

阅读空间 · 新课标英语分级读物

英语课程标准第六级
6

英汉对照版

A Christmas Carol

圣诞颂歌

→ Charles Dickens ←



中国教育学会外语教学专业委员会推荐

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CENTURY ORIENTAL 世纪东方

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出版说明

这是一套针对英语为外语的学生而出版的世界文学名著分级读物。丛书的编写紧密结合新《英语课程标准》的要求,按难易程度分为6个级别,适合3至8级(即初一至高三)学生的阅读需求,帮助学生在语言技能、语言知识、学习策略和文化意识等方面达到新课标的培养目标。

这套书的英文注释版出版后,引起社会广泛关注,被迅速选定为国家教育部专项任务项目——“中小学英语真实阅读教学推广实验”的推荐用书;经中国教育学会外语教学专业委员会推荐,各地中小学英语教研员和教师正积极参与课题实验。相信该英汉对照版同样会成为各层次读者英语学习的首选。

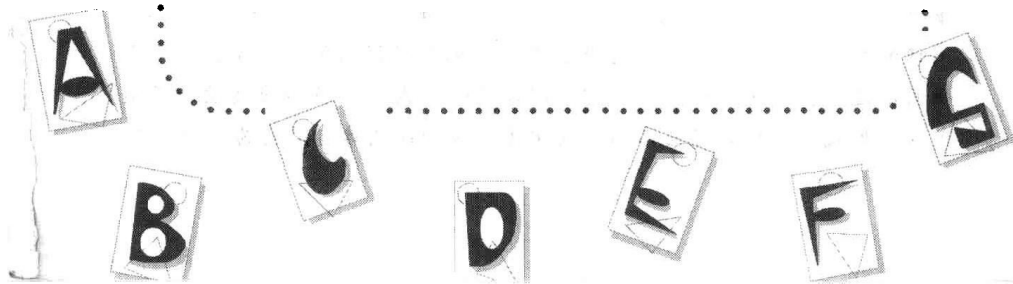
丛书主要有以下特点:

囊括西方经典文学名著,在帮助学生提高语言水平的同时,能通过阅读与自己外语水平相当的简写本一窥文学名著之全貌。

按新课标分级,英汉对照版的各册词汇量从700词到3500词,满足中学生的阅读需要。语言难度循序渐进,有助于教师拓展学生的语言知识和文化背景信息,提升学生的英语阅读技能。

语言浅显、生动、地道,以英汉对照的形式出版,既保留了英文的原汁原味,中英文双语又可为读者在阅读英文时扫除语言障碍,能够充分调动读者的阅读兴趣,使英语阅读更轻松。

希望本丛书能够高效地增强我国学生的英语阅读能力,提升他们的文学素养。



序

随着国家《英语课程标准》的颁布和实施，中小学英语教学进入了一个新的阶段。新课标对学生课外阅读量和阅读目标都提出了更高的要求。作为课堂阅读的继续和延伸，课外阅读是中学英语阅读教学中的一个重要环节。新课标对课外阅读的新要求需要广大英语教师更好地解决以下三个问题：

❶ 如何激发和持久地保持学生的阅读兴趣？

❷ 如何将课外阅读活动与课堂阅读活动有效地结合？

❸ 如何在有限的课堂教学指导下监控和评价学生的课外阅读效果？

要解决上述问题，可以从以下几个方面考虑：

阅读选材 阅读材料的题材和难度是影响学生阅读兴趣的主要因素，因此教师在选择和推荐课外阅读材料时，首先应注意阅读材料是否符合学生的认知水平和语言水平，并在两者间找到平衡点。许多材料容易读懂，但对该年龄段的学生可能内容太过浅显，引不起学生的兴趣；也许材料符合学生的心理和认知水平，但语言太难，使学生望而却步。另外，阅读材料还应给学生提供更多的英语国家文化背景知识。许多英语文学名著、寓言故事等在英语国家家喻户晓，人们在言谈、写作时往往予以引用，如同我们引用古诗词和成语一样。如果学生对此毫不了解，就会造成交流和理解上的困难。这套百本之巨的《阅读空间·新课标英语分级读物》（西方文学名著系列）是在《英语课程标准》推广以来出版规模最大的一套中小学英语阅读丛书，选题的设计者严格按照新课标的各个级别遴选阅读材料，提倡让英语阅读更轻松、更系统、更高效，这样的主导思想和策划方案无疑是正确的。这套丛书分级明确，语言浅显、地道，且与《英语课程标准》的分级标准相匹配，教师可以根据学生的外语水平和兴趣爱好帮助学生选择。

