

大学英语拓展课程系列规划教材

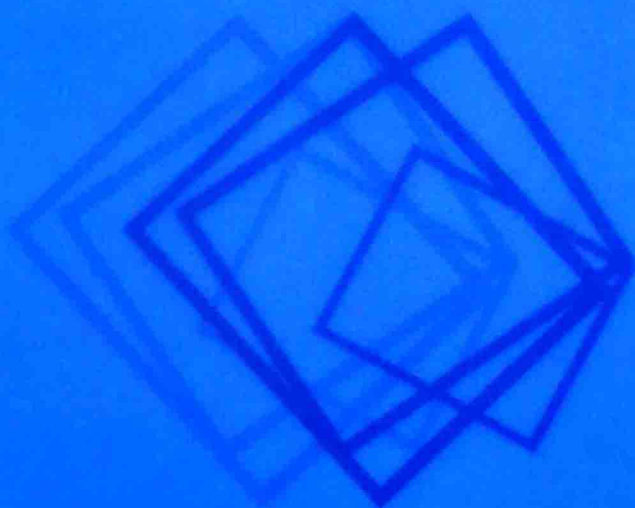
# 英美名著阅读与

**S**ELECTED READINGS OF BRITISH AND AMERICAN  
MASTERPIECES IN THE AUDIO-VISUAL COURSE

# 视听说

主 编 刘慧云 郭丹丹

副主编 曾 玲 李婷婷 王思思



华南理工大学出版社  
SOUTH CHINA UNIVERSITY OF TECHNOLOGY PRESS

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# 大学英语拓展课程系列规划教材

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# 前 言

随着互联网、平板电脑、智能手机的普及，原版英文影视片以其故事趣味性、文化情境性、语言地道性正在成为英语学习的宝贵资源，然而面对网上五彩缤纷的影视资源库，很多学习者感到无所适从，无奈之下只有采取“拿来主义”，无论是经典片、剧情片还是连续剧，听说了或找到了就一股脑地看，希望借此快速提升英语，可是经过一段时间的实验，不少学习者发现事与愿违：听的时候仍然似懂非懂，说的时候仍然说得不自然、不流畅，原因何在？

首先，未掌握观看各类电影所需词汇。一般影片要求掌握最常用的3000词族才可以达到95%的词汇覆盖率，战争片、动画片和动作片则要求认识4000词族。

其次，缺乏科学观看策略。语言学习的一个重要原则是：精听与重复。不少学习者希望通过看电影学英语，然而在观看过程中常常被剧情吸引，学英语的初衷变成了跟踪剧情，结果变成“一睹为快”、毫无成效。因此学习者不但要铭记看电影的目的，还要掌握以下策略：

(1) 慎重选材、反复观看。对于初次观看英文电影的学习者来说，可选择对词量要求低的剧情片或肥皂剧进行学习，尤其是后者，因为电视连续剧的每一集几乎是同样的背景、同样的人物关系、同一个故事链，而且电视剧每集较短，一般只有45分钟左右，情节交代比较详细，剧情发展缓慢而又相对独立，最重要的是在相同语境下词汇重复率较高，便于理解和习得词汇。对于英语初学者而言，最佳的学习策略是：先仔细阅读选定的部分台词，然后反复观看。看的时候，最好选择DVD版，关掉字幕，锻炼自己的听力，印证自己的记忆和判断。如果感觉影片比较容易，动作多、对话少、用词简单，那么在观看第一遍的时候也可以采取关掉字幕的方法，试试是否能够听懂电影人物的对白，如果不明白，再打开字幕边看电影边看字幕，等到把故事情节和内容基本弄懂以后，即可听电影或尝试进行电影配音。人的记忆力和技能的培养，就像牛的消化系统，不经过仔细的反刍，吃进去的东西就会穿肠而过，留不下多少真正的营养。

(2) “多模态视听读说”观看策略。有研究发现，观看配有字幕的电视比仅看电视或仅阅读电视脚本能获得显著高分，因此认为接触多模式（既观看配有字幕的视频，又阅读视频脚本等）二语输入可以增强二语习得。此种学习策



