



# 英文

## 影视赏析

ENGLISH FROM THE SILVER SCREEN

赵英男 主编



清华大学出版社



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北京

## 内 容 简 介

本书内容包括对八部优秀英文原版影片的学习和欣赏, 以及相应文化背景知识的介绍。每单元分为两部分: Part A 围绕影片精心设计了形式丰富的练习和课后研究任务, 集视听说、读写译、欣赏于一体, 全方位训练学生的英语技能; Part B 则是一篇关于电影知识的专题介绍, 能更好地帮助学生扩大知识面, 提高影视欣赏能力。书后附有习题答案, 听力原文和口语表达法汇总释义, 便于检验或自学。本书听力练习所需的全部视频材料, 读者可以登录 <http://epstan.zsu.edu.cn>, 免费下载。

本书是为各专业本科生编写的影视欣赏课教程, 也可供广大英文电影爱好者及具有相应英语水平的英语学习者选用。

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# 前 言

## 英文影视赏析

目前,国内为大学本科英语选修课专门编写的影视欣赏教材几乎不得见。《英文影视赏析》的编写旨在以英语原版优秀影片为输入素材,为学生提供—个地道自然的英语学习环境,综合提高其听、说、读、写等方面的语言技能,扩大词汇量,补充西方文化背景知识。

本部教材有以下几个特点:

1. 专门为大学本科选修课设计,以全新的方式综合全面提高学生的英语技能。

2. 内容新颖。取材于优秀英语原版电影,材料真实,语言地道,贴近生活,能够引起学生的学习兴趣。

3. 练习和作业形式活泼多样。练习和作业的设计采取听、说、读、写相结合的模式,利于培养学生的实际交流能力,提高学生的欣赏水平,活跃课堂气氛,培养独立思考、分析和研究的能力。

4. 文化背景知识丰富。大量相关背景知识的介绍有利于学生加深理解,扩展知识面,了解东西方文化的异同,在实践中更好地运用英语。

全书共八个单元,根据各个学校选修课课时设置的不同,可安排一学期或两学期使用。每单元由 Part A 和 Part B 两个部分组成。

Part A 为一部影片的学习和赏析,包括五项主要内容:

**Section I: Background & the Movie**, 主要介绍影片的主演、导演、制片公司和故事情节,为学生提供该部影片的相关背景知识,为观看和理解影片做好准备。

**Section II: Oral Practice**, 根据影片设置了各种问题,或针对影片本身的

内容细节，或以影片为基础展开更广泛的讨论，目的在于为学生提供口语训练的话题，使学生在口语训练的同时加深对影片的理解。本部分还精选了影片中出现的口语表达法，帮助学生提高口语会话能力。

**Section III: Listening Drills**, 本部分以影片中的经典对白为素材，通过形式多样的听力练习设置，对学生进行较高强度的听力训练。该部分所需全部视频材料均可登录 <http://epstan.zsu.edu.cn>, 免费下载。学习者和教师也可根据附录 III 所提供的听力原文，自行从影片中节取这些片段，来完成这部分听力训练。

**Section IV: Comprehension**, 本部分提供了对影片的综合分析，英文原文影评阅读，文化背景知识介绍，以及影片的拍摄花絮等内容，旨在帮助学生通过阅读进一步加深对影片的主旨、人物、艺术特色等方面的理解，达到真正看懂影片，并提升到欣赏层面的目的。

**Section V: Homework**, 课后作业安排了写作、翻译和对某一专题的独立研究项目。

**Part B** 为综合文化知识的补充，内容的安排往往与第一部分选取的影片有一定的内在衔接性。包括电影史、制片公司、电影类型综述、电影节、奥斯卡奖、迪斯尼、希区柯克和星光大道等方面的知识。旨在为学生提供更为宏观、广阔的电影背景知识，提高他们学习和欣赏影片的兴趣和能力。

本书中出现的主要生词和词组都提供了英文注释，有利于学生的理解和掌握。此外，在附录中还提供了每单元第一部分 **Section II** 中所列口语表达法的英文解释；听力练习参考答案和听力原文，学生可以自学使用。

