

“每天读一点英文”
Everyday English Snack
中英双语+MP3

台词卷①

章华◎编译

每天读一点英文

Everyday English Snack

那些难以忘怀的电影

Those memorable movies

与美国同步阅读的英语丛书

美国英语教师协会推荐

现代教育出版社

世界上有那么多的城镇，城镇中有那么多的酒馆，她却走进了我的。

Of all the gin joints in all the towns in
all the world, she walks into mine.

附赠英文
MP3光盘

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时代文艺出版社

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Special love

非常爱情

Roman Holiday

罗马假日



And what, in the opinion of Your Highness, is the outlook for friendship among nations?

公主殿下，您如何看待国家之间友好关系的前景？

I have very faith in it... as I have faith in relationship between people.

对此我充满信心，就像我对人与人之间的关系一样充满信心。

Late into the night, Princess Anne escapes from the embassy. She sleeps in the street, happens to be met by Joe, a journalist.

Selected Scene 1:

Anne: So happy... how are you this evening?

Joe: Hey, hey, hey... wake up.

Anne: Thank you. Very much delighted.

Joe: Wake up.

Anne: No, thank you. Charmed.

Joe: Charmed too.

Anne: You may sit down.

Joe: I think you'd better sit up. You're much too young to get picked up by the police.

Anne: Police?

Joe: Yup, police.

Anne: Oh, 2: 15 and back here to change... 2: 45...

Joe: You know, people who can't handle liquor shouldn't drink.

Anne: "If I were dead and buried and I heard your voice, beneath the sod, my heart of dust would still rejoice"... Do you know that poem?

Joe: What do you know? You're well-read, well-dressed... snoozing away in a public street. Would you care to make a statement?

Anne: What the world needs is a return to sweetness and decency in the souls of its young men...

Joe: Yeah, I couldn't agree with you more, but... (Joe summons a tax) Get yourself some coffee... you'll be all right. Look, you take the cab.

Anne: Hmm.

Joe: Come on. Climb in the cab and go home.

Anne: So happy.

Joe: You got any money?

Anne: I never carry money.

Joe: That's a bad habit. All right, I'll wrap you up. Come up.

Anne: It's a tax.

Joe: It's not the Super-chief.

Driver: Where are you going?

Anne: Coliseum.

Joe: No, come on, you're not that drunk.

Anne: You're so smart. I'm not drunk at all. I'm just being very happy.

Joe: Don't go to sleep again. Come on.

Driver: Where are we going?

Joe: Look, now where do you want to go? Where shall I take you? Where do you live? Come on. Where do you live? Come on. Where do you live?

Anne: Coliseum.

Joe: (to the driver) She lives in the coliseum.

Selected Scene 2:

Joe has no choice but to take Anne back to his room.

Anne: Is this the elevator?

Joe: It's my room.

Anne: I'm terribly sorry to mention it but business is getting worse.
Can I sleep here?

Joe: That's the general idea.

Anne: Can I have a silk gown with rosebuds on it?

Joe takes out a pajama from the closet.

Joe: I'm afraid you'll have to rough it tonight. In these.

Anne: Pajamas!

Joe: Sorry honey, but I haven't worn a nightgown in years.

Anne: Will you help me get undressed? Please.

Joe: Okay. There you are. You can handle the rest.

Joe opens a bottle of wine, and pours himself a glass.

Anne: May I have some?

Joe: No. Now look.

Anne: This is very unusual. I've never been alone with a man before.
Even with my dress on. With my dress off it's most unusual. I don't seem to
mind. Do you?

Joe: I think I'll go out for a cup of coffee. You'd better go to sleep.
No, no, no, on this one. (Joe takes Anne to the couch.)

Anne: Terribly nice.

Joe: There are pajamas. They're to sleep in. You're to climb into them.

You understand?

Anne: Thank you.

Joe: And you do your sleeping on the couch, see. Not on the bed. No the chair. On the couch, is that clear?

Anne: Do you know my favorite poem?

Joe: You already recited that for me.

Anne: "I refuse a rose from a couch of snows in the Acrousseronean Mountains."Keats.

Joe: Shelly.

Anne: Keats!

Joe: You just keep your mind off the poetry and on the pajamas and everything will be all right, see.

Anne: Keats!

Joe: I'll be... it's Shelly... I'll be back in about ten minutes.

Anne: Keats. You have my permission to withdraw.

Joe: Thank you very much.

Joe goes out. Ten minutes later, when he gets home, he finds Anne fast asleep.

Selected Scene 3:

Next morning, Joe wakes up late.

Joe: Holy smoke, the princess interview. Eleven forty-five.

Anne: Hmm.

Hush he hastens to his office.

Man: Hi, Joe.

Secretary: Good morning, Joe.

Joe: Hello, honey.

Secretary: Mr. Hennessy has been looking for you.

Joe: Uh-oh. Thanks a lot, honey.

Joe knocks at the door of Mr. Hennessy's office.

Hennessy: Come in!

Joe: You've been looking for me?

Hennessy: Just coming in to work?

Joe: Who? Me?

Hennessy: We start our days at 8: 30 in the office. We pick up our assignments...

Joe: I picked mine up last night.

Hennessy: What assignment was that?

Joe: The princess, 11: 45.

Hennessy: You've already been to the interview?

Joe: Sure, I just got back.

Hennessy: Well, well, well. All my apologies.

Joe: It's all right.

Hennessy: This is very interesting.

Joe: No, just routine.

Hennessy: Tell me, tell me, did she answer all the questions on the list?

Joe: Well, of course she did. I've got them right here somewhere.

Hennessy: Don't disturb yourself. I have a copy here. How did Her Highness react to the idea of a European Federation?

Joe: Thought it was just fine.

Hennessy: She did?

Joe: Well, she thought that there'd be two effects.

Hennessy: Two.

Joe: The direct and indirect.

Hennessy: Remarkable.

Joe: Naturally she thought that the indirect may not be as direct as the direct. At least not right away. Later on, of course, well, nobody knows.

Hennessy: Well, well, well. That was a shrewd observation. They fool you, you know these Royal kids. They've got a lot more on the ball than we suspect. How did she feel about the future friendship of nations?

Joe: Youth. She felt that the youth of the world must lead the way to a better world.

Hennessy: Original. By the way, what was she wearing?

Joe: You mean, what did she have on?

Hennessy: Well, that's usually what it means. What's the matter, is it a little warm in here for you?

Joe: No, no, I just hurried over here.

Hennessy: Oh, that is sure with a story of these dimensions. Did you say she was wearing gray?

Joe: No, I didn't say that.

Hennessy: Well, she usually wears gray.

Joe: Oh, well... er... it was a kind of a gray.

Hennessy: Oh, I think I know the dress you mean. It has a gold collar.

Joe: That's the one. I didn't know exactly how to describe it, but that's it.

Hennessy: I think you described it very well. In view with the fact that our Highness was taken violently ill at three o'clock this morning, put to bed with a high fever and has had all her appointments for today canceled in total!

Joe: In total...

Hennessy: Yes, Mr. Bradley, in total.

Joe: Certainly pretty hard to swallow.

Hennessy: In view of the fact that you just left her, of course. But here it is, Mr. Bradley. All over the front page of every newspaper in Rome!

Joe: All right, all right. I overslept. It can happen to anybody.

Selected Scene 4:

Joe comes into the room. Anne is still asleep.

Anne: Dear Dr. Bonnachoven.

Joe: Oh, oh, sure, yes... well, eh, now you're fine, much better.

Anything you want?

Anne: So many things.

Joe: Yes, well, tell the doctor. Tell the good doctor everything.

Anne: Mmm, I dreamt tonight, dreamt...

Joe: Yes, well, eh, what did you dream?

Anne: I dreamt. I was asleep in the street. A young man came, he was tall and strong. He was so mean to me.

Joe: He was.

Anne: Isn't it wonderful?

Then Anne wakes up.

Joe: Good morning.

Anne: Where's Dr. Bonnachoven?

Joe: Afraid I don't know anybody that name.

Anne: Wasn't I talking to him just now?

Joe: Afraid not.

深夜，安妮公主逃出了大使馆。她睡在街上，正好被新闻记者乔碰到。

场景1：

安妮：好开心啊.....今晚你好吗？

乔：哎，哎，哎.....醒一醒。

安妮：谢谢你，我非常开心。

乔：醒一醒。

安妮：不，谢谢你，幸会。

乔：我也幸会。

安妮：你可以坐下。

乔：你最好坐起来，你这么年轻，会被警察带走的。

安妮：警察？

乔：对，警察。

安妮：噢，2点15分回来更……2点45分……

乔：你知道，不胜酒力的人是不该喝酒的。

安妮：“哪怕我死了、被埋葬，也会在草皮下听到你的声音，我尘土下的心仍会欢悦”……你知道这首诗吗？

乔：你知道什么啊？你博览群书、穿着入时……睡在大街上。你能解释一下吗？

安妮：这世界需要的是可爱和正派回到年轻人的灵魂中……

乔：是的，我完全同意。可是……（乔招手叫出租车）去喝杯咖啡……你就会没事了，上车吧。

安妮：嗯。

乔：快点儿，上车回家。

安妮：真开心。

乔：你有钱吗？

安妮：我从不带钱。

乔：这真是个好习惯。好吧，我送你回家，来吧。

安妮：这是出租车。

乔：这不是首长的车。

司机：上哪里？

安妮：大剧场。

乔：不，快点儿，你根本就没有醉。

安妮：你真聪明！我根本没醉，我只是非常开心。

乔：不要再睡了。快点儿。

司机：我们上哪里？

乔：喂，你要上哪里？我应该送你去哪里？你住在哪里？快点儿。你住在哪里？快说，你住在哪里？

安妮：大剧场。

乔：（对司机）她住在大剧场。

场景2：

乔别无选择，只好带安妮回他的房间。

安妮：这是电梯吗？

乔：这是我的房间。

安妮：我这样说，很抱歉，但事情越来越糟了。我能睡在这里吗？

乔：大概可以吧。

安妮：有带玫瑰花蕾的丝绸睡袍吗？

乔从衣橱里拿出了一件睡衣。

乔：你今晚就凑合一下，穿这件吧。

安妮：睡衣！

乔：对不起，宝贝，我已有好几年不穿睡袍了。

安妮：帮我把衣服脱了，好吗？

乔：行，好。其他的你可以自己来。

乔打开一瓶酒，给自己倒了一杯。

安妮：我可以喝点儿吗？

乔：不行。

安妮：这非同寻常。我以前从来没有和男人独处过，甚至穿着衣服时也没有过，不穿衣服就更没有过了。我倒不介意，你介意吗？

乔：我想我到外面喝杯咖啡。你最好睡吧，不，不，不，是睡在这个上。（乔让安妮睡沙发）

安妮：太好了。

乔：给你睡衣，睡觉穿的。穿好了睡，你明白吗？

安妮：谢谢。

乔：你要睡在沙发上，明白吧。不是床上，也不是椅子上，是沙发上。听清楚了吗？

安妮：你知道我最喜欢的一首诗吗？

乔：你已经给我背诵过了。

安妮：“我拒绝阿克罗色朗尼亚山冰雪之椅中的玫瑰。”济慈。

乔：是雪莱。

安妮：是济慈！

乔：你只需把心思从诗歌上收回来，放在睡衣上，一切就都没事了，明白吗？

安妮：是济慈！

乔：我会……是雪莱……我大约10分钟后回来。

安妮：是济慈。我恩准你退下。

乔：非常感谢。

乔走了出去。10分钟后，当他回到家时，发现安妮已经酣睡。

场景3：

第二天早上，乔醒来得很晚。

乔：天哪，采访公主。11点45分。

安妮：嗯。

乔：嘘。

他匆匆赶到了办公室。

男：乔，你好。

秘书：乔，早上好。

乔：你好，亲爱的。

秘书：亨尼西先生一直在找你。

乔：糟了。非常感谢，亲爱的。

乔敲亨尼西先生办公室的门。

亨尼西：进来！

乔：你在找我？

亨尼西：才来上班吧？

乔：谁？我？

亨尼西：我们8点半上班，我们分派的任务……

乔：我昨晚就接到分派的任务了。

亨尼西：你接到了什么任务？

乔：11点45分采访公主。

亨尼西：你已经去采访了吗？

乔：当然，我刚回来。

亨尼西：好，好，好，我向你道歉。

乔：没事儿。

亨尼西：这很有趣。

乔：不，只是例行公事。

亨尼西：告诉我，告诉我，她回答了你列出的所有问题吗？

乔：噢，她当然回答了。答案就在这里。

亨尼西：别麻烦了，我这里有备份。在欧盟构想上，公主殿下作何反应？

乔：认为挺不错的。

亨尼西：她是这样说的吗？

乔：嗯，她认为可能有两种影响。

亨尼西：两种。

乔：间接影响和直接影响。

亨尼西：不错。

乔：她认为间接影响不可能像直接影响那样直接，至少不会是即时的影响，是以后的事，嗯，无人知道。

亨尼西：好，好，好，好精辟的见解。你知道，这群皇家孩子蒙骗了你。他们在舞会上得到的内情比我们猜测的要多得多。那她对各国未来的关系有何看法？

乔：年轻人。她认为年轻人是世界的未来，必须往美好的方向发展。

亨尼西：真有创意。顺便问一下，她今天穿什么衣服？

乔：你是说，她穿什么？

亨尼西：噢，通常就是这意思。怎么了？这里太热了？

乔：不，不，我只是刚赶回来。

亨尼西：噢，当然还带来一个诸如此类的故事。你是说她穿着灰色吗？

乔：不，我没那样说。

亨尼西：噢，她通常穿灰色的衣服。

乔：噢，这个……呃……是一种灰色。

亨尼西：噢，我想我知道你指的那种衣服，是有金领的那种。

乔：就是这种，我不知该如何描述才确切，但就是这种。

亨尼西：我认为你描述得很好。可鉴于事实，我们的公主殿下今天凌晨3点身患重病卧床不起，今天的活动全部取消！

乔：全部……

亨尼西：是的，布拉德利先生，是全部。

乔：真是难以置信。

亨尼西：鉴于你说的刚离开她的事实，当然会这样。不过，布拉德利先生，请看看罗马各家报纸的头版吧！

乔：好了，好了，我睡过头了。谁都可能这样。

场景4：

乔走进房间，安妮还在睡觉。

安妮：亲爱的波纳科文大夫。

乔：噢，噢，肯定，是的……噢，嗯，现在你好了，好多了。你想要什么吗？

安妮：好多东西。

乔：是的，噢，告诉大夫，把一切都告诉好大夫。

安妮：嗯，我晚上做了一个梦，梦见……

乔：对，噢，嗯，你梦见什么了？

安妮：我梦见，我在大街上睡着了。一个年轻人向我走来，他高大健壮，他对我很不好。

乔：他是那样。

安妮：不是很美妙吗？

随后，安妮醒了过来。

乔：早上好。

安妮：波纳科文大夫在哪里？

乔：我不认识叫这个名字的人。

安妮：刚才我不是和他在说话吗？

乔：恐怕不是。

实战提升

影片赏析

某国公主出使意大利，悄悄溜出宫殿，被某报记者乔带回家，留宿一夜。第二日，记者乔通过报纸发现昨晚留宿的女孩与公主颇为相似，想借此机会发条独家消息，稳赚一笔，遂带着女孩四处游玩，乘机让好友偷拍下来。一天过去了，公主终于要回宫了，俩人依依惜别，才发现彼此已有了感觉。最后的记者招待会上，俩人语带双关，以示告别，而那些偷拍的照片就成了最好的纪念礼物。

单词注解

embassy ['embəsi] *n.* 大使馆
decency ['di:snsi] *n.* 合宜，得体
pajamas [pə'dʒe:məz] *n.* 睡衣裤
effect [i'fekt] *n.* 效果，效力
shrewd [ʃru:d] *adj.* 精明的；狡猾的
swallow ['swɒləu] *n.* 燕子

脱口而出的句子

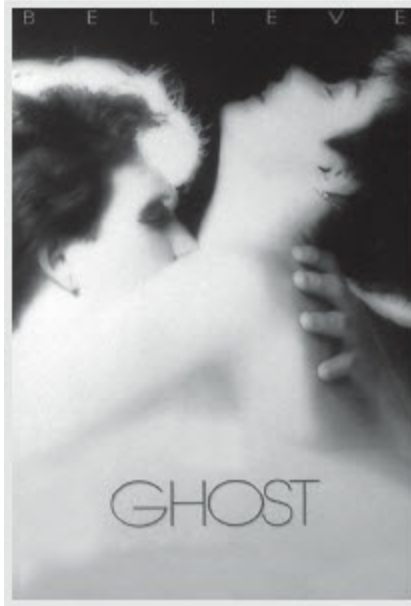
I'm afraid you'll have to rough it tonight.

Oh, I think I know the dress you mean. It has a gold collar.

In view of the fact that you just left her, of course.

Ghost

人鬼情未了



It seems like whenever anything good in my life happens, I'm just afraid that I'm going to lose it.

当生命中美好的东西到来时，我却觉得会失去它。

I am willing to pay for everything, so the only contact with you once again!

我愿意付出一切，只求能再接触你一次！

Molly: Where are you guys from? The New York City Ballet? (She reaches out of the window to get the statue) Almost... Ah, ah! (She screams. Sam reaches out and catches her.)

Sam: Saved your life.

Molly: Sam, you shit, you scared me to death. Why did you do that?

Sam: Better than seeing this gorgeous body splattered all over the place. Look out, look out.

Molly: Ah...

Carl: Sam, Molly, you guys home?

Molly: Carl, did you invite him?

Sam: Slave labor.

Molly: Carl?

Sam: What?

Molly: Hurry here.

Sam: Oh, my God, I've got it.

Molly: Right here. Watch your toes.

Carl: Hey, where do you want it?

Molly: In the bedroom.

Carl: God, this place is going to look great.

Sam: Yeah.

Molly: You like it, huh?

Carl: Like? Like is hardly the word. I had no idea that it would be so beautiful. It's incredible.

Sam: Molly, what about here?

Molly: Why don't we just leave it there until we get the other stuff in?

Carl: What are these?

Molly: Oh, let me show you. Can you help me lift this up? (Molly points to the cloth covering a statue.)

Carl: What, here?

Molly: Yeah. (They lift the cloth up.)

Carl: Wow!

Molly: Just finished it, what do you think?

Carl: Fantastic, I love it.

Molly: Sam, what's the chair doing here?

Sam: What do you mean? I love that chair.

Molly: I know you love this chair, but we discussed this.

Sam: Well, I've had it forever. When I watch TV, I sit in it.

Molly: But this chair's ugly.

Sam: So?

Molly: And it doesn't go with anything.

Sam: It goes with me.

Molly: You're right, it does. We'll paint it.

Sam: We'll what? (Molly and Sam are sitting in bed. Sam looks worried.)

Molly: Are you OK?

Sam: Hummum, I'm fine.

Molly: What's the matter?

Sam: Nothing.

Molly: Are you worried about the promotion?

Sam: No, not really.

Molly: Then what? Moving in together?

Sam: No. I don't know. It's a lot of things. I just don't want the bubble to burst. It seems like whenever anything good in my life happens, I'm just afraid that I'm going to lose it.

Molly: I love you. I really love you.

Sam: Ditto. (News report about another air crash comes from TV.)

Sam: Oh, Jesus, another one.

Molly: Oh, don't watch that.

Sam: I should cancel my trip, these things always happen in threes.

Molly: Sam, get to sleep, besides you lead a charmed life.

Sam: Oh yes, so did they. It's amazing, just like that, blackout.
(Molly is making a pottery.)

Song: Unchained Melody

Oh my love, my darling, I've hungered for your touch along lonely times. And time goes by so slowly, and time can do so much. Are you still mine...

Sam: What are you doing?

Molly: Couldn't sleep.

Sam: I must have passed out. What time is it?

Molly: 2: 00 a. m. (The pottery goes bad.)

Sam: Oh no. I hope this wasn't your masterpiece.

Molly: Sam, not now.

Sam: Can I help you?

Molly: Yeah, put your hand there, and just let the clay slid between your fingers. (The song goes on.)

I need your love, I need your love, God speed your love to me.

Lonely river flows to the sea, to the sea, to the open arms of the sea.

Lonely river side, wait for me, wait for me, I'll be coming home, wait for me.

Oh, my love, my darling, I've hungered, hungered for your touch along lonely times and times goes by so slowly, and time can do so much. Are you still mine? I hunger for your love, I need your love, God speed your love to me.

茉莉：你们这些家伙是从哪里来的？纽约市芭蕾舞团吗？（她将手伸出窗外去探那个雕像。）就差一点儿……啊，啊！（她尖叫一声，萨姆伸出手抱住她。）

萨姆：救了你一命。

茉莉：萨姆，你这该死的，你吓死我了，你为什么那样做？

萨姆：总比看着你这玉体粉身碎骨强，小心，小心。

茉莉：啊……

卡尔：萨姆、茉莉，你们这两个家伙在家吗？

茉莉：是卡尔，是你请他来的吗？

萨姆：是来当苦力的。

茉莉：卡尔？

萨姆：怎么了？

茉莉：快来帮忙。

萨姆：噢，我的上帝，我抓到了。

茉莉：就放在这里，小心你们的脚趾。

卡尔：嘿，你们想把它放在哪里？

茉莉：放在卧室里。

卡尔：上帝，这地方一定会很漂亮。

萨姆：是的。

茉莉：你喜欢吗？

卡尔：喜欢？“喜欢”这词远远不够。我根本没想到它会这样美，真令人难以置信。

萨姆：茉莉，放这里怎么样？

茉莉：我们何不先放这里，等把其他东西搬进来再说？

卡尔：这些是什么？

茉莉：噢，我来给你看。你能帮我把这掀起来吗？（茉莉指着那块蒙着一尊雕像的布。）

卡尔：这个吗？

茉莉：是的。（两人把布掀了起来。）

卡尔：哇！

茉莉：刚塑好，你认为怎么样？

卡尔：棒极了，我非常喜欢。

茉莉：萨姆，这张椅子放在这里做什么？

萨姆：你这话什么意思？我喜欢那椅子。

茉莉：我知道你喜欢这椅子，可我们商量过这个。

萨姆：噢，我永远都不会扔掉。我看电视时会坐在里面。

茉莉：可这椅子太难看了。

萨姆：是吗？

茉莉：再说它和任何东西都不匹配。

萨姆：它和我匹配啊。

茉莉：你说得对，的确和你很配。我们要给它上上漆。

萨姆：我们什么？（茉莉和萨姆坐在床上，萨姆神情忧虑。）

茉莉：你没事儿吧？

萨姆：嗯嗯嗯，我很好。

茉莉：怎么了？

萨姆：没什么。

茉莉：你是在担心升职的事儿吗？

萨姆：不，其实不是。

茉莉：那又是什么事儿？是同居的事吗？

萨姆：不，我不知道，有好多事儿。我不想让它们成为泡影。如果生命出现美好的东西，无论是在什么时候，我只是担心会失去它。

茉莉：我爱你，我真的爱你。

萨姆：我也真的爱你。（电视里传来了一起空难报道。）噢，天啊，又一起空难。

茉莉：噢，别看那个。

萨姆：我应该取消旅行，这种事总是接二连三地发生。

茉莉：萨姆，睡觉吧，再说你一向吉星高照。

萨姆：噢，是的，他们不也是吗？真可怕，眼前一黑，全都完了。
（茉莉在做陶艺。）

歌声：《奔放的旋律》

噢，我的爱人，我的宝贝，寂寞时我渴望你的抚摸。时光慢慢流逝，时光变化万千。你仍是我的吗……

萨姆：你在干什么？

茉莉：睡不着。

萨姆：我一定是睡死了，现在几点了？

茉莉：凌晨两点。（陶坯坏了。）

萨姆：噢，不，我希望这不是你的杰作。

茉莉：萨姆，现在不是。

萨姆：我能帮你吗？

茉莉：能，把你的手放在这里，让黏土滑过你的手指。（歌声继续）

我需要你的爱，我需要你的爱，愿上帝把你的爱赐给我。

寂寞河水流向大海，流向大海，流向大海敞开的怀抱。

寂寞河边，等着我，等着我。我要回家，等着我。

噢，我的爱人，我的宝贝，寂寞时分我渴望，渴望你的抚摸。时光慢慢流逝，时光变化万千。

你仍是我的吗？我渴望你的爱，我需要你的爱，我需要你的爱，愿上帝把你的爱赐给我。

实战提升

影片赏析

年轻的银行职员萨姆与未婚妻茉莉相爱至深，他们住在由朋友卡尔帮忙找来的公寓。一天晚上，他们看戏归来时遭到了歹徒的抢劫。在搏斗中萨姆中弹身亡，茉莉悲痛欲绝。而变成幽灵的萨姆发现卡尔是导致他死亡的主谋。为了窃取银行里的巨款，他必须获得萨姆所掌握的密码。如今他又对茉莉展开了追求。萨姆渐渐地学会了如何使用力量，他常常游荡于茉莉的周围，时刻保护着她，但却无法交流。为了制止卡尔，他找到了一位能与幽灵沟通的灵媒奥塔，并通过她与茉莉取得联系。然而深深相爱的两个人却无法直接接触和交流。为了保护茉莉，惩罚凶手，萨姆对卡尔展开了报复。面对充满了仇恨的幽灵，卡尔终于自取灭亡。在消失之前，茉莉终于见到了显出身形的萨姆，两人深情热吻。

单词注解

scare [skɛə] *v.* 惊吓，使恐惧

incredible [in'kredəbl] *adj.* 不能相信的，不可信的

bubble ['bʌbl] *n.* 水泡，气泡

finger ['fɪŋgə] *n.* 手指；大拇指以外的手指

脱口而出的句子

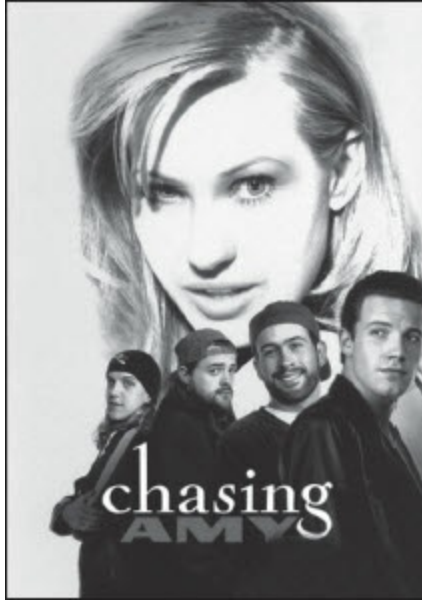
Like is hardly the word. I had no idea that it would be so beautiful.

It seems like whenever anything good in my life happens, I'm just afraid that I'm going to lose it.

I hope this wasn't your masterpiece.

Chasing Amy

爱，上了瘾



Because I can't take this.

我再也受不了了。

I know you think of me as just a friend, and crossing that line is the furthest thing from an option you'd ever consider.

我知道你只把我当朋友看待，你也从未想过要超越这一层。

Alyssa Jones: Why are we stopping?

Holden McNeil: Because I can't take this.

Alyssa: Can't take what?

Holden: I love you.

Alyssa: You love me?

Holden: I love you. And not in a friendly way, although I think we're great friends. And not in a misplaced affection, puppy-dog way, although I'm sure that's what you'll call it. And it's not because you're unattainable. I love you. Very-simple, very truly. You're the epitome of

every attribute and quality. I've ever looked for in another person. I know you think of me as just a friend, and crossing that line is the furthest thing from an option you'd ever consider. But I had to say it. I can't take this anymore. I can't stand next to you without wanting to hold you. I can't look into your eyes without feeling that longing you only read about in trashy romance novels. I can't talk to you without wanting to express my love for everything you are. I know this will probably queer our friendship, but I had to say it, because I've never felt this before, and I like who I am because of it. And if bringing it to light means we can't hang out anymore, then that hurts me. But I couldn't allow another day to go by without getting it out there, regardless of the outcome, which by the look on your face is to be the inevitable shoot-down. And I'll accept that. But I know some part of you is hesitating for a moment, and if there is a moment of hesitation, that means you feel something too. All I ask is that you not dismiss that—at least for ten seconds—and try to dwell in it. Alyssa, there isn't another soul on this fucking planet who's ever made me half the person I am when I'm with you, and I would risk this friendship for the chance to take it to the next plateau. Because it's there between you and me. You can't deny that. And even if we never speak again after tonight, please know that I'm forever changed because of who you are and what you've meant to me, which... while I do appreciate it—I'd never need a painting of birds bought at a diner to remind me of.

艾莉萨：干吗停下来啊？

霍登：我再也受不了了。

艾莉萨：受不了什么啊？

霍登：我爱你。

艾莉萨：你爱我？

霍登：我爱你，不是朋友那种，尽管我觉得我们是很好的朋友。不是一种错位的感情，不是那种小孩子玩家家式的爱，尽管我确信你会这样认为，原因并不是你遥不可及。我爱你，简单而又真实。你集各种特质于一身，这是其他人所不具备的。我知道你只把我当朋友看待，你也从未想过要超越这一层。但是我不得不说，我再也忍受不了了。站在你

身边我忍不住就想拥抱你。望着你的双眸，我就会有一种在拙劣无聊的浪漫小说中才会出现的那种对你的渴望。与你聊天，我就会忍不住想表达对你的爱恋。我知道这很可能会毁掉我们之间的友情，但是我不得不说，因为我先前从未有过这种感觉，我也很喜欢处于这种情愫和感觉中的自己。如果挑明这层关系就意味着我们各走各路的话，这会刺伤我的。但是我迫不及待地想捅破这层窗户纸，不顾后果，我从你脸上的表情就知道了这一切不可避免地完蛋了。我会坦然接受，不过我不知道你会有片刻犹豫，如果有一刻犹豫，说明你也感觉到了什么。我仅要求你不要抛弃这种感觉——至少体验 10 秒钟——然后尽力回味于其中。艾莉萨，在这个地球上还没有第二个人能像你这样让我神魂颠倒，跟与你在一起时的感觉，很不同，连一半也达不到。所以我会冒着失去友谊的危险来争取把它往前推进一步，因为这就是你我之间现在的状态。你不能否认这个事实，即使今晚之后我们形同陌路，也请你记住，你的人还有你对我的意义，不可置疑地改变了我，这——我真的很感激这些——我再也不需要那餐车饭店买来的花鸟油画来提醒我了。

实战提升

影片赏析

霍登与好友艾德华是成功的漫画家，霍登为同行艾莉萨深深吸引，但是艾莉萨是女同性恋者，只把霍登当朋友，这使霍登十分为难。他对艾莉萨一往情深，他做不到只和她做朋友。随着时间的推移，霍登对艾莉萨的爱意越来越浓，艾莉萨也逐渐对霍登产生情愫，而艾德华不知为何，对两人交往这件事超级不爽.....

单词注解

affection [ə'fekʃən] *n.* 影响；属性

epitome [i'pitəmi] *n.* 梗概；节录

trashy ['træʃi] *adj.* 垃圾似的；无价值的

plateau ['plætəu] *n.* 高原

脱口而出的句子

And not in a friendly way, although I think we're great friends.

But I had to say it. I can't take this anymore.

All I ask is that you not dismiss that-at least for ten seconds-and try to dwell in it.

Waterloo Bridge

魂断蓝桥



Every parting from you is like a little eternity.

每一次和你分别都有些像是永别。

You must spend the whole of your life in forty-eight hours.

你必须在48小时内活完你的一生。

Myra goes to the Candlelight Club to meet Roy there.

Selected Scene 1:

Myra: Hello.

Roy: Oh, hello. I'm delighted. I was afraid Kitty had directed you to the wrong place.

Myra: Oh, no, but your note was read out before the whole crowd.

Roy: Were you embarrassed?

Myra: Yes, and so would you have been.

Roy: I dare say. I'm afraid I've made it difficult for you.

Myra: Well, you gave up the colonel, so I expect I made it difficult for you too.

Roy: Yes, you did, but I have my reward. It was wonderful of you to have come. Shall we go in?

Myra: All right.

They go into the club, choose a table, then sit down.

Roy: How nice you look.

Myra: Thank you.

Roy: What do dancers eat?

Myra: Oh, dull things mostly. Nutritious yet not fattening.

Roy: Oh, no, not tonight. (To waiter) What could you suggest that would be particularly rich and indigestible?

Waiter: The crepes is very nice, sir.

Roy: And wine. It isn't against the rules for a dancer to drink a little light wine, is it?

Myra: Well, tonight...

Roy: Good, Number Forty please.

Waiter: Number Forty.

Roy: The ballet was beautiful.

Myra: Madame didn't think so.

Roy: Well, experts never know, it takes outsiders to know, and I tell you it was beautiful.

Myra: That certainly proves you're an outsider.

Roy: Are you... glad to see me again?

Myra: Yes.

Roy: I sense a reservation.

Myra: Well, I suppose there is one.

Roy: What? Why?

Myra: What's the good of it?

Roy: You're a strange girl, aren't you? What's the good of anything? What's the good of living?

Myra: That's a question, too.

Roy: Oh, now wait a minute now, I'm not going to let you get away with that. The wonderful thing about living is that this sort of thing can happen. In the shadow of a death raid, I can meet you and feel more intensely alive than walking around in peacetime and taking my life for granted.

Myra: It's a high price to pay for it.

Roy: I don't think so.

Myra: I do. Do people have to kill each other to give them a heightened sense of life?

Roy: That's got nothing to do with people killing each other. Either you're excited about life or you're not. You know I've never been able to wait for the future. When I was very young, a child in fact, I climbed to the top branch of a high tall, stood like a diver, and announced to my horrified governess, now I shall take a leap into the future, and jumped. I was in the hospital for two months.

Myra: You should let the future catch up with you more slowly.

Roy: Oh, no, no, never. Temperament. I can't help it. Look here, if we'd met in ordinary times in an ordinary way, we'd just about be telling each other what schools we went to. We're much further along, don't you think?

Myra: Are we?

Roy: You know we are. Now, I'm too excited to eat, let's dance.

Myra: All right.

They dance, looking into the eyes of each other. Minutes later, they are back to their seats, Roy raises his cup.

Roy: To you.

Myra: Thank you.

Roy: To us. I still don't get it, not quite.

Myra: What?

Roy: Your face. It's all youth, all beauty.

Myra: What is it you still don't get?

Roy: You know when I left you this afternoon I couldn't remember what you looked like, not for the life of me. I thought, was she pretty? Was she ugly? What was she like, I couldn't remember. I simply had to get to that theater tonight to see what you looked like.

Myra: And do you think you'll remember me now?

Roy: I think so. I think so, for the rest of my life.

Myra: But, what is it about me you still don't get?

Man: Ladies and gentlemen, we now come to the last dance of the evening. I hope you will enjoy "The Farewell Waltz."

Roy: I'll tell you later. Let's dance now.

The candles go out one by one. Their whole world is surrounded by the softness of music.

Myra: What does it mean, these candles?

Roy: You'll find out.

Now the night is late, they are on the way back to Myra's residence.

Roy: I'll write you. Will you answer?

Myra: Of course.

Roy: Wonderful evening, wasn't it?

Myra: Yes, thank you very much.

Roy: When I come back, we'll go there again.

Myra: Yes.

Roy: It'll be our place. That's where we'll always recapture this evening. Do you think we'll ever see each other again?

Myra: I think it's doubtful, don't you?

Roy: Yes, I suppose it is.

Myra: What was it that you started to tell me in the restaurant that you didn't understand about me?

Roy: No use going into it now.

Myra: No, but, tell me please, I'd like to know.

Roy: Well, it struck me as curious ever since I met you, you know, from that very early moment ages ago... that you're so young, so lovely and... defeatist... I mean you, you don't seem to expect much from life.

Myra: Well, aren't I, right? For instance I met you, I liked you, and now so soon we have to part, and, perhaps we will never see each other again.

Roy: You can conceive that than, our never seeing each other again?

Myra: Yes, I can.

Roy: This where you live?

Myra: Yes.

Roy: Nothing to do about it, is there?

Myra: Nothing, except to say goodbye.

Roy: I suppose so.

Myra: Goodbye.

Roy: Goodbye, Myra dear.

Myra: Goodbye, Roy.

Roy: Keep well.

Myra: Yes, you too, keep well.

Roy: Nothing can happen to me. Your lucky charm will see to that.

Myra: I hope it will, I pray it will. Goodbye.

Roy: Goodbye. Please leave me first.

Myra: All right.

Selected Scene 2:

Dancers: Where's Myra anyhow? It's almost 8: 00 and we've got to get to the theater. I tell you, I just tremble for the poor girl. You're always trembling. Maybe she went directly to the theater. That's right, she's probably waiting for us there. I hope so.

Back in the dormitory, Myra show Kitty a dress she's just bought.

Kitty: Well, where have you been? I've been worried to death. I thought you were with the boy but he phoned a couple of times.

Myra: Oh, did he? I wonder why. He had to go back to the barracks and I went shopping.

Kitty: Hey what's happened to you, whose dress is that?

Myra: It's mine.

Kitty: Yours?

Myra: Yes, I spent my last penny on it.

Kitty: Are you crazy?

Myra: Yes, quite, quite, and I bought that lovely hat, and shoes, and a bag, and gloves, and oh isn't it a dream, Kitty, my wedding dress.

Kitty: Oh, Myra... you don't mean...

Myra: Yes! I'm going to be married.

Kitty: Oh, darling come here, let me hug you! Oh, it's wonderful... when, when, how?

Myra: Tomorrow morning at St. Matthew's Church. Oh Kitty, I am so madly happy.

Kitty: Oh, darling, I can't believe it.

Myra: Neither can I.

Kitty: It's so silly, I'm crying.

Myra: I've been crying all day.

Kitty: It's unbelievable, things like this just don't happen, it's so wonderful. Oh, what a joke on Madame!

Lydia: Kitty, are you coming?

Kitty: Yes, all right, wait a second. You're coming to the theater, aren't you?

Myra: Yes, of course, I wouldn't let Madame down for anything.

Kitty: Then we'd better hurry. Come on! Oh, girls... girls. Hey Lydia, girls, girls, what do you think, Myra's going to be married. May I tell the theater?

Myra: Darling, you seem to have done it.

Lydia: When is it?

Kitty: Tomorrow morning.

Lydia: What's his name?

Kitty: Roy Cronin.

Girl: Well, Mrs. Cronin, I declare!

Girl 1: I'm so happy for you, Myra.

Lydia: Oh, by and large, darlings, you're all so sweet. I feel like crying, too. But we haven't got the time, come on girls, we leave for the theater. Come on girls.

Housekeeper: Miss Myra? You're wanted on the telephone.

Myra: Thank you. (On the phone) Hello? Yes? ... What? ... Oh, no... when? ... Oh, that's terrible. Can't they give you one more day? ... You have to... of course I'll come at once. I love you.

Kitty: What is it? What's happened?

Myra: The orders have been changed. He's going tonight. The train leaves in twenty-five minutes. I'm going to see him off.

Kitty: Going where?

Myra: The Waterloo Station.

Kitty: But you can't, you won't be back in time for the show. Madame will...

Myra: Sorry.

Kitty: Myra, please... she'd never forgive you, never. Don't do it, Myra.

Myra: I may never see him again.

Waterloo Station, Roy is anxiously waiting for Myra. The train is leaving. He has to get on. Myra hurries to the station. But the train starts off. They wave to each other.

Man: It's just going, sir.

Roy: Myra!

Myra: Roy!

Roy: Myra!

Myra: Roy!

迈拉去烛光俱乐部见罗伊。

场景1:

迈拉: 你好!

罗伊: 噢, 你好! 我很高兴, 我还担心凯蒂给你指错地方了呢。

迈拉: 噢, 没有, 不过你的纸条让我在大家面前念了出来。

罗伊: 你很尴尬吧?

迈拉: 是的, 如果是你也会尴尬的。

罗伊: 可能是吧, 恐怕我让你为难了。

迈拉: 噢, 你放弃了上校, 因此我想我也让你为难了。

罗伊: 是的, 但我得到了奖赏。你来了真好, 我们进去吧?

迈拉: 好的。

他们走进俱乐部, 选了一张桌子, 然后坐下。

罗伊: 你真美。

迈拉: 谢谢。

罗伊: 舞蹈演员吃什么?