略能帮助学生解决“能读不能说、读得懂却听不懂”的难题。

(3) “窄式阅读观看”策略。“窄式阅读”是美国语言学家 Krashen 在 1981 年提出的概念，指通过阅读同一主题、同一体裁或同一作者的多部作品提高阅读能力的学习策略。研究表明，阅读与主题相关的文本比阅读主题不相关的文本对于词汇学习更有效。同理，观看主题相关影视剧应该更有利于英语学习。

教学改革成功的一个重要标志是学生个性化学习方法的形成和自主学习能力的提升。因此本教材的编写目的及意义在于以互联网为支撑，以开发信息化教学资源为特色，借助相关科技手段，使英语学习不受时间、地点限制，向个性化自主学习方向发展。由于英文视频能极大地激发学生学习英语的兴趣，因此观看原版英文影视是提高英语听力、口语、词汇和了解西方文化的有效途径，有助于学生根据自身特点、水平、时间自主选择适合自己所需材料进行自主学习，弥补传统课堂听说训练的不足，从而加速提升英语水平。

本教材之所以选取英美名著作为教学材料，并不是因为它们最重要或者最好，而是因为它们经典且其中的某一部很可能是多数读者所熟知的，而且具有以下三种要素：

- (1) 其文字版和视频版经得住时间的考验。
- (2) 其台词是“令人难忘的”。
- (3) 其揭示了我们的生活模式，在我们的文化记忆中经久不衰。

这些经典名著向我们呈现的不仅仅是一个世界，而且是一个公平的世界——在这个世界里，我们认同的那些人不仅仅代表我们愿意代表的东西，还代表了那些我们愿意相信无论对于个人还是社会都十分重要的价值。

本书共 9 个单元，分为两部分：前 4 个单元为美国名著，后 5 个单元为英国名著。每部分前均有各自文学的发展简介。每单元需用约 6 个课时，总授课时数为 54 学时。每单元分为 4 个部分：每单元的开始为引入简介 (Introduction)，主要包括相关信息和相关专有名词介绍。第一部分为“阅读” (Reading)，内容节选自所选名著并配有问题，用以检测学生的阅读理解。这部分将学生引入积极的学习状态，帮助学生宏观地了解全片，要求学生做课前预习，为后续的视听活动做准备。第二部分为“视听活动” (Watching & Listening)。视听活动要求学生在视听过程中将某些信息，如重要数字、人名、地名、日期等速记下来，没听清的单词可以用音标或学习者自己明白的符号记下来，供后续练习和学习使用。这项训练能培养学生有目的、有重点地用英语做笔记的意识和习惯，强化学生在视听过程中的有意注意力；后续练习包括视听理解练习和词汇练习。视听理解练习由思考题、段落填空、选词填空、组句成段组成。第三部分为“口语训练” (Speaking)，包括复述、小组讨论和字幕电影配音。

书后附有所选视频片段的录音原文及练习参考答案。

另外，本书特意增加了“英国文学作家作品及其改编的电影列表”“美国文学作家作品及其改编的电影列表”两个附录，以便有志于通过看电影深入学习英美文学名著的专业人士和非专业人士进行研修。

本教材适合高等学校英语专业和非英语专业视听说译教学、中高级英语学习者以及热衷于看电影学英语而又“读得懂却听不懂”的英语爱好者自主学习使用。

我们在编写本书的过程中参阅了有关的书籍和教材，详见参考文献，在此对这些书籍和教材的作者深表谢意。同时得到了广东技术师范学院大学英语部领导、教师的大力支持和热情帮助，在此一并表示感谢！

本书编写中的缺点和不当之处，敬请同行和本书使用者批评指正。

编 者

2014年3月于广州

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# Chapter 1 American Masterpieces

## Introduction

American literature can be roughly divided into three stages: the Age of Romanticism, the Age of Realism and Modern American Literature. There has been three peaks in the whole development of American literature: the New England Renaissance in the middle of the 19th century; the “lost generation” dominated the American world of literature during the period of the First World War and the end of the 1930s; the 1960s and 1980s marked the disillusionment of American Dream and writers in this period relentlessly expressed their disappointments and discontentment with American reality.

