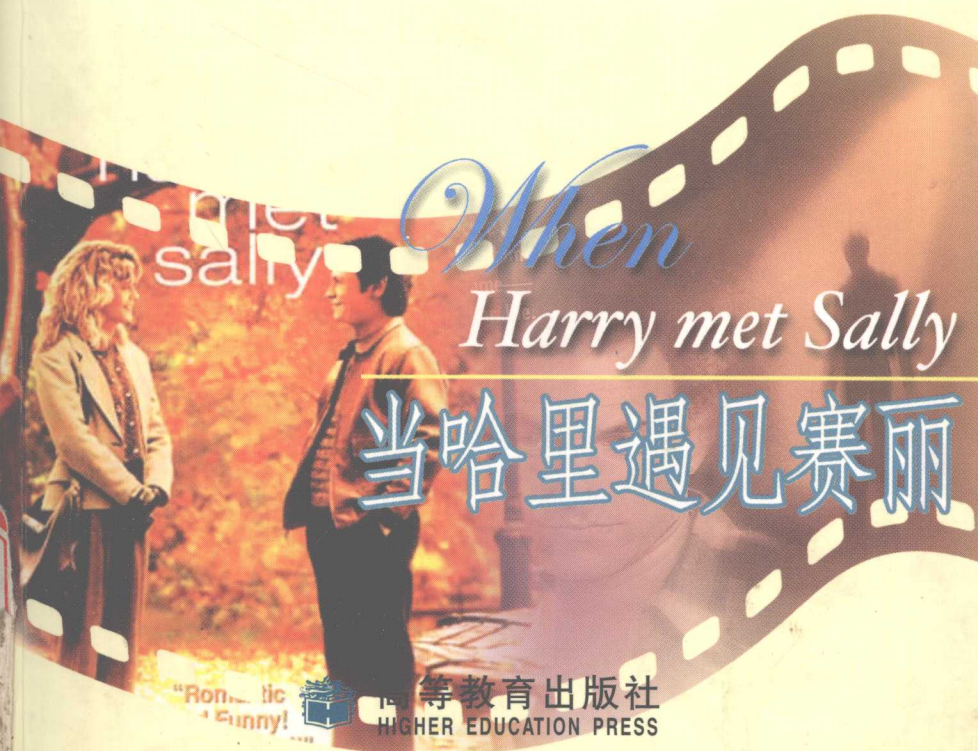


杜子华英语成功学电影系列

ALL IT TAKES IS PRACTICE

杜子华 英语大课堂



When
Harry met Sally
当哈里遇见赛丽



高等教育出版社
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英语大课堂

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编著

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自序

回忆我自己学习英语的过程，那是一个由无数件小事、无数次小努力相互衔接而最终到达目的地的过程。其中包括很多的阅读、晚上钻在被窝里狂听、大量看英语电影、逮住会说英语的人就练英语口语，并能解决英语学习过程中的一个个或大或小的问题。我第一次去美国就没有什么语言障碍，在与老外的交流中也没有文化、生活、风俗习惯方面的隔阂，我想这要归功于我看了大量的美国电影以及同西方人尽可能多的接触。

我大学毕业后到青岛当老师时，看了大量的英语电影。当我沉浸在电影的故事中的时候，我常常忘记自己是在学习英语，但回想起来那个时候我学到了最地道的英语。在无意识的过程中，我接受了大量地道、富有时代气息的美国语言，了解了美国人的生活方式、思维模式、价值观、风俗习惯等。

1989年在我去北京外国语大学读翻译专业研究生之前，我已经看了很多电影并且能看得明白。因此，我就和北外的同学在看英语电影时开玩笑说：“看不懂问我就行了。”结果没想到，我听懂的地方没有人问，他们问的地方恰巧是我也听不懂的。我意识到我还需要下更多工夫来看英文电影，我就找了三个美国人辅导我看电影，每一句话都解释到我完全听懂为止。此后，当有人再问我电影中的对白时，我就立刻从短语和俗语的角度，从文化、思维、生活、风俗习惯的角度解释得一清二楚。同学们觉得我果然水平不凡。但在这种“不凡”背后却是我真正做到了狂看英语电影。

因为这些经历，所以我常说，不为而为，功在其外和无心插柳柳成荫对英语学习亦是如此。一个人整天拿着一本听力书几盒听力磁带是打不开视野的。不打开视野就无法大量接触英语，也就无法真正学好英语。学习英语在跳出语言知识本身时，就会接触到一个海阔天空、精彩纷呈的真实世界。进入这个世界并能融入其中，就能学好英语。

