

阅读空间 · 新课标英语分级读物

英语课程标准第六级

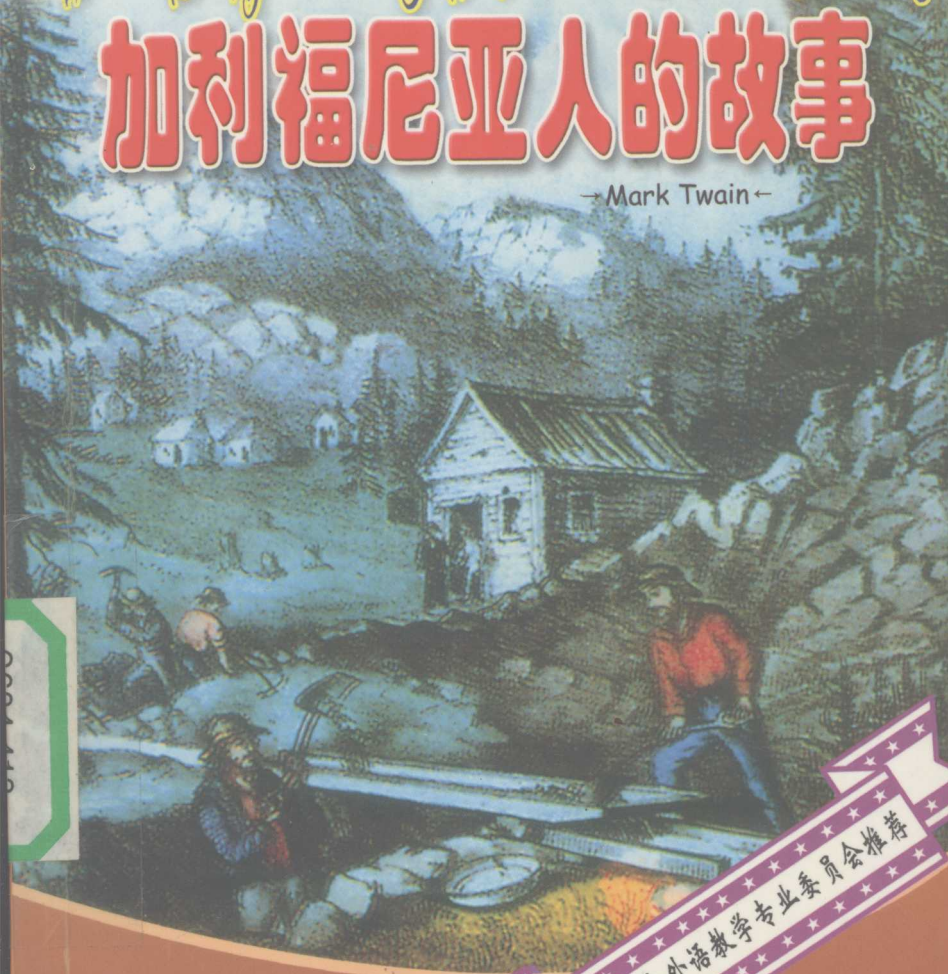
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英汉对照版

# The Californian's Tale and Other Stories

## 加利福尼亚人的故事

→ Mark Twain ←



中国教育学会外语教学专业委员会推荐

中国电力出版社  
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CENTURY ORIENTAL 世纪东方

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# 出版说明

这是一套针对英语为外语的学生而出版的世界文学名著分级读物。丛书的编写紧密结合新《英语课程标准》的要求,按难易程度分为6个级别,适合3至8级(即初一至高三)学生的阅读需求,帮助学生在语言技能、语言知识、学习策略和文化意识等方面达到新课标的培养目标。

这套书的英文注释版出版后,引起社会广泛关注,被迅速选定为国家教育部专项任务项目——“中小学英语真实阅读教学推广实验”的推荐用书,经中国教育学会外语教学专业委员会推荐,各地中小学英语教研员和教师正积极参与课题实验。相信该英汉对照版同样会成为各层次读者英语学习的首选。