American Romantic Movement has been undoubtedly the mainstream of American literature in the 19th century. The leading figure of Romanticism was R. W. Emerson, a transcendentalist, who stressed the value of man, proposing “Man is everything”. He preached one message—that the individual human being, because he is god’s creature, has a spark of divinity in him which gives him great power. “Trust thyself,” Emerson said in his essay *Self-reliance* (1841). From 1940s to 1950s, American literature has grown into mature. Works of *Tales of the Grotesque and Arabesque* (Edgar Allan Poe, 1840), *Essays: First Series* and *Essays: Second Series* (Ralph Waldo Emerson, 1841 & 1844), *Scarlet Letter* (Nathaniel Hawthorne, 1850), *Moby Dick Or the White Whale* (Herman Melville, 1851), *Walden* (Henry David Thoreau, 1854), *Leaves of Grass* (Walt Whitman, 1855), and *The Song of Hiawatha* (Henry Wadsworth Longfellow, 1855) all came into being at this period.

The Civil War signaled the alternation of two eras. Likewise, it forms a natural boundary in the history of American literature. *Gone with the Wind* which has become widely-known as a masterpiece takes the Civil War as its setting. Mark Twain blows the first trumpet for this era, whose representative work is *The Adventures of Huckleberry Finn*. “All modern American literature comes from one book by Mark Twain called *Huckleberry Finn...*” wrote Earnest Hemingway. Unable to find the “smiling aspects of life”, Mark



Twain began with his exposure of America's greed and hypocrisy, absurdity and ludicrousness. He built up his reputation as a humorist, made Americans aware of their surroundings and their heritage as a satirist, and ended as a pessimist. Through the journey of a solitary figure Huck Finn, he turned local-color scenes into a picture scroll of extensive backgrounds, helped guide American fiction toward its characteristic search for self; and by choosing Huck as the narrator he introduced to literature a spoken language that American readers found no less beautiful than a literary one. The image of Huck he portrayed was indelible in the hearts of Americans. Other worthwhile works by outstanding writers at this period are *The Art of Fiction and Other Essays* (Henry James, 1948), *The Gift of Magi* and *The Cop and the Anthem* included in *The Four Million* (O. Henry, 1906), and *The American Tragedy* (Theodore Dreiser, 1925).

Modern American literature is in fact the literature of the "Lost Generation", because it is Hemingway and Fitzgerald who have won the world reputation for American literature. *The Sun Also Rises* and *A Farewell to Arms* (Ernest Hemingway 1926, 1929) are the panorama of the "Lost Generation", and *The Old Man and the Sea* (Ernest Hemingway, 1952) was the best of all his works which won him the Pulitzer Prize. In 1954 he was awarded the Nobel Prize for his "mastery of the art of modern narration". A parallel to Hemingway should be Francis Scott Fitzgerald. He was not a prolific writer, but a representative of the Roaring Twenties (the Jazz Age) and provided a perspective on the lives of American youth at that time. His first novel *This side of Paradise* published in 1920 was an instant success. Someone complimented that "He is a spokesman of a generation rather than a writer." In 1925 he published his best novel, *The Great Gatsby*, which established his position in American literary history. *The Great Gatsby* created a special type of rich man, a product of the opportunity for quick wealth offered by prohibition. Fitzgerald described extremely luxurious banquets, crowds of young people wildly indulging themselves in singing, dancing and sensual pleasures day and night. During the 1930s there appeared an impressive number of distinguished writers, who have produced an enormous amount of literature. The following works are enduring and successful, and thus classics that are worthy of reading. They are *The Sound and the Fury* (William Faulkner, 1929), *The Hairy Ape* (Eugene O' Neill, 1921), *Babbitt* (Sinclair Lewis, 1922), *Of Mice and Men* (John Steinbeck, 1937) and *The Grapes of Wrath* (John Steinbeck, 1939), *Death of a Salesman* (Arthur Miller, 1949), and *Catch-22* (Joseph Heller, 1961).

