

Selected Readings in
American Short Stories

美国名家 短篇小说 赏析

主编◎陈琳 但汉松

高级



大连理工大学出版社



短篇小说可谓是美国文学传统中的一朵奇葩，众多优秀的短篇小说作品说明了短篇小说不是美国文学边角料或调味剂，而是真正的精华所在。读这本书将是你与美国文学的一次“亲密接触”

所选作品按照难易程度分别编入
初级、中级、高级三册中
其中初级阅读要求高中以上水平
中级要求大学英语四级及以上水平
高级适合于英语专业水平

责任编辑◎张婵云
封面设计◎季 强

ISBN 978-7-5611-4755-9



9 787561 147559 >

上架建议：英语阅读

定价：16.00元

Selected Readings in
American Short Stories

美国名家 短篇小说 赏析

高 级

主 编: 陈 琳 但汉松
副主编: 张巧毅 王 华
王 静 张 湛



大连理工大学出版社

图书在版编目(CIP)数据

美国名家短篇小说赏析:高级 / 陈琳,但汉松主编.
大连:大连理工大学出版社,2009.4
ISBN 978-7-5611-4755-9

I. 美… II. ①陈… ②但… III. 短篇小说—文学欣赏—
美国 IV. I712.074

中国版本图书馆 CIP 数据核字(2009)第 036577 号

大连理工大学出版社出版

地址:大连市软件园路 80 号 邮政编码:116023

发行:0411-84708842 邮购:0411-84703636 传真:0411-84701466

E-mail: dutp@dutp.cn URL: <http://www.dutp.cn>

大连理工印刷有限公司印刷 大连理工大学出版社发行

幅面尺寸:147mm×210mm 印张:8.5 字数:343 千字

印数:1~5000

2009 年 4 月第 1 版

2009 年 4 月第 1 次印刷

责任编辑:张婵云

责任校对:王 敏

封面设计:季 强

ISBN 978-7-5611-4755-9

定 价:16.00 元

前言

Preface

短篇小说可谓是美国文学传统中的一朵奇葩。爱尔兰短篇小说家弗拉克·奥康纳曾说过,短篇小说已经成为美国的“国家艺术形式”。此言并不为过。可以说,美国人实际上发明了这种被称为“短篇小说”的文学形式,因为这里不仅产生了第一位短篇小说理论家艾伦·坡,而且还孕育了一大批热衷于短篇小说创作的作家。对于艾伦·坡而言,短篇小说可能是他最成功、最有影响力的文学形式,但是对于霍桑、梅尔维尔、马克·吐温、杰克·伦敦、亨利·詹姆斯、斯蒂芬·克莱恩、凯特·肖邦、菲兹杰拉德、海明威、福克纳等其他美国著名作家来说,优秀的短篇作品只是他们成就的一部分。在19世纪和20世纪,美国的作家们以极大的热情和严肃对待这种文学形式,在这二百年间涌现出的众多优秀短篇小说作品恰恰说明了短篇小说不是美国文学的边角料或调味剂,而是真正的精华所在。读这本书将是您与美国文学的一次“亲密接触”。

本系列丛书精选了30多篇美国短篇小说的精华之作,覆盖了美国文学发展的主要阶段,汇集了二十几位美国文学巨匠的代表作品。在广度上,几乎涵盖了美国文学浪漫主义和现代主义的主要短篇小说佳作;在宽度上,所选作品题材广泛、主题多样、风格迥异;在深度上,所选作品既有耳熟能详的经典之作,也有在国外被列为经典、但在国内却不太受重视的作品,因此也会给读者一种耳目一新的感觉。

本丛书的最大特点是可读性和趣味性。中国读者在阅读英文原著时通常会遇到几种困难:1)生词太多,不停地翻字典;2)文化差异造成的理解困难;3)缺少文学知识,因此不能真正体会大师的文采和文章的真正含义。这些问题会大大影响你的阅读兴趣,以至于买了几天的书可能就搁

置不读了。以上困难也是本丛书在编写时所致力解决的问题。本丛书在编排上有以下几个特点:

