

英美现代文学注释丛书



The Pearl

珍 珠

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THE PEARL

by

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With Notes in Chinese

by

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内 容 简 介

《珍珠》是美国现代著名小说家约翰·斯坦贝克写的寓言小说。这是一个墨西哥渔民采到又扔掉一颗珍贵的大珍珠的故事。围绕着这颗珍珠，这个善良淳朴的青年渔民和凶残狡诈的敌人展开了一场可歌可泣的生死大搏斗。

本书文字朴素优美，可供大学英语专业高年级学生和相当程度的英语学习者阅读。

英美现代文学注释丛书

珍 珠

John Steinbeck 著

李怡楷 注释

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序

《珍珠》的语言

约翰·斯坦贝克 (John Steinbeck, 1902—1968) 是美国现代的主要小说家之一,于 1962 年获得诺贝尔文学奖金。在自己的作品里,斯坦贝克始终如一地对受剥削受压迫的劳动人民寄予深厚的同情。他最著名的长篇小说《愤怒的葡萄》(1939)描写了美国农业工人颠沛流离的生活,深刻地反映了经济大恐慌时期劳动人民的深重灾难,也反映了他们百折不挠的生活意志。

中篇小说《珍珠》发表于 1947 年,被誉为“美国在第二次世界大战后文学创作中一颗璀璨的明珠”,值得每个英语学习者精心研读。注释者在学习和注释的过程中注意到小说在语言艺术方面的一些特点,除了在注释中做了一些分析之外,在本文中加以综合论述,以供英语学习者参考。同时,为了对语言进行比较深入的分析,又不得不首先对小说的思想和感情内容作一个扼要的分析。

一

作为一个故事,《珍珠》的情节是十分简单的。在墨西哥的采珠业中心,拉巴斯海港,以采珍珠为生的印第安渔民当中有一对年青的夫妻——善良淳朴,相亲相爱的奇诺和胡安娜。一天清早,他们头生的婴儿小狗子偶然被蝎子螫伤了,有致命的危险。夫妻俩抱着爱子到白人医生家去求医,因为没有钱被冷酷地拒绝了。他们只得抱着病儿回到港口去,希望能采到一颗大珍珠,卖些钱请医生救孩子的命。没想到奇诺真的采到了一颗“世界上最大的珍珠”。这时,孩子的伤已经被胡安娜用土办法治好了。但是,珍珠在奇诺心里燃起了各种美好的希望,同时也招来了敌人的妒忌和暗算。一场掠夺和反掠夺的斗争展开了。在敌人的迫害下,奇诺一家走投无路,被迫出奔,接着又受到敌人的追捕。奇诺在自卫中杀死了敌人,但是爱子也遭到敌人的杀害。最后,奇诺和妻子回到家乡,把珍珠扔回到大海里去。

一个如此简单的情节，在作者笔下却表现为一场惊心动魄的斗争。作者把满腔深厚的同情倾注在奇诺和胡安娜身上，塑造出两个善良、淳朴、勇敢的印第安渔民的形象，歌唱他们的尊严，歌唱他们相依为命的爱情，歌唱他们不畏强暴，奋起反抗，与贪婪残酷的敌人展开一场生死大搏斗。因此，故事的每一个细小情节都能紧扣读者的心弦。

奇诺的反抗是以失败告终的。正如他哥哥所指出的：“你反抗的不是那些收买珍珠的人，而是整个制度，整个生活方式。”以个人的力量反抗整个罪恶的制度，失败本来是意料中的事。但这并不是事情的全部，甚至也不是其中最重要的部分。最重要的还是这场斗争本身，是奇诺在斗争中的精神状态，是这场血的洗礼给他带来的觉醒和成长。故事开始时，奇诺不过是一个典型的善良淳朴的青年渔民。他过着一贫如洗的生活，但是幸福的小家庭却让他感到心满意足。意外的灾难迫使他脱下帽子去向白人医生求情，结果只落得一场当众的羞辱。意外的灾难又促使他去寻求偶然的幸运，但幸运并不等于幸福。偶然采得的珍珠在奇诺心里唤起了种种美好的愿望，但朴实的愿望也不过是天真的幻想。奇诺还没有迈出第一步，而邪恶的势力却已纠集在一起，磨刀霍霍，布下天罗地网。奇诺认识到，敌人不仅是要抢走一颗珍珠，而更重要的是要粉碎他的一切憧憬。但是奇诺在斗争中迅速成长，他不仅看穿了敌人的欺骗与狡诈，而且抵制了爱妻和兄长的软弱。在与强大敌人的搏斗中，每一个回合都使奇诺变得更加清醒，更加坚强。在最后的灾难降临之后，奇诺终于大彻大悟了：一切美好的幻想都是无谓的，世界上最大的珍珠也不过是一个幻影。“他们俩航过苦海到达了彼岸”，于是他们无所畏惧地归来了。但是归来的奇诺已经不是几天以前离家的奇诺，更不是故事开始时的奇诺。珍珠也不再是希望的化身，而倒象是一个丑陋的毒瘤。当初胡安娜想要扔掉珍珠是出于恐惧和软弱，现在奇诺亲手把珍珠扔回大海却完全是另一回事。他们俩都在斗争中变得坚强有力，孩子的尸体和从敌人手中夺来的枪枝就是力量的象征，而坚强的人是不需要幻想和侥幸的。奇诺和胡安娜失去了一个旧世界，现在他们俩肩并肩面对着生活的海洋，去迎接新的挑战。因此，没有任何理由认为《珍珠》是悲观主义的产物。