迈拉: 噢, 大多是一些没有味道、营养丰富、却不会让人发胖的东西。

罗伊: 噢, 不, 今晚不行。(面对侍者) 你能推荐一种特别美味、

不易消化的食品吗？

侍者：薄煎饼非常不错，先生。

罗伊：再来点儿酒，喝点低度酒不违反舞蹈演员的戒律吧？

迈拉：噢，今晚……

罗伊：好的，40号。

侍者：40号。

罗伊：刚才的芭蕾舞真美。

迈拉：夫人可不这样想。

罗伊：噢，行家永远不懂，外行才懂。我告诉你刚才的芭蕾舞很美。

迈拉：那就正好证明你是外行。

罗伊：你……再次见到我高兴吗？

迈拉：是的。

罗伊：我感觉你有点儿保留。

迈拉：噢，我想是有点儿。

罗伊：什么？为什么？

迈拉：这有什么好处？

罗伊：你是一个奇特的女孩，不是吗？一切有什么好处？活着有什么好处？

迈拉：那也是一个问题。

罗伊：噢，等一下，在这一点上我是不会放过你的。生活的美好就

在于会发生这种事；在死亡空袭的阴影下我能遇到你，这比在和平时期到处漠然闲逛更能让我强烈地感受到生命。

迈拉：为此付出的代价很高。

罗伊：我不这样认为。

迈拉：我就是这么认为的。难道人们必须自相残杀才能强烈感受到生活吗？

罗伊：这和人们相互残杀无关。你要么对生活感到激动，要么不。你要知道，我从来等不及未来。小时候，实际上还是一个小孩子，我爬上一棵大树的最高枝上，像潜水员一样站着，对吓坏了的女管家宣布说，现在我要跳进未来，就跳下去了，结果我住了两个月医院。

迈拉：你应该让未来慢慢赶上你。

罗伊：噢，不，不，绝不。我的脾气就是这样，我忍不住。你看，如果我们在平常时期以平常方式相遇。只会跟对方说上过什么学校。我们现在说的要远得多，你不这样认为吗？

迈拉：是吗？

罗伊：你知道是这样。好了，我太高兴了，吃不下，我们跳舞吧。

迈拉：好吧。

他们注视着对方的眼睛，翩翩起舞。几分钟后，他们回到座位上，罗伊举杯。

罗伊：为你干杯。

迈拉：谢谢。

罗伊：为我们干杯。我还不懂，不很懂。

迈拉：什么？

罗伊：你的脸：真年轻，真漂亮。

迈拉：你还不懂什么？

罗伊：你知道，今天下午我要离开你时，我怎么也记不清你长什么模样，无论如何也想不起来。我就想，她很美吗？她很丑吗？她长什么样子，我就是想不起来。我只好今晚去剧院看看你的长相。

迈拉：你认为你现在会记住我了吗？

罗伊：我想是的。我想是的，终生难忘。

迈拉：可是，你对我还有什么不懂？

男人：女士们、先生们，现在是今晚最后一曲。我希望你们会喜欢《告别华尔兹舞曲》。

罗伊：我过会儿告诉你，现在跳舞吧。

烛光相继熄灭，整个世界都沉寂在柔和的音乐之中。

迈拉：这些烛光是什么意思？

罗伊：你会明白的。

夜已经深了，他们一起走在回迈拉住处的路上。

罗伊：我会给你写信的，你会回信吗？

迈拉：当然会。

罗伊：真是个美妙的夜晚，是吗？

迈拉：是的，非常感谢你。

罗伊：等我回来，我们再去那里。

迈拉：好的。

罗伊：那将是我们的地方，我们将在那里重温今夜。你认为我们会再见吗？

迈拉：我想不一定，你说呢？

罗伊：是的，我想也是。

迈拉：刚才在饭店里，你开始说你不懂我什么？

罗伊：现在不用说了。

迈拉：不，请告诉我，我想知道。

罗伊：好吧，一见到你，你知道，从仿佛数年前的那一刻起，我就觉得你很奇特……你非常年轻，非常可爱，而且……像一个失败主义者……我是说，你似乎对生活期望不多。

迈拉：噢，是的，难道不对吗？比如，我碰见了你，我喜欢你，很快我们就必须分开，而且，也许我们永远不会再相见。

罗伊：除了我们不再相见，你就不能想点别的吗？

迈拉：不，我能。

罗伊：你就住在这里吗？

迈拉：是的。

罗伊：不能再做什么了，是吗？

迈拉：是的，除了说再见。

罗伊：我想是这样。

迈拉：再见。

罗伊：再见，亲爱的迈拉。

迈拉：再见，罗伊。

罗伊：保重。

迈拉：嗯，你也保重。

罗伊：我不会有事，你的幸运符会保佑我。

迈拉：我希望它会，我祈祷它会，再见。

罗伊：再见，你先走吧。

迈拉：好的。

场景2：

舞蹈演员：迈拉到底在哪里？快8点了，我们得去剧院了。我告诉你，我在为那可怜的女孩发抖，你总是在发抖，也许她直接去了剧院。对，她也许在那里等着我们，我希望如此。

回到宿舍，迈拉给凯蒂看她刚买的衣服。

凯蒂：噢，你到哪里去了？我担心死了，我还以为你和那男孩在一起，但他打来了好几次电话。

迈拉：噢，是吗？我不知道为什么。他得回营房，而我买东西去了。

凯蒂：嘿，你怎么了，那是谁的礼服？

迈拉：是我的。

凯蒂：你的？

迈拉：是的，我花完了所有的钱。

凯蒂：你疯了吗？

迈拉：是的，我疯了。我买了那顶可爱的帽子，还有鞋子、手提包和手套，噢，真像是在做梦，凯蒂，这是我的结婚礼服。

凯蒂：噢，迈拉……你不是说……

迈拉：是的！我要结婚了。

凯蒂：亲爱的，过来，让我拥抱你！噢，太好了……什么时候，什么时候，怎样举行？

迈拉：明天上午在圣马修教堂。噢，凯蒂，我快乐得快要疯了。

凯蒂：噢，亲爱的，我简直无法相信。

迈拉：我也是。

凯蒂：真傻，我要哭了。

迈拉：我都哭了一天了。

凯蒂：真难以相信会发生这种事，太好了。噢，对夫人来说是一个多大的玩笑啊！

丽蒂娅：凯蒂，你们一块去吗？

凯蒂：是的，好，等一下。你要去剧院，是吗？

迈拉：当然是，我无论怎样也不会让夫人下不了台的。

凯蒂：那我们最好快点儿。快！噢，姑娘们……姑娘们。嘿，莉迪亚，姑娘们，姑娘们，迈拉要结婚了，你们怎么想？我可以告诉她们吗？

迈拉：亲爱的，你好像已经说过了。

丽蒂娅：什么时候？

凯蒂：明天上午。

丽蒂娅：他叫什么名字？

凯蒂：罗伊·克罗宁。

女孩：好，我宣布，克罗宁太太！

女孩一：我真为你高兴，迈拉。

丽蒂娅：噢，亲爱的，总的来说，你们都太好了，我都快哭了。但我们没时间了，快走，姑娘们，我们去剧院吧，快，姑娘们。

女佣：迈拉小姐，你的电话。

迈拉：谢谢。（接电话）喂？是的！……什么？……噢，不……什么时候？……噢，太可怕了，他们不能再给你一天？……你必须……当然，我马上来，我爱你。

凯蒂：什么事？发生了什么事？

迈拉：命令已变，他今晚要走，火车25分钟后开，我要去送他。

凯蒂：去哪里？

迈拉：滑铁卢车站。

凯蒂：可你不能去，你去了就赶不上表演了，夫人会……

迈拉：对不起。

凯蒂：迈拉，请……她绝不会原谅你，绝不会。别这样做，迈拉。

迈拉：我可能再也见不到他了。

滑铁卢车站，罗伊在焦急地等待着迈拉。火车就要开了，他不得不上车。迈拉匆匆赶到车站，但火车已经启动，他们相互挥手。

男人：车就要开了，先生。

罗伊：迈拉！

迈拉：罗伊！

罗伊：迈拉！

迈拉：罗伊！

实战提升

影片赏析

一次偶然的机会，芭蕾舞女演员迈拉在滑铁卢桥邂逅了高级军官罗伊。由于战争的原因，两人决定马上结婚。就在婚礼即将举行的前一天晚上，罗伊接到命令，部队当晚开拔。后来，迈拉无意中在阵亡名单中看到了罗伊的名字。此时罗伊的母亲来看她，尽管这位贵夫人和蔼可亲，但此时的迈拉已情绪混乱、不知所云。为了维持生活，迈拉和她的好友都沦为街头应招女郎。但罗伊并没有死，他回来了。迈拉的遭遇使她无法面对与罗伊的婚姻及罗伊家族的显赫地位。她来到滑铁卢桥，毫无畏惧地向一辆辆飞驰的军车跑去。

单词注解

embarrassed [im'bærəst] *adj.* 窘的，尴尬的

mostly ['məʊstli] *adv.* 大多数地，大部分地；主要地

intensely [in'tensli] *adv.* 强烈地；极度

curious ['kjʊəriəs] *adj.* 好奇的，渴望知道的；爱探究的

anxiously ['æŋkʃəsli] *adv.* 焦急地；担忧地

脱口而出的句子

You should let the future catch up with you more slowly.

Nothing can happen to me. Your lucky charm will see to that.

Gone with the Wind

乱世佳人



I never give anything without expecting something in return. I always get paid.

我做任何事不过是为了有所回报，我总要得到报酬。

You're throwing away happiness with both hands. And reaching out for something that will never make you happy.

你把自己的幸福拱手相让，去追求一些根本不会让你幸福的东西。

Scarlett: Rhett, Rhett, Where are you? Rhett, wait for me! Rhett, wait for me! Rhett! Rhett!

Outside the restroom.

Rhett: Come in.

Scarlett: Rhett!

Rhett: Melanie, she's... well, God rest her. She was the only completely kind person I ever knew, great lady, a very great lady. Though she's dead. That makes it nice for you, doesn't it?

Scarlett: Oh, how can you say such things. You know how I loved her really.

Rhett: No, I don't know that I do. But at least it's to your credit that you could appreciate her at the end.

Scarlett: Of course I appreciated her. She thought of everybody except herself. Why her last words were about you.

Rhett: What did she say?

Scarlett: She said, be kind to Captain Butler, he loves you so.

Rhett: Did she say anything else?

Scarlett: She said. She asked me to look after Ashley too.

Rhett: It's convenient to have the first wife's permission, isn't it?

Scarlett: What do you mean? What are you doing?

Rhett: I'm leaving you, my dear. All you need now is a divorce and your dreams of Ashley can come true.

Scarlett: No! No, you're wrong! Terribly wrong! I don't want a divorce. Oh Rhett, when I knew tonight, when I knew I loved you, I ran home to tell you, oh darling, darling!

Rhett: Please don't go on with this. Leave us some dignity to remember out of our marriage. Spare us this last.

Scarlett: This last? Oh Rhett, do listen to me, I must have loved you for years only I was such a stupid fool I didn't know it. Please believe me. You must care! Melanie said you did!

Rhett: I believe you. But what about Ashley Wilkes?

Scarlett: I... I never really loved Ashley.

Rhett: You certainly gave a good imitation of it up to this morning. Oh, Scarlett, I tried everything. If you'd only met me halfway, even when I came back from London...

Scarlett: I was so glad to see you, I was, Rhett, but, but you were so nasty!

Rhett: And then when you were sick. And it was all my fault. I hoped against hope that you'd call for me. But you didn't.

Scarlett: I wanted you. I wanted you desperately, but I didn't think you wanted me!

Rhett: It seems we've been at cross-purposes, doesn't it? But it's no use now. As long as there was Bonnie there was a chance we might be happy. I like to think that Bonnie was you. A little girl again. Before the war and poverty had done things to you. She was so like you. And I could pet her and spoil her as I wanted to spoil you. But when she went, she took everything.

Scarlett: Oh, Rhett, Rhett, please don't say that. I'm so sorry. I'm so sorry for everything.

Rhett: My darling, you're such a child. You think that by saying I'm sorry, all the past can be corrected. Here, take my handkerchief. Never in any crisis of your life have I known you can have a handkerchief.

Scarlett: Rhett, Rhett where are you going?

Rhett: I'm going to Charleston. Back where I belong.

Scarlett: Please, please take me with you.

Rhett: No. I'm through with everything here. I want peace. I want to see if somewhere if there is something left in life with charm and grace. Do you know what I'm talking about?

Scarlett: No. I only know that I love you.

Rhett: That's your misfortune.

Scarlett: Rhett! If you go, where shall I go? What shall I do?

Rhett: Frankly my dear, I don't give a damn.

Scarlett: I can't let him go. I can't. There must be some way to bring him back. Oh, I can't think about that now. I'll go crazy if I do, I... I'll

think about it tomorrow. I must think about it. I must think about it. What is there to do? What is there that matters?

The words of her father and Ashley thunder in her ear.

Mr. O'Hara: You mean to tell me, Katie Scarlett O'Hara, that Tara doesn't mean anything to you? That land is the only thing that matters. It's the only thing that lasts.

Ashley: Something you love better than me, though you may not know it.

Mr. O'Hara: Tara, it's this from where you get your strength.

Ashley: Tara, the red earth of Tara.

Mr. O'Hara: That land's the only thing that matters, it's the only thing that lasts.

Ashley: Something you love better than me, though you may not know it.

Mr. O'Hara: Tara, it's this from where you get your strength.

Ashley: Tara, the red earth of Tara.

Mr. O'Hara: That land's the only thing that matters, it's the only thing that last.

Ashley: Something you love betten than me, though you may not know it, Tara.

Mr. O'Hara: ... from which you get your strength...

Ashley: ... the red earth of Tara.

Mr. O'Hara: Land's the only thing that matters...

Ashley: Something you love better than me...

Mr. O'HARA plus Ashley: ... the red earth of Tara... Tara! ... Tara! ... Tara!

Scarlett: Tara! Home. I'll go home. And I'll think of some way to get him back. After all, tomorrow is another day!

思嘉：瑞德！瑞德！你在哪儿？瑞德，等等我！瑞德，等等我，瑞德！瑞德！

起居室外

瑞德：进来。

思嘉：瑞德。

瑞德：媚兰，她已经.....主眷顾她了。她是我见过的唯一一个毫无瑕疵的好人。伟大的女人，一个不平凡的女人。她死了，这对你来说是件好事，是吗？

思嘉：你怎么能这么说，你知道我是真的爱她的。

瑞德：我真不知道，但至少到最后你都欣赏她了，很了不起呀。

思嘉：我当然欣赏她。她总是为别人着想，不为自己，她最后的话也是在为你。

瑞德：她怎么说？

思嘉：她说，对巴特勒上尉好一点，他这样爱你。

瑞德：她说别的了吗？

思嘉：她说了，她说要我照顾希礼。

瑞德：有了前妻的允许，一切都方便多了，是吗？

思嘉：你什么意思？你在干什么？

瑞德：我要离开你了，亲爱的。你现在需要的是离婚，你关于希礼

的梦就要实现了。

思嘉：不，不，你错了！完全错了！我不要离婚，噢，瑞德，今晚我才知道，才知道我原来是爱你的，我就跑回家来告诉你。噢，亲爱的，亲爱的！

瑞德：请别这样，给我们的婚姻留一点可以回忆的尊严吧，就在最后的时刻饶了彼此吧。

思嘉：最后？噢，瑞德。你听我说，我这么久以来一定是一直爱着你，但我很傻，一直都不知道，请相信我。你一定是在乎我的，媚兰说你在乎我的。

瑞德：我相信你，那希礼，威尔克斯呢？

思嘉：我，我从没有真的爱过他。

瑞德：至少到今天早上你一直装得很像那么回事。噢，思嘉，我已经尽力了。如果在我从伦敦回来时，你能出来迎接我一下……

思嘉：你回来，我是很高兴的。但是瑞德，你当时太讨厌了！

瑞德：而且在你病的时候，那全是我的错，我一直幻想着你会叫我，但你没有。

思嘉：我想要你，我非常想，但是我想也许你不要我。

瑞德：看来，我们俩都误解对方了，是吗？但是现在没用了。邦尼在的时候，我们还可能快乐。我喜欢把邦尼当成你，还是小姑娘，是没有受战争、贫穷摧残过的你。她很像你，我可以宠她，娇纵她，就像我想宠爱你一样。但她一死，把什么都带走了。

思嘉：噢，瑞德，瑞德，别再说了，我很难过，为发生的一切难过。

瑞德：亲爱的，你真是个孩子，你以为说句对不起，过去的一切就都改正过来了吗？把我的手帕拿去，你在任何危急的关头我都没见你有过一条手帕。

思嘉：瑞德，瑞德，你去哪儿？

瑞德：我要去查尔斯顿，去属于我的地方。

思嘉：请你带我一起去吧！

瑞德：不，我对这儿的一切都厌倦了，我想安静，我想看看生命中还有没有高尚和美丽。你知道我在讲什么吗？

思嘉：不，我只知道我爱你。

瑞德：这就是你的不幸。

思嘉：瑞德！你要走，我去哪里呢？我该怎么办呢？

瑞德：坦白说，亲爱的，我一点也不关心。

思嘉：我不能让他走，不能！一定有办法让他回来。噢，现在我想不了这些，不然我就疯了，明天，明天再想。我一定要想清楚，一定！现在干什么呢？什么才重要呢？

父亲和希礼的话在她耳边回响起来。

奥哈拉：你想告诉我，凯蒂·思嘉·奥哈拉，德园对你毫无意义吗？土地是唯一重要的东西，是唯一永恒的东西。

希礼：有些东西你爱它胜过爱我，只是你不知道。

奥哈拉：你从德园那里能吸取到力量。

希礼：德园，德园的红土。

奥哈拉：土地是唯一重要的东西，唯一永恒的东西。

希礼：只是你不知道，有些东西你爱它胜过爱我。

奥哈拉：你从德园那儿吸取力量……

希礼：德园的红土……

奥哈拉：土地是唯一重要的东西，唯一永恒的东西。

希礼：有些东西你爱它胜过爱我，只是你不知道，德园。

奥哈拉：你从德园那儿吸取力量。

希礼：德园的红土。

奥哈拉：土地是唯一重要的东西。

希礼：有些东西你爱它胜过爱我.....

奥哈拉与希礼：德园的红土.....德园！德园！.....

思嘉：德园！家！我要回家，我要想办法让他回来。不管怎样，明天又是新的一天！

实战提升

影片赏析

思嘉是一个漂亮、任性、果断的美国南方女子，爱上了另一庄园主的儿子希礼，但希礼却选择了温柔善良的媚兰。思嘉赌气嫁给媚兰的弟弟查尔斯。南北战争爆发后，查尔斯上了前线并战死。思嘉和风度翩翩的商人瑞德相识，但拒绝了他的追求。南方军战败，亚特兰大一片混乱。不巧媚兰孕期将至，思嘉只好留下来照顾她。战后思嘉在绝望中去找瑞德借钱，偶遇本来要迎娶她妹妹的暴发户弗兰克。为了保住家园，她勾引弗兰克跟她结婚。弗兰克因反政府活动遭北方军击毙，思嘉再次成了寡妇。后来，她与瑞德结婚。女儿出生后，瑞德把全部感情投注到女儿身上，跟思嘉的感情因她忘不了希礼而最终破裂。女儿意外坠马身亡，操劳过度的媚兰临终前把她的丈夫和儿子托付给思嘉。瑞德心灰意冷地离去，思嘉在即将得到希礼时，突然明白自己真正需要的是瑞德。

单词注解

credit ['kredit] *n.* 赊帐，赊欠

dignity ['digniti] *n.* 尊严；庄严

spoil [spoil] *v.* 损坏；糟蹋；搞糟

strength [streŋθ] *n.* 力量，实力

脱口而出的句子

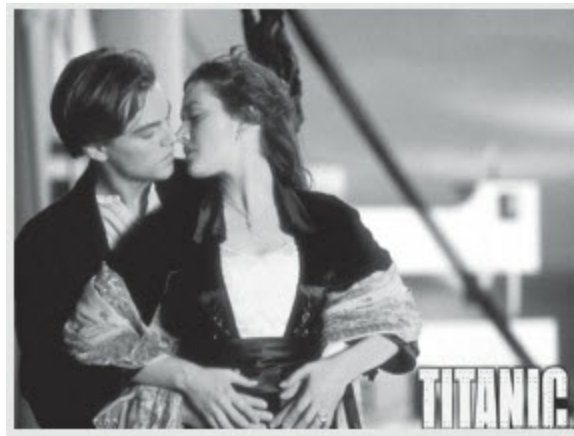
But at least it's to your credit that you could appreciate her at the end.

That land is the only thing that matters. It's the only thing that lasts.

Tara! Home. I'll go home. And I'll think of some way to get him back.
After all, tomorrow is another day!

Titanic

泰坦尼克号



Outwardly, I was everything a well-brought up girl should be. Inside, I was screaming。

从外表看，我是个教养良好的小姐，但在骨子里，我却很叛逆。

All life is a game of luck.

生活本来就全靠运气。

Selected Scene 1:

Jack closes the door behind her. Rose and Jack are alone in the room.

Rose: Jack, this is impossible. I can't see you.

Jack: I need to talk to you!

Rose: No, Jack, no! Jack, I'm engaged. I'm marrying Cal. I love Cal.

Jack: Rose, you're no picnic. All right, you're a spoiled little brat even, but under that you're the most amazingly wonderful girl—I've ever known and—

Rose: Jack, I—

Jack: No, no. Let me try to get this out. You, you're amazing. I'm not an idiot. I know how the world works. I've got ten bucks in my pocket. I have nothing to offer you, and I know that. I understand. But I'm too involved now. You jump, I jump, remember? I can't turn away without knowing that you'll be alright. That's all that I want.

Rose: Well, I'm fine. I'll be fine. Really.

Jack: Really? I don't think so. They've got you trapped, Rose, and you're going to die if you don't break free. Maybe not right away, because you're strong. But sooner or later that fire that I love about you, Rose, that fire is going to burn out.

Rose: It's not up to you to save me, Jack.

Jack: You're right. Only you can do that.

Rose: I'm going back. Leave me alone.

Rose goes out and joins her mother and other aristocratic ladies in the first class tearoom. As Ruth is discussing Rose's upcoming marriage to Cal, Rose looks over and sees a little girl sitting at a table nearby. The girl's mother begins correcting her posture, the position of her hands, her manners. Rose sees what a stifling life she is leading. She leaves and goes out onto the deck.

Rose: Hello, Jack. I changed my mind. They said you might be up here.

Jack: Xu. Give me your hand. Now close your eyes, go on! Now step up. Now hold on to the railing. keep your eyes closed. Don't peak.

Rose: I'm not.

Jack: Step up onto the railing. Hold on, hold on, keep your eyes closed. Do you trust me !

Rose: I trust you.

Jack: All right, open your eyes.

Rose: I'm flying. Jack.

Jack guides Rose to the front of the ship, where he has her stand on the bow of the ship with her hands outstretched. She feels like she is flying. Jack puts her arms around her and they kiss for the first time.

The music plays:

Every night in my dreams,

I see you, I feel you.

That is how I know you go on.

Far across the distance and spaces between us, You have come to show you go on.

Near, far, wherever you are,

I believe that the heart does go on.

Once more, you open the door,

And you're here in my heart,

And my heart will go on and on.

Love can touch us one time and last for a lifetime

And never let go till we're gone.

Love was when I loved you,

One true time I hold to.

In my life we'll always go on.

Selected Scene 2:

Jack and Rose drift in the black water. Jack is clinging to the piece of wood that Rose is lying on.

Rose: It's getting quiet.

Jack: It's going to take 'em a couple of minutes to get the boats organized... I don't know about you, but I intend to write a strongly worded letter to the White Star Line about all this.

Rose: I love you, Jack.

Jack: No... Don't you do that. Don't say your good-byes. Not yet. Do you understand me?

Rose: I'm so cold.

Jack: Listen, Rose. You're going to get out of here. You're going to go on and you're going to make lots of babies and you're going to watch them grow and you're going to die an old lady, warm in your bed. Not here. Not this night. Not like this. Do you understand me?

Rose: I can't feel my body.

Jack: Winning that ticket was the best thing that ever happened to me. It brought me to you. And I'm thankful for that, Rose, I'm thankful. You must promise me that you will survive... that you won't give up... no matter what happens... no matter how hopeless. Promise me now, Rose, and never

let go of that promise.

Rose: I promise.

Jack: Never let go.

Rose: I will never let go, Jack. I'll never let go.

She grips his hand and they lie with their heads together. It is quiet now, except for the lapping of the water.

场景1：

杰克在她身后关上门，露丝和杰克现在单独待在房间里。

露丝：杰克，这不可能，我不能见你。

杰克：我想和你谈谈！

露丝：不，杰克，不行！杰克，我已经订婚了，我要嫁给卡尔，我爱卡尔。

杰克：露丝，你这样说可不轻松。好了，你是一个被宠坏的小家伙，但你是一个最了不起的女孩——我还从未见到过，再说——

露丝：杰克，我——

杰克：不，不行，让我说完。你，你很了不起，我不是傻瓜，我知道是怎么回事。我的口袋里只有10块钱，我不能给你什么，这我知道，我明白。但我现在难以自拔，你跳，我也跳，还记得吗？在不知道你是否安全时，我不可能转身离去，我想要的仅此而已。

露丝：噢，我很好，我会很好的。真的。

杰克：真的？我并不这样想。他们已将你困住，露丝，如不脱离，你会死去的。也许不是马上，因为你仍然强壮，但我爱的那团火，露丝，你身上的那团火迟早会熄灭。

露丝：不用你救我，杰克。

杰克：你说得对，只有你才能救自己。

露丝：我回去了，别管我。

露丝走出门，进入头等茶室，跟她母亲和其他贵妇们坐在一起。正当鲁斯大谈露丝和卡尔未来的婚礼时，露丝放眼望去，看到一个小女孩坐在不远处。女孩的母亲开始矫正她的坐姿、手势和举止。露丝看到了她将要过的一种令她窒息的生活，便离开那里，来到了甲板上。

露丝：你好，杰克，我改变主意了，听说你在这里。

杰克：把手给我，闭上眼，站上来，抓住栏杆，闭上眼睛，别偷看。

露丝：我不看。

杰克：站上来，抓住栏杆，闭上眼睛。你相信我吗？

露丝：我相信你！

杰克：好了，睁开眼睛吧。

露丝：我在飞啊，杰克。

杰克领着露丝来到船前，让她两臂伸开，站在船头。她感到自己飘飘欲飞，杰克抱住她，他们第一次亲吻了起来。

乐声响起：

每天夜里在我的梦里，

我看见你，感觉到你。

我知道你会勇往直前。

越过千山，

涉过万水，

你向我表明你会勇往直前。

无论是远是近，无论你在何方，

我相信爱心依旧。

你再次敞开心扉，

你就在我的心里，

我的心依然如故。

爱触摸我们一次，将会持续一生，

直到永恒。

爱是深情，

爱是执著。

在我的生命中，

我们总会勇往直前。

场景2：

杰克和露丝漂浮在黑沉沉的水里，杰克紧紧抱着露丝躺在上面的那块木头。

露丝：它安静下来了。

杰克：还有几分钟，他们就能把那些小船连接好.....我不知道你，但我想给白星航运公司写一封言辞强烈的信投诉这件事。

露丝：杰克，我爱你。

杰克：别.....别那样，不要说再见，还不是时候，你明白我的意思吗？

露丝：我很冷。

杰克：听我说，露丝，你一定要脱险，你要活下去，你要生好多孩子，你要看着他们长大。等你老了，你会安息在温暖的床上，而不是在这里，不是今晚，不是像这样死去。你明白我的意思吗？

露丝：我全身没有知觉了。

杰克：赢得船票是我一生中最幸运的事儿，它让我认识了你。露丝，我为此感激，我深表谢意。你要帮我个忙，你一定答应我活下去.....无论发生什么事.....无论多么绝望.....都不要放弃。答应我，露丝，千万别放弃那个承诺。

露丝：我答应。

杰克：千万别放弃。

露丝：我绝不会放弃的，杰克，绝不放弃。

她紧紧握住他的手，他们头靠着头躺在一起。四周一片静谧，只有海浪轻拍的声音。

实战提升

影片赏析

1912年4月10日，被称为“世界工业史上的奇迹”的“泰坦尼克号”从英国的南安普顿出发驶往美国纽约。富家少女露丝与母亲及未婚夫卡尔一道上船，另一边，不羁的少年画家杰克靠在码头上的一场赌博赢到了船票。露丝早就看出卡尔是个十足的势利小人，从心底里不愿嫁给他，甚至打算投海自尽。关键时刻，杰克一把抱住了少女露丝，两个年轻人由此相识。为排解少女心中的忧愁，杰克带露丝不断发现生活的快乐。很快，美丽活泼的露丝与英俊开朗的杰克相爱了。温馨刚刚开始，惨绝人寰的悲剧就发生了。船上一片混乱，在危急之中，人类本性中的善良与丑恶、高贵与卑劣更加分明。杰克把生存的机会让给了爱人露丝，自己则在冰海中被冻死了。

单词注解

brat [bræt] *n.* 顽童, 小捣蛋; 小家伙
amazingly [ə'meɪzɪŋli] *adv.* 令人惊奇地
posture ['pɒstʃə] *n.* 姿势, 姿态
railing ['reɪlɪŋ] *n.* 栏杆, 扶手
drift [drɪft] *v.* 漂泊, 游荡

脱口而出的句子

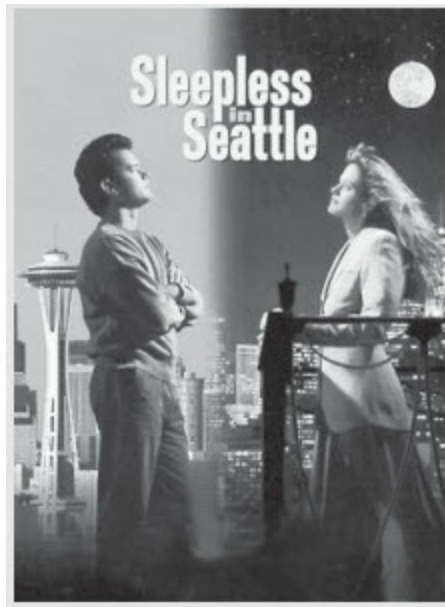
But sooner or later that fire that I love about you, Rose, that fire is going to burn out.

I can't feel my body.

I will never let go, Jack. I'll never let go.

Sleepless in Seattle

西雅图不眠夜



Work hard! Work will save you. Work is the only thing that will see you through this.

努力工作吧! 工作能拯救你。埋头苦干可令你忘记痛楚。

People who truly loved once are far more likely to love again.

真爱过的人很难再恋爱。

Selected Scene 1:

In the attic after dinner. Barbara shows Annie an old-fashioned wedding dress.

Barbara: Here it is. The historical society wanted this and I never would give it to them.

Annie: Oh! Mom!

Barbara: I notice these things are back in fashion.

Annie: Grandmother's dress.

Barbara: Oh, honey, he's a lovely man, Annie.

Annie: I know. He is wonderful, isn't he? And he's such a wonderful athlete.

Barbara: Are his folks nice?

Annie: You'll love them. We're going down to D. C. tonight to be with them Christmas morning.

Barbara: How did it happen?

Annie: Well, it's silly really. Um, I'd seen him at the office. Obviously I'd seen him, he's the associate publisher. And then one day, we both ordered sandwiches from the same place and he got my lettuce and tomato on whole wheat which of course he was allergic to, and I got his lettuce and tomato on white.

Barbara: How amazing!

Annie: It is, isn't it? You make a million decisions that mean nothing

and then one day, you order take-out and it changes your life.

Barbara: Destiny takes a hand!

Annie: Mom, destiny is something we're invented because we can't stand the fact that everything that happens is accidental.

Barbara: Then how do you explain that you both ordered exactly the same Sandwich, except for the bread? How many people in this world like lettuce and tomato, without something else like tuna?

Annie: Well, it wasn't a sign. It was a coincidence.

Barbara: I was in Atlantic city with my family. Cliff was a waiter. He wasn't even supposed to work that night, and suppose he hadn't. He asked me take a midnight walk on the steel pier, I've probably told you this a million times, but I don't care. And he held my hand. At one point I looked down and I couldn't tell which fingers were his and which were mine, and I knew...

Annie: What?

Barbara: You know.

Annie: What?

Barbara: Magic. It was magic.

Annie: Magic?

Barbara: I knew we'd be together forever, and that everything would be wonderful, just the way you feel about Walter. Walter, it's quite a formal name, isn't it. One of the things I truly knew was that your father and I were going to have a wonderful time in... the "sack", I believe you call it.

Annie: Mom!

Barbara: Of course it took several years before everything worked like clockwork in that department, so don't be worried if it takes a while.

Annie: Well, we already...

Barbara: Fine, fine. Fiddle-dee-dee. How's it working?

Annie: Like... clockwork.

Barbara: Oh! Honey.

(Annie looks at herself in the mirror and hugs Barbara while the dress rips all of sudden.)

Annie: It's a sign.

Barbara: You don't believe in signs.

Selected Scene 2:

Dr. Marsha: Seattle, go ahead.

Jonah: Hello, this is Jonah (dee...)

Dr. Marsha: No last names, Jonah. You sound younger than our usual callers. How old are you?

Jonah: I'm eight.

Dr. Marsha: Eight! How come you're up so late?

Jonah: It's not that late in Seattle.

Dr. Marsha: Oh, of course. You're absolutely right well, what's your Christmas wish, Jonah?

Jonah: It's not for me, it's for my dad. I think he needs a new wife.

Dr. Marsha: You don't like the one he has now?

Jonah: He doesn't have one now. That's the problem.

Dr. Marsha: Where's your mom?

Jonak: She died.

Dr. Marsha: Oh, I'm so sorry to hear that.

Jonah: I've been pretty sad, but I think my dad's worse.

Dr. Marsha: Have you talked to your dad about this?

Jonah: No.

Dr. Marsha: Why not?

Jonah: It's like it makes him sadder.

Dr. Marsha: Well, I can understand that Jonah, is your dad home right now?

Jonah: Yeah.

Dr. Marsha: What's he doing? Is he busy?

Jonah: Not really. He's out on the deck.

Dr. Marsha: Well, I'm sure that I can help, but I'm going to need you to help me help him.

Annie: Oh, retched woman!

Dr. Marsha: ... What will you do is bring your dad to the phone.

Annie: Hang up Jonah! Don't listen to her!

Jonah: No way! He'd kill me!

Dr. Marsha: Trust me, Jonah. He won't be angry when he realizes how concerned you are about him.

Annie: Wanna bet?

Jonah: Ok. But if I get yelled at, I'm never going to listen to your show again.

Dr. Marsha: Ok. Fair enough.

Jonah: (to Sam) Dad!

Sam: Yeah?

Jonah: There is someone on the phone for you. (to Dr. Marsha) His name is Sam.

Dr. Marsha: (to listeners) If you've just tuned in, this is Dr. Marsha Fieldstone and tonight's topic is "Your Wishes and Dreams" and we're on the line now someone from Seattle.

Sam: (picking up the receiver) Hello?

Dr. Marsha: Hello, Sam. This is Dr. Marsha Fieldstone on Network America.

Sam: Ok, what are you selling tonight? The micro hibachis or the ginza knives?

Dr. Marsha: No, I'm not selling anything. I just want to help. I want you to know that your son called and he asked me for some advice on how you might find a new wife.

Sam: Who is this?

Dr. Marsha: Dr. Marsha Fieldstone of Network America and you are on the air.

Sam: (to Jonah) you called the radio station?

Dr. Marsha: Sam, Sam, are you with me?

Sam: Yeah, yes.

Dr. Marsha: Your son feels that since your wife's death you've been very very unhappy and he's genuinely worried about you.

Sam: (to Jonah) Hey, get out here. Get out here! Come on! Now I'm not going to go through this alone.

Dr. Marsha: I think it's very hard for him to talk to you about all this and I thought maybe you and I could talk. Maybe it would make Jonah feel a little better, Sam?

Jonah: (to Sam) Talk to her, dad, she's a doctor.

Sam: Of what? Her first name could be "Doctor".

Jonah: Please.

Dr. Marsha: Sam. Sam. It's his Christmas wish.

Sam: Ok.

Dr. Marsha: Ok. Good. Now I know this is difficult, but how long ago did our wife die?

Sam: About a year and a half ago.

Dr. Marsha: Have you had any relationships since?

Sam: No.

Dr. Marsha: No? Why not?

Sam: Ah, Marsha, or should I call you Dr. Fieldstone.

Dr. Marsha: Dr. Marsha.

Sam: & Annie: Dr. Marsha.

Sam: I don't mean to be rude....

Dr. Marsha: ... and I don't want to invade your privacy.

Sam & Annie: Sure you do.

Dr. Marsha: Go on, Sam. I'm listening. Sam?

Sam: We had a pretty tough time there at first...

Dr. Marsha: Hum-um.

Sam: But we're dealing with it and Jonah and I will get along just fine again, as soon as I break his radio.

Dr. Marsha: Ha-ha, I have no doubt that you're a wonderful father. You know, you can tell a lot from a person's voice.

Sam: You certainly can.

Dr. Marsha: But something must be missing if Jonah still feels you're under a cloud. Now just a few questions. Are you sleeping at night?

Jonah: He doesn't sleep at all.

Sam: How do you know that?

Jonah: I live here, dad.

Sam: Look, it's Christmas. Maggie, my wife, she really did... I mean, she loved... she made everything beautiful. It's just tough this time of year. Any kid needs a mother.

Dr. Marsha: Could it be that you need some one just as much as Jonah does?

Annie: Yes.

Dr. Marsha: Don't answer that. Let's get into that right after these

messages. Sam? Jonah? Don't go away, (to listeners) If you've just tuned in, we're talking to "Sleepless in Seattle". And we'll be right back, after this break, with your listener response.

Sam: What is she talking about?

Jonah: This is when other people get to call in and dump on what you said.

Sam: Oh. Oh. This is really fun. And helpful...

Dr. Marsha: (to Sam) If there was one question I was allowed to ask...

Sam: Oh, go ahead.

Dr. Marsha: People who have truly loved once are far more likely to love again. Sam, do you think there's someone out there that you could love as much as your wife?

Sam: Well, Dr. Marsha Fieldstone, that's hard to imagine.

Dr. Marsha: What are you going to do?

Sam: Well, I'm going to get out of bed every morning, and breathe in and out all day long. And then after a while, I won't have to remind myself to get out of bed in the morning and breathe in and out. And then after a while, I won't have to think about how I had it great and perfect for a while.

Dr. Marsha: Sam, tell me what was so special about your wife?

Sam: How long is your program? Oh, well, it was million tiny little things, and where you add them all up, it just meant that we were supposed to be together. And I knew it. I knew it the first time I touched her. It was like coming home. Only to no home I'd ever known. I was just taking her hand, to help her out of a car, and I knew it. It was like...

Sam & Annie: ... magic.

Dr.Marsha: Well folks, it's time to wrap it up. I'm Dr. Marsha Fieldstone in Chicago, and to all my listeners, a magical and merry Christmas. And to you, "Sleepless in Seattle", we hope you'll call again soon and let us know how it's going.

Sam: Oh, you count on it.

