

English *for* Night Reading

主编 朱振武
编著 白岸杨 江先发

英语夜读 15分钟

Fragrance of Classics 经典



上海译文出版社

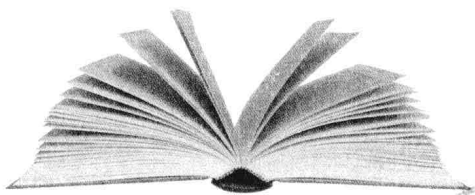
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英语是用会的,不是学会的

(序 言)

一般的本科毕业生至少都有十年左右的英语学习经历,其投入的人力、物力可想而知。但大多数本科生乃至研究生,他们的英语并没有形成起码的应用能力,因此,毕业之后,他们很自然地就把英语抛到了九霄云外,到了需要的时候才发现自己根本没有这个能力,最后连自己的孩子都辅导不了。许多人学了多年英语,啃了不少教科书,最后是越学越不会,越学越没信心。这是什么原因呢?

其实,粗通一门外语,根本用不了十多年的时光,这里关键是我们教与学的路子出了问题。大家不是学以致用,所以当然也就不能立竿见影;只重短期效应,疲于应试,当然也就人无远虑,必有近忧了。自以为每天都在学习生词、短语、句型,没完没了地做题,其实,他们忘了,语言不同于数、理、化等学科,语言重在培养感觉和灵性,简单的量的积累并不能实现质的飞跃。其实,若是想一想,学了小半辈子的英语,最后连句像样的话都难以出口,连简单的英文报纸都读不下来,你就会觉得我们的教与学有多么滑稽。我经常对我的学生讲:“英语是用会的,不是学会的。因此,要在用中学,要通过使用来学英语。”语言是人类交流和传递知识的工具,不是光用来考试的。换句话说,以考试为目的的英语学习很难学好英语。事实证明,一个善于使用英语的人,应付各种考试的能力也自然要强得多。在我们这样一个汉语绝对占主导地位的语言环境里,怎样才能在使用中学习英语呢?一个最简便易行而又经济实用的好办法就是阅读。英国著名作家毛姆曾说:“阅读应当是一种享受。”因此,我们应当尽情地去享受阅读。阅读可以提高多方面的素养,提高听、说、读、写、译等多方面的能力,可以学习多方面的知识,可以非常有效地复习、巩固所学语言知识点。阅读在给人们带来快感的同时,从根本上提高了读者的语言感受力。

我小的时候酷爱读书,喜欢读各种各样的中文书,好在我当时还算不上“家贫,无从致书以观”。后来这种兴趣扩大到了英语阅读上,发现同样有无穷的乐趣,特别是读了大文豪马克·吐温的姊妹篇《汤姆·索亚历险记》和《哈克贝里·芬历险记》之后,我的英语阅读便一发不可收拾。不光是乐在无穷,现在想起来的确是受益无穷。从我在文科上的学习经历来看,谁的阅读量大,谁的水平就高,谁的综合能力和整体素质就强。我从一名中学生成为本科生,再从一名硕士研究生成为博士研究生,最后成为博士后和教授,成为一名“翻译家”,这些都与我积极、主动、广泛的英语阅读密不可分。是阅读改变了我的人生。

钱钟书先生把自己那高深的英语水平和文学造诣归功于在图书馆的博览群书,包括阅

读各种报刊杂志和文史哲方面的书籍。美国著名作家、诺贝尔文学奖获得者威廉·福克纳连中学都没能毕业,他把自己的文学成就归因于:什么书都要读,天文、地理、文学、艺术、法律、经济,尽管去读。我国诗圣杜甫也有“读书破万卷,下笔如有神”的著名诗句。英国大文豪培根在《谈读书》中也大谈特谈读书给人们身心带来的各种益处:“读书可以怡情,可以傅彩,可以长才。”美国当红作家丹·布朗以《达·芬奇密码》、《天使与魔鬼》、《数字城堡》和《圈套》等著名小说称道于世,我在研究他、翻译他的作品时一个很深的印象就是他认为自己的成功秘诀建立在大量的阅读基础之上。