《珍珠》写的还不仅仅是奇诺一家的故事，而且也是一个寓言。它首先是一个有血有肉、有声有色的故事，因而真切感人。但它也是一个发人深省的寓言，因为它蕴含着远远超过奇诺一家人命运的普遍意义。一个中国读者很容易联想到“福兮祸所伏，祸兮福所恃”之类的哲理，但这一道淡淡的哲理的晕圈无非是为了加深故事的普遍意义。珍珠照亮了拉巴斯这个具体而微的资本主义社会，黑白分明地暴露出那些住在破茅屋里的善良淳朴的渔民和那些住在豪华邸宅里的吸血鬼之间的不可调和的矛盾。奇诺的不幸和斗争不仅关系到他一家人的祸福，而是与整个社会息息相关的。珍珠也照亮了奇诺的心，在他眼前展开了崭新的地平线，于是他奋起反抗了。人们说：“奇诺是一个勇敢的人。他这样做对咱们大家都有好处。这些人对奇诺感到骄傲。”奇诺的榜样鼓舞着世界上一切被剥削被欺凌的人民，去寻找那颗真正无价的明珠——人民解放的革命真理。

二

斯坦贝克的作品一向以朴素的艺术风格见长，而这种朴素在《珍珠》里又达到优美凝炼的高度。朴素的语言，鲜明的形象，和富于诗意的幻想结合在一起，构成这个中篇小说的独特风格。

一幅幅富有浓郁的地方色彩的画面为人物塑造和情节开展提供了引人入胜的背景。首先，作者用水粉画家的笔触一笔勾画出一幅清新的东方欲晓的景色，揭开了故事的帷幕：

The stars still shone and the day had drawn only a pale wash of light in the lower sky to the east.
(P.1)

地面上公鸡报晓，群猪觅食。霸王树丛中，小鸟啾啾振翼。寥寥数笔，把天上的残星和曙光，地面的公鸡和群猪，墨西哥特有的树枝搭成的茅屋，丛丛的霸王树以及树上的群鸟，综合成一幅渔家恬静生活的画面。

接着是一幅海湾日出的景色：

The dawn came quickly now, a wash, a glow, a lightness, and then an explosion of fire as the sun arose out of the Gulf. (P.3)

这不是任何地方的日出，而是这个海湾上特有的日出。这也不是一幅静止的图画，而是把海湾日出那一派瞬息万变的瑰丽景象烘托出来的能动的画面。这个画面是那些热爱自然、热爱生活的渔民的天然背景。

和瑰丽的自然景色形成鲜明对比的，是那些面貌凶残、心肠冷酷的白人殖民者的世界：

They came to the place where the brush houses stopped and the city of stone and plaster began, the city of harsh outer walls and inner cool gardens where a little water played and the bougainvillea crusted the walls with purple and brick-red and white. They heard from the secret gardens the singing of caged birds and heard the splash of cooling water on hot flagstones. (P.9)

这也是富有地方色彩的画面，但这是一个截然不同的世界，一个远离大自然的人为的天地。点缀森严的围墙的紫茉莉藤代替了一丛丛的霸王树，失去自由的笼中鸟代替了树丛中啾啾振翼的飞禽，隐秘的花园代替了开阔的大海，小喷泉喷洒在热石板上的声音代替了大海的早潮拍岸的音乐。

正是在各种不同画面的对比与交织之中，展开着一场残酷的不可调和的斗争。在奇诺来到海边采珠以前，我们看到一幅这个海湾上所特有的雾霭迷蒙的梦幻景象。自然的景色和人们的想象交织在一起，构成奇诺如梦的经历的背景。在奇诺的大珍珠开始招致敌人的妒忌和暗算之后，作者描绘了一幅海湾里大鱼吃小鱼的象征性图画。在奇诺去卖珍珠的早晨，我们看到的又是海湾所特有的那种幻景：

A vision hung in the air to the north of the city — the vision of a mountain that was over two hundred miles away, and the high slopes of this mountain were swaddled with pines and a great stone peak arose above the timber line.