1) 所选作品按照难易程度分别编入初级、中级、高级三册中。其中初级阅读要求高中及以上水平,中级要求大学英语四级及以上水平,高级适合于英语专业水平。

2) 按照生词出现的顺序做中文注释,以方便读者阅读和欣赏。

3) 本丛书最大的亮点是每篇文章前有简短的引言以帮助读者进入主题,文中还附有编者的评注和分析,以帮助读者理解和鉴赏文章,培养读者的文学情趣。

4) 文章后附有作者介绍及帮助读者理解和鉴赏的思考题。

5) 在每册书后,附有译文,为读者提供参照。

读者可以根据自己的习惯来阅读此书,并在阅读中提高自己的英语阅读水平和对美国文学及文化的理解。本丛书最佳阅读方式为先从初级入手,然后再逐渐过渡到中、高级。在编书过程中参考了国内外同行的大量工作,在此我们一并表示感谢。由于编者自身水平有限,书中一定会有不少纰漏之处。希望广大读者和同行多多指教。

编者

2009年2月

目 录

Contents

The Bride Comes to Yellow Sky	Stephen Crane	1
Barn Burning	William Faulkner	14
Death in the Woods	Sherwood Anderson	34
The Other Two	Edith Wharton	47
An Occurrence at Owl Creek Bridge	Ambrose Bierce	68
Rappaccini's Daughter	Nathaniel Hawthorne	78
The Fall of the House of Usher	Edgar Allen Poe	107
Bartleby, The Scrivener: A Tale of Wall Street	Herman Melville	129

参考译文

新娘来到黄天镇	斯蒂芬·克莱恩	167
烧马棚	威廉姆·福克纳	174
林中之死	舍伍德·安德森	187
另外那两位	伊迪斯·华顿	195
鹰溪桥上	安布鲁斯·毕尔士	207
拉帕西尼的女儿	纳撒尼尔·霍桑	213
厄舍古屋的倒塌	埃德加·爱伦·坡	228
抄写员巴特尔比	赫尔曼·梅尔维尔	241

The Bride Comes to Yellow Sky

Stephen Crane

Introduction: *Having just gotten married in San Antonio, Jack Potter, town marshal of Yellow Sky, and the bride are aboard a train headed back to Yellow Sky, Jack's home town. Despite their elegant surroundings, both bride and groom are nervous about returning to Yellow Sky. While the bride is not used to such classy surroundings and is anticipating her life ahead of her, Jack is anxious about the reception that his marriage will receive from his community, particularly as he had not told them of his intentions when he left for San Antonio.*

I

1 The great **Pullman** was whirling onward with such dignity of motion that a glance from the window seemed simply to prove that the plains of Texas were pouring eastward. Vast flats of green grass, dull-hued spaces of **mesquite** and **cactus**, little groups of frame houses, woods of light and tender trees, all were sweeping into the east, sweeping over the horizon, a **precipice**.

评注:典型的美国西部风光。

2 A newly married pair had boarded this coach at San Antonio. The man's face was reddened from many days in the wind and sun, and a direct result of his new black clothes was that his brick-colored hands were constantly performing in a most conscious fashion. From time to time he looked down respectfully at his **attire**. He sat with a hand on each knee, like a man waiting in a barber's shop. The glances he devoted to other passengers were **furtive** and shy.

3 The bride was not pretty, nor was she very young. She wore a dress of blue cashmere, with small reservations of velvet here and there, and with steel buttons abounding. She continually twisted her head to regard her **puff sleeves**, very stiff, straight, and high.

- Pullman; n. 普式火车(19世纪美国发明家 George M. Pullman 设计的豪华型列车车厢,常用为特等客车。)
- mesquite; n. (豆科)灌木
- cactus; n. 仙人掌

They embarrassed her. It was quite apparent that she had cooked, and that she expected to cook, dutifully. The blushes caused by the careless **scrutiny** of some passengers as she had entered the car were strange to see upon this plain, underclass **countenance**, which was drawn in **placid**, almost emotionless lines.

评注: 两段人物外貌细节描写非常生动——这对新婚夫妇显然在乘坐与他们社会地位不相符的高级交通工具。

- precipice: *n.* 悬崖
- attire: *n.* 服装
- furtive: *adj.* 偷偷摸摸, 鬼鬼祟祟
- puff sleeves: *n.* 蓬起的袖子
- scrutiny: *n.* 仔细打量
- countenance: *n.* 面容
- placid: *adj.* 平静的

4 They were evidently very happy. "Ever been in a **parlor car** before?" he asked, smiling with delight.

5 "No," she answered. "I never was. It's fine, ain't it?"