课时安排可视使用者具体情况而定。一般来说，如果不包括整部影片的观看时间，每单元的 **Part A** 需要 2~3 个课时，**Part B** 需要 1 个课时，也可由学生课外自学完成。

本书是编者在多年教学实践的基础上不断积累素材，积累经验，突破传统听说教学模式的大胆尝试。因作者才疏学浅，书中难免会有错误和不当之处，热忱欢迎读者批评指正。

编者

2004 年 11 月

于清华园

# Contents

## English from the Silver Screen

<b>Unit One</b>	<b>Rebecca</b> .....	1
Part A	Movie Appreciation .....	1
Part B	Hitchcock .....	17
<b>Unit Two</b>	<b>Singin' in the Rain</b> .....	21
Part A	Movie Appreciation .....	21
Part B	The History of Movie .....	39
<b>Unit Three</b>	<b>Forrest Gump</b> .....	47
Part A	Movie Appreciation .....	47
Part B	Oscar Awards .....	68
<b>Unit Four</b>	<b>The Legend of 1900</b> .....	73
Part A	Movie Appreciation .....	73
Part B	Walk of Fame .....	92
<b>Unit Five</b>	<b>The Truman Show</b> .....	97
Part A	Movie Appreciation .....	97
Part B	Studios .....	114
<b>Unit Six</b>	<b>Shrek</b> .....	123
Part A	Movie Appreciation .....	123
Part B	Disney .....	139

<b>Unit Seven</b>	<b>A. I.:Artificial Intelligence</b> .....	143
Part A	Movie Appreciation .....	143
Part B	Film Genres.....	160
<b>Unit Eight</b>	<b>The Lord of the Rings — The Return of the King</b> .....	165
Part A	Movie Appreciation .....	165
Part B	Film Festivals.....	183
<b>Appendix I</b>	<b>Expressions</b> .....	187
<b>Appendix II</b>	<b>Key to Listening Drills</b> .....	195
<b>Appendix III</b>	<b>Transcript of Listening Drills</b> .....	203

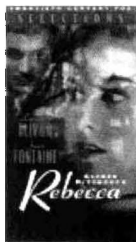
# Unit One

## Rebecca

*"A lonely man, a lovely girl... struggling against the secret of Manderley..."*



### Part A Movie Appreciation





Released by: Selznick International Pictures (1940)  
Director: Alfred Hitchcock  
Producer: David O. Selznick  
Cast: Laurence Olivier ····· Maxim de Winter  
Joan Fontaine ····· The Second Mrs. de Winter  
George Sanders ····· Jack Favell  
Judith Anderson ····· Mrs. Danvers  
Awards: two Academy Awards for Best Picture, Best Cinematography and nine nominations

## Section I Background & the Movie

### 1 Acquaintance with Joan Fontaine

Joan Fontaine was born Joan de Beauvoir de Havilland on October 22, 1917, to English parents in Tokyo, Japan. Her father was a language professor and patent attorney and her mother Lilian a music teacher and amateur actress. The couple did not get along well and in 1919 Lilian sailed for San Francisco with her daughters and eventually settled in Saratoga, where she met the widowed department store manager George Fontaine.



In 1934, Joan began to pursue an acting career with



various west coast stage companies under the name Joan Burfield, and made her feature film debut in *No More Ladies* (1935), in which she had a minor role. By 1937, using Joan Fontaine, she took a better role as Trudy Olson in *You Can't Beat Love*. In 1940, Joan was chosen as the female lead in *Rebecca* and gave a successful performance and was nominated for an Academy Award. However, she would again be nominated for her role as Lina McLaidlaw

Aysgarth in *Suspicion* (1941). This time she won the coveted<sup>1</sup> award. Joan was making one film a year but she was choosing her roles well. In 1942, she starred in the well-received *This Above All* (1942). The following year she appeared in *The Constant Nymph* (1943), and once again she was nominated for the Oscar. More fine films followed, such as *Jane Eyre* (1944), *Letter From an Unknown Woman* (1948), *September Affair* (1950) and *Ivanhoe* (1952).