(P.44)

这座石峰的幻象指明了奇诺的前景。在奇诺发现自己的小船被人破坏之后，作者又一次描绘黎明前的景色。公鸡报

晓,炊烟四起,小鸟跳跃,这些都和故事开始时是一样的,但是整个气氛却大不相同了:

The weak moon was losing its light and the clouds thickened and curdled to the southward. The wind blew freshly into the estuary, a nervous, restless wind with the smell of storm on its breath, and there was change and uneasiness in the air. (P.64)

残月无光,乌云飞渡,疾风呼啸,一场大难就要临头了。奇诺被迫逃亡,苦难的历程通过一幅又一幅墨西哥热带荒漠的景象展现在我们眼前,把悲剧推向高潮,直到最后一幅荒山清泉的图画发出死亡的信号:

The little pools were places of life because of the water, and places of killing because of the water, too. (P.81)

在这个富有浓郁的地方色彩的背景上,作者用朴素的语言塑造出奇诺和胡安娜的淳朴形象。这些淳朴的渔民怀有强烈的思想感情,但不会花言巧语,就是夫妻之间也难得交谈。因此,对话就不能用作刻画人物的主要手段。于是作者把他们的一举一动、一言一行都清晰如画地呈现在读者眼前,让形象本身来感染读者。

故事一开头,通过奇诺在黎明前醒来的镜头,我们就看出这一对一言不发的年青夫妻之间心心相印的关系。在奇诺剖开大珠母那个充满戏剧性的场面中,自始至终只有胡安娜轻轻说了一声“剖开它吧”,可是奇诺的每一个动作都流露出他内心的激动,而胡安娜不用问就发生了共鸣。在逃亡的紧急关头,奇诺回到妻子身边:

She looked up at Kino when he came back; she saw him examine her ankles, cut and scratched from the stones and brush, and she covered them quickly with her skirt. Then she handed the bottle to him, but he shook his head. Her eyes were bright in her face. Kino moistened his cracked lips with his tongue. (P.78)

最平常的语言,最简单的动作,没有修辞,没有对话,却写出了患难夫妻之间深情的关注,真是“此时无声胜有

声”。

故事的情节也是以一幅幅鲜明的画面展开的。作者只是用最平常的语言,描绘一个个具体的细节,就让故事象戏剧一样在我们面前演出。故事开始时,孩子被蝎子螫伤了,这本是一件平常的事,但是一步步写来,每个细节写得那么具体,那么清晰,那么细致,蝎子的动作和孩子父母的动作交织在一起,构成一幕人和自然搏斗的紧张戏剧。随着情节的展开,奇诺与敌人搏斗的每一个回合仿佛都发生在我们眼前。在最后一章里,当奇诺一家伏在一根大树枝后面躲避追踪者的时候,我们也和奇诺一样屏息凝神地注视着追踪者从近旁走过去:

When the trackers came near, Kino could see only their legs and only the legs of the horse from under the fallen branch. He saw the dark horny feet of the men and their ragged white clothes, and he heard the creak of leather of the saddle and the clink of spurs. The trackers stopped at the swept place and studied it, and the horseman stopped. The horse flung his head up against the bit and the bit-roller clicked under his tongue and the horse snorted. Then the dark trackers turned and studied the horse and watched his ears. (P.75)

每一个细节都看得那么分明,每一个声音都清晰可闻。没有修辞的干扰,朴素的语言勾画出充满戏剧性的形象。读者感到身临其境,与奇诺一家同呼吸,共命运。

奇诺的“稀世宝珠”是一个独特的形象。它随着主人公思想感情的变化而变化,随着故事情节的发展而变化。当奇诺剖开大珠母时,他看到的是一颗晶莹完美的珍珠:

Kino lifted the flesh, and there it lay, the great pearl, perfect as the moon. It captured the light and refined it and gave it back in silver incandescence. It was as large as a seagull's egg. It was the greatest pearl in the world. (P.22)

随即珍珠成为奇诺一切希望的源泉,一切梦想的象征:

And in the incandescence of the pearl the pic-

tures formed of the things Kino's mind had considered in the past and had given up as impossible. (P.26)

