

阅读空间 · 新课标英语分级读物

英语课程标准第六级

6

英 汉 对 照 版

# Bliss and Other Stories

## 幸福

— Katherine Mansfield —



中国教育学会外语教学专业委员会推荐

中国电力出版社  
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京权图字 01-2004-1810

图书在版编目 (CIP) 数据

幸福 = Bliss and Other Stories / (英) 曼斯菲尔德 (Mansfield, K.) 著; 胡俊译. —北京: 中国电力出版社, 2004

(阅读空间 · 新课标英语分级读物 · 6 级)

ISBN 7-5083-2827-2

I. 幸... II. ①曼... ②胡... III. 英语—阅读教学—中学—课外读物  
IV. G634.413

中国版本图书馆 CIP 数据核字 (2004) 第 105792 号

Bliss and Other Stories by Katherine Mansfield

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**幸福**

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出版发行: 中国电力出版社

社 址: 北京市西城区三里河路 6 号 (100044)

网 址: <http://www.sjdt.com.cn>

印 刷: 北京地矿印刷厂

开本尺寸: 130 × 200

印 张: 3.75

字 数: 120 千字

版 次: 2005 年 4 月第 1 版 2005 年 4 月第 1 次印刷

书 号: ISBN 7-5083-2827-2

定 价: 5.00 元

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# 出版说明

这是一套针对英语为外语的学生而出版的世界文学名著分级读物。丛书的编写紧密结合新《英语课程标准》的要求,按难易程度分为6个级别,适合3至8级(即初一至高三)学生的阅读需求,帮助学生在语言技能、语言知识、学习策略和文化意识等方面达到新课标的培养目标。

这套书的英文注释版出版后,引起社会广泛关注,被迅速选定为国家教育部专项任务项目——“中小学英语真实阅读教学推广实验”的推荐用书;经中国教育学会外语教学专业委员会推荐,各地中小学英语教研员和教师正积极参与课题实验。相信该英汉对照版同样会成为各层次读者英语学习的首选。

## 丛书主要有以下特点:

囊括西方经典文学名著,在帮助学生提高语言水平的同时,能通过阅读与自己外语水平相当的简写本一窥文学名著之全貌。

按新课标分级,英汉对照版的各册词汇量从700词到3500词,满足中学生的阅读需要。语言难度循序渐进,有助于教师拓展学生的语言知识和文化背景信息,提升学生的英语阅读技能。

语言浅显、生动、地道,以英汉对照的形式出版,既保留了英文的原汁原味,中英文双语又可为读者在阅读英文时扫除语言障碍,能够充分调动读者的阅读兴趣,使英语阅读更轻松。

希望本丛书能够高效地增强我国学生的英语阅读能力,提升他们的文学素养。

# 序

随着国家《英语课程标准》的颁布和实施，中小学英语教学进入了一个新的阶段。新课标对学生课外阅读量和阅读目标都提出了更高的要求。作为课堂阅读的继续和延伸，课外阅读是中学英语阅读教学中的一个重要环节。新课标对课外阅读的新要求需要广大英语教师更好地解决以下三个问题：

❶ 如何激发和持久地保持学生的阅读兴趣？

❷ 如何将课外阅读活动与课堂阅读活动有效地结合？

❸ 如何在有限的课堂教学指导下监控和评价学生的课外阅读效果？

要解决上述问题，可以从以下几个方面考虑：

**阅读选材** 阅读材料的题材和难度是影响学生阅读兴趣的主要因素，因此教师在选择和推荐课外阅读材料时，首先应注意阅读材料是否符合学生的认知水平和语言水平，并在两者间找到平衡点。许多材料容易读懂，但对该年龄段的学生可能内容太过浅显，引不起学生的兴趣；也许材料符合学生的心理和认知水平，但语言太难，使学生望而却步。另外，阅读材料还应给学生提供更多的英语国家文化背景知识。许多英语文学名著、寓言故事等在英语国家家喻户晓，人们在言谈、写作时往往予以引用，如同我们引用古诗词和成语一样。如果学生对此毫不了解，就会造成交流和理解上的困难。这套百本之巨的《阅读空间·新课标英语分级读物》（西方文学名著系列）是在《英语课程标准》推广以来出版规模最大的一套中小學生英语阅读丛书，选题的设计者严格按照新课标的各个级别遴选阅读材料，提倡让英语阅读更轻松、更系统、更高效，这样的主导思想和策划方案无疑是正确的。这套丛书分级明确，语言浅显、地道，且与《英语课程标准》的分级标准相匹配，教师可以根据学生的外语水平和兴趣爱好帮助学生选择。

