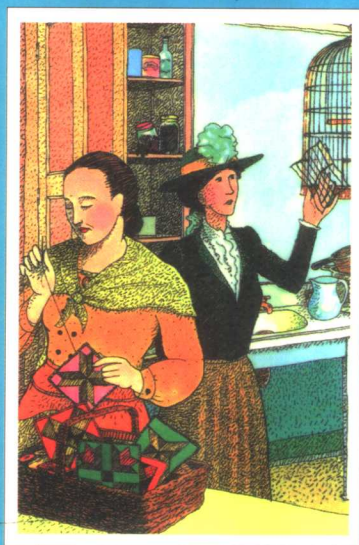


英文原版  
美国文化读本 (高级)

# GREAT AMERICAN STORIES 2

美国故事 (下)



C.G.Draper

[美]C.G.德雷珀 改编

中央编译出版社



PRENTICE HALL REGENTS

*Second Edition*  
**GREAT  
AMERICAN  
STORIES 2**

美国故事 (下)

英文高级读物, 中文注释

***C. G. Draper***

(美) C. G. 德雷珀

史志立 注释



中央编译出版社



西蒙与舒斯特国际出版公司

(京权)图字:01-97-0400

Copyright © 1994 by Prentice Hall Regents  
The adapted edition © 1998 by Central Compilation &  
Translation Press by arrangement with Simon & Schuster  
Pte Ltd.

All rights reserved. For sale in Mainland China only.

本书由中央编译出版社和美国西蒙与舒斯特国际出版公司合作出版。未经许可,本书的任何部分不得以任何方式复制或抄袭。

### 图书在版编目(CIP)数据

美国故事(上、下):英文/(美)德雷珀(Draper, C. G.)改编;  
史志立注.

—北京:中央编译出版社,1998.6

(美国文化读本)

ISBN 7-80109-169-8

I. 美…

II. ①德… ②史…

III. 英语—语言读物,故事

IV. H319.4

中国版本图书馆 CIP 数据核字(98)第 03038 号

### 美国故事

---

出版发行:中央编译出版社

地 址:北京西单西斜街 36 号(100032)

电 话:66171396 66163377-618,617

印 刷:北京印刷一厂

照 排:北京京鲁排印部(63044503)

开 本:860×1168 毫米 1/32

印 张:14.5(全二册)

版 次:1998 年 8 月第 1 版第 1 次印刷

印 数:1-12000 册

定 价:22.40 元(全二册)

---

本书封面贴有 Prentice Hall 防伪标签,无标签者不得销售

## 丛书序言

随着全球交往日益频繁,英语作为一种世界通用语言,将发挥越来越大的作用。英语学习已被众多有识之士认为是通向 21 世纪的门槛。由于语言是文化的载体,学习和运用外语必须了解与之密切相关的文化。学习英语决不仅仅是掌握语法、词汇和语音等语言自身的要素,它不可避免地延伸到对文化的理解和学习。如不了解英美文化,要想真正学好英语是不可能的。对于中国读者来说,由于常年封闭的结果,理解和学习外国文化恐怕就更紧迫一些。

但目前面世的英语读物多是应试方面的指导,有的仅仅是语法和词汇上的讲解。即使谈及文化,也要么过于简单,要么过于艰涩。“美国文化读本”丛书适时推出,对于想学英语的中国读者来说,无疑是一件好事。

本丛书根据美国 Prentice Hall Regents 出版公司推出的最新版本进行汉语注释,首批出版七册。本套丛书有以下几

个特点:

1. 以介绍美国文化为主旨,从当今热门话题如城市、老龄化、种族、宗教自由等谈到美国的民间传奇故事,从美洲历史上有重大影响的领袖人物谈到美国名作家的文学作品,有助于中国读者了解美国文化的方方面面。

2. 本丛书是美国学者针对非英语国家读者编写的,由初级到高级,由浅入深。每本书的编排不尽相同,但基本上适应了不同层次读者不同的阅读心理。文章前设有一些提示性问题;文章后设有详细的指导性练习;有的书还介绍了相关阅读材料,如美国的民间歌谣等。

3. 内附插图,生动活泼。汉语注释有助于中国读者加深理解原文,并学会常用词、词组的用法,使他们在感受美国文化的同时,巩固英语语法,扩充词汇,提高阅读和写作能力,取得语言和文化上的双重学习效果。

中国人学英语的最大障碍在于远离英美文化背景,容易以中国人的思维方式去考虑问题。本丛书是地道的英语读物,可以为具有一定英语基础的中国读者提供很好的帮助。

王逢鑫

北京大学英语系教授

博士生导师

1998年6月

## ***TO THE READER***

---

This book starts at the intermediate level and ends at the upper-intermediate level. The seven stories in the book steadily increase in difficulty. The vocabulary list for the first story contains 1000 words; for the second and third stories, 1250 words; and for the final four stories, 1500 words. The length of the sentences increases, and new grammar is introduced with each story.