同时,珍珠也成为矛盾的焦点,成为招致灾难的祸根。尽管如此,珍珠仍然为奇诺放射出希望和幸福的光芒:

And the beauty of the pearl, winking and glimmering in the little candle, cozened his brain with its beauty Its warm lucence promised a poultice against illness and a wall against insult. It closed a door on hunger. (P.42)

可是,“稀世宝珠”到头来也不过是一个幻影。奇诺醒悟了,珍珠也就变得象毒瘤一样的丑恶:

He looked into its surface and it was grey and ulcerous. Evil faces peered from it into his eyes, and he saw the light of burning And the pearl was ugly; it was grey, like a malignant growth. (P.90)

奇诺的珍珠,一经和幻想交织在一起,就获得了生命和戏剧,成为一个具有主题意义的中心形象。

语言的高度形象性同样表现在丰富多采的听觉形象。整个故事不仅呈现为一系列色彩鲜明的画面,而且贯穿着一种独特的音乐节奏。故事开始时,公鸡报晓,小鸟啾啾,早潮拍岸,磨盘在转动,胡安娜在温柔地歌唱:这是奇诺一家幸福生活的乐曲。幽静的夜晚,奇诺听到的各种声音宛如催眠曲一般柔和:

... the soft sweep of the little waves on the shore and the distant barking of dogs, the creeping of the breeze through the brush-house and the soft speech of his neighbours in their houses in the village. (P.38)

敌人在黑夜里鬼鬼祟祟的暗算又是以阴险邪恶的节奏进行的:

Then from the corner of the house came a sound so soft that it might have been a thought, a little furtive movement, a touch of a foot on earth, the almost inaudible purr of

controlled breathing. (P.40)

在那“风声鹤唳，草木皆兵”的奔逃中，墨西哥荒漠中所特有的千百种声音汇合成奇诺一家受难的哀歌。

不仅如此，幻想的旋律和生活的旋律交织在一起，抒写出奇诺脑中激荡的感情，烘托出情节发展的各个阶段的意境。故事以早潮拍岸的音乐开始，而这个音乐也就是奇诺脑海里的《家庭之歌》的一部分：

Kino heard the little splash of morning waves on the beach. It was very good — Kino closed his eyes again to listen to his music In Kino's head there was a song now, clear and soft, and if he had been able to speak of it, he would have called it the Song of the Family. (P.2)

蝎子一出现，《恶之歌》也来到了：

In his mind a new song had come, the Song of Evil, the music of the enemy, of any foe of the family, a savage, secret, dangerous melody, and underneath, the Song of the Family cried plaintively. (P.6)

从此，善的旋律抗衡着恶的旋律，为奇诺反抗罪恶势力的斗争谱写一曲赞歌。《家庭之歌》和《珍珠之歌》唱出他内心的欢乐，唱出他对生活的热爱，唱出他美好的憧憬。在孤立无援的逃亡途中，家庭和珍珠的旋律鼓舞着奇诺一家在茫茫黑夜中前进：

The music of the pearl was triumphant in Kino's head, and the quiet melody of the family underlay it, and they wove themselves into the soft padding of sandalled feet in the dust. (P.71)

在斗争进入高潮的时刻，《家庭之歌》和荒山的蝉鸣蛙叫交织在一起，驱策着奇诺和敌人展开你死我活的搏斗：

But the night was not silent; the little tree frogs that lived near the stream twittered like birds, and the high metallic ringing of the cicadas filled the mountain cleft. And Kino's own music

was in his head, the music of the enemy, low and pulsing, nearly asleep. But the Song of the Family had become as fierce and sharp and feline as the snarl of a female puma. The family song was alive now and driving him down on the enemy. The harsh cicadas seemed to take up its melody, and the twittering tree frogs called little phrases of it. (P.86)

孩子被敌人杀害以后，珍珠失去了原来的意义，面目全非，它的音乐也不再是欢乐和希望的旋律了。可是，《家庭之歌》成为更加高昂的战歌，激励着奇诺继续进行战斗：

In Kino's ears the Song of the Family was as fierce as a cry. He was immune and terrible, and his song had become a battle cry.

(P.90)

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THE PEARL

“In the town they tell the story of the great pearl — how it was found and how it was lost again. They tell of Kino,¹ the fisherman, and of his wife, Juana,² and of the baby, Coyotito.³ And because the story has been told so often, it has taken root in⁴ every man's mind. And, as with all retold tales that are in people's hearts, there are only good and bad things and black and white things and good and evil things and no in-between anywhere.

