

21 世纪高校规划教材·外语类

LEARNING

英语

ENGLISH THROUGH FILMS

视听说

LEARNING ENGLISH THROUGH FILMS

刘爱萍 主编

中国科学技术大学出版社

21 世纪高校规划教材·外语类

# 英语视听说

## Learning English Through Films

主编 刘爱萍

中国科学技术大学出版社

·合肥·

### 内 容 简 介

本书精选了七部影片,包括荣获多项奥斯卡奖的《魂断蓝桥》、《乱世佳人》、《卡萨布兰卡》、《简爱》等传世佳作。这些早期好莱坞经典越是遥远,越是清晰,令人回味无穷;新一代好莱坞影星汤姆·汉克斯和海格·瑞恩主演的浪漫爱情片《西雅图未眠夜》等;还有喜剧大师金凯瑞令人捧腹的《大话王》等。目的是让读者在艺术欣赏中学习英语,学好英语,取得事半功倍的学习效果。

本书的结构分为影片背景、主角简介、原文脚本和文化注释,最后还附有练习。内容处理上尽量考虑到大学生的特点和教育方式,同时也适合各类研究生和具有一定基础的英语爱好者用来自学。

### 图书在版编目(CIP)数据

英语视听说/刘爱萍主编. —合肥:中国科学技术大学出版社,2004.6

21世纪高校规划教材. 外语类

ISBN 7-312-01673-1

I. 英… II. 刘… III. 英语—听说教学—高等学校—教材 IV. H319.9

中国版本图书馆 CIP 数据核字(2004)第 020931 号

书 名:英语视听说(Learning English Through Films)

著作责任者:刘爱萍

责任编辑:黄洁 张善金

标准书号:ISBN 7-312-01673-1/H·323

出 版 者:中国科学技术大学出版社

地 址:合肥市金寨路 96 号中国科学技术大学校内 邮编:230026

网 址:<http://www.press.ustc.edu.cn>

电 话:发行部 0551-3602905 邮购部 3603735 编辑部 3602910

电 子 信 箱:[press@ustc.edu.cn](mailto:press@ustc.edu.cn)

印 刷 者:合肥学苑印务有限责任公司印刷

发 行 者:中国科学技术大学出版社

经 销 者:全国新华书店

787mm×960mm 1/16 24.25 印张 580 千字

2004 年 6 月第 1 版 2004 年 6 月第 1 次印刷

定 价:28.00 元

《英语视听说》编委

主编：刘爱萍

委员：王 平 高红云 阮玉慧

朱 瑜 程 明 吴桂霞

王裕坤

# 前 言

英语学习不外乎掌握听、说、读、写四大技能。学好英语,必须从听说入手。“听说”的必要条件:英语环境。在英语环境中耳濡目染,才能“活学”,掌握语音、词汇、句型、思维和文化;在语言环境中入乡随俗,才能“活用”,达到理解和表达、交流和沟通。

但是我们身在中国,英语环境有限,怎样创造英语环境呢?

经过多年教学实践,我们认为,英语电影是一个很好的英语学习资源,通过观看好莱坞“大片”,学生们可以学到标准的语音、地道的表达方式和丰富的文化背景。

经教育部批准实施的《高等学校英语专业英语教学大纲》规定:“视听说课的目的是为了提高学生对语言真实度较高的各类视听材料的理解能力和口头表达能力。通过‘视’、‘听’、‘说’的结合,以直观画面和情节内容为基础开展有针对性的口语训练,运用复述、总结、对话、口头概述、即席演讲等活动形式,提高学生的听力理解和口头表达能力,加深他们对英语国家的政治、经济、社会、文化等方面的认识 and 了解。”

根据大纲要求,本书精选了七部影片,包括荣获多项奥斯卡奖的《魂断蓝桥》、《乱世佳人》、《卡萨布兰卡》、《简爱》等传世佳作。这些早期好莱坞经典越是遥远,越是清晰,令人回味无穷;好莱坞影星汤姆·汉克斯和梅格·瑞恩主演的浪漫爱情片《西雅图未眠夜》等;喜剧大师金凯瑞主演令人捧腹的《大话王》等。

