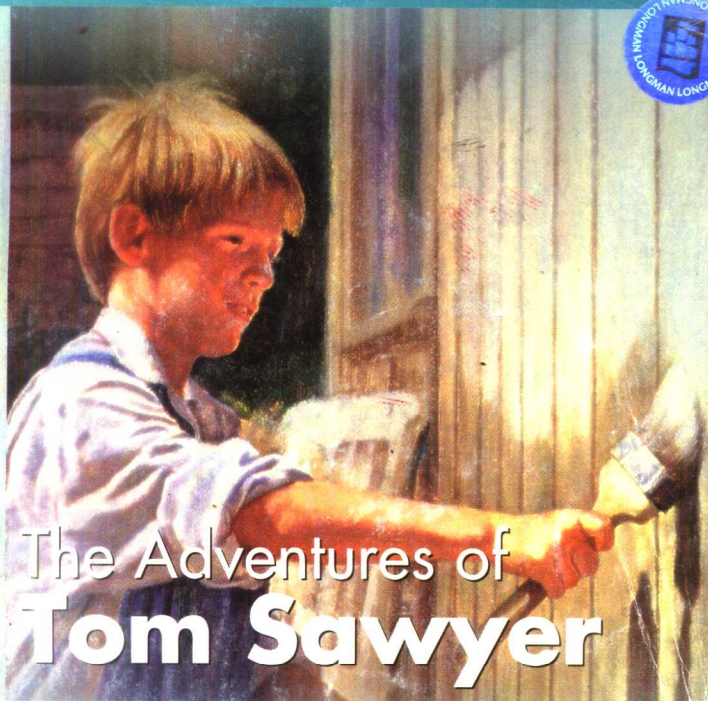


朗文英汉对照世界文学丛书



# The Adventures of Tom Sawyer

## 汤姆·索亚历险记

简写本

马克·吐温原著

W. J. 霍盖特改写

苗广华翻译



上海译文出版社 合作出版  
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(简写本)

马克·吐温原著 W·J·霍盖特改写 苗广华译

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## Introduction

In his preface to *The Adventures of Tom Sawyer*, Mark Twain wrote: "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, for part of my plan has been to try pleasantly to remind adults of what they once were themselves, and of how they felt and thought and talked, and what queer enterprises they sometimes engaged in." *Tom Sawyer* remains one of the world's great children's books, and it continues to be read by adults, too.

Samuel Langhorne Clemens was born in 1835 in the State of Missouri, as Halley's Comet streaked across the sky; and he was brought up in Hannibal, a small town on the banks of the Mississippi River. His father died when he was twelve, and at the age of fourteen he was made apprentice to a printer. He later became an apprentice pilot on a Mississippi riverboat and learned the twelve hundred miles of the often dangerous river.

In 1861, the outbreak of the Civil War put an end to much river traffic, and Clemens travelled to Nevada where he worked briefly as a silver miner while writing sketches of his experiences for a newspaper. He became a full-time journalist, and in 1863 began publishing his humorous pieces under the name Mark Twain (which was the cry for two fathoms of water used by the leadsmen who measured the depth of the river for the Mississippi riverboats).

The story "Jim Smiley and his Jumping Frog", published in 1865, was the first of Mark Twain's writings which was immediately popular. *The Innocents Abroad* (1869), based on fifty-three travel articles written from Europe, gave him real fame. He continued to write travel books, but after collaborating with a friend to write a novel (*The Gilded Age*, 1873) Twain wrote *The Adventures of Tom Sawyer* (1876). He immediately began the book's sequel, *The Adventures of*

## 前言

在《汤姆·索亚历险记》的前言中，马克·吐温写道：“虽然我这本书主要是打算供少男少女们消遣的，但是我希望成年男女们并不会因此而不去看它，因为我的本意之一是想使成年人轻松地回忆起他们的少年时代，以及他们那时怎样感受、怎样思想、怎样谈吐，以及有时候干些什么稀奇古怪的冒险事情。”《汤姆·索亚历险记》一直是世界上最伟大的少年文学作品之一，它也将继续为成年人所欣赏。

