



全国高等院校规划教材·人文素质系列



English Film
Appreciation

英文影视欣赏



北京大学出版社
PEKING UNIVERSITY PRESS



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王 玲 主 编



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前 言

本书为满足高等院校人文素质类《英文影视欣赏》选修课程的要求,并基于高等院校学生英语学习的特点及兴趣而编撰。教学内容供一学期,以每周两课时计共三十课时使用完成。授课教师可根据实际情况增减授课内容,重新排序选取不同的单元部分进行教学。

本书的内容编排基于编者多年在学院承担此课程教学的经验积累,和对学生课堂内外实际英语学习状况的了解,因而选片时从思想情感,文化特色方面加以编排考虑,力图涵盖教育、家庭、婚姻爱情、工作学习、人生励志、生活哲理等主题。编者也从学生学习英语语言的角度考虑,精选了语速较慢、发音吐字清晰、语言通俗易懂、贴近生活、诙谐幽默、情节丰富的影片,涉及爱情片、剧情片、喜剧片、奇幻片、悬疑片、传记片、战争片等题材。教师可根据不同的主题、题材组织课堂教学进行讨论。

本书分为10个单元,主要选取了英国和美国的各5部影片,分别侧重英国文学名著题材和美国奥斯卡获奖的影片,各自按照影片制作发行的时间排序。本书的每个单元包括电影海报及演职员表,关键词学习,故事梗概,精彩对白/台词节选,剧情简介,妙笔点睛及电影小知识。其中故事梗概可作为英语阅读,精彩节选部分可作为课堂模仿练习或作为听说练习的参照答案,剧情简介可作为翻译练习或写作范例,而围绕电影小知识部分老师学生可进一步拓展进行。书中对白台词节选部分配有精美的图片,同时提供了部分英汉对照,易于学生课上课下学习使用,并有助于激发学生对影片的进一步观赏及学习兴趣。

本书可供高等院校本科和高职高专院校学生,以及广大英文电影爱好者和英语学习者使用。

王 玲

2013年6月15日



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2 背景知识介绍

《威尼斯商人》作为莎士比亚文艺创作过程文学艺术转型期的典型作品，大约作于1596—1597年，其思想文化价值更是深远和厚重。剧本的主题是歌颂仁爱、友谊和爱情，同时也反映了资本主义早期商业资产阶级与高利贷者之间的矛盾，表现了作者对资产阶级社会中金钱、法律和宗教等问题的人文主义思想。这部剧作的一个重要文学成就，就是塑造了夏洛克这一唯利是图、冷酷无情的高利贷者的典型形象，被认为是莎士比亚最重要的喜剧之一。

影片拍摄手法精湛细腻，不仅在服装、布景、剧情、人物刻画方面维持了古典戏剧的特色，而且还几乎原封不动地使用了莎翁原著中的大部分对白台词。导演通过添加一些特定场景和删减原著中的人物台词，模糊了安东尼奥与夏洛克的矛盾焦点，弱化了夏洛克性格中残忍贪婪的一面，而把他塑造成了一个受宗教和种族迫害的无辜受难者。

16世纪，即使在威尼斯这个欧洲最强大、最自由的城市，对犹太人的偏见与压迫也随处可见，犹太人凄楚的社会地位及由此带来的种种不幸在当时是无法改变的事实。依据法律被迫居住在围墙隔离的古老厂房或者贫民窟内，日落之后大门就会锁上由基督教徒来看守。白天任何犹太人离开贫民区都要戴上一顶表明他们是“犹太人”身份的红帽子。犹太人被禁止拥有财产，所以他们只能放高利贷，将钱借出收取利息，而这也是违反基督教法律的。精明的威尼斯商人对此熟视无睹，但是对于仇视犹太人的宗教的狂热者来说就完全不同了，他们会殴打、辱骂，甚至剥夺犹太人生存的权利。