Joan also starred in many well produced Broadway plays such as *Forty Carats* and *The Lion in Winter*. Her last appearance on the big screen was *The Devil's Own* in 1966. Her last public TV appearance was *Good Kins Wenceslas* which was made for TV film. Although she appears no more on the stage or the screen, she is, without doubt, a lasting movie icon.

Note:

<sup>1</sup> covet            v. to wish for longingly

## 2 Synopsis

A young lady is staying in Monte Carlo with her employer Mrs. Van Hopper, a rich and overbearing<sup>1</sup> lady, when she meets the wealthy Maxim de Winter. Maxim has been traveling trying to recover from his first wife Rebecca's untimely death in a drowning accident. The young lady is clumsy and shy, but she is also beautiful and sweet. These attributes<sup>2</sup> are not missed by the wealthy Maxim de Winter. At the end of the young lady's stay at Monte Carlo, Maxim asks her to marry him. They quickly get married and return to Manderley, Mr. Winter's spectacular mansion.

However, the second Mrs. de Winter begins to realize she is not entirely welcome in her new role. When they arrives at Manderley, she discovers that the first Mrs. de Winter is far from forgotten. Everywhere she goes and everyone with whom she speaks reminds her of the beauty and accomplishments<sup>3</sup> of Rebecca. She becomes convinced that her husband is constantly comparing his two wives. Worst of all, she gets a decidedly chilly<sup>4</sup> reception from the housekeeper Mrs. Danvers. She never lets

Mrs. de Winter forget Rebecca and how she was loved by everyone, especially Maxim. Mrs. Danvers finally reveals the depth of her hatred by suggesting a costume originally worn by Rebecca for Mrs. de Winter to wear at a party. After Maxim's expected negative reaction, Mrs. Danvers urges her to commit suicide by throwing herself from the window. Mrs. de Winter is saved, though, by the noise of the rescue of a boat found near Manderley.

In the cabin of the boat, Rebecca's corpse is found, thus disproving Maxim's former identification. So an inquest must be taken to investigate her death. When his wife tries to comfort him, Maxim reveals the truth behind his marriage with Rebecca and tells her how Rebecca died. During the inquest, it is discovered that Rebecca's boat was damaged, and had not capsized<sup>5</sup> as was previously thought. Circumstantial<sup>6</sup> evidence begins to pile up against Maxim, until a visit to Rebecca's personal physician reveals her real intention and clears Maxim's name. Everything seems to change for the better for the newly-wed couple, except when they come back to Manderley and find it in flame...

#### Notes:

- |                   |  |
|-------------------|--|
| 1. overbearing    | <i>a.</i> always trying to control other people without considering their wishes or feelings |
| 2. attribute      | <i>n.</i> a quality or feature that is considered to be good or useful                       |
| 3. accomplishment | <i>n.</i> an ability to do something well  |
| 4. chilly         | <i>a.</i> unfriendly; uncomfortably cold   |
| 5. capsize        | <i>v.</i> turn over in the water   |
| 6. circumstantial | <i>a.</i> (law) based on something that appears to be true but is not proven                 |

### 3 Watch the movie

## Section II Oral Practice

- 1** Discuss with your neighbor and give answers to the following questions on the details of the movie.

- Q1. What does the heroine do in Monte Carlo before she marries Maxim?
- Q2. What strange things does the second Mrs. de Winter find at Manderley? Do you think she is happy there?
- Q3. Why doesn't the housekeeper welcome the second Mrs. De Winter? What does she do to her?
- Q4. Does Mr. de Winter love his first wife Rebecca? Why does he marry her and keep their marriage?
- Q5. What kind of person is Rebecca?
- Q6. What is it that always haunts Mr. de Winter after Rebecca's death?
- Q7. Who is Favell and what does he want when he comes to Manderley?
- Q8. What is the real cause of Rebecca's death?

- 2** Form a group of four or five and discuss the following open questions. Then summarize your opinions and appoint one student to report to the whole class.


- Q1. If you were Mr. de Winter, what would you do when you knew what Rebecca was really like?
- Q2. Do you think the couple will live happily after Manderley is burnt?
- Q3. How does the director depict Rebecca even though she never appears?
- Q4. How does the director create a horrible atmosphere?
- Q5. What is peculiar about the housekeeper?