我在教托福听力时，有一个题目就曾谈到这个观点：要了解一个国家，最好的方法就是看这个国家的电影。我自己的做法证明了这一点，并且我在多年教授英语的过程中倡导这一做法。在国内还有一种现象：那些把英语学得很地道的人，要么是有大量机会接触外国人，要么是看过大量的英语电影，即有大量接触真实英语的机会，这也证明了上述观点。

其实，我国的大学都为英语专业学生开设英语视听课。我在北外读书时，系里还给本科生设置英语电影视听课。但看电影学英语作为一种非常有效的学英语方法，并没有获得应有的重视和更广泛的应用。我在十多年前就想开设电影班，使“通过电影学英语”的方法获得普及，但一直到1996年，我才在北京新东方学校开设了第一个电影班。这在中国业余英语培训机构中是首例。课程推出后，效果非常显著，引领了大众通过电影学英语的时尚潮流。

我教过一个酷爱《阿甘正传》的学生，他一直看阿甘看到自己的语言、姿势、眼神、表情和阿甘一模一样。他在课堂上模仿阿甘，同学们分不清是阿甘模仿他，还是他模仿阿甘。可能阿甘的声音不是世界上最美妙的声音，但每个人都可以在电影中找到自己最喜欢的声音去模仿。

看电影学英语成为时尚当然不仅仅是因为在电影中每个人都能找到自己最喜欢的声音，它还拥有其他媒介不可取代的优势。在中国这样的非英语国家，学习英语最缺乏的就是真实的英语语言环境。电影可以做到将最贴近生活的真实世界加以浓缩反映，电影让你接触西方国家的聚会、恋爱、婚姻、商业、工作、休闲、校园、超市、银行、医院……英语电影是西方社会文化、思想、生活的百科全书。在所有这些环境和场合中，英语语言被灵活地使用，英语电影是英语口语的“万花筒”。

我当年沉浸在英语电影中的时光，是我学习英语最快乐的记忆之一。我没有像很多学英语的人那样觉得学英语非常

艰难并在内心充满恐惧感，我学习英语无论是读英文小说、听英文广播、还是看英文电影，都觉得是极有趣的事情。事实上，当一个人着迷地泡在英语电影世界中并再从这个世界中走出来时，他已经学会了英语口语，有很棒的听力，以及对西方文化、思想、生活的理解。

随着中国家庭VCD、DVD、电视视频点播等媒介方式的普及，对英语学习来说，英语电影可能正在日益具有更重要的意义。首先，电影会打破现有的英语学习框架，这种新颖实用、生动活泼、寓教于乐的方式，会大大补充中国人学英语的环境不足。第二，电影可能为中国人指出了一条不用到国外就能掌握地道英语口语的路。另外，对一些不经常用英语的人来说，一段时间不接触英语就会有很大的陌生感，经常听、看英语电影是保持英语能力的好方法。（当然，也可以看英语书、英语杂志和报纸。）

现在，关于英语电影的书已经很多了，但目前还没有用简明易懂的英语语言来讲解的“通过电影学英语”的书籍。我选择这样一种方式来阐释英语电影，是希望读者尽早进入全英语环境，就像我在学英语时很早就使用英英字典一样。《杜子华英语成功学电影系列》选择的电影都是生活片，语言简练实用。我也力图用简洁地道的英语来为这些电影做注解，帮助读者进入“英语思维状态”。同时，因为我自己教过每一部电影无数次，特别了解中国学生的弱项，因此对单词、短语、俗语、文化等的注释也极具针对性。

我特别想指出的是，读者在看英语电影时，应力求应用科学合理的方法以达到最佳效果。我在《杜子华英语成功学》中提出的六大原则：简单原则、量的原则、重复原则、模仿原则、突击原则、兴趣原则，同样适用于看电影学英语的过程。

看电影学英语尤其要遵循兴趣原则。电影捕捉了生活中很具代表性的各种场景并进行了艺术加工，尽管这样，每个

人的爱好还是不同的，不可能对每部片子都感兴趣。根据自己的口味选择自己喜欢的电影，这样看得越多兴趣就会越浓，就会慢慢把英语学习引向深入。兴趣是学好英语的最好老师。

此外，模仿原则也非常重要。中国人说英语、写英语总带着中国人的语言结构、思维、文化、生活、价值取向，造成“中国味英语”的盛行。这个问题表现在很多方面，比如我在《杜子华英语成功学》中写到的问题，为什么中国人听中国人说英语能听懂，听外国人说就听不懂；看中国的英文报纸易懂，但看国外原版的英文报纸难懂？在看英语电影时模仿剧中人物的句法结构、发音、习语、表达思想的方式等等，模仿多了自然就能慢慢克服英语不地道的问题。