## Notes

1. the Age of Romanticism 浪漫主义时代
2. the Age of Realism 现实主义时代
3. Modern American Literature 现代美国文学
4. the New England Renaissance 新英格兰文艺复兴
5. Ralph Waldo Emerson (拉尔夫·瓦尔多·爱默生): *Self-reliance* 《论自助》, *Essays: First Series* 《散文: 一集》, *Essays: Second Series* 《散文: 二集》
6. Edgar Allan Poe (埃德加·艾伦·坡): *Tales of the Grotesque and Arabesque* 《怪诞奇异故事集》
7. Nathaniel Hawthorne (纳撒尼尔·霍桑): *Scarlet Letter* 《红字》
8. Herman Melville (赫曼·麦尔维尔): *Moby Dick Or the White Whale* 《莫比·迪克或者白鲸》
9. Henry David Thoreau (亨利·大卫·梭罗): *Walden* 《瓦尔登湖》
10. Walt Whitman (沃尔特·惠特曼): *Leaves of Grass* 《草叶集》
11. Henry Wadsworth Longfellow (亨利·沃兹沃思·浪费罗): *The Song of Hiawatha* 《海华沙之歌》
12. Francis Scott Fitzgerald (弗朗西斯·司各特·菲茨杰拉德): *This side of Paradise* 《人间天堂》, *The Great Gatsby* 《了不起的盖茨比》
13. Margaret Mitchell (玛格丽特·米切尔): *Gone with the Wind* 《飘》
14. Mark Twain (马克·吐温): *The Adventures of Huckleberry Finn* 《哈克贝利·费恩历险记》
15. Henry James (亨利·詹姆斯): *The Art of Fiction and Other Essays* 《小说艺术》
16. O. Henry (欧·亨利): *The Four Million* 《四百万》, *The Gift of the Magi* 《麦琪的礼物》, *The Cop and The Anthem* 《警察与赞美诗》
17. Theodore Dreiser (西奥多·德莱塞): *The American Tragedy* 《美国的悲剧》
18. Earnest Hemingway (欧内斯特·海明威): *The Sun Also Rises* 《太阳照样升起》, *A Farewell to Arms* 《永别了, 武器》, *The Old Man and the Sea* 《老人与海》
19. William Faulkner (威廉·福克纳): *The Sound and the Fury* 《愤怒与喧嚣》



20. Eugene O'Neill (尤金·奥尼尔): *The Hairy Ape* 《毛猿》
21. Sinclair Lewis (辛克莱·路易斯): *Babbitt* 《巴比特》
22. John Steinbeck (约翰·斯坦贝克): *Of Mice and Men* 《人鼠之间》, *The Grapes of Wrath* 《愤怒的葡萄》
23. Arthur Miller (阿瑟·米勒): *Death of a Salesman* 《推销员之死》
24. Joseph Heller (约瑟夫·海勒): *Catch-22* 《第二十二条军规》

# Unit 1 *Gone with the Wind*

## Introduction

### Historical Background

During the Civil War in 1864 Atlanta fell into the hands of the northern troops. This became the hot topic among the local residents later on. As a child, Margaret often heard her father, her father's friends and even the local people talk about the Civil War. At the age of 26 she decided to write a novel on the War and naturally Atlanta became the background of the novel.

### Synopsis

*Gone with the Wind* is a love story which took place during the American Civil War. The heroine is Scarlett, whose father owned a big plantation in the state of Georgia. She fell in love with Ashley, who was also in love with Scarlett, but married his cousin Melanie. After experiencing two tragic marriages, Scarlett finally married Rhett Butler, a businessman, and they had a baby called Bonnie who unexpectedly died because of an accident. After a series of misfortunes, Scarlett came to know that what she really needed was Rhett Butler, but he could not believe in her because of some misunderstandings between them. In the end, Scarlett looked forward to the arrival of a new future.