6 "Great! And then after a while we'll go forward to the diner, and get a big layout. Finest meal in the world. Charge a dollar."

7 "Oh, do they?" cried the bride. "Charge a dollar? Why, that's too much—for us—ain't it, Jack?"

8 "Not this trip, anyhow," he answered bravely. "We're going to go the whole thing."

9 Later, he explained to her about the trains. "You see, it's a thousand miles from one end of Texas to the other; and this train runs right across it, and never stops but four times." He had the pride of an owner. He pointed out to her the dazzling **fittings** of the coach; and in truth her eyes opened wider as she **contemplated** the sea-green figured velvet, the shining brass, silver, and glass, the wood that gleamed as darkly brilliant as the surface of a pool of oil. At one end a bronze figure sturdily held a support for a separated chamber, and at convenient places on the ceiling were **frescoes** in olive and silver.

10 To the minds of the pair, their surroundings reflected the glory of their marriage that morning in San Antonio. This was the environment of their new estate, and the man's face in particular beamed with an **elation** that made him appear **ridiculous** to the negro porter. This individual at times surveyed them from afar with an amused and superior **grin**. On other occasions he bullied them with skill in ways that did not make it exactly plain to them that they were being bullied. He subtly used all the manners of the most unconquerable kind of **snobbery**. He oppressed them; but of this oppression they had small knowledge, and they speedily forgot that infrequently a number of travelers covered them with stares of **derisive** enjoyment. Historically there was

supposed to be something infinitely humorous in their situation.

评注: 从圣安东尼奥到普尔曼豪华车厢再到黄天镇, 杰克和他的妻子要经过三种截然不同的社会环境。注意克莱恩笔下不同社会环境对人物形象的塑造作用。譬如在这个豪华车厢, 富人绅士和列车服务生对这对穷夫妻的势利态度就颇值得寻味。

11 “We are due in Yellow Sky at 3:42,” he said, looking tenderly into her eyes.

12 “Oh, are we?” she said, as if she had not been aware of it. To **evinced** surprise at her husband’s statement was part of her wifely **amiability**. She took from a pocket a little silver watch; and as she held it before her, and stared at it with a frown of attention, the new husband’s face shone.

13 “I bought it in San Anton’ from a friend of mine,” he told her **gleefully**.

14 “It’s seventeen minutes past twelve,” she said, looking up at him with a kind of shy and clumsy **coquetry**. A passenger, noting this play, grew **excessively sardonic**, and winked at himself in one of the numerous mirrors.

15 At last they went to the dining-car. Two rows of negro waiters, in glowing white suits, surveyed their entrance with the interest, and also the **equanimity**, of men who had been **forewarned**. The pair fell to the lot of a waiter who happened to feel pleasure in steering them through their meal. He viewed them with the manner of a fatherly pilot, his countenance **radiant** with **benevolence**. The **patronage**, **entwined with** the ordinary **deference**, was not plain to them. And yet, as they returned to their coach, they showed in their faces a sense of escape.

16 To the left, miles down a long purple slope, was a little ribbon of mist where moved the **keening Rio Grande**. The train was approaching it at an angle, and the **apex** was Yellow Sky. Presently it was apparent that, as the distance from Yellow Sky grew shorter, the husband became **commensurately** restless. His brick-red hands were more insistent in their prominence. Occasionally he was even rather absent-minded and faraway when the bride leaned

- parlor car: *n.* 特等豪华铁路客车
- fittings: *n.* (常用复数) 家具, 装潢
- contemplate: *v.* 注视, 凝视
- frescoes: *n.* 壁画
- elation: *n.* 得意洋洋
- ridiculous: *adj.* 荒谬的, 可笑的
- grin: *n.* 露齿笑
- snobbery: *n.* 势利
- derisive: *adj.* 嘲笑的
- evince: *v.* 表明
- amiability: *n.* 亲切, 友善
- gleefully: *adv.* 愉快地
- coquetry: *n.* 媚态
- excessively: *adv.* 非常地
- sardonic: *adj.* 讽刺的, 嘲笑的

- equanimity: *n.* 镇静
- forewarn: *v.* 预先通知
- radiant: *adj.* 容光焕发的
- benevolence: *n.* 仁爱之心
- patronage: *n.* 施惠
- entwine with: *v.* 缠绕
- deference: *n.* 尊重
- keening: *adj.* 哀嚎的

forward and addressed him.