本片获奖情况

- Silver Ribbon Award, Italian National Syndicate of Film Journalists (2006): Best Production Design.
2006年意大利电影新闻记者协会银丝带奖：最佳制作设计奖。
- BAFTA Film Award (2005): Best Costume Design (2005) (Nominated).
2005年英国电影学院奖：最佳服装设计（提名）。
- Golden Satellite Award (2005): Best Motion Picture, Comedy or Musical (Nominated).
2005年金卫星奖：音乐喜剧类最佳影片奖（提名）。

3 关键词学习

based on play 根据剧本（改编）
Venice ['venɪs] n. 威尼斯（意大利港市）

- squander ['skwɒndə] vt. 浪费; 挥霍
 merchant ['mæ:tʃənt] n. 商人, 店主 adj. 商业的; 商人的
 Jew [dʒu:] n. 犹太人, 犹太教信徒, 守财奴
 woo [wu:] vt. 追求; 向...求爱 vi. 求爱; 恳求
 loan [ləʊn] n. 贷款, 债权人, 借出 v. 借出, 贷与
 ducat ['dʌkət] n. 硬币; 入场券; 现金
 intolerance [in'tɒlərəns] n. 不宽容; 无法忍受; 偏执, 偏狭
 debt [det] n. 债务; 借款; 罪过
 revenge [ri'vendʒ] n. 报仇, 报复, 复仇 v. 替...报仇, 复仇
 trial ['traɪəl] n. 试验, 审讯, 考验 adj. 尝试的, 试验性的
 anti-semitism 反犹太主义
 slur [slə:] n. 连音符, 耻辱, 诽谤 v. 忽视; 玷污
 bail [beɪl] n. 保释, 保释人 vt. 保释, 帮助某人脱离困境
 canal [kə'næl] n. 运河; 灌溉水渠; 河渠, 水道 v. 开运河
 subsidise ['sʌbsaɪdaɪz] vi. 消退; 下沉; 平息 vt. 资助(等于subsidize); 给...补助金
 mask [mɑ:sk] n. 假面具; 遮蔽物; 伪装 v. 戴面具; 使模糊
 Jewish service 犹太教的仪式
 spitting on someone 朝某人脸上吐唾沫
 spit [spɪt] vi. 吐痰; 吐口水; 发出劈啪声 vt. 吐; 发出 n. 唾液
 husband wife relationship 夫妻关系
 usury ['ju:ʒʊəri] n. 高利; 高利贷; 利益
 lesbian ['lezbiən] n. 同性恋的女性 adj. 女同性恋的
 skull [skʌl] n. 头盖骨, 脑壳, 头脑
 mandolin ['mændəlɪn] n. 曼陀林
 nudity ['nju:dəti] n. 裸露; 裸体画; 裸体
 prostitute ['prɒstɪtju:t] n. 妓女, 男娼 v. 使卖淫; 滥用
 bare breasts 袒露的乳房
 breast [breɪst] n. 乳房; 胸膛; 胸部; 胸脯
 ghetto ['getəʊ] n. 犹太人区
 synagogue ['sɪnəgɒg] n. 犹太人集会, 犹太教会堂
 sword [sɔ:d] n. 刀剑, 武力, 战争
 torch [tɔ:tʃ] n. 火炬, 火把; 手电筒; 光芒
 gondola ['gɒndələ] n. 狭长小船; 无盖货车; 两头尖的平底船
 flesh [fleʃ] n. 肉, (供食用的)兽肉, 肉体, 肉欲
 heiress ['eəris] n. 女继承人
 Christian ['krɪstjən] n. 基督徒, 文明人 adj. 基督的, 基督教的
 money lender 放款人
 lender ['lendə] n. 出借人; 贷方
 homosexual [,hɒməʊ'seksjuəl] n. 同性恋者 adj. 同性恋的
 topless female 袒胸的女性
 topless ['tɒplɪs] adj. 袒胸的; 上空的; 无顶的 n. 上空装
 nudity ['nju:dəti] n. 裸露; 裸体画; 裸体像
 public nudity 公共场合出现裸露
 Catholic ['kæθəlɪk] n. 天主教徒 adj. 天主教的, 普遍的, 旧教的
 flippant ['flɪpənt] adj. 轻率的; 嘴碎的; 没礼貌的
 stipulate ['stɪpjuleɪt] vi. 规定; 保证 vt. 规定; 保证
 chant [tʃɑ:nt] n. 歌; 咏唱; 曲子; 赞美诗, 圣歌 v. 唱; 吟诵; 反复地唱; 歌颂
 casket ['kɑ:skɪt] n. 首饰盒; 棺材; 匣子
 court [kɔ:t] n. 法院, 奉承, 庭院 v. 献殷勤, 招致危险, 追求; 求爱



