

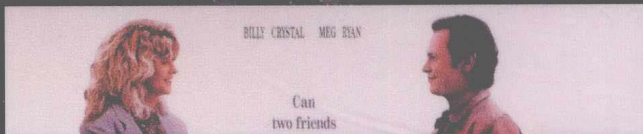
进阶二

# THE BOURNE IDENTITY

- BESTE KAMERA
- BESTER SCHNITT
- BESTE BAUTEN
- BESTE ORIGINAL-MUSIK



## Sezen



# 高阶电影英语

## Advanced Movie English

罗振宁 主编

中国电影出版社

进阶二



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谭慧 罗振宁 主编

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## 前 言

《高阶电影英语》是一本以精选电影片段为基础的英语教程。本教程分为进阶一和进阶二两册，供两个学期使用。每册包括6个单元，每单元精选一部不同类型的电影，内容涉及电影类型介绍、电影故事梗概、电影片段精讲精练、电影评论阅读以及高级英语写作五个部分，涵盖英语听、说、读、写四个方面。每单元一般需要4~6个课时，教师可根据学生不同情况进行调整。

本教程的主要目的是培养电影专业高年级学生以及电影专业研究生的听、说、读、写能力，尤其加强对应用文写作能力的训练。

本教程的教学方法建议如下：课前观片预习，准备问题；课上由教师引导进行讨论，学生尽量用英语表达，如确有困难可以用双语进行交流。教师可以对重点、难点有针对性地讲解，但要防止满堂灌的教学方法，同时应着重培养学生独立学习和思考的能力。

本教程的主要特点有以下几个方面：

1) 针对性。本教程的编写充分考虑了电影专业高年级学生以及电影专业研究生的特点，并融合了编者的多年教学经验。所选电影涵盖各种类型片，包括喜剧片、惊悚片、科幻片、爱情片、歌舞片、史诗片等，内容丰富，趣味性强。

2) 实用性。本教程练习设计多样，分为选择题、问答题、讨论题和填空题等，既有读前问题，也有复习巩固性的练习。

另外，写作部分既重视基本技能训练，又注重实际应用能力的培养，能够有效地提高研究生的英文写作水平。

3) 系统性。本书自成体系，涵盖了英语听、说、读、写、译等各个方面的内容。该书不仅可作为电影专业高年级学生和电影专业研究生的英语教材，也可供其他院校研究生和同等程度读者使用，同时也可从事电影英语教学的教师提供参考。

4) 创新性。除了分析精彩电影片段以外，每个单元的内容还包括对电影类型以及影评等丰富的语言素材的介绍，以利学生对影片进行更深层次的解读。《高阶电影英语》在编写过程中曾得到北京电影学院研究生处处长孙欣教授、基础部主任叶远厚教授的大力支持，在此向他们表示感谢。此外，本教程参考了一些国外书刊以及网站上的有关内容。由于选材面涉及较广，未能在此一一注明，特此说明，并向所有有关人士谨表谢忱。

编者

2009年6月

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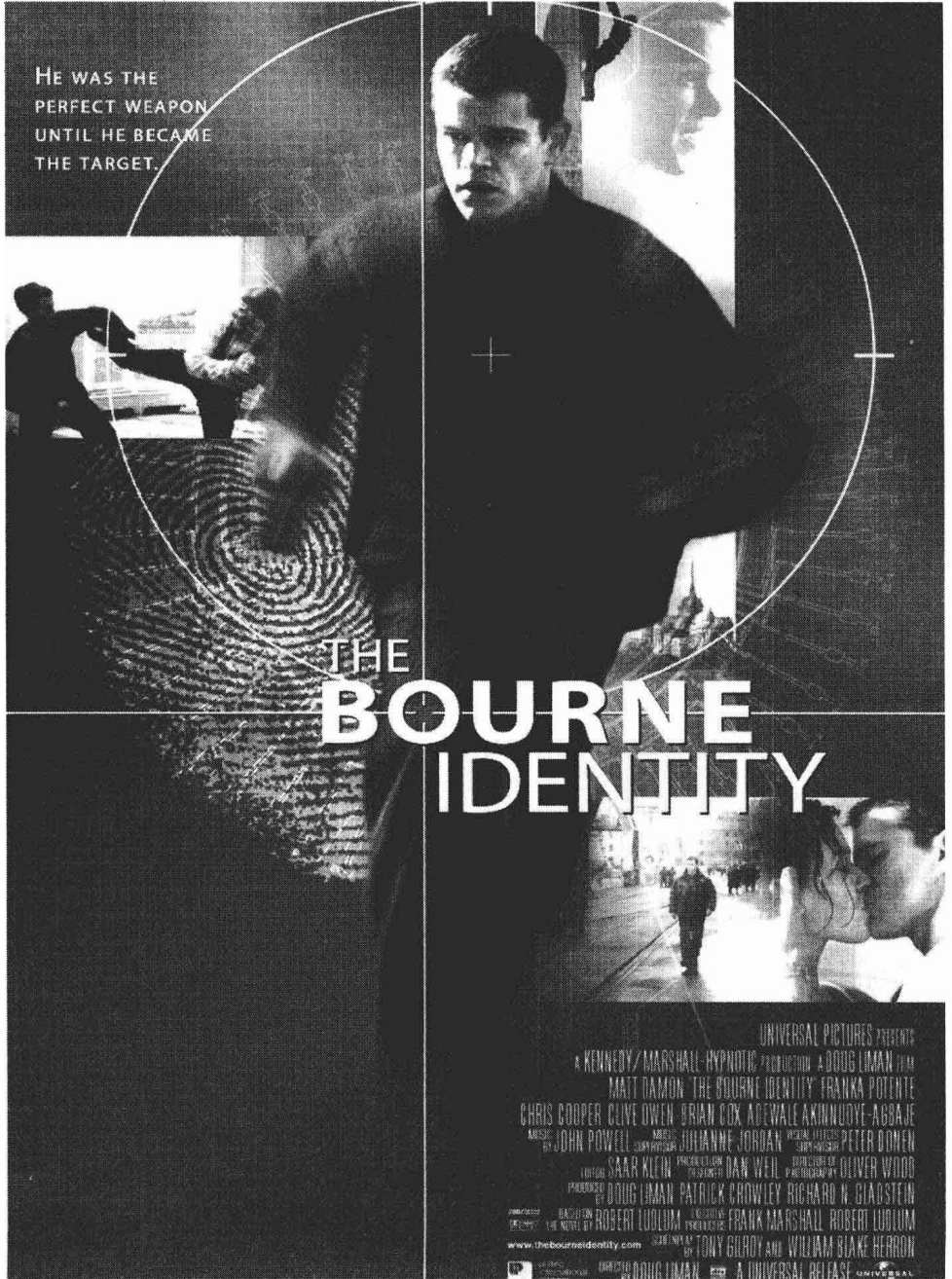
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# Chapter One