17 As a matter of truth, Jack Potter was beginning to find the shadow of a deed weigh upon him like a leaden slab. He, the town **marshal** of Yellow Sky, a man known, liked, and feared in his corner, a prominent person, had gone to San Antonio to meet a girl he believed he loved, and there, after the usual prayers, had actually **induced** her to marry him, without consulting Yellow Sky for any part of the **transaction**. He was now bringing his bride before an innocent and unsuspecting community.

- Rio Grande: *n.* (美国和墨西哥之间的) 格兰德河
- apex: *n.* 顶点
- commensurately: *adv.* 相应地, 与之相配地
- marshal: *n.* 警长
- induce: *v.* 劝诱
- transaction: *n.* 事务

18 Of course people in Yellow Sky married as it pleased them, **in accordance with** a general custom; but such was Potter's thought of his duty to his friends, or of their idea of his duty, or of an unspoken form which does not control men in these matters, that he felt he was **heinous**. He had committed an extraordinary crime. Face to face with this girl in San Antonio, and **spurred** by his sharp impulse, he had gone **headlong** over all the social hedges. At San Antonio he was like a man hidden in the dark. A knife to **sever** any friendly duty, any form, was easy to his hand in that remote city. But the hour of Yellow Sky—the hour of daylight—was approaching.

19 He knew full well that his marriage was an important thing to his town. It could only be **exceeded** by the burning of the new hotel. His friends could not forgive him. Frequently he had reflected on the **advisability** of telling them by telegraph, but a new **cowardice** had been upon him. He feared to do it. And now the train was hurrying him toward a scene of amazement, glee, and **reproach**. He glanced out of the window at the line of haze swinging slowly in toward the train.

评注: 杰克的心事说明, 他所生活工作的黄天镇是一个虽然偏僻但却充满浓厚乡情的地方。不征求乡亲的同意就结婚在杰克看来竟然是一种不可饶恕的罪过, 这种略带夸张的写法烘托了西部小镇人与人之间的紧密联系。这种人际关系在当时的美国东部读者看来, 是不可思议的。

20 Yellow Sky had a kind of brass band, which played painfully, to the delight of the populace. He laughed without heart as he thought of it. If the citizens could dream of his **prospective** arrival with his bride, they would parade the band at the station and **escort** them, amid cheers and laughing congratulations, to his **adobe** home.

- in accordance with: 符合, 与……一致
- heinous: *adj.* 可憎的
- spur: *v.* 驱使, 驱策
- headlong: *adv.* 轻率地
- sever: *v.* 切断
- exceed: *v.* 超过
- advisability: *n.* 适当, 得当
- cowardice: *n.* 懦弱

21 He resolved that he would use all the devices of

speed and plains-craft in making the journey from the station to his house. Once within that safe **citadel**, he could issue some of a vocal bulletin, and then not go among the citizens until they had time to wear off a little of their enthusiasm.

- reproach: *n.* 责备
- prospective: *adj.* 预期的
- escort: *v.* 护送
- adobe: *n.* 土坯
- citadel: *n.* 根据地

22 The bride looked anxiously at him. "What's worrying you, Jack?"

23 He laughed again. "I'm not worrying, girl. I'm only thinking of Yellow Sky."

24 She flushed in **comprehension**.

25 A sense of mutual guilt invaded their minds and developed a finer tenderness. They looked at each other with eyes softly aglow. But Potter often laughed the same nervous laugh. The flush upon the bride's face seemed quite permanent.

26 The traitor to the feelings of Yellow Sky narrowly watched the speeding landscape. "We're nearly there," he said.

27 Presently the porter came and announced the **proximity** of Potter's home. He held a brush in his hand and, with all his airy superiority gone, he brushed Potter's new clothes as the latter slowly turned this way and that way. Potter **fumbled out** a coin and gave it to the porter, as he had seen others do. It was a heavy and muscle-bound business, as that of a man shoeing his first horse.

28 The porter took their bag, and as the train began to slow they moved forward to the hooded platform of the car. Presently the two engines and their long string of coaches rushed into the station of Yellow Sky.