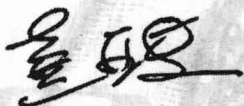
**练习活动** 阅读的练习和活动形式也是影响学生阅读兴趣的另一个重要因素。在以往的阅读教学中，由于教学时间的限制和应试的压力，阅读的练习和活动形式往往局限于单一的限时应试练习，给学生带来很强的压迫感，严重地影响了他们的阅读兴趣。因此，教师应该设计类型丰富、形式活泼的练习与活动，使学生从被动的阅读者转变为积极的参

与者,并使学生获得更多实践英语和使用英语的机会,如此才能激发和增强他们的阅读热情和兴趣。《阅读空间·新课标英语分级读物》丛书检测方式灵活,其多样化的阅读训练题型,对有意识地培养学生正确的学习策略很有意义。这套丛书的检测训练层级清晰,从初级的看图配话、选词学用、拼字游戏、常识判断,到较深层的读前思考、推论归纳、背景探索,加上组对练习与互动讨论,明确地突出了学生语言应用能力的培养。

**系统性与连续性** 阅读材料的系统性,是指根据《英语课程标准》,从语言知识、语言技能、文化意识和学习策略等几个方面,对阅读材料进行科学分级,使学生能够循序渐进,拾级而上。阅读材料的连续性,则是指阅读材料的篇幅和内容的关联性能够让课堂阅读活动延续并拓展到课外。阅读教学中经常采用的短篇限时阅读,虽然容易控制时间,提高阅读速度,但是因学生的阅读能力存在差异而不能“面向全体”,且阅读限时和单一的应试练习形式也很难将课堂阅读活动延伸到课外。市面上的英文名著简写本版本虽多,但像《阅读空间·新课标英语分级读物》这样内容系统、分级明确,并配有大量形式多样、活泼的分项练习的,确实不多。它弥补了短篇阅读理解内容相对独立,不具有连续性的缺陷,使阅读活动能够从课堂延伸到课外。学生可以自己选择他们喜欢的、适合自己水平的读本,教师可以通过诸如写故事梗概、预测故事情节、进行小组讨论等多样、互动的阅读练习与活动,将学生在课堂中的思维延伸到课外,并在下一次课堂教学中检验和评价学生上一次课外阅读活动的结果。

希望有更多的一线教师积极总结自身的教学经验,广泛开展和参与阅读教学的课题研究与探讨,总结出更好、更有效率的阅读教学方法。

中国教育学会外语教学专业委员会理事长  
人民教育出版社外语分社社长



龚亚夫

2004年4月18日

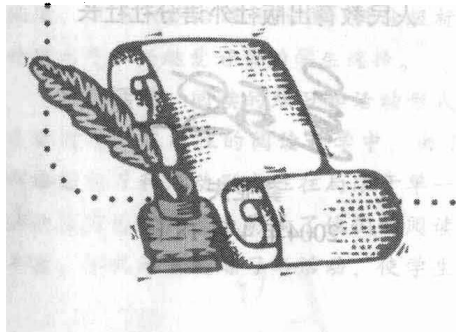


# Introduction

**Katherine Mansfield** (1888–1923) was born Kathleen Mansfield Beauchamp in Wellington, New Zealand. Determined to pursue a literary career, in 1908 she left New Zealand for London where she seems to have led a rather bohemian life. She began her career as a short story writer of international repute under the name of Katherine Mansfield in the “New Age”, which was the liveliest weekly in London.