场景1:

晚宴后，在阁楼上，芭芭拉给安妮拿出了一件老式的结婚礼服。

芭芭拉：找到了，历史学会想要我都不给。

安妮：噢，妈妈！

芭芭拉：我看到这款式又开始流行了。

安妮：外婆的结婚礼服。

芭芭拉：噢，宝贝，他真讨人喜欢，安妮。

安妮：我知道，他很棒，是吧？而且还是个很棒的运动员。

芭芭拉：他家人好相处吗？

安妮：你会喜欢他们的。我们准备今晚到华盛顿，圣诞节一早就到他家。

芭芭拉：你们是怎么认识的？

安妮：说来很可笑，真的，我是说，我在办公室见过他，我肯定在办公室见过他，他是报社副社长。有一天我们在同一个地方订三明治，他拿了我的莴苣番茄全麦面包，当然他对这个过敏，我却拿了他的莴苣番茄白面包。

芭芭拉：真是太巧了！

安妮：是呀，就是这样的。一个人每天做多少决定都没关系，然而你要了份外卖却能改变你的一生。

芭芭拉：命中注定。

安妮：妈妈，正因为我们不承认事物是偶然发生的才发明了命运这个词。

芭芭拉：那你又怎么解释你们叫了除面包不一样以外几乎一模一样的三明治？这世上有多少人只吃莴苣番茄三明治而不同时要点金枪鱼什么的呢？

安妮：这不是预兆，是巧合。

芭芭拉：我和家人待在大西洋城的时候，克利夫是那里的服务生。那晚他本不当班，如果那晚他不当班的话……他请我午夜到斯蒂尔码头散步。我也许对你说过上千次了，但我还是要说。然后他握着我的手，那一刻我低下头看，分不出谁是谁的手。我心里便明白了。

安妮：什么？

芭芭拉：你知道。

安妮：什么呀？

芭芭拉：魔力，是魔力。

安妮：魔力？

芭芭拉：我知道我们将终生相守，生活会很幸福，就像你对沃尔特的感觉一样。沃尔特，这名字挺拘谨的，是吧？还有一件事我很清楚，那就是我将和你爸……在床上合得来，我相信你叫它……

安妮：妈妈！

芭芭拉：当然，几年后我们才水乳交融。所以如果开始不顺利的话，不要担心……

安妮：其实，我们已经……

芭芭拉：哦，好啊，好啊，太好了。感觉怎么样？

安妮：就像……水乳交融。

芭芭拉：噢，宝贝。

（安妮看着镜中的自己并和芭芭拉拥抱，却猛然将左肩的袖口绷裂。）

安妮：这是个预兆。

芭芭拉：你不信预兆的。

场景2：

玛莎：这是一个来自西雅图的电话，请讲。

乔纳：您好，我叫乔纳。

玛莎：乔纳，能告诉我您的全名吗？听你的声音比平常打来电话的听众要小，你多大了？

乔纳：八岁。

玛莎：八岁！你怎么这么晚还不睡呢？

乔纳：在西雅图还不算晚。

玛莎：哦，那当然，你说的没错。乔纳，你的圣诞愿望是什么？

乔纳：不是为我，是为了我爸爸，我想他需要一位新妻子。

玛莎：你不喜欢他现在的这位吗？

乔纳：问题是他现在没有妻子了。

玛莎：你妈妈呢？

乔纳：她去世了。

玛莎：哦，对不起。

乔纳：我一直都很难过，但我想我爸爸更加难过。

玛莎：你与你爸谈过这事吗？

乔纳：没有。

玛莎：为什么？

乔纳：这似乎会让他更伤心。

玛莎：这我可以理解。乔纳，你爸爸现在在家吗？

乔纳：在家。

玛莎：他在干什么？他忙吗？

乔纳：不怎么忙，他在甲板上。

玛莎：那么，我想我能帮帮他，但我需要你来帮我去帮他。

安妮：哦，这个坏女人！

玛莎：.....你要做的就是叫你爸爸过来听电话。

安妮：挂断电话，乔纳！别听她的。

乔纳：不行！他会杀了我的！

玛莎：相信我，乔纳。当他知道你这么关心他时，他是不会生气的。

安妮：不一定吧？

乔纳：好吧。但是如果我挨骂了，以后我就再也不听你的节目了。

玛莎：好的，很公平的。

乔纳：（对萨姆）爸爸！

萨姆：什么事？

乔纳：你的电话。（对玛莎）他叫萨姆。

玛莎：（对听众）如果您刚刚打开收音机，您正在收听的是玛莎·菲德斯通医生的节目。今晚的话题是“你的愿望和梦想”，我们正在与一位来自西雅图的听众通话。

萨姆：（拿起话筒）喂？

玛莎：你好，萨姆，我是美国广播网的玛莎·菲德斯通医生。

萨姆：好吧，你今晚要向我推销什么？是微型小炭炉还是忍者刀？

玛莎：不，我什么都不卖，我只是想帮你。你儿子给我打了个电话，向我咨询如何帮你找个新太太。

萨姆：你是谁呀？

玛莎：我是美国广播网的玛莎·菲德斯通医生，你的声音正通过广播传送。

萨姆：（对乔纳）你打电话给电台了？

玛莎：萨姆，萨姆，萨姆，你在听我说话吗？

萨姆：是，是的。

玛莎：你儿子觉得自从你夫人去世之后，你一直很不开心，他真的很担心你。

萨姆：（对乔纳）嘿，出来！过这里来，过来！我不想一个人听她说。

玛莎：我想他很难和你说这件事，我认为或许我们可以谈谈，这样可能会使乔纳好受些，对吗，萨姆？

乔纳：（对萨姆）你说话呀，爸爸，她是位医生。

萨姆：什么医生？可能她的名字就叫“医生”。

乔纳：求求你。

玛莎：萨姆，听着，这是他的圣诞愿望。

萨姆：好吧。

玛莎：好的，我知道你不想再提，不过我还是要问尊夫人去世多久了？

萨姆：大约一年半以前。

玛莎：之后你没再交女友吗？

萨姆：没有。

玛莎：没有？为什么？

萨姆：啊，玛莎，我该叫你菲德斯通医生吗？

玛莎：叫我玛莎医生。

萨姆和安妮：玛莎医生。

萨姆：我不想无礼……

玛莎：我也不想侵犯你的隐私。

萨姆和安妮：可你的确侵犯了。

玛莎：接着说，萨姆，我在听着，萨姆？

萨姆：开始我们的确不好过……

玛莎：嗯。

萨姆：不过我们一直在克服着，我和乔纳会好起来的，只要我把他的收音机砸了。

玛莎：哈哈，我确信你是一位好父亲。你知道，你可以从一个人的

声音中知道很多。

萨姆：你当然可以。

玛莎：但如果乔纳仍然觉得你不开心，那一定是有些问题还没解决。现在，请回答我几个问题。你晚上睡得好吗？

乔纳：他根本睡不着。

萨姆：你是怎么知道的？

乔纳：我住在这儿啊，爸爸。

萨姆：瞧，圣诞到了，我的妻子玛吉，她真的……我是说，她爱……她什么都布置得很漂亮，而今年圣诞的确使人难受。每个孩子都需要妈妈。

玛莎：会不会是你和乔纳一样需要有人来帮助呢？

安妮：是的。

玛莎：你不用回答，让我们广告之后再谈。萨姆，乔纳，别挂机。（对听众）如果你刚刚打开收音机，您现在听到的是我们与“西雅图失眠先生”的对话。广告之后回来听一听听众的意见。

萨姆：她在说什么？

乔纳：就是其他人打电话来评论你刚才说的。

萨姆：哦，哦。真有趣，很有效嘛。

玛莎：（对萨姆）如果我可以问个问题的话……

萨姆：哦，说吧。

玛莎：曾经真心爱过的人很难再次恋爱。萨姆，你认为你会像爱妻子那样再爱另一个人吗？

萨姆：嗯，玛莎·菲德斯通医生，这很难说。

玛莎：那你打算做些什么呢？

萨姆：嗯，我每天早上都会起床，然后整天专注于呼气吸气。过些时日，我也就不用再提醒自己早上起床呼气吸气了。再过些时日，就不会再去想我曾经拥有的快乐时光了。

玛莎：萨姆，告诉我，你妻子有什么特别之处？

萨姆：你的节目有多长？无数的点滴小事，如果你能把它们加在一起，那也就意味着我们仍在一起。我第一次与她接触时就清楚这一点。这就像回到家一样，只不过是一个从未去过的家，当我挽着她的手，扶她下车，我就有这种感觉了。这就像.....

萨姆和安妮：.....魔力。

玛莎：好了，朋友们，节目结束的时间到了，我是芝加哥的玛莎医生，我想对所有的听众朋友们说，祝你过一个神奇的、快乐的圣诞节。我也同样祝福你：“西雅图失眠先生”，我们希望你能再打电话进来，告诉我们进展的情况。

萨姆：哦，我一定会打的。

实战提升

影片赏析

自从妻子玛吉病逝后，居住在芝加哥的萨姆带着8岁的儿子乔纳迁往西雅图，以忘却对爱妻的记忆。然而对爱妻深深的爱恋使他无法释怀。圣诞节前夕，儿子乔纳拨通了电台节目的热线电话，希望为爸爸找到一位好妻子。报社记者安妮偶尔收听到了这个故事并被其深深触动了，从此以后便不由自主地关心起这个“西雅图未眠人”。安妮利用一切机会寻找和接近萨姆。经过一番周折，萨姆父子和安妮终于如约相聚在帝国大厦的顶端。双方一见面就立刻明白了对方就是自己要见的人，也正是自己要找的伴侣。

单词注解

athlete [ˈæθli:t] *n.* 运动员, 体育家

exactly [igˈzæktli] *adv.* 确切地, 精确地; 完全地

magic [ˈmædʒɪk] *n.* 魔法, 巫术

clockwork [ˈklɒkwɜ:k] *n.* 时钟装置

脱口而出的句子

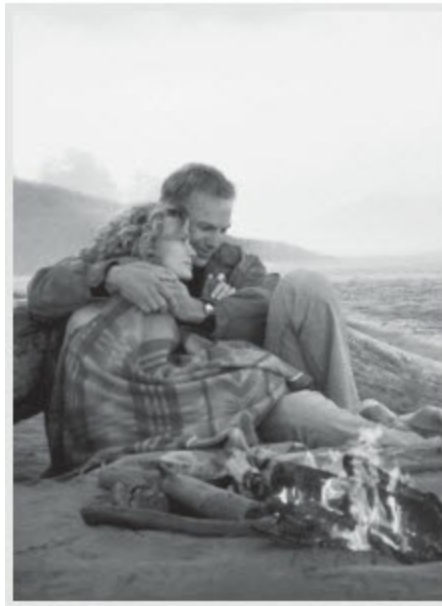
Destiny takes a hand!

I've been pretty sad, but I think my dad's worse.

We had a pretty tough time there at first...

Message in a Bottle

瓶中信



I'm sorry I didn't hold on to you with so much strength that even God couldn't pull you away.

原谅我, 如果我紧紧地抱着你, 上帝就不会把你带走了。

My life began when I found you and I thought it had ended when I failed

to save you.

我的生命，因为遇到你而开始，因为无法挽留你而终结。

Selected Scene1:

The first love letter

Dear Catherine,

I'm sorry I haven't talked to you in so long. I feel I've been lost, no bearings, no compass. I kept crashing into things, a little crazy. I guess, I've never been lost before. You were my true north. I could always steer for home when you were my home. Forgive me for being so angry when you left. I still think some mistake's been made and I'm waiting for God to take it back. But I'm doing better now. The work helps me. Most of all, you help me. You came into my dream last night with that smile of yours that always held me like a lover, rocked me like a child. All I remember from the dream is a feeling of peace. I woke up with that feeling and tried to keep it alive as long as I could. I'm writing to tell you that I'm on a journey toward that peace. And to tell you I'm sorry about so many things. I'm sorry I didn't take better care of you so that you never spent one minute being cold or scared or sick. I'm sorry I didn't try harder to find the words to tell you what I was feeling. I'm sorry I never fixed the screen door. I fixed it now. I'm sorry I ever fought with you. I'm sorry I didn't apologize more. I was too proud. I'm sorry I didn't bring you more compliment on everything you wore and every way you fixed your hair. I'm sorry I didn't hold on to you with so much strength that even God couldn't pull you away.

All my love, G

Selected Scene 2:

The second love letter

Dear Catherine,

There isn't an hour of my life without you in it. I mend the boats, test

them and all the while the memories come in like the tide. I was thinking today of when we were young and you left our for a bigger world. I was a lot more scared than I would admit. I fought my fear by telling myself you'd come back someday and trying to think of the first thing I'd say to you when I saw you again. I must have tried out 100 possibilities What did I finally say? Not much. My mouth wouldn't work, except to kiss you. And when you said, "I'm here to stay"that said it all. Well, I'm doing it again. I keep imagining what I'd say to you if somehow you came back.

Selected Scene 3:

The third love letter

To all the ships at sea and all the ports of call. To my family and to all friends and strangers. This is a message and a prayer. The message is that my travels taught me a great truth. I already had what everyone is searching for and few ever find: The one person in the world who I was born to love forever. A person like me, of the Outer Banks and the blue Atlantic mystery. A person rich in simple treasures self-made, self-taught; a harbor where I am forever home. And no wind or trouble or even a little death can knock down this house. The prayer is that everyone in the world can know this kind of love and be healed by it. If my prayer is heard, then there will be an erasing of all guilt and all regret and an end to all anger. Please, God. Amen.

Selected Scene 4:

The fourth love letter

Dear Catherine,

My life began when I found you and I thought it had ended when I failed to save you. I thought that hanging on to your memory was keeping us both alive. But I was wrong. A woman named Theresa showed me that if I was brave enough to open my heart, I could love again, no matter how terrible my grief. She made me realize I was only half-alive. It scared me and it hurt. And I didn't know how much I needed her till the night she flew away. When that airplane took off, I felt something inside me tear away. And I knew I should have stopped her. I should've followed her home. And now

tomorrow, I'm going to sail to the windy point and I'm going to say goodbye to you. Then I'm going to see this woman and see if I can win her heart. If I can, I know you'll bless me. And bless us all. If I can't, then I'm still blessed because I've had the privilege of loving twice in my life. She gave me that. And if I tell you I love her as much as I loved you then you'll know the whole story. Rest in peace, my love.

Garret

场景1：

第一封信

亲爱的凯瑟琳：

对不起，这么长时间没有和你聊天了。我感觉自己非常迷茫，没有头绪，没有方向，我东倒西撞，不知所措。我以前从未这样迷茫过。因为你就是我的方向，你就是我的家，只要有 you，我总能找到回家的路。请原谅我在你离开时的愤怒，我现在依然觉得，是上帝搞错了，我一直在等着重来的机会。不过我现在好多了，工作帮助了我，最重要的是，你帮了我。昨晚，你带着微笑进入了我的梦中，像爱人般拥着我，像对孩子般轻轻地把我摇晃。在梦中，一切是那么的宁静。醒来时，仍然能够感到那份宁静，真想永远拥有那种感觉。我写信就是想告诉你，我正启程赶往那片宁静；我想告诉你，我为许多事感到后悔：后悔没有更好地照顾你，不让你有一丝一毫寒冷、惊吓和疾病。请原谅我，没有多花心思找到最恰当的语言来表达我的感受；请原谅我一直没把纱窗门修好，现在，我修好了。请原谅我曾经和你争吵；请原谅我不肯向你道歉，我那时太骄傲了；请原谅我没有给你更多的赞美，赞美你的穿着和发型。原谅我，如果我紧紧地抱着你，上帝就不会把你带走了。

爱你的G

场景2：

第二封信

亲爱的凯瑟琳：

你每时每刻都在我的心里。我已把帆船修好并出海试航，与此同时，所有回忆如同潮涌。我记得那时我们还年轻，你要离开这里寻找更广阔的天地。我极力掩饰，不愿意承认自己有多害怕。我挣扎着，安慰自己说，你会回来的；我还一直在想，当见到你的时候，该对你说什么，我曾反复练习，到底该说些什么呢？什么也没有。我无言以对，只有吻你。当你说了“我不再走了”这就足够了。现在，我又开始反复地练习，当你出现时，我该对你说什么。

场景3：

第三封信

致海上所有的船只，所有的港口，致我的家人，我所有的朋友和陌生人。这是封信，也是份祝愿。我的人生旅程让我明白一个事实：我已经拥有所有人都苦苦寻觅却很少有人能够找到的东西——一个世上注定我用一生爱着的人，一个跟我一样的人，属于海岸，属于神秘海洋的人；一个生活简单，富有情趣，自学勤奋的人；一个永远属于我的港湾，无论多大的风暴、困难甚至死亡都无法摧毁的家园。我祝愿这世上所有的人都能懂得这份爱，并用它医好一切的伤痛。如果是这样，我们将不再内疚、悔恨，所有的愤怒也终将会平息。主啊，求求你，阿门。

场景4：

第四封信

亲爱的凯瑟琳：

我的生命，因为遇到你而开始，因为无法挽留你而终结。我一直以为，紧紧抓住对你的回忆，我们就会永远活在彼此的心中，但我错了。一个名叫泰瑞莎的女人让我明白，只要我能勇敢地打开心扉，我还可以去爱，不管我有多么悲痛。她让我明白，我并没有真正地活着。这让我很害怕也很痛苦。直到她离开的那一晚，我才知道我是多么的需要她。飞机起飞的那一刻，我的心似乎也被带走了。我知道，我应该拦住她，跟她一起回家。明天，我会驶过风之角，我来同你道别。然后，我会去找她，看能否再赢得她的芳心。如果可以，我知道你是会祝福我的，祝福我们。如果不行，我仍然感到幸福，因为我曾两次拥有真爱，是她让我懂得这一点。如果我告诉你，我深爱她，就像我深爱着你一样，你就

会明白了。安息吧，我的爱人。

盖瑞

实战提升

影片赏析

刚从一段失败婚姻中走出来的泰瑞莎，把生活重心全都放在工作和儿子身上。在别人眼中，她绝对是个成功的单亲妈妈。一次偶然的机
会，她在玻璃瓶中发现了一封署名为G的情书。泰瑞莎被信中G先生的
真情打动了。在经过一系列的努力之后，她终于找到了信的出处，终于
见到了信的作者帆船建造师盖瑞。盖瑞对前妻凯瑟琳感情深厚，一直无
法走出阴影。然而泰瑞莎的出现，确实让盖瑞怦然心动。盖瑞该迈出这
一步吗？他需要认真地想一想。

单词注解

steer [stiə] v. 掌(船)舵, 驾驶

compliment ['kɒmplɪmənt] n. 赞美的话; 恭维

heal [hi:l] v. 治愈; 使恢复健康

grief [gri:f] n. 悲痛, 悲伤

blessed ['blesɪd] adj. 神圣的; 受祝福的

脱口而出的句子

There isn't an hour of my life without you in it.

I thought that hanging on to your memory was keeping us both alive.
But I was wrong.

Pride and Prejudice

傲慢与偏见



For the first moment I met you your arrogance and conceit, your selfish disdain for the feelings of others made me realize you were the last man in the world I could ever marry.

从我第一次看见你，你的骄傲自大，你轻视别人的感受的自私自利让我发现：就算全世界的男人都死光了，我也不可能嫁给你！

Mr. Darcy: Miss Elizabeth. I have struggled in vain and can bear it no longer. These past months have been a torment. I came to Rosings only to see you. I have fought against judgment, my family's expectation, the inferiority of your birth, my rank. I will put them aside and ask you to end my agony.

Miss Elizabeth: I don't understand.

Mr. Darcy: I love you. Most ardently. Please do me the honour of accepting my hand.

Miss Elizabeth: Sir, I appreciate the struggle you have been through, and I am very sorry to have caused you pain. It was unconsciously done.

Mr. Darcy: Is this your reply?

Miss Elizabeth: Yes, sir.

Mr. Darcy: Are you... are you laughing at me?

Miss Elizabeth: No.

Mr. Darcy: Are you rejecting me?

Miss Elizabeth: I'm sure the feelings which hindered your regard will help you overcome it.

Mr. Darcy: Might I ask why with so little civility I am thus repulsed?

Miss Elizabeth: I might enquire why you told me you liked me against your better judgement?

Mr. Darcy: No, believe me...

Miss Elizabeth: If I was uncivil, then that is some excuse. But I have other reasons. You know I have.

Mr. Darcy: What reasons?

Miss Elizabeth: Do you think anything might tempt me to accept the man who has ruined the happiness of a most beloved sister? Do you deny Mr. Darcy, that you separated a young couple who loved each other, exposing your friend to censure for caprice and my sister to derision for disappointed hopes, involving them both in acute misery?

Mr. Darcy: I do not deny it.

Miss Elizabeth: How could you do it?

Mr. Darcy: Because I believed your sister indifferent to him.

Miss Elizabeth: Indifferent? !

Mr. Darcy: I watched most carefully and I realized his attachment was deeper than hers.

Miss Elizabeth: That's because she's shy!

Mr. Darcy: Bingley was persuaded she didn't feel strongly.

Miss Elizabeth: You suggested it.

Mr. Darcy: I did it for his own good.

Miss Elizabeth: My sister hardly shows her true feelings to me. I suppose his suspect is that his fortune had some bearing?

Mr. Darcy: No, I wouldn't do your sister the dishonour. It was suggested...

Miss Elizabeth: What was?

Mr. Darcy: It was made perfectly clear that it was an advantageous marriage...

Miss Elizabeth: Did my sister give that impression?

Mr. Darcy: No! No. There was, however, your family...

Miss Elizabeth: Our want of connection?

Mr. Darcy: No, it was more than that.

Miss Elizabeth: How, sir?

Mr. Darcy: It was the lack of propriety shown by your mother, younger sisters and your father. Forgive me. You and your sister I must exclude from this.

Miss Elizabeth: And what about Mr Wickham?

Mr. Darcy: Mr Wickham?

Miss Elizabeth: What excuse can you give for your behavior?

Mr. Darcy: You take an eager interest.

Miss Elizabeth: He told me of his misfortunes.

Mr. Darcy: Oh, yes his misfortunes have been very great indeed.

Miss Elizabeth: You ruin his chances yet treat him with sarcasm.

Mr. Darcy: So this is your opinion of me? Thank you. Perhaps these offences might have been overlooked had not your pride been hurt by my scruples about our relationship. Could you expect that I am to rejoice in the inferiority of your circumstances?

Miss Elizabeth: And those are the words of a gentleman. For the first moment I met you your arrogance and conceit, your selfish disdain for the feelings of others made me realize you were the last man in the world I could ever marry.

Mr. Darcy: Forgive me, madam, for taking up so much of your time.

达西：伊丽莎白小姐，我已经痛苦地挣扎很久了，我再也忍不住了，过去的这几个月，真是折磨人啊。我到罗新斯园来只为了见你，我在家人的判断、期待，你卑微的出身，以及我的地位之间挣扎了很久，我决定把它们都放下，并且请求你来结束我的苦恼。

伊丽莎白：我不懂。

达西：我爱你，非常爱。请你给我这份爱的荣幸吧。

伊丽莎白：先生，我很感激你所经历的挣扎，我也很抱歉，给你带来这么大的痛苦，但我不是故意的。

达西：这就是你的回答吗？

伊丽莎白：是的，先生。

达西：你在嘲笑我吗？

伊丽莎白：不。

达西：你在拒绝我吗？

伊丽莎白：我相信你说出来之后，能帮你克服那些妨碍你考虑的感觉。

达西：我能不能问一下，为什么我会这样被不客气的拒绝？

伊丽莎白：那我倒要请教一下，为什么说喜欢我就意味着背叛了你明智的判断？

达西：相信我，不是这样的。

伊丽莎白：如果我有失礼的地方，还情有可原。不过，要知道我还有别的理由。

达西：什么理由？

伊丽莎白：你认为你能接受一个毁了我挚爱姊姊幸福的男人吗？你能否认吗？达西先生，你拆散了一对彼此相爱的佳偶，使你的好友无端被人指责为朝三暮四的人，使我的姊姊深感沮丧而遭人嘲笑。把他俩陷入这么大的不幸！

达西：我不否认。

伊丽莎白：那你为什么还要这么做？

达西：我相信你姐姐对他不感兴趣。

伊丽莎白：不感兴趣？

达西：我看得很清楚，我发现他的爱慕远大于她。

伊丽莎白：那是因为她很害羞！

达西：宾利相信她的感觉没那么强烈！

伊丽莎白：那是你暗示的！

达西：我这么做是为他好！

伊丽莎白：我姐姐对我都很少表达真情实感！我想，是不是跟他的财产有关系？

达西：不，我不会这样侮辱你姐姐。我只是说...

伊丽莎白：说什么？

达西：这很明显是桩另有企图的婚姻...

伊丽莎白：我姐姐给你这种感觉吗？

达西：不！不，只是你的家人...

伊丽莎白：因为我们家没有社会地位？

达西：不，比这个还严重。

伊丽莎白：有多严重？

达西：是你父母姐妹们表现出来的不得体。请原谅我，当然，你和你的姐姐除外。

伊丽莎白：那威克汉姆先生的事呢？

达西：威克汉姆先生？

伊丽莎白：你能对你的行为作出什么解释吗？

达西：你对他还蛮有兴趣的嘛！

伊丽莎白：他告诉过我他的不幸遭遇。

达西：喔，他一定是遇到了很大的不幸。

伊丽莎白：你毁了他的机会，还对他冷嘲热讽。

达西：所以这就是你对我的看法？谢谢你，看来要不是因为我太诚实，伤害到你的自尊而造成我们之间的不快，这些罪过大概都可以忽略的。难道你认为我应该因为你门第卑微而高兴吗？

伊丽莎白：这才是身为一个绅士该说的！从我第一次看见你，你的骄傲自大，你轻视别人的感受的自私自利让我发现：就算全世界的男人都死光了，我也不可能嫁给你！

达西：请原谅我，女士，浪费了你这么多宝贵的时间。

实战提升

影片赏析

本片主角是班纳特家的五个女儿，势利眼的母亲一见到富家公子宾利和达西前来小镇，便迫不及待安排女儿钓金龟婿。女儿伊丽莎白对态度高傲的达西产生了严重的偏见，两人明明相爱却不断用言语刺痛对方。幸好最后误会冰释，五个女儿都有了好结果。

单词注解

bear [beə] v. 支持，承受
ardently ['ardəntli] adv. 热心地
excuse [iks'kju:z] n. 借口，理由
acute [ə'kju:t] adj. 尖锐的；敏锐的
scruple ['skru:pl] n. 顾虑，顾忌

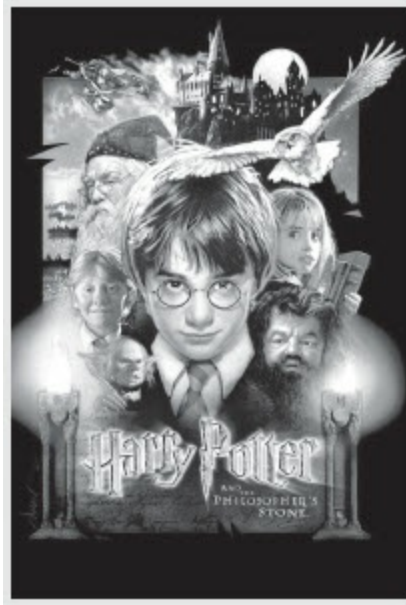
脱口而出的句子

I'm sure the feelings which hindered your regard will help you overcome it.

It was made perfectly clear that it was an advantageous marriage...

Dream may come true

梦想照进现实



Harry Potter and The Sorcerer's Stone

哈利·波特与魔法石

For a very sober-minded people, death is just another great adventure.

对于头脑十分清醒的人来说，死亡不过是另一场伟大的冒险。

When we in the face of darkness and death, we fear that is unknown, in addition, no other.

当我们在面对黑暗和死亡的时候，我们害怕的只是未知，除此之外，没有别的。

Selected Scene 1:

Ron: Excuse me, do you mind? Every where else is full.

Harry: Not at all.

Ron: I'm Ron by the way. Ron Weasley.

Harry: I'm Harry. Harry Potter.

Ron: So, so it's true! I mean, do you really have the, the...

Harry: The what?

Ron: Scar?

Harry: Oh!

Ron: Wicked!

Woman: Anything off the trolley dears?

Ron: No, thanks, I'm all set.

Harry: We'll take a lot!

Ron: Woah!

Harry: Bertie Bott's Every Flavor Beans?

Ron: They mean every flavor! There's chocolate and peppermint and also, spinach, liver and tripe. George swore he got boogie flavored one once.

Harry: These aren't real frogs, are they?

Ron: It's just a spell. Besides, it's the cards you want. Each pack's got a famous witch or wizard. I got about 500 meself. Watch it! That's rotten luck. They've only got one good jump in them to begin with.

Harry: I've got Dumbledore!

Ron: I've got about 6 of him.

Harry: Hey, he's gone!

Ron: Well you can't expect him to hang around all day, can you? This is Scabbers by the way. Pathetic, isn't he?

Harry: Just a little bit.

Ron: Fred gave me a spell to turn him yellow. Want to see?

Harry: Yeah!

Ron: Ahem. Sun...

Hermione: Has anyone seen a toad? A boy named Neville's lost one.

Ron: No.

Hermione: Oh, are you doing magic? Let's see then.

Ron: Ahem. Sunshine Daisies Butter Mellow. Turn this stupid fat rat yellow.

Hermione: Are you sure that's a real spell? Well, it's not very good, is it? Of course, I've only tried a few simple ones myself but they've all worked for me. For example: Oculus Reparo. That's better, isn't it? Holy cricket! You're Harry Potter! I'm Hermione Granger. And you are?

Ron: I'm Ron Weasley.

Hermione: Pleasure. You two better change into your robes. I expect we'll be arriving soon. You've got dirt on your nose by the way. Did you know? Just there.

Selected Scene 2:

Quirrell: Troll in the dungeon! Troll in the dungeon! Thought you ought to know.

Others: Ah!

Dumbledore: SILENCE! Everyone will please not panic! Now prefects will lead their house back to the dormitories. Teachers will follow me to the dungeons.

Percy: Gryffindors, keep up, please, and stay alert!

Harry: How could a troll get in?

Ron: Not on its own. Trolls are really stupid. Probably people playing jokes. What?

Harry: Hermione! She doesn't know!

Ron: I think the troll's left the dungeon!

Harry: It's going into the girl's bathroom. Hermione move!

Hermione: Help! Help!

Ron: Hey, pea-brain!

Hermione: Ah! Help!

Harry: Woah!

Ron: Ugh!

Harry: Do something!

Ron: What?

Harry: Anything! Hurry up!

Hermione: Swish and Flick!

Ron: Wingardium Leviosa! Cool.

Hermione: Is it dead?

Harry: I don't think so. Just knocked out. Ugh.

Ron: Troll boogies.

McGonagall: Oh my goodness! Explain yourselves, both of you!

Harry and Ron: Well what it is...

Hermione: It's my fault Professor McGonagall.

McGonagall: Miss. Granger?

Hermione: I went looking for the troll I've read about them and I thought I could handle it. But I was wrong. If Harry and Ron hadn't come and found me? I'd probably be dead.

McGonagall: Be that as it may, it was an extremely foolish thing to do. I would have expected more rational behavior on your part and am very disappointed in you. Five points will be taken from Gryffindor for your serious lack of judgment. As for you two gentlemen I just hope you realize how fortunate you are. Not many first year students could take on a fully grown mountain troll and live to tell the tale. Five points will be awarded to each of you, for sheer dumb luck.

Selected Scene 3:

Harry: Hagrid, what exactly is that?

Hagrid: That? It's, it's um...

Ron: I know what that is! But Hagrid, how did you get one?

Hagrid: I won it! Off a stranger I met in the pub. Seemed quite glad to be rid of it as a matter of fact.

Hermione: Is that a dragon?

Ron: That's not just a dragon! That's a Norwegian Ridgeback! My brother Charlie works with these in Romania.

Hagrid: Isn't he beautiful? Oh bless him, look, he knows his mummy! Hello, Norbert!

Harry: Norbert?

Hagrid: Yeah. Why he's gotta have a name, got he? Don't you, Norbert? De de de de de! Oh! Woah! Woah! He'll have to be trained up a bit of course. Who's that?

Harry: Malfoy.

Hagrid: Oh, dear.

Harry: Hagrid always wanted a dragon. He told me so the first time I ever met him.

Ron: It's crazy! And worse Malfoy knows.

Hermione: I don't understand. Is that bad?

Ron: It's bad.

McGonagall: Good evening. Nothing, I repeat, nothing gives a student the right to walk about the school at night. Therefore as punishment for your actions, 50 points will be taken.

Harry: 50!

McGonagall: Each. And to ensure it doesn't happen again, all four of you will receive detention.

Malfoy: Excuse me, Professor. Perhaps I heard you wrong. I thought you said the four of us.

McGonagall: No you heard me correctly, Mr. Malfoy. You see, honorable as your intentions were, you, too, were out of bed after hours.

You will join your classmates in detention.

Filch: A pity they let the old punishments die. Was a time detention was found you hanging by your thumbs in the dungeons. God, I'll miss the screaming. You'll be serving detention with Hagrid tonight. He's got a little job to do inside the Dark Forest. A sorry lot, this, Hagrid. Oh good God, man, you're not still on about that bloody dragon, are you?

Hagrid: Norbert's gone. Dumbledore sent him off to Romania to live in a colony.

Hermione: Well, that's good, isn't it? He'll be with his own kind.

Hagrid: Yeah, but what if he don't like Romania? What if the other dragons are mean to him? He's only a baby after all.

Filch: Oh, for God's sake, pull yourself together, man. You're going into the Forest after all. Got to have your wits about you.

Malfoy: The Forest? I thought that was a joke. We can't go in there. Students aren't allowed. And there are... werewolves!

Filch: Ah, there's more than werewolves in those trees, lad. You can be sure of that. Nighty- night.

Hagrid: Right, let's go.

场景1：

朗：打扰了，我可以坐这吗？其他地方都满了。

哈利：没关系。

朗：顺便介绍一下，我叫朗，朗·威斯利。

哈利：我叫哈利，哈利·波特。

朗：啊，看来是真的。我是说，你真的有.....

哈利：有什么？

朗：那个疤。

哈利：哦。

朗：奇怪。

女士：下车前买点什么东西吗？

朗：不，谢谢了。我都准备好了。

哈利：我们要好多！

朗：喔！

哈利：伯蒂·伯特各种口味豆。

朗：他们真的说是各种口味，有巧克力味的、薄荷味的、菠菜味的，还有内脏口味的呢。乔治还说他上次吃到过摇摆风味的呢。

哈利：这不是真的青蛙，是吧？

朗：那只不过是个魔咒，另外，这些都是你用得着的卡片，每一张卡片上面都有一个著名的巫婆或精灵，我自己有500张左右。小心点，真倒霉。它们开始就只能像模像样地跳一下。

哈利：我得了一张邓伯伦。

朗：我有六张他的呢。

哈利：嗨，他不见了。

朗：嗯，你不能指望他每天都待在那儿，对吧？顺便告诉你，这是斯凯比，挺可怜的吧？

哈利：是有一点。

朗：弗雷德教给我个魔咒把他变成了黄色，想看看吗？

哈利：好啊！

朗：啊，阳光……

赫敏：你们有没有看见一个讨厌的家伙，他叫内维尔，我找不到他了。

朗：没有。

赫敏：你在施魔法吗？一起看看。

朗：阳光雏菊醇香黄油。把他那小笨鼠变成黄色。

赫敏：你们确定那就是魔咒吗？这可不太妙。当然了，我也用过几次，都奏效了。比如：欧卡拉雷帕罗，这个要好多了，是不是？啊，老天！你是哈利·波特！我是赫敏·格朗吉。你是？

朗：我叫朗·威斯利。

赫敏：很荣幸认识你。你们两个最好换好魔法袍子吧，我们快要到了。你鼻子这边有脏东西，你不知道吗？就在那儿。

场景2：

奎瑞尔：地牢里的怪物！地牢里的怪物！我觉得你们应该知道。

众人：啊！

邓伯伦：安静！大家不要惊慌！各位头领带回房间，老师跟我去地牢！

佩西：格菲多，跟上，快点吧，小心点！

哈利：怪物是怎么跑进来的？

朗：肯定不是他自己跑进来的。怪物其实挺笨的，肯定是有人搞恶作剧，怎么了？

哈利：赫敏！她还不知道呢！

朗：我想怪物离开了地牢！

哈利：怪物去了女洗手间了，快走啊，赫敏！

赫敏：救命啊！救命啊！

朗：嗨，笨蛋。

赫敏：啊，救命啊！

哈利：喔！

朗：啊！

哈利：干点什么呢！

朗：什么？

哈利：什么都行，快点儿吧！

赫敏：挥和弹！

朗：温格登列维莎，太帅了！

赫敏：它死了吗？

哈利：我觉得没有，只是晕过去了，噢！

朗：怪物的鼻涕。

麦克格兰格：哦，我的天啊！你们两个是怎么回事？

哈利和朗：嗯，事情是这样……

赫敏：这都是我的错，麦克格兰格老师。

麦克格兰格：格朗吉小姐？

赫敏：我读过关于怪兽的书籍所以来找它，以为自己能对付得了它，但是我错了。如果不是哈利和朗来找我，我可能已经死了。

麦克格兰格：尽管如此，你这么做真是愚蠢至极，我原以为你是个非常懂事的姑娘，我对你非常失望。因为你缺乏常识扣掉你5个学分！至于你们两位小绅士，我只是希望你们意识到你们是多么的幸运，并不是很多新生能够应付得了这山野的怪兽而且还夸夸其谈。看在你们要命的运气的份上给你们加5个学分。

场景3：

哈利：海格瑞德，这到底是什么？

海格瑞德：这是……它是……

朗：我知道这是什么！但是海格瑞德，你是怎么得到它的呢？

海格瑞德：我赢的！在酒吧里，从一个陌生人那里赢来的。事实上，他似乎很想甩掉它。

赫敏：是条龙吗？

朗：不仅仅是条龙！它是挪威山龙！我哥哥查理在罗马尼亚跟这些东西打过交道。

海格瑞德：它是不是很漂亮？保佑它啊，它还认得妈妈呢！你好，诺伯特！

哈利：诺伯特？

海格瑞德：是啊，怎么了？它总得有个名字吧，是不是啊，小诺伯特？得-得-得-得！哦！喔！我得好好训练训练你啊！那是谁？

哈利：马佛伊。

海格瑞德：哦，小可爱！

哈利：海格瑞德一直想要个小龙，我第一次见到他的时候，他就这么告诉我的。

朗：太疯狂了！更糟糕的是让马佛伊知道了。

赫敏：我不了解，这有什么不好吗？

朗：太糟糕了。

麦克格兰格：晚上好，我再次重申一遍，学生绝对没有权利晚上在学校里闲逛，任何情况都不准许，所以要扣掉你们50个学分，以示惩罚。

哈利：50个学分？！

麦克格兰格：每个人都一样，为了防止此类情况再次发生，还要关你们四个人的禁闭。

马佛伊：对不起，老师。我是不是听错了，您刚才说的是四个人吗？

麦克格兰格：不，你没有听错，马佛伊先生。尽管你的出发点是正确的，但是你同样没有按规定就寝，所以你不得和你的学生一起去关禁闭。

费儿奇：真遗憾那些老式的惩罚被他们废止了。曾经有段时间关禁闭的时候他们会被绑着手指吊在地牢里。上帝啊，我真怀念那些尖叫。你们今天晚上将和海格瑞德一起关禁闭。他要在黑森林里干点事，真是抱歉啊，这个海格瑞德！你们还在谈论那个血淋淋的龙，是吗？

海格瑞德：诺伯特走了。邓伯伦把他送到罗马尼亚的殖民地去了。

费儿奇：那不挺好的，它又能和它的同类在一起了。

海格瑞德：可是如果他不喜欢那里呢？如果那些老龙对它太凶呢？它还是很小呢！

费儿奇：哎，看在老天爷的份上，振作起来吧，你不是又要到森林里去了吗，冷静点。

马佛伊：森林？我以为是在开玩笑呢，我们不能去那里。学生是不准去的，那里面有……狼人！

费儿奇：啊，不仅有狼人，小家伙！那是肯定的。晚安！

海格瑞德：好的，走吧。

实战提升

影片赏析

该影片改编自英国女作家J.K.罗琳的同名畅销小说。从小父母双亡的小男孩哈利·波特是魔法师的后代。他的父母都被一个魔法界的坏巫师所杀，然而当坏巫师也企图杀死哈利·波特时，却被一种巨大的力量阻止，哈利·波特因此得以幸存。之后他与阿姨一家人同住，后来被送往魔法师学校就读，期间发生许多有趣又不可思议的故事。《哈利·波特与魔法石》是系列影片的第一部。

单词注解

trolley ['trɒli] *n.* 无轨电车

witch [witʃ] *n.* 女巫，巫婆

toad [təʊd] *n.* 癞蛤蟆；令人讨厌的人

stupid ['stju:pid] *adj.* 愚蠢的，笨的

脱口而出的句子

Excuse me, do you mind?

I'm Ron, by the way.

Spider-Man

蜘蛛侠



With great power comes great responsibility .

能力越大，责任越大。

What we could create or we could destroy.

我们能够创造，我们也可以毁灭。

Green Goblin: Wake up little spider, wake up. No, you're not dead... yet... Just paralyzed... temporarily. You're an amazing creature, Spiderman, you and I are not so different. Well... to each his own. I chose my path, you chose the path of the hero and they found you amusing for a while, the people of this city. But the one thing they love more than a hero is to see a hero fail, fall, die trying. In spite of everything you've done for them, eventually they will hate you. Why bother? Here's the real truth. There are eight million people in this city and those teeming masses exist for the sole purpose of lifting the few exceptional people onto their shoulders. You and me, we're exceptional. I could squash you like a bug right now, but I'm offering you a choice. Join me. Imagine what we could accomplish together. What we could create or we could destroy. Cause the death of countless innocents in selfish battle again and again and again until we're both dead? Is that what you want? Think about it hero...