塞缪尔·郎荷恩·克莱门斯于 1835 年，也就是哈雷慧星划破天际的那一年，出生于密苏里州，在密西西比河畔的小城哈尼波尔长大。他十二岁丧父，十四岁时去印刷厂当学徒。后来他成了密西西比河船上的见习领航员，对这条一千二百英里长的、遍布险要的大河了如指掌。

1861 年爆发的南北战争使河上的大部分交通中断了，克莱门斯去内华达州当了一段时间的淘金工人，同时开始为一家报纸撰写自己亲身经历的随笔。他后来成了专职记者，从 1863 年开始以马克·吐温为笔名出版他的幽默小品（船只在密西西比河上航行，到了水深二呎处时，船上的测深员要大声报告“马克·吐温”（意即“水深二呎”）。

1865 年，马克·吐温出版了他的第一部小说《加利维拉县有名的跳蛙》，这使他一举成名。根据他在欧洲时写的五十三篇旅游见闻汇编的《海外游记》（1869 年），使他蜚声文坛。他继续写游记，但同一位朋友合写了长篇小说《镀金时代》（1873 年）之后，马克·吐温创作了《汤姆·索亚历险记》（1876 年）。紧接着他又

*Huckleberry Finn* (1885), which, written entirely with the voice of Huckleberry Finn, confronts the issue of slavery and which is regarded as his masterpiece.

Mark Twain continued to write about serious issues in humorous novels, such as *A Connecticut Yankee in King Arthur's Court* (1889) and *Pudd'nhead Wilson* (1894), in which the ironic and grotesque aspects of Twain's humour have become dominant, indicating his increasing pessimism.

Twain was bankrupted in 1894 by investing in a printing machine which failed, and was compelled to pay his debts by going on a world-wide lecture tour. *The Man that Corrupted Hadleyburg* (1900) was one of his later works which expressed his loss of faith in human nature. His eldest daughter died in 1896, and his wife after a long illness in 1904. His youngest daughter died of epilepsy in 1909, and his account of her death was the last thing that he wrote.

"I came in with Halley's Comet in 1835," Mark Twain wrote, "... and I expect to go out with it. It will be the greatest disappointment of my life if I don't go out with Halley's Comet." In April 1910, the comet appeared in the sky; Mark Twain died the next day.

*The Adventures of Tom Sawyer* was created from Mark Twain's memories of his own childhood: "Most of the adventures recorded in this book really occurred; one or two were experiences of my own, the rest of those boys who were schoolmates of mine. Huck Finn is drawn from life; Tom Sawyer also, but not from an individual; he is a combination of the characteristics of three boys whom I knew..." This direct experience does not result in a nostalgic picture of childhood, but rather one of destructive energy, vitality, humour and a disregard for adult norms. Boys play with dead cats and dead rats, they climb regularly from their windows at midnight, and run away from home to a secret island. There are fights, whippings, days of glory and nights of horror, sudden changes of mood: "within two minutes he had forgotten all his troubles".

开始创作该书的续篇《哈克贝里·芬历险记》(1885年)。这部完全以哈克贝里·芬的第一人称写成的长篇小说对蓄奴制进行了揭露,被誉为马克·吐温的经典作品。

马克·吐温继续以幽默小说的形式来表现严肃的题材,例如《亚瑟王宫廷里的康州美国佬》(1889年)和《傻瓜威尔逊》(1894年),寓于其幽默中的辛辣讽刺和荒诞不经已成为主流,这表明了他日渐增强的悲观主义。

1894年,马克·吐温因投资印刷机械失败而破产,他被迫靠做环球演讲来挣得一些收入偿还债务。《败坏了赫德莱堡的人》(1900年)是他的晚期作品之一,这部小说表现了他对人性信仰的破灭。他的长女死于1896年,他的夫人久病后死于1904年。他的小女儿1909年死于癫痫,对她死去的追忆也成了马克·吐温的绝笔。