学英语最主要的就是培养语感,然而语感从何而来?回答再简单不过了,主要来自于阅读。目前市场上四级、六级阅读材料和专业英语四级、八级等各类用于应试的阅读理解书很多,这些书籍基本上都是从纯粹应试的角度出发,从真正提高读者的英语水平上来说,实用性不够。有些英语读物附有译文、注释和实力测试,但大都走纯经典的老路,与当前读者的需求有些脱钩。虽然临阵磨枪,不亮也光,但这样学习的人最后发现自己总是面临着考场失意和成绩低迷的尴尬。真正适合广泛阅读的书在市场上并不多,这也是本套丛书的编写初衷。

这套四卷本的英语精华文章分类阅读丛书在知识性、趣味性、前卫性、应试性、渐进性和综合性等方面作了许多探索和平衡。本书不走传统的经典编写老路,也不着眼于零散的知识点或语言点,而力争通过轻松广泛的阅读,培养读者英语思维能力,提高相关的文化素质,从而提高读者的英语整体水平,包括应试能力。每册书由50个短篇构成,每篇设有“阅读导释”、“参考译文”、“阅读导评”、“阅读自测”和“参考答案”。“阅读导释”和“阅读导评”之所以称之为“导”,是因为我们在注释和评论中有意识地在相关语言知识和文化背景等方面为读者做些引导,像梳辫子似的为读者理清头绪,从而既避免了学习词法和句法知识时常见的“描述语法”所带来的模棱两可现象和“规定语法”所带来的生硬刻板现象,也避免了读罢一篇文章似懂非懂,或囫圇吞枣,或只见树木不见森林的现象。“阅读自测”也是本着这样一种构想设计的。

本书向读者推荐风格、体裁各异的英语文章,有的严谨周密,有的粗犷随意。它们都是实际应用中的英语,包括文化、科普、地理、历史、经典等方面,形式有议论、记叙、散文、传记、演讲、寓言等。特别是它们能使读者迅速掌握由于英语课本的相对滞后性和单一性所难以看到和接触到的时下话题和各种鲜活的表达手法。选文短小精悍,适合一日一篇。每晚如果能花上15分钟或半小时阅读这些文章,定能受益匪浅。

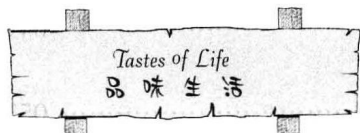
本书主要对象为具有普通英语水平的大学生及英语水平较高的中学生,亦可供大学教师及中学教师教学参考之用。

朱振武

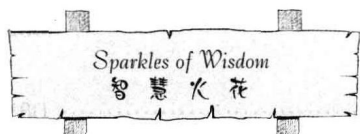
2012年春日

于上海心远斋

(本书已被列入“上海市英语人才高地建设规划”)



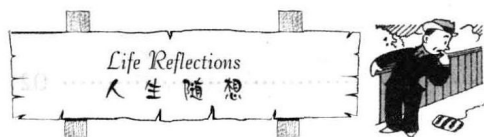
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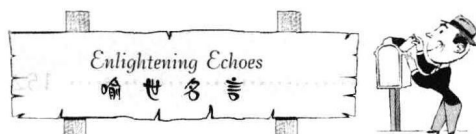
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Tastes of Life

品味生活

1. There Must Be More Money

by D. H. Lawrence¹

There were a boy and two little girls. They lived in a pleasant house, with a garden, and they had discreet servants, and felt themselves superior to anyone in the neighbourhood.

Although they lived in style², they felt always an anxiety in the house. There was never enough money. The mother had a small income, and the father had a small income, but not nearly enough for the social position which they had to keep up. The father went into town to some office. But though he had good prospects, these prospects never materialized.³ There was always the grinding sense⁴ of the shortage of money, though the style was always kept up.

At last the mother said, "I will see if I can't make something." But she did not know where to begin. She racked her brains,⁵ and tried this thing and the other, but could not find anything successful. The failure made deep lines come into her face. Her children were growing up, they would have to go to school. There must be more money, there must be more money. The father, who was always very handsome and expensive in his tastes, seemed as if he never would be able to do anything worth doing. And the mother, who had a great belief in herself, did not succeed any better, and her tastes were just as expensive.

