

EASY
轻松学英语
English

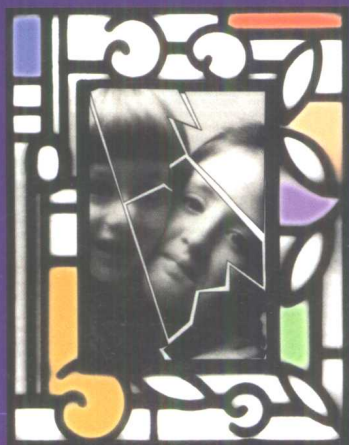
美国教育界权威人士精心设计
原版引进

· 面向非英语国家读者 ·

心灵的撞击

Power Play

[美] 布伦达·戴尔 编著



● 中央编译出版社

PRENTICE HALL REGENTS

(京权)图字:01-97-0397

Copyright© 1996 by Prentice Hall Regents

本书由中央编译出版社和 Prentice Hall 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。

图书在版编目(CIP)数据

心灵的撞击:英文/戴尔(Dyer, B.)编著;徐华芳注释.

- 北京:中央编译出版社,1999.10

ISBN 7-80109-337-2

I. 心…

II. ①戴… ②徐…

III. 英语-语言读物,文学

IV. H319.4

中国版本图书馆 CIP 数据核字(1999)第 61186 号

心灵的撞击

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(发行部)

印 刷:世界知识印刷厂

照 排:欣新照排中心

开 本:850×1168 毫米 1/32

印 张:8.875

版 次:2000 年 3 月第 1 版第 1 次印刷

定 价:15.00 元

本书封面贴有 Prentice Hall 防伪标签,无标签者不得销售

INTRODUCTION

Why Read a Story

为什么要读故事？

本书收集的部分北美作家创作的故事、诗歌和戏剧是专为学英语的学生准备的。人们常说“冲突是小说的灵魂”，贯穿本书的主题正是在内外冲突中所表现出的动力，这些冲突推动着个人本身、人与人之间以及人与社会相互作用、相互影响。

为什么要读故事？英国十八世纪的散文家塞缪尔·约翰逊曾经说过，作家写故事是为了“寓教于乐”，所以我们读故事就是要受到启迪，并享受到乐趣。但是为什么又要象英语专业的学生一样阅读呢？这是为了得到以下各方面的训练：

- 增加词汇；
 - 提高各种阅读技巧，如根据上下文猜词意、略读、浏览、推断、解释等；
 - 在正式或非正式的课堂讨论中训练听说技巧；
 - 通过读后写作训练，提高写作能力；
- 并且增强你的“文学能力”：了解西方的文学传统，熟悉

2 POWER PLAY

反语、暗喻、象征手法的运用,为今后进一步学习文学打下良好的基础。同时增加你对北美文化的了解,并且在比较和衡量的过程中,加强对本民族文化的了解。正象约翰逊所说的,你会从小说中所描写的各种真实的人类内心活动中受到教育,并且从对人类的种种荒唐行径的讽刺中得到乐趣和深思。

What Is a Story

什么是故事?

新闻报道和小说有什么区别?一段叙事又与一个完整的故事有什么不同?到底什么是故事?

故事的主要组成因素有:环境、背景、人物、故事情节、矛盾冲突、视角以及主题等。注意这些细节会帮助你理解作者是如何描述一个故事的。

请读以下三段文章,然后思考一下:

- 它们是故事吗?
- 如果是,什么样的因素使它成其为故事呢?
- 如果不是,它又缺少了故事的什么因素呢?

How to Read a Story

如何阅读故事

在阅读故事时,除了要注意各种细节之外,还要有意识地培养各种阅读技巧:

1. 有目的地阅读

通过阅读本书你能获得多种技巧训练,这对你将来的学术研究或阅读都将大有帮助。在阅读时,要提出各种问题,然后在故事中寻找答案。以下几个主要问题可能会使你加强对故事的理解:

- 故事中的主要人物是谁? 你对他们了解什么?
- 故事发生的地点?
- 故事发生的时间?
- 故事中发生了什么?
- 故事发展中有什么变化?