“我1835年伴着哈雷慧星而来,”马克·吐温写道,“……我期待着随它而去。如果不能随哈雷慧星而去,这将会是我一生最大的遗憾。”1910年4月,慧星再次出现在天际;次日,马克·吐温溘然长逝。

《汤姆·索亚历险记》是根据马克·吐温少年时代的回忆创作的:“这部书里所记载的冒险故事,大部分都是实际发生过的。其中有一两件事情是我自己的亲身经历,其余的都是那些曾经是我同学的孩子们的经历。哈克·芬是根据真实人物刻画出来的;汤姆·索亚也来源于真人真事,不过并非根据一个人刻画,他是我所认识的三个男孩子的特点综合……”。这种亲身经历并未表现为对少年时代留恋不舍的怀旧情感,相反它却勾画出一幅充满破坏性的干劲、生气勃勃、想入非非和藐视成年人行为规范的生动画面。男孩子们玩弄死猫死老鼠,经常半夜爬出窗外,还离家逃往秘密的小岛。他们打架鞭苔,白天趾高气扬,晚上却充满恐惧,心情则是说变就变:“还不到两分钟,他就把所有的烦恼忘得一干二净了。”



The novel is tightly constructed: the action is limited to St Petersburg (unlike *Huckleberry Finn*, where the plot follows Huck's journey down the Mississippi) and Tom's adventures always end with a homecoming. Although the point of view is normally Tom's, the voice of the narrator is often heard, again contrasting with *Huckleberry Finn* where no one comes between Huck and the reader.

The character of Tom Sawyer dominates the novel, and at times his imagination controls the plot. Although his physical appearance is never described, Mark Twain reveals Tom's character through his words and actions. In the early chapters of the novel, Tom is shown in a series of humorous domestic episodes which establish him as a master of mischief: stealing chocolate cake, playing truant, picking a fight with a new boy, tricking his friends into painting Aunt Polly's fence.

As the novel progresses, other aspects of Tom's character are revealed. He is self-absorbed, his moods taking him rapidly from thoughts of death to games of glory. Tom's conscience, "an unwelcome visitor", plays an active part in the development of the plot, driving him to break his oath in order to save Potter's life. Aunt Polly battles in vain to get him to think of her feelings: Tom is aware of others, though always in relation to himself. His disappearance to Jackson's Island, which causes Aunt Polly the pain of believing Tom dead, is a means for Tom to discover his value in the eyes of his family and the town, and to make himself the envy of his friends: "Tom Sawyer the Pirate looked around upon the envying children about him and said to himself that this was the proudest moment of his life."

Tom's dramatic instinct is linked with his love of adventure. Robin Hood is his hero, and Tom, who has no interest in learning at school, has no difficulty in memorising whole passages from *The Adventures of Robin Hood*. "I can't fall. It's not like that in the book," he tells Joe.

Mark Twain's comic sense finds its natural expression in Tom's delight in boyish pranks. Tom manipulates his friends

这部长篇小说结构紧凑:所有的活动都仅限于圣彼得堡(这同《哈克贝里·芬》不一样,该书中的情节随着哈克的密西西比河之行而展开),汤姆所有的历险也总是以大团圆结束。尽管书中的观点一般说来都是汤姆的,但叙述者的声音也时有所闻,这也同《哈克贝里·芬》不一样,在该书中哈克和读者之间没有任何中间人。

汤姆·索亚这个人物始终贯穿全书,他的幻想有时左右了整个情节。尽管全书从未对汤姆的外表加以任何描述,但马克·吐温却通过汤姆的言行把这个人物描绘得栩栩如生。在小说最初的几章中,汤姆在家里的一连串恶作剧中的表现确立了他作为调皮大王的地位:偷巧克力蛋糕、逃学、找一个新来的孩子打架、诱使他的朋友们替他漆波莉阿姨的围栏。