### About the Author

In 1900 Margaret Mitchell was born in Atlanta, Georgia. Mitchell studied in Smith College, a women's college in Northampton, Massachusetts. In 1926, encouraged by her husband, Mitchell began to write the novel that would become *Gone with the Wind*. She went through nine complete drafts of the thousand-page work, setting an epic romance against the Civil War background she knew so well. In her first eight drafts, the protagonist was called Prissy Hamilton, not Scarlett O'Hara (as the character was renamed in the final draft).

*Gone with the Wind* differs from most Civil War novels in that it glorifies the South and demonizes the North. Other popular novels about the Civil War, such as Stephen Crane's *The Red Badge of Courage*, are told from a Northern perspective and tend to exalt the north's values. Mitchell's novel is unique also for its portrayal of a strong-willed,



independent woman, Scarlett O'Hara, who shares many characteristics with Mitchell herself. Mitchell frequently defied convention by divorcing her first husband and becoming a journalist in spite of the disapproval of society.

*Gone with the Wind* came out in 1936, ten years after Mitchell began writing it. A smash success upon publication, *Gone with the Wind* became—and remains even now—one of the bestselling novels of all time. It received the 1937 Pulitzer Prize. In the late 1930s a film version of the novel was planned, and David O. Selznick's nationwide search for an actress to play Scarlett O'Hara captivated the nation's attention. The resulting film starred Vivien Leigh and Clark Gable as Scarlett O'Hara and Rhett Butler, and it quickly became one of the most popular motion pictures of all time.

The sweeping popularity of her work did not make Mitchell thrilled. She found the spotlight uncomfortable and grew exhausted and ill. *Gone with the Wind* is her only novel, though she continued to write nonfiction. Mitchell volunteered to do a lot of work during World War II and seemed to regain her strength. In 1949 Mitchell died due to a car accident when she was crossing Peachtree Street in Atlanta.

Many critics question the literary merit and outdated racial stances of *Gone with the Wind*. Some consider the novel fluffy, partly because women of Mitchell's time rarely received credit for serious literary fiction and partly because the novel features a romance along with its historical plot. The novel is very valuable if it is read with an understanding of three historical contexts: our own, Mitchell's and Scarlett's.

### Proper Nouns

Scarlett O'Hara—Scarlett is a pretty, coquettish Southern belle who grows up on the Georgia plantation of Tara in the years before the Civil War. Selfish, shrewd, and vain, Scarlett inherits the strong will of her father, but also desires to please her well-bred, genteel mother. When hardships plague Scarlett, she shoulders the troubles of her family and friends. Scarlett's desire for the Southern gentleman Ashley and the opportunistic New Southerner Rhett Butler parallel the South's struggle to cling to tradition and still survive in the new era.

Rhett Butler—Rhett is Scarlett's third husband, and a dashing, dangerous adventurer and scoundrel man. Expelled from West Point and disowned by his prominent Charleston family, Rhett becomes an opportunistic blockade-runner during the war, emerging as one of the only rich Southern men in Atlanta after the war. Rhett proves himself a loving father and, at times, a caring husband. Though he loves Scarlett, his pride prevents him from showing her his love, and it even leads him to brutality. Candid, humorous, and contemptuous of silly social codes, Rhett exposes hypocrisy wherever

he goes. He represents postwar society, a pragmatic, fast-paced world in which the strong thrive and the weak perish.

Ashley Wilkes—The handsome, chivalrous, and honorable heir to the Twelve Oaks plantation near Tara, Ashley bewitches Scarlett through most of the novel. After the war, Ashley becomes resigned and sad, and he regrets not marrying Scarlett. Committed to his honor and Southern tradition, he cannot adjust to the postwar South. Ashley represents the values and nostalgia of the Old South.