“通过电影学英语”是一种行之有效的方法，这已在我多年的英语教学实践中得到验证。学英语贵在把英语学“活”，而通过英语电影所学到的英语是“活的英语”。本系列读物旨在给广大读者，尤其是大专院校学生提供一套学习“活的英语”的“活的教材”。

这套书很快就要和读者见面了，在此，我要感谢使我能写出这套书的美国教师 Phebe Ham，加拿大朋友 Ira Cohen 夫妇，Stanley Starkman 夫妇和澳大利亚教师 Samantha Kierath 等。

还应感谢高等教育出版社的领导和同仁，他们的支持和大力帮助使得这套书能早日与读者见面。

杜子华

2002年9月

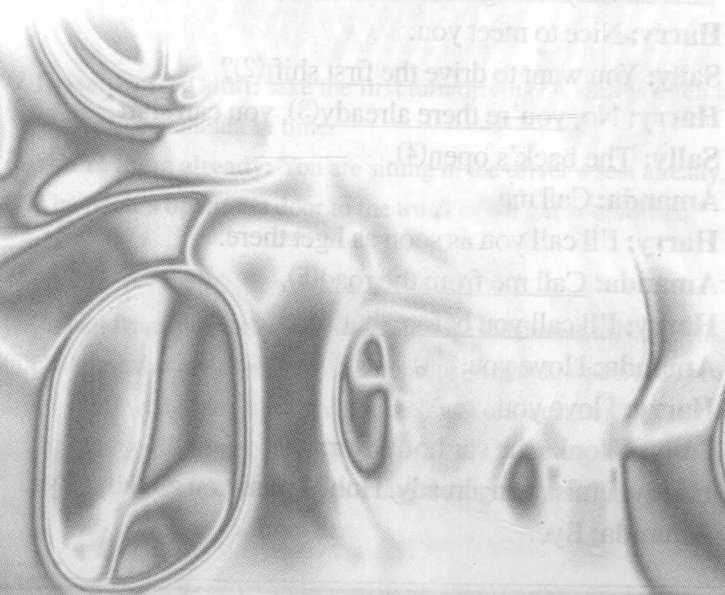
(University of Chicago, 1977. Harry and Amanda were saying goodbye. Sally came to pick Harry up and they would drive to New York together.)

WHEN HARRY MET SALLY

当哈里遇见赛丽

50

Harry: Nice to meet you.
Sally: You want to drive the first shift?
Harry: No, you're here already? You
Sally: The back's open?
Amanda: Calling.
Harry: I'll call you as soon as I get there.
Amanda: Call me first.
Harry: I'll call you.
Amanda: Love you.
Harry: Love you.
Amanda: Bye.
Harry: Bye.



(University of Chicago, 1977. Harry and Amanda were saying goodbye. Sally came to pick Harry up and they would drive to New York together.)

Husband: I was sitting with my friend Arthur Cornbloom in a restaurant. It was an old time cafeteria(1). And this beautiful girl walked in and I turned to Arthur and I said "Arthur, you see that girl? I'm going to marry her." And two weeks later we were married, and it's over 50 years later and we're still married.

Amanda: I love you.

Harry: I love you.

Amanda: Oh, hi Sally. Sally, this is Harry Burns. Harry, this is Sally Albright.

Harry: Nice to meet you.

Sally: You want to drive the first shift(2)?

Harry: No, you're there already(3), you can start.

Sally: The back's open(4).

Amanda: Call me.

Harry: I'll call you as soon as I get there.

Amanda: Call me from the road(5).

Harry: I'll call you before that(6).

Amanda: I love you.

Harry: I love you.

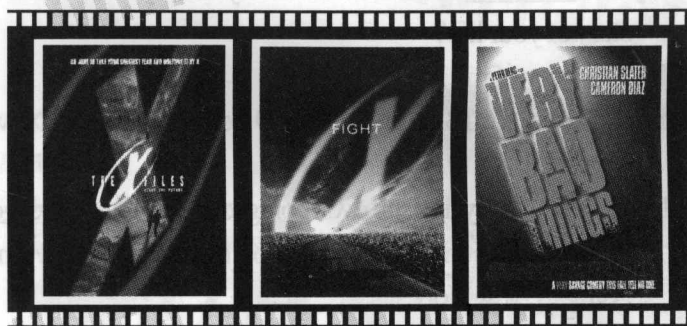
Sally: (Honks the car horn) Sorry.