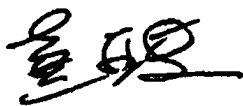
练习活动 阅读的练习和活动形式也是影响学生阅读兴趣的另一个重要因素。在以往的阅读教学中，由于教学时间的限制和应试的压力，阅读的练习和活动形式往往局限于单一的限时应试练习，给学生带来很强的压迫感，严重地影响了他们的阅读兴趣。因此，教师应该设计类型丰富、形式活泼的练习与活动，使学生从被动的阅读者转变为积极的参

与者，并使学生获得更多实践英语和使用英语的机会，如此才能激发和增强他们的阅读热情和兴趣。《阅读空间·新课标英语分级读物》丛书检测方式灵活，其多样化的阅读训练题型，对有意识地培养学生正确的学习策略很有意义。这套丛书的检测训练层级清晰，从初级的看图配话、趣味学用、拼字游戏、常识判断，到较深层的读前思考、推论归纳、背景探索，加上组对练习与互动讨论，明确地突出了学生语言应用能力的培养。

系统性与连续性 阅读材料的系统性，是指根据《英语课程标准》，从语言知识、语言技能、文化意识和学习策略等几个方面，对阅读材料进行科学分级，使学生能够循序渐进，拾级而上。阅读材料的连续性，则是指阅读材料的篇幅和内容的关联性能够让课堂阅读活动延续并拓展到课外。阅读教学中经常采用的短篇限时阅读，虽然容易控制时间，提高阅读速度，但是因学生的阅读能力存在差异而不能“面向全体”，且阅读限时和单一的应试练习形式也很难将课堂阅读活动延伸到课外。市面上的英文名著简写本版本虽多，但像《阅读空间·新课标英语分级读物》这样内容系统、分级明确，并配有大量形式多样、活泼的分项练习的，确实不多。它弥补了短篇阅读理解内容相对独立，不具有连续性的缺陷，使阅读活动能够从课堂延伸到课外。学生可以自己选择他们喜欢的、适合自己水平的读本，教师可以通过诸如写故事梗概、预测故事情节、进行小组讨论等多样、互动的阅读练习与活动，将学生在课堂中的思维延伸到课外，并在下一次课堂教学中检验和评价学生上一次课外阅读活动的结果。

希望有更多的一线教师积极总结自身的教学经验，广泛开展和参与阅读教学的课题研究与探讨，总结出更好、更有效率的阅读教学方法。

中国教育学会外语教学专业委员会理事长
人民教育出版社外语分社社长



龚亚夫

2004年4月18日

Introduction

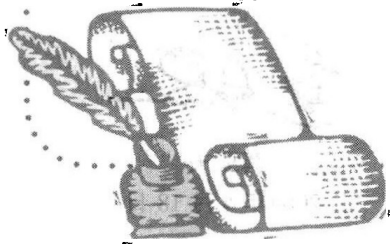
Charles Dickens (1812—1870) is one of English literature's most renowned, prolific and popular novelists.

As Charles was reaching the brink of adolescence, he and his family returned to London where his father, John, was imprisoned in Marshalsea debtors' prison. Despite this adversity, Dickens managed to get an education, learn shorthand and find work as a parliamentary reporter. His first earliest publishing successes were a series of sketches, and *The Posthumous Papers of the Pickwick Club*, (1836—1837) made Dickens a favourite throughout the nation.

The main feature of Dickens' works is a blend of social comment and humour. The grimness of his subject matter is often tempered in his novels by his feeling for a comic situation. While his characters are not particularly complex psychologically, they are bold and memorable figures, as famous today as ever. As Dickens grew older, however, the comic element of his novels gave way somewhat to stronger attacks on social injustice. His most famous novels include *Oliver Twist* (1838), *Nicholas Nickleby* (1839), *David Copperfield* (1850), *Bleak House* (1853), *Hard Times* (1854), *A Tale of Two Cities* (1859), and *Great Expectations* (1862).

