

# 电影 英语 赏析

## 奥斯卡经典爱情片

APPRECIATION OF THE FILM IN ENGLISH

OSCAR'S CLASSIC ROMANCE

彭石玉 陈明芳【编著】

GONE WITH THE WIND:  
AN ALL-TIME BEST-SELLER BY MARGARET MITCHELL,  
IS A LEGENDARY RECOLLECTION OF THE LAST BRILLIANCE OF THE OLD SOUTH.  
THE WRITER'S DEBUT WAS AN INSTANT SUCCESS,  
AND THE STORY HAS BEEN BESTOWED AN EVER-DEEPER REACHING POPULARITY SINCE VIVIAN LEIGH  
PRESENTED A VIVID TRANSLATION TO THE SCREEN OF KATIE SCARLETT O' HARA,  
A SOUTHERN BELLE RAISED IN HER FATHER'S WHITE-PILLARED PLANTATION TARA.  
A CLIMAX OF HOLLYWOOD,  
FROM DIRECTOR VICTOR FLEMING FOR MGM,  
GONE WITH THE WIND IS MORE THAN A VICISSITUDE,  
IT IS A CLASSIC OLD  
LOST CELL, BUT REVISITED.

湖南人民出版社

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# Chapter 1



## 飄 Gone With the Wind

## Plot Synopsis



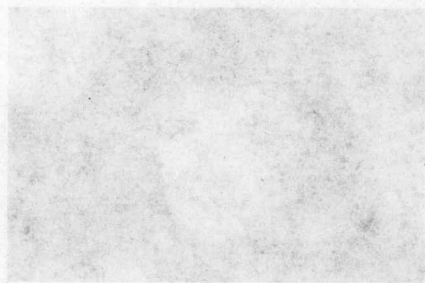
*Gone with the Wind*, an all-time best-seller by Margaret Mitchell, is a legendary recollection of the last brilliance of the Old South. The writer's debut novel was an instant success. And the story has been bestowed an even further reaching popularity since Vivian Leigh presented a vivid translation to the screen of Katie Scarlett O'Hara, a southern belle raised in her father's white-pillared plantation Tara. A climax of Hollywood, from Director Victor Fleming for MGM, *Gone with the Wind* is more than a vicissitude, it is also an old, lost culture revisited.

It is Old South, which today is no more than a dream remembered. People were once there, living with the high strong slaves' songs in the quarters, in security, peace and eternity. Here, Scarlett spends her young maiden years. She is well disciplined by her mother, but her blazing green eyes always betray her covert capricious self; the one who enjoys parties and the surrounding of beauts. She dreams to marry the noble Ashley Wilkes. The impending war shatters the golden peace of the



South, and leaves many lives permanently changed. Plantations, treasures, and honor are ruined. Scarlett is made a most peculiar widow by the war, and then compelled into a second marriage in continuation of her struggle for the salvation of Tara. And her third marriage to Rhett Butler is also jeopardized because of her secret, stubborn ardency for Ashley.

At the end of the movie, Scarlett is left only with her Tara, a plantation which symbolizes the culture of the Old South, a place where she could ever gather her strength.



Leigh's better known role, however, is Scarlett in *Gone with the Wind*, for which she won an Academy Award for Best Actress. Her performance as the ambitious street performer Libby in *St. Martin's Lane* and the tentative Eliza in *A Year at Oxford* and the marvelous year Vivien gave two of the best performances of her movie career (1940), *Dark Journey* and *Storm in a Teacup*. The next year, 1941, she played opposite Laurence Olivier (which was shelved in England, 21 Days opposite Laurence Olivier) which was shelved several movies, and starred in four films in 1937, *Fire was Our Friend*, *The Sign of the Cross*, *The Sign of the Cross*, and *The Sign of the Cross*. In 1935, she began her film career with *The Sign of the Cross*, which brought her to star status. In 1935, she began her film career with *The Sign of the Cross*, which brought her to star status. In 1935, she began her film career with *The Sign of the Cross*, which brought her to star status.

Gone with the Wind





## Part One

### Brief Introduction of the Major Characters

#### Vivien Leigh

Vivien Leigh was an English actress who was born in India. She and her parents later moved to England, where young Leigh grew up. After graduating from the Royal Academy of Dramatic Art, she was married to Herbert Leigh Holman in 1932, and they had a daughter, Suzanne, in 1933.

Leigh's career began on the stage. Her first play was *The Green Sash*, though it was *Mask of Virtue* that really brought her to stardom. In 1935, she began her film career with



several movies, and starred in four films in 1937, *Fire was Over England*, *21 Days* opposite Laurence Olivier (which was shelved until 1940), *Dark Journey* and *Storm in a Teacup*. The next year Vivien gave two of the best performances of her movie career: the flirtative Elza in *A Yank at Oxford* and the marvelous and ambitious street performer Libby in *St. Martin's Lane*.

