

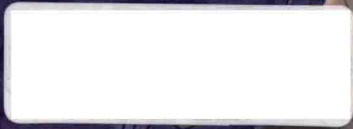
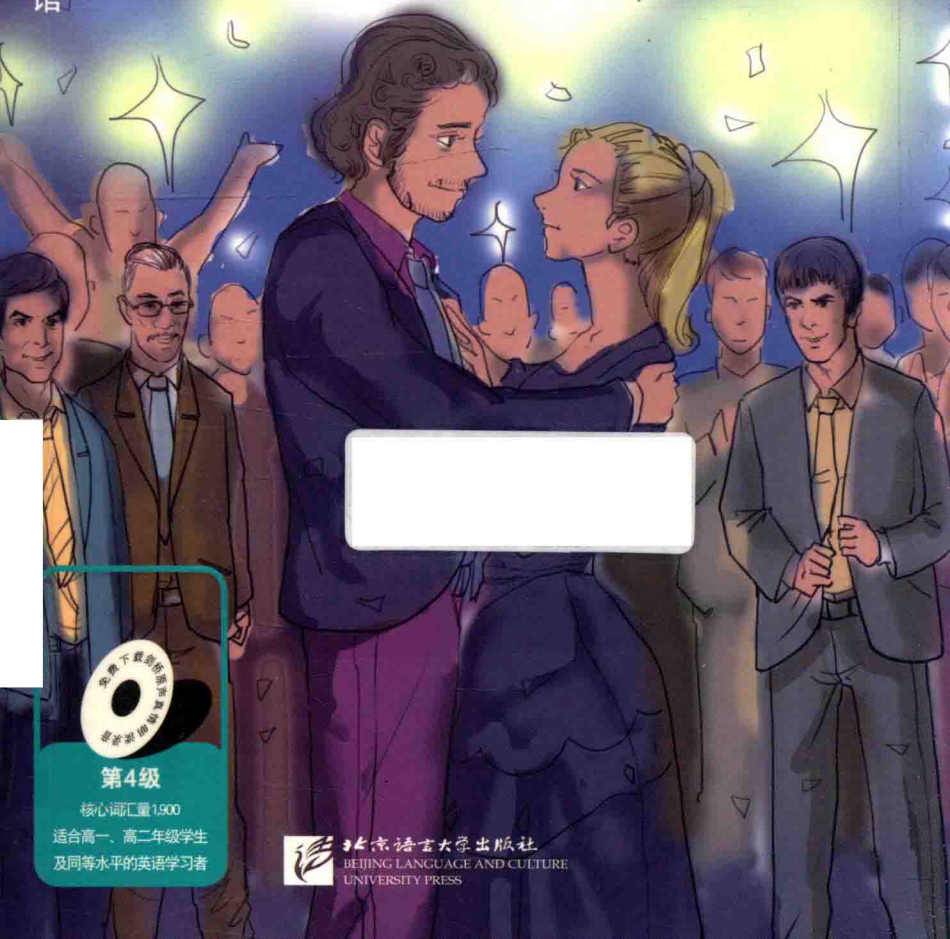
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# In the House

Margaret Johnson 著

## 屋下爱情



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■ 原版系列编辑 Philip Prowse

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徐欢欢 编译  
郭建民 审订



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## Preface 前言

“剑桥双语分级阅读·小说馆”是一套从剑桥大学出版社引进的面向非英语国家英语学习者的分级系列读物，由英语语言教学专家及小说作家合力创作。创作过程历时二十余年，出版后受到世界各地英语教师和英语学习者的喜爱，许多读本再版十余次，二十余年来畅销不衰，成为全球英语学习者首选的优秀读本。

本系列读物具有以下突出的特色：

1. 它是原创英语读物，而非改编自普通作品的读物。因此，阅读本系列读物，我们读到的是原汁原味的原创英语，而非人为改编过的二手英语。

2. 它是当代优秀短篇小说，而非上个或上上个世纪的小说。因此，阅读本系列读物，我们读到的是当今活的、学了就能用的英语，而非穿越时空的、学了难以用的英语；了解的是与我们同时代英语国家人们的、而非隔代人的生活、文化、风土人情和价值观。