随着故事的展开,汤姆性格中的其他方面也揭示出来了。他极其专注于自我,心情可以在瞬间从对死亡的深思变为对游戏胜利的自豪。汤姆意识到,自己是“一个不受欢迎的外来客”这种意识在情节发展中起着极其重要的作用,促使他为挽救波特的生命而违反了自己的誓言。波莉阿姨为使汤姆能体会自己的心情而绞尽脑汁,但却徒劳无益:汤姆虽然了解别人的心情,但他总是以自己为中心。汤姆匿身于杰克逊岛上,使得波莉阿姨蒙受以为汤姆已死的痛苦,但这只是汤姆为了显示自己在家人和村里人眼中的重要性,使自己成为朋友们羡慕对象的手段而已:“‘海盗’汤姆·索亚环视四周那些显示出羡慕的孩子们,心中暗想,这是他一生中最自豪的时刻。”

汤姆极富戏剧性的本能是同他对冒险的酷爱分不开的。罗宾汉是他心目中的英雄。对上学念书毫无兴趣的汤姆却能毫不费力地整段记住《罗宾汉历险记》:“我不能倒下。那本书上不是这么说的,”他告诉乔。

马克·吐温的幽默感在汤姆孩子式恶作剧的欢乐中得以自然体现。汤姆耍弄他的朋友们,使他们替他漆波莉阿姨的围栏,自

in order to get them to paint Aunt Polly's fence for him and then "sat on a barrel in the shade close by, ate his apple, and planned the downfall of more innocent friends". Peter, Aunt Polly's cat, is another of Tom's victims. This episode illustrates Twain's use of exaggeration as a comic technique: "Peter sprang a couple of yards into the air, shouted a war cry and then flew round and round the room, knocking against the furniture, upsetting the flower pots, and causing general destruction. Next he rose on his back legs and danced madly around, screaming with joy." Humour of a slapstick kind is found in the chapter on the school Prize Day, when the boys get their revenge on their teacher.

The element of mischief is linked with the melodrama and horror which is an important element of *Tom Sawyer*. "The odd superstitions touched upon were all prevalent among children and slaves in the West at the period of this story," Mark Twain writes in his preface. And it is these superstitions (the dead cat taken at midnight to the graveyard; the digging for treasure in the haunted house) which bring Tom and Huck into contact with adult violence. The difference between Tom's imaginative violence as Robin Hood, pirate and robber, and the violence of Injun Joe is appreciated by Tom whose "fearful secret and troubled conscience disturbed his sleep for a week after this."

Injun Joe, with his thirst for revenge and willingness to murder, is the personification of evil for Tom and Huck: "It was plain that Injun Joe was under the protection of the Devil, and that to interfere with the agent of such an awful power would be far too dangerous." Injun Joe explains that his hatred and violence is a response to the rejection of society; and after his death in the cave "Tom was sorry for him, for he knew from his own experience how this unfortunate man had suffered". But Injun Joe remains a caricature, trapped in the position society has placed him.

In contrast, Tom's courtship of Becky adds charm to the story, while managing to avoid sentimentality. Becky is portrayed

己“却坐在附近荫凉处的一只大木桶上，啃着苹果，盘算着让更多不明就里的朋友来上当。”波莉阿姨的猫彼得是汤姆的另一个牺牲品。这一段情节突出表现了马克·吐温将夸张作为喜剧技巧的巧妙运用：“彼得突然腾空跳起几码高，发出一阵打架时的狂叫，随即就在房间里一圈圈地疯窜起来，猛撞家具，碰翻花盆，引起了一场浩劫。紧接着它又后腿直立，转着圈子狂跳，欢快地尖叫。”在学校“发奖日”一章中孩子们对那位老师报了仇时，这种打闹剧式的幽默得到了再现。

轰动性事件和恐怖事件是《汤姆·索亚》一书中的重要成分，而书中的恶作剧成分则与此紧密相连。“书中讲到的那些荒唐的迷信，在这个故事所描写的时代，在西部的孩童和黑奴中都是十分流行的，”马克·吐温在前言中写道。正是这些迷信行为（半夜里带死猫去坟场，在闹鬼的房子里挖宝）使汤姆和哈克接触到了成年人的暴力行为。汤姆懂得，自己想象中罗宾汉、海盗和强盗的暴力同印第安人乔的暴力是截然不同的，使得“这以后的一个星期，汤姆那可怕的秘密和痛苦的良心扰乱着他的睡眠。”

