

英美文学经典丛书
English & American Classics

大学生必读



Mark Twain

青岛出版社

THE ADVENTURES OF
TOM SAWYER

汤姆·索亚历险记

Mark Twain

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序 言

一个民族由于文学的产生,语言的色彩因而更丰富,语言的表现力更生动了。在文学的民族宝库中蕴藏着民族语言的精华。在不同的人生场合,我们有所感悟、有所感慨时,往往会感激古人,把我们想倾吐而又不知该怎么说的,表达得那么贴切、精辟,如同自己的肺腑之言。例如:“同是天涯沦落人,相逢何必曾相识。”“不识庐山真面目,只缘身在此山中。”

我们甚至不曾意识到我们的日常谈吐中已融入了代代相传、都有来历的语言,而且多不胜数,像“割鸡焉用牛刀”(《论语·阳货》)，“人言可畏”(《诗·郑风·将仲子》)，“战战兢兢”(《诗·小雅·小旻》)，“勾心斗角”(《阿房宫赋》)，“三思而行”(《论语·公冶长》)等等。孔子自述“三十而立,四十而不惑,五十而知天命”(《论语·为政》);我们借以表达人已进入某一阶段时,就说“而立之年”、“不惑之年”、“知命之年”。

英美文学中的佳句、警句,同样显示出进入日常语言的亲和力。例如:美国期刊《时代》(*Time*, 2002, 12, 23)发表专文推荐可能为奥斯卡年度最佳外语片的《对她说》(*Talk to Her*),文章标题脱胎于《第十二夜》开头第一句“If music be the food of love, play on”,作者巧妙地把它改为“If Conversation Be the Food of Love, Talk On”(“如果谈

话是爱情的食粮,谈下去吧”)。

第二次世界大战期间,英国首相邱吉尔访美,呼吁大力援助战争物资,引用了狄更斯笔下的孤儿奥列佛·退斯特,在儿童收容所中饥饿难忍,端起一只空碗,向掌勺的人发出的那一声迫切的呼吁:“Give me more!”(再添一些吧!)借助于这文学背景,在座的议员们为之动容,演讲收到了非常好的效果。

明白了一个民族的语言精华蕴藏在他们优秀的文学作品中,也就可以理解我们编写这套“英美文学经典丛书”的宗旨所在了。因为对于广大英语学习者来说,掌握了基本词汇量,攻克了语法等难点,具备了一定的阅读能力,又有志于进一步提高自己的英语修养,从而对于英语能有更深入、更亲切的认知,那么广泛阅读,尤其是有选择的精读优秀的英美文学,可说是不二法门了。

方平



导 读

马克·吐温 (Mark Twain 1835 - 1910), 本名塞缪尔·朗荷恩·克莱门斯, 是 19 世纪美国杰出的现实主义作家。他结合自己的生活经历, 以敏锐的洞察力捕捉到西部开发时期美国人民正直、敢于冒险和勇于开拓的精神。马克·吐温以现实主义手法, 结合幽默、夸张和荒诞等技巧, 创作了一大批为广大读者所喜闻乐见的作品。

马克·吐温 1835 年出生于密苏里州的佛罗里达镇。1847 年父亲死后他便辍学, 先后做过印刷所学徒、编辑、采矿工和密西西比河上的轮船领航员等工作。从 1857 年起他把全部精力投入了密西西比这条大河, 并为自己取了笔名马克·吐温 (意为“两呎”或“航行安全”)。密西西比河对他日后的生活和创作产生了极大的影响。1865 年短篇小说《卡拉维拉斯县驰名的跳蛙》的发表标志着马克·吐温在文学界建立声誉的真正开端。此后他相继出版了《傻子国外旅行记》(1869)、《艰苦岁月》(1872)、《镀金时代》(与查尔斯·达德莱·华纳合著, 1873 年)、《汤姆·索亚历险记》(1876)、《流浪汉在国外》(1880)、《王子与贫儿》(1882) 和《密西西比河上》(1883)。1885 年他的最伟大的作品《哈克贝里·费恩》问世。在这部作品中他回忆了美国西南部那个抚养他长大的小村庄汉尼伯尔的生活。在《在亚瑟王朝里的康涅狄格州的美国人》(1889) 发表后不久, 由于经济拮据, 马