- baseness ['beɪsnɪs] n. 卑鄙; 下贱
 homoeroticism [ˌhɒməʊi'ɒtɪsɪzəm] n. 同性恋
 slitting ['slɪtɪŋ] v. 切割; 切口加工; 切开
 racial prejudice 种族偏见
 prejudice ['predʒʊdɪs] n. 偏见, 伤害, 成见 v. 使存偏见, 伤害, 使有成见
 woman dressed as a man dressed 像男人穿着的女人
 gender disguise 性别伪装
 disguise [dɪs'gaɪz] n. 假面目, 假装 v. 假装, 隐瞒
 judge [dʒʌdʒ] n. 法官, 推事, 审判官 v. 审理; 鉴定;
 notary ['nəʊtəri] n. 公证人
 courtroom ['kɔ:tru:m] n. 法庭; 审判室
 religious intolerance 宗教不宽容, 不容异己的宗教
 vomit ['vɒmɪt] n. 呕吐, 催吐剂 v. 呕吐, 大量喷出
 racial discrimination 种族歧视
 discrimination [dɪsˌkrɪmɪ'neɪʃən] n. 差别, 辨别力, 歧视
 wealth [welθ] n. 财富, 富裕, 丰富
 nullify ['nʌlɪfaɪ] vt. 使无效, 作废; 取消
 religious discrimination 宗教歧视
 adamantly ['ædəməntli] adv. 坚硬无比地; 固执地; 不动摇地
 priest [pri:st] n. 牧师, 僧侣, 神父
 confiscate ['kɒnfɪs,keɪt] vt. 没收; 充公; 查抄

4 故事梗概

Bassanio, a young Venetian of noble rank, wishes to woo the beautiful and wealthy heiress Portia of Belmont. Having squandered his estate, Bassanio approaches his friend Antonio, a wealthy merchant of Venice who has previously and repeatedly bailed him out, for 3,000 ducats needed to subsidise his expenditures as a suitor. Antonio agrees, but since he is cash-poor his ships and merchandise are busy at sea, he promises to cover a bond if Bassanio can find a lender, so Bassanio turns to the Jewish moneylender Shylock and names Antonio as the loan's guarantor.

Antonio has already made an enemy of Shylock through his outspoken antisemitism. The moneylender knows of Antonio's customary refusal to borrow or lend money with interest. Shylock is at first reluctant to grant the loan, citing abuse he has suffered at Antonio's hand, but finally agrees to lend the sum to Antonio without interest upon one condition: if Antonio is unable to repay it at the specified date, Shylock may take a pound of Antonio's flesh. Bassanio does not want Antonio to accept such a risky condition; Antonio is surprised by what he sees as the moneylender's generosity, and he signs the contract. With money at hand, Bassanio leaves for Belmont with his friend Gratiano, who has asked to accompany him. Gratiano is a likeable young man, but is often flippant, overly talkative, and tactless. Bassanio warns his companion to exercise self-control, and the two leave for Belmont and Portia.



Meanwhile in Belmont, Portia is awash with suitors. Her father left a will stipulating each of her suitors must choose correctly from one of three caskets—one each of gold, silver and lead. If he picks the right casket, he gets Portia. The first suitor, the luxurious Prince of Morocco, chooses the gold casket, interpreting its slogan “Who chooseth me shall gain what many men desire” as referring to Portia. The second suitor, the conceited Prince of Arragon, chooses the silver casket, which proclaims “Who chooseth me shall get as much as he deserves”, imagining himself to be full of merit. Both suitors leave empty-handed, having rejected the lead casket because of the baseness of its material and the uninviting nature of its slogan: “Who chooseth me must give and hazard all he hath.” The last suitor is Bassanio, whom Portia wishes to succeed, having met him before. As Bassanio ponders his choice, members of Portia’s household sing a song which says that “fancy” (not true love) is “engend’red in the eyes. With gazing fed;”, prompting Bassanio to disregard “outward shows” and “ornament” and chooses the lead casket, winning Portia’s hand.