对于汤姆和哈克说来，渴望复仇和充满谋杀欲望的印第安人乔是魔鬼的化身。“很清楚，印第安人乔受到魔鬼的保护，跟这样一个可怕的魔力的代理人找麻烦，实在是太危险了。”印第安人乔说得很明白，他的仇恨和暴力是他对被摒弃于社会之外的一种反应。他死在山洞里之后，“汤姆替这个家伙感到难过，因为他从自己的经验中体会到，这个倒霉的家伙遭受了怎样的痛苦。”但印第安人乔仍是一个夸张的漫画式人物，他被锁定在社会为他设定的位置上。

在另一方面，汤姆对贝基的追求为故事增添了魅力，但却未落入多愁善感的俗套。贝基被刻画为一位传统的女孩，漂亮、妒

conventionally as a girl of prettiness, jealousy, tears and physical weakness. Her attempt to get Tom into trouble over the ink on his spelling book is contrasted with Tom's nobility in taking her punishment for tearing the teacher's book. The culmination of their relationship is the adventure in the caves, where Tom saves her life.

Mark Twain gives us his verdict on Tom's childhood by the working out of the plot in the last chapters of the novel. Tom matures within his own limits: the honour he receives from the town after his rescue of Becky is more deserved than the adulation he received after his first return from the dead. "Judge Thatcher had formed a high opinion of Tom and said that he hoped to see him a great lawyer or a great soldier some day." The discovery of the treasure is as a result of his own persistence, not as a reward from others.

But Tom remains himself. He is restored to Aunt Polly with six thousand dollars in the bank, and yet he does not become respectable: " 'Being rich isn't going to prevent me from being a robber.' " His imagination retains its dominance, turning the cave — a place of horror and death — into the scene of further boyish adventures: " 'The finest hole in the country! I've always wanted to be a robber, but I knew I had to have something like this first.' "

The expectation of a happy ending is given a humorous twist as Mark Twain leaves Tom and Huck in their world of childhood fantasies, retaining their point of view in opposition to the adult world. Huck is given the last word: " 'I'll stick to the widow till I die, Tom. And if I become a first-class robber, and everybody's talking about me, she'll be proud that she dragged me in out of the rain.' "

忌心强、时常流泪、身体较弱。她希望汤姆因拼写课本上有墨水污渍而遭到麻烦，这同汤姆因她撕坏了老师的书而代她受罚的高尚举动形成了鲜明的对照。山洞历险中汤姆救了贝基的命，这使两人之间的关系达到了顶点。

马克·吐温通过这部小说最后一章中的情节，为汤姆的少年时代向读者们做了评语。汤姆在自身所处的种种局限中成熟了：营救贝基之后他在村里所获得的荣誉，比起他第一次从死神身边归来时所受到的胡吹乱捧更是理应所得。“撒切尔法官十分器重汤姆，说他希望看见汤姆有朝一日成为一位著名的律师或是一位伟大的军人。”寻到埋藏的财宝是他坚持不懈的结果，而不是他人的恩赐。

但汤姆依然我行我素。他被交还给波莉阿姨，并在银行里存了六千块钱，但他并未因此变得循规蹈矩：“发了财可不会妨碍我去当强盗啊。”他仍旧充满了幻想，要把那个山洞——一个恐怖和死亡的象征——作为孩子们下一步历险的对象：“这一带最好的隐匿处！我总是想当强盗，不过我知道，我非得先有一个像这样的地方才行。”

人人都期待着一个大团圆的结局，但是，马克·吐温却给结局来了一个极具幽默性的转折。他把汤姆和哈克留在了少年儿童幻想世界中，让他们继续保留了与成年人的世界相对立的观点看法。他让哈克说出了下面这最后的一句话：“我要一辈子跟寡妇在一起，汤姆。要是我成了一个大名鼎鼎的强盗，人人都谈论我，那她准会因为帮助我摆脱逆境而自豪的。”

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