Dickens died at the age of 58 and was buried in Poets' Corner at Westminster Abbey.

A Christmas Carol (1843) is one of Dickens' most popular works. As well as wanting to entertain, Dickens, as always, was anxious to make the people of Britain aware of the miserable living conditions of the poor; he wanted to prick the reader's social conscience without appearing to preach. The result was a seasonal story designed to appeal to his readers' better nature.



简

介

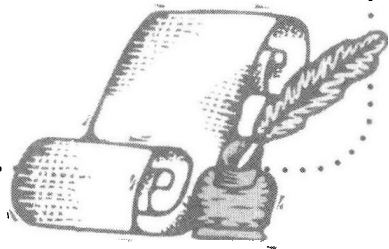
查尔斯·狄更斯（1812—1870）是英国最著名、最多产、最受欢迎的小説家之一。

查尔斯即将步入少年时代时，随家迁回伦敦，后来他的父亲因为无力还债而被送进监狱。尽管身处逆境，狄更斯仍坚持通过速记法学习，并成为了一名议会记者。狄更斯最早发表并取得成功的作品是一系列短篇小说，而长篇小说《匹克威克外传》（1836—1837）则让他一举成名。

狄更斯作品的主要特点是将社会评论与幽默相结合，在他的作品中，所选题材的灰暗色彩往往被书中的喜剧情景淡化。他笔下的人物心理上并不复杂，但是个性鲜明，能给读者留下深刻的印象，所以至今仍然为人们所铭记。但是随着时间的推移，狄更斯后期作品中喜剧成分逐渐让位于更加强烈的社会批判。他最享有盛誉的小説有《雾都孤儿》（1838）、《尼古拉斯·尼克贝》（1839）、《大卫·科波菲尔》（1850）、《荒凉山庄》（1853）、《艰难时世》（1854）、《双城记》（1859）和《远大前程》（1862）。

狄更斯 58 岁时与世长辞，死后葬于西敏寺教堂诗人角。

《圣诞颂歌》（1843），是他最受欢迎的作品之一。除了愉悦读者，狄更斯还像往常一样，力求让英国人民认识到广大贫民的悲惨遭遇。他不是用布道说教的方式来唤起读者的社会责任感，而是讲述了一个圣诞节期间发生的故事来呼吁读者展现本性中善良的一面。



PREFACE

I HAVE endeavoured in this Ghostly little book, to raise the Ghost of an Idea, which shall not put my readers out of humour with themselves, with each other, with the season, or with me. May it haunt their house pleasantly, and no one wish to lay it.

Their faithful Friend and Servant,

C.D.

December 1843.

序 曲

在这本展现灵魂的小册子中，我力图召唤来理想之精灵，这个精灵不会让读者远离对自己、对其他人、对圣诞节或是对我的幽默感。希望精灵能惹人喜欢，在各家各户出没而不会遭到任何人的驱赶。

你们忠实的朋友和仆人，

查尔斯·狄更斯

1843年 12 月



STAVE ONE

Marley's Ghost

Marley was dead: to begin with. There is no doubt whatever about that. The register of his burial was signed by the clergyman, the clerk, the undertaker, and the chief mourner. Scrooge signed it: and Scrooge's name was good upon 'Change, for anything he chose to put his hand to. Old Marley was as dead as a door-nail.

Mind! I don't mean to say that I know, of my own knowledge, what there is particularly dead about a door-nail. I might have been inclined, myself, to regard a coffin-nail as the deadest piece of ironmongery in the trade. But the wisdom of our ancestors is in the simile; and my unhallowed hands shall not disturb it, or the Country's done for. You will therefore permit me to repeat, emphatically, that Marley was as dead as a door-nail.

Scrooge knew he was dead? Of course he did. How could it be otherwise? Scrooge and he were partners for I don't know how many years. Scrooge was his sole executor, his sole administrator, his sole assign, his sole residuary legatee, his sole friend and sole mourner. And even Scrooge was not so dreadfully cut up by the sad event, but that he was an excellent man of business on the very day of the funeral, and solemnised it with an undoubted bargain.