At Venice, Antonio’s ships are reported lost at sea. This leaves him unable to satisfy the bond. Shylock is even more determined to exact revenge from Christians after his daughter Jessica had fled home and eloped with the Christian Lorenzo, taking a substantial amount of Shylock’s wealth with her, as well as a turquoise ring which was a gift to Shylock from his late wife, Leah. Shylock has Antonio arrested and brought before court.

At Belmont, Bassanio receives a letter telling him that Antonio has been unable to return the loan taken from Shylock. Portia and Bassanio marry, as do Gratiano and Portia’s handmaid Nerissa. Bassanio and Gratiano then leave for Venice, with money from Portia, to save Antonio’s life by offering the money to Shylock. Unknown to Bassanio and Gratiano, Portia has sent her servant, Balthazar, to seek the counsel of Portia’s cousin, Bellario, a lawyer, at Padua.

In the court of the Duke of Venice, Shylock refuses Bassanio’s offer of 6,000 ducats, twice the amount of the loan. He demands his pound of flesh from Antonio. The Duke, wishing to save Antonio but unable to nullify a contract, refers the case to a visitor who introduces himself as Balthazar, a young male “doctor of the law”, bearing a letter of recommendation to the Duke from the learned lawyer Bellario. The doctor is actually Portia in disguise, and the law clerk who accompanies her is actually Nerissa, also in disguise. As Balthazar, Portia repeatedly asks Shylock to show mercy in a famous speech, advising him that mercy “is twice blest: It blesseth him that gives and him that takes.” However, Shylock adamantly refuses any compensations and insists on the pound of flesh.

As the court grants Shylock his bond and Antonio prepares for Shylock’s knife, Portia deftly appropriates Shylock’s argument for “specific performance”, and points out that the contract only allows Shylock to remove the flesh, not the “blood” of Antonio. Thus, if Shylock were to shed any drop of Antonio’s blood, his “lands and goods” would be forfeited under Venetian laws. Further damning Shylock’s case, she tells him that he must cut precisely





one pound of flesh, no more, no less; she advises him that “if the scale do turn, But in the estimation of a hair, Thou diest and all thy goods are confiscate.”

Defeated, Shylock concedes to accepting Bassanio's offer of money for the defaulted bond, first his offer to pay “the bond thrice”, which Portia rebuffs, telling him to take his bond, and then merely the principal, which Portia also prevents him from doing on the ground that he has already refused it “in the open court.” She then cites a law under which Shylock, as a Jew and therefore an “alien”, having attempted to take the life of a citizen, has forfeited his property, half to the government and half to Antonio, leaving his life at the mercy of the Duke. The Duke immediately pardons Shylock's life. Antonio asks for his share “in use” until Shylock's death, when the principal will be given to Lorenzo and Jessica. At Antonio's request, the Duke grants remission of the state's half of forfeiture, but on the condition of Shylock converting to Christianity and bequeathing his entire estate to Lorenzo and Jessica.

Bassanio does not recognise his disguised wife, but offers to give a present to the supposed lawyer. First she declines, but after he insists, Portia requests his ring and Antonio's gloves. Antonio parts with his gloves without a second thought, but Bassanio gives the ring only after much persuasion from Antonio, as earlier in the play he promised his wife never to lose, sell or give it. Nerissa, as the lawyer's clerk, also succeeds in likewise retrieving her ring from Gratiano, who does not see through her disguise.

At Belmont, Portia and Nerissa taunt and pretend to accuse their husbands before revealing they were really the lawyer and his clerk in disguise. After all the other characters make amends, Antonio learns from Portia that three of his ships were not stranded and have returned safely after all.