绿魔：醒一醒，小蜘蛛，你醒醒啊。不，你没有死.....只不过是短暂的麻痹罢了。你很了不起，小蜘蛛。我们并非如此格格不入，天地迥

异，只不过是各为其主而已。我选择自己的道路，而你选择了英雄之路，继而这个城市的人们一时发现了你很有意思。但是他们更感兴趣的事情就是亲眼目睹一个英雄遭遇滑铁卢，然后轰然倒下，垂死挣扎。尽管你为了他们不辞辛劳，竭尽所能，到头来他们仍然会怨恨你。何必在意这些呢？这就是事实。这个城市有800万人，这些大众存在的唯一目的就是力捧几位卓越人士，你和我就是这样的超凡人士。我现在就能像拍虫子一样把你打个稀巴烂，但是我给你一个选择，跟我合作吧。想象一下我们联手能够创造什么伟业。我们能够创造，我们也可以毁灭。因为为了一己私利而战，不计其数的无辜的人接二连三地死于非命，直到最后我们都鱼死网破，同归于尽？这就是你想看到的结果吗？考虑一下吧，英雄。

实战提升

影片赏析

中学生彼特·帕克自幼父母双亡，与梅婶母和本叔叔一起生活在纽约皇后区。彼特过着普通的学生生活，经常与死党哈里·奥斯本一起到处游荡。在一次学校组织的旅游中，他们参观了一个有关节肢动物的科学展览，期间，彼特被一个转基因蜘蛛咬了一口。不久他就发现自己具有了非同寻常的能力：他成了一只力量超凡、身手敏捷的蜘蛛，并且还具有了一种敏锐的超感知“蜘蛛感官”。彼特首先利用他的能力去挣钱，在血本无归之后，他发誓要将自己的一生与犯罪行为作斗争。此时，哈里的父亲、军火商人诺尔马·奥斯本，也在经历着一些变数。一次实验方案出了差错，诺尔马的智慧和力量大增，但也陷入了精神错乱。诺尔马现在成为了蜘蛛侠的主要对手——绿魔，他将彻底考验年轻的彼特·帕克与犯罪行为作战、帮助无辜人们的誓言。

单词注解

paralyzed ['pærəlaɪzd] *adj.* 瘫痪的

temporarily ['tempərəriili] *adv.* 暂时地，临时地

teeming ['ti:miŋ] *adj.* 充满的；拥挤的

battle ['bætl] *n.* 战斗；战役

脱口而出的句子

You and I are not so different.

I chose my path, you chose the path of the hero and they found you amusing for a while, the people of this city.

Garfield

加菲猫



Never put off the work till tomorrow what you can put off today.

不要等明天交不上差再找借口，今天就要找好。

Love is photogenic. It needs darkness to develop.

爱情就像照片，需要大量的暗房时间来培养。

Selected Scene 1:

Jon: I want you to know, you're the most important thing in my life.

Garfield: Let me sleep, please.

Jon: Before I met you, my life had no meaning. I was incomplete.

Garfield: Oh, you still are, really.

Jon: I guess what I'm trying to say is... will you marry me?

Garfield: Eh? Marriage? Well, this is kind of sudden. There may be

some legal issues here. Look, I like you, but not as a spouse. Maybe as a servant, we could stay together, make it work.

Jon: So what do you say... Liz?

Garfield: Wait a second. Liz? Liz?

Jon: Garfield.

Garfield: Liz is a girl. No, worse. She's a girl vet.

Jon: Turkey's ready.

Garfield: Well, I think Jon has touched bottom now. Hmm, we gotta put an end to this torture. Time for a new DJ. Somebody take my temperature.

Jon: Garfield!

Garfield: Whoa! Man, you have changed.

Jon: I can't have you messing this up for me, okay?

Garfield: Oh, I get it. It's her/she doesn't like our music. Whatever happened to Jon? My metal-head guy. My dude. You were so much cooler when you wore a mullet.

Jon: Now stay here.

Garfield: So much cooler. I suppose she likes this haircut.

Jon: Coming!

Garfield: Tell me she likes it the way it is now.

Jon: Hey, Liz.

Liz: Jon, I have incredible news. Guess who's going to be speaking at this year's fund-raiser for the royal Animal Conservancy.

Jon: Siegfried and Roy?

Liz: Oh, come on.

Jon: Just Siegfried?

Liz: Jane Goodall dropped out at the last minute because she's nursing a sick chimp and they asked me. I mean, it's gonna be at this really cool castle on a huge estate.

Jon: Well, Liz, that... that's...

Liz: I am flying to London tomorrow morning. Can you believe it?

Jon: What?

Liz: I mean, I have to pack, and... Oh, are these rose petals and candles?

Jon: Yeah, well, Liz, I have, have some... some important news of... of... of my own. Uh...

Garfield: Hey, me, too. Excuse me, do you believe in love at first sight? I was hoping you'd say yes. You have made me so very, very cat-happy.

Jon: Uh...

Liz: Well, come on. What's the news?

Jon: The news is, I, uh... I finally house-trained Odie.

Liz: Really?

Jon: Yeah.

Liz: That would explain the rose petals. I have to pack. I'm so sorry about dinner. But you know what? I will send your regards to the queen. Okay, congratulations on Odie.

Jon: Oh, oh, yeah. And, hey, you, too. They're lucky to have you.

Liz: Bye.

Garfield: Oh, I thought she'd never leave.

Jon: Garfield, you ate the whole turkey?

Garfield: Well, yeah.

Jon: What are you doing with this? Oh, never mind. She's already off to... good staff?

Garfield: Well, come on, cheer up. I saved you the wishbone.

Jon: There's nothing I can do.

Garfield: Sure there is. Return the ring and get your money back.

Jon: Wait a minute. I'll go to London.

Garfield: Oh, you poor sap.

Jon: She'll love it. She'll be surprised.

Garfield: Please don't do this.

Jon: She'll be thrilled.

Garfield: Tell me you're not gonna do this.

Jon: She'll say yes.

Garfield: Please, don't.

Jon: I gotta go pack.

Garfield: You moron. This is a huge mistake, Jon. One of your

biggest. Don't roam. Stay home. Odie and I are not just coming along for the ride, pal. This is actually an intervention.

Jon: Okay, guys. Here we are.

Garfield: Oh, quick flight. We must have been in the jet stream. England is no great shakes, huh? I mean, the buildings here look like, uh, the kennel back home. That is the kennel back home.

Selected Scene 2:

Garfield: Aha! I so knew you weren't me.

Prince: And you must be Garfield.

Garfield: How do you know my name?

Prince: I've lived your life for the past few days. Yes, if ever a man loved a cat, it's your Jon. Return to him, Garfield. Return to your home.

Garfield: Your Highness, you don't have to tell me twice. Bye-bye.

Winston: Sir, thank heavens. You've returned. The real prince!

Animals: The prince is home, back with us!

Preston: It's the real prince, the genuine article.

Prince: Yes, my friends, I have returned to you at this, our darkest hour. So, Winny, what exactly is Lord Dargis up to?

Winston: He intends to level our homes and kill us all.

Prince: O... kay. Well, in that case, I decree that we pack our bags and get our scraggy bottoms out of here. Perhaps to the castle next door.

Garfield: Oh, boy.

Animal: What? !

Marten: Well, that was inspirational.

Cow: Brilliant.

McBunny: I am so fired up.

Garfield: You know, I have to believe we can do better.

Preston: I thought you were leaving.

Garfield: Hey, button the beak, Fruit Loops, or I'll stick that thing on backwards. Look, Lord Doofus is just another bully. And what do we do to bullies?

Duck: Well, generally, we run from them.

Garfield: No, we don't leave. We stand and we kick royal but. Trust me, if you beasts can bake a two-cheese lasagna, you can beat Dargis.

Hobbs: There you are, man. God! What happened to your clothes?

Dargis: Indeed, it's been that kind of day.

Hobbs: Mr. Dargis, I demand an explanation.

Dargis: I had no choice. The cat just won't die.

Greene: What did you say?

Dargis: You will sign the deeds over to me, cat or no cat.

Veterinary Assistant: Oh, my!

Westminster: Mr. Hobbs, you were right. Lord Dargis was willing to go to any lengths to get the estate. I can see you're busy. I'm just gonna...

Dargis: Uh! Young lady. Get over there. Traitoress. You were working with them all along!

Jon: Odie! Odie, wait for me! Odie!

Dargis: Get on with it!

Prince: Hello, everyone. Sorry I'm late. Shall I ring for tea?

Hobbs: Well, it's Prince, and he's alive!

Dargis: I am bushed.

Garfield: All this running-for-my-life stuff. What say we break for lunch, take a quick nap and pick it up later? Sound good?

Dargis: There are two of you little monsters, hmm?

Garfield: For those keeping score at home, that's 18 lives.

场景1:

约翰: 我想让你知道, 你是我生命中最重要的人!

加菲: 求你了, 让我睡会儿吧!

约翰: 在我遇见你之前, 生命毫无光彩, 我是不完整的。

加菲: 其实你现在还是那样的。

约翰: 我想说, 嫁给我吧?

加菲: 嗯? 结婚? 太突然了吧。好像有点法律问题。听着, 我挺喜欢你的, 但不是作为配偶, 是仆人, 我们生活在一起, 还可以吧。

约翰: 你觉得怎么样, 丽兹?

加菲: 等等。丽兹? 丽兹?

约翰: 加菲!

加菲: 丽兹是个女孩。不, 比这还糟, 一个女兽医。

约翰：火鸡烤好了。

加菲：我看约翰是无可救药了，我们得结束这种煎熬。得换个新调频了，好兴奋，谁给我量个体温。

约翰：加菲！

加菲：啊，兄弟，你彻底变了！

约翰：我不允许你把这给我搞砸了，行吗？

加菲：我明白了，原来是因为她/她不喜欢我们的音乐。约翰到底怎么了？我那喜欢重金属摇滚的兄弟。你平时可帅多了。

约翰：现在，哪都不许去，待在这里。

加菲：帅多了，我猜她喜欢这个发型。

约翰：快进来！

加菲：告诉我她还是喜欢现在的样子。

约翰：嗨，丽兹！

丽兹：我有个令人难以置信的消息，你猜猜看，谁将成为今年皇家动物保护协会年度筹款会的发言人？

约翰：塞菲儿德和罗伊？

丽兹：再猜猜。

约翰：就塞菲儿德自己？

丽兹：因为要照顾一只患病的猩猩，珍·古道尔在最后一分钟放弃了。他们让我去，我是说，我就要出现在那巨大山庄的城堡里了。

约翰：哦，丽兹，那真是……

丽兹：我明天就要飞往伦敦了，真是难以置信。

约翰：什么？

丽兹：我是说，我得去收拾行李了，啊，鲜花和蜡烛？

约翰：是的，丽兹，我有些个人重要的事情要和你说……

加菲：嘿，我也是。对不起，你相信一见钟情吗？我希望你的回答是肯定的。你令我非常非常开心。

约翰：呃……

丽兹：是吗，快点，什么事情？

约翰：那就是……我终于教会欧蒂在固定的地方大小便了。

丽兹：真的？

约翰：是的。

丽兹：原来玫瑰花瓣是这么回事。我得去收拾行李了。晚餐的事很抱歉，不过我会把你的问候带给女王，嗨，祝贺你，欧蒂。

约翰：是的，是的，也祝贺你，有你真是他们的幸运。

丽兹：再见。

加菲：啊，我还以为她永远不会离开呢。

约翰：加菲，你吃了整个烤鸡？

加菲：嗯，是的。

约翰：你到底做了什么，算了，反正她也走了……

加菲：嗨，振作起来吧，我给你留着鸡叉骨呢？

约翰：看来我无能为力了。

加菲：当然可以做点什么，把戒指退了，要回退款。

约翰：等等，我要去伦敦！

加菲：唉，你这可怜的笨蛋。

约翰：她肯定喜欢，这会是个惊喜。

加菲：请别这样做吧。

约翰：她会兴奋得颤抖的。

加菲：告诉我你不会去的。

约翰：她会答应嫁给我。

加菲：不要。

约翰：我去收拾行李了。

加菲：你个笨蛋，真是个大大的错误。约翰，最大的失误。别跑，待在家里，我和欧蒂可不是为了兜风玩。这简直是强制干涉。

约翰：嗨，我们到了。

加菲：挺快的，我们坐的肯定是喷气式。看来英格兰也没有什么了不起的啊，哎？这么眼熟，像狗狗寄存处，这就是狗狗寄存处！

场景2：

加菲：我就知道你不是我。

王子：你肯定是加菲吧。

加菲：你怎么知道我的名字？

王子：这几天我一直过着你的生活。真的，约翰是一个真正热爱动物的人。回去吧，加菲，回你的家吧。

加菲：陛下，不要再说了，再见。

温森：谢天谢地，真正的王子，你终于回来了。

动物们：王子回家了，又和我们在在一起了。

普莱斯顿：他是真的王子，货真价实！

王子：好的，我的朋友，我回来了。前一段时间真是生命中最黑暗的时刻啊！温森，达吉斯到底要干什么勾当？

温森：他想铲平这里，把我们都消灭掉。

王子：好的，既然如此，我们只好收拾包裹离开这了，或许可以搬到隔壁的城堡去。

加菲：啊，真的吗？

动物们：什么？！

马河：嗯，有创意。

母牛：太棒了。

麦克伯尼：我真是太兴奋了。

加菲：我觉得还有别的好办法。

普莱斯顿：我以为你走了。

加菲：闭嘴吧，大嘴巴。听着，他只不过恃强凌弱，我们该怎么办？

鸭子：通常来说，跑吧。

加菲：不！我们不走。我们守住阵脚，狠狠地反击。相信我，如果你们可以做双层奶酪宽面，你们当然也可以修理达吉斯！

霍布斯：你在这啊，啊，老天，怎么了？

达吉斯：的确，今天真倒霉。

霍布斯：达吉斯先生，请解释一下。

达吉斯：我没有选择，那猫真是命大。

格林：你说什么？

达吉斯：不管有没有那猫，你都得把这契约转让给我。

秘书：啊，我的天。

威斯特敏斯特：霍布斯先生，你说对了。达吉斯先生无论如何也要得到那块地产。我知道你很忙，我就是来.....

达吉斯：啊，小丫头，过来！你这个叛徒，你始终跟他们是一起的。

约翰：欧蒂！等等我。

达吉斯：快点！

王子：嗨，大家好，对不起我来晚了，可以要点茶吗？

霍布斯：是王子，他还活着！

达吉斯：真倒霉！

加菲：事情来得太快了，可不可以吃点午饭，睡一下再接着来啊，听起来不错！

达吉斯：你们两个怪物都来了，哼？

加菲：告诉家里记分的家伙们，那可是18条命啊。

实战提升

影片赏析

以前加菲猫的生活是完美的，它幸福地沉浸在自己最喜爱的三样东西之中：高热量食物、长时间昏睡和主人乔恩·阿布库无限的宠爱。可

是阿布库刚刚领养的小狗奥迪把这一切全都破坏了，现在它们要一同分享食物和宠爱，更过分的是，这只精力旺盛的小狗让加菲猫酣睡的美梦也化成了泡影。现在，在加菲猫每个残破的梦中，他都在幻想着能够将这个讨厌的家伙赶出自己的生活。然而这只小狗真的在一个夜晚失踪了，可是当它真的消失时，加菲猫看到了主人了落寞，它也有生以来第一次感受到了孤独和自己应该承担的责任。通过调查，它知道小狗是被一个卑鄙的驯兽师绑架了，现在加菲要暂别电视机和美食，为了营救自己的伙伴而一展肥胖的身手了.....

单词注解

spouse [spauz] *n.* 配偶

torture ['tɔ:tʃə] *n.* 拷打，酷刑；拷问

incredible [in'kredəbl] *adj.* 不能相信的，不可信的

petal ['petl] *n.* 花瓣

bully ['buli] *n.* 恃强欺弱者；恶霸

monster ['mɒnstə] *n.* 怪物，妖怪

脱口而出的句子

I want you to know, you're the most important thing in my life.

Tell me she likes it the way it is now.

There's nothing I can do.

Transformer

变形金刚



I think there's a lot more than meets the eye with you.

我觉得对于你来说眼见不一定为实。

At the end of this bay, one shall stand, one shall fall.

决战结束时，胜者会屹立，败者会倒下。

Selected Scene 1:

Ahead is a Porsche store.

Sam's Father: Gotta a little surprise for you, son.

Sam: No, no, no, no, dad! Oh, you gotta be kidding me!

Sam's Father: Yeah, I am. You are not getting a Porsche.

Black Car-dealer: Let me tell you something, son. A driver doesn't pick the cars, the car picks the driver. It's a mystical bond between man and machine.

Sam: Oh, it's my car! My god...

Officer: What you are about to see is totally classified.

Secretary of State: Dear god, what is this?

Selected Scene 2:

Black Soldier: We are under attack.

Government Spokesman: We are facing war against technological civilization far superior to our own. Our enemy can take any shape. They could be anywhere.

Sam: It's a robot. You know it's like a super advanced robot. It's probably Japanese.

Selected Scene 3:

White Captain: No, no, no, no! Move!

Sam: Stop! He's not going to hurt you!

Sam's Girlfriend: I'll drive, you shoot!

Sam: You have to get in the car! Trust me!

Sam's Girlfriend: Oh, my god!

Black Soldier: Break it!

场景1:

前面是一家保时捷专卖店。

萨姆的父亲: 给你一个小小的惊喜, 儿子。

萨姆: 不, 不, 不, 不, 爸爸! 噢, 你是在逗我玩吧!

萨姆的父亲: 是的, 我就是在逗你玩。你不会要保时捷。

黑人汽车经销商：孩子，让我告诉你：不是人选车，是车选人，那是人和机器的神秘纽带。

萨姆：噢，我的车！天哪……

军官：你们要看到的東西完全是机密。

国务卿：天哪，这是什么？

场景2：

黑人士兵：我们遭到了攻击。

政府发言人：我们要迎战科技文明，那比我们自己的文明要高明得多。我们的敌人可以随意变形，也可以无处不在。

萨姆：那是机器人，你知道那就像超级先进的机器人。说不定是日本产的。

场景3：

白人上尉：不，不，不！快跑！

萨姆：住手！他不会伤害你！

萨姆的女友：我开车，你开枪！

萨姆：你必须上车！相信我！

萨姆的女友：噢，天哪！

黑人士兵：打碎它！

实战提升

影片赏析

为了追寻火种源，威震天来到了地球。在北极，他受到磁场的强干扰，意外坠入地球，被封冻于冰层之下。借助不慎跌入冰谷的科学家，

威震天将有关火种源的信息扫描到科学家的眼镜上。威震天被美国军方秘密转移到位于胡佛大坝地下的秘密基地，这个秘密只有历任国防部长组成的7人军事小组知道。“霸天虎”的先遣部队旋风和毒蝎袭击了美军位于卡塔尔的军事基地，变形金刚的再次出现引起了现任国防部长的警觉，他组织一批年轻的电脑高手开始搜寻“霸天虎”的行踪。通过电脑获悉，要想找到威震天就必须找到维特威基家族的那副眼镜，而它现在的拥有者萨姆由此成为了“霸天虎”攻击的目标。萨姆的父亲送给他一辆破旧不堪的汽车，这辆车恰好就是“汽车人”大黄蜂的变形。载着萨姆的大黄蜂帮助萨姆交上了漂亮的女朋友，但很快就遭遇了霸天虎成员“路障”的袭击，擎天柱带着其他“汽车人”赶到，一场机器人大战由此拉开了序幕。

单词注解

mystical ['mistikəl] *adj.* 神秘的
totally ['tɒt(ə)li] *adv.* 完全；整个地，全部地
technological [ˌteknə'lɒdʒikəl] *adj.* 技术的，工艺的
robot ['rəʊbɒt] *n.* 机器人；自动控制装置

脱口而出的句子

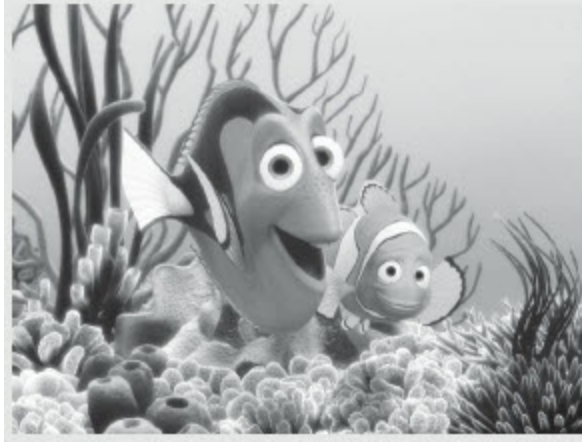
It's a mystical bond between man and machine.

It's a robot. You know it's like a super advanced robot.

He's not going to hurt you!

Finding Nemo

海底总动员



Something's got me.

有东西碰到我了。

It is a big deal for me.

对我来说，太珍贵了！

Selected Scene 1:

Nemo: First day of school! First day of school! Wake up, wake up!
C'mon, first day of school!

Marlin: I don't wanna go to school. Five more minutes.

Nemo: Not you, dad. Me!

Marlin: Okay... huh?

Nemo: Get up, get up! It's time for school! It's time for school! It's
time for school! It's time for school! Oh boy! Oh boy!

Marlin: All right, I'm up.

Nemo: Oh boy... whoa!

Marlin: Nemo!

Nemo: First day of school!

Marlin: (gasps) Nemo, don't move! Don't move! You'll never get out of there yourself. I'll do it. All right, where's the break? You feel a break?

Nemo: No.

Marlin: Sometimes you can't tell 'cause fluid is rushing to the area. Now, any rushing fluids?

Nemo: No.

Marlin: Are you woozy?

Nemo: No.

Marlin: How many stripes do I have?

Nemo: I'm fine.

Marlin: Answer the stripe question!

Nemo: Three.

Marlin: No! See, something's wrong with you. I have one, two, three—that's all I have? Oh, you're okay. How's the lucky fin?

Nemo: Lucky.

Marlin: Let's see. Are you sure you wanna go to school this year? 'Cause there's no problem if you don't. You can wait 5 or 6 years.

Nemo: Come on, dad. It's time for school.

Marlin: Ah-ah-ah! Forgot to brush.

Nemo: Ohh...

Marlin: Do you want this anemone to sting you?

Nemo: Yes.

Marlin: Brush.

Nemo: Okay, I'm done.

Marlin: You missed a spot.

Nemo: Where?

Marlin: There. Ha ha! Right there. And here and here and here! All right, we're excited. First day of school, here we go. We're ready to learn to get some knowledge. Now, what's the one thing we have to remember about the ocean?

Nemo: It's not safe.

Marlin: That's my boy. So, first we check to see that the coast is clear. We go out and back in. And then we go out, and back in. And then one more time—out and back in....

Nemo: Dad.

Marlin: All right. Come on, boy.

Nemo: Dad, maybe while I'm at school, I'll see a shark!

Marlin: I highly doubt that.

Nemo: Have you ever met a shark?

Marlin: No, and I don't plan to.

Nemo: How old are sea turtles?

Marlin: Sea turtles? I don't know.

Nemo: Sandy Plankton from next door, he said that sea turtles, said that they live to be about a hundred years old!

Marlin: Well, you know what, if I ever meet a sea turtle, I'll ask him. After I'm done talking to the shark, okay? Whoa, whoa, whoa! Hold on, hold on, wait to cross. Hold my fin, hold my fin.

Nemo: Dad, you're not gonna freak out like you did at the petting zoo, are you?

Marlin: Hey, that snail was about to charge. Hmm, I wonder where we're supposed to go.

Selected Scene 2:

Peach: Oh, Nigel. You just missed an extraction.

Nigel: Ooh! Has he loosened the periodontal ligament yet-oh, what I'm talking about?

Nemo! Where's Nemo? I got to speak with him.

Nemo: What? What is it?

Nigel: Your dad's been fighting the entire ocean looking for you.

Nemo: My father? Really?

Gill: Really?

Nigel: Oh yeah. He's traveled hundreds of miles. He's been battling sharks and jellyfish and all sorts of...

Nemo: Sharks? That can't be him.

Nigel: Are you sure? What was his name? Some sort of sport fish or something: tuna, uh, trout?

Nemo: Marlin?

Nigel: That's it! Marlin! The little clown fish from the reef.

Nemo: It's my dad! He took on a shark!

Nigel: I heard he took on three.

Everyone: Three! ? Three sharks! ? That's forty eight hundred teeth!

Nigel: You see, kid, after you were taken by diver Dan over there, your dad followed the boat you were on like a maniac.

Nemo: Really?

Nigel: He's swimming and he's swimming and he's giving it all he's got and then three gigantic sharks capture him and he blows them up! And then dives thousands of feet and gets chased by a monster with huge teeth! He ties this demon to a rock and what does he get for a reward? He gets to battle an entire jellyfish forest! And now he's riding with a bunch of sea turtles on the East Australian Current and the word is he's headed this way right now, to Sydney!

场景1：

尼莫：第一天去上学啊！第一天去上学啊！醒醒，醒醒！快点，第一天去上学唉！

玛林：我不想去上学，让我再睡五分钟吧。

尼莫：不是你，爸爸，是我去上学！

玛林：好吧，嗯？

尼莫：起床！起床！该去学校了！该去学校了！该去学校了！真是太好了！

玛林：好的、好的，起来了。

尼莫：喔，太好了！

玛林：尼莫！

尼莫：上学的第一天！

玛林：（喘气）尼莫，别动！别动！你自己出不来。我来吧。好的，哪里地震了，你感觉到了吗？

尼莫：没有。

玛林：有时候你感觉不到是因为水在不断地流动，现在有没有水在流动？

尼莫：没有。

玛林：你没事吧？

尼莫：没有啊。

玛林：我身上有多少条条纹？

尼莫：我没事。

玛林：回答我的问题。

尼莫：三条。

玛林：不对！你肯定哪不对劲了。我有一条、两条、三条，难道我就只有这三条吗？好吧，你没事。幸运鳍怎么样？

尼莫：挺幸运的。

玛林：来看看，你确定今年要去上学吗？因为再等上五六年去也没问题的。

尼莫：快点吧，爸爸，时间到了。

玛林：啊哈哈，忘记刷牙了。

尼莫：哎呀。

玛林：你想让海葵刺痛你吗？

尼莫：好吧。

玛林：刷牙！

尼莫：好了，刷完了。

玛林：有一点没刷到。

尼莫：哪儿？

玛林：那，就在那儿。还有这儿、这儿、这儿，好吧，我们太兴奋了，走吧，上学的第一天啊，我们是该学点东西了，关于海洋应该记住的最重要的事情是什么呢？

尼莫：海里面不安全。

玛林：真是我的好孩子。首先我们看看边上是不是安全，我们出来，然后再回来。出来了再回来，出来了再回来。

尼莫：爸爸！

玛林：好吧，快点，孩子。

尼莫：爸爸，也许我在学校的时候会看见鲨鱼！

玛林：我对此表示强烈怀疑

尼莫：爸爸，你见过鲨鱼吗？

玛林：没有，我也不想见。

尼莫：海龟多大了？

玛林：海龟？我不知道。

尼莫：隔壁的辛蒂说那些海龟可以活一百岁。

玛林：好吧，如果我们碰见海龟，我就问问他。当然是在和鲨鱼对话之后，怎么样？哇！哇！哇！等等，等等，等一会儿再过去，牵着我的鳍，牵好我的鳍。

尼莫：爸爸，你不会是像那次在宠物公园里那样有点慌神了吧？

玛林：嗨，那蜗牛该向前冲了，嗯，我不知道该往哪边走走了。

场景2：

皮奇：哦，奈杰尔。你刚刚错过了一场拔牙的好戏！

奈杰尔：他切断牙周韧带了没有？噢，我在谈什么呢？尼莫，尼莫在哪？我要跟他说话。

尼莫：跟我说什么？

奈杰尔：你的父亲翻遍了整个海域.....就是为了找你！

尼莫：我的父亲？是真的吗？

吉尔：是真的？

奈杰尔：他游了数百海里，一路上曾与鲨鱼、水母拼命搏斗。

尼莫：鲨鱼？那不会是我的父亲。

奈杰尔：你确定吗？他叫什么名字？跟垂钓有关的是什麼，金枪鱼？鳉鱼？

尼莫：玛林？

奈杰尔：就是这个名字！玛林！珊瑚礁里的小丑鱼！

尼莫：那就是我的父亲！他与鲨鱼搏斗！

奈杰尔：我听说的他确实是跟三条鲨鱼搏斗过。

大家：三条，三条鲨鱼？那就是4800颗牙齿！

奈杰尔：你被潜水员丹抓走之后……你的父亲就像个疯子似的跟着那艘船。

尼莫：真的吗？

奈杰尔：他用全身的力气向前游，三只巨大的鲸鱼抓住了他，但被他甩掉了；然后潜入几千英尺的海底，躲避一只长着巨大牙齿的怪兽的追赶！最后他把这只恶魔绑在岩石上，可他接下来呢？他不得不与整个水母群搏斗！现在他正同一群海龟随着东澳洲洋流漂去……现在他正前往——悉尼！

实战提升

影片赏析

在澳洲大堡礁温暖的海水里，小丑鱼玛林和儿子尼莫生活在安逸而隐蔽的海底。一天，一直向往到海洋中冒险的尼莫，游出了他们所居住的珊瑚礁，不幸被渔夫捕获并卖到了悉尼。为了救回心爱的儿子，本来胆小怕事的玛林决心跟上澳洲洋流，踏上寻找自己儿子的漫漫征程。途中玛林遇到了形形色色的朋友，也遭遇了各式各样的危机。在经历了各种波折后，玛林终于救回了自己的儿子。

单词注解

woozy ['wu:zi] *adj.* 头昏眼花的；糊涂的

stripe [straip] *n.* 条纹，斑纹；线条

anemone [ə'nemə.ni] *n.*【植】银莲花，秋牡丹

ligament ['ligəmənt] *n.* 系带，纽带

脱口而出的句子

It's time for school!

You'll never get out of there yourself.

I highly doubt that.

Your dad's been fighting the entire ocean looking for you.

Pirates of the Caribbean

加勒比海盗



There's not been a gathering like this in our lifetime.

在我有生之年，从没见过这种聚会。

The only way for a pirate to make a living these days is by betraying other pirates.

这些日子以来，海盗唯一能够采用的生存方式，就是背叛其他海盗。

Norrington approaches Elizabeth who is standing alone on the top of the castle looking over the sea.

Norrington: May I have a moment? You look lovely, Elizabeth. I apologize if I seem forward, but I must speak my mind. This promotion throws me into sharp relief that I have not yet achieved-a-marriage to a fine woman. You have become a fine woman, Elizabeth.

Elizabeth: I can't breathe.

Norrington: Yes, I'm a bit nervous myself. And then they made me their chief. Elizabeth? Elizabeth! My God.

Subordinate: The rocks! Sir, it's a miracle. She missed them.

Jack: Will you be saving her?

Fat Soldier: I can't swim.

Jack: Pride of the King's Navy, you are. Do not lose these.

Fat Soldier: What was that? I got her! She's not breathing!

Jack: Move!

Fat Soldier: I never would have thought of that.

Jack: Clearly you've never been to Singapore—where did you get that?

Norrington: On your feet.

Gov. Swann: Elizabeth! Are you all right?

Elizabeth: Yes, I'm fine.

Gov. Swann: Shoot him.

Elizabeth: Father.

Gov. Swann: What?

Elizabeth: Commodore, do you really intend to kill my rescuer?

Norrington: I believe thanks are in order. Had a brush with the East India Trading Company, did we, pirate?

Gov. Swann: Hang him.

Norrington: Keep your guns on him, men. Gillette, fetch some irons. Well, well. Jack Sparrow, isn't it?

Jack: Captain Jack Sparrow, if you please, sir.

Norrington: Well, I don't see your ship, Captain.

Jack: I'm in the market, as it were.

Thin Soldier: He said he'd come to commandeer one.

Fat soldier: Told you he was telling the truth. These are his, sir.

Norrington: No additional shot or powder. A compass that doesn't point North. And I have expected it to be made of wood. You are without doubt the worst pirate I've ever heard of.

Jack: But you have heard of me.

Elizabeth: Commodore, I really must protest. Carefully, Lieutenant. Pirate or not, this man saved my life.

Norrington: One good deed is not enough to redeem a man of a lifetime of wickedness.

Jack: Though it seems enough to condemn him.

Norrington: Indeed.

Jack: Finally. (Throws his irons around Elizabeth's neck.)

Gov. Swann: No. No! Don't shoot!

Jack: I knew you'd warm up to me. Commodore Norrington, my effects, please. And my hat. Commodore. It is Elizabeth, isn't it?

Elizabeth: It's Miss Swann.

Jack: Miss Swann, if you'd be so kind. Come, come, dear. We don't

have all day. Now if you'll be very kind. Easy on the goods, darling.

Elizabeth: You're despicable.

Jack: Sticks and stones, love. I saved your life. You save mine. We're square. Gentlemen, milady, you will always remember this as the day that you almost caught Captain Jack Sparrow.

伊丽莎白独自一人站在城堡最高处，远望着辽阔的大海。这时诺林顿向她走来。

诺林顿：能和你待会儿吗？你真美，伊丽莎白。我为我的鲁莽道歉，但我必须说出我的想法，这次晋升让我觉得前所未有的轻松，我该和个好姑娘结婚。你已经长成大姑娘了，伊丽莎白。

伊丽莎白：我喘不过气来了。

诺林顿：是的，我自己也有点紧张。他们还让我担任船长，伊丽莎白？伊丽莎白！我的天哪！

部下：礁石！先生，她居然没撞到礁石，简直是个奇迹！

杰克：你会去救她吗？

胖士兵：我不会游泳。

杰克：你可是皇家海军的精英！别弄丢了。

胖士兵：那是什么？我抓到她了。她没呼吸了。

杰克：走开！

胖士兵：我永远也想不到这样的事情。

杰克：很明显，你没去过新加坡。这东西哪儿来的？

诺林顿：站起来。

斯旺总督：伊丽莎白，你还好吗？

伊丽莎白：是的，我很好。

斯旺总督：把他毙了！

伊丽莎白：父亲！

斯旺总督：怎么了？

伊丽莎白：准将，你真想杀了我的救命恩人吗？

诺林顿：我想我们该感谢你。和东印度公司打过交道，是吗，海盗？

斯旺总督：绞死他。

诺林顿：拿枪瞄准他，伙计们。吉勒特，拿镣铐来。好，好，杰克·斯帕罗，是吗？

杰克：请叫我杰克·斯帕罗船长，如果你愿意的话，先生。

诺林顿：好吧，我怎么没看见你的船，“船长”。

杰克：可以说我正是来买船的。

瘦士兵：他说他是来抢船的。

胖士兵：我告诉过你，他说的是实话。这些是他的，先生。

诺林顿：没有备用的枪支和弹药，一个指不到北的指南针，我还以为是木头做的。毫无疑问，你是我听过的最差劲的海盗。

杰克：但你应该听说过我。

伊丽莎白：准将，我抗议。小心点，上尉。不管这个人是不是海盗，他救了我的命。

诺林顿：一件善举并不能抵偿一个人一辈子犯下的罪恶。

杰克：看起来善举是让人受惩罚的。

诺林顿：的确。

杰克：那只能如此了！

（他用手铐围住了伊丽莎白的脖子。）

斯旺总督：不，不，别开枪！

杰克：我知道你喜欢海盗，诺林顿准将，请把我的东西，还有我的帽子还给我，准将！伊丽莎白，是吗？

伊丽莎白：是斯旺小姐。

杰克：斯旺小姐，如果你配合，我们不会待上很久的，只要你表现好。现在，别太紧张，亲爱的。

伊丽莎白：你真卑鄙。

杰克：棍棒和石头，亲爱的。我救了你，你又救了我，我们扯平了。先生们、女士们，你们会永远记得今天，因为你们差点捉住了杰克·斯帕罗船长。

实战提升

影片赏析

在夺回了自己心爱的“黑珍珠”号以及摆平了被诅咒的巴博萨船长之后，迷人的杰克船长的日子并未风平浪静，这次他又迎来了一个更为离奇的敌人——传说中的不死人戴维·琼斯，这个在大洋深处，令人闻风丧胆的魔鬼，将驾驶他的“飞翔荷兰人”号乘风破浪而来，向杰克船长讨还一笔血债。如果杰克想不出奇招逃过此劫，恐怕将要面临生生世世被奴役和诅咒的命运！另外，已经与杰克分道扬镳且正忙着举办婚礼的小铁匠威尔·特纳和美女伊丽莎白，再次卷入这场海上争夺战中，二人闻听杰克有难，还是毅然决定出手相助。随着双方激战的展开，杰克一方陷入重重危机：荒蛮土地上凶残的土著人群，面目狰狞、势不可挡的不死人琼斯，无不让几位好友濒临命运的危机，甚至是死亡的边缘。但令大家意想不到的，是威尔本以为已经去世多年的父亲——“拉靴带”比尔·特纳在关键时刻离奇现身，成为全局的转折点。

单词注解

navy ['neivi] *n.* 海军

rescuer ['reskjue] *n.* 救助者；援救者

condemn [kən'dem] *v.* 责难，责备，谴责

despicable ['despikəbl] *adj.* 可鄙的，卑劣的

脱口而出的句子

I believe thanks are in order.

I'm in the market, as it were.

One good deed is not enough to redeem a man of a lifetime of wickedness.

Mona Lisas Smile

蒙娜丽莎的微笑



Is there a rule against grotesque art?

有法则规定怪诞丑陋的便不是艺术了吗？

There are standards, technique, composition, color, even sub-

ject.

艺术是有标准的，需要技巧的，讲究构图，色彩，以及主题。

Selected Scene 1:

Connie: That's Jackson Pollock. In a word. I was getting used to the idea of dead, maggoty meat being art, now this.

Susan: Please don't tell me we have to write a paper about it.

Miss Watson: Do me a favor. Do yourselves a favor. Stop talking and look. You're not required to write a paper. You're not even required to like it. You are required to consider it. That's your only assignment today. When you're done, you may leave.

Connie: Thank God Betty isn't here.

Selected Scene 2:

Betty: My teacher, Katherine Watson, lived by her own definition and would not compromise that. Not even for Wellesley. I dedicate this, my last editorial to an extraordinary woman who lived by example and compelled us all to see the world through new eyes. By the time you read this, she'll be sailing to Europe where I know she'll find new walls to break down and new ideas to replace them with. Hold it, everybody. I've heard her called a quitter for leaving an aimless wanderer. But not all who wander are aimless. Especially not those who seek truth beyond tradition, beyond definition, beyond the image, I'll never forget you.

场景1:

康妮：那是杰克逊·伯拉克的作品。总之，我刚习惯把长蛆的死肉当作艺术，现在又来了这个。

苏珊：千万别让我们写一篇关于这个的文章。

沃森：帮我个忙，也帮你们自己个忙。不要说话，仔细观察。我不会让你们写文章，也不会逼你们去喜欢它，只要求你们去思考，这也是

你们今天唯一的作业。做完后，就可以离开了。

康妮：谢天谢地，贝蒂没来。

场景2：

贝蒂：我的老师，凯瑟林·沃森，以她自己的生活方式活着，她不愿妥协，哪怕是在威斯理学院。我把这个我在这最后的社论，献给一个伟大的女性，她是我们的榜样，她使得我们用新的视角去看这个世界。当你读到这里的时候，她已经在去往欧洲的路上了。我在那里，我相信她又要打破陈规用新的思想取而代之。我听说有人因她离去而叫她懦夫，也有人说她就是流浪者。但并不是所有的流浪者都是漫无目的的，尤其是那些善于打破陋习寻求真理的人、打破戒律、毫无媚俗的人。沃森老师，我永远不会忘记你。

实战提升

影片赏析

20世纪50年代的美国正处于转变之中，妇女解放运动如火如荼地进行。毕业于加州大学的凯瑟琳前往著名的威斯理学院教授艺术史，她发现学校的陈规陋习已经到了令人无法容忍的地步，而当时的大环境也在致力于让在第二次世界大战中走出家门走向社会的妇女们重返家庭。充满理想与热情的凯瑟琳勇敢地向陈腐的教学制度发起挑战，在重重压力下始终坚持自己的教学理念。她的执着影响了当时在校的一大批女学生，让她们重新对艺术、人生和爱情有了新的见解。

单词注解

maggoty ['mægəti] *adj.* 狂想的
assignment [ə'sainmənt] *n.* 分配，委派
editorial [edi'tɔ:riəl] *adj.* 编辑上的，社论的
aimless ['eimlis] *adj.* 无目的的，没有目标的

脱口而出的句子

I was getting used to the idea of dead, maggoty meat being art, now this.