Leigh's better known role, however, is Scarlett in *Gone with the Wind*, for which she won an Academy Award for Best



Actress. The much-coveted role had an exhausting "talent search" in which many popular actresses were considered for the role opposite Clark Gable. Producer David O. Selznick had secretly selected Leigh for the role after seeing her in the MGM film *A Yank at Oxford*, but told no one until late 1938, when filming began. She was finally cast as Margaret Mitchell's Southern belle.

In 1940, Leigh arranged for a divorce from Holman and married Laurence Olivier. The pair had met in 1935 and had begun a rather public love affair. At the time, both were married (Olivier to actress Jill who was pregnant when the affair began).

4 years later, the actress was diagnosed as having a tuberculosis patch on her left lung. Though she continued her career with such plays as Thornton Wilder's *Skin of Our Teeth*, the 1945 film *Caesar and Cleopatra*, and the 1948 epic film *Anna Karenina*, her illness was getting worse. In 1952, however, Leigh won a second Academy Award for her portrayal the previous year of Blanche DuBois in *A Streetcar Named Desire*.

By the early 1960s Leigh had suffered two miscarriages, and the severity of the tuberculosis was incapacitating. She had also been plagued by manic-depression for some time, which was believed to be a factor in the failure to cure her ailment. In 1960, she and Olivier divorced on supposedly friendly terms. Leigh continued to keep a framed photograph of him on her bedside table, even while living with her companion, actor Jack Merivale.

The actress died of chronic tuberculosis in her London home. She was cremated and her ashes were scattered on the lake at Tickerage Mill Pond, near Blackboys, Sussex, London.

## Clark Gable

His mother died when he was seven months old. At sixteen he quit high school, went to work in an Akron tire factory, and decided to become an actor after seeing the play "The Bird of Paradise". He toured in stock companies, worked oil fields and sold ties. In 1924 he reached Hollywood with the help of Portland OR theatre manager Josephine Dillon, who coached and (seventeen years older) married him. After bit parts he returned to theatre, becoming lifelong friends with Lionel Barrymore. After several failed screen tests (Barrymore and Zanuck) he was signed in 1930 by MGM's Irving Thalberg. Joan Crawford asked for him as co-star in *Dance, Fools, Dance* (1931) and the public loved him manhandling Norma Shearer in *A Free Soul* (1931) the same year. His unshaven love-making with bra-less Jean Harlow in *Red Dust* (1932) made him MGM's most important star. The studio punished him for refusing an assignment; he was farmed out to Columbia where he won an Oscar for *It Happened One Night* (1934). He returned to substantial roles at MGM, winning nominations for Fletcher Christian in *Mutiny on the Bounty* (1935) and Rhett Butler in *Gone with the Wind* (1939). When his third wife Carole Lombard died in a plane crash returning from a War Bond drive, a grief-stricken Gable joined the Army Air Corps, out of movies for three years.



When he returned the studio regarded his salary as excessive and did not renew his contract. He free-lanced, but his films didn't do well at the boxoffice. He announced during filming of *The Misfits* (1961) that, for the first time, he was to become a father. Two months later he died of a heart attack. He was laid to rest beside Carole Lombard at Forest Lawn Cemetery.

(Turn is the beautiful husband of Scarlett, who is now talking with the twins, Brent and Stan, at the door step.)



BRENT: What do we care if we were expelled from college, Scarlett. The war is going to start any day now so we would have left college anyhow.

STEW: Oh, isn't it exciting, Scarlett? You know those poor Yankees, actually want a war?

BRENT: Well, show 'em. SCARLETT: Fiddle-dee-dee. War, war, war. This war talk is spoiling all the fun at every party this spring. I get so bored I could scream. Besides, there isn't going to be any war.

BRENT: Not going to be any war? STEW: Ah, hardly, of course there's going to be a war. SCARLETT: If either of you boys says "war", just once again, I'll go in the house and slam the door. BRENT: But Scarlett honey...

## Part Two

### Selected Scripts

#### Section A

(Tara is the beautiful homeland of Scarlett, who is now talking with the twins, Brent and Stew, at the door step.)

BRENT: What do we care if we were expelled<sup>①</sup> from college, Scarlett. The war is going to start any day now so we would have left college anyhow.



STEW: Oh, isn't it exciting, Scarlett? You know those poor Yankees<sup>②</sup> actually want a war?

BRENT: We'll show 'em<sup>③</sup>.