Melanie Hamilton—Ashley's wife and second cousin, Scarlett's sister-in-law and eventually her best friend, a true lady, Melanie symbolizes the Old South, but in a different way from Ashley. Whereas Ashley is lost in dreams of the old days, Melanie is intensely practical and faces danger head-on.

Charles Hamilton—Melanie's brother, Scarlett's first husband, shy and loving.

Yankee—Within Southern American English, "Yankee" refers to Northerners and particularly to white Northerners. Its sense is more cultural than literally geographic.

Virginia—Virginia is a U. S. state located in the South Atlantic region of the United States. Virginia is nicknamed the "Old Dominion" and the "Mother of Presidents" after the eight U. S. presidents were born there.

Charleston—Charleston is the oldest and second-largest city in the southeastern State of South Carolina.

Twelve Oaks—In Margaret Mitchell's novel *Gone with the Wind*, Twelve Oaks is the plantation of the Wilkes family in Clayton County, Georgia named for the twelve great oak trees that surround the family mansion in an almost perfect circle, a "beautiful white-columned house that crowned the hill like a Greek Temple".

## Part I Reading

### Chapter IX (an excerpt)

At first, Mrs. Merriwether had stated flatly and loudly that her Maybelle would never take part in such a proceeding; but as Maybelle's name was called most often and the amount went up to seventy-five dollars, her protests began to dwindle (变小). Scarlett leaned her elbows on the counter and almost glared at the excited laughing crowd surging about the platform, their hands full of Confederate (南部邦联的) paper money.

Now, they would all dance—except her and the old ladies. Now everyone would have a good time, except her. She saw Rhett Butler standing just below the doctor and, before





she could change the expression of her face, he saw her and one corner of his mouth went down and one eyebrow went up. She jerked (猛拉) her chin up and turned away from him and suddenly she heard her own name called—called in an unmistakable Charleston voice that rang out above the hubbub (喧哗) of other names.

“Mrs. Charles Hamilton—one hundred and fifty dollars—in gold.”

A sudden hush fell on the crowd both at the mention of the sum and at the name. Scarlett was so startled (受惊吓的) she could not even move. She remained sitting with her chin in her hands, her eyes wide with astonishment. Everybody turned to look at her. She saw the doctor lean down from the platform and whisper something to Rhett Butler, probably telling him she was in mourning and it was impossible for her to appear on the floor. She saw Rhett's shoulders shrug lazily.

“Another one of our belles, perhaps?” questioned the doctor.

“No,” said Rhett clearly, his eyes sweeping the crowd carelessly, “Mrs. Hamilton.”

“I tell you it is impossible,” said the doctor testily. “Mrs. Hamilton will not—”

Scarlett heard a voice which, at first, she did not recognize as her own.

“Yes, I will!”

She leaped to her feet, her heart hammering so wildly she feared she could not stand, hammering with the thrill of being the center of attention again, of being the most highly desired girl present and oh, best of all, at the prospect of dancing again.

“Oh, I don't care! I don't care what they say!” she whispered, as a sweet madness swept over her. She tossed her head and sped out of the booth, tapping her heels like castanets (响板), snapping open her black silk fan to its widest. For a fleeting instant she saw Melanie's incredulous face, the look on the chaperons' (陪伴未婚少女上社交场所的年长女伴) faces, the petulant (任性的) girls, the enthusiastic approval of the soldiers.

Then she was on the floor and Rhett Butler was advancing toward her through the aisle of the crowd, that nasty mocking smile on his face. But she didn't care—didn't care if he were Abe Lincoln himself! She was going to dance again. She was going to lead the reel (里尔舞). She swept him a low curtsy and a dazzling smile and he bowed one hand on his frilled (饰有褶边的) bosom. Levi, horrified, was quick to cover the situation and bawled (大声宣布): “Choose yo' padners fo' de Ferginny reel!”

And the orchestra crashed into that best of all reel tunes, “Dixie.”

“How dare you make me so conspicuous (引人注目的), Captain Butler?”

“But, my dear Mrs. Hamilton, you so obviously wanted to be conspicuous!”

“How could you call my name out in front of everybody?”