You're not even required to like it.

Especially not those who seek truth beyond tradition, beyond definition, beyond the image, I'll never forget you.

The Lion King

狮子王



Everything you see exists together in a delicate balance.

世界上所有的生命都在微妙的平衡中生存。

When the world turns its back on you, you turn your back on the world.

如果这个世界对你不理不睬，你也可以这样对待它。

Selected Scene 1:

Mufasa, the lion king is telling Simba, his son, an important rule of life.

Mufasa: Look, Simba, everything the light touches is our kingdom.

Simba: Wow!

Mufasa: A king's time is ruler rises and falls like the sun. One day, Simba, the sun will set on my time here and will rise with you as the new king.

Simba: And this will all of mine?

Mufasa: Everything!

Simba: Everything the light touches! What about that shadowy place?

Mufasa: That's beyond our borders, you must never go there, Simba.

Simba: But I thought a king can do whatever he wants.

Mufasa: Oh, there's more to being a king than getting your way all the time.

Simba: There's more?

Mufasa: Simba, everything you see exists together in a delicate balance. As a king, you need to understand that balance and respect all the creatures from the crawling ant to the leaping antelope.

Simba: But dad, don't we eat the antelope?

Mufasa: Yes, Simba. But let me explain. When we die, our bodies become the grass and the antelopes eat the grass, and so we are all connected in the great circle of life. Simba, let me tell you something that my father told me. Look at the stars, the great kings of the past look down on us from those stars.

Simba: Really?

Mufasa: Yes, so whenever you feel alone, just remember that those kings will always be there to guide you, and so will I.

Selected Scene 2:

Mufasa: Simba, I am very disappointed at you.

Simba: I know.

Mufasa: You could've been killed. You deliberately disobeyed me. And what's worse, you put Nala in danger.

Simba: I was just trying to be brave like you.

Mufasa: I am only brave when I have to be. Simba, being brave doesn't mean you go looking for trouble.

Simba: But you are not scared of anything.

Mufasa: I was today.

Simba: You were?

Mufasa: Yes. I thought I might lose you.

Simba: Oh, I guess even kings get scared, huh? But you know what?

Mufasa: What?

Simba: I think those hyenas were even more scared.

Mufasa: Because nobody messes with your dad. Come here, you.

Simba: Oh, no! no!

Selected Scene 3:

Timon and Pumbaa:

HakunaMatata!

What a wonderful phrase

Hakuna Matata!

Ain't no passing craze

It means no worries

For the rest of your days

It's our problem-free philosophy

Hakuna Matata!

Why, when he was a young warthog...

When I was a young warthog...

Very nice.

Thanks!

He found his aroma lacked a certain appeal. He could clear the savannah after every meal. I'm a sensitive soul, though I seem thick-skinned. And it hurt that my friends never stood downwind.

And oh, the shame (He was ashamed!)

Thoughta changing my name.

(Oh, what's in a name?)

And I got downhearted (How did you feel?) Every time that I...

Pumbaa! Not in front of the kids! Oh... sorry.

Hakuna Matata!

What a wonderful phrase!

Hakuna Matata!

Ain't no passing craze

It means no worries

For the rest of your days

Yeah, sing it, kid!

It's our problem-free philosophy...

Hakuna Matata!

Hakuna matata [Repeats]

Simba: It means no worries. For the rest of your days. It's our problem-free philosophy. Hakuna Matata.

场景1：

狮子王穆法萨正在给他的儿子辛巴，讲述一些生活的重要规则。

穆法萨：辛巴，你看，阳光所照到的一切都是我们的国土。

辛巴：哇！

穆法萨：每一个国王都有自己的统治周期，如同太阳的起落一样。辛巴，总有一天太阳将会跟我一样慢慢下沉，并且随着你成为新国王而和你一同升起。

辛巴：所有这一切都将是我的吗？

穆法萨：所有的一切。

辛巴：阳光能照到的所有的东西！那有阴影的地方呢？

穆法萨：那在我们的国度之外，你永远不可以去那个地方，辛巴。

辛巴：我以为国王可以随心所欲。

穆法萨：不会，国王也不能凡事随心所欲。

辛巴：不能吗？

穆法萨：辛巴，世界上所有的生命都在微妙的平衡中生存。身为国王，你不但要了解那种平衡，还要尊重所有的生物，包括爬行的蚂蚁和跳跃的羚羊。

辛巴：但是爸爸，我们不是吃羚羊的吗？

穆法萨：是啊，辛巴。我来解释一下：我们死后，尸体会成为草，而羚羊是吃草的。所以在这个庞大的生命圈里，我们是互相关联的。辛巴，我来告诉你一些我父亲告诉我的话。看看天上那些星星，过去那些伟大的国王正在上面看着我们呢！

辛巴：真的吗？

穆法萨：是的，所以无论你什么时候感到孤独，记住他们始终在那儿指引你，我也在。

场景2：

穆法萨：辛巴，我对你非常失望。

辛巴：我明白。

穆法萨：你可能被杀死的。你故意违抗我的命令，更严重的是你把娜拉带到非常危险的境地！

辛巴：我就是想象你一样勇敢。

穆法萨：我只有在不得已的情况下才那样勇敢，辛巴，勇敢不意味着自找麻烦。

辛巴：但是您什么也不怕。

穆法萨：我今天害怕了。

辛巴：是吗？

穆法萨：是的，我以为会失去你。

辛巴：原来国王也会害怕。但是您知道吗？

穆法萨：什么？

辛巴：我看那些土狼更加恐惧。

穆法萨：因为没有谁敢跟你的父亲胡来。过来，儿子。

辛巴：不，呵呵，不。

场景3：

丁满和彭彭：

哈库那马塔塔

真是很有意思

哈库那马塔塔

简单又好记

从现在开始

你不必再担心

不必像从前——听天由命

哈库那马塔塔

啊，当他是只小山猪

当我是只小山猪

很好！

谢啦！

看他好像魅力十足，风度翩翩看来去好像缺少一些东西虽然我长得丑，可是很温柔我终于，发现我没办法，出人头地！

哎呀，真丢脸（太丢脸喽！）

我想过改名字

（哦，改什么名字啊？）

后来终于放弃（为什么呢？）

每次我想……

嘿，彭彭，不要在小孩面前……

啊，对不起

哈库那马塔塔

真是很有意思

哈库那马塔塔

简单容易记

从现在开始

没有烦恼忧虑

好！唱下去！

不必像从前——听天由命

哈库那马塔塔

哈库那马塔塔 [重复]

辛巴：从现在开始你不必再担心。

不必像从前——听天由命。哈库那马塔塔。

实战提升

影片赏析

辛巴是狮子王国的小王子，他的父亲穆法萨是一个威严的国王。然而叔叔刀疤却对穆法萨的王位觊觎已久，要想坐上王位宝座，刀疤必须除去小王子。于是，刀疤利用种种借口让辛巴外出，然后伺机大开杀戒，无奈被穆法萨及时营救。最终，穆法萨惨死在刀疤手下，刀疤别有用心地劝辛巴离开，一方面派人将他赶尽杀绝。辛巴逃亡中遇到了机智的丁满和善良的彭彭，他们抚养辛巴长成雄壮的大狮子，鼓励他回森林复国。在接下来一场复国救民的斗争中，辛巴真正长成了一个坚强的男子汉，领会到了责任的真谛。

单词注解

shadowy ['ʃædəʊi] *adj.* 有阴影的；荫凉的

delicate ['delikit] *adj.* 脆的，易碎的；娇贵的

antelope ['æntiləʊp] *n.* 羚羊

deliberately [di'libərətli] *adv.* 慎重地；谨慎地

脱口而出的句子

That's beyond our borders, you must never go there, Simba.

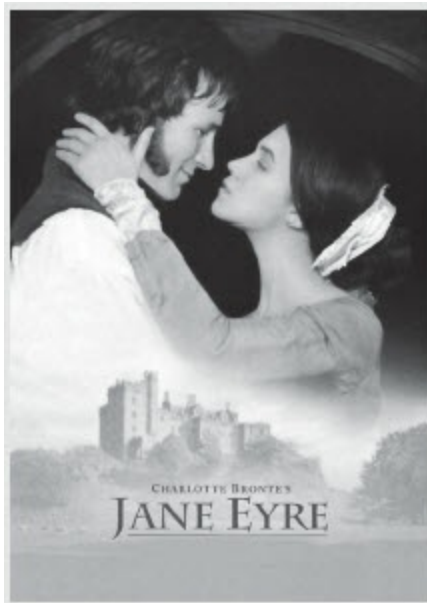
I am only brave when I have to be. Simba, being brave doesn't mean you go looking for trouble.

Never, never say give up

人生路上不言败

Jane Eyre

简·爱



It's always the way in this life. As sooner as have you got settled in a pleasant resting place, you're summoned to move on.

生活总是这样，你刚到一个令人愉快的休憩地，又有什么原因让你前行了。

And if God gifted me wealth and beauty, I should have made it as hard for you to leave me, as it is now for me to leave you.

如果上帝赐予我财富和美貌，我会让你难以离开我，就像我现在难以离开你一样。

Selected Scene 1:

In Mr. Rochester's garden at night.

Rochester: Still awake?

Jane: I could not sleep until I knew you were safe. How is Mr. Mason?

Rochester: He will be all right. He is with the doctor.

Jane: And the danger you thought were in last night? Is that past?

Rochester: I can't vouch for that until Mason is out of England, which will be soon, I hope.

Jane: He did not seem a man willfully to injure you.

Rochester: No. But unintentionally he might. Sit down.

Jane: And what of Grace Poor? Why do you keep her on here?

Rochester: I have no choice.

Jane: But sure you do...

Rochester: Stay with me for a while. Don't press me for answering that. I count on you more than you know. Advise me, Jane. I'll put a case to you of a boy, a young man, spoiled and indulged from youth to commit a capital error. I don't say crime but error. The consequences are dreadful. The only escape is exile and sense of pleasure. And then he meets a woman. A fine woman with qualities he has never met in 20 years. He has a chance of living like a human being again. Only convention stands in the way. Can he ask her to defy it?

Jane: You talk of yourself, Mr. Rochester.

Rochester: Yes.

Jane: We are each responsible to God for our actions, and I don't think we could ask God to share the burdens, least of all, Miss Ingram.

Rochester: Don't you think if I married her, she would regenerate me with a vengeance?

Jane: Since you ask me, sir, no, I do not.

Rochester: You do not like her. You can be honest.

Jane: I don't think she is for you.

Rochester: Presumptions. And who is for me then? Have you seen someone you can recommend? You have grown attached to Thornfield?

Jane: I've been happy here.

Rochester: Would it grieve you to leave it?

Jane: Leave it?

Rochester: When I am married, I shall not want to live here.

Jane: Of course Adel will go to school, I will find another post. I must go in, sir. I'm cold.

Rochester: Jane.

Jane: Please let me go.

Rochester: Wait.

Jane: Let me go.

Rochester: Jane.

Jane: Why do you confide in me like this? What are you and she to me? You think that because I'm poor and plain, I have no feelings? I promise you, if God had gifted me with wealth and beauty, I would make it

as hard for you to leave me now as it is for me to leave you. But he did not. But my spirit can address yours, as if both have passed through the grave and stood before heaven equal.

Rochester: Jane.

Jane: Let me go, sir.

Rochester: I love you. I love you!

Jane: No, don't make me foolish.

Rochester: Foolish? I need you. What's Blanche to me? I know what I am to her. Money to manure her father's land with. Marry me, Jane. Say you marry me.

Jane: I want to read your face!

Rochester: You torture me with your doubts. Say yes, say yes. (He takes her into his arms and kisses her.) God forgive me. And let no men meddle with me. She is mine. Mine.

Selected Scene 2:

After Jane finds out Mr. Rochester has an insane wife.

Rochester: So come out at last. You shut yourself in your room and grieve alone. Not one word of reproach. Nothing. Is that to be my punishment? I didn't mean to wound you like this. Do you believe that? I would hurt you not for the world. What was I to do? Confess everything I should have lost you. I might as well have lost my life.

Jane: You have lost me, Edward. And I've lost you.

Rochester: Why did you say that to me? To punish me a little longer? Jane, I've been through! For the first time I have found what I can truly love. Don't take it away from me.

Jane: I must leave you.

Rochester: Jane, will you listen to me?

Jane: I will not live as your mistress!

Rochester: Is that all that important to be Mrs. Rochester?

Jane: Can you really believe I think that?

Rochester: What am I supposed to believe? You say you love me. How can you think of leaving me then?

Jane: Edward, what would I be as your mistress? A hanger-on? A dependence with... with no place of my own? No right to be here. All rights would be on your side. None on mine.

Rochester: Rights. You talk like a lawyer. Everything that's mine is yours. What more can I give you?

Jane: I want nothing. Nothing. Only you.

Rochester: Stay, Jane.

Jane: When I come to you, Edward, I come to you as an equal. I will not be less. Even for the man I love.

Rochester: You mean to go one way in the world and let me go another?

Jane: Yes.

Rochester: It is wicked. Who in the world will care what we do?

Jane: I care. You have a wife and she is still living.

Rochester: Living? ! Heh.

Jane: She still lives. Whatever state God has seen fit to visit on her, she still lives. She can't help what she is. I will not slip past her slightly in the night to take my place in your bed.

Rochester: Fling me back then, upon the life I lived before.

Jane: You need no more choose, neither I. We are born to strive and endure. You will forget me before I forget you.

Rochester: You make a liar of me with such a language. Go then. Go! Such if I seem to you. Jane, wait, wait. Don't decide too soon. Wait a while, wait just a while. Jane. Jane. Jane. Jane. Jane. Jane. Jane. Jane. Jane. Jane Eyre. Jane, wait, wait. Jane, wait a while, wait just a while.

Selected Scene 3:

Jane comes to Mr. Rochester's home.

John: Miss Eyre.

Jane: John, what happened?

John: She's burned it and set fire to it. It was terrible, Miss Eyre. She got away from Grace Poor. She climbed up to the roof and stood there shouting. Mr. Rochester tried to reach her but she jumped. She killed herself on the stone over there.

Jane: And Mr. Rochester?

John: The floor gave away beneath him. He fell through. He is not dead, Miss Eyre, but...

Jane: Where is he?

John: At Ferdean with Mrs. Fairfax. Miss Eyre. A burning timber fell across his face. He's blind, stone-blind.

Jane hurries to Ferdean to see Mr. Rochester.

Rochester: Who is there? Mrs. Fairfax, is that you? Is anyone there? Very well. There is no one there. Whom did you take it was? Is anyone there? Who is you?

Jane: It's I.

Rochester: Jane.

Jane: Yes.

Rochester: Jane.

Jane: Yes. Yes.

Rochester: You mock me. It's you Jane, it's really you. You come to visit me. Didn't expect to find me like this. What? Crying? No need in tears. How long can you stay? An hour or two. Stay a little while or do you have some fretting husband waiting for you.

Jane: No.

Rochester: No husband yet? That's bad, Jane. You are not pretty you know. You, you can't be choosy.

Jane: No, sir.

Rochester: Still I am surprised you haven't been asked.

Jane: I did not say that I have not been asked, sir.

Rochester: I see. That's, that's good. Jane, you should be married.

Jane: Yes sir. I think so. And so should you. You can't be choosy, sir, any more than I am.

Rochester: Perhaps not. Well, when is this wedding of yours? I'll bring Adel home from school.

Jane: Wedding, sir?

Rochester: They would take... didn't you say you were getting married?

Jane: No, sir.

Rochester: And I am sure some fool will find you soon.

Jane: I hope so, sir. Some fool has found me once before. I've come home, Edward, let me stay.

场景1：

夜里，在罗切斯特先生的花园里。

罗切斯特：还没睡？

简：我等你平安回来才能睡着。梅森先生怎么样？

罗切斯特：他会好的，他和医生在一起。

简：你昨晚说遇到了危险？那过去了吗？

罗切斯特：梅森离开英国，我才能保证，我希望他尽早离开。

简：他不像是个存心伤害你的人。

罗切斯特：是。可他也许在无意中伤害了我，坐下。

简：格雷丝·普尔是怎么回事？你为什么把她留在这里？

罗切斯特：我别无选择。

简：可你完全可以……

罗切斯特：跟我呆一会儿，别逼我回答那个。你不知道我是多么指望你。简，给我出出主意。我把这样一个案子交给你，有一个男孩，一个年轻人，从小就被宠坏了。他犯了一个大错，我是说错误，不是罪恶，这后果非常可怕。唯一的逃避方法就是背井离乡、寻欢作乐。后来，他遇到了一个女人，20年来他从未见过的一个好女人。他有了一次重新做人的机会。只是习俗阻碍了他们。他能要求她蔑视这个吗？

简：你在说自己，罗切斯特先生。

罗切斯特：对。

简：我们自己的行动都要各自向上帝负责，我想我们不能要求上帝分担那些责任，更不能要求英格拉小姐。

罗切斯特：你不认为如果我娶了她，她会使我彻底获得新生吗？

简：既然你问我，先生，不，我不这样认为。

罗切斯特：你不喜欢她。你可以实话实说。

简：我认为她不配你。

罗切斯特：自以为是。那谁配我呢？你有什么人可以推荐吗？你越来越依恋桑菲尔德了吧？

简：我在这里很开心。

罗切斯特：你离开这里会伤心吗？

简：离开这里？

罗切斯特：我结婚后，就不想住在这里了。

简：当然，阿黛尔要去上学，我可以再找一个事儿。我必须进去了，先生。我冷。

罗切斯特：简。

简：请让我走。

罗切斯特：等等。

简：让我走。

罗切斯特：简。

简：你为什么要对我说这样的事儿？你和她跟我有何关系？你以为我穷、相貌平平，就没有什么感情吗？我向你保证，如果上帝赐予我

财富和美貌。我会让你难以离开我，就像我现在难以离开你一样。可他并没有这样做。可我的灵魂能和你的灵魂说话，仿佛我们俩都穿过了坟墓，平等地站在天堂面前。

罗切斯特：简。

简：让我走，先生。

罗切斯特：我爱你，我爱你！

简：不，别让我干蠢事。

罗切斯特：蠢事？我需要你，布兰奇对我是什么？我知道我对她是什么。是他父亲用以开垦土地的本钱。嫁给我，简，说你嫁给我。

简：我想看清你的脸！

罗切斯特：你用怀疑折磨着我，说嫁给我，说嫁给我，（他将她搂在怀里，吻她。）上帝饶恕我，别让任何人管我的事儿，她是我的。我的。

场景2：

简发现罗切斯特先生有一个精神失常的太太之后。

罗切斯特：总算出来了。你把自己关在房间里独自伤心，一句谴责也没有，什么都不说，这就是对我的惩罚吗？我不想伤害你，你相信吗？我绝不会伤害你的，我该怎么办呢？我如果都向你坦白了，就会失去你。那样，我还不如去死。

简：你已经失去我了，爱德华。我也失去了你。

罗切斯特：为什么要对我说这个？要再惩罚我久点儿吗？简，我已经受够了！我第一次找到了自己的真爱。不要把它从我这里拿走。

简：我必须离开你。

罗切斯特：简，你愿意听我的吗？

简：我不愿意做你的情妇！

罗切斯特：做罗切斯特太太就那么重要吗？

简：你真的相信我是那样想的吗？

罗切斯特：那你要我怎么想？你说你爱我。那你怎能想到要离开我？

简：爱德华，当你的情妇，我会成什么人？寄人篱下？自己没有地位，依靠别人？我无权在这里。所有权利都在你那边。根本不在我这边。

罗切斯特：权利。你这么说，像个律师。我所有的一切都是你的，我还能给你什么呢？

简：我什么也不要，什么也不要，只要你。

罗切斯特：简，留下来吧。

简：爱德华，我来到你身边，我和你是平等的，我不是附属的，即使为我爱的人。

罗切斯特：你是说我们从此各奔东西？

简：对。

罗切斯特：这太狠心了，到底谁会关心我们做什么？

简：我会关心，你有妻子，而且她还活着。

罗切斯特：活着！嗨。

简：她是还活着。无论上帝是以什么样的方式在惩罚她，她还活着。她无能为力。我不愿夜里偷偷溜过她身边，钻进你的被窝。

罗切斯特：那把我扔回去，扔到以前的生活里去。

简：你我别无选择。我们活着就是为了奋斗和忍受。你会在我忘记

你之前就忘记我的。

罗切斯特：你简直把我说成骗子了，那就走吧，走！如果你把我看成这种人。简，等一等，别过早决定，等一会儿，就等一会儿。简，简，简，简，简，简，简，简，简·爱，简，等一等，简，等一会儿，就等一会儿。

场景3：

简来到罗切斯特家。

约翰：爱小姐。

简：约翰，出什么事了？

约翰：她把它烧了，还在上面放了一把火。真可怕，爱小姐。她从格雷·普尔那里逃出来，爬上了屋顶，站在那里大喊大叫。罗切斯特先生尽力想去拉她，可她还是跳了下去，摔死在了那边的石头上了。

简：那罗切斯特先生呢？

约翰：他脚下的楼板塌了，他也摔了下去。他没死，爱小姐，可是.....

简：他在哪里？

约翰：和费尔福克斯太太在芬迪。爱小姐，一根燃烧的木头砸在了他的脸上。他瞎了，瞎了。

简赶到了芬迪去看罗切斯特先生。

罗切斯特：谁在哪里？费尔福克斯太太，是你吗？有人在那里？很好，那里没有人。你以为是谁呢？有人在那里吗？你是谁？

简：是我。

罗切斯特：简。

简：是的。

罗切斯特：简。

简：是的，是的。

罗切斯特：你嘲笑我。是你，简，真是你，你来看我。没想到我成这样。怎么了？哭了？不必流泪。你能呆多久？一两个小时吧。呆一会儿，你是不是有一个心急火燎的丈夫在等你。

简：没有。

罗切斯特：还没有丈夫，这可不好，简，你知道你不漂亮，你，你不能挑剔。

简：是的，先生。

罗切斯特：不过，我感到奇怪怎么没人向你求婚。

简：我没说过没人向我求婚，先生。

罗切斯特：我明白了。那、那好，简，你应该结婚。

简：是的，先生。我想是这样，你也应该结婚，你也不能挑剔，先生，不能比我更挑剔。

罗切斯特：也许吧。那么，你这次婚礼是在什么时候？我把阿黛尔从学校接回来。

简：婚礼，先生？

罗切斯特：他们要……你刚才不是说你要结婚吗？

简：没有。

罗切斯特：那我敢说有一个傻瓜马上会找到你。

简：我想是这样，先生。有一个傻瓜以前已经找过我一次了。爱德华，我已经回家了，让我留下吧。

实战提升

影片赏析

该片根据英国女作家夏洛蒂·勃朗特的同名小说改编。简·爱从小被送进孤儿院，成年后她应聘去桑恩费尔德府当家庭教师。男主人罗切斯特生活颓废，简·爱的到来给他的生活带来了希望。然而，由于一个疯女人的存在使他们无法结合。简·爱毅然离去，当她重返故里时发现庄园已被毁的面目全非，罗切斯特也双目失明。在这种情况下，她毅然决然地留下来照顾双目失明的爱人。

单词注解

vouch [vaʊtʃ] *v.* 担保；保证；作证

exile [ˈeksail] *n.* 流放；流亡

regenerate [riˈdʒenərit] *adj.* 刷新的；洗心革面的；再生的

vengeance [ˈvendʒəns] *n.* 报复；报仇，复仇

grieve [ɡri:v] *v.* 使悲伤；使苦恼

terrible [ˈterəbl] *adj.* 可怕的，吓人的

fret [fret] *v.* 使苦恼；使烦躁；使发愁

脱口而出的句子

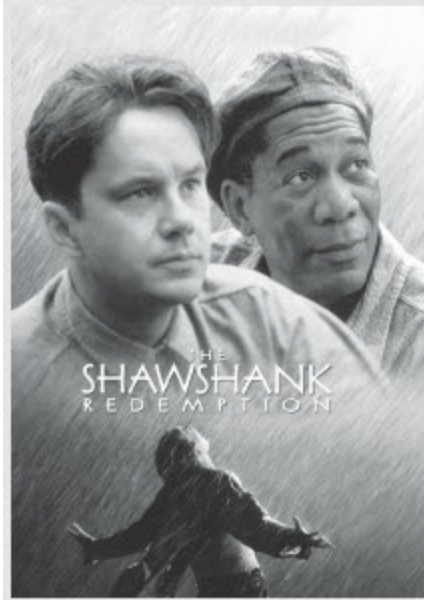
I want to read your face!

Can you really believe I think that?

I did not say that I have not been asked, sir.

The Shawshank Redemption

肖申克的救赎



You know some birds are not meant to be caged, their feathers are just too bright.

你知道，有些鸟儿是注定不会被关在牢笼里的，它们的每一片羽毛都闪耀着自由的光辉。

There is something inside, that they can't get to, that they can't touch. That's yours.

那是一种内在的东西，他们到达不了，也无法触及的，那是你的。

Selected Scene 1:

Red: And that's how it came to pass, that on the second-to-last day of the job, the convict crew that tarred the plate factory roof in the spring of 1949 wound up sitting in a row at ten o'clock in the morning, drinking icy cold Black Label beer, courtesy of the hardest screw that ever walked a turn at Shawshank State Prison.

Hadley: Drink up while it's cold, ladies.

Red: The colossal prick even managed to sound magnanimous. We sat and drank with the sun on our shoulders, and felt like free men. Hell, We could've been tarring the roof of one of our own houses. We were the lords

of all creation. As for Andy, he spent that break hunkered in the shade, a strange little smile on his face, watching us drink his beer.

Heywood: Want a cold one, Andy?

Andy: No thanks. I gave up drinking.

Red: You could argue he'd done it to curry favor with the guards. Or maybe make a few friends among us cons. Me, I think he did it just to feel normal again... if only for a short while.

Selected Scene 2:

Red: I have no idea to this day what those two Italian ladies were singin' about. Truth is, I don't want to know. Some things are best left unsaid. I like to think they were singin' about something so beautiful it can't be expressed in words, and makes your heart ache because of it. I tell you, those voices soared. Higher and farther than anybody in a gray place dares to dream. It was like some beautiful bird flapped into our drab little cage and made those walls dissolve away... and for the briefest of moments-every last man at Shawshank felt free. It pissed the warden off something awful.

Warden: Open the door. Open it up! Dufrense, open this door! Turn that off! I am warning you, Dufrense, turn that off!

Hadley: Dufrense, you are mine now.

Red: Andy got two weeks in the hole for that little stunt.

Hadley: On your feet.

Con 1: Hey, look who's here.

Con 2: Maestro.

Hey wood: You, you couldn't play somethin' good, huh? Like Hank Williams?

Andy: They broke the door down before I could take requests.

Floyd: Was it worth two weeks in the hole?

Andy: Easiest time I ever did.

Heywood: Oh, shit. No such thing as easy time in the hole. A week in the hole is like a year.

Snooze: Damn straight.

Andy: I had Mr. Mozart to keep me company.

Red: So they let you tote that record player down there, huh?

Andy: It was in here... in here. That's the beauty of music. They can't get that from you. Haven't you ever felt that way about music?

Red: Well I played a mean harmonica as a younger man. Lost my interest in it, though. Didn't make much sense in here.

Andy: Here's where it makes most sense. You need it so you don't forget.

Red: Forget?

Andy: Forget that there are places in the world that aren't made out of stone, that there's... there's something inside that they can't get to and they can't touch. That's yours.

Red: What are you talking about?

Andy: Hope.

Red: Hope. Let me tell you something, my friend. Hope is a dangerous thing. Hope can drive a man insane. It's got no use on the inside. You'd better get used to the idea.

Andy: Like Brooks did?

Selected Scene 3:

Red: He's got his fingers in a lot of pies, from what I hear.

Andy: What you hear isn't half of it. He's got scams you haven't dreamed of. Kickbacks on his kickbacks. There's a river of dirty money flowing through this place.

Red: Can be a problem having all that money. 'Cause sooner or later you're gotta have to explain where it came from.

Andy: That's where I come in. I channel it, filter it, funnel it... stocks, securities, tax-free municipals... I send that money out into the real world. And when it comes back...

Red: Clean as a virgin's honeybunch?

Andy: Cleaner. By the time Norton retires, I will have made him a millionaire.

Red: If they ever catch on him, he's gonna wind up here wearing a number himself.

Andy: Oh Red, I thought you had a little more faith in me than that.

Red: I know you're good, but all that paper leaves a trail. Now anybody gets curious, FBI, IRS, whatever. It's going to lead to somebody.

Andy: Sure it is. But not to me, and certainly not to the warden.

Red: All right, who?

Andy: Randall Stevens.

Red: Who?

Andy: The "silent" silent partner. He's the guilty one, your Honor. The man with the bank accounts. It's where the filtering process starts. They trace anything, it's gonna lead to him.

Red: But who is he?

Andy: He's a phantom, an apparition. Second cousin to Harvey the Rabbit, (off Red's look) I conjured him out of thin air. He doesn't exist... except on paper.

Red: Andy, you can't just make a person up.

Andy: Sure you can, if you know how the system works, and where the cracks are. It's amazing what you can accomplish by mail. Mr. Stevens has a birth certificate, driver's license, social security number.

Red: You're shitting me.

Andy: If they ever trace any of those accounts, they'll wind up chasing a figment of my imagination.

Red: Well, I'll be damned! Did I say you were good? Shit! You're Rembrandt.

Andy: The funny thing is on the outside, I was an honest man. Straight as an arrow. I had to come to prison to be a crook.

Selected Scene 4:

Red: What the hell's going on?

Snooze: You tell me. One second he was fine, then out came the knife.

Red: Brooks, Brooks, we can talk about this right?

Brooks: Nothing left to talk about! It's damn all talked out! I'm gonna kill him, cut his throat!

Red: Hey, wait, wait! What's he done to you?

Brooks: It's what they done! I got, I got no choice!

Andy: Brooks, you're not gonna hurt Heywood, we all know that. Even Heywood knows it, right Heywood?

Heywood: Sure. I know that. Sure.

Andy: You know why you're not gonna hurt him? Because he's a friend of yours, because Brooks Hatlen is a reasonable man.

Red: That's right. That's right! Is that right, guys?

Andy: So put the knife down. Brooks, Brooks, look at me. Put the knife down! Brooks, look at his neck, for God's sake. Look at his neck. He's bleeding.

Brooks: But it's the only way... the only way they'd let me stay.

Andy: This is crazy. Come on. You don't wanna do this. Put it down. Look at me. Take it easy. You'll be all right.

Heywood: Him? What about me? Crazy old fool! Goddamn near cut my throat!

Red: You've had it worse from shaving. What the hell did you do to set him off anyway?

Heywood: I didn't do nothin'! Just came in to say fare-thee-well. Ain't you heard? His parole came through!

Andy: I just don't understand what happened in there, that's all.

Heywood: Old man's crazy as a rat in a tin shithouse, is what.

Red: Heywood, that's enough out of you.

Con: I heard he had you shitting your pants.

Heywood: Fuck you!

Red: You do knock it off! Brooks ain't no bug. He's just... he's just

institutionalized.

Heywood: Institutionalized, my ass.

Red: The man's been in here fifty years. Heywood, fifty years! This is all he knows. In here, he's an important man. He's an educated man. Outside, he's nothing but a used-up con with arthritis in both hands. Probably couldn't get a library card if he tried. You know what I'm trying to say?

Floyd: Red, I do believe you're talking out of your ass'.

Red: You believe whatever you want, Floyd. But I'm telling you these walls are funny. First you hate 'em, then you get used to 'em.

Enough time passes, you get so you depend on 'em. That's "institutionalized".

Jigger: Shit. I could never get like that.

Ernie: Oh, yeah? Say that when you've been here as long as Brooks has.

Red: Goddamn right. They send you here for life, and that's exactly what they take. Part that counts, anyway.

Selected Scene 5:

Andy: My wife used to say I'm a hard man to know. Like a closed book. Complained about it all the time. She's beautiful. God, I loved her. But I just didn't know how to show it, that's all. I killed her, Red. I didn't pull the trigger. But I drove her away. That's why she died. Because of me, the way I am.

Red: That doesn't make you a murderer. Bad husband, maybe. Felt bad about it if you want to. But you didn't pull the trigger.

Andy: No. I didn't. Somebody else did, and I wound up in here. Bad luck, I guess.

Red: Yeah.

Andy: It floats around. Has to land on somebody. It was my turn, that's all. I was in the path of the tornado'. I didn't expect the storm would last as long as it has. You think you'll ever get out of here?

Red: Me? Yeah. One day when I got a long, white beard and two or three marbles rolling around upstairs. They'll let me out.

Andy: Tell you where I'd go. Zihuatanejo.

Red: Zihua... ?

Andy: Zihuatanejo. It's in Mexico. A little place on the Pacific Ocean. You know what the Mexicans say about the Pacific? They say it has no memory. That's where I want to live the rest of my life. A warm place with no memory. Open up a little hotel right on the beach. Buy some worthless old boat and fix it up new. Take my guests out charter fishing.

Red: Zihuatanejo?

Andy: In a place like that, I could use a man that knows how to get things.

Red: I don't think I could make it on the outside, Andy. I've been in here most of my life. I'm an institutional man now. Just like Brooks was.

Andy: Well, you underestimate yourself.

Red: I don't think so. In here I'm the guy who can get things for you, sure, but outside all you need is the Yellow Pages. Hell, I wouldn't even know where to begin. Pacific Ocean? Shit! About to scare me to death, somethin'that big.

Andy: Not me. I didn't shoot my wife and I didn't shoot her lover, and whatever mistakes I made I've paid for them and then some. That hotel, that boat... I don't think that's too much to ask.

Red: I don't think you ought'o be doing this to yourself, Andy! This is

shitty pipe dreams! I mean Mexico's in the way the hell down there, and you're in here, and that's the way it is!

Andy: Yeah, right. That's the way it is. It's down there, and I'm in here. I guess it comes down to a simple choice, really. Get busy living... or get busy dying.

Selected Scene 6:

Red: Andy Dufresne, who crawled through a river of shit and came out clean on the other side. Andy Dufresne, headed for the Pacific. Those of us who knew him best talk about him often. I swear, the stuff he pulled. It always makes us laugh. Sometimes it makes me sad, though, Andy being gone. I have to remind myself that some birds aren't meant to be caged, that's all. Their feathers are just too bright... and when they fly away, the part of you that knows it was a sin to lock them up does rejoice... but still, the place you live is that much more drab and empty that they're gone. I guess I just miss my friend.

场景1：

瑞德：结果就是这样，1949年的春天我们这些犯人给屋顶刷沥青，活儿干完前的第二天上午十点左右，我们坐成一排，喝着由监狱里最狠的警长送的冰镇啤酒。

海德利：趁着凉赶紧喝吧。

瑞德：这个混蛋还故意显得比较大方。我们坐在上午的阳光里，边喝边聊，感觉就像获得了自由一样。见鬼，我们就像在给自家的房顶刷沥青那样。我们就是万物的造物主。至于安迪，他盘坐在阴凉地，脸上带着奇怪的微笑，看着我们喝他给我们争取来的啤酒。

海姆德：安迪，来瓶凉的吗？

安迪：不，谢谢，我戒了。

瑞德：你可以说他是为了拍警长的马屁，或者是想争取些犯人朋友，而我觉得是他感觉又回到了从前一样，哪怕只是短短的片刻。

场景2：

瑞德：到今天我还不知道那两个意大利娘们在唱些什么，其实，我也不想知道，有些东西还是留着不说为妙。我像她们该是在唱一些非常美妙动人的故事，美妙得难以用言语来表达，美妙的让你心痛。告诉你吧，这些声音直插云霄，飞得比任何一个人敢想的梦还要遥远。就像一些美丽的鸟儿扑扇着翅膀来到我们褐色牢笼，让那些墙壁消失得无影无踪。就在那一刹那，肖申克监狱的每一个人都感到了自由，然而这却把监狱长激怒了。

监狱长：开门，开门！杜佛恩，开门！把音乐关了！我警告你，杜佛恩把那关了。

海德利：杜佛恩，我该收拾你了。

瑞德：因为这小小的壮举，安迪被关了两周的禁闭。

海德利：站起来！

囚犯甲：嗨，看看谁来了。

囚犯乙：原来是艺术大师。

海姆德：你说你就不能放点通俗的吗？比如汉克·威廉姆斯？

安迪：我还没来得及开始接受点歌，他们就把门砸开了。

佛罗伊德：在小屋里禁闭两周，值得吗？

安迪：那是我最轻松的一段时光。

海姆德：胡说。小黑屋里会有轻松时光吗，在那里可是度日如年啊！

史努兹：完全正确。

安迪：我有莫扎特陪伴着我。

瑞德：他们让你把那录音机也扛进去了？

安迪：不，在我脑子里。音乐之美，是他们无法剥夺的。你们没有那种对音乐的体验？

瑞德：年轻的时候我吹过一段时间口琴，现在已经没兴趣了。在这干什么都没有意义。

安迪：在这儿音乐才最有意义。有了它你就不会忘记。

瑞德：忘记？

安迪：忘记世上还有不是用石头围起来的地方，忘记自己的内心还有你自己的东西，他们碰不到的东西。

瑞德：你在说什么？

安迪：希望。

瑞德：希望？哥们，我告诉你吧，希望是个危险的东西，希望能把你逼疯。在这里希望毫无意义，你最好接受这一点。

安迪：就像老布那样？

场景3：

瑞德：据我所知，监狱长插手了不少这种交易。

安迪：你听说的只是很少的一部分，连一半都不够。他的勾当你做梦都想不到，回扣加回扣。那些脏钱像条臭河一样在这个地方流过。

瑞德：钱多也是个麻烦啊，早晚会有人问这钱是从哪里来的？

安迪：所以他找了我。我疏通渠道，过滤脏钱，顺利通过，以各种形式，股票、证券、债券，我把钱投放到真实的社会上去，等钱回来的时候.....