2. 阅读不可过慢

逐字阅读通常就意味着你在翻译故事,这不能帮助你集中理解故事。在第一次阅读一个故事时,下面的提示会对你有所帮助:

- 不查字典或生词表,一口气快速通读全文。
- 不能完全理解时也要坦然,不要因不懂细节或生词过多而发愁。
- 就你所理解的作出猜测,提出问题,并在以后的反复阅读中去找到答案。

3. 有选择地学习词汇

你不必理解每一个生词。为了测试在不通晓词汇的前提下,你对作品大意的掌握如何,请阅读下面摘选的一段故事,并且回答段后的对错题:

She was a ___ woman with a ___ purse that had everything in it but a hammer and nails. It had a long strap and she ___ it slung across her shoulder. It was about ___ at night, dark, and

4 POWER PLAY

she was walking ____, when a boy ran up behind her and tried to ____ her purse. The strap broke with the sudden single ____ the boy gave it from behind. But the boy's weight and the weight of the ____ combined caused him to lose his ____ . Instead of taking off ____ as he had hoped, the boy ____ on his back on the sidewalk and his legs ____ up. The large woman simply turned around and ____ him right square in his blue-jeaned sitter. Then she reached down, ____ the boy up by his shirt front, and ____ him until his teeth ____ .

True or False?

- _____ 1. This story takes place in the morning.
- _____ 2. The woman was small and weak.
- _____ 3. She carried a large purse.
- _____ 4. She was probably a rich woman.
- _____ 5. A small boy tried to steal her purse.
- _____ 6. He didn't succeed.

你刚才就象阅读了一段 200 个字左右的文章一样,每行可能都会有一两个生词。根据上下文内容来猜词意的技巧是可以逐渐培养的,这也是本书在词汇训练上的一个目标。

要反复阅读同一篇故事,并且每遍的目的都要有所不同。

词汇训练的第二个目标是要增加你的“主动”和“被动”词汇。“被动”词汇包括逐词翻译和查词典得来的词汇。记住,在查词典上花功夫并不一定能提高你的英语水平!以下是几种增加“主动”词汇的方法:

- 根据上下文猜测;
- 只在必要时使用词典,要学会接受一定程度上的不确定性;

●充分利用文中的生词表、问题、练习以及课堂讨论来理解故事；

●不要把准备和学习的时间花在翻译上，而是用来研究生词表，看看这些生词如何在上下文中运用的，从而扩大你的词汇量；

●准备一个生词本，总结词汇。

A Guide for Reading Short Stories

短篇故事阅读指南

阅读时抓住以下几点：

●故事名

●背景：故事发生的时间、地点

●情节：故事中发生了什么

●人物：描述人物意味着要描述他/她的背景、行为、动机以及性格。人物的个性是通过(1)作者对他/她的看法；(2)人物本身的言行；(3)别人对他/她的反应刻画出来的。短篇故事中主要人物的处境、态度或观点经常会有所变化。