Harry: I miss you already. Huh? I miss you already. Bye.

Amanda: Bye.



(1) **Old time cafeteria:** an old styled cafeteria.



(2) **Drive the first shift:** take the first turn driving. A shift is often a defined amount of time.

(3) **You're there already:** You are sitting in the driver's seat already.

(4) **The back's open:** the door to the trunk of the car is unlocked.

(5) **Call me from the road:** call me when you are still driving to New York.

(6) **Call me...before that:** This is humorous. Amanda wants Harry to call when they are driving to New York because she can't wait until he gets to New York. Harry is saying he will call "before that" because he is exaggerating how much he doesn't want to separate from her.

Sally: I have it all figured out(1). It's an 18 hour trip which breaks down into(2) 6 shifts of 3 hours each or, alternatively, we could break it down by mileage(3). There's a map on the visor(4) that I've marked to show the locations where we can change shifts.

Harry: Grapes?

Sally: No, I don't like to eat between meals(5).

Harry: I'll roll down(6) the window. Why don't you tell me the story of your life?

Sally: The story of my life?

Harry: We've got 18 hours to kill(7) before we hit(8) New York.

Sally: The story of my life isn't even going to get us out of Chicago(9). I mean, nothing's happened to me yet. That's why I'm going to New York.

Harry: So something will happen to you?

Sally: Yes.

Harry: Like what?

Sally: Like, I'm going to journalism school to become a reporter.

Harry: So you can write about things that happen to other people.

Sally: That's one way to look at it(10)

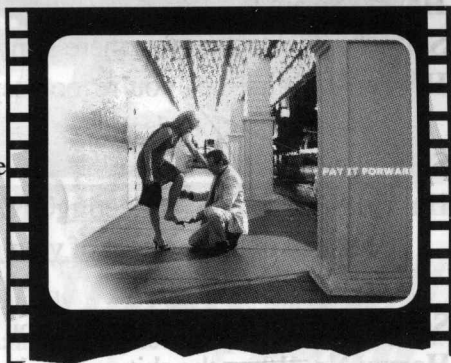
Harry: Suppose nothing happens to you. Suppose you live there your whole life and nothing happens(11). You never meet anybody, you never become anything(12) and finally, you die one of those New York deaths(13) and no one notices for two weeks until the smell drifts into(14) the hallway.

Sally: Amanda mentioned you have a dark side(15)

Harry: That's what drew her to(16) me.

- (1) **Figured out:** planned out.
- (2) **Breaks down into:** divided into, separated into.
- (3) **By mileage:** By length of distance.
- (4) **the visor:** in the car above the driver and passenger seat which is used to block the sun shining into the car. Often also holds sunglasses and maps.
- (5) **Between meals:** the time between breakfast, lunch and dinner.
- (6) **Roll down:** open the windows. "Roll up" means to close the windows.

- (7) **Kill:** spend, waste.
- (8) **Hit:** reach, get to.
- (9) **Get us out of Chicago:**
the time it takes to drive
out of Chicago.



- (10) **That's one way to look at it:** You are not wrong in saying that.
- (11) **Nothing happens:** nothing exciting or important happens.
- (12) **Become anything:** become something important, special.
- (13) **New York deaths:** die in a large city where no one knows you are dead.
- (14) **Drifts into:** comes into, travels into.
- (15) **Have a dark side:** very pessimistic, likes to think about anything concerning death.
- (16) **Drew her to:** attracted her to.

Sally: Your dark side?

Harry: Sure. Why? Don't you have a dark side? No, you're probably one of those cheerful people that dot their "i"s with little hearts.⁽¹⁾

Sally: I have just as much a dark side as the next person.⁽²⁾

Harry: Oh, really? When I buy a new book, I always read the last page first. That way, in case I die before I finish. I know how it ends. That, my friend, is a dark side.

Sally: That doesn't mean you're deeper or anything.⁽³⁾ I mean, yes, basically I'm a happy person.

Harry: So am I.

Sally: And I don't see that there's anything wrong with that.

Harry: Of course not, you're too busy being happy. Do you ever think about death?

Sally: Yes.

Harry: Sure you do. A fleeting⁽⁴⁾ thought that drifts⁽⁵⁾ in and out of the transom of your mind⁽⁶⁾. I spend hours⁽⁷⁾. I spend days⁽⁸⁾.