And so the house came to be haunted by the unspoken phrase: *There must be more money! There must be more money!* The children could hear it all the time, though nobody said it aloud. They heard it at Christmas, when the expensive and splendid toys filled the nursery. Behind the shining modern rocking-horse, behind the smart doll's house, a voice would start whispering, "There *must* be more money! There *must* be more money!" And the children would stop playing, to listen for a moment. They would look into each

other's eyes, to see if they had all heard. And each one saw in the eyes of the other two that they too had heard. "There *must* be more money! There *must* be more money!"

...

Yet nobody ever said it aloud. The whisper was everywhere, and therefore no one spoke it. Just as no one ever says, "We are breathing!" in spite of the fact that breath is coming and going all the time.

阅读导释

1. D. H. Lawrence 戴·赫·劳伦斯(1885—1930),英国著名作家。他出生于矿工家庭,矿工生活成为他写作的重要素材。他的大半生都在海外度过,游历了澳大利亚、意大利、墨西哥和美国等地。1930年,他在法国南部因肺结核病逝。劳伦斯的著名作品包括《儿子与情人》(*Sons and Lovers*)、《虹》(*The Rainbow*)、《恋爱中的妇女》(*Women in Love*)和《查泰莱夫人的情人》(*Lady Chatterley's Lover*)等长篇小说。除此之外,他的短篇小说和诗歌在英国甚至世界文坛上也享有较高的声誉。
2. 时尚气派/具有品位/典雅舒适。我们还可以说 *Her dress is out of style.* (她的穿着过时了。)
3. 根据上下文,可译为“变成钞票”。*materialized* 物质化,变成物质。
4. 难挨的感觉。类似的表达还有 *grinding work* (辛苦的工作)、*a grinding headache* (难挨的头痛)。
5. 她绞尽脑汁。*rack* 本为折磨,使痛苦之意。注意 *brain* 此处要用复数。

参考译文

钱! 钱! 钱!

夫妇俩有一个儿子和两个小女儿。一家人住在一栋舒适的、带花园的房子里,还雇着几个谨慎懂事的仆人。他们觉得自己跟周围任何一家相比都高出一筹。

尽管生活颇具品位,他们还总觉得家里笼罩着让人焦虑不安的气氛,那就是钱不够花。母亲有一小笔收入,父亲也有一小笔收入,可是这些收入对于他们目前要维持的社会地位来说,还是稍嫌不足。父亲在城里某个事务所工作,虽然他对自己的前途满怀期望,但是这些期望从未变成过钞票。家里总有着一种难挨的感觉,就是缺钱,尽管他们的生活品位还依然维持着。

终于,母亲说道:“我倒要看看难道我就真的挣不着点什么。”但是她并不知道从哪儿做起。她绞尽了脑汁,试试这个,又弄弄那个,结果没有一样能够成功。一次次的失败使她脸上长出了深深的皱纹。她的孩子们渐渐长大,还得去上学。必须要有更多的钱,必须要有更多的钱。父亲在嗜好方面一贯出手阔绰、开销巨大,但是他似乎从来就没能做过一件值得一做的事。母亲虽然对自己的能力深信不疑,却也并不比父亲更能干,而且她同样也

喜欢那些昂贵的东西。

就这样,家里就像闹了鬼一样,慢慢地被一句没说出口的话笼罩着,那就是:必须要有更多的钱!必须要有更多的钱!尽管并没有人大声地说出来,孩子们却总是能够听到这句话。圣诞节的时候,昂贵精致的玩具装满了儿童房,但是孩子们都听到了这句话。在时髦的亮闪闪的摇动木马背后,在精致的布娃娃的小房子背后,总是有一个耳语般的声音:“必须要有更多的钱!必须要有更多的钱!”这时,孩子们就会停止玩耍,仔细地听一会儿。他们总是面面相觑,看看大家是不是都听到了这句话。每个孩子都从对方的眼睛里看出,另外两个也听到了这个声音。“必须要有更多的钱!必须要有更多的钱!”