She is generally acknowledged as one of the finest short-story writers of the 20th century, and her work has been discussed by critics in the English-speaking world, France and Germany ever since her death from tuberculosis.

*In a German Pension* (1991), *Prelude* (1918), *Bliss and Other Stories* (1920), *The Garden-Party and Other Stories* (1922) were the only collections published before her death. Posthumous works include *Poems* (1923), *Something Childish and Other Stories* (1924), and *A Fairy Story* (1932).



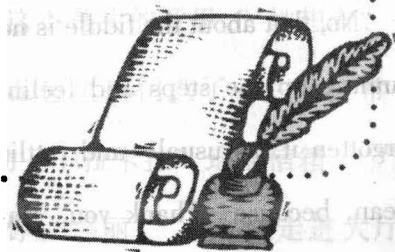
简

介

凯瑟琳·曼斯菲尔德 (1888-1923) 出生在新西兰的惠灵顿，原名叫凯斯琳·曼斯菲尔德·比欧查姆普。她决意投身文学生涯，于 1908 年由新西兰前往伦敦，在那里她似乎过着更为豪放不羁的波希来亚式的生活。她作为具有国际知名度的短篇小说作家开始以凯瑟琳·曼斯菲尔德为名写作，其作品发表在伦敦最活跃的周刊《新时代》上。

她被普遍地赞誉为 20 世纪最优秀的短篇小说作家之一。自她患肺结核辞世后，其作品一直为英语、法语和德语文学评论家们所关注和讨论。

凯瑟琳·曼斯菲尔德生前出版的作品只有《一所德国寄宿学校里》(1911)、《前兆》(1918)、《幸福》(1920) 和《游园会及其他故事》(1922)。在她去世后出版的作品中还包括《诗集》(1923)、《童稚之事及其他故事》(1924) 以及《童话故事》(1932)。







## Bliss

Although Bertha Young was thirty she still had moments like this when she wanted to run instead of walk, to take dancing steps on and off the pavement, to bowl a hoop, to throw something up in the air and catch it again, or to stand still and laugh at—nothing—at nothing, simply.

What can you do if you are thirty and, turning the corner of your own street, you are overcome, suddenly, by a feeling of bliss—absolute bliss!—as though you'd suddenly swallowed a bright piece of that late afternoon sun and it burned in your bosom, sending out a little shower of sparks into every particle, into every finger and toe? ...

Oh, is there no way you can express it without being “drunk and disorderly”? How idiotic civilization is! Why be given a body if you have to keep it shut up in a case like a rare, rare fiddle?

“No, that about the fiddle is not quite what I mean,” she thought, running up the steps and feeling in her bag for the key—she'd forgotten it, as usual—and rattling the letterbox. “It's not what I mean, because—Thank you, Mary.”—she went into the hall. “Is



## 幸福

柏莎·扬尽管年已三十，可有时仍然会想跑，而不是走，想踏着舞步忽儿跳出路面忽儿又跳回来，想玩滚铁环，想往空中抛点什么东西再一把接住，或者就是想站着不动只是发笑——即使根本就没有什么值得笑的。

试问你能做什么呢，如果你到了30岁了，而且转过街道的拐角，你突然被一阵幸福感攫住——绝对的幸福感！——好像你突然吞下那个黄昏时分的太阳的一缕亮光，它在你胸中燃烧，迸发出的阵阵火花渗透到身体每个细小的部位，进入每个手指和脚趾？……

噢，不用“醉酒及行为不检”你就没有法子来表现吗？文明该有多愚蠢啊！如果人的身体只是一把珍贵的小提琴，要被锁在琴盒里，那拥有身体又有什么意义呢？

“不，说到身体像小提琴，这不是我的意思。”她想着，一边已经小跑着上了台阶，开始在包里摸钥匙了——像往常一样，她又忘了带钥匙——她使劲“卡拉卡拉”地摇信箱。“那不是我的意思，因为——谢谢你，玛丽，”——她走进大厅，



nurse back?"