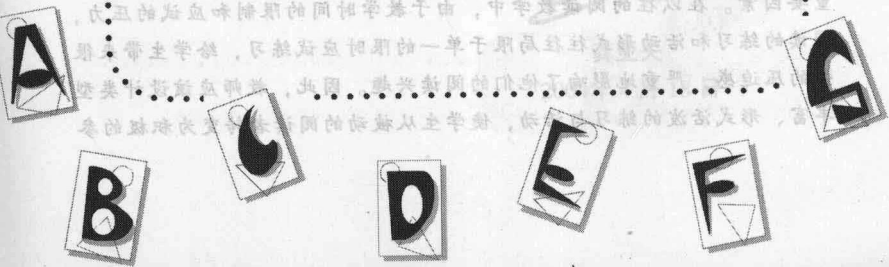
## 丛书主要有以下特点:

囊括西方经典文学名著,在帮助学生提高语言水平的同时,能通过阅读与自己外语水平相当的简写本一窥文学名著之全貌。

按新课标分级,英汉对照版的各册词汇量从700词到3500词,满足中学生的阅读需要。语言难度循序渐进,有助于教师拓展学生的语言知识和文化背景信息,提升学生的英语阅读技能。

语言浅显、生动、地道,以英汉对照的形式出版,既保留了英文的原汁原味,中英文双语又可为读者在阅读英文时扫除语言障碍,能够充分调动读者的阅读兴趣,使英语阅读更轻松。

希望本丛书能够高效地增强我国学生的英语阅读能力,提升他们的文学素养。



## 序

随着国家《英语课程标准》的颁布和实施，中小学英语教学进入了一个新的阶段。新课标对学生课外阅读量和阅读目标都提出了更高的要求。作为课堂阅读的继续和延伸，课外阅读是中学英语阅读教学中的一个重要环节。新课标对课外阅读的新要求需要广大英语教师更好地解决以下三个问题：

❶ 如何激发和持久地保持学生的阅读兴趣？

❷ 如何将课外阅读活动与课堂阅读活动有效地结合？

❸ 如何在有限的课堂教学指导下监控和评价学生的课外阅读效果？

要解决上述问题，可以从以下几个方面考虑：

**阅读选材** 阅读材料的题材和难度是影响学生阅读兴趣的主要因素，因此教师在选择和推荐课外阅读材料时，首先应注意阅读材料是否符合学生的认知水平和语言水平，并在两者间找到平衡点。许多材料容易读懂，但对该年龄段的学生可能内容太过浅显，引不起学生的兴趣；也许材料符合学生的心理和认知水平，但语言太难，使学生望而却步。另外，阅读材料还应给学生提供更多的英语国家文化背景知识。许多英语文学名著、寓言故事等在英语国家家喻户晓，人们在言谈、写作时往往予以引用，如同我们引用古诗词和成语一样。如果学生对此毫不了解，就会造成交流和理解上的困难。这套百本之巨的《阅读空间·新课标英语分级读物》（西方文学名著系列）是在《英语课程标准》推广以来出版规模最大的一套中小学生英语阅读丛书，选题的设计者严格按照新课标的各个级别遴选阅读材料，提倡让英语阅读更轻松、更系统、更高效，这样的主导思想和策划方案无疑是正确的。这套丛书分级明确，语言浅显、地道，且与《英语课程标准》的分级标准相匹配，教师可以根据学生的外语水平和兴趣爱好帮助学生选择。

**练习活动** 阅读的练习和活动形式也是影响学生阅读兴趣的另一个重要因素。在以往的阅读教学中，由于教学时间的限制和应试的压力，阅读的练习和活动形式往往局限于单一的限时应试练习，给学生带来很强的压迫感，严重地影响了他们的阅读兴趣。因此，教师应该设计类型丰富、形式活泼的练习与活动，使学生从被动的阅读者转变为积极的参

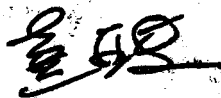
与者，并使学生获得更多实践英语和使用英语的机会，如此才能激发和增强他们的阅读热情和兴趣。《阅读空间·新课标英语分级读物》丛书检测方式灵活，其多样化的阅读训练题型，对有意识地培养学生正确的学习策略很有意义。这套丛书的检测训练层级清晰，从初级的看图配话、趣味学用、拼字游戏、常识判断，到较深层的读前思考、推理归纳、背景探索，加上组对练习与互动讨论，明确地突出了学生语言应用能力的培养。