## *The Bourne Identity*







# Genre



## Action Film

Action movies are a film genre where in the story is largely told through physical action as opposed to dialogue. The action typically involves individual efforts on the part of the hero. While action has long been an element of films, the “action film” as a genre of its own began to develop in the 1970s. The genre is closely linked with the thriller and adventure film genres.

Action films have tremendous impact, continuous high energy, lots of physical stunts and activities, possibly extended chase scenes, races, rescues, battles, martial arts, mountains and mountaineering, destructive disasters (floods, explosions, natural disasters, fires, etc.), fights, escapes, non-stop motion, spectacular rhythm and pacing, and adventurous heroes—all designed for pure audience escapism with the action sequences at the core of the film. Oftentimes, action films are great box-office hits, but lack critical appeal because of their two-dimensional heroes or villains. While action films have traditionally been a reliable source of revenue for movie studios, relatively few action films garner critical praise.

During the 1920s and 1930s, action-based films were often “swash-buckling” adventure films in which Douglas Fairbanks or Errol Flynn wielded swords in period pieces. The long-running success of the James Bond series of spy films in the 1960s and 1970s helped to popularize the modern day action film. The early Bond films were characterized by

quick cutting, car chases, fist fights and ever more elaborate action sequences. The series also established the concept of the resourceful hero, who is able to dispatch the villains with a ready one-liner. Early American action films usually focused on maverick police officers, as in *Bullitt* (1968), *The French Connection* (1971) and *Dirty Harry* (1971). These were among the earliest films to present a car chase as an action set-piece. *Dirty Harry* can be considered “the action film’s first true archetype”. The genre came about as a synthesis of the existing western and film noir genres, with some elements of the police procedural.

The action film did not become a dominant form in Hollywood until the 1980s, when it was popularized by actors such as Sylvester Stallone, Arnold Schwarzenegger, Bruce Willis and Mel Gibson. The 1988 film *Die Hard* was particularly influential on the development of the action genre in the following decade. In the film, Bruce Willis plays a New York police detective who inadvertently becomes embroiled in a terrorist takeover of a Los Angeles office block. The film sets a pattern for a host of imitators, like *Under Siege* (1992) or *Air Force One* (1997), which used the same formula in a different setting.

Current trends in action film include a development toward more elaborate fight scenes in Western film. This trend is influenced by the massive success of Hong Kong action cinema, both in Asia and in the west. Asian martial arts elements, such as kungfu can now be found in numerous non-Asian action films. Many credit Jackie Chan’s *Rush Hour* to have been the first film to really get North Americans to enjoy the martial arts/comedy which has now appeared in numerous films. Now, a distinction can be made between films that lean toward physical, agile fighting, such as *Blade* and *The Matrix*, and those that lean toward other common action film conventions, like explosions and plenty of gunfire, such as *Mission: Impossible III*, although most action movies employ elements of both.

Another trend of growing appearance is the tendency of fight scenes

to be filmed with actors being filmed one at a time in front of a blue or green screen, so that special effects experts can then combine the different images. Coupled with computer graphics used to enhance and edit the eventual film makes stunts less expensive, less time consuming and less dangerous, and permits swifter movement by actors and a new range of options for the director.

