

英汉对照 · 文学大师作品精选



王子与贫儿

马克·吐温 著

丛书主编：李华田

陈浪、王群 编译



汤姆激动万分，呼吸不由地加快，变得急促起来，两眼也睁得大大的，闪着新奇兴奋的光彩。此时，他的脑子里只有一个念头，那就是，走近王子，仔细地、好好地把他上上下下瞧一瞧。

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前 言

为了满足广大青少年朋友对英美语言文学知识的渴望,让广大青少年朋友能够更好地学习英语,了解英美文学,认识英美文化,于轻松的阅读中拾取知识的珍宝,在休闲的学习中攀登科学的高峰,我们特意组织一批从事英美文学教学和研究的英语老师编写了这套丛书,名曰《英汉对照·文学大师作品精选》。

在本丛书的编撰过程中,我们主要就如下几个方面做了努力:

1. 知识性 本丛书所选作品中既有诗歌、散文,也有游记、小说,还有书信、日记等,可谓内容丰富,题材广泛。通过阅读,读者可以在学习英语语言时熟悉英美文学,可以从一个侧面理解英国人为什么是英国人、美国人为什么是美国人,认识英美民族及其社会文化,了解其历

史背景、社会习俗、人文心理和价值观念,从而既学习语言文学,又了解社会文化,达到一箭双雕的目的。

2. 趣味性 本丛书所选作品,形式多样,风格各异。有的严肃庄重,有的诙谐幽默;有的饱含哲理,有的情感丰富;有的尖锐深刻,有的滑稽风趣。读起来,或妙趣横生,或发人深思,或催人泪下,或令人捧腹,广大读者定能从中获得无穷乐趣。

3. 丰富性和代表性 本丛书中几位作家生活时代不尽相同,作品风格也迥然各异。所选作品在体裁、主题、表现手法等方面也不一样。所以说,内容丰富、形式多样是本丛书的又一大特色。当然,面对那么多的英美文学巨匠,每位大师又有那么多的优秀作品,我们不得不忍痛割爱,只选录了中国人比较熟悉的七位大师作为代表,每位大师的作品也各只选收了十余篇(段)。而且我们在选收作品时,既要考虑本丛书的经典地位,又要防止与市场上同类书籍内容重复,所以本书并不能全面反映各作家的创作风貌,而只能选收一些有代表性的作品。

4. 优美性和可读性 本丛书所选作品主题突出,结构严谨。这些作品大多经过千锤百炼、世代传诵,不少现代作品也是脍炙人口,让人爱不释手。他们语言生动、文字优美,不愧为英美文学的典范。因而,本丛书完全适合我国广大的大中专学生和中等水平的英语爱好者。

5. 注释和翻译 本丛书采用英汉对照的形式把七位文学大师的作品原汁原味地展现在读者面前,并且通过注释,辨义析疑。这样,英语专业出身的读者可以只看原文,品尝纯正的英语风味;非英语专业出身的读者通过借助注释和译文也同样可以含英咀华,升堂入室,陶醉于几位文学巨匠所创造的真、善、美的境界里。当然,文学翻译并不是一件容易的事,要求同时把握好信、达、雅的字三标准,使译文表述既忠实原文,又通顺流畅。而信、达、雅本身又是相互矛盾的,如何处理好三者之间的相互关系,始终是我们翻译过程中的一大难题。为了信,我们尽量忠实原作的内容,保持原作的风格;为了达,我们力求充分表达原作的本意,不任意增删或篡改;为了雅,我们努力寻找最恰当的词语,让

译文也同原文一样优美动人。当信、达、雅出现矛盾时,我们则采用转译、增词、省略、注解、重复等方法,尽力满足读者对译文的欣赏要求。

本丛书先出版七本,分别为《王子与贫儿》(马克·吐温著)、《太阳照样升起》(海明威著)、《丽姬娅》(爱伦·坡著)、《嘉莉妹妹》(德莱塞著)、《温莎的风流娘儿们》(莎士比亚著)、《一个富有想像力的女人》(哈代著)和《内帕斯的女郎》(司各特著)。