29 "They have to take water here," said Potter, from a constricted throat and in mournful cadence, as one announcing death. Before the train stopped, his eyes had swept the length of the platform, and he was glad and astonished to see there was none upon it but the station-agent, who, with a slightly hurried and anxious air, was walking toward the water-Pottertanks. When the train had halted, the porter alighted first, and placed in position a little temporary step.

评注：下车后却没有看到又害怕又期待的迎接队伍，站台上甚至看不到什么人，这个意外在后面的故事情节发展中会有一个合理的交代。

30 "Come on, girl," said Potter **hoarsely**. As he helped her down they each laughed on a false note. He took the bag from the negro, and bade his wife cling to his arm. As they **slunk** rapidly away, his **hangdog** glance perceived that they were unloading the two trunks, and also that the station-agent, far

- comprehension: *n.* 理解
- proximity: *n.* 接近
- fumble out: *v.* 摸出
- hoarsely: *adv.* 嘶哑地

ahead near the baggage car, had turned and was running toward him, making gestures. He laughed, and groaned as he laughed, when he noted the first effect of his marital bliss upon Yellow Sky. He gripped his wife's arm firmly to his side, and they fled. Behind them the porter stood **chuckling fatuously**.

- slink: *v.* 潜逃
- hangdog: *adj.* 鬼鬼祟祟的
- chuckle: *v.* 笑
- fatuously: *adv.* 傻地

II

31 The California Express on the Southern Railway was due at Yellow Sky in twenty-one minutes. There were six men at the bar of the "Weary Gentleman" saloon. One was a drummer who talked a great deal and rapidly; three were Texans who did not care to talk at that time; and two were Mexican shepherders, who did not talk as a general practice in the "Weary Gentleman" saloon. The barkeeper's dog lay on the boardwalk that crossed in front of the door. His head was on his paws, and he glanced drowsily here and there with the constant **vigilance** of a dog that is kicked on occasion. Across the sandy street were some vivid green grassplots, so wonderful in appearance amid the sands that burned near them in a blazing sun, that they caused a doubt in the mind. They exactly resembled the grass mats used to represent lawns on the stage. At the cooler end of the railway station a man without a coat sat in a tilted chair and smoked his pipe. The fresh-cut bank of the Rio Grande circled near the town, and there could be seen beyond it a great, plum-colored plain of mesquite.

评注: 值得注意的有两点。第一, 克莱恩在这里变换了叙事角度。事实上, 他在这个短篇小说中巧妙地同时运用了杰克、异乡鼓手和威尔逊三者的视角来完成故事的讲述。第二, 小说的线性时间被打破, 因为第二节的时间起点位于第一节时间终点之前的二十多分钟。

32 **Save for** the busy drummer and his companions in the saloon, Yellow Sky was dozing. The newcomer leaned gracefully upon the bar, and recited many tales with the confidence of a bard who has come upon a new field.

33 "—and at the moment that the old man fell downstairs with the bureau in his arms, the old woman was coming up with two scuttles of coal, and, of course—"

34 The drummer's tale was interrupted by a young man who suddenly appeared in the open door. He cried: "Scratchy Wilson's drunk, and has **turned loose with both hands**," The two Mexicans at once set down their glasses and faded out of the rear entrance of the saloon.

35 The drummer, innocent and **jocular**, answered: "All right, old man. S'pose he has Come in and have a drink, anyhow."

36 But the information had made such an obvious **cleft in every skull** in the room that the drummer was obliged to see its importance. All had become instantly solemn. "Say," said he, mystified, "what is this?" His three companions made the introductory gesture of eloquent speech, but the young man at the door **forestalled** them.

37 "It means, my friend," he answered, as he came into the saloon, "that for the next two hours this town won't be a **health resort**."

- vigilance; *n.* 警戒
- save for; 除……之外
- turn loose with both hands; 手拿双枪, 随便乱射
- jocular; *adj.* 诙谐的
- a cleft in every skull; 每个人都魂飞魄散
- forestall; *v.* 阻止
- health resort; 休养场所

38 The barkeeper went to the door and locked and barred it. Reaching out of the window, he pulled in heavy wooden shutters and barred them. Immediately a solemn chapel-like gloom was upon the place. The drummer was looking from one to another.