- 3** Do you remember who says these lines and when? Guess the meaning of the italic expressions in each line. Remember them and

practice using them.


- 1) How did you manage it? *Still waters certainly run deep*. Tell me, have you been doing anything you shouldn't?
- 2) I suppose I ought to scold you for *not having breathed a word* of all this to me.
- 3) The fact is—that empty house *got on his nerves* to such an extent, he nearly went off his head.
- 4) And from my point of view, it's very refreshing to find someone like yourself, who *is not entirely in tune*, shall we say, *with Manderley*.
- 5) What *a slap in the eye* I must have been to them then. I suppose that's why you married me, 'cause you knew I was dull and gauche and inexperienced. There would never be any gossip about me.
- 6) I'll design a costume all by myself and give you *the surprise of your life*.
- 7) *For the love of Pete!*
- 8) You mean she scares you? She's not exactly *an oil painting*, is she?
- 9) Everyone *is dying to see you* and yes, I bet they are.
- 10) I can see by the way you dress. You *don't care a hoot* how you look.
- 11) I sometimes seem to *fly off the handle* for no reason at all.
- 12) May I *have a word with you?*
- 13) I *was carried away* by her.
- 14) She told me everything, everything I will *never tell a living soul*.
- 15) No matter what he asks you, you won't *lose your head*.
- 16) I say marriage with Max is *not exactly a bed of roses*, is it?
- 17) It's a lovely name that *rolls off the tongue* so easily.
- 18) I'll be back *first thing in the morning*, and I won't stop to sleep.
- 19) "I want to know the truth," she said, "I don't want *soft words and a bedside manner*."
- 20) Rebecca *held out on* both of us. She had cancer.

## Section III Listening Drills

 **1** Listen to the monologue of the heroine, and fill in the missing words

drive	<i>n.</i> the hard area or road between your house and the street
come into one's own	to become very good, useful, or important in a particular situation
encroach	<i>v.</i> to gradually cover more and more land
tenacious	<i>a.</i> determined to do something and unwilling to stop trying
mar	<i>v.</i> to make something less attractive or enjoyable
symmetry	<i>n.</i> exact correspondence of form
illusion	<i>n.</i> an erroneous perception of reality
desolate	<i>a.</i> empty and looks sad because there are no people there

Last night, I dreamt I went to Manderley again. It seemed to me (1) \_\_\_\_\_ leading to the drive, and for a while I could not enter (2) \_\_\_\_\_. Then, (3) \_\_\_\_\_, I was possessed of a sudden with supernatural powers and (4) \_\_\_\_\_ through the barrier before me. The drive (5) \_\_\_\_\_, twisting and turning as it had always done. But as I advanced, I was aware that (6) \_\_\_\_\_. Nature had come into her own again, and little by little had encroached (7) \_\_\_\_\_ with long tenacious fingers, on and on wound the poor thread that had once been our drive. And finally, there was Manderley...Manderley... (8) \_\_\_\_\_. Time could not mar the perfect symmetry of those walls. Moonlight can (9) \_\_\_\_\_ the fancy, and suddenly it seemed to me that (10) \_\_\_\_\_. And then (11) \_\_\_\_\_ and hovered an instant (12) \_\_\_\_\_. The illusion went with it. I looked upon a desolate shell, with (13) \_\_\_\_\_ about its staring walls. We can never go back to Manderley again. That much is certain. But sometimes, in my dreams, I do go back to (14) \_\_\_\_\_ which began for me (15) \_\_\_\_\_.

 **2** Watch this part of the movie only once and give brief answers to the following questions.

queer	<i>a.</i> strange or difficult to explain
odd jobs	<i>n.</i> small jobs of different types
wreck	<i>n.</i> a place that is very untidy; a ship that has sunk
moor	<i>v.</i> to fasten a ship using ropes or an anchor
overboard	<i>ad.</i> over the side of a ship or boat into the water
morbidity	<i>ad.</i> with a strong and unhealthy interest in unpleasant subjects
sincerity	<i>n.</i> the quality or condition of being sincere; genuineness, honesty

Q1. Who is the man that Mrs. de Winter met on the beach the other day?