本分册为《王子与贫儿》,收录了马克·吐温的散文、游记、短篇小说和长篇小说节选共十余篇(段)。

马克·吐温 (Mark Twain, 1835—1910), 原名塞缪尔·朗霍恩·克莱门斯 (Samuel Langhorne Clemens), 是美国批判现实主义的优秀作家,著名的幽默大师。

马克·吐温于1835年11月出生于美国密苏里州佛罗里达镇的一个穷法官家庭,后随家迁居汉尼巴尔镇。此镇位于密西西比河边,风景优美,交通繁忙,给童年的马克·吐温留下了难忘的印象。12岁时,父亲病故,马克·吐温开始在印刷厂做工,并利用余暇进行大量阅读,还

开始学习创作。为了帮助养家糊口，马克·吐温先后做过排字工、领航员、记者等，还参加过南方军队，到西部淘金，到夏威夷经营矿业和印刷业。

密西西比河边迷人的自然景色激发了马克·吐温的创作热情，丰富的生活经历更为马克·吐温的创作提供了大量的优秀素材。自1862年，马克·吐温开始采用这个笔名发表幽默小品。“马克·吐温”本是密西西比河上的船工测量水深的术语，意思是“水有两呎深（船可以安全通过）”。1865年，马克·吐温根据民间故事写成短篇小说《加利维拉县有名的跳蛙》，使他一举成名。两年后，受杂志社委托，他出访欧洲，并根据这段见闻写成通讯稿50篇，汇编成游记《傻子出国旅行记》。其间，他还发表了《我当参议员秘书的经历》和《田纳西的新闻界》等优秀短篇小说。1870年，马克·吐温与奥莉薇娅·兰登结婚定居布发罗，后移居康涅狄格州哈特福特市，从此进入了创作盛期，不断发表优秀作品。

从马克·吐温的创作风格和特点来看，他的创作生涯可分为三个

阶段：第一阶段是从1865年到19世纪70年代初，其作品充满了乐观主义思想，笔调轻快活泼；第二阶段是从19世纪70年代到19世纪90年代中期，是马克·吐温创作的黄金时期，其作品多以尖锐的讽刺和无情的揭露为特征；第三阶段是从19世纪90年代中期到1910年，其作品开始掺杂伤感的成份，但仍瑕不掩瑜，表现出马克·吐温的满腔热情。

马克·吐温是一位表面轻松嘻笑、实质严肃认真的社会批评家，具有高度的社会责任感。他的作品立足于社会现实，真实地反映了美国从自由竞争到帝国主义垄断的社会变迁，题材广泛，内容丰富，具有强烈的现实主义精神和伟大的艺术魅力。

当然，马克·吐温作品的艺术魅力不仅来源于它的思想内容，而且表现在它的艺术手法上。幽默是马克·吐温最大的语言特色，他常能熟练地将幽默与讽刺巧妙地结合起来，让读者在笑声中领悟文字的深刻涵义。他还常用夸张手法让人们看到幻想和现实之间的矛盾，从而突出主题，达到预期的讽刺效

果。马克·吐温还成功地运用口语体进行创作。他那充满风趣的方言俚语朴实简练，塑造了一个个极具个性化的人物，形象地传达了各种微妙的情感色彩，对美国本土文学的兴起起了重要的推动作用，也为世界文学史写下了光辉的一页。

