

星火

5元

丛书

英语文笔精华

Passages of Fine Writing



孙云英 等编译

中国对外经济贸易出版社

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孙云英等

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丛书主编 张晓博 马德高

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丛书致读者

那天陪朋友逛“科技市场”，感觉到从未有过的累。

得跟您说明一下。这个科技市场是山东济南靠近山大南院的一个计算机商场。一座三层楼里面，汇集三百多家计算机商，经销整机，硬软件，耗材，配套设施，当然还有节目光盘。

说到那些节目光盘，我困惑得头大。都是些什么呀。我奶奶——愿她在地下安息——如果还活着，逢此盛世，肯定乐得再活几十年。七仙女，白娘子，老包，目连，说书的瞎子，算命的先生，都在。麻将和桥牌可能让她皱眉，三国游戏可能玩不来了；可是，金庸和琼瑶，韦小宝和小燕子，她一定喜闻乐见。

朋友曾怜悯我至今还用着十几年前的 286 和 WPS：“呵，很多享受你错过了。”But dear Grandmother，要是“享受”指的是这些，俺宁可回俺村去看俺的蚂蚁上树。

临出门，上高中的儿子对我说：“要是多媒体上能看欧几里德和牛顿讲数学，那咱就买一台。”

我问了。没那节目。有些商家连这些名字都没听说

过。“有孩子看的科技节目吗？”“有。”拿过一张盘，套封上列着“地球奥秘”，“人体奥秘”，什么什么，不用看就知道，小学三年级以下的孩子可能感兴趣。

那天是个“秋老虎”，预报说33度。可是，包围在那些媒体里面，我觉得怎么也有34度。除了一身一身的汗，没感到别的享受，也没看到什么科技。

所以，让我选择，还是看书，白纸黑字的书。最好是五块钱一本的，可看可不看的闲书（注意，这是广告）。花明柳媚时，梧桐秋雨时，长夏无聊时，没有功课也没有约会；当此时也，手执一卷，卧榻上，树荫里，安安静静，读上一叶两叶，三叶五叶，是一种心境，是一种活法儿——一种在闹市尘嚣电化声光威凌之下离我们越来越远的活法儿。

绍明

前 言

很多中国读者都喜欢读原版的英美文学作品,但由于这类作品时间的跨度较大,所反映的社会文化背景复杂,作者的语言风格各异,因而给读者阅读和欣赏带来一定的困难。

鉴于这种情况,编写本书的目的在于帮助读者解除阅读原版著作的心理压力,充分体验英语文学作品魅力,确实提高阅读和鉴赏的能力。为此,本书共精选了近百位文学大师的约200个英语描写片段,它们从不同的角度展现出了西方的风土人情和社会文化风貌。

本书具有以下特点:

1、**内容生动有趣,覆盖面广。**文学作品描写片段共分为三个部分:(一)人物肖像;(二)表情与情感;(三)景物。内容涉及到不同性别、年龄、职业的人物形象和心理特征以及天文地理的描述等。

2、**形式新颖活泼,方便读者阅读。**本书采用英汉对照编排形式。每一篇英语短文后都有一篇汉语的译文与其形成对照。为了帮助读者更好地了解语篇的大意,英、汉短文前分别冠以小标题。

3、**使用范围广,收藏价值高。**本书不仅可以作为一种欣赏读物,还可以作为跨文化交际和英汉、汉英翻译的素材。书中的英语描写片段皆出自国外文学大师之手,译文多为国内著名翻译家的杰作,它们代表了两种语言的精华,因而具有很高的收藏价值。

由于编译者的能力有限,书中的错误疏漏之处在所难免,恳请广大读者批评指正。

编者
2000年7月

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I. Portraits 人物肖像



中平里干

1. Male Characters 男性人物

A Middle -Aged Man

In his early forties, O'Donnell still rated second glances from women. He had retained the build which had made him an outstanding quarterback in his college years—a tall, erect figure with big, broad shoulders and muscular arms. Even nowadays he had a trick of squaring his shoulders when ready to do something difficult or make a decision—as if readying instinctively to stop the charge of a red-dogging tackle. Yet despite his bulk—mostly bone and muscle with less than a pound of overweight—he still moved lightly; and regular sport—tennis in summer, skiing in winter—had kept him robust and lithe.