.....

从来没有人大声说过这句话。但是耳语般的声音无处不在,因而也就没人说出口。就好像尽管人始终在呼吸,却没有人说:“我们在呼吸!”一样。

阅读导评

没有钱,还要维持所谓上等人的生活。这是一对浮华虚荣而又一无所长的夫妻,他们的生活方式正好给“打肿脸充胖子”、“死要面子活受罪”这两句话做注脚。在他们为钱心心念念的时候,在对钱的渴望像幽灵一样悄悄地渗入生活的每个角落,渗进每个人的心里挥之不去的时候,不知道这对夫妻有没有想到:这样的生活状况会给成长中的孩子们纯真的心灵带来怎样的恐惧和伤害!

阅读自测

I. Fill in the blanks:

1. The father and mother thought they were _____ the other families in the neighbourhood, because they lived _____.
2. Their income was not enough for the social position which they had to _____.
3. _____ came into the mother's face because she couldn't make anything.
4. Both the mother and the father were very _____ in their tastes.
5. The house came to be _____ by the whisper: *There must be more money.*

II. Question:

Why must there be more money in the house?

参考答案

- I. 1. superior to / in style 2. keep up 3. Deep lines 4. expensive
5. haunted

II. Because the income of the couple was not enough for the social position they had to keep up and what's more, they never succeeded in making more money.

2. Beginning of a Romance

by Mark Twain¹

By and by attention ceased from him, and the accustomed school murmur² rose upon the dull air once more. Presently the boy began to steal furtive glances at the girl. She observed it, "made a mouth"³ at him and gave him the back of her head for the space of a minute. When she cautiously faced around again, a peach lay before her. She thrust it away. Tom gently put it back. She thrust it away again, but with less animosity. Tom patiently returned it to its place. Then she let it remain. Tom scrawled on his slate⁴, "Please take it—I got more." The girl glanced at the words, but made no sign. Now the boy began to draw something on the slate, hiding his work with his left hand. For a time the girl refused to notice; but her human curiosity presently began to manifest itself by hardly perceptible signs. The boy worked on, apparently unconscious. The girl made a sort of non-committal attempt to see, but the boy did not betray that he was aware of it.⁵ At last she gave in and hesitatingly whispered:

"Let me see it."

Tom partly uncovered a dismal caricature of a house with two gable ends to it and a corkscrew of smoke issuing from the chimney. Then the girl's interest began to fasten itself upon the work⁶ and she forgot everything else. When it was finished, she gazed a moment, then whispered:

"It's nice—make a man."

The artist erected a man in the front yard, that resembled a derrick. He could have stepped over the house, but the girl was not hypercritical, she was satisfied with the monster, and whispered:

"It's a beautiful man—now make me coming along."

Tom drew an hour-glass with a full moon and straw limbs to it and armed the spread-fingers with a portentous fan.⁷ The girl said:

"It's ever so nice—I wish I could draw."

"It's easy," whispered Tom, "I'll learn you."⁸

"Oh, will you? When?"

"At noon. Do you go home to dinner?"

“I'll stay if you will.”

“Good — that's a whack⁹. What's your name?”

“Becky Thatcher. What's yours? Oh, I know. It's Thomas Sawyer.”

“That's the name they lick me by.¹⁰ I'm Tom when I'm good. You call me Tom, will you?”

“Yes.”