Sally: And you think this makes you a better person?

Harry: No. When the shit comes down⁽⁹⁾, I'm going to be prepared, and you're not. That's all I'm saying.

Sally: And in the meantime, you're going to ruin your whole life waiting for it.⁽¹⁰⁾

(Later, they are discussing "Casablanca", an old black and white movie)

Sally: You're wrong.

Harry: I'm not wrong. He wants her to leave that's why he puts her on the plane.⁽¹¹⁾

Sally: I don't think she wants to stay.

- (1) **That dot their "i"s with little hearts:** to dot "i"s with hearts. It is considered childish and only very naive girls do that.
- (2) **As the next person:** as anybody else, as everybody else.
- (3) **Deeper or anything:** philosophical, smarter.



- (4) **Fleeting:** a short time, very quickly
- (5) **Drifts:** comes, travels quickly
- (6) **Transom of your mind:** a small window or opening of your mind.
- (7) **Hours:** many hours, a long time.
- (8) **Days:** exaggerating the amount of time spent, a way to say a very long time.
- (9) **When the shit comes down:** when death comes.
- (10) **It:** death.
- (11) **Puts her on the plane:** brings her to the airplane, sends her off on the airplane.

WHEN HARRY MET SALLY

Harry: Of course she wants to stay. Wouldn't you rather be with Humphry Bogart(1) than the other guy?

Sally: I don't want to spend the rest of my life in Casablanca (2) married to a man who runs(3) a bar. It probably sounds very snobbish(4) to you but I don't.

Harry: You rather be in a passionless(5) marriage....

Sally: ... and be the first lady of Czechoslovakia(6).

Harry:... than live with the man you've had the greatest sex of your life with just because he owns a bar and that is all he does?

Sally: Yes. And so would any woman in her right mind(7). Women are very practical(8), even Ingrid Bergman(9), which is why she gets on the plane at the end of the movie.

Harry: I understand.

Sally: What?

Harry: Nothing.

Sally: What?

Harry: Forget about it.(10)

Sally: Forget about what?

Harry: It's not important.

Sally: Just tell me.

(In a restaurant)

Harry: Obviously, you haven't had great sex yet. Two, please.

Waitress: Right over there.

Sally: Yes, I have.

Harry: No, you haven't.

Sally: It just so happens that(11) I have had plenty of good sex...

- (1) **Humphry Bogart**: a very famous Hollywood actor of the 1940's and 1950's.
- (2) **Casablanca**: a small town in Morocco, also a name of a famous movie, which is set in Casablanca.
- (3) **Runs**: owns, manages
- (4) **Snobbish**: arrogant, feel superior to other people.
- (5) **Passionless**: no excitement, no enthusiasm, no love.
- (6) **First lady of Czechoslovakia**: the wife of Czechoslovakia's president.
- (7) **In her right mind**: sane, not crazy, sensible, reasonable.
- (8) **Practical**: realistic, sensible.
- (9) **Ingrid Bergman**: a very famous Hollywood actress in the 1940's and 1950's.
- (10) **Forget about it**: don't talk about it, not worth talking about, don't remember it.



- (11) **It just so happens that**: coincidentally, just by chance.

WHEN HARRY MET SALLY

Harry: With whom?

Sally: What?

Harry: With whom did you have this great sex?

Sally: I'm not going to tell you that.

Harry: Fine, don't tell me.

Sally: Shel Gordon.

Harry: Shel? Sheldon? No. You did not have great sex with Sheldon.

Sally: I did too.

Harry: No you didn't. A sheldon can do your income taxes (1). If you need a root canal (2), Sheldon's your man (3), but humping and pumping (4) is not Sheldon's strong suit (5). It's the name. "Do it to me, Sheldon. You're an animal, Sheldon. Ride me, big Sheldon." It doesn't work. (6).

Waitress: What can I get you?

Harry: I'll have the number 3. (7)

Sally: I'll have the chef's salad (8), please, with the oil and vinegar on the side (9) and the apple pie a la mode .

Waitress: Chef and apple a la mode (10).

Sally: But I'd like the pie heated and I don't want the ice cream on top. I'd like it on the side. And I'd like strawberry instead of vanilla, if you have it. If not, then no ice cream just whipped (11) cream but only if it's real. If it's out of the can (12), then nothing.

Waitress: Not even the pie?

Sally: No, just the pie, but then not heated.

Waitress: Uh, huh.

Sally: What?

Harry: Nothing, nothing. (So how come (13) you broke up (14) with Sheldon?