O'Donnell had never been handsome in the Adonic sense, but he had a rugged, creased irregularity of face (his nose still carried the scar of an old football injury) which women so often, and perversely, find attractive in men. Only his hair showed the real trace of years; not so long ago it black, now it was graying swiftly as if the color pigments had suddenly surrendered and were marching out. (Arthur Hailey, *The Final Diagnosis*)

中年男子

欧唐奈虽然已是 40 开外的人了,但还能引起女人的回眸。他那高高的身材、挺直的腰板、宽宽的双肩、坚强的手臂,基本上还保持着大学时打橄榄球四分卫时的体态。直到如今,在遇到难题或要做出困难的决定时,他还会习惯地挺起胸,下意识地摆出

一副像要阻挡对方球员冲过来截球的架式。尽管他有一身发达的筋骨,但行动却很轻巧。经常性的体育锻炼——夏天打网球、冬天滑雪——使他一直维持着精力充沛和行动敏捷的特点。欧唐奈并不是一个很俊俏的人,但他那粗线条的凹凸不平的脸庞(他的鼻子上还带有一处踢橄榄球时留下的伤痕)却偏偏常是女人喜爱的男人脸型。只是他的头发却显示出了他的年岁:不久前还是乌黑的,现在一下子就有些灰白了。就好像在生命的战斗中,黑色素突然认输了,退出了战斗。(舒迅译)

A Womanish Man

If a man's personal appearance, when he is out of his dressing-room, and when he has passed forty, can be accepted as a safe guide to his time of life— which is more than doubtful— Mr. Fairlie's age, when I saw him, might have been reasonably computed at over fifty and under sixty years. His beardless face was thin, worn, and transparently pale, but not wrinkled, his nose was high and hooked, his eyes were of a dim greyish blue, large, prominent, and rather red round the rims of the eyelids; his hair was scanty, soft to look at, and of that light sandy colour which is the last to disclose its own changes towards grey. He was dressed in a dark frock-coat of some substance much thinner than cloth, and in waistcoat and trousers of spotless white. His feet were effeminately small, and were clad in buff- coloured silk stockings and little womanish bronze- leather slippers. Two rings adorned his white delicate hands, the value of which even my inexperienced observation detected to be all but priceless.

Upon the whole, he had a frail, languidly- fretful, over-refined look— something singularly and unpleasantly delicate in its association with a man and, at the same time, something which could by no possibility have looked natural and appropriate

if it had been transferred to the personal appearance of a woman.

(Wilkie Collins, *The Woman in White*)

女人气的男人

如果说,一个 40 开外的人无论多么精心的打扮,我们也可以根据他的外貌来断定他的年龄(对此我很怀疑),那么弗里先生看来就像一个 50 开外的人。他刮过的脸瘦小疲乏,苍白到透明的程度,他是没有一道皱纹,长着一个鼻梁凸起的大鼻子,灰色的大眼睛大而无神,眼珠突出,眼皮发红;头发稀疏柔软,略带红色,使花白发不易发现。他穿着一件软料子做的黑色长礼服,背心和裤子洁白无瑕,耀人眼目,他那女人一样小脚穿着浅色的袜子和青铜色的黑皮鞋。纤细娇嫩的手指上带着两个连我这样的外行人都可以看出来是价值连城的贵重戒指。

从整体来看,他显得太脆弱、任性、懒散而神经质,也太过分讲究;在男子身上这一切都令人讨厌,不自然;在女人们的身上也绝不是可取的。

(庄凯勋 译)

Childish Uncles

Neither Uncle Stefan nor Uncle George was a mean man : their eyes bulged with high spirits . They loved our kids (more than our parents did, we thought) , they loved to show off , and they loved to drink . At some point during most parties, Uncle George would stick toothpicks into his mouth in a way that made his jaw jut out like an ape's and would lurch after us, his knuckles dragging across the floor; until Uncle Stefan, using the fireplace poker as rifle, would leap in front of the roaring creature and shoot him through the heart. George would collapse in a moaning heap, whereupon we children would leap on him like

gnats on bull; Uncle George was big. One time, in an excess of fearsome invention, he jumped on our wooden cocktail table, which exploded into splinters so quickly that there was a minute of confusion while everyone tries to figure out what happened. The first sound was my mother's wail—'Oooo Noooo'—which became our house motto. 'Oooo Noooo!' we'd cry whenever Uncle George or Uncle Stefan would arrive. 'Oooo Yeeesss!' they would answer in their lovely deep voices.