\_\_\_\_\_

Q2. What's in the cottage?

\_\_\_\_\_

Q3. What did Rebecca use the cottage for?

\_\_\_\_\_

Q4. What happened to the boat?

\_\_\_\_\_

Q5. What was Rebecca afraid of?

\_\_\_\_\_

Q6. Where did they find Rebecca's body?

\_\_\_\_\_

Q7. Why does Mrs. de Winter feel at such a disadvantage?

\_\_\_\_\_

Q8. Is it good for Maxim to marry again according to Crawley? Why is it?

\_\_\_\_\_

Q9. What good qualities does Mrs. de Winter have according to Crawley?

\_\_\_\_\_

Q10. What was Rebecca really like?

---

- 3 Watch the segment twice and fill in the blanks with the exact words you hear. Then dub the voice for Maxim and Mrs. de Winter while the video is played again without the sound.

stupidity	<i>n.</i> behaviour or actions that show a lack of good sense or good judgment
diver	<i>n.</i> one who works under water using special equipment to help them breathe
crypt	<i>n.</i> a room under a church, used in the past for burying people

- Maxim: Hello.
- Mrs. de Winter: Maxim, you haven't had any sleep. Haven't you (1) \_\_\_\_\_?
- Maxim: Forgiven you? What have I got you forgiven for?
- Mrs. de Winter: For last night my stupidity (2) \_\_\_\_\_
- Maxim: Oh, I'd forgotten. I was angry with you, wasn't I?
- Mrs. de Winter: Maxim, (3) \_\_\_\_\_ all over again? I don't ask that you should love me. I won't ask impossible things. I'll be (4) \_\_\_\_\_. I'll be happy with that.
- Maxim: You love me very much, don't you? But it's too late, my darling. We've (5) \_\_\_\_\_ at happiness.
- Mrs. de Winter: No, Maxim, no.
- Maxim: Yes. It's all over now. The thing has happened, the thing (6) \_\_\_\_\_, day after day, night after night.
- Mrs. de Winter: Maxim, what are you trying to tell me?
- Maxim: Rebecca has won. Her shadow (7) \_\_\_\_\_ all the time, keeping us from one another. She knew that (8) \_\_\_\_\_.
- Mrs. de Winter: What are you saying?



- Maxim: They sent the diver down. He found (9) \_\_\_\_\_.
- Mrs. de Winter: Yes, I know. Frank told me. Rebecca's boat. Oh, It's terrible for you. I'm so sorry.
- Maxim: The diver made (10) \_\_\_\_\_. He broken one of the ports and looked into the cabin. There was (11) \_\_\_\_\_.
- Mrs. de Winter: She wasn't alone. There was somebody (12) \_\_\_\_\_. And you have to find out who it was? That's it, isn't it, Maxim?
- Maxim: You don't understand. There was no one with her. It's Rebecca's body lying there (13) \_\_\_\_\_.
- Mrs. de Winter: Oh, no.
- Maxim: The woman that was (14) \_\_\_\_\_ Edgcombe, the woman that is now buried in the family crypt, that was not Rebecca. That was the body of (15) \_\_\_\_\_, unclaimed, belonging nowhere. I identified it, but I knew it wasn't Rebecca. (16) \_\_\_\_\_. I knew where Rebecca's body was, lying on that cabin floor at the bottom of the sea.
- Mrs. de Winter: How did you know, Max?
- Maxim: (17) \_\_\_\_\_. Will you look into my eyes, and tell me that you love me now?
- Maxim: You see, I was right, (18) \_\_\_\_\_.

## Section IV Comprehension

### 1 General understanding

*Rebecca* is a classic gothic<sup>1</sup> Hitchcock thriller about a tortured romance. Produced by David O. Selznick, and based on a literal translation of Daphne du Maurier's<sup>2</sup> 1938 gothic novel of the same name, it was Hitchcock's first American Hollywood film. This black and white film received eleven Academy Award