3. 它是专为非英语国家的英语学习者量身定制的读物，而非为英语母语者而写的大众读物。因此，本系列读物是最适合英语学习的读物。

4. 它是英美知名小说家和英语语言教学专家合力创作的读物，小说家保障了读物的可读性与可欣赏性，英语语言教学专家保障了读物语言作为英语习得材料的科学性可与学性。本系列中的很多小说都曾获得国际广泛阅读教育学会颁发的“语言学习者文学奖 (Language Learner Literature Award)”。因此，阅读本系列读物，我们会在欣赏小说的同时，自然而然地、有效地提高自己的英语水平。

5. 它的故事题材丰富多样，包括侦探、情感、历险、悬疑、人文、科幻、喜剧等，读者可以随心选择自己喜欢的类别进行阅读；它的故事内容生动有趣，故事情节引人入胜、扣人心弦，一旦开始阅读，就想一口气读完，使阅读真正升华到“悦读”。

6. 随书附赠的音频材料内容精彩——它不是普通英语母语者的朗读录音，而是专业配音员的演绎再创作。听着它，我们犹如在听广播剧、听评书，又仿佛是在听电影、听话剧……这种聆听英语的享受将彻底扫除学生对英语听力的畏难心理。

7. 读本中所使用的语言，既有英式英语，也有美式英语，对应的音频材料也相应分为英音和美音。读者可根据自己的喜好来选择。

8. 本系列一百多本读物根据“欧洲共同语言参考框架 (CEF)”和“剑桥大学外语考试部 (ESOL)”的标准来确定级别划分,是建立在科学研究和实践基础之上的分级。全套共分七个级别(与中国学生英语基础水平的大致对应关系,请参见图书封底表格),读者可根据自己的英语基础选择相应级别的读本来学习。

为了更好地帮助中国学生学习和欣赏,“剑桥双语分级阅读·小说馆”从剑桥大学出版社原版引进后又增加了以下内容:

1. 增加了适量的辅助学习内容,包括“读前思考”“读后活动”“学习指导”三个板块,其中“学习指导”板块又包括生词、短语和表达、文化点滴、阅读练习四项内容。增加这些板块的宗旨是全方位帮助学生提升英语阅读能力,扩充词汇量,扫除阅读中的文化障碍,提高对英语小说的鉴赏能力。

2. 增加了小说全文的参考译文。出于语言学习的考虑,译文尽量采用直译,保证两种语言句子的基本对应,避免文学式意译。值得一提的是,所增加的辅助学习内容和参考译文,均由来自全国不同省市著名中学(包括人大附中、北大附中、清华附中、黄冈中学、上海中学等三十余所中学)的一线英语教师完成,从而确保了所加内容与中国学生的英语学习特点和学习需求相吻合,为学生阅读和欣赏读物、提高英语水平给予恰到好处的助力。目前,本系列中的读本在上海市教育委员会中小学图书馆工作委员会组织的第23届上海市中小学、幼儿园优秀图书评选活动中获得三等奖,并已纳入中国教育装备行业协会发布的《中小学图书馆(室)配备核心书目》。

3. 提供配套网络资源。本系列读物配有专题网页,读者可以在网页上了解读物的基本信息、故事梗概、作者和编译者;可以通过“在线测试”(http://cdextras.cambridge.org/Readers/RPT\_last.swf)帮助确定适合自己的阅读级别,再结合自己对题材和英式或美式英语的偏好,来选择具体的读本;还可以进行故事预览和试听,下载录音和拓展习题,与其他读者分享、交流读书心得。教师还可以分享教学经验并下载教案等相关资源(http://www.blcup.com和http://www.camstory.cn)。

英语阅读是英语课堂的延伸和补充,也是培养英语语感、提高英语水平的有效途径。选择好的英语读物,收获的将不仅仅是语言的进步。欢迎年轻朋友们来到“剑桥双语分级阅读·小说馆”,打开一本本好书,品味一个个好故事,为实现梦想搭建桥梁。

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## People in the story

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### 故事中的人物

**Annie, Leo, Nigel, Simon, Pete:** people in the *Big Eye* competition

**Big Eye:** different voices who give instructions to the people in the Big Eye House

**Violet Carlton:** a TV presenter

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安妮、利奥、奈杰尔、西蒙、皮特：参加《大眼》比赛的人

大眼：给“大眼屋”里的人下达指令的不同的声音

瓦奥莱特·卡尔顿：电视主持人

## About the story

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### 故事背景

*Big Eye* is a fictional reality TV programme about young people living together for forty days in the Big Eye House.

