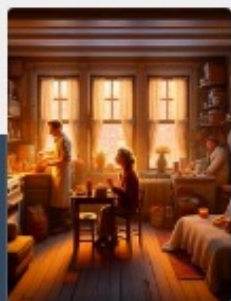


【欧亨利短篇小说集 3】中英双语对照



欧·亨利，原名威廉·西德尼·波特，是美国文学史上最著名的短篇小说家之一。他的作品以其独特的幽默、机智和对社会现象的敏锐观察而闻名。其中，《The Third Ingredient...

欧·亨利 著

唐库学习 译

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I suppose you know all about the stage and stage people. —

我想你对舞台和舞台人员应该非常了解。 —

You've been touched with and by actors, and you read the newspaper criticisms and the jokes in the weeklies about the Rialto and the chorus girls and the long-haired tragedians. —
你接触过演员，读过报纸上

对百老汇和合唱女郎、长发悲剧演员的批评和笑话。 —

And I suppose that a condensed list of your ideas about the mysterious stageland would boil down to something like this:

我想你对神秘的舞台世界有一些想法，总结起来大概就是这样的：

Leading ladies have five husbands, paste diamonds, and figures no better than your own (madam) if they

weren't padded. —

一线女演员有五个丈夫，假钻石，并且身材也不比你（女士）好，如果没有假胸垫的话。 —

Chorus girls are inseparable from peroxide, Panhards and Pittsburg. —

合唱女郎和过氧化氢、潘哈德车和匹兹堡密不可分。 —

All shows walk back to New York on tan oxford and railroad ties. —

所有的演出都是走着回纽约的，穿着棕色鞋和铁轨。 —

Irreproachable actresses reserve the comic-landlady part for their mothers on Broadway and their step-aunts on the road. —

无可指责的女演员在百老汇上为她们的母亲保留了喜剧女房东的角色，在路上为她们的继母保留了这个角色。

—

Kyrle Bellew's real name is Boyle O'Kelley. —

柯尔·贝卢的真名是博伊尔·
奥凯利。 —

The ravings of John
McCullough in the
phonograph were stolen
from the first sale of the
Ellen Terry memoirs. —

约翰·麦卡洛在留声机中的胡
言乱语是从艾伦·特里回忆录
的首次销售中偷来的。 —

Joe Weber is funnier than
E. H. Sothern; —

乔·韦伯比E·H·索瑟恩更有
趣； —

but Henry Miller is getting older than he was.

但亨利·米勒比他年轻时要老。

All theatrical people on leaving the theatre at night drink champagne and eat lobsters until noon the next day. —

所有在晚上离开剧院的戏剧人都会喝香槟和吃龙虾，直到第二天中午。 —

After all, the moving pictures have got the whole

bunch pounded to a pulp.

毕竟，移动画面已经把整群人打得粉身碎骨。

Now, few of us know the real life of the stage people.

—
现在，我们很少了解舞台人的真实生活。 —

If we did, the profession might be more overcrowded than it is. —

如果我们了解的话，这个行业可能会更加拥挤。 —

We look askance at the players with an eye full of patronizing superiority - and we go home and practise all sorts of elocution and gestures in front of our looking glasses.

我们以一种充满傲慢优越感的眼光看待演员们，并回家在镜子前练习各种演说和姿势。

Latterly there has been much talk of the actor people in a new light. —

最近，人们开始以一种新的眼光谈论演员们。 —

It seems to have been divulged that instead of being motoring bacchanalias and diamond-hungry loreleis they are businesslike folk, students and ascetics with children and homes and libraries, owning real estate, and conducting their private affairs in as orderly and unsensational a manner as

any of us good citizens who are bound to the chariot wheels of the gas, rent, coal, ice, and wardmen.

似乎已经泄露出来，他们并不像我们想象的那样充满豪华和贪婪，而是像我们这样的好公民一样经商、学术、克制，有孩子、有家庭和图书馆，拥有房地产，并以有条理和不引人注意的方式处理自己的私事。

Whether the old or the new report of the sock-and-

buskiners be the true one is
a surmise that has no place
here. —

无论是旧的还是新的报告都
不属实，这里只是一个猜
测。 —

I offer you merely this little
story of two strollers; —

我仅仅提供给你们这个关于
两个漫步者的小故事。 —

and for proof of its truth I
can show you only the dark
patch above the cast-iron of
the stage-entrance door of

Keetor's old vaudeville theatre made there by the petulant push of gloved hands too impatient to finger the clumsy thumb-latch - and where I last saw Cherry whisking through like a swallow into her nest, on time to the minute, as usual, to dress for her act.

作为证明真实性的唯一证据，我只能指给你们看，在Keetor旧音乐剧院的舞台入口的铸铁门上有一个黑色的

痕迹，是被不耐烦地戴着手套推开笨拙的拇指锁造成的 - 而我最后一次看到Cherry像燕子一样迅速飞入自己的巢穴，按时准备着自己的表演服装。

The vaudeville team of Hart & Cherry was an inspiration.

—
Hart & Cherry的音乐喜剧团队是一种灵感。 —

But Hart had been roaming through the Eastern and Western circuits for four

years with a mixed-up act comprising a monologue, three lightning changes with songs, a couple of imitations of celebrated imitators, and a buck-and-wing dance that had drawn a glance of approval from the bass-viol player in more than one house - than which no performer ever received more satisfactory evidence of good work.

但是哈特已经在东部和西部

巡回表演四年了，他的节目内容杂糅不清，包括独白、三次快速换装唱歌、模仿著名模仿者的表演和一段引起贝斯弦乐器演奏者赞许的踢踏舞，比任何表演者都更能得到令人满意的好工作证明。

The greatest treat an actor can have is to witness the pitiful performance with which all other actors desecrate the stage. —

演员最大的享受就是目睹其