(Peter Meinke, *Uncle George and Uncle Stefan*)

充满童趣的亲戚

乔治叔叔和斯提芳舅舅都不是心胸狭窄之辈：他们的眼神里充满着高昂的激情。他们爱我们这些小孩子，当时我们认为，他们比我们的双亲更爱我们。他们爱出风头，还爱喝酒。每当举行家庭聚会时，乔治叔叔十有八九会在一定的时候把一把牙签插入嘴里，像大猩猩一样挺着双颧，东倒西歪地追逐我们。这时，斯提芳舅舅就会抓起壁炉上的拨火棍，把它当作来复枪端在手上，跳到这个咆哮的“庞然大物”面前向他的心脏“砰！砰！”开火，接着乔治叔叔应声倒地并痛苦地呻吟着缩成一团。这时，我们这些小孩就会朝他猛扑过去，那阵势就像一群小牛虻扑向一只大公牛。乔治叔叔确实是个大块头。还有一次，乔治叔叔玩到了兴头上，别出心裁来了一个吓人的新动作：他一下子跳到了我们的木质鸡尾酒桌上。随着咔嚓一声响，还没等大家反映过来，桌子已被他压成了歪七扭八的碎片。第一个出声的是妈妈，她心痛地喊到：“噢——不——！”此后，妈妈的这句话变成了我们家的口头禅。只要乔治叔叔或是斯提芳舅舅一到我们家，我们就会异口同声地喊到：“噢——不——！”而他们则以他们好听的男低音回答到：“噢——是——！”

(路英梅 译)

The Head of the Family

In the centre of the room, under the chandelier, as became a host, stood the head of the family, old Jolyon himself. Eighty years of age, with his fine, white hair, his dome-like forehead, his little, dark grey eyes, and an immense white moustache, which drooped and spread below the level of his strong jaw, he had a patriarchal look, and in spite of lean cheeks and hollows at his temples, seemed master of perennial youth. He held himself extremely upright, and his shrew, steady eyes had lost none of their clear shining. Thus he gave an impression of superiority to the doubts and dislikes of smaller men. Having had his own way for innumerable years, he had earned a prescriptive right to it. It would never have occurred to old Jolyon that it was necessary to wear a look of doubt or of defiance.

(John Galsworthy, *The Forsyte Saga*)

八旬族长

族长老乔里恩本人因为今天做主人，站在房子中间的灯架下面。他年已八旬，一头漂亮的白发，丰满的额头，深灰色的小眼睛，大白上须一直拖过自己强有力的下巴；他有一种族长的派头，虽则两颊瘦削，太阳穴深陷进去，仍旧像永远保持着青春似的。他身体站得笔直，一双犀利而坚定的眼睛仍旧是目光炯炯。就因为以这样，他给人家的印象是没有小家子气，不会像那些人疑心这个，讨厌那个的。好多年来，他都是一意孤行惯了，所以这已经成为他应得的权利。在老乔里恩的脑子里决计不会想到对外人要摆出一副疑惑或者敌对的神气。

(周熙良译)

2. Female Characters 女性人物

A Girl Studying Herself in the Mirror

Next she tried to study herself in the mirror enclosed in a tarnished wreath of gilt plaster. Her ringlets and her oval face pleased her, and today her eyes seemed to slant more than usual under their thin brows. But her nose looked too long, she thought, and she attempted to see herself in profile with the aid of her pocket mirror. Mostly she didn't bother about her profile, she knew that full-face was her strong point. But today she somehow wanted to know the worst, to admit that everything, the lodgings and her profile alike, weren't what they should be. Her eyes were a sort of greenish grey or greyish blue, they seemed to change with the light. Her mouth was rather long, neither thin nor full; and when she made it up with lipstick, she tried to get something of the baby-roundness that came easily to Kath's pouting face. Her skin had a certain pallor, a glistening smoothness, which she felt was injured rather than aided by powder; but she lacked the courage to drop cosmetics altogether when going out with Kath, or with Pearl, her second-best friend, who worked in a tobacconist's shop.

(Jack Lindsay, *Betrayed Spring*)

照镜子的姑娘

随后她在一个金漆已经变色的圆镜子面前仔细地端详一下自己。她那一络络卷发和鹅蛋脸使她颇为得意而今天她的一双

眼睛在细细的眉毛下面好像比往日更显得倾斜。但是她认为她的鼻子太长了因为她在用另一面小镜在照着自己的侧影，通常她不怎么注意自己的侧影好不好看，她知道自己的正面最美丽，但是今天她有点想索性弄清楚自己的缺点，承认一切，承认自己的住所和侧影同样都不令人满意。她的眼睛是绿灰色或蓝色的，好像跟着日光变色似的。她的嘴似乎太大了一点，但是嘴唇长得不厚不薄。当她涂上口红的时候，她给人以小孩子的丰满的印象，常绷着脸的凯丝就很容易给人这种印象。她的皮肤有点苍白，但是晶莹滑润，她觉得涂粉不但对她的皮肤没什么好处反而会有损害。但是她同凯丝或者波儿（她的第二个最要好朋友，在一家纸烟铺工作）出去时，就没有勇气完全不施脂粉。