39 "But say," he cried, "what is this, anyhow? You don't mean there is going to be a gunfight?"

40 "Don't know whether there'll be a fight or not," answered one man, grimly. "But there'll be some shootin'—some good shootin'."

41 The young man who had warned them waved his hand. "Oh, there'll be a fight fast enough, if any one wants it. Anybody can get a fight out there in the street. There's a fight just waiting."

42 The drummer seemed to be swayed between the interest of a foreigner and a perception of personal danger.

43 "What did you say his name was?" he asked.

44 "Scratchy Wilson," they answered **in chorus**.

45 "And will he kill anybody? What are you going to do? Does this happen often? Does he **rampage** around like this once a week or so? Can he break in that door?"

46 "No, he can't break down that door," replied the barkeeper. "He's tried it three times. But when he comes you'd better lay down on the floor, stranger. He's dead sure to shoot at it, and a bullet may come through."

47 Thereafter the drummer kept a strict eye upon the door. The time had not yet been called for him to hug the floor, but, as a minor **precaution**, he sidled near to the wall. "Will he kill anybody?" he said again.

48 The men laughed low and scornfully at the question.

49 "He's out to shoot, and he's out for trouble. Don't see any good in experimentin' with him."

- 50 "But what do you do in a case like this? What do you do?"
- 51 A man responded: "Why, he and Jack Potter—"
- 52 "But," in chorus the other men interrupted, "Jack Potter's in San Anton'."
- 53 "Well, who is he? What's he got to do with it?"
- 54 "Oh, he's the town marshal. He goes out and fights Scratchy when he gets on one of these tears."
- 55 "Wow!" said the drummer, mopping his brow. "Nice job he's got."
- 56 He wanted to ask further questions, which were born of an increasing anxiety and **bewilderment**; but when he attempted them, the men merely looked at him in **irritation** and motioned him to remain silent. A tense waiting **hush** was upon them. In the deep shadows of the room their eyes shone as they listened for sounds from the street. One man made three gestures at the barkeeper; and the latter, moving like a ghost, handed him a glass and a bottle. The man poured a full glass of whiskey, and set down the bottle noiselessly. He gulped the whiskey in a swallow, and turned again toward the door in immovable silence. The drummer saw that the barkeeper, without a sound, had taken a **Winchester** from beneath the bar. Later he saw this individual **beckoning** to him, so he tiptoed across the room.
- 57 "You better come with me back of the bar."
- 58 "No, thanks," said the drummer, **perspiring**. "I'd rather be where I can make a break for the back door."
- 59 Whereupon the man of bottles made a kindly but **peremptory** gesture. The drummer obeyed it, and, finding himself seated on a box with his head below the level of the bar, **balm** was laid upon his soul at sight of various zinc and copper fittings that bore a resemblance to **armor-plate**. The barkeeper took a seat comfortably upon an **adjacent** box.
- 60 "You see," he whispered, "this here Scratchy Wilson is a wonder with a gun—a perfect wonder—and when he goes on the war trail, we hunt our holes—naturally. He's about the last one of the old gang that used to hang out along the river here. He's a terror when he's drunk. When he's sober he's all right—kind of simple—wouldn't hurt a fly—nicest fellow in town. But when he's drunk—who!"

评注: 当克莱恩的叙事视角位于黄天镇的酒肆时, 人物语言立刻就具有了鲜明的乡土特色。作者安排一个异乡客来勾勒出威尔逊的恶霸形象, 可谓让读者未见其人, 先闻其声, 产生很好的悬念

- in chorus: 异口同声
- rampage: v. 暴跳如雷
- precaution: n. 预防, 防范
- bewilderment: n. 困惑
- irritation: n. 愤怒
- hush: n. 安静
- Winchester: [美] 连发枪
- beckon: v. 召唤, 招手
- perspire: v. 流汗
- peremptory: adj. 专断的

铺陈效果。

61 There were periods of stillness. "I wish Jack Potter was back from San Anton'," said the barkeeper. "He shot Wilson up once—in the leg—and he would **sail in** and pull out the **kinks** in this thing."

- balm; *n.* 安慰药
- armor-plate; *n.* 装甲板
- adjacent; *adj.* 邻近的
- sail in; [口] 毅然出面
- kink; *n.* 纠结

62 Presently they heard from a distance the sound of a shot, followed by three wild yowls. It instantly removed a bond from the men in the darkened saloon. There was a shuffling of feet. They looked at each other. "Here he comes," they said.