5 精彩对白/台词节选

5.1 鲍西亚与女仆娜瑞萨



Portia: [Sighs] But this reasoning is not in the way to choose me a husband.

O me, the word “choose”! O me, the word “choose”! I may neither choose who I would nor refuse who I dislike. So is the will of a living daughter ruled by a dead father. Is it not hard, Nerissa, that I cannot choose one nor refuse none?



Nerissa: Your father was always virtuous, and holy men, at their death, have good inspirations. Therefore the lottery, that he devised in these three chests of gold and silver and lead, so that who chooses his meaning chooses you, will no doubt only be guessed, rightly, by someone who you shall rightly love.

5.2 求婚者阿拉贡亲王



The Prince of Aragon:

"Who chooses me must give and hazard all he has."
What says the golden chest?

Ha! Let me see.

"Who chooses me shall gain what many men desire."
I will not choose what many men desire
because I will not jump with common spirits
and rank me with the barbarous multitude.

"Who chooses me shall get as much as he deserves."
And well said, too. I will assume desert.

Give me a key for this and instantly unlock my
fortunes here.

Too long a pause for that which you find there.
What's here?

The portrait of a blinking idiot presenting
me a schedule?

Did I deserve no more than a fool's head?

Is that my prize?

Are my deserts no better?

To offend and judge are distinct offices and of
opposed natures.

With one fool's head I came to woo.

But I go away with two.



5.3 夏洛克的反驳



Shylock: I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? if you tickle us,



do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge. The villany you teach me, I will execute, and it shall go hard but I will better the instruction.

54 在法庭上

Portia: Greetings! Please be seated. Are you Antonio, and is this your agreement with Shylock?

Antonio: It is.

Portia: Then Shylock must be merciful. He must have mercy on Antonio.

Shylock: Why must I have mercy on him? Tell me that! Tell me why!

Portia: Mercy brings good. Mercy falls like the gentle rain from the sky upon the earth. It blesses those who give it, and those who receive it. We should learn to show mercy to others. Do you still ask for this pound of flesh?

Shylock: I ask for what is mine by law!

Bassanio: I offer ten times the money that Antonio has borrowed. Please change the law a little so that we may save Antonio.

Portia: Use your head a little, sir! We cannot change a law. If one law is changed, then people will later want to change other laws.

Shylock: Oh, wise young judge!

Portia: Let me see this agreement, this promise of Antonio to you.

Shylock: Here it is.

Portia: I see. According to the law, Shylock may have a pound of flesh to be cut off by himself nearest to Antonio's heart. Be merciful! Let me destroy this paper.—No? Then, Antonio, be ready. And Shylock, take your knife and prepare to do the deed.

Shylock: Oh, learned judge! Oh, wise young man!

Portia: Have you brought anything to weigh the flesh?

Shylock: Yes. I have everything ready here.

鲍西娅: 您好! 请坐下。你叫安东尼奥吗? 这是你与夏洛克签订的借约吗?

安东尼奥: 是的。

鲍西娅: 那么, 夏洛克可得多发慈悲才是。他可得宽恕安东尼奥啊。

夏洛克: 为什么我必得宽恕他呢? 请告诉我这一点! 请告诉我理由!

鲍西娅: 慈悲带来益处。慈悲像甘露从天空中降到地面上, 它不但赐福施予的人, 而且赐福于受施的人。我们应该学会宽恕他人。你还要求得到这一磅肉吗?

夏洛克: 我要求得到根据法律属于我的东西。

巴萨尼奥: 我愿出十倍于安东尼奥的借款, 请您把法律稍为变更一下, 使我们能够救出安东尼奥的生命。

鲍西娅: 请用你的脑袋想一想, 先生。我们不能变更法律, 要是变更了一条法律, 那么人们还会要变更别的法律的。

夏洛克: 噢, 聪明年轻的法官啊!

鲍西娅: 让我看一看借约, 就是安东尼奥向你许下的诺言。

夏洛克: 给您。

鲍西娅: 我明白了。根据法律, 夏洛克可以得到一磅肉, 由他从最靠近安东尼奥心脏的部位割下来。慈悲一点吧! 让我撕毁这张借约吧。不能撕? 那么, 安东尼奥, 你做好准备; 夏洛克, 拿起你的刀子准备割肉吧。

夏洛克: 噢, 博学的法官! 噢, 聪明的年轻人!