**系统性与连续性** 阅读材料的系统性，是指根据《英语课程标准》，从语言知识、语言技能、文化意识和学习策略等几个方面，对阅读材料进行科学分级，使学生能够循序渐进，拾级而上。阅读材料的连续性，则是指阅读材料的篇幅和内容的关联性能够让课堂阅读活动延续并拓展到课外。阅读教学中经常采用的短篇限时阅读，虽然容易控制时间，提高阅读速度，但是因学生的阅读能力存在差异而不能“面向全体”，且阅读限时和单一的应试练习形式也很难将课堂阅读活动延伸到课外。市面上的英文名著简写本版本虽多，但像《阅读空间·新课标英语分级读物》这样内容系统、分级明确，并配有大量形式多样、活泼的分项练习的，确实不多。它弥补了短篇阅读理解内容相对独立，不具有连续性的缺陷，使阅读活动能够从课堂延伸到课外。学生可以自己选择他们喜欢的、适合自己水平的读本，教师可以通过诸如写故事梗概、预测故事情节、进行小组讨论等多种、互动的阅读练习与活动，将学生在课堂中的思维延伸到课外，并在下一次课堂教学中检验和评价学生上一次课外阅读活动的结果。

希望有更多的一线教师积极总结自身的教学经验，广泛开展和参与阅读教学的课题研究与探讨，总结出更好、更有效率的阅读教学方法。

中国教育学会外语教学专业委员会理事长

人民教育出版社外语分社社长



龚亚夫

2004年4月18日

# Introduction

Mark Twain (Florida, Missouri 1835–Redding, Connecticut 1910), pen-name of Samuel Langhorne Clemens, spent his boyhood by the Mississippi river, which, in those years, was the great highroad of American life. The fascination of the river became one of the central themes in Twain's writing. The term he chose as his penname, "mark twain", means "by the mark two fathoms", an expression used by Mississippi riverboat pilots in sounding shallows for minimum navigable depths: it was essentially a humorous pseudonym.

In his youth he led an adventurous life, travelling and contributing to several newspapers.

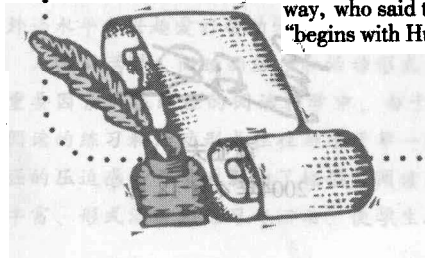
He had a two-fold personality, he was adventurous and nostalgic, a humourist and a misanthrope, devoted to progress and democracy, and a fatalist.

Mark Twain's most important works include: *The Celebrated Jumping Frog of Calaveras County and Other Sketches* (1867); *The Innocence Abroad, or the New Pilgrim's Progress* (1869); *The Adventures of Tom Sawyer* (1876); *Life on the Mississippi* (1883); *The Adventures of Huckleberry Finn* (1884), which is regarded as his masterpiece; *A Connecticut Yankee at King Arthur's Court* (1889); *The Tragedy of Pudd'nhead Wilson* (1889), which is regarded as one of the major works of fiction of the nineteenth century; *The Man that Corrupted Hadleyburg and Other Stories and Sketches* (1906).

Mark Twain introduced the use of dialect in his works, used new American words and expressed the typical southern American drawl (i.e. a slow way of speech, obtained prolonging the vowel sounds). However his works are not provincial, his characters, although typical of the South, are also universal.

It was once customary to denigrate Mark Twain as a "mere" humourist, but now he is regarded as a towering figure among American novelists.

The importance of Twain's work is well expressed by Hemingway, who said that modern American literature "begins with Huckleberry Finn".



简

介

马克·吐温(1835年生于密苏里州的佛罗里达, 1910年去世于康涅狄格州的瑞丁), 系笔名, 原名塞缪尔·朗赫恩·克莱门斯。其童年在密西西比河边度过。密西西比河是美国当时的重要干线。密西西比河的神奇瑰丽成为马克·吐温的文学作品的中心内容之一。他的笔名“马克·吐温”就是来源于密西西比河船上的舵手们测量水深的一句习语, 意为“水深二寻”, 它表示轮船航行的最小安全深度。该笔名幽默诙谐。