瑞德：就像处女那么纯洁？

安迪：比那还干净。通过我的运作，等监狱长退休的时候，就会成为百万富翁。

瑞德：可一旦被抓住，他也得到这里来穿上号服了？

安迪：哈，瑞德，你应该相信我的能力。

瑞德：我知道你很棒，但这些东西总会留下蛛丝马迹的，总会有人会觉得可疑，比如联邦调查局、国税局，总会查到的。

安迪：当然了。但不是我，也不会是监狱长。

瑞德：好吧，那会是谁呢？

安迪：罗德·史蒂文。

瑞德：谁？

安迪：沉默的沉默者。他才是有罪的人，法官，在银行开户的人，由他开始洗钱，所有的线索都会指向他。

瑞德：但是他是谁呢？

安迪：他是一个幻像，哈威的二表哥。我凭空想象出来的人，他根本不存在……只存在于文件中。

瑞德：安迪，你不可能凭空造出个人来。

安迪：当然可以，如果你明白整个机制是怎么运作的，存在什么弊端的话。通过邮件你就可以做到这一切，是不是很神奇？史蒂芬先生有自己的出生证明，驾驶执照，社保号码。

瑞德：你逗我呢吧？

安迪：如果他们真的追查起来，只不过是找到了我头脑中虚构的一个人物。

瑞德：我简直不敢相信这一切。我说过你很棒吗？你简直就是个艺术家！

安迪：有意思的是我没进来的时候，是一个正直诚实的人，宁折不弯；可到了这里面我却变成了诈骗犯。

场景4：

瑞德：这是怎么了？

史努兹：你自己看吧，刚才还好好的，一眨眼的工夫他就掏出刀子来了。

瑞德：老布，老布，我们谈谈怎么样？

老布：没有什么好说的！该说的都说完了！我要杀了他，割开他的喉咙！

瑞德：等等，他怎么你了？

老布：是他们，我没有别的选择了。

安迪：老布，你不会伤害海姆德的，我们都明白，他自己也清楚这一点，是吧，海姆德？

海姆德：当然，我，当然知道。

安迪：你知道你为什么不会伤害他吗？因为他是你的朋友，因为老布你是一个理智的人。

瑞德：完全正确，完全正确，大家说是不是啊？

安迪：所以放下刀，老布，老有，看着我！把刀子放下！我的天啊，看看他的脖子，都在流血了！

老布：可这是唯一的方法.....我只有这么做他们才会让我留在这里面。

安迪：真是疯了。来吧，你不会伤害他的，放下，看着我，别紧张，没事的。

海姆德：他没事，那我呢？老疯子！差点割破我的喉咙。

瑞德：算了，你刮胡子刮破了有时候比这还厉害呢！你干什么了，把他给激怒了？

海姆德：我什么也没有干！就是进来跟他道了个别。你们听说了吗，他假释通过了。

安迪：我真不明白这里面是怎么回事！

海姆德：老疯子，跟屎罐里的耗子没什么区别，就这么简单。

瑞德：海姆德，够了，说得过了。

囚犯甲：听说你吓得尿裤子了？

海姆德：去你的。

瑞德：你们别闹了，老布不是疯子，他，他只不过是体制化了。

海姆德：体制化了，什么鬼话。

瑞德：他在监狱里待了50年了，海姆德，50年啊，他只知道这里的事。在这儿，他是个人物，他有教养；出去了他什么都不是，只不过是个满手都是关节炎的老罪犯。甚至连个图书证都申请不到。你知道我在说什么吗？

佛罗伊德：瑞德，你简直就是在胡说八道。

瑞德：你随便吧，佛罗伊德，但是我告诉你这些高墙是很奇怪的，刚开始你恨它们，然后你习惯了。时间长了，你就产生依赖性了，这就是体制化了。

吉格尔：屁话，我可不喜欢这。

格尔尼：真的吗？当你待的时间跟老师一样长时再说吧。

瑞德：太正确了。他们就是让你在这里度过余生，夺走你生命中有价值的东西。

场景5：

安迪：我妻子说我这个人很难了解，像一本打不开的书。她一直在抱怨。她其实挺漂亮的。我也爱她，但是我就是不知道该怎么表达，就

这样。我还是害了她，瑞德，但不是我开的枪，是我把她逼走的，导致了她的遇难。是因为我啊，是我的本性啊。

瑞德：但他们不能因此判你是谋杀啊，最多是个不称职的丈夫。如果你真想杀了她才糟糕。但是你没有开枪。

安迪：是的，我没有开枪。别人开的枪，可结果是我进了监狱。我想可能是运气太差了吧。

瑞德：是啊。

安迪：那晦气到处闲逛，总会落到某人的头上。结果那个人是我，就这样。我在这漩涡的中心，只是没有想到倒霉会持续这么长时间。你有没有想过离开这里的？

瑞德：我？有啊，当我老得满脸胡须、脑子不正常的时候，他们就该让我出去了。

安迪：告诉你我如果出去会去哪里，芝华塔尼欧。

瑞德：芝什么？

安迪：芝华塔尼欧。在墨西哥。太平洋上的一个小地方。你知道墨西哥人怎么说太平洋吗？他们说那是没有记忆的海洋。我要在那里度过余生。没有回忆的温暖所在。在海边开个小旅馆，买条破船整饬一新。载客出海，包船海钓。

瑞德：芝华塔尼欧？

安迪：你在这种地方也大有可为，因为你有办法搞到各种玩意儿。

瑞德：我在外头吃不开了。我一生大部分时间都耗在这儿了。我现在也被体制化了，跟老布一样。

安迪：别小看自己。

瑞德：我不这么看。我在牢里对你有求必应，但是一步入社会你想要什么查查电话号码簿就行了。其实我连查都不会啊，太平洋？放屁。那么大个玩意儿得把我吓个半死。

安迪：我可不。我没有杀死我老婆和她的情夫，即使我犯了错也已经偿清了。一间旅馆，一叶扁舟，这一点儿也不过分。

瑞德：你不该这么妄想。这完全是痴人说梦。墨西哥和这里天南地北，就这么简单。

安迪：话是如此，天南地北。说到底就是个二选一的问题。要么忙于生存，要么赶着去死。

场景6：

瑞德：安迪·杜弗恩，爬过一条臭气熏天的淤泥之河，爬到了清亮的另一头。安迪·杜弗恩已经向太平洋出发。我们中认识他的人还经常谈起他。他做的那些壮举，我发誓都是真的，这常常让我们开怀大笑。但有时候又让我悲伤，毕竟安迪走了。我不得不提醒自己，有些鸟注定是不能囚禁的，他们的羽毛太多光芒，当他们远走高飞的时候，你由衷地高兴，因为囚禁他们简直是一种罪恶，可是因为他们的离去，你待的地方变得如此单调空虚。我想我是想念我的朋友了。

实战提升

影片赏析

年轻有为的银行家安迪因涉嫌杀妻被判入狱服刑。在恶棍横行的肖申克监狱，安迪凭借智慧得以生存，渐渐赢得监狱长的依重和身边狱友的爱戴。可是，他在处理税务报表上的能力换来的却是监狱长要把他永远囚禁的决心，于是安迪开始了一系列对自己的救赎。

单词注解

screw [skru:] *n.* 螺钉，螺丝钉

magnanimous [mæg'næniməs] *adj.* 宽大的；有雅量的

stunt [stʌnt] *n.* 绝技；惊险动作

filter ['filtə] *n.* 滤光器；滤波器；滤光镜

exactly [ig'zæktli] *adv.* 确切地，精确地；完全地

shitty ['ʃiti] *adj.* 低劣的；可鄙的；恶毒的

脱口而出的句子

Higher and farther than anybody in a gray place dares to dream.

Here's where it makes most sense. You need it so you don't forget.

It was my turn, that's all.

I have to remind myself that some birds aren't meant to be caged,
that's all.

Saving Private Ryan

拯救大兵瑞恩



You wanna explain the math of this to me? I mean where's the sense of risking the lives of the 8 of us to save one guy?

你想帮我算算这数学？为什么要我们8个人去冒险救一个人？

Well, from my way of thinking, sir, this entire mission is a serious misallocation of valuable military resources.

在我看来，这整个任务是在浪费军方的宝贵资源。

One sunny afternoon, the team is crossing an open grassland, suddenly a German tank appears in sight. When the firing ends, they find Ryan unexpectedly.

Ryan: You came all the way out here to tell me that?

Miller: You're going home. Our orders are to bring you back.

Ryan: Bring me back?

Miller: Corporal Henderson, that'll mean we'd be more shorthanded, but orders are orders, any communication about when you're going to be relieved up here?

Henderson: Sir, there's no way to tell, and we've no idea what's happening south of us.

Ryan: I have my orders too, sir. They don't include me abandoning my post.

Miller: I understand that but this changes things.

Ryan: I don't see that it does, sir.

Miller: The Chief of Staff for the United States Army says it does.

Henderson: Sir, our orders are to hold this bridge at all costs. Our planes in the 82nd have taken out every bridge across Murder-revelty with the exception of two. One at Veron and this one here. If we let the Germans take them we're gonna loose our foothold and half of this place.

Miller: Private, your outfit wants to stay, that's one thing, but your party is over here.

Ryan: Sir, I can't leave until at least reinforcements...

Miller: You got three minutes to gather your gear.

Ryan: Sir, what about them? I mean there's barely, hardly...

Soldier: Hey, asshole, two of our guys already died for trying to find you, all right?

Ryan: Sir?

Miller: That's right.

Ryan: What were their names?

Soldier: Owen Wade and Adrian Caparzo.

Ryan: Wade and...

Soldier: Caparzo.

Ryan: It doesn't make any sense. It doesn't make any sense, sir. Why, why me, why do I deserve to go? Why not any of these guys? They all fought just as hard as me.

Miller: Is that what they're supposed to tell your mother, when they send her that another folded American flag?

Ryan: Tell her that when you found me, I was here and I was with the only brothers that I have left. And there is no way I was going to desert them. I think she'll understand that. There's no way I'm leaving this bridge.

一个阳光明媚的下午，小队正经过一片开阔的草地，突然一辆德军坦克出现在视野中。交火结束后，他们意外地找到了瑞恩。

瑞恩：你们远道而来这里就是为了告诉我这事儿？

米勒：你得回家，我们奉命带你回去。

瑞恩：带我回去？

米勒：亨德森下士，那将意味着我们的人手将更加不足，但这是命令，援军什么时候到，有消息吗？

亨德森：长官，无法联络，我们对南边的事一无所知。

瑞恩：长官，我也是奉命。这命令不包括要我放弃岗位。

米勒：我明白，但情况有变。

瑞恩：我不认为情况有变，长官。

米勒：但美国陆军参谋长说情况有变。

亨德森：长官，给我们的命令就是不惜一切代价守住这座桥。我们82飞行中队的战机摧毁了默德莱威蒂上的每一座桥、只留了两座。一座是在福龙，一座就是这个。如果我们让德军占领，就失去了自己的立足点和这里的一半地盘。

米勒：二等兵，你手下的人想留下来是一回事，可特遣队在这里。

瑞恩：长官，我至少要等到援军来.....

米勒：给你3分钟收拾行装。

瑞恩：长官，他们呢？我是说这里几乎不，简直不.....

士兵：嘿，笨蛋，为了找到你，我们已经死了两个人，行了吧？

瑞恩：长官，是吗？

米勒：没错。

瑞恩：他们叫什么？

米勒：欧文·威德和艾德里安·卡帕佐。

瑞恩：威德和.....

士兵：卡帕佐。

瑞恩：这么做没道理，这毫无道理，长官。为什么，为什么是我，为什么我应该走？为什么这些人不走？他们和我一样英勇作战。

米勒：你能想象他们再给你母亲送去一面折叠的国旗时，也这样跟她说吗？

瑞恩：告诉她你们找到我时，我就在这里，和剩下的兄弟们一起生死与共。我绝不会抛下他们，我想她会理解的，我绝不离开这座桥。

实战提升

影片赏析

第二次世界大战期间，当百万大军登陆诺曼底时，米勒中尉率领一支8人的小分队深入敌后，去寻找空降部队的一名士兵詹姆斯·瑞恩。因为他是家中四兄弟中的老小，他的三个哥哥都已相继阵亡。马歇尔将军怕这颗独苗再出意外，令伤心的母亲绝望，于是作出不惜一切代价将这唯一的儿子送还母亲身边的决定。于是8个人冒着生命危险去寻找一个不知生死的人，迎接他们的将是战火的洗礼和对生命价值的重新认识。拯救的旅程也是一条通往死亡之路，人性在战争中经历着一次又一次的考验。

单词注解

relieved [ri'li:vɪd] *adj.* 放心的，宽慰的

reinforcement [ri:in'fɔ:smənt] *n.* 增援，加强

exception [ik'sepʃən] *n.* 例外；例外的人

desert [di'zɜ:t] *n.* 沙漠；荒野

脱口而出的句子

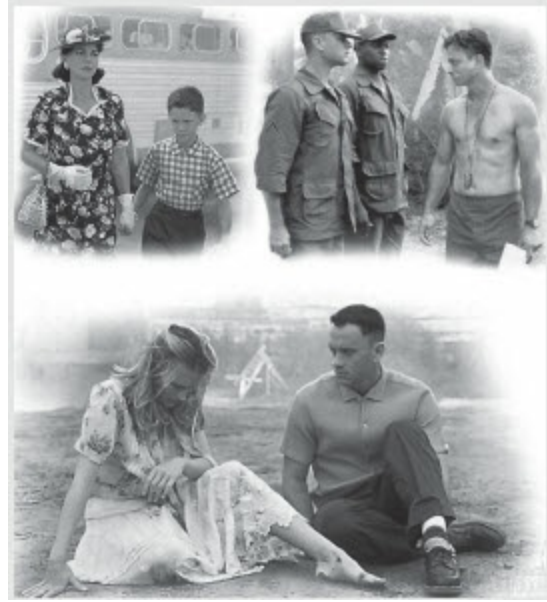
You came all the way out here to tell me that?

I understand that but this changes things.

It doesn't make any sense.

Forrest Gump

阿甘正传



Miracles happen every day.

奇迹每天都在发生。

Death is just a part of life, something we're all destined to do.

死亡是生命的一部分，是我们注定要做的一件事。

Selected Scene 1:

Forrest: Hello. My name's Forrest Gump. You want a chocolate? I could eat about a million and a half of these. My momma always said, "Life was like a box of chocolates. You never know what you're gonna get." Those must be comfortable shoes. I'll bet you could walk all day in shoes like that and not feel a thing. I wish I had shoes like that.

Black Woman: My feet hurt.

Forrest: Momma always says there's an awful lot you could tell about a person by their shoes. Where they're going. Where they've been.

Selected Scene 2:

Forrest: Now, when I was a baby, Momma named me after the great

Civil War hero, General Nathan Bedford Forrest... She said we were related to him in some way. And, what he did was, he started up this club called the Ku Klux Klan. They'd all dress up in their robes and their bed-sheets and act like a bunch of ghosts or spooks or something. They'd even put bed-sheets on their horses and ride around. And anyway, that's how got my name. Forrest Gump. Momma said that the Forrest part was to remind me that sometimes we all do things that, well, just don't make no sense.

(Forrest's leg brace was stuck in the sidewalks.)

Mrs. Gump: Just wait, let me get it. (Mrs. Gump helps Forrest up onto the sidewalk. She looks up and notices the two old man are watching them.)

Mrs. Gump: Oooh. All right. What are you all staring at? Haven't you ever seen a little boy with braces on his legs before? Don't ever let anybody tell you they're better than you. Forrest. If God intended everybody to be the same, he'd have given us all braces on our legs.

Forrest: Momma always had a way of explaining things so I could understand them. We lived about a quarter mile of Route 17, about a half mile from the town of Greenbow, Alabama. That's in the county of Greenbow. Our house had been in Momma's family since her grandpa's grandpa's grandpa had come across the ocean about a thousand years ago. Something like that. Since it was just me and Momma and we had all these empty rooms, Momma decided to let those rooms out. Mostly the people passing through. That's how me and Mommy got money. Mommy was a real smart lady.

Mrs. Gump: Remember what I told you, Forrest. You're no different than anybody else is. Did you hear what I said, Forrest? You're the same as everybody else. You are no different.

Selected Scene 3:

Gump: What's the matter, Mama?

Mrs. Gump: I'm dying, Forrest, Come on in, sit down over here.

Gump: Why are you dying, Mama?

Mrs. Gump: It's my time. It's just my time. Oh, now... don't you be afraid, sweet heart. Death is just a part of life. Something we're all destined to do. I didn't know it, but I was destined to be your mama. I did the best I could.

Cump: You did good. Mama.

Mrs. Gump: Well... I happen to believe you make your own destiny. You have to do the best with what God gave you.

Gump: What's my destiny, Mama?

Mrs. Cump: You're going to have to figure that out for yourself. Life is a box of chocolates, Forrest You never know what you're going to get.

场景1：

阿甘：嗨，你好，我叫阿甘。你吃巧克力吗？我一次可以吃好多呢。我妈妈常说：“生命就像一盒巧克力，你永远不知道下一块是什么味道。”你那双鞋一定很舒服吧，我敢打赌你穿着这鞋走一天也不累，我也希望有双那样的鞋子。

黑人妇女：我的脚有点疼。

阿甘：我妈妈说看人穿的鞋子就大概能了解一个人，比如他们从哪里来，他们要去哪里。

场景2：

阿甘：当我还小的时候，妈妈以内战时期的英雄钠森·本德福·福瑞斯特的名字给我起的名字。她说我们有什么亲戚关系，可是将军所做的是发起了三K党，他们都披着白床单，像一群鬼似的。他们还把白床单披在马上跑来跑去。不管怎样，这就是我名字的由来，福瑞斯特·阿甘。妈妈说这样可以提醒我记得做点什么，嗯，这都没关系。（阿甘的双腿支架卡在了路边。）

妈妈：别动，我来帮你弄。（妈妈使劲拔支架，同时注意到有两个

老人正盯着他们看。)

妈妈：啊，好吧，你们盯着看什么？难道没有见过小孩子穿腿架吗？阿甘，如果有人跟你说他们比你强，你千万不要相信。阿甘，如果上帝让每个人都一样，他就会让每个人都带上双腿支架。

阿甘：妈妈总是用我能听懂的方式来解释周围的事情。我们住的地方距离17号公路有四分之一英里，距离阿拉巴马州的格林堡镇半英里。我们住的房子是我妈妈的姥爷的姥爷的姥爷几百年前漂洋过海来美国时住的地方，就是这样。因为就我和妈妈一起住，空闲了许多房子，于是妈妈决定租出去，给那些过路的人过夜，这样我妈妈就有了经济收入。我妈妈真是个精明的人。

妈妈：记住我跟你说的话，阿甘，你和其他人没有任何区别，你听见了吗，你和其他人都一样，没有什么不一样的。

场景3：

阿甘：妈妈，你怎么了？

妈妈：我快死了，阿甘，进来，坐在这儿。

阿甘：你为什么要死呢，妈妈？

妈妈：我的时间不多了，我的时间不多了。别害怕，宝贝。死亡是生命的一部分，那是我们命中注定的，我也不明白，但我命中注定是你的妈妈，我尽力做得好些。

阿甘：你做得很好，妈妈。

妈妈：我相信你会找到自己的归宿，你要竭尽所能把上天赐予你的做到最好。

阿甘：妈妈，我注定的归宿是什么？

妈妈：你得自己去努力寻找。生命就像一盒巧克力，你永远不知道下一块是什么味道。

实战提升

影片赏析

影片改编自温斯顿·格鲁姆的同名小说。阿甘是一个典型的美国人，他的身上凝聚着美国的国民性，而且他还见证了美国50年代以来的重大历史事件。阿甘见证了黑人民权运动，上过越战前线，目击了水门事件，参与了开启中美外交新纪元的乒乓球比赛；在流行文化方面，他是猫王最著名舞台动作的老师，启发了约翰·列侬最著名的歌曲，在长跑中发明了80年代美国最著名的口号。阿甘的所见所闻、所言所行不仅具有高度的代表性，而且是对历史的直接图解。

单词注解

awful ['ɔ:ful] *adj.* 可怕的，吓人的

spook [spu:k] *n.* 情报员；间谍

brace [breis] *n.* 支柱；支撑物

mostly ['məʊstli] *adv.* 大多数地；主要地

destined ['destind] *adj.* 命中注定的

脱口而出的句子

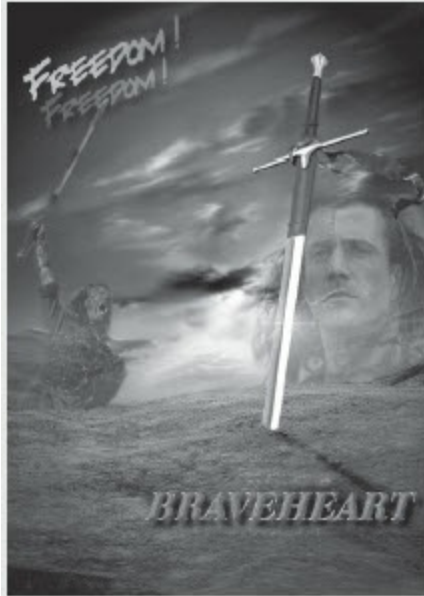
Life was like a box of chocolates. You never know what you're gonna get.

Death is just a part of life. Something we're all destined to do.

You have to do the best with what God gave you.

Brave Heart

勇敢的心



Every man dies, not every man really lives.

每个人都会死去，但不是每个人都曾经真正活过。

You tell your king, William Wallace will not be ruled. Nor will any Scot while I'm alive.

你告诉你的国王，威廉姆华莱士绝不会屈服。只要我活着，苏格兰人民也绝不会屈服。

Wallace: Sons of Scotland, I am William Wallace.

Young soldier: William Wallace is 7 feet tall.

Wallace: Yes, I've heard. Kills men by the hundreds, and if he were here he'd consume the English with fireballs from his eyes and bolts of lightning from his arse. I am William Wallace. And I see a whole army of my countrymen here in defiance of tyranny. You have come to fight as free men, and free men you are. What would you do without freedom? Will you fight?

Veteran soldier: Fight? Against that? No, we will run; and we will live.

Wallace: Aye, fight and you may die. Run and you'll live—at least a while. And dying in your beds many years from now, would you be willing to trade all the days from this day to that for one chance, just one chance to come back here and tell our enemies that they may take our lives, but they'll never take our freedom.

Wallace and Soldiers: Alba gu bra!

华莱士：苏格兰的子民们，我是威廉·华莱士。

新兵：威廉·华莱士有七英尺高呢。

华莱士：是啊，我也听说了一些。杀人成百上千，跟英军杀红了眼，眼睛可以发射火球，屁股可以放出闪电。我就是威廉·华莱士。我知道你们都是来自乡下，蔑视暴君的统治。你们是自由参战，因为你们拥有自由。如果没有自由，你们会怎么做？你们愿意参加战斗吗？

老兵：打仗？跟谁打啊？不，我们不想打仗，我们还想活命呢！

华莱士：是啊，如果战斗，就会死。如果逃跑，还能活，至少能活一会儿。也可能年复一年，直到寿终正寝。你们今天愿不愿意用这么多苟活的日子去换一个机会，就一个机会！那就是回来，告诉敌人，他们也许能夺走我们的生命，但是，他们永远夺不走我们的自由！

华莱士和士兵们：万岁！

实战提升

影片赏析

威廉·华莱士为了被英国贵族无理抢去并遭杀害的爱人梅伦而宣布起义。苏格兰贵族罗伯想成为苏格兰领主，在其父布斯的教唆下，领导苏格兰贵族假意与华莱士联盟。就在士气高涨，胜利似乎快要来临时，却意外发现了罗伯竟与英王勾结，不禁倍受打击。失败后的华莱士愤怒地追杀所有背信弃义的贵族，却放过了罗伯。王妃伊莎贝拉为华莱士的豪情倾倒，来到驻地向他倾诉了自己的真情，两人陶醉在幸福之中。后来，华莱士中了别人的圈套，被判了死刑。最终罗伯英勇地继承华莱士的遗志对抗英军，为苏格兰的自由继续奋战。

单词注解

consume [kən'sju:m] v. 消耗, 花费; 耗尽

bolt [bəʊlt] n. 闩, 门栓

defiance [di'faiəns] n. 反抗; 蔑视, 藐视

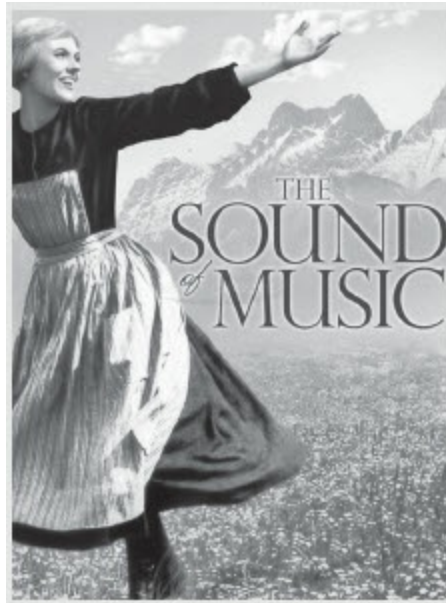
脱口而出的句子

You have come to fight as free men, and free men you are.

Aye, fight and you may die. Run and you'll live—at least a while.

The Sound of Music

音乐之声



I have confidence in confidence alone, Besides which you see, I have confidence in me.

我对未来充满信心, 除此之外, 你还会看到我对自己充满信心。

To find out what is the will of God and to do it whole-heartedly.

去发现什么是主的意愿, 并全心全意地去执行。

Selected Scene 1:

Captain: In the future, you're kind to remember certain rooms in this house are not to be disturbed.

Maria: Yes, captain, sir.

Captain: Why do you stare at me that way?

Maria: You don't look like at all a sea captain.

Captain: I'm afraid you don't look very much like a governess. Turn around, please.

Maria: What?

Captain: Turn. Hat off. It's the dress. You have to put on another before meeting the children.

Maria: But I don't have another. When we enter the abbey, our worldly clothes go to the poor.

Captain: What about this one?

Maria: The poor didn't want it.

Captain: Hmm.

Maria: I would have made myself a new dress but there wasn't time. I can make my own clothes.

Captain: I'll see that you get some material. Today, if possible. Now, Fraulein...

Maria: Maria.

Captain: Fraulein Maria, I don't know how much the mama has told you.

Maria: Not much.

Captain: You are the twelfth in a long line of governess to look after my children since their mother died. I trust you will be an improvement on the last one. She stayed only two hours.

Maria: What's wrong with the children, sir?

Captain: There's nothing is wrong with the children, only the governesses. They were completely unable to maintain discipline, without it, the house cannot be properly run. Please remember that, Fraulein.

Maria: Yes, sir.

Captain: Every morning you will drill the children in their studies. I will not permit them to dream away their summer holidays. Each afternoon, they march about ground, breathing deeply. Bedtime is to be strictly observed. No exceptions.

Maria: Excuse me, sir, when do they play?

Captain: You will see to it that they conduct themselves all time with the utmost orderliness and decorum. I am placing you in command.

Maria: Yes, sir.

Selected Scene 2:

Captain: Now, this is your new governess, Fraulein Maria. As I sound your signals, you will step forward and give your name. You, Fraulein, listen carefully. Learn their signals so you can call them when you want them.

Liesl: Liesl.

Friedrich: Friedrich.

Louisa: Louisa.

Kurt: Kurt.

Brigitta: Brigitta.

Marta: Marta.

Captain: And Giret. Now, let's see how well you listened.

Maria: I won't need to whistle for them, Reverend Captain. I mean, I'll use their names. Such lovely names.

Captain: Fraulein, this is a large house. The grounds are extensive. And I will not have anyone shouting. You will take this, please. Learn to use it. The children will help you. Now, when I want you, this is what you will hear.

Maria: Oh, no, sir. I'm sorry, sir! I could never answer to a whistle. Whistles are for dogs and cats and other animals but not for children and definitely for me. It would be too humiliating.

Captain: Fraulein, were you this much trouble at the abbey?

Maria: Oh, much more, sir.

Captain: Hmm.

(Captain blew the whistle again.)

Maria: I don't know your signal.

Captain: You may call me "captain".

Maria: At ease. Now that there's just us, would you please tell me all your names again and how old you are?

Liesl: I'm Liesl. I'm 16 years old, and I don't need a governess.

Maria: I'm glad you told me, Liesl. We'll just be good friends.

Friedrich: I'm Friedrich. I'm 14. I'm impossible.

Maria: Really? Who told you that, Friedrich?

Friedrich: Fraulein Josephine. Four governesses ago.

Louisa: I'm Brigitta.

Maria: You didn't tell me how old you are, Louisa.

Brigitta: I'm Brigitta. She's Louisa. She's 13 years old, and you're smart. I'm 10 and I think your dress is the ugliest one I ever saw.

Kurt: Brigitta, you shouldn't say that.

Brigitta: Why not? Don't you think it's ugly?

Kurt: Of course. But Fraulein Helga's was ugliest. I'm Kurt. I'm 8. I'm incorrigible.

Maria: Congratulations.

Marta: What's "Incorrigible"?

Maria: I think it means you want to be treated like a boy.

Marta: I'm Marta, and I'm going to be seven on Tuesday. I'd like a pink parasol.

Maria: Pink's my favorite color too. Yes, you're Giret. And you're five years old? My, you're practically a lady. I have to tell you a secret. I've never been a governess.

Louisa: You don't know anything about being a governess?

Maria: Nothing. I'll need lots of advice.

Louisa: The best way to start is to shout to our father to mind his own business.

Friedrich: You must never come to dinner on time.

Brigitta: Never eat your soup quietly.

Kurt: During dessert, always blow your nose.

Giret: Don't listen to them, Fraulein Maria.

Maria: Oh, why not?

Giret: Because I like you.

Frau Schmidt: All right now, children, outside for your walk.
Father's orders. Hurry up. Quick, quick, quick.

Frau Schmidt: Fraulein Maria, I'm Frau Schmidt, the housekeeper,

Maria: How do you do?

Frau Schmidt: How do you do? I'll show you to your room. Follow
me.

Maria: Poor little dears.

Selected Scene 3:

Reverend Mother: You've been unhappy. I'm sorry.

Maria: Reverend Mother.

Reverend Mother: Why did they send you back to us?

Maria: They didn't send me back. I left.

Reverend Mother: Sit down, Maria. Tell me what happened.

Maria: I was frightened.

Reverend Mother: Frightened? Were they unkind to you?

Maria: Oh, no! No, I was confused. I felt... I've never felt that way before. I couldn't stay. I knew that here. I'd be away from it. I'd be safe.

Reverend Mother: Maria, our Abbey is not to be used as an escape. What is it you can't face?

Maria: I can't face him again.

Reverend Mother: Him? Thank you, Sister Margareta. Captain Von Trapp? Are you in love with him?

Maria: I don't know! I don't know. I... The baroness said I was. She said that he was in love with me. But I didn't want to believe it. There were times we looked at each other. I could hardly breathe.

Reverend Mother: Did you let him see your feelings?

Maria: I don't know. That's what's torturing me. I was on God's errand. To have asked for his love would have been wrong. I just couldn't stay. I'm ready at this moment to take my vows. Please help me.

Reverend Mother: Maria. The love of a man and a woman is holy. You have a great capacity to love. You must find out how God wants you to spend your love.

Maria: But I pledged my life to God. I pledged my life to his service.

Reverend Mother: My daughter, if you love this man, it doesn't mean you love God less. No. You must find out. You must go back.

Maria: Oh, mother, you can't ask me to do that. Please let me stay. I beg you.

Reverend Mother: Maria. These walls were not built to shut out problems. You have to face them. You have to live the life you were born to live.

场景1：

上校：以后请你记住，这儿有些房间是不能乱闯的。

玛丽亚：是，上校，先生。

上校：为什么这样盯着我？

玛丽亚：先生，你看起来一点都不像海军上校。

上校：恐怕你也不怎么像家庭教师。请转过身去。

玛丽亚：什么？

上校：转身，脱帽，是衣服不对劲。在和孩子们见面之前，你得换套衣服。

玛丽亚：但是，我没有其他衣服。当我们进修道院时，就把平时穿的衣服都送给穷人了。

上校：那这一件呢？

玛丽亚：穷人不要这一套。

上校：唔。

玛丽亚：如果有时间的话，我就自己做一套新衣服。我自己会做衣服。

上校：我给你弄些布料，可能的话，今天就给你。现在小姐……
呃……

玛丽亚：玛丽亚。

上校：玛丽亚小姐，我不知道院长嬷嬷向你介绍了多少情况。

玛丽亚：不是很多。

上校：自从孩子们的母亲去世以后，你是来照看他们的第12位女家庭教师。相信你比最后一位有进步，她只待了两个小时。

玛丽亚：孩子们有什么不对劲吗？

上校：孩子们都很正常，只怪家庭教师，他们完全不能维持纪律。没这些纪律，这个家就没法有效地管理。小姐，请记住这点。

玛丽亚：好的，先生。

上校：每天上午你得督促孩子们做功课。我不允许他们虚度整个暑假。下午，他们在操场上操练、深呼吸，就寝时间必须严格遵守，不得例外。

玛丽亚：对不起，先生。他们什么时候玩？

上校：你得看着他们，他们在任何时候都循规蹈矩。我任命你来指挥他们。

玛丽亚：好的，先生。

场景2：

上校：这是你们新的家庭教师玛丽亚小姐，我吹到谁的哨声，谁就向前一步并报出自己的名字。你，小姐，得仔细听，记住他们的哨声，在你叫他们时，用得着。

丽莎：丽莎。

弗雷德里克：弗雷德里克。

露易莎：露易莎。

库特：库特。

布姬塔：布姬塔。

玛塔：玛塔。

上校：她是格里塔。现在，看看你听得怎么样？

玛丽亚：哦，尊敬的上校，我不需要用哨子来叫他们。我是说我会

叫他们的名字。多可爱的名字啊。

上校：小姐，这可是个很大的宅院。占地很广，我不想任何人在屋里大喊大叫。好了，把这哨子拿去，学着用它，孩子们会帮你的。当我叫你时，你就会听到这个。

玛丽亚：不，先生。很抱歉先生，我绝不答应用哨子，口哨是对狗、猫或其他动物吹的，而不是对孩子，更不是对我，这太具侮辱性了。

上校：小姐，你是不是在修道院里也这么让人头疼啊？

玛丽亚：是的，先生。有过之而无不及。

上校：嗯。（上校又吹响了口哨）

玛丽亚：对不起，先生，我不知道你的哨声。

上校：你得叫我“上校”。

玛丽亚：（对孩子们）稍息。现在只剩下我们了，请你们再报一下名字和年龄，好吗？

丽莎：我叫丽莎，十六岁。我不需要家庭教师。

玛丽亚：很高兴你能告诉我，丽莎。我们会成为好朋友的。

弗雷德里克：我叫弗雷德里克，十四岁。我是个无可救药的人。

玛丽亚：真的吗？谁说的？弗雷德里克？

弗雷德里克：倒数第四个家庭教师，约瑟芬小姐说的。

布姬塔：我叫布姬塔。

玛丽亚：露易莎，你还没告诉我你多大了。

布姬塔：我叫布姬塔，她是路易莎。她今年才十三岁，你真聪明，我十岁了。你穿的衣服是我看过的最丑陋的。

库特：布姬塔，别这么说。

布姬塔：为什么？难道你不觉得它很丑吗？

库特：当然，不过海尔德小姐的衣服最丑。我是库特，八岁，我是个积习难改的人。

玛丽亚：恭喜你。

玛塔：你不懂“积习难改”的意思吗？

玛丽亚：我想它的意思是你能得到孩子般的对待。

玛塔：我叫玛塔，星期二就满七岁了，我想要一把粉红色的阳伞。

玛丽亚：粉色也是我最喜欢的颜色。哦，你是格里塔了，五岁了
吗？天，你真是个小淑女，我告诉你们一个秘密，我从没当过家庭教师。

露易莎：你根本不知道怎样当一名家庭教师？

玛丽亚：是的，我需要你们多给些建议。

露易莎：最好一开始就告诉父亲不要多管闲事。

弗雷德里克：吃饭时没必要准时。

布姬塔：喝汤时，必须出声。

库特：吃点心时得不停地擤鼻子。

格里塔：玛丽亚小姐，别听他们的。

玛丽亚：为什么不呢？

格里塔：因为我喜欢你。

施密德太太：好了，孩子们，父亲命令你们出去散步。快点！快点！快！快！快！

施密德太太：玛丽亚小姐，我是施密德太太，这儿的管家。

玛丽亚：你好！

施密德太太：你好！我带你去看看你的房间，跟我来吧。

玛丽亚：可怜的小家伙们。

场景3：

嬷嬷：我很难过，你一直闷闷不乐。

玛丽亚：院长嬷嬷。

嬷嬷：他们为什么让你回来？

玛丽亚：不是他们让我回来的，是我自己离开的。

嬷嬷：玛丽亚，坐下。告诉我发生了什么事？

玛丽亚：我……害怕。

嬷嬷：害怕？他们对你不好吗？

玛丽亚：噢，不！不是。我，我很困惑，我觉得……我从未有过这种感觉。我不能再待下去了，我知道在这儿远离他，我才会安全。

嬷嬷：玛丽亚，修道院不是用来逃避现实的。你无法面对的是什
么？

玛丽亚：我不能再面对他了。

嬷嬷：他？谢谢你了，玛格丽特修女。（玛格丽特修女走出去了。）冯·特拉普上校？

你爱上他了？

玛丽亚：我不知道，我不知道。我……男爵夫人这么说我……她说他爱上了我，但我不愿相信。噢，有几次我们彼此对视时……噢，我

几乎无法呼吸了。

嬷嬷：你有没有让他看出你的感觉？

玛丽亚：如果有的话，我也不知道，就是这一直折磨着我。我是奉上帝的旨意去那儿的，而去要求他的爱会是一个错误。噢，我不能再待下去了，我不能。我准备现在就发誓，请帮助我。

嬷嬷：玛丽亚，男女之间的爱情同样是神圣的。你有一颗博大的爱心，你要找出的是上帝要你怎样发挥你的爱心。

玛丽亚：但我已向上帝保证奉献一生，我……已经保证终生侍奉他。

嬷嬷：孩子，如果你爱这个男人。并不意味着你对上帝的爱减少了。不是的，你得明白，你必须回去。

玛丽亚：噢，嬷嬷，你千万别让我回去，让我留下来吧，我求您了。

嬷嬷：玛丽亚，修道院的墙不是用来把问题关在外面的。你必须正视他们，你必须寻找生命的真正意义。

实战提升

影片赏析

电影《音乐之声》根据一个真实的故事改编而成。22岁的玛丽亚是一个萨尔茨堡修道院里的志愿修女。后来到冯·特拉普家给他那7个孩子做家庭教师。上校要求玛丽亚也像他一样严格，但是玛丽亚没有听从，而是用她天生的温柔和善良赢得了孩子们的爱戴。经过一系列的周折以后，上校和玛丽亚终于结婚了。可惜，他们的生活并没有从此就永远幸福快乐。当他们还在度蜜月的时候，德国纳粹占领了奥地利。一向痛恨纳粹的上校决定带领全家人离开奥地利。

单词注解

governess ['gʌvənɪs] *n.* 家庭女教师
abbey ['æbi] *n.* 大修道院, 大寺院
discipline ['di:siplɪn] *n.* 纪律, 风纪; 教养
strictly ['striktli] *adv.* 严厉地; 严格地; 严密地
signal ['si:nl] *n.* 信号; 暗号
errand ['erənd] *n.* 任务, 使命

脱口而出的句子

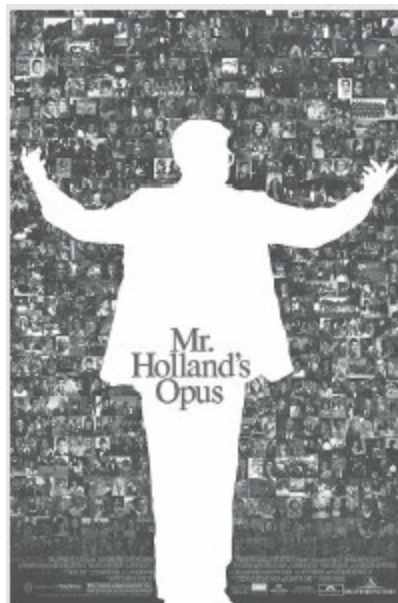
There's nothing is wrong with the children, only the governesses.

I think it means you want to be treated like a boy.

The love of a man and a woman is holy. You have a great capacity to love.

Mr.Holland's Opus

霍兰德先生的乐章



You know what we've been doing wrong, Miss Lang? We've been playing the notes on the page.

朗小姐，以前我们的方法有问题，我们只是在练习乐谱上的音符。

Mr. Holland. We are the melodies and the notes of your opus. And we are the music of your life.

我们就是您的乐曲，我们就是您乐曲中优美的旋律和跳动的音符。

Selected Scene 1:

Miss Lang is practicing the clarinet. But she is not so good at it.

Mr. Holland: Give it up, Miss Lang. (Then he went to the door, he heard the student crying, and came back to explain) I mean for the day. School's out, Miss Lang. I, I meant give it up for the day.

Miss Lang: I know what you meant.

Mr. Holland: Then? Why are you crying?

Miss Lang: I'm terrible. I'm... I'm terrible, Mr. Holland. I practice till my lips swell up.

Mr. Holland: Miss Lang, it takes a lot of work... (interrupted)

Miss Lang: All I make is noise.

Mr. Holland: (continues his words) ...to learn a musical instrument.

Miss Lang: I just want to be good at something. My sister's got a ballet scholarship to go to Juilliard. And my brother's going to Notre Dame on a football scholarship. My mother's won the blue ribbon for the watercolors at the state fair so many times...they've retired the category. My father's got the most beautiful voice. He's...I'm the only one in my family who's, I...I just can't...it doesn't make any difference anyway.

Selected Scene 2:

Mrs. Helen who is the Principal of the high school stops Mr. Holland, and has a word with him.

Mrs. Helen: Mr. Holland! Just the man I was looking for. We're forming a textbook committee for next year's curriculum. And I would like to have your ideas and suggestions. We meet next Tuesday night in the library.

Mr. Holland: Oh, I'm sorry, Mrs. Jacobs. I'm very busy on Tuesday night.

Mrs. Helen: Uh-huh. You know, for a good four or five months now, I've been watching you, Mr. Holland. I have never seen a teacher sprint for the parking lot after last period with more speed and enthusiasm than his students. Perhaps you should be our track coach.