The mention of Marley's funeral brings me back to the point I started from. There is no doubt that Marley was dead. This must be distinctly understood, or nothing wonderful can come of the story I am going to relate. If we were not perfectly convinced that Hamlet's

第一节 马力的鬼魂

故事的开头我先告诉大家：马力已经死了。马力的死是个事实，这一点毋庸置疑，他的牧师、办事员、殡仪员和葬主都已在葬礼记录上签了字。斯格鲁治签了——斯格鲁治的名头在伦敦交易所里很不错，只要是他着手做的事情，他都会干得很出色。老马力死了，就像门板上的钉子钉死了那样。

注意！我并不是想说，据我个人所知，门板上的钉子有多么地死，或许我更愿意相信棺材上的钉子才是一切铁料中钉得最死，最能代表死亡的。但是这样的比喻中蕴涵着我们先祖的智慧，所以我不想用自己卑微的双手去随意改写，否则我们的国家就完了。因此请允许我再强调一遍，马力已经死了，像门钉死在门上一样。

斯格鲁治知道他死了吗？他当然知道。他怎么会不知道呢？我都说不清多少年以来，斯格鲁治和马力就一直是合伙人。斯格鲁治是马力惟一的遗嘱执行人，惟一的遗产管理人，惟一的财产受让人，惟一的财产继承人，惟一的的朋友和惟一的葬主。尽管如此，斯格鲁治并没有为马力的死亡而悲哀不已，就在葬礼当天，他依然是一名出色的生意人，经过讨价还价，经济便宜地操办了葬礼。

说到马力的葬礼，我又回到了开头。马力死了，这一点毫无疑问。你必须明明白白地知道马力已经死了，否则我要讲的这个故事便没有任何惊人之处。如果在《哈姆雷特》这出戏开始之前，我们并不相信哈姆雷特的父亲已经死了，那么他父亲





Father died before the play began, there would be nothing more remarkable in his taking a stroll at night, in an easterly wind, upon his own ramparts, than there would be in any other middle-aged gentleman rashly turning out after dark in a breezy spot — say Saint Paul's Churchyard for instance — literally to astonish his son's weak mind.

Scrooge never painted out Old Marley's name. There it stood, years afterwards, above the warehouse door: Scrooge and Marley. The firm was known as Scrooge and Marley. Sometimes people new to the business called Scrooge Scrooge, and sometimes Marley, but he answered to both names: it was all the same to him.

Oh! But he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days; and didn't thaw it one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, nor wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and



深夜来到堡垒外，在东风中徘徊就一点也不会让人觉得奇异了，因为这样的举动同任何别的一位中年绅士为了吓唬儿子幼弱的心灵，在日暮之后跑到一个微风习习的地方，比方说圣保罗墓地，突然出现吓他一跳没有什么两样。

斯格鲁治一直没有涂掉老马力的名字。多年之后，在货栈门的上方，牌子上依旧写着：斯格鲁治和马力。人们都知道商号的名字叫“斯格鲁治和马力”。新来的人有时管斯格鲁治叫斯格鲁治，有时却把他叫成马力；但是他都答应：对他来说，这两个名字是一样的。

噢！但他可是一个恨不得从石头里都能榨出油的人，斯格鲁治！他挤榨刮掐，锱铢必较，从道德上讲，这老家伙是个贪得无厌的罪人！他坚硬锋利像块燧石，任何打火镐却别想从那上面擦出慷慨的火花；他自我封闭像只牡蛎，孤独而寂寞。源自内心深处的寒冷冻住了他衰老的面貌，冰住了他尖尖的鼻子，让他的脸颊变得枯萎，让他的步态变得僵硬，让他的眼睛变得血红，让他的薄唇变得发紫，让他说出话来尖刻刺耳。他的头发、眉毛、胡子都泛白了，好像是头上、眼眉上、下巴上都挂了一层白霜一样。他走到哪里，身上的寒冷便跟到哪里，平日里办公室被他弄得像冰窖一样，即使在圣诞节，也不见他的寒冷融化一分一毫。

外界的温暖和寒冷对斯格鲁治几乎没有什么影响。春意温暖不了他，寒冬也整治不了他，没有什么风比他更刺骨，没有什么雪比他更冥顽不化，任何骤雨也难激起他的怜悯之情。恶劣的天气对他无可奈何，最猛烈的冰霜雨雪也只能在一点上胜





sleet, could boast of the advantage over him in only one respect. They often “came down” handsomely, and Scrooge never did.