阅读导释

1. Mark Twain 马克·吐温(1835—1910),美国最著名的作家之一。他没有受过多少正规教育,却在社会这所大学里有丰富的经历,最终以作家的身份名垂青史。马克·吐温最有名的代表作《哈克贝里·费恩历险记》(*The Adventures of Huckleberry Finn*)取材于他自己的童年生活,尤其是他在密西西比河边度过的岁月。他的其他知名作品有长篇小说《汤姆·索亚历险记》(*The Adventures of Tom Sawyer*)、《镀金时代》(*The Gilded Age*)、《傻瓜威尔逊》(*The Tragedy of Pudd'nhead Wilson*)和《败坏了哈德莱堡的人》(*The Man That Corrupted Hadleyburg*),以及中国读者熟悉的短篇小说《竞选州长》(*Running for Governor*)等等。他的小说语言简练生动,风格幽默诙谐,同时对美国的现实进行了无情的揭露、辛辣的讽刺和深刻的批判。此外,马克·吐温将美国普通民众的日常口语引入文学创作中,开创了清新亲切、富有乡土气息的语言风格,对后来的美国文坛产生了巨大的影响,被誉为“美国文学中的林肯”。节选的部分来自《汤姆·索亚历险记》。汤姆·索亚和哈克贝里·费恩是马克·吐温创作的最著名的人物形象,他们似乎永远也不会长大,成了具有传奇色彩的美国男孩,也是美国人民——无论是儿童还是成年人——心目中快乐自由的童年时代的象征。
2. 读者一定非常熟悉,这是学校里惯有的读书、讲课还有交头接耳讲话混在一起的嗡嗡声。
3. 做鬼脸,撇嘴。类似的表达还有 *make mouths*, *make a face*。考虑到女生初次遇到调皮的男生一般比较骄傲,此处可译成“撇撇嘴”。
4. *slate* *n.* 石板。此处指乡村学校中学生常用的可以在上面写字的石板。
5. 这几句描写很生动,从中我们可以看出漂亮女生对这个调皮的男生充满好奇,忍不住要偷偷观察他,却又假装不在意。当然,这一切都在聪明的汤姆的预料之中。
6. *fasten upon* 原意是“盯住”,“注意”,如: *He fastened his attention upon a fire in the distance.* (他密切注意着远处的一团火。)本句中指女孩的注意力完全集中到画上。
7. 看来汤姆的画画技巧还真不怎么样。他画了一个沙漏的形状,大概是充当女孩的躯干;至于脸嘛,就用满月一般的一个圆圈来充当了。女孩的四肢和扇子的灵感恐怕真的来自于稻草人。其实这样的“人”你我小时候也都曾画过,这才是小孩子的画。
8. 这句话明显不符合语法,但是我们怎么能要求一个学习不好的调皮男生说出来的话都是

标准英语呢。这也正体现了作品中的口语风格,相信读者都能看得懂。

9. 俚语,意思是 It's a deal. (成交,一言为定。)

10. lick me 是一句俚语,意思是“惩罚我”。在美国,熟悉的人之间通常以昵称称呼,特别是对儿童。如果教师或者家长以大名甚至全名称呼某个孩子,一般是在重要的场合或者有重要的事情,但更多的情况是,孩子犯了错误,要挨罚了。汤姆是经常被老师称呼全名的。

参考译文

少男少女

渐渐地大家不再注意汤姆了,学校里惯有的嗡嗡的读书声和讲话声又一次在沉闷的空气中响了起来。汤姆开始偷瞄身边那个女孩。她发觉了,就朝他“撇了撇嘴”,然后把后脑勺冲着他。她坚持了有那么一分钟,然后又小心翼翼地把头转过来,看见一个桃子正躺在她面前。她把桃子用力推到一边,汤姆轻轻地把桃子推回去。她又推开,但是态度上没有那么嫌恶了。汤姆耐心地把桃子又放回原处,这一次她没有再动它。汤姆在石板上歪歪扭扭地划拉了几个字:“请收下吧——我还有呢。”女孩朝那几个字瞥了一眼,但是没有任何表示。于是汤姆开始在石板上面画些什么东西,还用左手挡着不让看。一开始女孩坚决不看,但天性中的好奇心还是蠢蠢欲动。汤姆继续画着,故意好像什么也没察觉。女孩想要看看他画了些什么,但是并没有直接表达这个意思,而汤姆也装出一副什么都不知道的样子。最后女孩终于忍不住了,她犹犹豫豫地小声说道:

“让我看看吧。”

汤姆把手从写字板上挪开一点,隐约能看见那上面马马虎虎地画着一栋带两面山墙的小房子,烟囱上还冒出了一圈圈的烟。女孩只顾得全神贯注地看画,其他的都忘得干干净净。汤姆画完以后,她盯着看了一会儿,悄悄地说:

“挺好的——再画上一个人。”

这个小画家又在房子的前院添上了一个站着的人,不过看起来倒更像是一架起重机,大得几乎能从房子上一脚踏过去。但是女孩倒不那么挑剔,她对这个大怪物很满意,又小声说:

“这个人挺好看的——再画上我,一路走过来。”

汤姆就画了一个沙漏,上面又画了一轮满月,伸出的四肢就像稻草扎成的一样,直挺挺的。他还在张开的手指中加上一把巨大无比的扇子。女孩说:

“真是太棒了——我要是也会画画就好了。”

“这很容易,”汤姆小声说,“跟我学就成。”

“哦,真的吗? 什么时候?”

“中午吧。你回家吃饭吗?”

“你要是肯教我,我就在学校里吃。”

“好极了——一言为定。你叫什么名字?”

“蓓基·撒切尔。你呢? 唔,我知道了。你叫托玛斯·索亚。”

“他们要罚我时才这样叫我,我要是乖乖的他们就叫我汤姆。你就叫我汤姆吧,行吗?”

“好的。”

阅读导评

多么熟悉的人物,多么熟悉的场景啊,相信每个人读到这一段都忍不住要会心一笑。蓓基和汤姆让我们想起了在青春刚刚萌芽的时候,少男少女们在课桌上画上“三八线”又偷偷越过,向同桌借半块橡皮又不好意思开口的情景。多年以后,当我们长大成人时,也许同窗好友已各奔东西,“同桌的你”早已杳无音信,但是那段回忆将在我们的心中沉淀,成为永久的回忆。

阅读自测

I. Fill in the blanks with the proper words or expressions from the passage:

Tom wanted to know that girl, so he first gave a _____ to her, then began to draw something on his _____. The girl at first “_____” at him, but when she found him drawing, she couldn't help asking to see it. Tom partly _____ his drawing, she could see a _____ on it, then she asked him to draw a _____, then _____ coming along. She was fully attracted by his picture, and wished she could draw. So Tom said to her, “_____.” They agreed to stay at school at _____.

II. Question:

How did Tom attract that girl's attention and even make friends with her?

参考答案

I. peach, slate, made a mouth, uncovered, house, man, herself, I will learn you, noon

II. 略

3. Lonely in the Bazaar

by James Joyce¹

... At Westland Row Station a crowd of people pressed to the carriage doors; but the porters moved them back, saying that it was a special train for the bazaar². I remained alone in the bare carriage³. In a few minutes the train drew up beside an improvised wooden platform. I passed out on the road and saw by the lighted dial of a clock that it was ten minutes to ten. In front of me was a large building which displayed the magical name⁴.

I could not find any sixpenny entrance and fearing that the bazaar would be closed. I passed in quickly through a turnstile, handing a shilling to a weary-looking man. I found myself in a big hall girdled at half its height by a gallery. Nearly all the stalls were closed and the greater part of the hall was in darkness. I recognized a silence like that which pervades a church after a service⁵. I walked into the center of the bazaar timidly. A few people were gathered about the stalls which were still open. Before a curtain, over which the words Café Chantant⁶ were written in coloured lamps, two men were counting money on a salver. I listened to the fall of the coins.

Remembering with difficulty why I had come I went over to one of the stalls and examined porcelain vases and flowered tea-sets. At the door of the stall a young lady was talking and laughing with two young gentlemen. I remarked their English accents and listened vaguely to their conversation.

...

Observing me the young lady came over and asked me did I wish to buy anything. The tone of her voice was not encouraging; she seemed to have spoken to me out of a sense of duty. I looked humbly at the great jars that stood like eastern guards at either side of the dark entrance to the stall and murmured,

“No, thank you.”

...

I lingered before her stall, though I knew my stay was useless, to make my interest in her wares seem the more real. Then I turned away slowly and walked down the middle of the bazaar. I allowed the two pennies to fall against the sixpence in my pocket. I heard a