克·吐温中断了文学创作，开始以旅行讲学的方式来获得额外收入。在他的晚年，不幸事件接踵而来。他惟一的儿子、两个女儿和妻子先后离开人世。一连串的灾难滋长了他的悲观情绪。吐温晚年开始从事严肃的创作。《傻瓜威尔逊的悲剧》(1894)成为另一部优秀小说。在这部作品中，他采用了一种犀利的讽刺笔调。1907年，牛津大学授予马克·吐温文学博士学位，于是他在英国，受到了许多英国读者和朋友的热烈欢迎，并在那里度过了两个月的快乐时光。

马克·吐温曾经迷信地预言，他于哈利彗星第一次出现而生，也必将于它第二次出现而死。凑巧的是，在哈利彗星重现(1910年4月19日)不久，他于1910年4月21日在康涅狄格的家中因心绞痛溘然长逝。

《汤姆·索亚历险记》是马克·吐温最受读者欢迎和喜欢的一部儿童小说。据出版这部小说的美国出版公司统计，该书出版后，两个月内销售了3万本。到了1904年，它的总发行量竟然超过了200万册，居马克·吐温所有作品发行量之首。以至于一提起他的名字，人们就会自然地想起汤姆·索亚这个可爱的儿童形象。马克·吐温在这部小说的前言中写道：“虽然此书是一本主要面向少男少女的娱乐读物，但我希望它不因此受到成年男女的冷落。”而他的小说也确实成功地做到了这一点。

故事发生在南北战争之前的一个美国边疆小镇彼得堡。小主人公汤姆·索亚在母亲死后，和异父兄弟西德尼搬到了波莉姨妈家。波莉姨妈和表姐玛丽对他十分疼爱，但汤姆·索亚生性聪明、调皮，兴趣广泛，好奇心强，爱幻想，无法忍受波莉姨妈的约束和学校死板的制度。由于顽皮，他被姨妈惩罚去刷墙，但他以此为乐，哄得本·罗杰斯等一帮孩子争先恐后地用各种礼物和他交换，以获得刷墙的机会。在学校里，汤姆用玩物从别人手

里换来了象征背诵《圣经》条文多少的红蓝黄纸条。结果本想引人瞩目的他，却因在众人面前连耶稣最初选的两个门徒的名字这样简单的问题都回答不上来而大失颜面。不久，汤姆又爱上了新来的女同学贝琪·撒切尔，并将旧爱艾米·劳伦斯抛弃在九霄云外。一天深夜，汤姆和被村民所鄙弃的孩子哈克贝利·费恩带着一只死猫到一处墓地去做除瘴子的试验。结果看见了镇上的印第安人印江·乔、醉汉穆夫·波特和鲁滨逊医生在盗墓。乔因当年曾受鲁滨逊和其父的侮辱与他打了起来，波特扑上去帮助乔而后者借波特之手将鲁滨逊杀死。自从目睹了这场墓地凶杀案后，汤姆的生活彻底改变了。由于害怕乔杀死他们，汤姆和哈克写下血书，发誓绝不将此事泄露出去。但沉重的心理负担使汤姆晚上不停地做噩梦。同时无辜的波特也将被送上绞刑架。汤姆觉得生活变得乏味，便同小伙伴哈克和哈泼一起到密西西比的杰克逊岛上去做海盗。镇上的人们以为他们被淹死了。结果他们又出现在自己的“葬礼”上，从而结束了一场虚惊。在审判波特的法庭上，汤姆勇敢地站出来讲述了自己在坟场目睹的一切。波特被无罪释放，但凶手乔却逃走了。汤姆和贝琪参加野餐活动时，在麦克·杜格尔洞窟中走失，经历了三天三夜严峻的考验之后，终于成功地从洞穴的另一个出口逃出。而他们在洞中见到的乔却因法官将洞口封住而饿死在洞口。汤姆和哈克后来在这山洞里发现了乔埋下的12000美元的财富。镇上富裕的道格拉斯寡妇要收养哈克，将其文明化。哈克害怕地逃回了自己的住所——一只旧空桶。最后汤姆以允许他加入自己的强盗帮为条件，劝说哈克回去和寡妇呆在一起。

马克·吐温是一位深谙儿童心理特点的艺术大师。美国作家豪威尔斯曾经说：“马克·吐温到晚年，始终是一个小伙子，具有一副少年心肠……”也只有这样的人才

能栩栩如生地刻画出一个又一个鲜活的儿童形象，并对儿童心理进行细腻生动的描写。小说中的故事并非马克·吐温对自己童年经历的单纯回忆，其中的每一句话，每一个情节都经过了精心提炼和加工。孩子们尤其是男孩子们身上所具有的对英雄主义的崇拜，对金钱财宝的渴望和对爱情的那份怯怯却又是全身心的投入，在汤姆身上得以淋漓尽致地体现。马克·吐温曾说过：