鲍西娅: 你带来了称肉的器具吗?

夏洛克: 是的。我把一切都准备好了。

Portia: Do you have a doctor, Shylock, to stop Antonio's blood?

Shylock: It has never said on the paper.

Bassanio: That fox!

Portia: Do you wish to say anything, Antonio?

Antonio: Only a little. Goodbye Bassanio. Don't be sad for me. Tell your wife about me and how much I loved you. If Shylock cuts deep enough, I'll pay him back with all my heart.

Bassanio: Let me take you in my arms and say goodbye. I love you more than my own life, more than my wife, and more than all the world. [He cries.]

Portia: Your wife would not be pleased to hear you say that.

Shylock: We are wasting time.

Portia: Take your pound of flesh! I declare the court allows it and the law gives it to you.

[Shylock advances towards Antonio and prepares to use his knife.]

Portia: Wait! There is something else.

Shylock: What?

Portia: Antonio has promised to give you a pound of his flesh. But he has not promised to give you any of his blood. If you let one drop of his blood fall, you will lose all your land and all your money.

Shylock: Is that the law?

Portia: That is the law. You wanted justice, so you shall get justice, more than you wanted.

Shylock: I will take the money. Give me three more than Antonio borrowed from me.

鲍西娅: 夏洛克, 你是否请了医生来给安东尼奥止血呢?

夏洛克: 借约上可没有这一条。

巴萨尼奥: 你这只狐狸!

鲍西娅: 安东尼奥, 你还想说什么吗?

安东尼奥: 我只想说一点。巴萨尼奥, 永别了。不要为我悲伤。把我的情况告诉你的妻子, 对她说我多么爱你。要是夏洛克割得够深的话, 我就要以整个心偿还他的债了。

巴萨尼奥: 让我拥抱你一下, 说声再见吧。我爱你胜过爱我的生命、妻子和整个世界。

(他哭了)

鲍西娅: 你的妻子听到你那么说是会不高兴的。

夏洛克: 我们是在浪费时间。

鲍西娅: 割走你要的那一磅肉吧! 我宣布法庭许可你(这样做), 法律(把它)判给你。

(夏洛克走向安东尼奥, 准备动他的刀子。)

鲍西娅: 且慢! 事情还没完。

夏洛克: 什么事?

鲍西娅: 安东尼奥许诺给你他身上的一磅肉, 但是他并没有答应给你他身上的任何一滴血。要是你让他身上的血流下一滴, 你将失去你所有的土地和财产。

夏洛克: 法律上是这样说的吗?

鲍西娅: 这就是法律。你要求公正, 那么就让你得到公正, 比你要求得还要多。

夏洛克: 我愿意要钱。请加三倍还给我安东尼奥向我借的钱。

6 剧情简介

6.1 范例一

Venice, 1596. Melancholy Antonio loves the youthful Bassanio, so when Bassanio asks for 3000 ducats, Antonio says yes before knowing it's to sue for the hand of Portia. His capital tied up in merchant ships at sea, Antonio must go to Shylock, a Jewish moneylender he reviles. Shylock wraps his grudge in kindness, offering a three-month loan at no interest, but if not repaid, Antonio will owe a pound of flesh. The Jew's daughter elopes with a Christian, whetting Shylock's hatred. While Bassanio's away wooing Portia, Antonio's ships founder, and Shylock demands his pound of flesh. With



court assembled and a judgment due, Portia swings into action to save Bassanio's friend.
<Written by jhailey@hotmail.com>