By working on this book, you will improve your

- reading
- speaking and discussion
- vocabulary
- knowledge of word forms
- writing

Each story in the book is divided into two to four parts or sections. Following the story, there is an exercise (Exercise A: Understanding the Plot of the Story) that is based on the whole story. This exercise is followed by other exercises for each separate section of the story, based on the material in

## II     *GREAT AMERICAN STORIES 2*

that section. You should try to read the whole story before beginning any of the exercises. If you find Exercise A difficult, re-read the story by sections, and do the exercises for one section before reading the next section. After finishing all the other exercises, try again to do Exercise A.

The exercises will help you develop your language skills in general and your reading skills in particular. Most of the exercises are on reading comprehension, vocabulary, word forms, discussion, and writing. Several of them will introduce you to some of the more difficult elements of written English: irony of situation, irony of expression, inference, hidden meaning, and figurative language.

The stories in this book were written many years ago by seven of America's most famous writers. You will read about the writers' lives before you read their stories. Special exercises will introduce you to the world of each story before you read it. Good luck and good reading!

## **TO THE TEACHER**

**GREAT AMERICAN STORIES 2** consists of seven careful adaptations of famous stories by classic American writers and exercises for each story in reading skills, vocabulary, word forms, language activities, writing and discussion. Prereading exercises introduce the student to the world in which the story takes place and explore the biographical information provided about each writer on the title page of each story.

The book is both graded and progressive — that is, the vocabulary, grammar, and internal structure of the stories increase in difficulty from the first story (which is at the beginning-intermediate level of proficiency) to the last (which is at the upper-intermediate level). Structural, lexical, and sentence-length controls have been used throughout the book. The head-word list for the first story contains 1000 words; for the second and third stories, 1250 words; and for the final stories, 1500 words. Maximum sentence length increases from 15 words in the first story to 20 in the last, and new grammatical structures are added



## IV *GREAT AMERICAN STORIES 2*

story by story. Words from outside the head-word lists are introduced in a context that helps make their meaning clear; they are used again within the next 100 words of text and then repeated at least two more times before the end of the story.

The book as a whole is designed to be incorporated into a 12- to 14-week course in ESL or EFL as part of the reading program. The material can be used either in or out of class — as a core reading text, ancillary text, or simply for pleasure reading. Its in-class use can take a number of different forms: teacher-student, student-student (pairs or small groups), student-tutor, or student alone.

Like the stories, the exercises in the book increase in difficulty, gradually introducing the student to the more demanding elements of English prose that characterize unabridged or advanced texts: irony of situation and expression, implication and inference, hidden meaning, figurative language, and so on. Further, the exercises are so designed that the student must constantly return to the text to check comprehension or vocabulary. An objective of the book is to involve the reader deeply in the text of each story and the world of its writer, and, toward that end, to present exercises that are difficult if not impossible to complete without a thorough understanding of the text.

Each story is divided into two to four parts, or sections. The first exercise following each story, "Exercise A:

Understanding the Plot of the Story," encompasses the entire story. Thereafter, the exercises in vocabulary, word forms, language activities, and writing are based on the subsections of the story. The concluding Discussion exercise returns to the story as a whole and asks the student to comment on its major themes. It is best, therefore, to have the student read through the entire story once, share first impressions, and attempt Exercise A; and then re-read each section carefully and work on the exercises based on the material in that section. The first long reading "stretches" the student; the re-reading and exercises consolidate gains and help the student achieve complete familiarity with the materials. If the student has trouble with Exercise A the first time around, he or she should be asked to repeat it after the other exercises, but before the Discussion exercise.