本书结构分为影片背景、主角简介、原文脚本和文化注释,最后还附有练习。内容处理上尽量考虑到大学生的特点和教育方式,同时也适合有一定基础的英语爱好者用来自学。

希望英语不再是望而生畏、死气沉沉的学问——本书的指导思想就在于寓教于乐,通过这些源于生活,又高于生活,且原汁原味的“视”、“听”、“说”训练,使英语学习成为妙趣横生、鲜活灵动的实践!艺术欣赏是一种享受,在欣赏中学

习、提高,更是一种享受。相信读者认真学完本书后,一定会受益匪浅,英语听、说、会话、口头表达、即席演讲的能力将得到全面提高,从而在通向熟练英语,达到炉火纯青的道路上大大前进一步!

最后,提几点英语视听说学习原则:

(1) 融入原则:不要把自己看成旁观者,而要当成局内人,要与角色同呼吸、共命运,产生场景感觉。

(2) 模仿原则:关键在于模仿,模仿不能离开背诵,熟练直到能脱口而出。

(3) 扩展原则:要在词汇和句式层面上扩展,“精看”电影,每部影片都至少要看三遍以上。

(4) 挖掘原则:不能仅限于看懂故事情节,而是要透过现象看本质,去挖掘语言背后深刻的文化内涵,变被动为主动,做到语言、文化双丰收。

本书为安徽工业大学十五规划教材,已在该校英语专业使用过多届,受到广大学生们的好评,并同时列入中国科学技术大学出版社组织的“21世纪高校规划教材·外语类”出版规划。

本书在编写过程中,得到安徽工业大学教学、科研等有关部门及外语系领导的大力支持,外语资料室袁毓斌同志、田玉琴同志为本书的出版做了许多细致的工作,在此一并表示深切的感谢!

由于编者水平所限,不妥之处在所难免,恳请同行专家和广大读者批评指正。

本书是为大学英语专业本科教育而精选精编的,也可供其他专业的大学生和研究生及英语爱好者阅读。考虑到附带光盘在制作成本上的昂贵和广大学生读者的经济承受能力,本书不另附所选内容的英文光盘,有兴趣和需要的读者可自行到相关音像出版物商家购买。特此说明。

编 者

2004年2月于安徽工业大学

# Content

|                                       |     |
|---------------------------------------|-----|
| <b>Waterloo Bridge</b> .....          | 1   |
| Part One Related Information .....    | 1   |
| Part Two Synopsis and Review .....    | 1   |
| Part Three Scripts of the Film .....  | 2   |
| Part Four Notes .....                 | 49  |
| Part Five Topics for Discussion ..... | 53  |
| <b>Jane Eyre</b> .....                | 54  |
| Part One Related Information .....    | 54  |
| Part Two Synopsis and Review .....    | 55  |
| Part Three Scripts of the Film .....  | 57  |
| Part Four Notes .....                 | 88  |
| Part Five Topics for Discussion ..... | 92  |
| <b>You've Got Mail</b> .....          | 93  |
| Part One Related Information .....    | 93  |
| Part Two Synopsis and Review .....    | 93  |
| Part Three Scripts of the Film .....  | 95  |
| Part Four Notes .....                 | 139 |
| Part Five Topics for Discussion ..... | 142 |
| <b>Casablanca</b> .....               | 143 |
| Part One Related Information .....    | 143 |
| Part Two Synopsis and Review .....    | 144 |
| Part Three Scripts of the Film .....  | 147 |
| Part Four Notes .....                 | 193 |
| Part Five Topics for Discussion ..... | 196 |
| <b>Gone with the Wind</b> .....       | 197 |
| Part One Related Information .....    | 197 |
| Part Two Synopsis and Review .....    | 198 |
| Part Three Scripts of the Film .....  | 199 |
| Part Four Notes .....                 | 288 |

|                             |                       |     |
|-----------------------------|-----------------------|-----|
| Part Five                   | Topics for Discussion | 292 |
| <b>Sleepless in Seattle</b> |                       | 293 |
| Part One                    | Related Information   | 293 |
| Part Two                    | Synopsis and Review   | 295 |
| Part Three                  | Scripts of the Film   | 296 |
| Part Four                   | Notes                 | 336 |
| Part Five                   | Topics for Discussion | 340 |
| <b>Liar Liar</b>            |                       | 342 |
| Part One                    | Related Information   | 342 |
| Part Two                    | Synopsis and Review   | 343 |
| Part Three                  | Scripts of the Film   | 345 |
| Part Four                   | Notes                 | 376 |
| Part Five                   | Topics for Discussion | 379 |