小学时的日子并不比后来生活中的日子愉快，但我们不无遗憾地回顾那些日子，因为我们已经忘了在学校所受的惩罚。忘了我们丢掉弹子或把风筝弄坏时是多么悲伤——因为我们已经忘了那个圣徒时代的一切痛苦和贫困，只记得到果园偷果子，玩木剑，假日去钓鱼。

小说中的一幕幕情节像一面镜子。七八岁的孩子们从中看到了他们正在过的生活，而成年读者则在字里行间品味着自己的童年，酸甜苦辣咸，五味俱全。

美国著名的马克·吐温研究专家沃尔特·布莱尔在《论〈汤姆·索亚历险记〉的结构》一文中认为，这部小说有“四个叙述单元，四条情节线索”。汤姆和贝琪的故事、汤姆和穆夫·彼特的故事、杰克逊岛的以及导致发现财宝的一系列事件。这四条线索有机地交织在一起，使汤姆身上的故事层出不穷，高潮迭起，引人入胜。小说的开头与舞台戏的表演极为相似，波莉姨妈的独白和一连串动作一开始就吸引了读者的注意力，使他们迫切地想知道汤姆到底去哪里了，在搞什么鬼。汤姆顽皮的个性以及通过隐喻表达的幽默以这种特殊的方式呈现在读者面前。汤姆虽然不像《哈克贝利·费恩》中的哈克那样和社会格格不入，完全不理睬社会公认的准则，但他绝对算

不上像弟弟西德尼那样循规蹈矩的模范儿童。他天真、活泼、聪明,脑子里塞满了许多他从自己喜爱的书上看来的精灵古怪的主意。他浪漫爱幻想,爱出风头,却屡屡当众出丑;他经常逃学,学会了抽烟并离家出走。汤姆的淘气是他个性自然发展中正常的一部分,并在他所居住的社会环境中得到发展。

马克·吐温曾说:“只有建立在真实生活基础上的幽默才会不朽。”他的幽默不动声色地表现在了他所叙述的故事中。汤姆用死猫除瘰子,给波莉姨妈的猫灌药等举动令读者忍俊不禁,而对当时学校的死板的教育方式以及宗教虚伪的酣畅淋漓的嘲讽无一不是以幽默的手法通过汤姆的逆行径得到实现。读者在开心大笑之余也体会到了作者的用意。

马克·吐温是运用语言的大师。在小说中,他用简单明确的语言以及适合人物身份地位的方言土语写作。淘气鬼汤姆、未受过教育的哈克、小黑奴吉姆、撒切尔法官和波莉姨妈的身份在张嘴说话时便让人一目了然。小说中始终充满着浓浓的时代气息和地域特色。同时,小说口语化是马克·吐温创造的美国文学中伟大的语言风格之一。这一风格促进了美国文体的发展,从而使马克·吐温成为艺术使用美国语言的第一个作家。

汤姆·索亚是我们儿时记忆的一部分。我们对这个名字的熟悉程度就像是自己的名字,而读此书的愉悦之一就在于重新体验已逝的童年。汤姆不同于哈克,哈克随年龄的成长而成熟,随时间的流逝而改变,而汤姆则是我们记忆中永远的那个小男孩。T·S·艾略特曾经预言:“汤姆有一天将会成为一个传统社会里的杰出的正人君子 and 传统成员。”艾略特的话正确与否,读者心中自有评判。

PREFACE

MOST of the adventures recorded in this book really occurred; one or two were experiences of my own, the rest those of boys who were schoolmates of mine. Huck Finn is drawn from life; Tom Sawyer also, but not from an individual^①— he is a combination^② of the characteristics of three boys whom I knew, and therefore belongs to the composite order of architecture^③.

The odd superstitions touched upon^④ were all prevalent^⑤ among children and slaves in the West at the period of this story — that is to say, thirty or forty years ago.

Although my book is intended mainly for the entertainment of boys and girls, I hope it will not be shunned by men and women on that account^⑥, for part of my plan has been to try to pleasantly remind adults of what they once were themselves, and of how they felt and thought and talked, and what queer enterprises^⑦ they sometimes engaged in.