"Yes, M'm."

"And has the fruit come?"

"Yes, M'm. Everything's come."

"Bring the fruit up to the dining-room, will you? I'll arrange it before I go upstairs."

It was dusky in the dining-room and quite chilly. But all the same Bertha threw off her coat; she could not bear the tight clasp of it another moment, and the cold air fell on her arms.

But in her bosom there was still that bright glowing place—that shower of little sparks coming from it. It was almost unbearable. She hardly dared to breathe for fear of fanning it higher, and yet she breathed deeply, deeply. She hardly dared to look into the cold mirror—but she did look, and it gave her back a woman, radiant, with smiling, trembling lips, with big, dark eyes and an air of listening, waiting for something ... divine to happen ... that she knew must happen ... infallibly.

Mary brought in the fruit on a tray and with it a glass bowl, and a blue dish, very lovely, with a strange sheen on it as though it had been dipped in milk.

"Shall I turn on the light, M'm?"



“保姆回来没有？”

“回来了，夫人。”

“水果送来了吗？”

“送来了，夫人。全都送来了。”

“把水果拿到饭厅来，好吗？上楼之前，我再整理一下。”

饭厅里光线昏暗，而且凉飕飕的。但柏莎还是甩掉了外套，那紧绷的外套她多忍一会儿都不行了，她的胳膊上有了凉意。

可是胸中那块地方仍在燃烧——在迸发出阵阵火花，几乎叫她受不了。她简直不敢呼吸，生怕把火苗煽得更旺，不过她终究忍不住深深地、深深地吸了口气。她简直不敢看那冰冷的镜子——不过还是看了。镜中的女人光彩照人，颤抖的嘴唇带着笑意，乌黑发亮的眼睛睁得大大的，那神情仿佛在倾听、在等待……等待神圣的事情发生……她知道会发生……一定会发生。

玛丽端来水果盘、一个玻璃碗，还有一只非常可爱的蓝色碟子，碟子边发出奇异的光泽，就像刚在牛奶里浸泡过。

“夫人，我把灯打开好吗？”



"No, thank you. I can see quite well."

There were tangerines and apples stained with straw-berry pink. Some yellow pears, smooth as silk, some white grapes covered with a silver bloom and a big cluster of purple ones. These last she had bought to tone in with the new diningroom carpet. Yes, that did sound rather far-fetched and absurd, but it was really why she had bought them. She had thought in the shop, "I must have some purple ones to bring the carpet up to the table." And it had seemed quite sense at the time.

When she had finished with them and had made two pyramids of these bright round shapes, she stood away from the table to get the effect—and it really was most curious. For the dark table seemed to melt into the dusky light and the glass dish and the blue bowl to float in the air. This, of course in her present mood, was so incredibly beautiful. ... She began to laugh.

"No, no. I'm getting hysterical." And she seized her bag and coat and ran upstairs to the nursery.

Nurse sat at a low table giving Little B her supper after her bath. The baby had on a white flannel gown and a blue woollen jacket, and her dark, fine hair was brushed up into a funny little peak. She looked up when she saw her mother and began to jump.

"Now, my lovey, eat it up like a good girl," said Nurse, setting



“不用，谢谢你了。我看得清楚。”

果盘里盛着泛着草莓红的桔子和苹果，还有一些黄橙橙的梨，梨皮光滑得像丝绸，一些白葡萄，上面裹着层银色的粉霜，还有一大串紫葡萄。这些紫葡萄是她买来配饭厅里的新地毯的。是的，那听起来相当牵强和荒谬，但她确实是为这个目的才去买的。她在商店里就想好了：“要有点紫色的东西，这样地毯才和桌子相配。”那会儿她觉得这个想法很有道理。

摆弄好了这些水果，用这些圆圆的鲜亮的东西堆成两座金字塔形，她就站在离开桌子的地方看看效果——的确，那种感觉非常奇特。因为深色的桌子似乎融入了昏暗的光线里，玻璃盘和蓝色碗却像在空气中漂浮。当然，从她目前的心情来看，这一切是多么不可思议的美……她开始笑了。