# Waterloo Bridge

## Part One Related Information

**Presented by:** Metro Goldwyn-mayer

**Screen play by:** S. N. Behrman, Hans Rameall and George Froeschel  
(Based on the play "Waterloo Bridge "by Robert . E. Sherwood)

**Directed by:** Mervyn LeRoy

**Starring:** Robert Taylor as Roy Cronin; Vivien Leigh as Myra Lester

**Vivien Leigh:** Please refer to "*Gone With Wind*"

## Part Two Synopsis and Review

Based on Pulitzer Prize-winning playwright Robert E. Sherwood's Broadway drama, the film tells the poignant story of two lovers caught up in the frantic pace of World War I.

Before the eve of the Second World War, Roy Cronin, a British Colonel, comes to the famed Waterloo Bridge for a revisit, which triggers his recalling of the past experience happening on the very spot. He takes out a "good luck charm" and while feeling it, something unforgettable looms before him.

Twenty years before when is during the World War I, Roy, a handsome captain, comes across Myra, a young and beautiful ballet dancer when they hurry to find a shelter on hearing the air raid siren. They fall in love with each other in their first meeting. Just before they are about to marry, Roy is suddenly called out to the front.

Ever since then, a series of misfortunes befall Myra. She is fired by the ballet troupe for being late for the scheduled performance because she hastens to see Roy off but catches only a glimpse of him who is on a departing train to the battlefield.

And one day when she notices accidentally the paper news about Roy's battle death, she falls heavy ill and therefore loses the means of living, under which circumstances she has to turn to prostitution. Once while she is doing her "business" at the Waterloo Station, she en-

counters Roy who is back from the front. Both of them feel unexpected and overjoyed.

Roy loves Myra just as before. So he takes her back to his home in Scotland, where Myra, however, can't get away with her past and always feels ashamed and worried. At the grand party held before their wedding ceremony, Duke, Roy's uncle, praises Myra of her honesty and kindness and believes that what she does would live up to the honor of their noble regiment. It is his very remark that stings Myra who has been suffering from the engrained moral perplexity. She then confesses her past experience to Roy's mother, who finally understands and forgives her.

In spite of that, overwhelmed and confined with conventional codes, Myra assumes that she deserves no love from Roy. She makes her mind to leave Roy for fear that her experience would do harm to Roy. Without saying goodbye to Roy, she returns back to London and while walking in trance, is knocked down to death by a military truck. Roy hurries back to London to look for her, only to find a heart-breaking "good luck charm" beside her body.

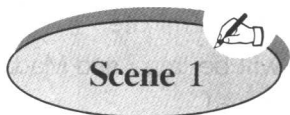
Waterloo Bridge has for scores of years been a well-acclaimed film and fairly favored by both the audience and critics. With the application of ingenious film techniques, it depicts a beautiful but tragic love story, which, while moving audience to tears, gives rise to further reflection on the destruction of people's fate brought by war and stereotyped conventional notions.

What may well worth mentioning is the recurrent object of a "good luck charm" and melody of an old Scottish song — "Auld Lang Syne", which, with their intention to bring people both happiness and peace, ironically drive them into disaster and ruin.