（姜华 译）

A Physically Weak but Mental Strong Woman

She was so thin that her small bones seemed ready to come through her white skin. Seen from a distance, romping about the back yard with her child, she looked like a little girl, for her waist was unbelievably tiny and she had practically no figure. She had no bust and her hips were as flat as little Beau's and as she had neither the pride nor the good sense to sew ruffles in the bosom of her basque or pads on the back of her corsets, her thinness was very obvious. Like her body, her face was too thin and too pale and her silky brows, arched and delicate as a butterfly's feelers, stood out too blackly against her colorless skin. In her small face, her eyes were too large for beauty, the dark smudges under them making them appear enormous, but the expression in them had not altered since the days of her unworried girlhood. War and constant pain and hard work had been powerless against

their sweet tranquility. They were the eyes of a happy woman, a woman around whom storms might blow without ever ruffling the serene core of her being.

(Magaret Mitchell, *Gone with the Wind*)

体质瘦弱意志坚强的女子

现在她愈来愈瘦，仿佛每一根小骨头都要戳穿她那雪白的皮肤了。有时她带着孩子在后院子里散步，远远看去就简直象个小女孩儿。因为她的腰细到快要没有了，身段又本来不高，她前面没有胸脯，后面的臀部跟小坡一样平，她又从来不肯在胸口上或是后腰上垫上一点丝绵，因而越见得瘦骨嶙嶙了。她的面庞儿也跟她的身体一样，又瘦又苍白，以致那一双丝绒一般的眉毛，像蝴蝶的触须一般弯在那里，显得特别黑。她的眼睛本来大得跟面庞儿不能相称，又加底下一直带着一圈儿黑晕，所以越发显得大了。但是她眼睛里的那种神情，却是从无忧无虑的女孩子时代一直都没有变过。那是一种甜蜜的宁静，无论战争，苦痛，劳作，都不能对它发生丝毫影响。这是一个乐天女子的眼睛，对于这样的女子，无论四周围起了怎样大的风波，都决不能吹皱她那静穆和平的内质。

(傅东华译)

A Woman of Beauty

Of the three young women who pass through these pages Mary was, in my opinion, by far the prettiest. She had infinitely the most life, and infinitely the least selfishness; and physical charms to match... an exquisitely pure, if pink complexion, corn-coloured hair and delectably wide grey-blue eyes, eyes that invited male provocation and returned it as gaily as it was given. They bubbled as the best champagne bubbles, irrepressibly; and

without causing flatulence. Not even the sad Victorian clothes she had so often to wear could hide the trim, plump promise of her figure—indeed, 'plump' is unkind. I brought up Ronsard's name just now; and her figure required a word from his vocabulary, one for which we have no equivalent in English: *rondelet*—all that is seductive in plumpness without losing all that is nice in slimness. (John Fowles, *The French Lieutenant's Woman*)

美 貌 女 子

在这本书已写到的三位女子中，照我看来，玛丽是最漂亮的一位。她总是那样生气勃勃，没有一点儿私心，而且她的外表又是那样俊俏……她的粉红色的皮肤细嫩纯净，头发呈黄色，淡蓝色的大眼睛特别迷人，男人看了定会为之动情，作为回报，这对眼睛也会含情脉脉地朝那男人回望一下。这对眼睛像是上等美酒，芬香扑鼻，但又不给人过分的感觉。她时常穿一身维多利亚时代的标准衣服，尽管因为旧而显得寒伧，但它不能掩盖玛丽那匀称、丰满的身材。我说“丰满”，其实这个词儿并不确切。我刚才提到过朗萨德，他有个词儿倒是可以用来形容玛丽，叫做“丰裕”，既有挑逗性的丰满又不失苗条之魅力。

(刘宪之 蔺延梓 译)

An Old Woman with a Toad-Like Will

The old woman sat with her big, reddened face pressed a little back, her lace cap perched on her thin white hair, her stub nose still assertive, and her old mouth shut like a trap. This motherly old soul, her mouth gave her away. It always had been one of the compressed sort. But in her great age, it had gone like a toad's, lipless, the jaw pressing up like the lower jaw of a trap.