Nobody ever stopped him in the street to say, with gladsome looks, “My dear Scrooge, how are you? when will you come to see me.” No beggars implored him to bestow a trifle, no children asked him what it was o’clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blindmen’s dogs appeared to know him; and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails as though they said, “no eye at all is better than an evil eye, dark master!”

But what did Scrooge care? It was the very thing he liked. To edge his way along the crowded paths of life, warning all human sympathy to keep its distance, was what the knowing ones call “nuts” to Scrooge.

Once upon a time — of all the good days in the year, on Christmas Eve — old Scrooge sat busy in his counting-house. It was cold, bleak, biting weather: foggy withal: and he could hear the people in the court outside, go wheezing up and down, beating their hands upon their breasts, and stamping their feet upon the pavement-stones to warm them. The city clocks had only just gone three, but it was quite dark already: it had not been light all day: and candles were flaring in the windows of the neighbouring offices, like ruddy smears upon the palpable brown air. The fog came pouring in at every chink and keyhole, and was so dense without, that although the court was of the narrowest, the houses opposite were mere phantoms. To see the dingy cloud come drooping down,



过他，那就是冰霜雨雪常常会慷慨地挥洒，而斯格鲁治却绝不会那样。

没有人会在街上碰见他时，停下来面带笑容地对他说：“亲爱的斯格鲁治，过得怎么样？什么时候到我家坐坐？”在他这一生中，乞丐们没有向他乞讨过恩惠，孩子们没有向他打听时间，无论男女谁都从来没有向他问过路。甚至导盲犬都好像认识他，它们看见斯格鲁治走过来的时候，都会把主人领到路旁建筑的门庭里，然后摇晃着尾巴，似乎在说：“我瞎眼的主人啊，眼睛里没有光亮总比眼睛里闪着邪光好。”

但是斯格鲁治在乎什么呢？他就喜欢这样。在熙熙攘攘的人生之路上缓行，让同情和怜悯都靠边站，知道他的人都叫他“疯子”、“怪人”。

有一天——那天正是一年内所有好日子中的圣诞夜，老斯格鲁治坐在他的账房里忙着。天气寒冷刺骨，雾气重重。他听见外面门廊上的人们为了暖和一点，在大口地哈着气，不停地拍打胸脯，拼命地跺脚。市里的钟刚刚敲过三点，但是天色已然昏暗了下来：一整天都没有阳光，周围办公室的窗户上都有烛光摇曳，空气昏黄浓重地仿佛伸手便可以摸到，而点点烛光就犹如那上面的块块红斑。雾气灌满了每条缝隙，每个锁孔，在这浓浓雾气的包围之下，尽管斯格鲁治账房的门庭非常窄，对面的房屋看起来也如同鬼影一样。看着那暗云秽雾缓缓地落下，遮住了一切，你可能会认为大自然就住在近边，而且正在大规模地酝酿着什么。





obscuring everything, one might have thought that Nature lived hard by, and was brewing on a large scale.

The door of Scrooge's counting-house was open that he might keep his eye upon his clerk, who in a dismal little cell beyond, a sort of tank, was copying letters. Scrooge had a very small fire, but the clerk's fire was so very much smaller that it looked like one coal. But he couldn't replenish it, for Scrooge kept the coal-box in his own room; and so surely as the clerk came in with the shovel, the master predicted that it would be necessary for them to part. Wherefore the clerk put on his white comforter, and tried to warm himself at the candle; in which effort, not being a man of a strong imagination, he failed.

"A merry Christmas, uncle! God save you!" cried a cheerful voice. It was the voice of Scrooge's nephew, who came upon him so quickly that this was the first intimation he had of his approach.

"Bah!" said Scrooge, "Humbug!"

He had so heated himself with rapid walking in the fog and frost, this nephew of Scrooge's, that he was all in a glow; his face was ruddy and handsome; his eyes sparkled, and his breath smoked again.

"Christmas a humbug, uncle!" said Scrooge's nephew. "You don't mean that, I am sure?"

"I do," said Scrooge. "Merry Christmas! What right have you to be merry? what reason have you to be merry? You're poor enough."

"Come, then," returned the nephew gaily. "What right have you to be dismal? what reason have you to be morose? You're rich enough."