### **Part Three    Scripts of the Film**

**Announcer's Voice:** The resulting action, known now by all the world, has marked Sunday, September the Third, 1939, as a date to be long remembered. At eleven-fifteen this morning the Prime Minister, speaking to the nation from number ten Downing Street, announced that Great Britain is at war with Germany. Meanwhile the London public are earnestly reminded of the emergency orders already issued. No light of any description should be visible after blackout time. No dogs or cats will be allowed to roam the streets after dark and it should be remembered that pets will not be permitted in public air shelters. Gas masks and warm clothing should be placed at hand before retiring and it is suggested that a warm drink in a thermos would be of great comfort to small children who might have to be awakened at an unusual

hour. every effort should be made to quiet the nerves of those children who still remain in London despite the evacuation which will continue until a late hour this evening.

A grey oval graphic with a white pen nib icon in the top right corner. The text "Scene 1" is centered inside the oval.

## Scene 1

**Officer:** Colonel Cronin's car!

**Roy:** I was right. Thomas. It's tonight.

**Thomas:** To France, sir?

**Roy:** From Waterloo Station.

**Thomas:** Yes, sir.

**Thomas:** Be familiar to you, won't it, sir? I mean, having been through the last one.

**Roy:** Yes — it'll be familiar.

**Roy:** Thomas.

**Thomas:** Sir?

**Roy:** Go by way of Waterloo Bridge, will you?

**Thomas:** Waterloo Bridge, sir?

**Roy:** We have plenty of time.

**Thomas:** Right, sir.

**Roy:** Wait for me at the other end of the Bridge. I'll walk across.

**Thomas:** Right, sir.

**Myra:** Here. Take this!

**Roy:** Your good luck charm<sup>1</sup>?

**Myra:** Perhaps it will bring you luck. I hope it will. I pray it will.

**Roy:** That's wonderfully kind of you.

**Myra:** Do you think you'll remember me now?

**Roy:** I think so. I think so. For the rest of my life!

A grey oval graphic with a white pen nib icon in the top right corner. The text "Scene 2" is centered inside the oval.

## Scene 2

**Girls:** It was a siren! I heard it distinctly! Oh, you're dreaming!

**Girls:** I did. Didn't you, Myra? Stop! Listen!

**Kitty:** There it is again!

**Lydia:** Be quiet, please, all of you! Pardon me. But was that an air raid warning?

**Roy:** I'm afraid it was. We'll know in a minute.

**Lydia:** An air raid! I told you we will be late, and Madame will be furious!

**Kitty:** We should worry about Madame!

**Girls:** Look! Look!

**Man:** Air raid!

**Lydia:** Please, where can we go?

**Roy:** To the Underground Station on your right! To your right! To your right!

**Myra:** Stupid bag! It always does this! Thank you so much!

**Roy:** I imagine they're out to strafe<sup>2</sup> this bridge! We'd better get off it!

**Myra:** Oh, my lucky Charm!

**Roy:** You little fool! Are you tired of life?

**Myre:** I've had it for years. I brings me luck.

**Roy:** Such as air raids!

**Myra:** Do you think it would be too unmilitary<sup>3</sup> if — if we were to run?

**Roy:** Not at all.

**Roy:** Do you mind?



**Man:** "Here, no pushin', "he sez. And I sez, "You'd bloomin well push, you would, if your 'ind legs were still outside. "4