●矛盾冲突：人物之间的冲突、人物与外界环境的冲突，甚至是人物本身面临两种选择时的心理矛盾。情节是靠矛盾冲突来展开的。

●高潮：情节发展到最紧张时的转折点。高潮时，往往会发生转变，人物冲突得以解决。

●象征：故事中的某件物品或某种行为，能够表示更深一层的意义，并通常与主题紧密相关。

●视角：叙述故事的人。“全知视角”指叙述人处于故事之外，对人物完全了解；“第三人称有限视角”指叙述人虽然

6 POWER PLAY

置身于故事之外,但他只从自身的角度看问题;“第一人称视角”指作者让其中的人物以“我”的形式来讲述故事。

●语气:作者向读者所传达的情感(认真的、轻淡的、幽默的、嘲弄的、严厉的等等)。

●讽刺:所预料的与实际所发生的之间的不同。可能会出现在出乎意料的结尾中,也可能是因人物对故事的了解与读者的理解之间的不同而产生的。

●主题:故事的主要意思;故事对人类生活的主要洞察力。

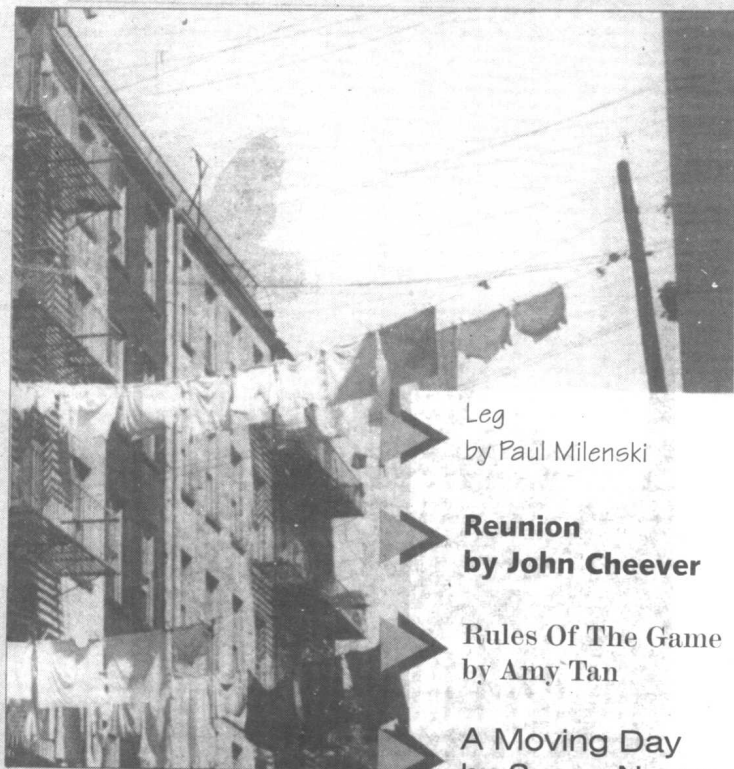
CONTENTS

INTRODUCTION	介 绍	1
Why Read a Story	为什么要读故事?	1
What Is a Story	什么是故事?	2
How to Read a Story	如何阅读故事?	2
A Guide for Reading Short Stories	短篇故事阅读指南	5
UNIT 1: FAMILY TIES	第一篇: 家庭关系	
Leg	腿	2
Reunion	重聚	11
Rules of the Game	比赛规则	21
A Moving Day	迁居之日	50
Sadie and Maud	萨迪和毛达	69
UNIT 2: MEN AND WOMEN	第二篇: 男人和女人	
Birthday Party	生日宴会	81
Story of an Hour	一小时的故事	89
The Girls in their Summer Dresses	着夏装的女孩	102
Sleepy Time Gal	入睡的女孩	121
The Young Housewife	年轻的主妇	132

UNIT 3: US AND THEM	第三篇:我们和他们	
Sunday in the Park	公园里的一个星期天	141
So What Are You, Anyway?	你究竟是谁?	151
Thank You, M'am	谢谢你,太太	160
Dry September	干燥的九月	173
First Practice	首次练习	204
What Do I Remember of the Evacuation?	我记忆中的撤退	206
Much Madness Is Divinest Sense	极度疯狂是最神圣的 理智	209
UNIT 4: THE USE OF FORCE	第四篇:暴力	
Trifles	琐事	214
Suggested Answer		255

UNIT 1

FAMILY TIES



Leg

by Paul Milenski

Reunion

by John Cheever

Rules Of The Game

by Amy Tan

A Moving Day

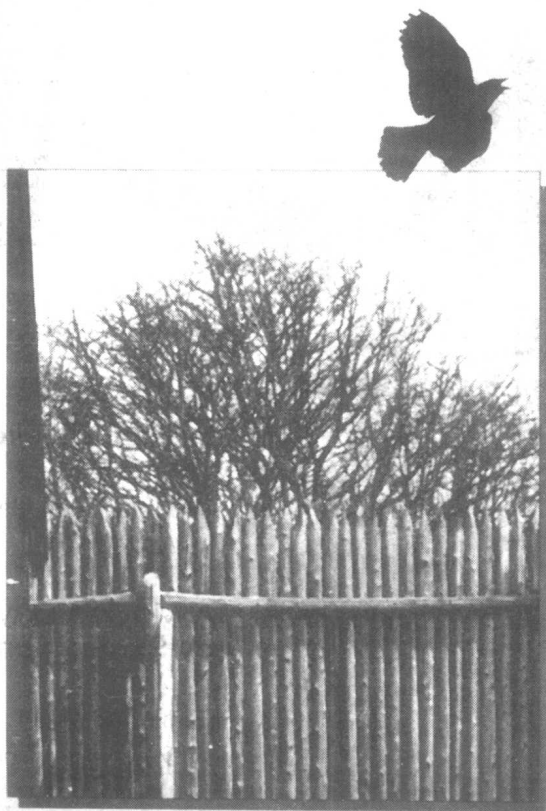
by Susan Nunes

Sadie And Maud

by Gwendolyn Brooks

Leg

by Paul Milenski



“He ought to ignore it, he told himself, it was such a little thing.”

PRE-READING

Background:

Sometimes a story takes place almost entirely in a character's mind. In this short-short story, we experience Frank's indecision as he moves back and forth from “should I stay?” to “should I go?” in both the past and the present.

Warm-up Discussion/Response Journal:

When you are 20 years old, what are some important decisions you have to make? 30 years old? 45 years old? Can you think of any decisions that might hurt other people?

Guiding Questions:

Read the story once quickly. It is not necessary that you understand every word. Just concentrate on getting the main ideas.

1. *Who* are the main characters? What do you know about them?

4 *POWER PLAY*

2. *Where* does the story take place?
3. *When* does the story take place?
4. *What* happens?
5. *What changes* occur in the story?