Mr. Holland: Mrs. Jacobs, I get here on time every morning, don't I? I'm doing the best I can.

Mrs. Helen: (obviously agitated) A teacher is two jobs. Fill young minds with knowledge, yes. But more important give those minds a compass so that knowledge doesn't go to waste. Now, I don't know what you're doing with the knowledge, Mr. Holland, but as a compass you're stuck.

Selected Scene 3:

After class, Mr. Holland is sitting in the music room, seems waiting for somebody. He is playing the piano while Miss Lang comes in.

Miss Lang: Mr. Holland?

Mr. Holland: You're late. Aren't you left your clarinet here the other day?

Miss Lang: Yeah, um, if you know anyone who wants it I'm giving up the clarinet. I'm just, I, m just goofing everybody else up anyway. So, um, I just want to say thanks. Thanks for trying.

Mr. Holland: Is it any fun?

Miss Lang: I wanted it to be.

Mr. Holland: You know what we've been doing wrong, Miss Lang? we've been playing the notes on the page.

He went to play the music of the Kingsmen which is a very famous Rock & Roll band in the U. S..

Miss Lang: Well, what else is there to play?

Mr. Holland: Well, there's a lot more to music than notes on the page. These guys, for example, now, they can't sing, and they have absolutely no harmonic sense. And they're playing the same three chords over and over again. And I love it. Do you?

Miss Lang: Yeah.

Mr. Holland: (chuckles) Yeah, why?

Miss Lang: I don't know.

Mr. Holland: Yeah, you do.

Miss Lang: Because it's fun?

Mr. Holland: That's right. Because playing music is supposed to be fun; it's about heart; it's about feelings and moving people and something beautiful in being alive. And it's not about notes on a page; I could teach you notes on a page; I can't teach you that other stuff. Do me a favor. Pick up your clarinet and play with me.

Miss Lang: Okay.

Mr. Holland: And this time no music. (Take the music book away) .

Miss Lang: Oh.

Mr. Holland: Because you already know it. It's already in your head and your fingers and your heart. You just don't trust yourself to know that. Okay, here we go. Ready? One, two, three, four. (Music starts, Miss Lang failed.)

Miss Lang: Ah!

Mr. Holland: okay, let's do it again, and this time not so much lip on the mouthpiece.

Miss Lang: Okay.

Mr. Holland: One, two, three, four.

Music starts again, still Miss Lang failed for a second time.

Miss Lang: Oh!

Mr. Holland: All right, no, no, don't do that. Let me ask you a question.

Miss Lang: What?

Mr. Holland: When you look in the mirror, what do you like best about yourself?

Miss Lang: My hair.

Mr. Holland: Why?

Miss Lang: My father always says that it reminds him of a sunset.

Mr. Holland: Play the sunset. Close your eyes. One, two, three, four.

Music starts for the third time, and it goes on very nice and smoothly, Miss Lang smiles.

Mr. Holland: Don't stop playing.

Selected Scene 4:

The gymnasium is full, crammed with students and townfolks. There is a banner over the stage: Good-bye, Mr. Holland. All are cheering,

applauding. Mr. Holland is overwhelmed.

The applause finally dies out and Mrs. Lang addresses the crowd.

Mrs. Lang: Oh, thank you. My apologies for my tardiness, and, uh, Principal Wolters, I'd like to know...Yes, I brought a note from my mother, (audience laughing) Mr. Holland had a profound influence on my life. On a lot of lives, I know. And, yet, I get the feeling that he considers a great part of his own life misspent. Rumor had it, he was always working on this symphony of his and this was going to make him famous, rich. Probably both. But Mr. Holland isn't rich and he isn't famous, at least not outside of our little town. So it might be easy for him to think himself a failure. And he would be wrong...Because I think he's achieved a success far beyond riches and fame. Look around you. There is not a life in this room that you have not touched, and each one of us is a better person because of you. We are your symphony, Mr. Holland. We are the melodies and the notes of your opus. And we are the music of your life. (audience cheering, applauding) Mr. Holland, we would now like to give something back to you. To you and to your wife, who, along with you, has waited for 30 years for what we are about to hear. If you will, would you please come up here and take this baton and lead us in the first performance ever of The American Symphony by Glenn Holland.

场景1：

朗小姐正在练习竖笛，但她并不擅长于此。

霍兰德先生：算了吧，朗小姐。（他走到门口，听到了女孩的哭声，又回来解释）我是说今天就到这里。放学了，朗小姐，我只是指今天。

朗小姐：我明白你的意思。

霍兰德先生：是吗，那你为什么还哭呢？

朗小姐：我太糟糕了.....太糟糕了。霍兰德先生，我练得嘴都肿了，可还是吹不好。

霍兰德先生：掌握一种乐器需要大量的刻苦练习，朗小姐。

朗小姐：我吹出来的都是噪音！

霍兰德先生：（继续说话）……学一种乐器。

朗小姐：我就是想有一项专长。我姐姐获得了茱莉亚音乐学院的奖学金，我哥哥也得到了足球奖学金要去圣母大学学习。我妈妈的水彩画多次获得州冠军，以致他们不得不取消这项比赛。我爸爸的歌喉也是最棒的。我是家里唯一什么都……，我就是不能……我再怎么练也没有用。

场景2：

校长海伦拦住霍兰德先生，和他谈了起来。

海伦校长：霍兰德先生！我正找你呢。我们现在在筹备一个教材委员会，讨论下学年的课程，我非常想听听你的意见和建议。我们周二晚上在图书馆见吧。

霍兰德先生：哦，校长，对不起周二晚上我很忙。

海伦校长：是吗，霍兰德先生您知道吗，我已经注意你好几个月了。我从来没有见过哪个老师像您一样在下课后比学生还着急地冲向停车场。也许你可以做我们学生的田径教练。

霍兰德先生：校长，每天早上我上班都很准时的，是不是？我已经尽我所能做到最好了！

海伦校长：（明显被激怒了）做老师有两个重要的职责。传授年轻人知识，的确，但更重要的是给他们指引方向，让他们学到的知识不会浪费。霍兰德先生，我不知道你知识传授得怎么样，但你完全不能给学生以指引！

场景3：

下课后，霍兰德先生坐在音乐教室里，似乎在等什么人。朗小姐进来的时候，他正在弹钢琴。

朗小姐：霍兰德先生！

霍兰德先生：你迟到了。你那天是不是把竖笛忘在这里了。

朗小姐：是的，如果你知道谁想要的话，就送给他吧！我不想再学下去了。我只会耽误别人。我就是过来说声谢谢您，谢谢您给我的帮助。

霍兰德先生：学习竖笛有乐趣吗？

朗小姐：我期望如此。

霍兰德先生：朗小姐，以前我们的方法有问题，我们只是在练习乐谱上的音符。

（霍兰德先生开始播放美国摇滚乐队Kingsmen的音乐。）

朗小姐：那我们还能练习什么？

霍兰德先生：音乐不仅仅是乐谱上的音符。就拿这些人来说，他们根本不会唱歌，也没有和谐乐感，只不过是反复在演奏那三段和弦，但是我却非常喜欢听，你喜欢吗？

朗小姐：喜欢。

霍兰德：（笑出声来）喜欢，为什么呢？

朗小姐：我不知道。

霍兰德先生：其实你知道。

朗小姐：是因为有乐趣吗？

霍兰德先生：完全正确。因为演奏音乐本身就是充满乐趣的，是发自内心的，是真情实感的，是震撼人心的去表达生命中的美好，而不仅仅是纸上的音符。我可以教给你这些音符，但却不能教给你其他的东西。拜托，拿起你的竖笛和我一起演奏。

朗小姐：好的。

霍兰德先生：这次不用乐谱了（霍兰德先生把乐谱拿走）。

朗小姐：啊？

霍兰德先生：因为你已经记住了，它已经在你的脑海里，在你的指尖上，在你的心里了。只是你不相信自己罢了。准备好了吗？我们开始吧！一、二、三、四。（音乐起，朗小姐没有演奏好。）

朗小姐：唉！

霍兰德先生：没关系，我们再来一次，这次唇部放松一点。

朗小姐：好的。

霍兰德先生：一、二、三、四。

音乐响起，朗小姐这一次又没有演奏好。

朗小姐：唉！

霍兰德先生：没关系，别那么做。让我来问你一个问题吧！

朗小姐：什么问题？

霍兰德先生：当你照镜子的时候，你最喜欢看哪个部位？

朗小姐：我的头发。

霍兰德先生：为什么？

朗小姐：因为我爸爸经常说我的头发会使他想起晚霞。

霍兰德先生：那你就吹“晚霞”吧！闭上眼睛，一、二、三、四。

音乐第三次响起来，朗小姐演奏得非常好。朗小姐笑了。

霍兰德先生：不要停下来。

场景4：

体育馆中已经坐满了学生和镇上的居民，舞台上悬挂着一条横幅：霍兰德先生，再见。所有的人都在欢呼、鼓掌，霍兰德先生感动万分。掌声终于平息下来，朗夫人开始发言致辞。

朗夫人：对不起，我迟到了。沃特校长，不过我带来了我妈妈写的请假条。（观众笑声）霍兰德先生对我一生影响深远。据我所知，很多人都有同感。然而我有种感觉，是他认为自己虚度了此生。有传言说，他一直在创作交响乐，这理应会使他成名、富有，甚至名利双收。但是霍兰德先生既不富裕，也不出名——至少在我们小镇以外毫无名气。也许这会令他觉得自己一事无成，但事实并非如此。因为我认为他所获得的成就远远超过了金钱和名望。霍兰德先生，看看您的周围，这里没有一个生命不曾因你而感动。我们每个人都因为有你而更加出色。我们就是您的乐曲，我们就是您乐曲中优美的旋律和跳动的音符。我们就是您生命的乐章。（观众欢呼、鼓掌）霍兰德先生，请让我们现在为您做点什么，给您和一直支持您的爱人，她为了我们将要聆听的东西已经等了三十年。霍兰德先生，您可否愿意上台来，执起这指挥棒，带领我们进行格兰·霍兰德先生作品：《美国交响乐》的首场演出！

实战提升

影片赏析

霍兰德先生是一位音乐家，因生活所迫做了音乐教师，期盼能利用教学闲暇时间完成他的心愿，创作一首流传百世的伟大交响乐章，成为一名真正的音乐家。但是霍兰德先生发现繁忙的教学工作使他根本没有时间去创作。30年过去了，霍兰德突然意识到：他曾帮助和教育过的学生们才是他最大的成功，每个学生都是他伟大作品中的一个音符。他们一起构成了“霍兰德先生的乐章”。

单词注解

terrible ['terəbl] *adj.* 可怕的，吓人的

ribbon ['ribən] *n.* 缎带；丝带

curriculum [kə'rikjuləm] *n.* 学校的全部课程

coach [kəʊtʃ] *n.* 教练员

overwhelm ['əʊvə'welɪm] *v.* 战胜；征服；压倒

tardiness ['tɑ:dɪnɪs] *n.* 缓慢；迟延

脱口而出的句子

Because playing music is supposed to be fun; it's about heart; it's about feelings and moving people and something beautiful in being alive.

There is not a life in this room that you have not touched, and each one of us is a better person because of you.

The Bridges of Madison County

廊桥遗梦



You've got to know deep down that the minute we leave here, everything will change.

你必须往深处想，我们一离开这里，一切都会改变的。

I'll say this once. I never said it before. This kind of certainty comes just once in a lifetime.

我只想声明一次，我以前从来没有这样说过。像这样肯定的事一生中只能出现一次。

Selected Scene 1:

Robert: Where's your family?

Francesca: My husband took the kids to the Illinois State Fair for my daughter's Entrance Prize steer.

Robert: How old ?

Francesca: Oh, a year and half.

Robert: No, you know, I mean kids.

Francesca: Oh, Michael is 17, and Carolyn is 16.

Robert: It's nice to have kids.

Francesca: Yea, but they are not kids any more. Things change.

Robert: They always do. One the law of nature. Most people are afraid of change, but if you look at it like it's something that can always count on, then it can be a comfort. It doesn't have many things that you can count on.

Francesca: Ah, I guess I'm one of those people that frightens anything.

Robert: No, I doubt that.

Francesca: Why did you say that?

Robert: From Italy to Iowa, that's a big change.

Francesca: No. But Richard was in the army there. I married him when I was living in Naples, I didn't know anything about Iowa. I just cared that it was America, and of course, being with Richardson.

Robert: What's he like?

Francesca: He is very clean and—

Robert: Clean?

Francesca: Yeah, no, I mean— (laugh) , he is a very hard worker, very caring, honest. He is gentle , he is good father.

Robert: Clean?

Francesca: Yeah.

Robert: And you like living in Iowa, I guess.

Francesca: Em, yea.

Robert: Go ahead. I'm not going to tell anyone.

Francesca: Oh. I'm supposed to say, It's just fine. It's quiet. The people are really nice, and all that is true, mostly. It's quiet and people are nice. In some ways, you know, we'll help each other out. When someone is sick or hurt, all the neighbors come in. They pick corn, or harvest oats, whatever. When it's been done, you're going to town, you can leave your car unlocked, let the kids run around, don't worry about them. Yea, there are lot of nice things about people here and I respect them for these qualities, but...

Robert: But?

Francesca: Well, it is not what I dreamed of as a girl.

Robert: Yea. I scribbled something down the other day. I often do that when I am on the road. It goes like this, the old dreams or good dreams, they didn't work out, but I had them. I don't know what all that means, just thought it might be used someday. Well, anyway I think I kind of know how you feel.

Selected Scene 2:

Robert: Tell me why you're not coming with me?

Francesca: How I keep turning it around in my mind—it doesn't seem like the right thing.

Robert: For whom?

Francesca: For everyone. They'll never be able to live through the talk. And Richard... will never be able to get himself all around this, it will break him in two-half. He doesn't deserve this, as he never rude anyone else in his whole life.

Robert: (getting aggressive) Then he can move on as people move!

Francesca: His family has been on this farm for almost a hundred years. Richard doesn't know how to live anywhere else. And the kids...

Robert: The kids are grown! You told me that they hardly talk to you.

Francesca: No, they don't say much. But Carolyn's 16. She's just about to find out about all this for herself-she's going to fall in love, she's going to try and figure out how to build a life with someone. If I leave what does that say to her?

Robert: What about us?

Francesca: You've got to know deep down that the minute we leave here, everything will change.

Robert: Yeah. It could get better.

Francesca: No matter how much distance we put between us and this house, I carry it with me. And I'll feel it every minute we're together. I will start to blame loving you for how much it hurts. And then even these four beautiful days won't be anything more than something sordid and a mistake.

Robert: Francesca, listen to me. You think what's happened to us happens to just anybody? All we feel for each other were hardly...hardly to separate people now. Some people search their whole lives for this and never found it-others don't even think it exists. You are going to tell me that this is the right thing to do, to give it up?

Francesca: We are the choices that we have made, You don't understand. Don't you see, nobody understands when a woman makes a

choice to marry, to have children? In one way her life begins, but in another way it stops. You build a life of details, you just stop and stay steady so that your children can move. And when they leave, they take your life of details with them. And then you're expected move again only you don't remember what moves you, because no one has asked in so long. Not even yourself. You never think that love like this can happen to you.

Robert: But now you have it.

Francesca: I want to keep it forever. I want to love you the way I do now the rest of my life. But if we leave we lose it. And I can't make an entire life disappear to start a new one. All I can do is try to hold up so well inside of me. You have to help me.

Robert: Who is us? Don't throw us away. Maybe you feel in this way, maybe you don't. Maybe it's because you are in this house. Maybe tomorrow when they come back, you will feel in different way. Don't you think it's possible?

Francesca: I don't know.

Robert: Well, look, I'm gonna be here a few more days. We can talk it later. We don't have to decide it right now.

Francesca: Robert. Don't do this.

Robert: I don't want to say goodbye right now! We have to make that decision. Maybe you'll change your mind. Maybe we will see each other and you will change your mind.

Francesca: If that happens, you have to decide. Because I can't.

Robert: I'll say this once. I never said it before. This kind of certainty comes just once in a lifetime.

场景1：

罗伯特：您的家人呢？

弗朗西斯卡：我丈夫带着孩子们去了伊利诺伊州集市，我女儿的小公牛要参加决赛。

罗伯特：多大了？

弗朗西斯卡：噢，一岁半。

罗伯特：不，我是问孩子多大。

弗朗西斯卡：哦，迈克尔17岁，卡罗琳16岁。

罗伯特：有孩子真幸福。

弗朗西斯卡：是啊，可他们不再是小孩子了。事物总会变化的。

罗伯特：事物总是会变化的，这是自然法则。大多数人害怕变化，但如果你把它看成是某种你总是可以依赖的东西的话，那它就能成为一种安慰。世上可依赖的东西并不是很少。

弗朗西斯卡：嗯，我想也是，我害怕变化。

罗伯特：不，我不信。

弗朗西斯卡：为什么这么说？

罗伯特：从意大利到衣阿华，这可是一个不小的变化。

弗朗西斯卡：是啊，但理查德当时在那儿服役。在那不勒斯的时候我嫁给了他，我对衣阿华一无所知。我只关心那儿就是美国，当然，还有和理查森在一起。

罗伯特：他怎么样？

弗朗西斯卡：他非常干净和.....

罗伯特：干净？

弗朗西斯卡：是的，不，我是说（笑）他工作非常勤奋，关心体贴，真诚老实。他很温柔，是个好爸爸。

罗伯特：干净？

弗朗西斯卡：是的。

罗伯特：我想你是很喜欢衣阿华的生活。

弗朗西斯卡：嗯，是的。

罗伯特：说下去，我不会告诉任何人的。

弗朗西斯卡：噢，我应该说，一切都还好。这儿很幽静，人们都非常好。所有这一切都是真的。还有，这儿安静、人也好。你知道，在有些方面是这样，我们互相帮助。当有人病了或受伤了，邻居们都会来看望，他们帮忙摘玉米，或收割麦子，什么都做。忙完了手头的活，你去镇上，你可以不锁车，让小孩们到处奔跑戏耍而不用替他们操心。是呵，这里的人们有很多优点，因为这些品质，我尊重他们。但是.....

罗伯特：什么？

弗朗西斯卡：咳，我少女时代的梦想并不是这样的。

罗伯特：是啊，前两天我记下了一些东西，我外出上路时有这习惯。大概内容是这样的：“旧梦与好梦，虽然没能实现，但我曾经梦过。我不完全明白其中的意思，只是认为总有一天它也许会有用。好啦，总之我想我有点理解你的感受。”

场景2：

罗伯特：你不跟我走，对不对？

弗朗西斯卡：我反复思考，都觉得和你走不妥当。

罗伯特：对谁不妥当？

弗朗西斯卡：对谁都是。他们无法永远生活在流言蜚语中。还有理查德.....也曾受不了这事，这会给他带来巨大打击。他不该受到这种打击，因为他这辈子没伤过任何人。

罗伯特：（变得有点激动）他可以搬家了！

弗朗西斯卡：他的家族在这个农场上已经生活了一百多年。理查德到别处无法生存，还有我的孩子.....

罗伯特：他们都已长大成人了，他们不再需要你，你说过他们很少和你说话。

弗朗西斯卡：是的，他们话得不多。但卡罗琳只有16岁，她即将独立生活，她会恋爱，和别人构筑家庭生活。如果我离开了，会给她带来多大影响呢？

罗伯特：那我们怎么办？

弗朗西斯卡：你必须往深处想。从我们离开这里的那一刻起，一切都会改变。

罗伯特：是的，也许会变得更好。

弗朗西斯卡：不管我们走得多远，我都不会忘记这个屋子，当我们在一起的时候，我会感受到这屋子里的一切。我会责备自己爱上你，因为这造成了很大的痛苦，而这美好的四天也只不过是一场污秽和一个错误。

罗伯特：弗朗西斯卡，你以为我们之间已经发生的事会在任何人中间发生吗？我们对彼此的感受很平常吗？我们如今已不可分了。有些人终其一生都在寻找这种爱，但永远也没找到，还有些人甚至认为它不存在。你现在想告诉我说选择放弃是正确的吗？

弗朗西斯卡：我们身不由己，罗伯特，求求你了。你不明白。你难道不明白，没有人会理解一个女人决定嫁人和生孩子的意义？从一方面来说，她的生活刚开始，而另一方面，她的生活又停止了。过具体的生活，成为母亲，妻子，你就得停下来，过平稳的日子，这样你的孩子们才能长大。当他们离开的时候，他们把你的琐碎生活也随之带走。别人期望你继续前进，只是你不记得你的生活动力是什么，因为很久没人问你了，包括你自己。你也没有想过这样的爱情会发生在你的身上。

罗伯特：可不管怎样你现在拥有了它。

弗朗西斯卡：是的，我想永远保持它，我希望终生都能像现在这样

爱你。可是，如果我们一走了之，我们会失掉这份爱。我不能使我的全部生活消失而去开始一种新的生活。我所能做的就是让我们的爱藏在内心深处，你必须帮我。

罗伯特：不要灰心，不要放弃我们的爱。也许你有这种感觉，也许你没有，也许是因为你在这个屋子里，也许明天他们回来的时候，你是另一种感受，你不认为有这种可能吗？

弗朗西斯卡：我不知道。

罗伯特：我在这里还会多待几天，这个问题我们可以再谈，我们不必马上作出决定。

弗朗西斯卡：罗伯特，不要留下。

罗伯特：我不想现在就说再见，但我们必须作出决定，也许你会改变主意的。或许我们可以达成一致，你会改主意的。

弗朗西斯卡：如果真是那样，你得做决定，因为我没办法。或许我们可以达成一致，你会改变主意的。

罗伯特：我只说这一次，以前从来没有说过，这样确切的爱，一生只有一次。

实战提升

影片赏析

人到中年的摄影师罗伯特和农庄妇女弗朗西斯卡一起度过了浪漫而激情的四天，虽然这段不了的情缘因世事的羁绊而分离，但一颗孤寂的灵魂却找到了永恒的归宿。

单词注解

mostly ['məʊstli] *adv.* 大多数地，大部分地

figure ['fɪgə] *n.* 外形；体形

choice [tʃɔɪs] *n.* 选择，抉择

disappear [ˌdɪsə'piə] *v.* 消失，不见

脱口而出的句子

No matter how much distance we put between us and this house, I carry it with me. And I'll feel it every minute we're together.

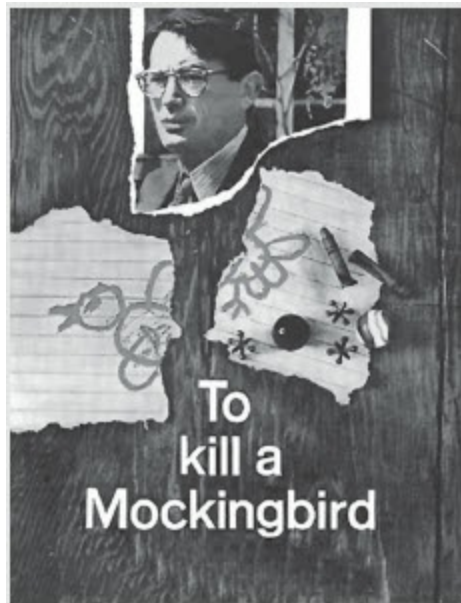
I want to keep it forever. I want to love you the way I do now the rest of my life. But if we leave we lose it. And I can't make an entire life disappear to start a new one.

Make a warm wish

许一个温暖的愿望

To Kill a Mockingbird

杀死一只知更鸟



I don't care. Everything went wrong.

我不管，反正一切都糟透了。

To me, that's a sin. It's a sin.

对我来说，是罪过，是罪过。

Selected Scene 1:

Atticus Finch: Scout, what in the world has got into you?

Scout: I'm not going back.

Atticus Finch: Now, now.

Scout: Atticus, I'm not going back to school anymore.

Atticus Finch: Now, Scout, it's just the first day.

Scout: I don't care. Everything went wrong. The teacher got mad as the devil at me and said you were teaching me to read all wrong and to stop it, then acted like a fool and tried to give Walter Cunningham a quarter when everybody knows Cunninghams won't take nothin' from nobody. Any fool could have told her that.

Atticus Finch: Well... maybe she's just nervous. After all, it's her first day teaching school and being new here.

Scout: Oh, Atticus...

Atticus Finch: Now, wait a minute. If you learn this single trick, Scout, you'll get along a lot better with all kinds of folks. You never really understand a person until you consider things from his point of view.

Scout: Sir?

Atticus Finch: Until you climb inside of his skin and walk around in it.

Scout: But if I keep going to school, we can't ever read anymore.

Atticus Finch: Scout, do you know what a compromise is?

Scout: Bending the law?

Atticus Finch: Uh... no. It's an agreement reached by mutual consent. Now... here's the way it works. You concede the necessity of going to school, we'll keep right on reading the same every night just as we always have. That a bargain?

Selected Scene 2:

Atticus Finch: Heck, I... I... I guess that the thing to do is, uh... Good

Lord... I must be losin' my memory. I can't remember whether Jem is 12 or 13. Anyway, it'll have to come before the county court. Of course, it's a clear-cut case of self-defense. I'll, uh... Well, I'll run down to the office...

Heck: Mr. Finch, do you think Jem killed Bob Ewell? Is that what you think? Your boy never stabbed him. Bob Ewell fell on his knife. He killed himself. There's a black man dead for no reason. Now the man responsible for its dead. Let the dead bury the dead this time, Mr. Finch. I never heard tell it was against the law for any citizen to do his utmost to prevent a crime from being committed, which is exactly what he did. But maybe you'll tell me it's my duty to tell the town all about it, not to hush it up. You know what'll happen then. All the ladies in Maycomb, includin' my wife, will be knockin' on his door bringin' angel food cakes. To my way of thinkin', takin' one man, who done you and this town a big service, and draggin' him with his shy ways into the limelight. To me, that's a sin. It's a sin. And I'm not about to have it on my head. I may not be much, Mr. Finch, but I'm still Sheriff of Maycomb County, and Bob Ewell fell on his knife. Good night, sir.

Scout: Mr. Tate was right.

Atticus Finch: What do you mean?

Scout: Well... it would be sort of like shooting a mockingbird, wouldn't it?

场景1：

阿提克斯·芬奇：斯科特，你究竟是怎么了？

斯科特：我不去上学了。

阿提克斯·芬奇：别这样。

斯科特：阿提克斯，我再不去上学了。

阿提克斯·芬奇：斯科特，今天才是第一天。

斯科特：我不管，反正一切都糟透了。老师老跟我过不去，说你教

我看的书全都不对，叫我别再看下去了，然后又傻瓜似的想给沃特·卡宁汉一个二角五分的硬币。大家都知道卡宁汉家的人谁的东西都不收的，笨蛋都知道。

阿提克斯·芬奇：可能她就是紧张吧，毕竟这是她在这里是第一天上课。

斯科特：哦，阿提克斯……

阿提克斯·芬奇：等一下，如果你学会了这简单的一招，斯科特，你会和所有人都相处得更好。如果你不站在别人的角度去看待问题，你就无法真正理解他。

斯科特：爸爸？

阿提克斯·芬奇：如果你站在他的位置，像他那样生活的话。

斯科特：但如果我天天上学，我们就不能再看书了。

阿提克斯·芬奇：斯科特，你知道什么叫让步吗？

斯科特：扭曲法律？

阿提克斯·芬奇：不，那是互相达成的协定，它是这样操作的。你必须去上学，我们照样每天晚上看书，和平时一样，好不好？

场景2：

阿提克斯·芬奇：海克，我想现在要做的是，天哪，我记不清了。我记不得詹姆是12岁还是13岁了。不管怎样，还要拿到法庭上审理。当然，这是一起再清楚不过的自卫案。我要到律师事务所去。

海克：阿提克斯·芬奇先生，你认为是詹姆杀了鲍勃·埃威？你是这样想的吗？你的孩子从未杀他，鲍勃·埃威是倒在自己的刀下，他是自杀。有一个黑人无辜地死去。现在他有报应。就让他们血债血还吧，阿提克斯·芬奇先生，我从未听说过哪个公民尽力阻止别人犯罪是违法行为，他就是这样做的。但可能你要告诉我，我有责任将此事公之于众，而不是闭口不谈。你知道会发生什么情况。所有梅岗县的妇女，包括我太太，都会端着天使吃的蛋糕去他家致谢。依我看，让一个为你和整个

城镇的居民尽职尽责，不爱抛头露面的人成为公众人物吧。对我来说，是罪过，是罪过。我不想这么干，我没什么大不了的，但我仍是梅岗县的警长。鲍勃·埃威是自杀的，晚安，先生。

斯科特：泰特先生说得对。

阿提克斯·芬奇：你什么意思？

斯科特：这有点像杀死知更鸟那样，对吗？

实战提升影片赏析

本片根据哈波·李的畅销小说改编。美国南方小镇律师阿提克斯·芬奇为人正直沉稳，经常为穷人打官司而不收取任何报酬。妻子去世后，他独自一人与儿子詹姆和女儿简相依为命。正直的芬奇在一次闲聊中和孩子们谈到不要去伤害知更鸟，因为它们只为人类歌唱。小镇上发生了一起强奸案，芬奇受法院的委托，为被控强暴白人女子的黑人罗宾逊辩护。芬奇的行为引起了小镇上许多存有种族歧视观念的白人的不满，他们极力阻挠芬奇的工作。但芬奇继续仔细地对案情进行调查。法庭上，芬奇证明罗宾逊天生残疾，没有能力对他人施暴，要求法庭判他无罪。然而怀有种族偏见的陪审团还是判罗宾逊罪名成立。感觉自己孤立无望的罗宾逊在逃跑时被误杀。詹姆和简在参加完万圣节庆祝活动后遭到歹徒的袭击，一直被人们认为神经有问题的邻居亚瑟·布挺身而出解救了孩子们……

单词注解

nervous [ˈnɜːvəs] *adj.* 神经质的；紧张不安的

trick [trɪk] *n.* 戏法，特技，妙计

compromise [ˈkɒmprəmaɪz] *n.* 妥协，和解

bargain [ˈbɑːɡɪn] *n.* 协议

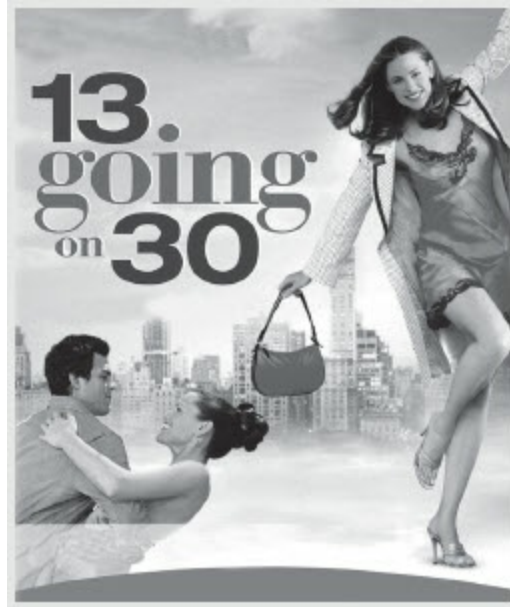
脱口而出的句子

It's just the first day.

What do you mean?

13 Going on 30

今年十三，明年三十



I moved on. You moved on. We've gone down different paths for so long.

我向前走，你也向前走，我们已经分道扬镳了很久。

You don't always get the dream house, but you get awfully close.

你并不总是拥有梦幻小屋，但你非常接近。

Jenna: I don't know what Lucy said to you about me, but I want you to know that whoever that was she was talking about wasn't me.

Matt: It doesn't matter what Lucy said. I stopped trusting her after she stole my Pop Rocks in the third grade.

Jenna: Matt, I am not the awful person that I know that I was. I don't even know that person. And I'd like to believe, I have to believe that if you knew that, if in your heart, you really, really knew that, you wouldn't be getting ready to marry someone now, unless that someone were me.

Matt: Jenna, I'm not gonna lie to you. I have felt things these past few weeks, that I didn't know I could feel anymore. But I have realized in these past few days you can't just turn back time.

Jenna: Why not?

Matt: I moved on. You moved on. We've gone down different paths for so long. We made choices. I chose Wendy. That's her family down there. We care about each other, you knew? You don't always get the dream house, but you get awfully close. Please don't cry, Jenna.

Jenna: Oh, I'll be fine, I promise. (Matt takes the dream house down from the closet.) Matty, can I have it? Please?

Matt: You're not gonna whip it at me?

Jenna: No. Look, I won't have you late. Just go. Go on. I'm fine. I'm just crying because I'm happy. I want you to be so, so happy. I love you, Matt. You are my best friend.

Matt: Jenna. I, I've always loved you.

珍娜：我不知道露西跟你说了我什么，但我想让你知道，无论她说的是谁，都不是我。

马特：露西说了什么都无关紧要，她三年级偷了我的流行摇滚唱片后，我就不再信任她了。

珍娜：马特，我并不是原来那种可怕的人，我甚至不认识那个人。我愿意相信，我不得不相信，如果你知道，如果在你心中，你确实知道，那你现在就不准备去娶别人了，除非新娘是我。

马特：珍娜，我不想对你撒谎。我在过去这几个星期里已经感觉到了，我原以为自己不会再有这种感觉了呢。但我在过去这几天里意识到你根本无法让时光倒流。

珍娜：为什么不能？

马特：我向前走，你也向前走，我们已经分道扬镳了很久。我们

已经做出了选择，我选择了温迪，她的家人就在楼下。你知道我们相互关心吗？你并不总是拥有梦幻小屋，但你非常接近。请别哭，珍娜。

珍娜：噢，我没事儿，我保证。（马特从壁橱上取下梦幻小屋。）
马蒂，能给我吗？求你了？

马特：你不会用它抽打我吧？

珍娜：不会，听着，我不会耽误你。请走吧，走吧，我没事儿。我只是喜极而泣。我想让你也开开心心，我爱你，马特。你是我最好的朋友。

马特：珍娜，我，我永远爱你。

实战提升

影片赏析

13岁的珍娜充满了对大人世界的憧憬。她渴望散发魅惑的女人味，和梦中情人约会，得到男孩子的青睐。但这一切都只是她的白日梦，事实上珍娜在男孩中间似乎没什么吸引力，并被朋友捉弄了一番。跟邻家哥哥马特大闹一场之后，珍娜已经完全厌恶了这乏味的童年，她要赶快长大成人！没想到珍娜的梦想很快就成真了。她竟在第二天变成了一个30岁的熟女，有体面的工作和优厚的收入，人生翻开了春风得意的新篇章。然而，30岁的她理所当然要面对成人复杂的世界，这让她怅然若失。更糟糕的是，她心爱的男孩马特成了别人的丈夫。失去了童年和白马王子的珍娜，开始乾坤大逆转，她要找回丢失了的东西。

单词注解

grade [greɪd] *n.* 等级；级别

awful ['ɔːfʊl] *adj.* 可怕的，吓人的

choice [tʃɔɪs] *n.* 选择，抉择

脱口而出的句子

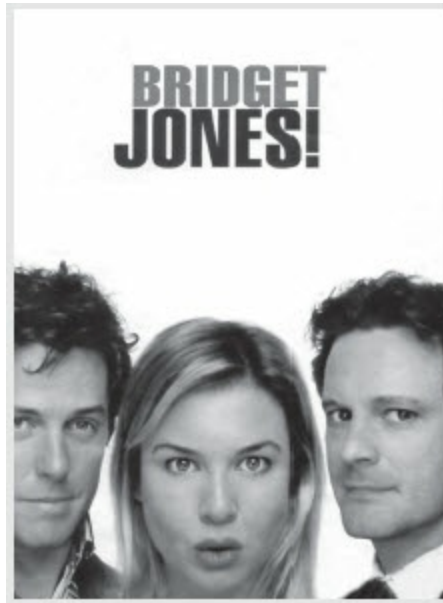
It doesn't matter what Lucy said.

I am not the awful person that I know that I was.

I'm just crying because I'm happy.

Bridget Jones's Diary

BJ单身日记



I'm delighted to hear it.

听到这个消息，我非常高兴。

But you're a nice man and I like you.

但你是个好人，我喜欢你。

Selected Scene 1:

Mark: I very much enjoyed your Lewisham fire report, by the way.

Bridget: Thank you.

Mark: It didn't work out with Daniel Cleaver?

Bridget: No, it didn't.

Mark: I'm delighted to hear it.

Bridget: Look, are you and Cosmo in this together? I mean, you seem to go out of your way to try to make me feel like a complete idiot every time I see you, and you really needn't bother. I already feel like an idiot most of the time anyway with or without a fireman's pole. (The doorbell rings) That'll be my taxi. Good night.

Mark: Look, I'm sorry if I've been...

Bridget: What?

Mark: I don't think you're an idiot at all. I mean, there are elements of the ridiculous about you. Your mother's pretty interesting. And you really are an appallingly bad public speaker. And you tend to let whatever's in your head come out of your mouth without much consideration of the consequences. I realize that when I met you at the turkey curry buffet that I was unforgivably rude and wearing a reindeer jumper that my mother had given me the day before. But the thing is, um... what I'm trying to say, very inarticulately is, that, um... in fact... perhaps, despite appearances... I like you very much.

Bridget: Ah. Apart from the smoking and the drinking and the vulgar mother and the verbal diarrhea.

Mark: No. I like you very much, just as you are.

Selected Scene 2:

Bridget: Listen, uh... I owe you an apology about Daniel. He said that you ran off with his fiance and left him broken hearted, he said.

Mark: No, it was the other way around. It was my wife, my heart.

Bridget: Sorry. That's why you always acted so strangely around him, and beat him to a pulp, quite rightly. Well done.

Mark: Well, I...

Bridget: Can we just pop out there for a moment? I just have something that I want to say. You once said that you liked me just as I am and I just wanted to say... likewise. I mean there are stupid things your mum buys you. Tonight's another classic. You're haughty, and you always say the wrong thing in every situation. And I seriously believe that you should rethink the length of your sideburns. But you're a nice man and I like you. So if you wanted to pop by sometime that might be nice. More than nice.

Mark: Right. Cricky.

场景1:

马克: 顺便提一句, 我很欣赏你这次对刘易斯哈姆镇火情的报道。

布里奇特: 谢谢。

马克: 你和丹尼尔最后没成, 是不是?

布里奇特: 是的。

马克: 听到这个消息, 我非常高兴。

布里奇特: 听着, 你不是想说你和科斯莫小姐是一起的吗? 我是说, 每次碰见我, 你总是不遗余力地让我感觉是个白痴, 其实你不必费心。大多时候, 不管有没有那根消防滑竿, 我都觉得自己像个笨蛋。
(门铃响了) 出租车来了, 晚安。

马克: 嗯, 我非常抱歉如果我.....

布里奇特: 什么?

马克: 我一点也不觉得你像白痴。我是说, 可能有时候你的确比较滑稽, 你妈妈也很搞怪, 在公开场合你的表达也是出奇地糟糕。你想到什么就说什么根本不考虑有什么后果。上次在咖喱火鸡餐会见到你时, 我就发现了。那天我不但非常不礼貌, 并且穿了一件驯鹿毛衣, 那是我妈前一天给我的。但事实是.....我想说的是, 可能我不是那么会说, 事实上, 尽管外表.....可我非常喜欢你。

布里奇特: 啊, 除了我抽烟、酗酒、口无遮拦, 而且有一个粗俗的

妈妈？

马克：是的，我喜欢你，喜欢原原本本的你。

场景2：

布里奇特：关于丹尼尔的事我还没向你道歉。他说是你抢走了他的未婚妻，让他伤心欲绝，他是这么说的。

马克：不，事实正好相反，那是我的太太，伤心欲绝的是我。

布里奇特：对不起。我现在明白为什么你一见到他就非常反常，要把他打个稀巴烂，非常正确，做得好。

马克：嗯，我.....