马克·吐温青年时期极爱冒险, 四处旅行, 同时也不断向几家报社投稿。

两面性在他的身上表现极为突出。他既冒险又怀旧; 既幽默又厌世; 一面争取进步投身民主, 一面却甘做宿命论者。

马克·吐温最重要的作品包括: 《卡拉韦拉斯县著名的跳蛙》(1867); 《傻子国外旅游记, 或新天路历程》(1869); 《汤姆·索亚历险记》(1876); 《密西西比河上的生活》(1883); 《在亚瑟王朝廷里的康涅狄格州美国人》(1889); 《哈克贝利·费恩历险记》(1884) (为马克·吐温的代表作); 《傻瓜威尔逊》(1889) (是十九世纪小说界重要作品之一); 《败坏了哈德莱堡的人》(1906) 等。

马克·吐温将方言引入其文学作品中, 他使用了大量的新词, 传达了南部美国典型的语调(其语调缓慢而拉长, 元音尤为突出)。然而其作品并未因此受地域限制, 马克·吐温卓尔不群之处在于他通过描写具体典型的南方人物, 反映出人类普遍的思想面貌。

马克·吐温曾一度被认为是个“区区的”幽默家, 但现在他已被视为美国小说家中的佼佼者。

海明威的评语可精辟而充分地说明马克·吐温作品的重要性: 现代美国文学“起始于《哈克贝利·费恩历险记》”。







## The Californian's Tale

Thirty-five years ago I was out prospecting on the Stanislaus, tramping all day long with pick and pan and horn, and washing a hatful of dirt here and there, always expecting to make a rich strike, and never doing it. It was a lovely region, woodsy, balmy, delicious, and had once been populous, long years before, but now the people had vanished and the charming paradise was a solitude. They went away when the surface diggings gave out. In one place, where a busy little city with banks and newspapers and fire companies and a mayor and aldermen had been, was nothing but a wide expanse of emerald turf, with not even the faintest sign that human life had ever been present there. This was down toward Tuttletown. In the country neighborhood thereabouts, along the dusty roads, one found at intervals the prettiest little cottage homes, snug and cozy, and so cobwebbed with vines snowed thick with roses that the doors and windows were wholly hidden from sight — sign that these were deserted homes, forsaken years ago by defeated and disappointed families who could neither sell them nor give them away. Now and then, half an hour apart, one came across solitary log cabins of the earliest mining days, built by the first



## 加利福尼亚人的故事

35年前，我在加利福尼亚的斯坦尼斯劳斯河上寻找金矿。我成天手持鹤嘴锄和淘盘，肩背大号角，四处淘洗着用帽子兜着的砂土，总在指望能找到大批金矿发笔横财，然而始终未遂心愿。很多年以前，这里是一片宜人方乐土：草葱树绿，空气清新，景色幽雅，一度人口密集。而如今，人去屋空，曾经的迷人天堂变成了而今的荒僻之地。地层表面的矿坑被淘尽时，人们就离开了。有这么一个地方，曾经也是一个繁忙的小城镇，有过银行，有过报社，有过消防队，市长和市议员也曾在这里办公，而现在除了一望无垠的翠绿色草坪外，别无他物。你甚至找不到任何一丝哪怕是最微小的迹象暗示着这里曾经留下过人类的足迹。这片草地南下延伸到图特利镇。沿着布满尘土的乡间小道行走，人们不时会发现一些相当精致的、既温馨又舒适的小房舍，这些房舍被雪花般撒满玫瑰的藤蔓蜘蛛网一样地覆盖了，以致它们的门窗都被严严实实地挡住了。原来这些是荒废的家。多年前它们的主人淘金失败，灰心失望。想离开这里，然而他们对小屋既不能卖又不能送人，别无选择，只好将它们遗弃。再继续向前走半个小时，人们不时地发现一些淘金时期早年的简陋小木屋孤单单地站立在那里。第一批淘金





gold-miners, the predecessors of the cottage-builders. In some few cases these cabins were still occupied; and when this was so, you could depend upon it that the occupant was the very pioneer who had built the cabin; and you could depend on another thing, too — that he was there because he had once had his opportunity to go home to the States rich, and had not done it; had rather lost his wealth, and had then in his humiliation resolved to sever all communication with his home relatives and friends, and be to them thenceforth as one dead. Round about California in that day were scattered a host of these living dead men — pride-smitten poor fellows, grizzled and old at forty, whose secret thoughts were made all of regrets and longings — regrets for their wasted lives, and longings to be out of the struggle and done with it all.