6.2 范例二

In the Sixteenth Century, there was a great intolerance against Jews. In 1596, in the liberal Venice, Bassanio asks for a large amount to his friend, the merchant Antonio, to travel to Belmont and propose the gorgeous Portia. Antonio has invested all his money in his ships and borrows from the usurer Shylock, who proposes an unusual bond: if Antonio does not pay the money without any interest three months later, he might receive one pound of his flesh instead, at his choice. When Shylock's daughter Jessica runs away home with all his money and jewels, he becomes furious. Meanwhile, the load of Antonio sinks with three different vessels and he is not able to pay his debts with Shylock, and the Jew goes to court of Venice claiming the execution of his deal. In spite of many requests, his tough heart does not accept any other agreement further than the one established in their contract. <Written by Claudio Carvalho, Rio de Janeiro, Brazil>

7 妙笔点睛

- Comedy, tragedy, scathing social scandal, parable, and fairy tale.
- The bond, the casket, and the ring.

8 电影小知识

电影的定义与概念

电影是什么？如何定义电影？学者们更多地从艺术与技术两个层面加以诠释，如：

电影，也称映画，是由活动照相术和幻灯放映术结合发展起来的一种现代艺术。它是一门可以容纳文学戏剧、摄影、绘画、音乐、舞蹈、文字、雕塑、建筑等多种艺术的综合艺术，但它又具有独自的艺术特征。电影在艺术表现力上不但具有其他各种艺术的特征，又因可以运用蒙太奇这种艺术性极强的电影组接技巧，具有超越其他一切艺术的表现手段，而且影片可以大量复制放映。

电影被称作是人类的第七艺术，它的其他六个兄弟姐妹是文学、音乐、舞蹈、戏剧、绘画和雕塑。

电影是一门根据“视觉暂留”原理，运用照相（以及录音）手段把外界事物的影像



(以及声音)摄录在胶片上,通过放映(同时还原声音)在银幕上造成活动影像(以及同步声音)以表现一定内容的技术。

电影是一种以现代科技成果为工具与材料,运用创造视觉形象和镜头组接的表现手段,在银幕的空间和时间里,塑造运动的、音画结合的、逼真的具体形象,以反映社会生活的现代艺术。

9 我的观影感言

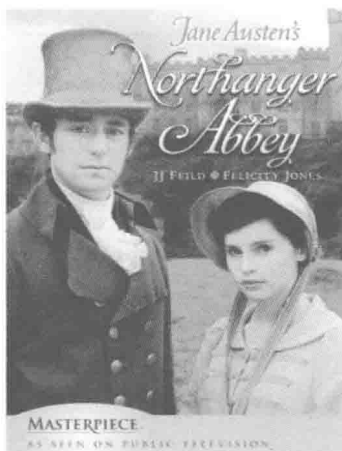


Unit 2

Northanger Abbey (2007)

诺桑觉寺

1 电影海报及演职员表



导演 | Director

乔恩·琼斯 Jon Jones

编剧 | Writer

简·奥斯汀 Jane Austen Novel

安德鲁·戴维斯 Andrew Davies Screenplay

制作人 | Produced by

丽贝卡·伊顿 Rebecca Eaton Executive producer: WGBH

查尔斯·伊尔顿 Charles Elton Executive producer

詹姆斯·菲林 James Flynn Co-producer

安迪·哈里斯 Andy Harries Executive producer

摄影 | Cinematography by

塞伦·坦纳姆 Ciarán Tanham (Director of photography)

演员 | Actor

菲丽希缇·琼斯 Felicity Jones Catherine Morland

吉吉·菲尔德 JJ Feild Henry Tilney

斯薇斯特·L. 唐兹尔 Sylvestra Le Touzel Mrs. Allen

德斯蒙德·巴里特 Desmond Barrit Mr. Allen

凯芮·穆里根 Carey Mulligan Isabella Thorpe

休·欧康诺 Hugh O'Connor James Morland

凯瑟琳·沃克 Catherine Walker Eleanor Tilney

利亚姆·坎宁安 Liam Cunningham General Tilney

伯纳黛特·麦肯纳 Bernadette McKenna Mrs. Thorpe

威廉·贝克 William Beck John Thorpe

马克·戴蒙德 Mark Dymond Captain Frederick Tilney

朱莉娅·狄尔登 Julia Dearden Mrs. Morland

格里·奥布赖恩 Gerry O'Brien Mr. Morland