Ten young people have been chosen – out of thousands – to be on the programme and stay in the Big Eye House. They cannot see or talk to anyone outside the House and there are cameras that watch almost everything they do. People at home can watch it all on their televisions. They can also phone up to say who they want to leave the House. On Leaving Night, one person has to leave the Big Eye House and is out of the competition. The

last person in the House after forty days wins a lot of money – £70,000.

《大眼》是一档虚构的电视真人秀节目，讲的是年轻人在“大眼屋”里面一起生活四十天。

十位年轻人——从成千上万人中——被筛选出来参加这个节目，并且要待在大眼屋里面。他们不能与屋子外面的任何人相见或者交谈，还有摄像头监视着他们做的几乎每一件事情。人们在家里可以从电视上看到他们，也可以给节目打电话说他们想让谁离开大眼屋。在“离别之夜”，会有一个人必须离开大眼屋并退出比赛。四十天后仍然待在这个屋子里的最后一个人将赢得一大笔钱——七万英镑。

## Places in the story

### 故事中的地点



1. Look at the front cover of the book. How do you think the picture relates to the title?
2. Read the blurb on the back cover. Who is the main character? Why do you think the programme is called *Big Eye*?
3. Look at the information on page 6. How many people take part in the competition in the house? What is the aim of the competition?
4. Have you ever seen a programme like this on TV? What is your opinion of this kind of 'reality' TV programme?
5. If you have the recording, listen to Chapter 1.

# Chapter 1

## The carrot flower

It's not every day that you wake up to find a carrot on your bed. But that's what happened to me on Day Thirty-Six of my stay in the House.

Well, it wasn't a carrot exactly; it was a flower. A flower cut carefully out of a carrot with a knife. I know it sounds a bit odd, but it was really beautiful, honestly. I felt pleased that somebody had taken the trouble to make it for me. But I had no idea who that 'somebody' might be. I knew who I *wanted* it to be though – Simon. Simon had beautiful hands, along with a beautiful body and a handsome face. But were they hands that could make such a flower? I hoped so.

Looking around the bedroom, I saw that Leo was still in bed. There was one bedroom for all of us in the House with ten beds in it. But no-one was using five of the beds any more, since five people had already left the House. I looked at Leo sleeping. Big Eye turns the lights on in the bedroom at eight o'clock every morning, but that doesn't wake Leo up. Nothing wakes Leo up until he wants to wake up. So he can't have made the flower, I thought. It wasn't the kind of thing he'd do anyway. Leo prefers talking to doing.

Suddenly a voice filled the room. 'This is Big Eye. Would Annie come to the Diary Room please?'

The Diary Room was the place we went to for private

conversations with Big Eye. Well, they were private because the other people in the House couldn't hear what you said. But actually they were very public, because everyone watching the *Big Eye* programme on TV could see and hear you. But you usually forgot about that.

Putting on my dressing gown, I put the carrot flower carefully in my pocket. For some reason I wanted to keep it a secret, although I knew this was silly. Thousands, or maybe even millions, of television viewers had already seen me find it.

'Morning, guys.' Out in the main living area, Pete and Nigel were making breakfast. They smiled at me.

'Morning, Annie.'

I looked at both of them as I walked towards the Diary Room. Nigel was a very intelligent man, but he wasn't very good with his hands. I couldn't imagine him being able to make my carrot flower. Pete was an engineer though. Maybe it was him?

I looked out of the window, searching for Simon. There he was, jogging as usual. Every morning, he ran for an hour before breakfast. He'd already worn out some of the grass in the small garden. By the time the competition ended on Saturday there probably wouldn't be any grass left at all. Had Simon taken some time off from his exercise to make my presents? It would be very nice if he had – very nice indeed.

Smiling to myself, I pressed the button on the wall outside the Diary Room door. As I waited for the door to open, I continued watching Simon. If the women watching the programme were anything like me, then Simon and his beautiful body had an excellent chance of winning this competition. The winner would be the

person who managed to stay in the House the longest. And the prize for the winner was £70,000. Now there were only four days left until the competition was over.