“If this story is a parable, perhaps everyone takes his own meaning from it and reads his own life into it. In any case, they say in the town that...”

I

Kino awakened in the near dark. The stars still shone and the day had drawn only a pale wash of light in the lower sky to the east.⁵ The roosters had been crowing for some time, and the early pigs were already beginning their ceaseless turning of twigs and bits of wood to see whether anything to eat had been overlooked.

1. Kino ['ki:nou]: 奇诺(男人名)。 2. Juana [hu:'æne]: 胡安娜(女人名)。 3. Coyotito [kə'jəu'titəu]: 小狗子(小男孩名)。根据当地山中的野生动物 coyote (山狗或郊狼)所取的名字。 4. take root in: 扎根于。 5. the day had drawn ... to the east: wash 一词指水彩画中所涂的一层薄薄的颜料。句中用拟人法将东方欲晓的景色比作一个水彩画家在东方的天边画下一片淡淡的曙光。

Outside the brush house in the tuna clump, a covey of little birds chattered and flurried with their wings.

Kino's eyes opened, and he looked first at the lightening square which was the door and then he looked at the hanging box where Coyotito slept. And last he turned his head to Juana, his wife, who lay beside him on the mat, her blue head-shawl over her nose and over her breasts and around the small of her back.¹ Juana's eyes were open too. Kino could never remember seeing them closed when he awakened. Her dark eyes made little reflected stars.² She was looking at him as she was always looking at him when he awakened.

Kino heard the little splash of morning waves on the beach. It was very good — Kino closed his eyes again to listen to his music. Perhaps he alone did this and perhaps all of his people did it. His people had once been great makers of songs, so that everything they saw or thought or did or heard became a song. That was very long ago. The songs remained; Kino knew them, but no new songs were added. That does not mean that there were no personal songs. In Kino's head there was a song now, clear and soft, and if he had been able to speak of it, he would have called it the Song of the Family.

His blanket was over his nose to protect him from the dank air. His eyes flicked to a rustle beside him. It was Juana arising, almost soundlessly. On her hard bare feet she went to the hanging box where Coyotito slept, and she leaned over and said a little reassuring word.³ Coyotito looked up for a moment and closed

1. her blue head-shawl ... of her back: 她的蓝色的大披巾盖着她的鼻子和乳房, 围着她的腰。〔独立结构, 修饰前面的定语从句。〕 2. Her dark eyes made little reflected stars: 她的黑眼睛好象反映(在潭水般的黑暗中)的小星。 3. ... said a little reassuring word: 说了一句哄孩子的话。

his eyes and slept again.

Juana went to the fire pit and uncovered a coal and fanned it alive¹ while she broke little pieces of brush over it.

Now Kino got up and wrapped his blanket about his head and nose and shoulders. He slipped his feet into his sandals and went outside to watch the dawn.

Outside the door he squatted down and gathered the blanket ends about his knees. He saw the specks of Gulf clouds flame high in the air.² And a goat came near and sniffed at him and stared with its cold yellow eyes. Behind him Juana's fire leaped into flame and threw spears of light through the chinks of the brush-house wall and threw a wavering square of light out the door. A late moth blustered in to find the fire. The Song of the Family came now from behind Kino. And the rhythm of the family song was the grinding-stone where Juana worked the corn for the morning cakes.³

The dawn came quickly now, a wash, a glow, a lightness, and then an explosion of fire as the sun arose out of the Gulf.⁴ Kino looked down to cover his eyes

1. Juana went to the fire pit ... fanned it alive: 胡安娜走到灶坑前面, 拨出一块煤, 把它扇着。 2. He saw the specks ... in the air: 他看见(加利福尼亚)海湾上一朵朵云彩在高空中泛着红光。 flame high in the air 是不定式短语, 作宾语补足语, 与下文 Juana's fire leaped into flame 相映照。 3. ... the rhythm of the family song ... for the morning cakes: 家庭之歌的节奏就是胡安娜用来磨玉米做早餐吃的饼的那个磨盘(的转动)。用具体的物体(磨盘)代替比较抽象的作用, 以加强语言的形象性, 这是作者一再使用的修辞手段。 4. The dawn came quickly now, ... out of the Gulf: 现在黎明很快地来到了, 一抹淡彩, 一道红光, 一片明亮, 然后爆发出一团烈火——太阳从海湾里升起来了。 wash 等四个名词是主语 dawn 的同位语。四个名词接踵而来(先是两个单音节的, 然后是一个双音节的, 最后是一个词组)达到顶点。形象、节奏、修辞结合在一起, 生动地烘托出海湾上的日出。