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英语文学

作品选读与赏析

yingyuwenxue zuopin xuandu yu shangxi



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英语文学

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前言

阅读,尤其是阅读经典英语文学作品有利于学,也有利于读者开阔视野、领悟人生,是提高个人文化修养,增加人格魅力的有效途径。因此经典英语文学作品历来都是我国高等教育的重要内容,也是英语语言文学专业的必修课程之一。此书的使用对象为高职高专英语专业二、三年级学生或本科院校非英语专业学生,但它也适合各行各业的英语爱好者和文学爱好者。

文学作品通常分为小说、诗歌、戏剧和散文四种体裁。本书即按照这四种体裁编排,首先对体裁作了基本介绍,紧接着是选读作品简介、选读作品和思考题。小说和诗歌按不同的主题分类,每个主题选入两个作家的作品。小说部分由成长、爱情、友情、女性主义、文化冲突、战争六大主题 12 篇章节选及 8 篇推荐短篇小说构成。诗歌部分由自然、爱情、友情、死亡与记忆、生活、种族及城市七大主题的 14 首诗歌和 4 首推荐诗歌构成。戏剧部分由 1 篇悲剧、1 篇喜剧及 2 篇推荐戏剧节选构成。散文部分由 4 篇短文和文章节选组成。此外,本书的两个附录“术语表”和“作者简介”对教学能起到辅助作用,由学生自行查阅学习或是教师导读。全书涉及 45 位英、美、加拿大及中国作者的名篇,作品的写作年代主要集中在 19 至 20 世纪。

教材的教授提倡以学生为中心,教师为引导,可以采用课前预习、课堂讨论、诗歌朗诵或背诵、戏剧表演及影视片段辅助等教学模式。建议以每周一个单元为课程计划,此外可增加一些实践性教学活动时间。小说部分可从 Part Two 的 A、B 组中任选一篇作为课堂教学内容。诗歌部分建议每次课讲授 Part Two 的 A、B 两组诗歌。

在此教材的编写过程中,编者参阅了多种国内外相关书籍和文选读本,收录在参考书目中,在此向作者致谢。

作为一本英语文学的入门教材,既要考虑经典性、趣味性又要兼顾可操作性实属不易。由于编者学识水平的局限性,本教材编写难免有不足之处,我们会在教学过程中不断修订改进。同时,恳请专家和各行各业读者不吝赐教。

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Section One Fiction

Part One Introduction

I. Types of fiction

Fiction, the general term for invented stories, now usually applied to novels, short stories, novellas, romances, fables, and other narrative works in prose.

In English literature, the novel emerged in the eighteenth century. Robinson Crusoe, written by Daniel Defoe, is commonly regarded as the first English realistic novel. Fiction has developed in a great variety of forms, such as epistolary novel, picaresque novel, gothic novel, sentimental novel, stream-of-conscious novel, new novel, romance, novel of manners, etc.

II. Elements of fiction

In terms of fictional art, fiction has some key elements such as plot, character, setting, point of view, style, theme and symbol.

1. Plot

Plot is a term to indicate how the events are arranged to engage readers intellectually and emotionally. Events can be presented in a variety of orders. Plot is composed of two basic aspects of narration: (1) the sequence, i. e. whether the story is told in chronological order, or with a lot of flash back, or in psychic order; (2) the development, i. e. whether the story develops in the traditional linear pattern (exposition→rising action→climax→falling action→resolution) or in the modernist way (with little action, inner world depiction, dialogues or no development at all).

2. Character

Characters are the people in a story. Characters may be portrayed through their physical appearance, speech, gestures, expression and so on. There are two broad categories of character development: simple or complex. Since E. M. Forster's *Aspects of the Novel* (1927), a distinction has often been made between "flat" characters, which are simple and unchanging, and "round" characters, which are complex, dynamic and less predictable.

A character may be either static or dynamic. A static character is one who changes little if at all in the process of the narrative. A dynamic character is one who changes as a result of reaction to the happenings. Round characters tend to be dynamic, while flat characters are static.

3. Setting

Setting refers to the time, place and circumstances in which the action of a narrative occurs,

including the specific time or period, the geographic location, the cultural environment as well as social and political realities. Setting is often established by description, but it may also be shown through character's action, dialogue or thinking. It has significance in the story. It not only gives the reader the impression of verisimilitude, but may also has function as "objective correlative" of the internal life of the character. The setting can also affect characters or plot by creating a certain atmosphere or mood, and help develop the theme either through suggestion or more direct symbolism.