HARTFORD^⑧, 1876

THE AUTHOR

① not from an individual:并非取材于某一个人 ② combination:综合体
③ composite order of architecture:混合型式样的建筑物 ④ The odd... upon:书中提及的古怪的迷信故事 ⑤ prevalent:颇为流行 ⑥ be shunned... account:由于这个原因而使成年人对此书毫无兴趣 ⑦ queer enterprises:荒唐经历 ⑧ Hartford:哈特福德,美国康涅狄格州城市,马克·吐温在此完成本书。



录

序言	(1)
导读	(3)
PREFACE	(8)
CHAPTER 1	(1)
CHAPTER 2	(10)
CHAPTER 3	(17)
CHAPTER 4	(25)
CHAPTER 5	(37)
CHAPTER 6	(44)
CHAPTER 7	(57)
CHAPTER 8	(64)
CHAPTER 9	(70)
CHAPTER 10	(78)
CHAPTER 11	(85)
CHAPTER 12	(91)
CHAPTER 13	(96)
CHAPTER 14	(105)
CHAPTER 15	(112)
CHAPTER 16	(117)
CHAPTER 17	(128)
CHAPTER 18	(132)

CHAPTER 19	(142)
CHAPTER 20	(145)
CHAPTER 21	(150)
CHAPTER 22	(158)
CHAPTER 23	(162)
CHAPTER 24	(169)
CHAPTER 25	(170)
CHAPTER 26	(178)
CHAPTER 27	(188)
CHAPTER 28	(191)
CHAPTER 29	(195)
CHAPTER 30	(203)
CHAPTER 31	(214)
CHAPTER 32	(224)
CHAPTER 33	(227)
CHAPTER 34	(238)
CHAPTER 35	(242)

CHAPTER 1

“TOM!”

No answer.

“TOM!”

No answer.

“What’s gone with that boy,^① I wonder? You TOM!”

No answer.

The old lady pulled her spectacles^② down and looked over them about the room; then she put them up and looked out under them. She seldom or never looked through them for so small a thing as a boy; they were her state pair^③, the pride of her heart, and were built for “style,” not service^④ — she could have seen through a pair of stove-lids just as well. She looked perplexed^⑤ for a moment, and then said, not fiercely, but still loud enough for the furniture to hear:

“Well, I lay if I get hold of you^⑥ I’ll —”

She did not finish, for by this time she was bending down and punching^⑦ under the bed with the broom, and so she needed breath to punctuate the punches with^⑧. She resurrected nothing but the cat.

“I never did see the beat of that boy!”^⑨

She went to the open door and stood in it and looked out among the tomato vines and “jimson” weeds^⑩ that constituted the garden. No Tom. So she lifted up her voice at an angle calculated for distance and shouted:

“Y-o-u-u Tom!”

① What’s gone... boy: 这孩子跑到哪儿去了? ② spectacles: 眼镜
 ③ state pair: 显示她身份的一副眼镜 ④ and were... service: 戴着它是为了风度, 而不是实用 ⑤ perplexed: 茫然 ⑥ I lay... you: 我敢赌如果我抓住你的话。 ⑦ punching: 戳来戳去 ⑧ and so... with: 她得戳几下就停下来喘口气 ⑨ I never... boy: 我从没见过这么顽劣的孩子。 ⑩ “jimson” weeds: 曼陀罗丛

There was a slight noise behind her and she turned just in time to seize a small boy by the slack of his roundabout^① and arrest his flight.

“There! I might ’a^② thought of that closet. What you been doing in there?”

“Nothing.”

“Nothing! Look at your hands. And look at your mouth. What is that truck?”^③

“I don’t know, aunt.”

“Well, I know. It’s jam — that’s what it is. Forty times I’ve said if you didn’t let that jam alone I’d skin you^④. Hand me that switch.”

The switch hovered in the air — the peril was desperate^⑤ —

“My! Look behind you, aunt!”

The old lady whirled round, and snatched her skirts out of danger^⑥. The lad fled on the instant, scrambled up the high board-fence, and disappeared over it.

His aunt Polly stood surprised a moment, and then broke into a gentle laugh.