为了让广大的中国读者更好地了解马克·吐温和他笔下的那个世界，了解美国文学，学习英语语言，熟悉美国文化，我们选录了部分马克·吐温的作品辑成此书，奉献给大家。

在本书的编译过程中，我们有幸借鉴了诸多文学家的研究成果，在此，特向陈良廷、徐汝春、刘树

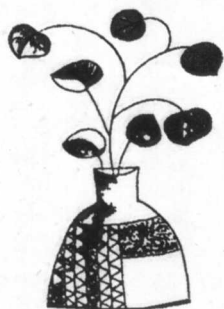
魁、刘文哲、张明林、沈培锸、叶冬心、张万里、张友松、朱树飏等表示最诚挚的谢意。没有他们披荆斩棘的先期探索，就没有我们这本菲薄之作的问世。

本书由华中师范大学李华田老师组稿，由华中师范大学陈浪老师和华中理工大学王群老师合作编译完成。本书倾注了我们火一样的热情和殷切希望。但由于我们才疏学浅，选材和编译方面若有疏漏和不足之处，还望广大专家学者和读者朋友批评指正。

李华田

1999年12月于武汉

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The Prince and The Pauper

Poor little Tom in his rags, approached, and was moving slowly and timidly past the **sentinels**, with a beating heart and a rising hope, when all at once he caught sight through the golden bars of a spectacle that almost made him shout for joy. Within was a **comely** boy, **tanned** and brown with **sturdy** outdoor sports and exercises, whose clothing was all of lovely silks and satins, shining with jewels; at his hip a little jeweled sword and dagger; **dainty buskins** on his feet with red heels; and on his head a **jaunty crimson** cap, with drooping plumes fastened with a great sparkling gem. Several gorgeous gentlemen stood near—his servants, without a doubt. Oh! he was a prince—a prince, a living prince, a real prince—without the shadow of a question; and the prayer of the pauper boy's heart was answered at last.

哨兵, 卫兵。

标致的, 秀丽的, (举止)

恰当的。

日晒后的肤色, 棕褐色。

强健的, 茁壮的。

精致的, 优雅的, buskin:

(半)高统靴

古语, 斯文的, 时髦的,

crimson: 深红的, 绯红的。

贪婪的, 好奇的, 要吞下去似的。

使旋转, 推开。

笨人, 粗人。

古语, 即 *your*。注意这篇小說写的是 16 世纪的故事, 因此很多都是古语。后面还有 *thou*, 即 *you* (主格), *thee*, 即 *you* (宾格)。

易变的, 反复无常的。

戟。15 世纪到 16 世纪一种枪戟两用的武器。

Tom's breath came quick and short with excitement, and his eyes grew big with wonder and delight. Everything gave way in his mind instantly to one desire: that was to get close to the prince, and have a good, **devouring** look at him. Before he knew what he was about, he had his face against the gate-bars. The next instant one of the soldiers snatched him rudely away, and sent him **spinning** among the gaping crowd of country **gawks** and London idlers. The soldier said:

"**Mind thy manners**, thou young beggar!"

The crowd jeered and laughed; but the young prince sprang to the gate with his face flushed, and his eyes flashing with indignation, and cried out:

"How dar' st thou use a poor lad like that! How dar' st thou use the king my father's meanest subject so! Open the gates, and let him in!"

You should have seen that **fickle** crowd snatch off their hats then. You should have heard them cheer, and shout, "Long live the Prince of Wales!"

The soldiers presented arms with their **halberds**, opened the gates, and presented again as the little Prince of Poverty passed in,

in his fluttering rags, to join hands with the Prince of Limitless Plenty.

Edward Tudor said:

“Thou **lookest** tired and hungry: thou’st been treated ill. Come with me.”

古英语, 现在时在动词后面加“-est”或“-th”(第三人称单数)。

Half a dozen attendants sprang forward to—I don’t know what; interfere, no doubt. But they were waved aside with a royal gesture, and they stopped stock still where they were, like so many statues. Edward took Tom to a rich apartment in the palace, which he called his cabinet. By his command a **repast** was brought such as Tom had never encountered before except in books. The prince, with princely delicacy and breeding, sent away the servants, so that his humble guest might not be embarrassed by their critical presence; then he sat near by, and asked questions while Tom ate.