III

63 A man in a maroon-colored flannel shirt, which had been purchased for purposes of decoration, and made, principally, by some Jewish women on the East Side of New York, rounded a corner and walked into the middle of the main street of Yellow Sky. In either hand the man held a long, heavy, blue-black revolver. Often he yelled, and these cries rang through a **semblance** of a deserted village, shrilly flying over the roofs in a volume that seemed to have no relation to the ordinary vocal strength of a man. It was as if the surrounding stillness formed the arch of a tomb over him. These cries of **ferocious** challenge rang against walls of silence. And his boots had red tops with gilded imprints, of the kind beloved in winter by little sledding boys on the hillsides of New England.

64 The man's face flamed in a rage **begot** of whiskey. His eyes, rolling and yet keen for **ambush**, hunted the still doorways and windows. He walked with the creeping movement of the midnight cat. As it occurred to him, he roared **menacing** information. The long revolvers in his hands were as easy as straws; they were moved with an electric swiftness. The little fingers of each hand played sometimes in a musician's way. Plain from the low collar of the shirt, the cords of his neck straightened and sank, straightened and sank, as passion moved him. The only sounds were his terrible invitations. The calm adobes preserved their **demeanor** at the passing of this small thing in the middle of the street.

65 There was no offer of fight; no offer of fight. The man called to the sky. There were no attractions. He **bellowed** and **fumed** and swayed his revolvers here and everywhere.

66 The dog of the barkeeper of the "Weary Gentleman" saloon had not appreciated the advance of events. He yet lay dozing in front of his master's door. At sight of the

dog, the man paused and raised his revolver humorously. At sight of the man, the dog sprang up and walked diagonally away, with a sullen head, and growling. The man yelled, and the dog broke into a **gallop**. As it was about to enter an alley, there was a loud noise, a whistling, and something spat the ground directly before it. The dog screamed, and, wheeling in terror, galloped headlong in a new direction. Again there was a noise, a whistling, and sand was kicked **viciously** before it. Fear-stricken, the dog turned and **flurried** like an animal in a pen. The man stood laughing, his weapons at his hips.

评注: 威尔逊拿狗来取乐的细节反映了此人的怪癖性格。

67 Ultimately the man was attracted by the closed door of the Weary Gentleman saloon. He went to it and, hammering with a revolver, demanded drink.

68 The door remaining **imperturbable**, he picked a bit of paper from the walk, and nailed it to the framework with a knife. He then turned his back **contemptuously** upon this popular resort and, walking to the opposite side of the street and spinning there on his heel quickly and lithely, fired at the bit of paper. He missed it by a halfinch. He swore at himself, and went away. Later, he comfortably **fusilladed** the windows of his most intimate friend. The man was playing with this town. It was a toy for him.

69 But still there was no offer of fight. The name of Jack Potter, his ancient **antagonist**, entered his mind, and he concluded that it would be a glad thing if he should go to Potter's house, and by **bombardment** induce him to come out and fight. He moved in the direction of his desire, chanting Apache scalp-music.

70 When he arrived at it, Potter's house presented the same still front as had the other adobes. Taking up a strategic position, the man howled a challenge. But this house regarded him as might a great stone god. It gave no sign. After a decent wait, the man howled further challenges, mingling with them wonderful **epithets**.

71 Presently there came the spectacle of a man churning himself into deepest rage over the immobility of a house. He fumed at it as the winter wind attacks a prairie cabin in the North. To the distance there should have gone the sound of a

- semblance: *n.* 伪装
- ferocious: *adj.* 凶恶的
- beget: *v.* 引起
- ambush: *n.* 埋伏
- menacing: *adj.* 威胁的
- demeanor: *n.* 风度
- bellow: *v.* 吼叫
- fume: *v.* 火冒三丈
- gallop: *n.* 飞奔
- viciously: *adv.* 邪恶地
- flurry: *v.* 慌张
- imperturbable: *adj.* 沉静的
- contemptuously: *adv.* 轻蔑地
- fusillade: *v.* 猛射

- antagonist: *n.* 敌手
- bombardment: *n.* 轰击
- epithet: *n.* 诨名(带侮辱性的单词或短