On Leaving Night thousands of people phoned the TV station to vote – to say which person they wanted to leave the House. At first, Leaving Nights had taken place once a week, on Saturdays. And five people had left the Big Eye House. But now the competition was almost over, there were going to be two extra Leaving Nights. By Saturday, the last day of the competition, there would only be three people left.

Leaving Nights were always the same. Everyone in the House had to sit on the sofas and wait for Violet Carlton, the TV presenter, to tell us who was leaving. So far Simon had always been safe – he hadn't got many votes at all. Neither had I actually. Very few people had phoned to say either of us should leave. I don't know why I was popular. I'm not ugly, but I'm certainly not beautiful.

I was still staring at Simon when I heard the door to the Diary Room start to open. I began to walk into the room. I didn't realise that the door wasn't open wide enough for me to be able to go in. My arm hit the door.

'Ow!' I said, holding my hurt arm. Pete and Nigel looked over.

'OK, Annie?' Pete asked.

'Yes,' I said. 'Just another injury.' All the men were used to me having accidents. I was always dropping something or falling over something.

I was still holding my arm as I sat down on the chair in the Diary Room. Or rather, *in* the chair, because it's so big and so soft you have to half-lie on it. It's impossible to sit in it without relaxing. I think Big Eye knows we'll

be more open about what we say if we're relaxed.

'Good morning, Annie,' said Big Eye.

I was halfway through a yawn. 'Good morning, Big Eye,' I said, smiling at the camera in front of me. Big Eye had four or five different voices, depending on what time it was. Sometimes Big Eye was a *he*, and sometimes Big Eye was a *she*. This morning it was the man with the soft voice, a voice like milk chocolate. I liked him.

'And how are you feeling this morning, Annie?' Big Eye asked.

'Fine,' I said, still smiling. 'Very good, in fact.'

'Is there any special reason why you're feeling so good this morning, Annie?'

I could feel the carrot flower under my fingers in my pocket. I knew Big Eye wanted me to talk about it, but I still wanted to keep it to myself. 'Well, things are quite peaceful in here at the moment, I suppose,' I said.

'And why do you think that is, Annie?' asked Big Eye.

I thought about it. 'I suppose it's because Janine and Gloria have gone,' I said. 'They made a lot of trouble, those two.'

Janine and Gloria had both been very loud people. *Obvious* people. As well as the prize money for the winner, there was £10,000 for anyone who had a romance in the House. Both Janine and Gloria had tried very hard to have a romance with Simon.

'Is there any other reason why you feel so good this morning, Annie?' asked Big Eye.

I looked at the camera. It seemed as if Big Eye wasn't going to give up. 'Yes,' I said at last. 'You know there is. Somebody left me a present again. Yesterday it was that beautiful paper boat, and today it was ... this.' I brought



the carrot flower out of my pocket and held it in my hand in front of the camera. 'It's lovely, isn't it?'

Big Eye didn't give an opinion. Big Eye *never* gave opinions. 'Do you know who gave you this present, Annie?'

I shook my head. 'No, I don't. It's a complete mystery. I tried to find out who made me the paper boat yesterday, and nobody would admit to it. So I don't know who my secret present-giver is.' Then I realised something, and looked at the camera, wide-eyed. 'But *you* know, don't you? You must do. You know what's going on all over the House.'

The Big Eye House has cameras everywhere, except for inside the shower and the toilets. The cameras can even see us at night – there are special cameras that work in the dark.

'Who is it?' I asked Big Eye. 'Who's been leaving me these presents?'

'Big Eye cannot give you that information, Annie,' Big Eye said.

'You mean you don't *want* to,' I said.

Big Eye stayed silent. I put the carrot flower back into my pocket, suddenly realising (I'm a bit slow in the mornings before I've had a cup of strong coffee) that if Big Eye knew who was giving me the presents, then everybody knew. That was, everybody in the United Kingdom who was watching the *Big Eye* programme. It was very strange to think that millions of people knew more about what was happening to me than I did myself.

'How does it feel to be the only woman left in the House, Annie?' Big Eye asked.

I thought about it. 'Well, I suppose I'm not sure what