4. Point of View

Point of view refers to who tells us the story and how it is used. What we know and how we feel about the events in a story are shaped by the author's choice of a point of view. The teller of a story, the narrator, inevitably affects our understanding of the characters' actions by filtering what is told through his or her own perspective. The narrator should not be confused with the author who has created the narrative voice because the two are usually distinct.

The various points of view that storytellers draw on can be conveniently grouped into two broad categories:

(1) The third-person narrator. It uses *she/ he/ they* to tell the story and does not participate in the action. It includes a. omniscient (the narrator takes us get inside the characters); b. limited omniscient (the narrator takes us get inside one or two characters); c. objective (the narrator is outside the characters)

(2) The first-person narrator. The first-person narrator uses *I* and is a major or minor participant in the action.

5. Style, Tone

Style refers to the distinctive manner in which a writer arranges words to achieve particular effects. That arrangement includes individual word choices and matters such as the length of sentences, their structure and tone, and the use of irony.

Style reveals tone, the author's implicit attitude toward the people, places, and events in a story, e. g. ironic, bitter, loving, pitying, solemn, etc.

6. Theme

Theme is the central idea or meaning of a story. The theme of a work may be pronounced explicitly, but more often it emerges indirectly through the recurrence of images and motifs.

Part Two Selected Readings

Unit 1 Bildungsroman/ Initiation Stories

Text A

Oliver Twist

By Charles Dickens

作品简介：《奥列佛·退斯特》是英国小说家狄更斯（Charles Dickens, 1812—1870）第一部反映社会问题的小说。小说讲述的是孤儿奥列佛出生在济贫院，在那里受了九年的折磨，之后被送到一个承办丧事的店里当学徒，在那里也受到非人的折磨。他偷偷跑到伦敦，不幸又落入贼窝。几经波折后，终于被父亲生前的好友救出，找到了亲人，得到了遗产，过上了幸福的生活。这部小说揭示了资本主义社会对儿童身心的摧残，真实反映了当时英国社会生活的面貌。

选文为小说第二章的片段，反映了儿童在济贫院中的痛苦生活，超负荷的劳作及挨饿是生活的日常。

(An excerpt from Chapter 2)

... The room in which the boys were fed, was a large stone hall, with a copper at one end; out of which the master, dressed in an apron for the purpose^①, and assisted by one or two women, ladled the gruel^② at meal-times. Of this festive composition^③ each boy had one porringer^④, and no more—except on occasions of great public rejoicing^⑤, when he had two ounces and a quarter of bread besides. The bowls never wanted washing. The boys polished them with their spoons till they shone again; and when they had performed this operation (which never took very long, the spoons being nearly as large as the bowls), they would sit staring at the copper, with such eager eyes, as if they could have devoured the very bricks of which it was composed; employing themselves, meanwhile, in sucking their fingers most assiduously^⑥, with the view of

① for the purpose: 为此目的。指开饭。

② ladled the gruel: ladle, 舀, 盛; gruel: 燕麦粥。

③ festive composition: 丰盛宴会上吃的一碗杂羹, 指燕麦粥。这里用 festive (宴会的) 来修饰 composition 是矛盾修饰法 (oxymoron), 具有讽刺意义。

④ porringer: 粥碗。

⑤ great public rejoicing: 盛大的节日。

⑥ assiduously: 专心致志地。

catching up any stray splashes of gruel^① that might have been cast thereon. Boys have generally excellent appetites. Oliver Twist and his companions suffered the tortures of slow starvation for three months; at last they got so voracious^② and wild with hunger, that one boy, who was tall for his age, and hadn't been used to that sort of thing^③ (for his father had kept a small cook-shop), hinted darkly to his companions, that unless he had another basin of gruel per diem^④, he was afraid he might some night happen to eat the boy who slept next him, who happened to be a weakly youth of tender age. He had a wild, hungry eye; and they implicitly believed him. A council was held; lots were cast who should walk up to the master after supper that evening, and ask for more; and it fell to^⑤ Oliver Twist.

The evening arrived, the boys took their places. The master, in his cook's uniform, stationed himself at the copper; his pauper assistants ranged themselves behind him; the gruel was served out; and a long grace was said over the short commons^⑥. The gruel disappeared; the boys whispered each other, and winked at Oliver; while his next neighbors nudged^⑦ him. Child as he was, he was desperate with hunger, and reckless with misery. He rose from the table; and advancing to the master, basin and spoon in hand, said, somewhat alarmed at his own temerity^⑧—

“Please, sir, I want some more.”

The master was a fat, healthy man; but he turned very pale. He gazed in stupefied^⑨ astonishment on the small rebel for some seconds, and then clung for support to the copper. The assistants were paralysed with wonder; the boys with fear.