It was a lonesome land! Not a sound in all those peaceful expanses of grass and woods but the drowsy hum of insects; no glimpse of man or beast; nothing to keep up your spirits and make you glad to be alive. And so, at last, in the early part of the afternoon, when I caught sight of a human creature, I felt a most grateful uplift. This person was a man about forty-five years old, and he was standing at the gate of one of those cozy little rose-clad cottages of the sort already referred to. However, this one hadn't a deserted look; it had the look of being lived in and petted and cared for and looked



者建造了这些小木屋，他们是那些小房舍建造者的先辈。偶尔，这些小木屋仍有人住；你可以确信住在里面的人就是当初建造小木屋的淘金人，同时你也可以确信他住在那儿的原因——他曾经有机会回到东部富裕的家乡过上舒坦的日子，然而他没有这么做；相反，他丧失了自己的财富，由于自己的耻辱，他决定与亲朋好友断绝一切往来，使自己在亲朋好友眼中变成一个死了的人。在那些日子里，加利福尼亚各地都散布着很多这样的活死人——这些自尊心备受打击的可怜的家伙。他们年纪40，头发却已灰白，呈现出老态。他们内心深处既充满悔恨又充满渴望——悔恨那虚掷的光阴，渴望结束俗事，远离世俗。

这是一方孤寂之土！安寂平和的片片绿野丛林中除了使人昏昏欲睡的虫鸣外，再无其他任何声响；既没有人的影子，也没有兽的踪迹摄入眼中；没有什么可使你提起精神，可令你乐于存活于世。终于，在过了正午不久，我突然看到了一个人，不禁为之一振，打心眼儿里感激他的出现。此人大约45岁，他站在一间舒适的小房舍门口前，就是前面描述过的那种被玫瑰覆盖的小房舍。但他站立的那所小房舍似乎未被遗弃。从外观看，里面似乎有人居住，而且小屋还精心地受到爱惜、照料





after, and so had its front yard, which was a garden of flowers, abundant, gay, and flourishing. I was invited in, of course, and required to make myself at home — it was the custom of the country.

It was delightful to be in such a place, after long weeks of daily and nightly familiarity with miners' cabins — with all which this implies of dirt floor, never-made beds, tin plates and cups, bacon and beans and black coffee, and nothing of ornament but war pictures from the Eastern illustrated papers tacked to the log walls. That was all hard, cheerless, materialistic desolation, but here was a nest which had aspects to rest the tired eye and refresh that something in one's nature which, after long fasting, recognizes, when confronted by the belongings of art, howsoever cheap and modest they may be, that it has unconsciously been famishing and now has found nourishment. I could not have believed that a rag carpet could feast me so, and so content me; or that there could be such solace to the soul in wallpaper and framed lithographs, and bright-colored tidies and lamp-mats, and Windsor chairs, and varnished what-nots, with sea-shells and books and china vases on them, and the score of little unclassifiable tricks and touches that a woman's hand distributes about a home, which one sees without knowing he sees them, yet would miss in a moment if they were taken away. The delight that was in my heart showed in my face,



和呵护。它的前院是一个花园，那里花团锦簇，赏心悦目，使人流连忘返。当然，我被主人邀请入屋，他还劝我不必客气——这是乡下的习俗。

几个星期以来，我白天夜里一直面对着那些挖矿人居住的小木屋，现在突然走进这样一个地方，真是令人感到高兴。我一向熟悉了小木屋里的摆设——脏兮兮的地板、从不叠被子的床铺、金属杯盘、咸猪肉、豆子和不加牛奶的咖啡。屋内没有装饰，只有几张从东部出版物里抽出来的战争图片钉在木墙上。那是满目的生活艰苦、凄凉和物质匮乏，但这里是一个温暖舒适的小巢，在这里，疲惫的双眼可以憩息，人的某些本性可以重创。经过长时间的禁食后，一个人在面对着艺术品时，不管这些艺术品有多便宜和多朴素，他的天性会认识到自己一直以来都处于一种无意识的饥饿状态中，现在却找到营养作滋补。我不敢相信，一小块儿廉价的破地毯竟能使我如此兴奋，如此满足；或者心灵会因房间的布置而充满慰藉：那墙纸，那镶框的石版画，那鲜艳的杂物篓和台灯衬垫，那温莎椅，那带有光泽的古董架及其上面陈列着的贝壳、书籍和瓷花瓶，还有诸多经家居女人的手在室内摆放东西留下的痕迹。对小屋的一切人们也许会熟视无睹，然而一旦什么东西被拿走，就会惹人牵挂。我是个喜形于色的人，心里的愉悦马上呈现在脸，男主



and the man saw it and was pleased; saw it so plainly that he answered it as if it had been spoken.