“Hang the boy,^⑦ can’t I never learn anything? Ain’t he played me tricks enough like that for me to be looking out for him by this time? But old fools is the biggest fools there is.^⑧ Can’t learn an old dog new tricks,^⑨ as the saying is. But my goodness, he never plays them alike, two days, and how is a body to know what’s coming? He ’pears to know just how long he can torment me before I get my dander up^⑩, and he knows if he can make out to put me off for a minute or make

① the slack... roundabout: 紧身短外套的衣角 ② might 'a: might have 本该 ③ What is that truck: 那是什么脏东西? ④ skin you: 剥你的皮
⑤ The peril was desperate: 灾难将至。 ⑥ snatched her... danger: 一把抓住自己的裙子以防意外 ⑦ Hang the boy: 该死的孩子。Hang 用于诅咒语中, 该死的。 ⑧ But old... is: 可老糊涂是最大的傻瓜。 ⑨ Can't learn... tricks: 老狗难学新把戏。 ⑩ before I... up: 在把我惹火之前

me laugh, it's all down again and I can't hit him a lick^①. I ain't doing my duty by that boy, and that's the Lord's truth^②, goodness knows. Spare the rod and spile the child^③, as the Good Book^④ says. I'm a laying up sin and suffering^⑤ for us both, I know. He's full of the Old Scratch^⑥, but laws-a-me! he's my own dead sister's boy, poor thing, and I ain't got the heart to lash him, somehow. Every time I let him off, my conscience does hurt me so, and every time I hit him my old heart most breaks. Well-a-well, man that is born of woman is of few days and full of trouble^⑦, as the Scripture^⑧ says, and I reckon it's so. He'll play hookey this evening,^⑨ * and [* Southwestern for "afternoon"] I'll just be obleeged to make him work, tomorrow, to punish him. It's mighty hard to make him work Saturdays, when all the boys is having holiday, but he hates work more than he hates anything else, and I've got to do some of my duty by him, or I'll be the ruination of the child. ^⑩"

Tom did play hookey, and he had a very good time. He got back home barely in season to help Jim, the small colored boy^⑪, saw next-day's wood and split the kindlings^⑫ before supper — at least he was there in time to tell his adventures to Jim while Jim did three-fourths of the work. Tom's younger brother (or rather half-brother^⑬) Sid was already through with his part of the work (picking up chips), for he was a quiet boy, and had no adventurous, troublesome ways^⑭.

While Tom was eating his supper, and stealing sugar as opportunity offered, Aunt Polly asked him questions that were full of guile, and very deep — for she wanted to trap him into

奸詐

① hit him a lick; <口>打他一下 ② the Lord's truth; 千真万确
③ Spare the... child; <谚>孩子不打不成器。④ the good book;《圣经》
⑤ a-laying up... suffering; 累积罪孽和痛苦 ⑥ Old Scratch; <口>魔王
⑦ man that... trouble; 人生于妇人之腹,且人生苦短。⑧ the Scripture;《圣经》
⑨ He'll play... evening; 他今天下午又要逃学。⑩ or I'll... child; 否则我会毁了这孩子的。⑪ colored boy; 黑人男孩 ⑫ split the kindlings; 劈柴火
⑬ or rather half-brother; 更确切地说他是他的同父异母弟弟 ⑭ had no... ways; 不会捣乱惹事

damaging revealments^①. Like many other simple-hearted souls, it was her pet vanity^② to believe she was endowed with a talent for dark and mysterious diplomacy, and she loved to contemplate her most transparent devices as marvels of low cunning^③. Said she:

“Tom, it was middling warm in school, warn’t it?”

“Yes, ’m.”

“Powerful warm, warn’t it?”

“Yes, ’m.”

“Didn’t you want to go in a-swimming, Tom?”

A bit of a scare shot through Tom — a touch of uncomfortable suspicion. He searched Aunt Polly’s face, but it told him nothing. So he said:

“No, ’m — well, not very much.”

The old lady reached out her hand and felt Tom’s shirt, and said:

“But you ain’t too warm now, though.” And it flattered her to reflect that she had discovered that the shirt was dry without anybody knowing that that was what she had in her mind. But in spite of her, Tom knew where the wind lay, now.^④ So he forestalled what might be the next move:

“Some of us pumped on our heads^⑤ — mine’s damp yet. See?”

Aunt Polly was vexed to think she had overlooked that bit of circumstantial evidence^⑥, and missed a trick. Then she had a new inspiration:

“Tom, you didn’t have to undo your shirt collar where I sewed it, to pump on your head, did you? Unbutton your jacket!”

The trouble vanished out of Tom’s face. He opened his

① trap him... revealments: 引诱他落入圈套, 自暴内幕并且自食其果

② pet vanity: 特有的虚荣心 ③ and she... cunning: 她喜欢把她那些易被识破的诡计当作了了不起的妙法 ④ But in... now: 但是尽管她心里偷着乐, 汤姆却已经知道风向了。 ⑤ pumped on our heads: 用水泵的水冲了冲头 ⑥ circumstantial evidence: 次要的证据