“What!” said the master at length, in a faint voice.

“Please, sir,” replied Oliver, “I want some more.”

The master aimed a blow at Oliver's head with the ladle; pinioned him in his arm^⑩; and shrieked aloud for the beadle^⑪.

The board were sitting in solemn conclave^⑫, when Mr. Bumble^⑬ rushed into the room in

① with the view of catching up any stray splashes of gruel: 希望找到点滴飞溅的粥沫。

② voracious: 食量大的; 如饥似渴的。

③ that sort of thing: 那一类的事。指 the tortures of slow starvation。

④ per diem: per day (拉丁文) 每一天。

⑤ it fell to: 抽中的签是……it 指 the lot。

⑥ a long grace was said over the short commons: 在短短的一顿饭之前作了很长时间的感恩祷告。commons (复数): 共餐食物。

⑦ nudged: (通常用肘部) 轻推 (以引起某人的注意)。

⑧ temerity: 鲁莽, 冒失。

⑨ stupefied: 使极为惊讶; 使惊得发呆。

⑩ pinioned him in his arm: 把他反捆在他的手里。

⑪ beadle: (旧时教区的) 执事, 牧师助手。

⑫ The board were sitting in solemn conclave: (教区的) 董事会正举行庄严的秘密会议。

⑬ Mr. Bumble: 教区差役, 即上文厨子所喊的 the beadle。

great excitement, and addressing the gentleman in the high chair, said, “Mr. Limbkins^①, I beg your pardon, sir! Oliver Twist has asked for more!”

There was a general start. Horror was depicted on every countenance.

“For more!” said Mr. Limbkins. “Compose yourself, Bumble, and answer me distinctly. Do I understand that he asked for more, after he had eaten the supper allotted by the dietary?”

“He did, sir,” replied Bumble.

“That boy will be hung,” said the gentleman in the white waistcoat. “I know that boy will be hung.”

Nobody controverted^② the prophetic gentleman’s opinion. An animated discussion took place. Oliver was ordered into instant confinement; and a bill was next morning pasted on the outside of the gate, offering a reward of five pounds to anybody who would take Oliver Twist off the hands of the parish^③. In other words, five pounds and Oliver Twist were offered to any man or woman who wanted an apprentice to any trade, business, or calling.

“I never was more convinced of anything in my life,” said the gentleman in the white waistcoat, as he knocked at the gate and read the bill next morning: “I never was more convinced of anything in my life, than I am that that boy will come to be hung.”

As I purpose^④ to show in the sequel^⑤ whether the white waistcoated gentleman was right or not, I should perhaps mar^⑥ the interest of this narrative (supposing it to possess any at all), if I ventured to hint just yet, whether the life of Oliver Twist had this violent termination or no.

(775 words)

Questions:

1. Is asking for more to eat an unforgivable offense that the man in the white waistcoat is so shocked that he prophesies that Oliver “will be hung. . . I know that boy will be hung”? Why?
2. What do you think about these orphans’ life?

① Mr. Limbkins: 教区董事会董事。

② controverted: 有争议。

③ take Oliver Twist off the hands of the parish: 把奥列佛从教区带走（因济贫院是教区办的“慈善机构”，意为让教区摆脱掉麻烦）。

④ As I purpose: 从这里的一段是作者的插话。

⑤ sequel: (书, 电影等) 的续篇, 续集。

⑥ mar: spoil, 损坏, 毁坏。

Text B

A&P

By John Updike

作品简介：《A&P》是美国作家约翰·厄普代克（John Updike 1932—2009）的著名短篇小说之一。A&P（the Great Atlantic and Pacific Tea Company 大西洋和太平洋商场），曾是美国著名的超市之一。

故事从一个未满十九岁的超市收银员 Sammy 的视角出发，讲述了三个仅穿泳衣的女孩来到 A&P 购物，Sammy 立刻被她们吸引且迷上了其中一个。但女孩们不合时宜的装束及举止让顾客及员工大为震惊，超市经理严厉斥责了三位女孩，Sammy 对此义愤填膺，认为经理的斥责让这几个女孩很难堪，于是毅然辞职，以此来获取女孩们的青睐，但女孩们却无视他的举动，匆匆离开了超市。Sammy 失去了工作，并且预感到自己未来的生活会更加艰难。故事始终从 Sammy 的视角讲述，文体鲜明。

In walks these three girls in nothing but bathing suits. I'm in the third check-out slot^① with my back to the door, so I don't see them until they're over by the bread. The one that caught my eye first was the one in the plaid^② green two-piece. She was a chunky^③ kid, with a good tan and a sweet broad soft-looking can^④ with those two crescents^⑤ of white just under it, where the sun never seems to hit, at the top of the backs of her legs. I stood there with my hand on a box of HiHo crackers trying to remember if I rang it up or not. I rang it up again and the customer starts giving me hell. She's one of these cash-register-watchers, a witch about fifty with rouge^⑥ on her cheekbones and no eyebrows, and I know it made her day to trip me up^⑦. She'd been watching cash registers fifty years and probably never seen a mistake before.