"All her work," he said, caressingly, "she did it all herself — every bit," and he took the room in with a glance which was full of affectionate worship. One of those soft Japanese fabrics with which women drape with careful negligence the upper part of a picture-frame was out of adjustment. He noticed it, and rearranged it with cautious pains, stepping back several times to gauge the effect before he got it to suit him. Then he gave it a light finishing pat or two with his hand, and said, "She always does that. You can't tell just what it lacks, but it does lack something until you've done that — you can see it yourself after it's done, but that is all you know; you can't find out the law of it. It's like the finishing pats a mother gives the child's hair after she's got it combed and brushed, I reckon. I've seen her fix all these things so much that I can do them all just her way, though I don't know the law of any of them. But she knows the law. She knows the why, and the how both; but I don't know the why: I only know the how."

He took me into a bedroom so that I might wash my hands; such a bedroom as I had not seen for years: white counterpane, white pillows, carpeted floor, papered walls, pictures, dressing-table, with mirror and pin-cushion and dainty toilet things; and in the corner



人看到了自然高兴。我的快乐十分显而易见，以至于男主人跟我说话的语气就像我们曾经谈过这个话题似的。

“这一切都是她弄的，”他深情地说，“她亲手弄的——每一个小件。”他向屋里扫了一眼，眼中充满了感激和敬意。一块柔软的女子披肩之类的日本织物挂在画框的上方，这一定又是女主人既随意又精致的摆放技巧的杰作吧。它有点儿歪，男主人注意到了，便小心翼翼地将它扶正，还后退几次审视效果，直到自己满意为止。然后他用手又轻轻拍了一两下那件摆好的织物，说道：“她总这么做。你说不出它究竟缺点儿什么，直到你把它弄好后，你才会真的感觉到它原来确实缺了点儿什么——真的，只有做了以后，你才会亲身体会到，不过你所能知道的也只有这些了；你不可能找到其中的规律。我觉得，这就如同母亲给孩子梳完头以后会在她头上轻轻拍两下一样。我经常看她摆弄这些东西，结果我能照着她的方式做了，尽管我并不知道其中有些什么规律。可是她知道这些规律。她既懂得摆弄这些东西的理由，又懂得摆弄的方法；而我不知道理由，只知道怎么来摆弄。”

他把我带进一间卧室洗手；我已很多年没见到这样的卧室了：床罩是白色的，枕头是白色的，地板铺了地毯，墙壁贴了墙纸，墙上有几幅图画，还有一个梳妆台，上面镶着镜子，







a wash-stand, with real china-ware bowl and pitcher, and with soap in a china dish, and on a rack more than a dozen towels—towels too clean and white for one out of practice to use without some vague sense of profanation. So my face spoke again, and he answered with gratified words, “All her work; she did it all herself—every bit. Nothing here that hasn’t felt the touch of her hand. Now you would think—But I mustn’t talk so much.”

By this time I was wiping my hands and glancing from detail to detail of the room’s belongings, as one is apt to do when he is in a new place, where everything he sees is a comfort to his eye and his spirit; and I became conscious, in one of those unaccountable ways, you know, that there was something there somewhere that the man wanted me to discover for myself. I knew it perfectly, and I knew he was trying to help me by furtive indications with his eye, so I tried hard to get on the right track, being eager to gratify him. I failed several times, as I could see out of the corner of my eye without being told; but at last I knew I must be looking straight at the thing—knew it from the pleasure issuing in invisible waves from him. He broke into a happy laugh, and rubbed his hands together, and cried out, “That’s it! You’ve found it. I knew you would. It’s her picture.”

I went to the little black-walnut bracket on the farther wall, and did find there what I had not yet noticed—a daguerreotype-case. It