**Man:** I always run about myself — as me old man sez, a movin target is 'arder to ' it!5

**Man:** Ain't it?

**2nd Man:** Not 'alf.6

**Man:** Blimey! 'Eran's ruddy marksman, ain't he?7

**3rd Man:** Erman?

**Man:** Yes, 'Erman, the German!

**Roy:** Oh, I'm — I'm sorry. There seems to be a certain amount of shoving.8

**Myra:** It is a crush<sup>9</sup>, isn't it? Hmm. that one was close!<sup>10</sup>

**Roy:** We're safe here. There may be some space over there by the wall. Shall we wiggle through?

**Myra:** All right.

**Roy:** Excuse us, please.

**Roy:** Better, eh?

**Myra:** Yes, thanks. Much better.

**Roy:** Looking for your friends?

**Myra:** Yes. Perhaps they took another entrance.

**Roy:** Do you mind?

**Myra:** Oh, no — no.

**Roy:** I suppose I mustn't offer you one?

**Myra:** Oh no, thanks.

**Roy:** You're at school, aren't you? Am I being funny?

**Myra:** Oh, look, that's our school. Madame Kirowa's International Ballet.

**Roy:** International Ballet?

**Myra:** Um — hmm.

**Roy:** Look here. you don't mean to say you're a dancer?

**Myra:** Yes.

**Roy:** A professional dancer?

**Myra:** Eh, now I am, then I wonder.

**Roy:** And you mean you can pirouette<sup>11</sup> and all that sort of thing?

**Myra:** Oh, certainly. I can do an entrechat<sup>12</sup> six.

**Roy:** I beg your pardon?

**Myra:** I can cross my feet six times in mid-air. Nijinsky could do ten, but that only happens once in century.

**Roy:** It must be good for the muscles of the — must be good for the muscles. I should think a dancer's muscles would be like a strong man.

**Myra:** No, not quite. that'd be dreadful. We try to combine slenderness with strength. Well, I've been dancing since I was twelve, and — and I don't think the muscles are over — developed.

**Roy:** Oh, no — no, not in your case.

**Myra:** Of course, we have to train like athletes. Madame believes in rigid discipline.

**Roy:** Do you expect to get to the theatre tonight?

**Myra:** Certainly. We don't go on till ten.

**Roy:** I wish I could be there.

**Myra:** Why don't you come?

**Roy:** No, unfortunately, I have a Colonel's dinner, and it takes a lot of nerve<sup>13</sup> to miss a Colonel's dinner.

**Myra:** Are you home on leave?

**Roy:** I have been. My home's in Scotland.

**Myra:** And now you have to go back — to — to France, I mean.

**Roy:** Tomorrow.

**Myra:** Oh, I'm so sorry. This hateful war!

**Roy:** Yes, I suppose it is. And yet there's — I don't know — a certain amount of excitement about it, too. Around the corner of every second, the fascination of the unknown. We're both facing it this instant.

**Myra:** Oh, we face the unknown in peace time, too.

**Roy:** You're rather matter-of-fact,<sup>14</sup> aren't you?

**Myra:** Yes. you're rather romantic, aren't you?

**Voice:** All clear! All clear!<sup>15</sup>

**Roy:** Well, there we are. I'm afraid it's over. Never enjoyed an air raid more. Shall we go now, or wait for the next?

**Myra:** Oh, it's very tempting, but I think we'd better go.

**Roy:** Shall I carry that?

**Myra:** No, no. I only drop it in emergencies.

**Roy:** Well, I hope I'm around the next time it happens.

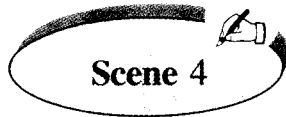
**Myra:** It isn't very likely, is it? You go back to France, and ...

**Roy:** And you?

**Myra:** We may go to America.

**Roy:** Oh, that does make it unlikely. I'm sorry.

**Myra:** So am I.

A decorative oval frame containing the text "Scene 4" and a small icon of a hand holding a pen in the upper right corner.

## Scene 4

**Newsboy:** Read all about it! War extra! Read all about it!

**Myra:** It's so late. I'm afraid I'll have to take a taxi.

**Roy:** That may not be so simple.

**Myra:** I don't know any ...

**Roy:** I wish I could have seen ...

**Myra:** What were you going to say?

**Roy:** I wish I could have seen the ballet. I'm sure it would have been a pleasant memory in the trenches. What were you going to say?

**Myra:** Oh, it's just that I ... I don't know anyone at the front ... and I'm afraid it'll bring it home to me now knowing you — not that I really know you, of course, but ...

**Driver:** Here you are, guvnor!<sup>16</sup>

**Myra:** Thank you very ... much. I hope you get back safe and sound.

**Roy:** Thank you.

**Myra:** Here, take this.

**Roy:** Your — your good luck charm!

**Myra:** Perhaps it'll bring you luck. I hope it does.

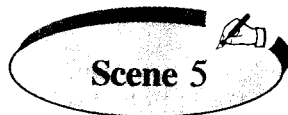
**Roy:** Oh, now, look here — I ... I ... I can't take it. It means so much to you.