By the time I got her feathers smoothed and her goodies into a bag—she gives me a little snort^⑧ in passing, if she'd been born at the right time they would have burned her over in Salem^⑨—by the time I got her on her way the girls had circled around the bread and were coming back, without a pushcart, back my way along the counters, in the aisle between the check-outs and the

① check-out slot: 收银台。

② plaid: 格子花呢。

③ chunky: 壮硕的。

④ can: 屁股。

⑤ crescents: 月牙形的。

⑥ rouge: 胭脂。

⑦ made her day to trip me up: 抓住我这个错误会使她得意一天。

⑧ snort: 哼了一声。

⑨ Salem: 一个地名。

Special bins. They didn't even have shoes on. There was this chunky one, with the two-piece—it was bright green and the seams on the bra were still sharp and her belly was still pretty pale so I guessed she just got it (the suit) —there was this one, with one of those chubby^① berry-faces, the lips all bunched together under her nose, this one, and a tall one, with black hair that hadn't quite frizzed^② right, and one of these sunburns right across under the eyes, and a chin that was too long—you know, the kind of girl, other girls think is very “striking” and “attractive” but never quite makes it, as they know very well, which is why they like her so much—and then the third one, that wasn't quite so tall. She was the queen. She kind of led them, the other two peeking around and making their shoulders round. She didn't look around, not this queen, she just walked straight on slowly, on these long white prima donna^③ legs. She came down a little hard on her heels, as if she didn't walk in her bare feet that much, putting down her heels and then letting the weight move along to her toes as if she was testing the floor with every step, putting a little deliberate extra action into it. You never know for sure how girls' minds work (do you really think it's a mind in there or just a little buzz like a bee in a glass jar?) but you got the idea she had talked the other two into coming in here with her, and now she was showing them how to do it, walk slow and hold yourself straight.

She had on a kind of dirty-pink—beige^④ maybe, I don't know—bathing suit with a little nubble^⑤ all over it and, what got me, the straps^⑥ were down. They were off her shoulders looped^⑦ loose around the cool tops of her arms, and I guess as a result the suit had slipped a little on her, so all around the top of the cloth there was this shining rim. If it hadn't been there you wouldn't have known there could have been anything whiter than those shoulders. With the straps pushed off, there was nothing between the top of the suit and the top of her head except just her, this clean bare plane of the top of her chest down from the shoulder bones like a dented^⑧ sheet of metal tilted in the light. I mean, it was more than pretty.

She had sort of oaky hair that the sun and salt had bleached, done up in a bun that was unravelling^⑨, and a kind of prim face^⑩. Walking into the A&P with your straps down, I suppose it's the only kind of face you can have. She held her head so high her neck, coming up out of those white shoulders, looked kind of stretched, but I didn't mind. The longer her neck was, the more

① chubby: 胖乎乎的, 圆胖的, 丰满的。

② frizzed: 卷的。

③ prima donna: 自命不凡的。

④ beige: 米黄色; 淡棕色。

⑤ nubble: 小块。

⑥ straps: 带子。

⑦ looped: 圈, 环。

⑧ dented: 凹痕, 凹部。

⑨ unravelling: 解开, 散开。

⑩ prim face: 一本正经的脸。

of her there was.

She must have felt in the corner of her eye me and over my shoulder Stokesie^① in the second slot watching, but she didn't tip. Not this queen. She kept her eyes moving across the racks^②, and stopped, and turned so slow, it made my stomach rub the inside of my apron, and buzzed to the other two, who kind of huddled^③ against her for relief, and they all (three of them) went up the cat-and-dog-food-breakfast-cereal-macaroni-rice-raisins-seasonings-spreads-spaghetti-soft drinks-rackers-and-cookies aisle. From the third slot I looked straight up this aisle to the meat counter, and I watched them all the way. The fat one with the tan sort of fumbled^④ with the cookies, but on second thought she put the packages back. The sheep^⑤ pushing their carts down the aisle—the girls were walking against the usual traffic (not that we have one-way signs or anything) —were pretty hilarious^⑥. You could see them, when Queenie's^⑦ white shoulders dawned on them, kind of jerk, or hop, or hiccup^⑧, but their eyes snapped^⑨ back to their own baskets and on they pushed. I bet you could set off dynamite^⑩ in an A&P and the people would by and large keep reaching and checking oatmeal off their lists and muttering “Let me see, there was a third thing, began with A, asparagus^⑪, no, ah, yes, applesauce^⑫!” or whatever it is they do mutter. But there was no doubt, this jiggled them. A few house-slaves in pin curlers even looked around after pushing their carts past to make sure what they had seen was correct.