LOOKING OUT HIS LIVING ROOM WINDOW

Frank saw a brown object fluttering on the stockade fence that separated his yard from the neighbor's. The fluttering was near the top of the fence where the flat laths took the shape of rounded arrowheads. Frank assumed the object was a leaf blown down by the Autumn breeze; it rested when the wind died, fluttered when it blew again.

But the lately Frank had been seeing things. He had quit smoking, was straining terribly to control his habit. His daughter had encouraged him to do so. "Daddy, it's so bad for you. It gives you heart attacks and cancer. Please don't smoke." So with his daughter living apart from him at her mother's, Frank quit as appeasement to his little child. But there was this side effect to his abstinence; what he gained in peripheral vision from the smoke cloud lifted from his retinae, he lost in clarity (no, it was not clarity) —he lost in definition among the many more objects he now as nonsmoker could see.

To keep his hands busy, he went into the kitchen, did the **crossword**¹ in the daily paper, made himself a snack, washed the dishes. Then he went into the bed-

room, put his clothes away, made the bed, was passing through the living room to get the vacuum cleaner when he looked out the window again. There was the fluttering, more compelling, almost urgent. He pressed his face to the window, realized a new condition: the wind had died down; there was not a stir of leaves or branches. He ought to ignore it, he told himself, it was such a little thing. But after he readjusted his daughter's photograph on the **end table**², he opened the door, stepped outside. But even closer to the object, his vision unobstructed, he could still not make out what it was. He was going to turn, go back inside, but there was something imperative about the fluttering, something that made him move forward.

He walked toward the fence, his eyes fixed on the object, but here a ray of sunshine gleamed, caught him with its brightness. He closed his eyes, saw a vision from his past. He was in the kitchen of his old house, with his **ex-wife**³ (then wife), his daughter, **a tad younger**⁴, as faithfully filial as now-daddy's girl. But she was under the kitchen table, her legs pulled to her chest, sobbing uncontrollably. He was holding packed bags, his ex-wife pointing demonstrably to the door. "Get out, Frank!" But then his daughter reached out from under the table, grasped her daddy's leg. "No, daddy. Please don't go. Please, daddy." He felt his little daughter's soft hands against his leg.

6 POWER PLAY

He was halfway across the lawn when he noticed the object was not a leaf. It was fuller, rounder, did not have the shape or thinness of a leaf. It was a little bird, and at the fence he saw it was a sparrow, its breast mottled brown, its throat white, bright yellow slashes above its eyes. Its spindly thinnish leg was caught between laths, pinched and held there, so the sparrow could only spin around, flutter, as on a short tether. Its leg was twisted, turned round and round from its fluttering, like a thin copper wire when turned and bent repeatedly. The leg was bleeding, thin watery drops of blood.

Frank reached the bird, wanted to hold it, to break the laths away. But the bird fluttered, spun away from him; then to escape from being touched by a human hand, it gave itself a violent suicidal jerk, tore itself off the fence leaving its sticklike leg behind. Oh God! Frank felt for his own leg, actually fell to the ground, pulled its thinness to his chest.

VOCABULARY

flutter['flʌtə]

n. (鸟蝶)鼓翼,拍翅膀

stockade fence[stə'keid]

n. (尤指木桩,作为防御用的)栅栏;围栏;
围桩

lath[læθ]

n. 板条

arrowhead['ærou, hed]	n. 箭头
assume [ə' sju: m]	v. 认为
strain[strein]	v. 竭尽全力
appeasement[ə' pi: zmənt]	n. 平息; 安抚
side effect	n. 副作用
abstinence['æbstinəns]	n. 戒除(尤指对食物、 酒类的禁戒)
peripheral vision[pə' rɪfərəl]	n. 外缘视野
retinae['retinai]	n. 视网膜
definition[defi' niʃn]	n. 清晰度
snack[snæk]	n. 快餐
vacuum cleaner['vækjuəm]	n. 吸尘器
compelling[kəm' pelɪŋ]	a. 有吸引力的
urgent['ə: dʒənt]	a. 迫切的
stir[stə:]	n. 轻轻的移动
ignore[ig' nə:]	v. 忽视、忽略
readjust[,ri: ə' dʒʌst]	v. 重新适应
unobstructed[,ʌnəb' stʌktɪd]	a. 没有遮挡的
imperative[im' perətɪv]	a. 紧急的、重要的
filial['filiəl]	a. 孝顺的
demonstrably['demənstreɪbli]	adv. 表明地
sparrow['spærəu]	n. 麻雀
mottled['mɒtld]	adj. 斑纹的
slash[slæʃ]	n. 条纹
spindly['spɪndli]	adj. 细长的, 纤瘦的