**Myra:** You'd better have it. I was beginning to rely on it too much.

**Roy:** Oh, that's wonderfully kind of you.

**Myra:** Olympic Theatre, please. Goodbye.

**Roy:** Goodbye.

A decorative oval frame containing the text "Scene 5" and a small icon of a hand holding a pen in the upper right corner.

## Scene 5

**Myra:** Kitty — he's here!

**Kitty:** Who? oh, the man in the underground?<sup>17</sup>

**Myra:** I don't understand it. He said he couldn't come. I suppose he just came to see the show.

**Kitty:** You don't suppose anything of the kind. Thought you said he had to go to a Colonel's dinner.

**Myra:** It's not what I said. It's what he said.



**Myra:** He's nice, isn't he?

**Kitty:** Yeah, he's a bit of all right! Must have ditched<sup>18</sup> the Colonel!

**Myra:** You don't think he'll come backstage, do you? What'll Madame say?

**Kitty:** Well, we must watch and pray!

**Lydia:** Oh, girls, girls, girls, please, please do be quiet. You know how Madame hates noise.

**Madame Kirowa:** Maureen, what is a pas de bourree?<sup>19</sup>

**Maureen:** A pas de bourree is the progression on points by a sequence of very small even steps.

**Madame Kirowa:** If you know it, why don't you do it during the performance? Elsa, your arabesques were jumpy.<sup>20</sup> They were positively epileptic!<sup>21</sup> Really, I was concerned for you. Ana, show the young ladies, please, how to do an entrechat quatre.<sup>22</sup>

**Madame Kirowa:** And may I ask why didn't you do it that way for the audience? They also have some rights, you know. The performance tonight was disgraceful. We are playing for the moment in a variety theatre,<sup>23</sup> but, Kitty —

**Madame Kirowa:** But doesn't mean ... you should work with less precision than performing seals<sup>24</sup>... which precede you. You don't ... honor the ballet by ... your presence in it. The ballet honors you. Are there questions?

**Madame Kirowa:** Hmm!

**Kitty:** Yes, Madame?

**Madame Kirowa:** The note, Kitty, the note that was handed to you.

**Kitty:** Oh, well, it ... it's ... just an old friend, a ... a ... man I used to know in a show ...

**Madame Kirowa:** I don't need to be reminded that you were a chorus girl in a revue.<sup>25</sup>  
Your behavior ...

**Myra:** Madame ...



**Kitty:** Myre ...

**Myra:** No, Kitty — it's ... for me, Madame.

**Madame Kirowa:** Then you may read it. Aloud, please.

**Myra:** Madame, I ...

**Madame Kirowa:** Read it, please.

**Myra:** I ... “As you see, I can not bear to spend my last evening with my colonel after all.

Please have supper with me. Your friend of the shelter. P. S. : I am sure you will, because I have a good luck charm which has already changed my luck. ”

**Madame Kirowa:** And the signature?

**Myra:** There isn't one.

**Madame Kirowa:** And if there were one, what would it be?

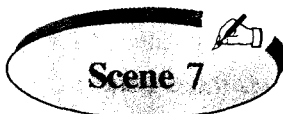
**Myra:** I don't know. I only know he's an officer, Madame.

**Madame Kirowa:** Indeed? I must emphasize — that if you want supper parties, officers and delights, you shouldn't be here with ... me, but in other occupations. Lydia, paper please. A war is no excuse for indecorum.<sup>26</sup>

**Madame Kirowa:** Write, please. Dear Sir ... What's his rank?

**Myra:** Captain.

**Madame Kirowa:** “Dear Captain ...”



**Doorman:** Here you are, sir.

**Roy:** Oh, thank you.

**Doorman:** Thank you, sir. Now go, sir?

**Roy:** No. I'm afraid not.

**Kitty:** Oh, Captain! Captain! Oh wait a minute! I'm Kitty — Myra's friend. Where do you want to meet her?

**Roy:** What? Myra? Oh, how do you do?

**Kitty:** I do very well, thank you, but where do you want to meet her?

**Roy:** Well, I — but she a ... she refused ...

**Kitty:** Oh, take no notice — the old dragon made her write that.