You know, it's one thing to have a girl in a bathing suit down on the beach, where what with the glare nobody can look at each other much anyway, and another thing in the cool of the A&P, under the fluorescent^⑬ lights, against all those stacked packages, with her feet paddling along naked over our checkerboard green-and-cream rubber-tile floor.

“Oh Daddy,” Stokesie said beside me. “I feel so faint.”

“Darling,” I said. “Hold me tight.” Stokesie's married, with two babies chalked up^⑭ on his fuselage^⑮ already, but as far as I can tell that's the only difference. He's twenty-two, and I

① Stokesie: 人名。

② racks: 货架。

③ huddled: 挤在一起。

④ fumbled: 乱摸。

⑤ The sheep: 指规规矩矩的顾客。

⑥ hilarious: 热闹的。

⑦ Queenie: 叙述者给其中一个女孩取的名字。

⑧ hiccup: 打嗝。

⑨ snap: 回过头来看。

⑩ dynamite: 轰动性的事情。

⑪ asparagus: 芦笋。

⑫ applesauce: 苹果酱。

⑬ fluorescent: 日光灯。

⑭ chalked up: 用粉笔画。

⑮ fuselage: 飞机机身。

was nineteen this April.

“Is it done?” he asks, the responsible married man finding his voice. I forgot to say he thinks he’s going to be manager some sunny day, maybe in 1990 when it’s called the Great Alexandrov and Petrooshki Tea Company or something.

What he meant was, our town is five miles from a beach, with a big summer colony out on the Point, but we’re right in the middle of town, and the women generally put on a shirt or shorts or something before they get out of the car into the street. And anyway these are usually women with six children and varicose^① veins mapping their legs and nobody, including them, could care less. As I say, we’re right in the middle of town, and if you stand at our front doors you can see two banks and the Congregational church and the newspaper store and three real-estate offices and about twenty-seven old free-loaders tearing up Central Street because the sewer broke again. It’s not as if we’re on the Cape; we’re north of Boston and there’s people in this town haven’t seen the ocean for twenty years.

The girls had reached the meat counter and were asking McMahon something. He pointed, they pointed, and they shuffled^② out of sight behind a pyramid of Diet Delight peaches. All that was left for us to see was old McMahon patting his mouth and looking after them sizing up their joints. Poor kids, I began to feel sorry for them, they couldn’t help it.

Now here comes the sad part of the story, at least my family says it’s sad but I don’t think it’s sad myself. The store’s pretty empty, it being Thursday afternoon, so there was nothing much to do except lean on the register and wait for the girls to show up again. The whole store was like a pinball machine^③ and I didn’t know which tunnel they’d come out of. After a while they come around out of the far aisle, around the light bulbs, records at discount of the Caribbean Six or Tony Martin Sings or some such gunk^④ you wonder they waste the wax on, six packs of candy bars, and plastic toys done up in cellophane^⑤ that fall apart when a kid looks at them anyway. Around they come, Queenie still leading the way, and holding a little gray jar in her hand. Slots Three through Seven are unmanned and I could see her wondering between Stokes and me, but Stokesie with his usual luck draws an old party^⑥ in baggy gray pants who stumbles up with four giant cans of pineapple juice (what do these bums do with all that pineapple juice? I’ve often asked myself) so the girls come to me. Queenie puts down the jar and I take it into my fingers icy cold. Kingfish Fancy Herring Snacks in Pure Sour Cream^⑦: 49¢. Now her hands are empty, not a ring or a bracelet, bare as God made them, and I wonder where the money’s coming from. Still with that

① varicose: (静脉) 曲张的。

② shuffled: 拖着脚步走。

③ pinball machine: 弹球机。

④ gunk: 肮脏讨厌的黏性物质。

⑤ cellophane: 玻璃纸。

⑥ an old party: 指年老的顾客。

⑦ Kingfish Fancy Herring Snacks in Pure Sour Cream: 鱼王牌什锦鲱鱼小吃, 用纯酸奶油浸制的。