“不行，不行。我在胡思乱想了。”她一把抓住手袋和外套，跑着上楼去育儿室了。

保姆坐在一张低矮的桌子前，正给刚洗完澡的小B喂晚饭。婴孩穿着宽松的白色法兰绒长衣，外面套了件蓝色羊毛夹克；她那柔软的黑发被向上梳成一个滑稽的小髻髻。孩子抬起头看见母亲来了，就开始乱蹦乱跳。

“嘿，宝贝，乖乖地吃完它，”保姆说，那努嘴的样子柏莎





her lips in a way that Bertha knew, and that meant she had come into the nursery at another wrong moment.

“Has she been good, Nanny?”

“She’s been a little sweet all the afternoon,” whispered Nanny. “We went to the park and I sat down on a chair and took her out of the pram and a big dog came along and put its head on my knee and she clutched its ear, tugged it. Oh, you should have seen her.”

Bertha wanted to ask if it wasn’t rather dangerous to let her clutch at a strange dog’s ear. But she did not dare to. She stood watching them, her hands by her side, like the poor little girl in front of the rich little girl with the doll.

The baby looked up at her again, stared, and then smiled so charmingly that Bertha couldn’t help crying, “Oh, Nanny, do let me finish giving her her supper while you put the bath things away.”

“Well, M’m, she oughtn’t to be changed hands while she’s eating,” said Nanny, still whispering. “It unsettles her; it’s very likely to upset her.”

How absurd it was. Why have a baby if it has to be kept—not in a case like a rare, rare fiddle—but in another woman’s arms?

“Oh, I must !” said she.

Very offended, Nanny handed her over.





一看就明白，意思是她又一次在不该来的时候进了育儿室。

“她还乖吗，奶妈？”

“整个下午表现都不错，”奶妈轻声说，“我们去了公园，我坐在椅子上，把她从婴儿车里抱出来。这时来了一条大狗，它把头枕在我的膝盖上，小B抓住它的一只耳朵，还用力拖。噢，您要看见就好了。”

柏莎想问让这么小的孩子去抓一条陌生狗的耳朵是不是太危险了，但她不敢。她站在一旁看着她们，手垂在身子两边，那模样就像一个可怜的小女孩站在抱着洋娃娃的富家小女孩面前。

婴孩再次抬起头来目不转睛地盯着她，然后对着她灿烂地微笑，这让柏莎忍不住叫道：“噢，奶妈，就让我来接着给她喂晚饭吧，你好收拾洗澡的东西。”

“好吧，夫人，她吃饭的时候按说是不能换人的，”奶妈说，声音依旧压得很低，“她会不安分的，很可能会发脾气。”

多么荒谬。如果必须照看好孩子的话，为什么孩子——不像珍贵的小提琴放在琴盒里那样——却要放在另外一个女人的怀里？

“噢，我一定要喂她！”她说。

奶妈被惹恼了，把孩子交了出来。



"Now, don't excite her after her supper. You know you do, M'm. And I have such a time with her after!"

Thank heaven! Nanny went out of the room with the bath towels.

"Now I've got you to myself, my little precious," said Bertha, as the baby leaned against her.

She ate delightfully, holding up her lips for the spoon and then waving her hands. Sometimes she wouldn't let the spoon go; and sometimes, just as Bertha had filled it, she waved it away to the four winds.

When the soup was finished Bertha turned round to the fire.

"You're nice—you're very nice!" said she, kissing her warm baby. "I'm fond of you. I like you."

And, indeed, she loved Little B so much—her neck as she bent forward, her exquisite toes as they shone transparent in the fire-light—that all her feeling of bliss came back again, and again she didn't know how to express it—what to do with it.

"You're wanted on the telephone," said Nanny, coming back in triumph and seizing *her* Little B.

Down she flew. It was Harry.

"Oh, is that you, Ber? Look here. I'll be late. I'll take a taxi and come along as quickly as I can, but get dinner put back ten minutes—will you? All right?"