While action films have traditionally been aimed at male audiences, from the early teens to the mid-30s, many action filmmakers from the 1990s and 2000s added female heroines in response to the times, glorifying the strong female archetype. Most memorably in *Thelma and Louise* (1991) and in the video game derivative *Lara Croft: Tomb Raider* (2001) with Angelina Jolie.

### Words

tremendous	<i>adj.</i> ① very great; immense 极大的; 巨大的 ② very good; extraordinary 极好的; 不平常的; 格外的
continuous	<i>adj.</i> going on without stopping or being interrupted 继续不停的; 不间断的
stunt	<i>n.</i> a person who does dangerous stunts in place of an actor in a film, etc. (电影等中代替演员做危险动作的) 替身演员
escapism	<i>n.</i> (often derog. 常作贬义) (habit of) trying to forget unpleasant realities by means of entertainment, fantasy, etc. 逃避现实 (的习气)
garner	<i>v.</i> collect sth. in and (usu.) store it 收集并 (通常) 贮藏某物

swashbuckling	<i>adj.</i> typical of the exciting adventures and romantic appearance of pirates, soldiers of former times, etc., esp. as shown in films (昔日海盗、武士等) 惊险传奇式的 (尤指影片中表现的)
popularize	<i>v.</i> ① make (sth.) generally liked 使 (某事物) 受大家欢迎 ② make (sth.) known or available to the general public, esp. by presenting it in an easily understandable form 使 (某事物) 众所周知或普及 (尤指以通俗易懂的形式)
elaborate	<i>v.</i> ① work (sth.) out in detail 详细制定 (某事物) ② describe or explain sth. in detail 详尽解释或说明某事; 阐述
dispatch	<i>v.</i> send sb./sth. off to a destination or for a special purpose 派遣 (某人); 发送 (某事物)
villain	<i>n.</i> ① a person guilty or capable of great wickedness 恶棍; 歹徒; 坏人 ② (in a story, play, etc.) a character whose evil actions or motives are important to the plot (小说、戏剧等中的) 反面人物、反派角色
synthesis	<i>n.</i> ① a combining of separate parts, elements, etc. to form a complex whole 综合; 结合 ② combining of substances into a compound, or the artificial production of a substance that occurs naturally in plants and animals 合成; 人造
procedural	<i>adj.</i> of procedure(s) 程序上的; 手续的
dominant	<i>adj.</i> most important or prominent; dominating 最重要的; 最突出的; 占支配地位的

<b>inadvertently</b>	<i>adv.</i> by accident; unintentionally 偶然地; 非故意地
<b>embroil</b>	<i>v.</i> get sb. /oneself involved (in a quarrel or difficult situation) 使某人/自己卷入 (争吵或困境中)
<b>swift</b>	<i>adj.</i> quick or rapid; prompt 快的; 迅速的; 敏捷的
<b>derivative</b>	<i>adj.</i> (usu. derog. 通常作贬义) derived from sth. else; not original 由他事物演变的; 非独创的 <i>n.</i> derived word or thing 派生词; 衍生物



# **Synopsis**

## **The Bourne Identity(2002)**

*The Bourne Identity* is a 2002 spy film loosely based on Robert Ludlum's novel of the same name.

During a stormy night, a group of Italian fishermen find Jason Bourne(Matte Damon) floating in the Mediterranean Sea of Marseille, with two gunshot wounds in his back and a device with the number of a Swiss bank account embedded in his hip. Suffering from retrograde amnesia, he finds he is versed in several European languages and can perform uncommon tasks such as sea navigation and tying exotic knots in the ship's ropes, but he cannot remember anything about himself including his name or why he was found in the ocean. When the ship docks in Oneglia, he sets off for Zürich to investigate the bank account.

At CIA headquarters in Langley, Deputy Director Ward Abbott (Brian Cox) finds out about a failed assassination attempt on deposed African dictator Nykwana Wombosi.







Meanwhile, Bourne is approached by two police officers who see him sleeping on a park bench in Zürich. He reacts reflexively in self-defense. At the bank in Zürich, using the number embedded in his hip, he opens his safe deposit box to find several passports containing his pictures (under different names), large amounts of assorted currencies, and a 9mm SIG-Sauer SP2009 handgun. Still with no idea what his real name is, he assumes the one from the first US passport, Jason Bourne. When American and Swiss authorities attempt to capture him at the US Consulate, he offers Marie Helena Kreutz, a young woman in desperate need of money, \$20,000 to take him to Paris, the city of the address on his Jason Bourne passport.

Meanwhile, Alexander Conklin (Chris Cooper), the head of the CIA group Operation Treadstone, assures Deputy Director Abbott that he will destroy any evidence connecting them to the field agent, Jason Bourne, responsible for the failed assassination attempt on Wombosi. He activates three “assets” to take down their fellow operatives: Castel, Manheim, and the Professor.