SCARLETT: Fiddle-dee-dee<sup>④</sup>. War, war, war. This war talk is spoiling all the fun at every party this spring. I get so bored I could scream. Besides, there isn't going to be any war.

BRENT: Not going to be any war?

STEW: Ah, buddy<sup>⑤</sup>, of course there's going to be a war.

SCARLETT: If either of you boys says "war", just once again, I'll go in the house and slam the door.

BRENT: But Scarlett honey...





STEW: Don't you want us to have a war?

BRENT: Wait a minute, Scarlett...

STEW: We'll talk about this...

BRENT: No please, we'll do anything you say...

SCARLETT: Well... but remember I warned you.

BRENT: I've got an idea. We'll talk about the barbecue<sup>6</sup> the Wilkes are giving over at Twelve Oaks tomorrow.

STEW: That's a good idea. You're eating barbecue with us, aren't you, Scarlett?

SCARLETT: Well, I hadn't thought about that yet, I'll... I'll think about that tomorrow.

STEW: And we want all your waltzes, there's first Brent, then me, then Brent, then me again, then Saul. Promise?

SCARLETT: I'd just love to.

STEW: Yahoo<sup>7</sup>!

SCARLETT: If only... if only I didn't have every one of them taken already.

BRENT: Honey, you can't do that to us.

STEW: How about if we tell you a secret?

SCARLETT: Secret? Who by?

BRENT: Well, you know Miss Melanie Hamilton, from Atlanta?

STEW: Ashley Wilkes' cousin? Well, she's visiting the Wilkes at Twelve Oaks.

SCARLETT: Melanie Hamilton, that goody-goody<sup>8</sup>. Who wants to know a secret about her.





BRENT: Well, anyway we heard...  
 STEW: That is, they say...  
 BRENT: Ashley Wilkes is going to marry her.  
 STEW: You know the Wilkes always marry their cousins.  
 BRENT: Now do we get those waltzes?  
 SCARLETT: Of course.  
 BRENT: Yahoo!  
 SCARLETT: It can't be true... Ashley loves me.

### Section B

Scarlett's Second Contact with Butler.

*Scarlett squeezes through the crowd to Butler. They go dancing.*

RHETT: We've sort of shocked the Confederacy<sup>®</sup>, Scarlett.

SCARLETT: It's a little like blockade<sup>®</sup> running, isn't it?

RHETT: It's worse.

But I expect a very fancy profit out of it.

SCARLETT: I don't care what you expect or what they think, I'm gonna dance and dance.

Tonight I wouldn't mind dancing with Abraham Lincoln himself.

*In the Hamiltons. Rhett pays a visit to Scarlett and brings her a bonnet<sup>®</sup> from Paris.*

SCARLETT: Oh, oh, oh the darling thing. Oh, Rhett, it's lovely, lovely! You didn't really bring it all the way from Paris



just for me!

RHETT: Yes. I thought it was about time I got you out of that fake mourning. Next trip I'll bring you some green silk for a frock to match it.

SCARLETT: Oh, Rhett!

RHETT: It's my duty to our brave at the front, to keep our girls at home looking pretty.

SCARLETT: It's been so long since I had anything new.

*Scarlett tries the bonnet on. Then she diverts<sup>12</sup> it, considering this is the right way.*



SCARLETT: How do I look?

RHETT: Awful, just awful.

SCARLETT: Why, what's the matter?

RHETT: This war stopped being a joke when a girl like you doesn't know how to wear the latest fashion.

### Section C

SCARLETT: It's me, Melly.

MELANIE: Promise me?

SCARLETT: Anything.

MELANIE: Look after my little son. I gave him to you once before. Remember? The day he was born.

SCARLETT: Please, Melly, don't talk this way. I know you'll get well.

MELANIE: Promise me... college...



SCARLETT: Yes, yes, and Europe, and a pony, whatever he wants. But ... Melly, do try. ...

MELANIE: Ashley ... Ashley and you.

SCARLETT: What about Ashley, Melly?

MELANIE: Look after him for me. Just as you ... looked after me for him.

SCARLETT: I will, Melly.

MELANIE: Look after him ... but never let him know.

SCARLETT: Good night.

MELANIE: Promise?

SCARLETT: What else, Melly?

MELANIE: Captain Butler ... be kind to him.

SCARLETT: Rhett?

MELANIE: He loves you so.

SCARLETT: Yes, Melly. Goodnight.

MELANIE: Goodbye.



### Section D

SCARLETT: Rhett, Rhett! Rhett, where are you? Rhett, wait for me. Rhett, wait for me! Rhett.

RHETT: Come in.

SCARLETT: Rhett!

RHETT: Melanie, she's ... Well, God rest her. She was the only completely kind person I ever knew. A great lady. A