饮食, 宴。

“What is thy name, lad?”

“Tom Canty, an it **please thee**, sir.”

这是对国王说话时恭敬的客套话, 跟 Your Mighty, Your Majesty 类似。

“Tis an odd one. Where dost live?”

“In the city, please thee, sir. Offal Court, out of Pudding Lane.”

“Offal Court! Truly, ’tis another odd one. Hast parents?”

“Parents have I, sir, and a **granddam** likewise that is but indifferently precious to

(古语), 老太太, 祖母, 还写作 grandam。

me, God forgive me if it be offense to say it—also twin sisters, Nan and Bet.”

“Then is thy granddam not overkind to thee, I take it.”

“Neither to any other is she, so please your worship. She hath a wicked heart, and worketh evil all her days.”

“Doth she mistreat thee?”

“There be times that she stayeth her hand, being asleep or overcome with drink; but when she hath her judgment clear again, she maketh it up to me with goodly beatings.”

A fierce look came into the little prince’s eyes, and he cried out:

“What! Beatings?”

“Oh, indeed, yes, please you, sir.”

“Beatings! —and thou so frail and little. Hark ye; before the night come, she shall hie her to the **Tower**. The king my father—”

“In sooth, you forget, sir, her low degree. The Tower is for the great alone.”

“True, indeed. I had not thought of that. I will consider of her punishment. Is thy father kind to thee?”

“Not more than **Gammer** Canty, sir.”

“Fathers be alike, **mayhap**. Mine hath not a doll’s temper. He smiteth with a heavy

这是指 London Tower, 是英国过去囚禁重要政治犯的监狱。

(贬义)老太婆。

相当于 perhaps。

hand, yet spareth me: he spareth me not
always with his tongue, though, sooth to say.
How doth thy mother use thee?"

"She is good, sir, and giveth me neither
sorrow nor pain of any sort. And Nan and Bet
are like to her in this."

"How old be these?"

"Fifteen, an it please you, sir."

"The Lady Elizabeth, my sister, is
fourteen, and the Lady Jane Crey, my
cousin, is of mine own age, and comely and
gracious **withal**; but my sister the Lady
Mary, with her gloomy **mien** and — Look
you: do thy sisters forbid their servants to
smile, lest the sin destroy their souls?"

(古语)与此,而且。用在
句后,相当于 too 或 as well。

神采,风度,态度。

"They? Oh, dost think, sir, that they
have servants?"

The little prince contemplated the little
pauper gravely a moment, the said:

"And **prithce**, why not? who helpth
them undress at night? who attireth them
when they rise?"

(古语),请求,请问,相
当于 pray thee。

"None, sir. Wouldst have them take off
their garment, and sleep without—like the
beasts?"

"Their garment! Have they but one?"

"Ah, good your worship, what would
they do with more? Truly they have not two
bodies each."

王子与贫儿

(古语诗歌中用语) 衣服, 服饰 (总称) lackey: 仆人, 侍者. enow: (古语) enough.

财库, 国库, 资金.
cofferer: 管国库的人, 财政部长.

年轻女人, 闺女。

英国木偶剧。里面有驼背的滑稽角色。

(古语), 丑角, 小丑; 或滑稽的, 嬉戏的。

(英) 四分之一旧便士, 一丁点儿。albeit: 尽管, 虽然 although.

"It is a quaint and marvelous thought!

Thy pardon, I had not meant to laugh. But thy good Nan and thy Bet shall have **raiment and lackeys enow**, and that soon, too: my **cofferer** shall look to it. No, thank me not; 'tis nothing. Thou speakest well; thou hast an easy grace in it. Art learned?"

"I know not if I am or not, sir. The good priest that is called Father Andrew taught me, of his kindness, from his books."

"Know'st thou the Latin?"

"But scantily sir, I doubt."