# CONTENTS

丛书序言 .....	王逢鑫	I
To the Reader .....		I
To the Teacher .....		III
<b>THE ROMANCE OF A BUSY BROKER</b> <i>O. Henry</i>		
一个忙碌的经纪人的罗曼史     欧·亨利		
Before You Read the Story .....		1
Exercises .....		14
<b>THE BRIDE COMES TO YELLOW SKY</b> <i>Stephen Crane</i>		
新娘来到黄天城     斯蒂芬·克莱恩		
Before You Read the Story .....		23
Exercises .....		47
<b>THE CASK OF AMONTILLADO</b> <i>Edgar Allan Poe</i>		
阿芒蒂拉多酒桶     埃德加·爱伦·坡		
Before You Read the Story .....		59

Exercises .....	78
<b>A JURY OF HER PEERS</b>	<i>Susan Glaspell</i>
陪审团	苏珊·格拉斯贝尔
Before You Read the Story .....	89
Exercises .....	112
<b>PASTE</b>	<i>Henry James</i>
人造珠宝	亨利·詹姆斯
Before You Read the Story .....	122
Exercises .....	150
<b>PAUL'S CASE</b>	<i>Willa Cather</i>
保罗的故事	薇拉·凯瑟
Before You Read the Story .....	160
Exercises .....	182
<b>THE LOST PHOEBE</b>	<i>Theodore Dreiser</i>
失去菲比	西奥多·德莱塞
Before You Read the Story .....	191
Exercises .....	219
Suggested Answers .....	229
参考答案	

# THE ROMANCE OF A BUSY BROKER

## Before You Read the Story...

### *1. A Life*

Read the paragraph about O. Henry on page 4. What do you notice about his work experience? What could you expect the characters in his stories to be like?

### *2. The Picture*

The picture on page 6 shows us the office of a stockbroker, that is, a person who buys and sells pieces of businesses (called stocks, or shares) for customers. In the picture, the stockbroker is standing behind his desk. On the desk is a telephone and a ticker tape machine. The ticker tape machine prints the prices of stocks on a paper tape.

Do you think this picture shows an office of 1900, 1950, or 1990? Why do you think so? What

## 2     *GREAT AMERICAN STORIES 2*

machines would you expect to see in a stockbroker's office today?

### 3. *Thinking About It*...

What do you like, or dislike, about the world of business?

Why? Which of the following words or phrases best describe the business world to you: peaceful, exciting, full of pressure, beautiful, interesting, dangerous, busy, slow, loving, restful, fast. Are you a businessman or a businesswoman? Would you like to become one?

### 4. *Scanning for Specific Information*

Read the questions below. The answer to each question can be found in the paragraph about O. Henry on page 4. As you read the paragraph, look for the piece of information that will answer the question. You do not need to understand everything in the paragraph. But you must read carefully enough to find the answer to each question. This kind of reading to find specific information is called scanning. Try to answer each question in 30 seconds or less.

a. In what state was O. Henry born?

- b.** In what year did he leave school?
- c.** How many jobs did he have before he began writing?
- d.** Where was O. Henry when he published his first book?
- e.** What kind of book was it?
- f.** What kind of stories is O. Henry most famous for?
- g.** What kind of people usually appear in his stories?
- h.** Who was William Sydney Porter?

# **THE ROMANCE<sup>1</sup> OF A BUSY BROKER<sup>2</sup>**

adapted from the story by  
**O. HENRY**

O. Henry was born in Greensboro, North Carolina<sup>3</sup>, in 1862. His real name was William Sydney Porter. He left school at fifteen and worked at different times in a drug store<sup>4</sup>, a business office, an architect's office, and finally a bank. When he was caught taking money from his own bank<sup>5</sup>, he was arrested and put in prison<sup>6</sup> for three years. He had begun writing, and while he was in prison he published a book of adventure stories called *Cabbages and Kings*. He moved to New York in 1902, and it was there that he became famous for his short stories with surprise endings<sup>7</sup>. He wrote hundreds of stories about the ordinary people of New York City<sup>8</sup>. His most famous books include *The Four Million* and *The Voice of the City*. O. Henry died in 1910.





Pitcher had worked for many years in the office of Harvey Maxwell, the stockbroker. Pitcher was a quiet man. He didn't usually let his face show his feelings. But this morning he looked surprised — and very interested. Harvey Maxwell had arrived energetically as usual at 9:30. But this morning, the young lady who was his secretary had arrived with him. Pitcher watched them with interest. Harvey Maxwell didn't pay attention to Pitcher. He said only a quick "Good morning," and ran to his desk. He dug energetically into the mountain of letters<sup>9</sup> and telegrams that waited for him.

2 The young lady had been the stockbroker's secretary for a year. She was beautiful, and she dressed simply. Unlike some secretaries, she never wore cheap glass jewelry. Her dress was grey and plain, but it fitted her body nicely. With it she wore a small black hat with a green-gold flower<sup>10</sup> at the side. This morning her face shone with happiness<sup>11</sup>. Her eyes were bright, her face a soft pink.