"learn it, lad. 'tis hard only at first. The Greek is harder; but neither these nor any tongues else, I think, are hard to the Lady Elizabeth and my cousin. Thou shouldst hear those **damsels** at it! But tell me of thy Offal Court. Hast thou a pleasant life there?"

"In truth, yes, so please you, sir save when one is hungry. There be **Punch-and-Judy** shows, and monkeys — Oh, such **antic** creatures! and so bravely dressed! —and there be plays wherein they that play do shout and fight till all are slain, and 'tis so fine to see, and costeth but a **farthing — albeit** 'tis main hard to get the farthing please your worship."

"Tell me more."

"We lads of Offal Court do strive against each other with the **cudgel**, like to the fashion of the prentices, sometimes."

(短而重的)棍棒。

The prince's eyes flashed. Said he:

"**Marry**, that would I not mislike. Tell me more."

(古语), 方言: 哎呀, 真是。

"We strive in races, sir, to see who of us shall be fleetest."

"That would I like also. Speak on."

"In summer, sir, we wade and swim in the canals and in the river, and each doth duck his neighbor, and spatter him with water, and dive and shou and tumble and—"

"Twould be worth my father's kingdom but to enjoy it once! Prithee go on."

"We dance and sing about the **Maypole** in Cheapside; we play in the sand, each covering his neighbor up; and times we make mud pastry—Oh, the lovely mud, it hath not its like for delightfulness in all the world!—we do fairly wallow in the mud, sir, saving your worship's presence."

五月柱是五朔节的时候用花式彩带装饰起来, 让男女青年围着跳舞的柱子。

"Oh, prithee, say no more, 'tis glorious! If that I could but clothe me in raiment like to thine, and strip my feet, and revel in the mud once, just once, with none to re-

don: 戴上, 穿上, doff: 脱
下。

骚扰, 干扰。

这是作者根据 kingdom
造的一个词, 贫民国; 后面还
有 princeling 也是一样。

buke me or forbid, meseemeth I could forego
the crown!"

"And it that I could clothe me once,
sweet sir, as thou art clad—just once—"

"Oh, wouldst like it? Then so shall it
be. Doff thy rags, and **don** these splendors,
lad! It is a brief happiness, but will be not
less keen for that. We will have it while we
may, and change again before any come to
molest."

A few minntes later the little Prince of
Wales was garlanded with Tom' s fluttering
odds and ends, and the little Prince of **Pau-
perdom** was tricked out in the gaudy
plumage of royalty. The two went and stood
side by side before a great mirror, and lo, a
miracle: there did not seem to have been any
change made. They stared at each other,
then at the glass, then at each other again.
At last the puzzled princeling said.

"What dost thou make of this?"

"Ah, good your worship, require me not
to answer. It is not meet that one of my de-
gree should utter the thing."

"Then will I utter it. Thou hast the same
hair, the same eyes, the same voice and
manner, the same form and stature the same
face and countenance that I bear. **Fared** we

进行下去, 进展。

forth naked, there is none could say which was you, and which the Prince of Wales. And, now that I am clothed as thou wert clothed, it seemeth I should be able the more nearly to feel as thou didst when the brute soldier—**Hark** ye, is not this a **bruise** upon your hand?”

(主要用于祈使句中)听。

肿块, 瘀伤。

“Yes; ut it is a slight thing, and your worship knoweth that the poor man-at-arms—”

“Peace! It was a shameful thing and a cruel!” cried the little prince, siamping his bare foot. “If the king—Stir not a step till I come again! It is a command!”

In a moment he had snatched up and put away an article of national importance that lay upon a table, and was out at the door and flying through the palace grounds in his bannered rags, with a hot face and glowing eyes. As soon as he reached the great gate, he seized the bars, and tried to shake them, shouting:

“Open! Unbar the gates!”

The soldier that had maltreated Tom obeyed promptly; and as the prince burst through the portal, half smothered with royal wrath, the soldier fetched him a sounding box on the ear that sent him whirling to the