布里奇特：能不能等一下，我有些话想对你说。你曾经说过你喜欢原原本本的我，我只是想说，我对你也有同样的感觉。我是说你妈妈真的不会买衣服，今晚你的穿着就是个证明。你这人自大，在任何场合都会说错话。还有，我真的觉得你应该考虑一下鬓角是不是太长了。但你是个好人，我喜欢你。如果你有时间就过来好了，真的会非常好。

马克：这样呀，哇！

实战提升

影片赏析

32岁的布里奇特是一位单身女子，一天到晚做着电视公司研究员那份平淡无奇的工作。她没什么野心和抱负，唯一的愿望就是苗条的身材和一份真正的爱情，可这些对她来说仍然遥不可及。在新年到来的那一天，布里奇特决定尝试一种全新的生活。首先，她要做的就是开始记日记，把生活的方方面面都记录下来，让自己感到变化的喜悦。渐渐地，布里奇特的日记成了一本最刺激、最浪漫、最疯狂的书，里面的内容从平时工作、周围的好友到锻炼、饮食、男人、性.....布里奇特的生活也随着她的日记翻开了崭新的篇章，所有的东西都在发生着翻天覆地的变化，她开始受到周围人们的注目，其中也包括两个和她发生感情的男人。这两个人的出现令布里奇特又欣喜又发愁，她思前想后也拿不准自己该挑哪一个。看来，新的生活中依然有不少麻烦陪伴着布里奇特，不

过她却乐在其中。

单词注解

bother ['bɒðə] *v.* 烦扰, 打搅

pole [pəʊl] *n.* 杆; 柱; 竿

ridiculous [ri'dɪkjələs] *adj.* 可笑的, 荒谬的; 滑稽的

appallingly [ə'pɔ:lɪŋli] *adv.* 骇人听闻地

脱口而出的句子

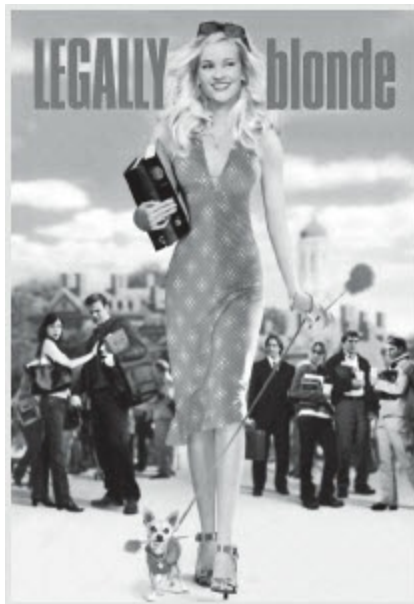
I very much enjoyed your Lewisham fire report, by the way.

I don't think you're an idiot at all.

More than nice.

Legally Blonde

律政俏佳人



Law school was a mistake. This internship was a mistake.

上法学院是个错误，当实习生也是个错误！

It is with passion, courage of conviction and strong sense of self that we take our next steps into the world remembering that first impressions are not always correct.

要有激情，敢于坚持按照自己的信念做事，要有强烈的自我意识，这样我们才能步入社会。提醒大家，第一印象并不总是正确的。

Selected Scene 1:

Ellen: I'm quitting.

Emmet: Why?

Ellen: Law school was a mistake. This internship was a mistake.

Emmet: What are you talking about? You earned it.

Ellen: I didn't earn anything. Callahan only gave me that internship because he liked the way I looked, which he made clear last night when he tried to fool me up.

Emmet: Callahan did what?

Ellen: Just forget about it. I'm going back to L. A. No more boring suits. No more pantyhose. No more trying to be something that I'm just... I'm just not.

Emmet: What if you're trying to be somebody you are? To hell with Callahan. Stay.

Ellen: Call me if you're ever in California.

Selected Scene 2:

Dean: Ladies and gentlemen, I present the graduates of Harvard Law School Class of 2004. I am personally very honored to introduce this year's class-elected speaker. After getting off to a quite interesting start here at

Harvard, she graduates today with an invitation to join one of Boston's most prestigious law firms. I'm sure we are going to see great things from her. Ladies and gentlemen, Ellen Woods.

Ellen: On our very first day at Harvard, a very wise professor quoted Aristotle. "The law is reason free from passion." Well, no offense to Aristotle, but in my three years at Harvard I have come to find that passion is a key ingredient to the study and practice of law and of life. It is with passion, courage of conviction and strong sense of self that we take our next steps into the world remembering that first impressions are not always correct; you must always have faith in people and most importantly you must always have faith in yourself. Congratulations, Class of 2004. We did it!

场景1:

艾伦: 我不干了。

埃米特: 为什么啊?

艾伦: 上法学院是个错误, 当实习生也是个错误!

埃米特: 你在说什么呢? 这一切都是你努力争取来的。

艾伦: 我什么也没有争取。卡拉汉教授给我这个实习机会只不过是看我长得好看, 昨天他对我动手动脚的时候说得非常清楚。

埃米特: 卡拉汉干什么了?

艾伦: 算了吧, 我要回洛杉矶了, 不用再穿这单调的服装, 不用再穿连袜裤了, 不必再装了。

埃米特: 可万一那恰恰是你想要成为的那种人呢? 让卡拉汉见鬼去吧, 别走, 留下来。

艾伦: 来加州的话给我打电话。

场景2:

院长：女士们，先生们！现在，我隆重地向大家介绍2004哈佛法学院的毕业生。我非常荣幸地介绍本年度由学生选出的致辞代表，她在哈佛的开始非常有趣。毕业后她将获邀加入波士顿一家最有声望的律师行。我相信她会干得非常出色。女士们，先生们，请欢迎艾伦·伍兹小姐上台！

艾伦：我们第一天到哈佛的时候，一位贤明的教授引用了亚里士多德的名言：“法律是排除激情的理性。”亚里士多德，恕我冒犯，但是我在哈佛三年的求学生涯中却发现：激情是学习和实践法律不可或缺的要素，同时也是生命中不可或缺的要素。要有激情，敢于坚持按照自己的信念做事，要有强烈的自我意识，这样我们才能步入社会。提醒大家，第一印象并不总是正确的。始终保持对他人的信心，最重要的是，对自己要有信心。祝贺2004年的毕业生们，我们毕业了！

实战提升

影片赏析

金发美女艾伦是学生会的主席，她希望成为沃纳·亨廷的女朋友。可是沃纳根本不会娶她，只因她是“金发美女”。他之所以有这种想法源于从小所接受的教育。后来，沃纳把艾伦甩了，和原来的女友和好如初……艾伦不甘心就这样失败，她要证明给沃纳看：她不但有美貌，还有智慧，她竭尽全力考入了哈佛法学院。在这里，艾伦必须重新开始奋斗，为了她的心上人，为了自己的信念。

单词注解

internship [ˈɪntɜːnʃɪp] 实习，见习

pantyhose [pæntiːhəʊz] *n.* (女) 连裤袜

personally [ˈpɜːsənəli] *adv.* 亲自；当面

offense [əˈfens] *n.* 罪过；犯法

ingredient [ɪnˈɡriːdiənt] *n.* 组成部分；原料

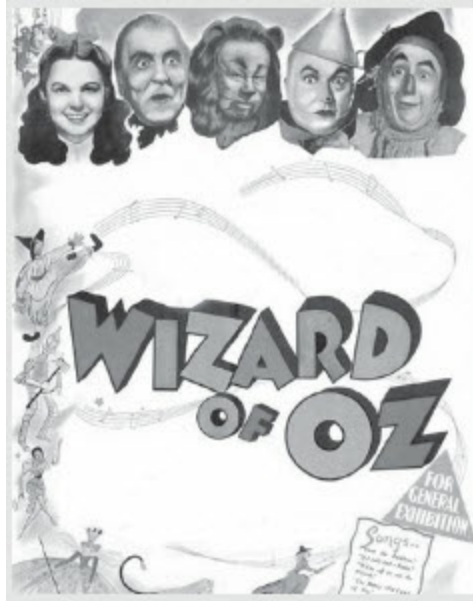
脱口而出的句子

The law is reason free from passion.

We did it.

The Wizard of Oz

绿野仙踪



The next morning the sun was behind a cloud, but they started on, as if they were quite sure which way they were going.

第二天早晨，太阳躲在云朵的后面，但是他们还是出发了，仿佛他们很确定该走哪条路似的。

After a few seconds as Dorothy looked down she saw the green, shining walls of the Emerald City.

不一会工夫，桃乐茜就看到了翡翠城那闪闪发光的绿色城墙。

The next morning the sun was behind a cloud, but they started on, as if they were quite sure which way they were going. But day by day passed away, and they still saw nothing before them but the scarlet fields. The scarecrow began to grumble a bit. “We have surly lost our way, ”he said, “and unless we find it again in time to reach the Emerald City I shall never get my brains. ”

“Nor my heart, ”declared the tin woodman.

“You see, ”said the cowardly lion, with a whimper, “I haven’t the courage to keep tramping forever, without getting anywhere at all. ”

The Dorothy lost heart. She sat down on the grass; thought for a while and suggested, “Suppose we call the field-mice, they could probably tell us the way to the Emerald City. ”

Dorothy below the little whistle she had always carried about her neck since the Queen of the Mice had given it to her. Among them was the Queen herself, who asked in her squeaky voice, “What can I do for my friends? ”

“We have lost our way, ”said Dorothy. “Can you tell us where the Emerald City is? ”

“Certainly, ”answered the Queen, “but it is a great way off, for you have had it at your backs all this time. ”Then she noticed Dorothy’s Golden Cap, and said, “Why don’t you use the charm of the Cap, and call the Winged Monkeys to you? They will carry you to the City of Oz in less than an hour. ”

“I didn’t know there was a charm, ”answered Dorothy, in surprise. “What is it? ”

“It is written inside the Golden Cap, ”replied the Queen of the mice, “but if you are going to call the Winged Monkeys we must run away, for they are full of mischief and think it’s fun to plague us. ”

“Won’t they hurt me? ”asked the girl.

“Oh, no! They must obey the wearer of the Cap. Good-bye! ”And she scampered out of sight, with all the middle hurrying after her.

Dorothy looked inside the Golden Cap and saw some words upon the lining. These, she thought, must be the charm, so she read the directions carefully and put the Cap upon her head. “Ep-pe, pep-pe, kak-ke! ”she said, standing on her left foot. “Hi-lo, hol-lo. Hel-lo! ”Dorothy went on, standing this time on her right foot. “Ziz-zy, zuz-zy, zik! ”said Dorothy, who was now standing on both feet. This ended the saying of the charm, and

they heard a great chatting and flapping of wings, as the band of winged monkeys flew up to them.

The King bowed low before Dorothy, and asked, "What is your command?" And the girl announced her wish.

"We will carry you," replied the King, and no sooner had he spoken than the two of Monkeys caught Dorothy by arms and flew away with her. Others took the scarecrow and the tin woodman and the lion, and one little monkey seized Toto and flew after them.

After a few seconds as Dorothy looked down she saw the green, shining walls of the Emerald City. She wondered at the rapid flight of the monkeys, but was glad that the journey was over. During the ride the King had informed Dorothy that she was entitled to use the power of the Golden Cap only three times. The strange creatures set travelers down carefully before the gate of the City the King bowed low to Dorothy, and then flew swiftly away, followed by his entire band.

第二天早晨，太阳躲在云朵的后面，但是他们还是出发了，仿佛他们很确定该走哪条路似的。但是一天天过去了，他们除了猩红色的田野之外，什么也看不见。稻草人开始小小的抱怨一下。“我们一定是迷路了”他说，“除非我们很快找到路，到达翡翠城，否则我就永远得不到我的脑子了。”

“我也得不到我的心了，”铁皮人说。

“你们知道，”胆小的狮子呜咽着说，“我也没有勇气就这样一直走下去，到不了任何地方。”

此时，桃乐茜也灰心了。她坐在草地上，思忖了一会儿，建议说，“如果我们把田鼠找来，他们或许能够告诉我们去翡翠城的道路。”

桃乐茜吹响了自己一直戴在脖子上的那只小哨子，那是田鼠皇后送给她的。很快，很多灰色的小田鼠就跑来了。皇后自己也来了，她吱吱地说道，“我能为我的朋友做点什么呢？”

“我们迷路了，”桃乐茜说。“你能告诉我们翡翠城在哪里吗？”

“当然可以，”皇后回答，“翡翠城离这里很远，因为你们把方向弄反了，越走越远。”突然，她看见了桃乐茜的金帽子，说道，“为什么你不用这顶魔法帽子把飞猴叫来呢？他们可以在一个小时内就把你们带到翡翠城的。”

“我不知道它是有魔法的，”桃乐茜惊讶地说，“是什么魔法呢？”

“金帽子里面有用法，”田鼠皇后说，“但是，如果你准备把飞猴叫来，那我们必须赶紧走，因为他们非常喜欢恶作剧，他们认为折磨我们是一件很有趣的事情。”

“他们不会伤害我们吗？”女孩问道。

“哦，不会的！他们必须服从戴这顶帽子的人。再见！”于是，她跑了，其他所有的老鼠也都紧跟着她跑了。

桃乐茜看了看金帽子里面，看到帽子内层上有一行字。她想，这一定就是那魔法了，于是她仔细地看了说明，并把帽子戴在头上。“爱匹-派匹-卡卡克！”她用左脚站立着说。“希罗-候罗-咳罗！”桃乐茜又继续说道，与此同时，用右脚站立着。“兹兹-卒兹-兹克！”她现在又用双脚站立着说道。刚刚念完这魔法，他们就听到翅膀拍打的声音，这时，一队飞猴朝他们飞了过来。

飞猴的首领在桃乐茜面前鞠躬，“您的命令是什么？”于是，女孩说出了她的愿望。

“我们会带你去的，”首领回答，他刚说完，两只飞猴就抓住桃乐茜的手臂，带她飞走了。其他的猴子则带着稻草人、铁皮人以及狮子。另外还有一只小猴子抓住了托托，飞在他们的后面。

不一会工夫，桃乐茜就看到了翡翠城那闪闪发光的绿色城墙。她为猴子如此快得飞行速度而感到惊讶，但是她更高兴的是，旅行总算结束了。在飞行的时候，首领告诉桃乐茜金帽子的魔力只能使用三次。这些奇怪的生物们小心翼翼地把旅行者们放在城门口；首领向桃乐茜鞠躬道别，然后就迅速地飞走了，后面跟着他的队伍。

实战提升

影片赏析

善良的小姑娘桃乐茜被一场龙卷风刮到了一个陌生而神奇的国度——奥兹国，并迷失了回家的路。在那里，她陆续结识了没有脑子的稻草人、没有心脏的铁皮人和十分胆小的狮子，他们为了实现各自的心愿，互相帮助、携手协作、历尽艰险，遇到许多稀奇古怪的事情。最终，他们凭借自己非凡的智能和顽强的毅力，如愿以偿地完成了自己的心愿。

单词注解

cowardly ['kəʊədli] *adj.* 胆小的，懦怯的；卑劣的

squeaky ['skwi:ki] *adj.* 吱吱响的；发短促尖声的

scamper ['skæmpə] *v.* 蹦蹦跳跳

entitled [in'taɪtld] *adj.* 有资格的

脱口而出的句子

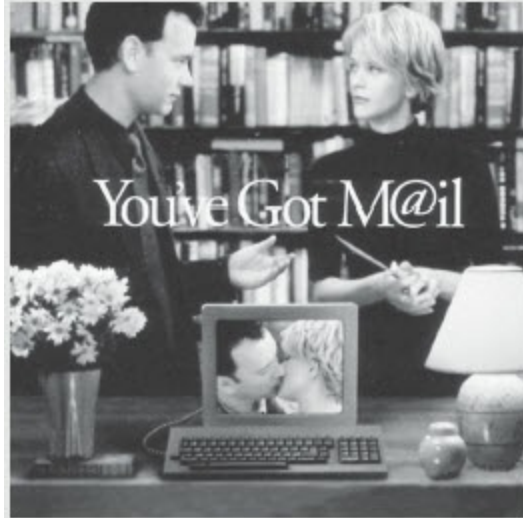
I haven't the courage to keep tramping forever, without getting anywhere at all.

What can I do for my friends?

She wondered at the rapid flight of the monkeys, but was glad that the journey was over.

You've Got Mail

电子情缘



Just had a breakthrough.

刚有了一个突破。

What you have done is clearly over the top.

你做得显然过分了。

Selected Scene 1:

Joe: Kathleen Kelly, hello. This is a coincidence. Would you mind if I sat down?

Kathleen: Yes, yes, I would. Actually I'm expecting someone. Thanks.

Joe: Pride and Prejudice.

Kathleen: Do you mind?

Joe: I bet you read that book every year. I bet you just love that Mr. Darcy and your sentimental heart just beats wildly at the thought that he and, well, you know whatever her name is, are truly honestly going to end up together.

Waiter: Can I get you something?

Kathleen: No, no, he's not staying.

Joe: Mochachino, decaf, non-fat.

Kathleen: No, you are not staying.

Joe: I'll just stay here until your friend gets here. Gee, is he late?

Kathleen: The heroine of *Pride and Prejudice* is Elizabeth Bennet. She is one of the greatest and most complex characters ever written, not that you would know.

Joe: As a matter of fact, I've read it.

Kathleen: Oh, well, good for you.

Joe: I think you'll discover a lot of things if you really knew me.

Kathleen: If I really knew you, I know what I would find instead of a brain, a cash register, instead of a heart, a bottomline.

Joe: What?

Kathleen: I just had a breakthrough.

Joe: What is it?

Kathleen: I have you to thank for it, for the first time in my life when confronted with a horrible, insensitive person I knew exactly what I wanted to say and I said it.

Joe: Well, I think you have a gift for it. It was a perfect blend of poetry and meanness.

Kathleen: Meanness, let me tell you something about meanness...

Joe: Don't misunderstand me. I'm just trying to pay you a compliment.

Kathleen: Oh, oh, why are you touching that? What are you doing?

Joe: Is this a red rose? No, you know it's a crimson rose. Something you read about in a book, no doubt.

Kathleen: It's funny to you, isn't it? Everything is a joke to you. Please leave. Please, please leave, I bee you. Thank you.

Joe: You know what that hanky 'reminds me of?

Kathleen: Hmm...

Joe: The first day I met you.

Kathleen: The first day you lied to me.

Joe: I didn't lie to you.

Kathleen: You did too.

Joe: No, I didn't.

Kathleen: Yes, you did.

Joe: I did not.

Kathleen: You did too.

Joe: I did not,

Kathleen: You did too.

Joe: I did not.

Kathleen: You did too. I thought all that Fox stuff was so charming. F-O-X.

Joe: Well, I didn't lie about it.

Kathleen: Joe, just call me Joe.

Joe: Sure.

Kathleen: As if you were one of those stupid 22-year old girls with no last name. Hi, I'm Kimberly, hi, I'm Janice. Don't they know you're supposed to have a last name? It's like they're an entire generation of cocktail waitresses.

Joe: Look, I am not a 22-year old cocktail waitress.

Kathleen: That is not what I meant.

Joe: And when I said the thing about the Price Club and the cans of olive oil, that's not what I meant.

Kathleen: Oh, you poor sad multi-millionaire. I feel so sorry for you.

(Someone comes into, Kathleen raises her head and looks forward.)

Joe: Take a wild guess that's not him either. So who is he, I wonder? Certainly not I, gather the world's greatest living expert on Julius and Ethel Rosenberg but somebody else entirely different. And will you be mean to him too?

Kathleen: No, I will not. Because the man who is coming here tonight is completely unlike you. The man who is coming here tonight is kind and funny and he's got the most wonderful sense of humor.

Joe: But, he's not here.

Kathleen: Well, if he's not here he has a reason because there's not a cruel or careless bone in his body. But I wouldn't expect you to understand anybody like that. You with your theme park multi-level homogenize the world mochachino land. You've deluded yourself into thinking that you're some sort of benefactor bringing books to the masses. But no one will ever remember you Joe Fox and maybe no one will remember me either, but plenty of people remember my mother and they think she was fine and they think her store was something special. You are nothing but a suit.

Joe: That's my cue. Have a good night.

Selected Scene 2:

Joe, on his way to Kathleen's apartment building, carrying a bunch of daisies, wrapped in cellophane.

Joe goes up the stoop to her building and presses at buzzer.

Kathleen: (voice clogged, through intercom) Who is it?

Joe: it's Joe Fox.

Kathleen: What are you doing here?

Joe: Hi, may I please come up?

Kathleen: No, I don't, no, I don't really think that... that is a good idea.

Someone else walks up to the door, unlocks it and walks in. Joe follows.

Kathleen: (into the intercom) I have a terrible cold, can you hear that? Listen, I'm sniffing and I'm not really awake-and I'm taking echinacea -and vitamin C and sleeping practically twenty-four hours a day. I have a temperature and I think I'm contagious so I would really appreciate it if you would just go away...

Joe: (knock on the door) , Kathleen?

Kathleen: HAHA, Just a second. Just a second.

Joe: Hello.

Kathleen: Hello. What are you doing here?

Joe: I heard you were sick and I was worried and I wanted to make sure...

Kathleen : What?

Joe: Is there somebody here?

Kathleen: No. Oh, it's the Home Shopping Network.

Joe: Oh, do you buy any of those little porcelain dolls?

Kathleen: I was thinking about it. Hey, you put me out of business...

Joe: Uh, yes, I did.

Kathleen: Did you come to gloat?

Joe: No.

Kathleen: To offer me a job...

Joe: I would never...

Kathleen: Because I have plans, I have plenty of offers, you know?
I got offered a job by...

Joe: My former?

Kathleen: Oh, yeah, actually by... Oh, your former?

Joe: We broke up.

Kathleen: That's too bad. You were so perfect for each other. I don't mean to say things like that. No matter what you have done to me, there is no excuse for my saying anything like that. But every time I see you...

Joe: Things like that just fly out of your mouth.

Kathleen: Yes.

Joe: I bought you flowers.

Kathleen: Oh, thank you.

Joe: Why don't I put these in some water? And, hey, you're sick, you should sit down.

Kathleen: All right.

Joe: Okay, I need a vase, a vase.

Kathleen: Above the refrigerator.

Joe: Here it is. Hey, George says hello by the way.

Kathleen: Oh.

Joe: He's the one who told me you were sick.

Kathleen: How's George?

Joe: Great! Really great! He's revolutionizing the place. So you can't work in his department unless you have a P. H. D. in children's literature.

Kathleen: I love daisies.

Joe: You told me.

Kathleen: They're so friendly. Don't you think daisies are the friendliest flower.

Joe: I do.

Kathleen: When did you break up?

Joe: A couple of weeks ago.

Kathleen: Everyone is breaking up, you, me, this other people I know broke up with someone in an elevator, or just after it, or just outside it, or they got stuck. I... I... When I saw you at the coffee place I was waiting for him and I was...

Joe: Charming.

Kathleen: Was not charming.

Joe: Well look charming. Tea?

Kathleen: Yes. I was... I was upset and horrible.

Joe: Honey?

Kathleen: Yes.

Joe: I was the horrible one.

Kathleen: Well, that's true, but I have no excuse.

Joe: Oh, I see. I see what you're saying. That's interesting whereas I am a horrible person therefore I have no choice but to be horrible. That's what you're saying. But that's alright, that's alright. I put you out of business so you're entitled to hate me.

Kathleen: I don't hate you.

Joe: But you'll never forgive me, just like Elizabeth.

Kathleen: Who?

Joe: Elizabeth Bennet in Pride and Prejudice. She was too proud.

Kathleen: What? I thought you hate Pride and Prejudice.

Joe: Or was she too prejudice and Mr. Darcy is too proud? Well, I can't remember, It wasn't personal.

Kathleen: What is that supposed to be? I am so sick of that. All that means is that wasn't personal to you, but it was personal to me, it's personal to a lot of people. I mean, What's so wrong with being personal anyway?

Joe: Uh, nothing.

Kathleen: Because whatever else anything is, it ought to begin by being personal. My head's starting to get fuzzy. Uhh, why did you stop by again, I forgot.

Joe: I Wanted to be your friend.

Kathleen: Oh.

Joe: I knew it wasn't possible. What can I say, sometimes a guy just wants the impossible. Can I ask you a question?

Kathleen: What?

Joe: What happened with that guy at the cafe?

Kathleen: Nothing.

Joe: But you're crazy about him.

Kathleen: Yes, I am.

Joe: Well, why don't you run off with him. What are you waiting for?

Kathleen: I don't actually know him.

Joe: Really?

Kathleen: I only know him through the... You're not going to believe this.

Joe: Oh, let me guess, through the Internet?

Kathleen: Yes.

Joe: Hmmm, you've got mail.

Kathleen: Yes.

Joe: Those are very powerful words.

Kathleen: Yes.

Joe: Well, I'm happy for him, although, could I just make a little suggestion?

Kathleen: What?

Joe: I think you should meet him. No, I take that back. Why would you wanna meet somebody you're crazy about?

Kathleen: Hey, I hardly think I need to take advice from a person who...

Joe: No, I can see that I brought out the worst in you. Let me just help you to not say something you're just going to torture yourself about for years to come. I hope you feel better soon. It'd be a shame to miss New York in the spring.

Kathleen: Thank you for the daisies.

场景1:

乔: 凯瑟琳·凯丽, 你好, 真是太巧了, 我坐一下可以吗?

凯瑟琳: 不可以, 真的不可以, 其实我在等人, 谢谢。

乔: 《傲慢与偏见》。

凯瑟琳: 不可以吗?

乔: 我敢说这本书你每年都要读, 我敢说你一定爱上了那位达西先生, 你善感的心灵一想起他就狂跳不已, 还有, 那个你知道叫什么名字的她, 最终和他真诚地走到了一起。

侍者: 你要点什么吗?

凯瑟琳：不，不，他马上走。

乔：摩卡咖啡，无咖啡因，脱脂。

凯瑟琳：不，你不能呆在这儿。

乔：你朋友来了我就走。哦，天哪，他迟到了。

凯瑟琳：《傲慢与偏见》的女主人翁是伊丽莎白·贝纳特，她是小说作品中最伟大、最复杂的角色之一，你不会知道的。

乔：事实上我已经拜读过了。

凯瑟琳：噢，是吗，那恭喜了。

乔：我想如果你真的了解我，你会发现很多很多东西。

凯瑟琳：如果我真的了解你，我知道我会发现你不是一个有头脑的人，而是一台收银机，毫无爱心，残酷无情。

乔：什么？

凯瑟琳：我刚刚有了一点长进。

乔：什么长进？

凯瑟琳：这要感谢你，在我人生中第一次当面面对一个恐怖、冷漠的家伙时，我确切知道自己想说什么，并且说了出来。

乔：噢，我认为你有这方面的天赋。刚才真是诗意加刻薄啊。

凯瑟琳：刻薄，我来告诉你什么叫刻薄……

乔：别误会我的意思，我只是想夸夸你。

凯瑟琳：噢，哦，你动它干嘛？你想干什么？

乔：这是一朵红色的玫瑰吗？不，你知道这是一朵深红色的玫瑰。一定是哪本书里读到的东西。

凯瑟琳：你觉得可笑是吗？对于你一切都是开玩笑。你走吧，走吧，真的。我求求你了……谢谢。

乔：你知道那块手帕让我想到了什么吗？

凯瑟琳：哦……

乔：第一天我见到你。

凯瑟琳：第一天你对我撒谎。

乔：我没撒谎。

凯瑟琳：你撒谎。

乔：我没有。

凯瑟琳：你就是撒谎了。

乔：我没有撒谎。

凯瑟琳：你就是撒谎了。

乔：我没有。

凯瑟琳：你就是撒谎了。

乔：我没有。

凯瑟琳：你也撒谎了。我以为福克斯家族的东西很可爱呢，狐狸。

乔：噢，可我并没骗你。

凯瑟琳：乔，叫我乔吧。

乔：当然。

凯瑟琳：你搞得好像那些不知道姓什么的22岁的笨女孩一样。嘿，我是金伯丽。嗨，我是杰妮丝。他们知不知道你应该有姓？整个一代人

要像是鸡尾酒女招待。

乔：喂，我可不是22岁的鸡尾酒女招待。

凯瑟琳：我不是这个意思。

乔：我当时谈到的价值俱乐部和橄榄油罐，也不是那个意思。

凯瑟琳：噢，可怜的百万富翁，我为你难过。

（有人进门，凯瑟琳看了过去。）

乔：猜猜一定也不是他，我在想他是谁？当然不会是我，也不是至今仍在世上研究裘里斯和伊塞尔·罗森伯格案件的专家，一定是个完全不同的人。你对他也会这样刻薄吗？

凯瑟琳：不，我才不会这样对他呢。因为今晚要来这里的人和你完全不一样。今晚要来这里的人很善良、风趣，而且很有幽默感。

乔：可他不在。

凯瑟琳：噢，如果他没来，一定是有原因，因为他的身体里没有冷酷漠然这根骨头。但我不期望你能理解那样的人。你和你那把世界变得如此单调的主题公园、高层莫卡奇诺乐园。你以为自己是什么恩人，给大众带来书籍。但没人会记住你乔·弗克斯，也许也不会有人记住我。但很多人肯定会记得我母亲，他们认为她是个好人，他们认为她的书店很特别。而你只是件外套而已。

乔：我现在知道你对我的看法了。玩得开心。

场景2：

乔手捧着一大束用玻璃礼品纸精致包裹的雏菊，走向凯瑟琳的公寓。

乔站凯瑟琳公寓门前的台阶上，按响了对讲器。

凯瑟琳：谁啊？

乔：是乔·福克斯。

凯瑟琳：你来干什么？

乔：我能上来吗？

凯瑟琳：不，不，不行。我不认为这是个好主意。

有人打开门，走了进去，乔也跟着进去了。

凯瑟琳：（对着对讲机讲）我感冒了，你听到了吗？听着，我鼻子不通气，而且昏昏欲睡，因为吃了些感冒药和维生素C，我可能要睡上一天。我还发着烧呢，我的病可能会传染的，你还是走吧，我谢谢你了。

乔：（敲门）凯瑟琳？

凯瑟琳：哦，等一下，等一下啊。

乔：嗨！

凯瑟琳：嗨！你来做什么？

乔：听说你病了，我有点担心，过来看一下……

凯瑟琳：什么？

乔：家里有人吗？

凯瑟琳：没有，是家庭网上购物系统。

乔：哦，有没有买些小瓷娃娃？

凯瑟琳：想过，嗨，你把我的生意搞垮了。

乔：嗯，是的。

凯瑟琳：你就是来幸灾乐祸的？

乔：不是。

凯瑟琳：还是要给我一份工作？

乔：我从来不.....

凯瑟琳：我有我自己的打算，我有许多职业选择呢，知道吗？其中一个是你的.....

乔：我的前任女友？

凯瑟琳：哦，是的，实际上是.....你的前任女友？

乔：我们分手了。

凯瑟琳：太可惜了，你们是如此的般配！哦，我不是那个意思。无论你怎么伤害我，我都不应该这么说的。但是每次见到你就会.....

乔：那些话就会不由自主地冒出来？

凯瑟琳：是的。

乔：我给你买了花。

凯瑟琳：哦，谢谢。

乔：为什么不把花插到水瓶中呢？嗨，你是病人，应该坐下休息。

凯瑟琳：好的。

乔：好了，我需要个花瓶.....花瓶.

凯瑟琳：在冰箱上面。

乔：找到了，嗨，乔治向你问好呢。

凯瑟琳：哦。

乔：是他告诉我你生病的。

凯瑟琳：乔治还好吗？

乔：好着呢！那个地方让他弄得快翻天了，以后如果你没有儿童文学的博士学位，可别想在他那工作了！

凯瑟琳：我喜欢雏菊。

乔：你告诉过我。

凯瑟琳：它们是那么友善。你不认为雏菊是最友善的花吗？

乔：同意。

凯瑟琳：你们什么时候分手的？

乔：几个星期以前。

凯瑟琳：到处都是分手。你，我，还有一个我认识的人在电梯里和爱人分手，或者是从电梯出来之后，或者是在外面，或者他们被困在电梯里了。当我在咖啡店里见到你的时候，我正在等他，我当时很……

乔：迷人。

凯瑟琳：根本不迷人。

乔：你当时看起来很迷人。要茶吗？

凯瑟琳：要。我当时烦躁不安，令人讨厌。

乔：要蜜吗？

凯瑟琳：要。

乔：我是那个让人讨厌的人吗。

凯瑟琳：你的确如此。我却没有道理那样。

乔：哦，我明白了，我明白你的意思了。非常有趣，因为我就是个讨厌的人，所以我没得选择只能让人讨厌，这就是你的意思。不过没有

关系，是我把你的生意搞垮了，你有理由恨我。

凯瑟琳：我不恨你。

乔：但你不会原谅我。就像伊丽莎白一样。

凯瑟琳：谁？

乔：《傲慢与偏见》中的伊丽莎白·贝纳特。她太骄傲了。

凯瑟琳：什么？我以为你不喜欢那本书呢。

乔：还是她太偏见而达西先生太傲慢了？我记不清楚了。这不是个私人的问题。

凯瑟琳：那是什么意思？真讨厌别人这么说。那不是你的私事，是我的，是很多人的。我的意思是，是私人问题有什么不好。

乔：哦，没什么不好的。

凯瑟琳：因为不论什么事，都是从私事开始的。我的头有点晕。对了，我忘了，你为什么到我这来着？

乔：我想成为你的朋友。

凯瑟琳：是吗？

乔：我知道这是不可能的。怎么说呢，有时候人就是想要得到不可能得到的东西。能问一个问题吗？

凯瑟琳：什么？

乔：你和在咖啡店等的那个人后来怎么样了？

凯瑟琳：没什么。

乔：但你对他很疯狂。

凯瑟琳：是的。

乔：干嘛不追他，你在等什么？

凯瑟琳：我根本就不认识他。

乔：是吗？

凯瑟琳：我认识他是通过.....你是不会相信的。

乔：让我猜猜，是通过网络？

凯瑟琳：对啊。

乔：嗯，你有邮件。

凯瑟琳：对啊。

乔：充满力量的提示语。

凯瑟琳：对啊。

乔：我真为他高兴，可以给你提个建议吗？

凯瑟琳：什么建议？

乔：我觉得你应该见见他，不，不，换个说法。为什么不去见见你为之疯狂的那个人呢？

凯瑟琳：嗨，我可不想听你的建议，你可是.....

乔：别，我知道是我把你变得如此刻薄。我现在只是想帮你，别去说那些以后长时间让自己备受折磨的话。祝你早日康复。如果错过纽约的春天就太遗憾了。

凯瑟琳：谢谢你的雏菊。

实战提升

影片赏析

在人文气息浓厚的纽约上西区，凯瑟琳经营着一家小书店，该书店由母亲一手打理了四十多年，成为附近街坊文化的一部分。但小书店却因为生意被一家新开业的大型连锁书店抢走而面临倒闭的危险，而书店的老板乔竟然是凯瑟琳亲密的网友。两个人在虚拟的网络中无所不谈，成为挚友，殊不知平时却是一对唇枪舌战的冤家对头。在现实生活中，当两人因为各种原因结束了自己的恋情后，他们通过电子邮件相约见面，但好奇的乔怂恿自己的好友先去约好的地点打探这个网络情人，终于真相大白。经过乔的精心安排，两人终成眷属。

单词注解

coincidence [kəʊ'ɪnsɪdəns] *n.* 巧合；巧事

funny ['fʌni] *adj.* 有趣的；滑稽可笑的

plenty ['plenti] *n.* 丰富；充足

terrible ['terəbl] *adj.* 可怕的，吓人的

excuse [ɪks'kju:z] *v.* 原谅；辩解

suppose [sə'pəuz] *v.* 猜想，以为

脱口而出的句子

I think you'll discover a lot of things if you really knew me.

I heard you were sick and I was worried and I wanted to make sure...

What happened with that guy at the cafe?

Artificial Intelligence

人工智能



Is it a game?

这是一个游戏吗？

I'm sorry I broke myself.

很遗憾，我把自己弄伤了。

David: Is it a game?

Monica: Yes.

Monica: You won't understand the reasons but I have to leave you here.

David : Is it a game?

Monica: No.

David: When will you come back for me?

Monica: I'm not, David. You'll have to be here by yourself.

David: Alone?

Monica: With Teddy.

David: No. No, no, no! No, Mommy, please! No, no. Please, Mommy.

Monica: They would destroy you, David!

David: I'm sorry I broke myself. I'm so sorry I cut your hair off. I'm sorry I hurt Martin.

Monica: I have to go. I have to go! Stop it! I have to go now.

David: Mommy, don't! Mommy, if Pinocchio became real and I become a real boy, can I come home?

Monica: That's just a story.

David: But a story tells what happen.

Monica: Stories are not real! You're real! Now, look. Take this, alright? Don't let anyone see how much it is. Look. Don't go that way. Go anywhere but that way or they'll catch you. Don't ever let them catch you! Listen, stay away from Flesh Fairs, away from where there are lots of people. Stay away from all people. Only others like you, only Mecha are safe!

David: Why do you want ot leave me? Why? I'm sorry I'm not real. If you let me, I'll be so real for you!

Monica: Let go, David! Let go! I'm sorry I didn't tell you about the world.

大卫：这是一个游戏吗？

莫尼卡：是的。

莫尼卡：你不会明白原因的，但是我不得不把你留在这儿。

大卫：这是一个游戏吗？

莫尼卡：不。

大卫：你什么时候会为了我而回来？

莫尼卡：我不会回来的，大卫。你自己一个人留在这儿吧。

大卫：一个人？

莫尼卡：和特迪一起。

大卫：不，不，不！不，妈妈，求求你！不，不，求求你，妈妈。

莫尼卡：他们会毁了你的，大卫！

大卫：很遗憾，我把自己弄伤了。我很抱歉把你的头发剪了。我很抱歉伤到了马丁。

莫尼卡：我不得不走。我必须走！停下！我现在必须走。

大卫：妈妈，不要！妈妈要是皮诺曹变得真诚了，我也变成一个真正的孩子，我可以回家吗？

莫尼卡：那只是个故事。

大卫：但是故事却告诉我们发生了什么。

莫尼卡：故事不是真实的！你也不是真实的！现在，瞧。拿着这个，好吗？不要让任何人看见它有多少。瞧。不要那么走。走哪里都行，就是不要走那条路，他们会追上你的，不要让他们追上你。听着，离新鲜市集，那里有许多人。和所有的人都保持距离。除了一个像你的人，只有米查是安全可靠的。

大卫：为什么希望我离开？为什么？我很抱歉我不是真诚的。如果你允许，我将永远对你保持真诚！

莫尼卡：让我走，大卫！让我走！关于这个世界，我很抱歉我不能告诉你。

实战提升

影片赏析

21世纪中期，由于气候变暖，南北两极冰盖的融化，地球上很多城市都被淹没在一片汪洋之中。此时，人类的科学技术已经达到了相当高的水平，人工智能机器人就是人类发明出来的用以应对恶劣自然环境的科技手段之一。先进的人工智能机器人不但拥有可以乱真的人类外表，而且还能像人类一样感知自己的存在。大卫就是这样一个有思想、有感情的小机器人，他被一对人类父母所收养，有一个哥哥和一个贴身的伙伴——机器泰德熊。但这些并不能让大卫满足，他一直渴望着自己终有一天不再只是个机器人。怀着这个愿望，11岁的大卫踏上了漫长的心路历程，跟随在他身边的是另一个善良的机器人乔。谁也不知道他们能否完成自己的心愿，脱胎换骨成为真正的人，等待他们的只有对复杂人性的追寻……

单词注解

destroy [dis'troi] v. 毁坏，破坏

hurt [hɜ:t] v. 使受伤

catch [kætʃ] v. 接住，抓住

脱口而出的句子

You won't understand the reasons but I have to leave you here.

You'll have to be here by yourself.

If you let me, I'll be so real for you!

Casablanca

卡萨布兰卡



A lot of water under the bridge.

过去的事有如逝水。

That's the way it goes. One in, one out.

自然法则，一进一出。

Selected Scene 1:

Rick: Louis, you've got something on your mind. why don't you spill it?

Renault: How observe you are! As a matter of fact, I want to give you a word of advice.

Rick: Oh yeh. Have a brandy?

Renault: Thank you. Rick, there are many exit visas sold in this cafe. But we know that you've never sold some. That's the reason we permit you to remain open.

Rick: I thought It's because we let you win at the roulette.

Renault: Now, that's another reason. There is a man who's arrived in Casablanca on his way to America. He'd offer a fortune to anyone who furnish him with an exit visa.

Rick: Well? What name's his?

Renault: Victor Laszlo.

Rick: Victor Laszlo!

Renault: Rick, that's the first time I've ever seen you so impressed.

Rick: Well, he's succeeded in impressing half the world.

Renault: It's my duty to see that he doesn't impress the other half.

Rick, Laszlo must never reach America. He stays in Casablanca.

Rick: It'll be interesting to see how he manages ...

Renault: Manage what?

Rick: His escape.

Renault: Oh, but I just told you...

Rick: Stop it! He escaped from a concentration camp and Nazis have been chasing him all over Europe.

Renault: This is the end of the chase.

Selected Scene 2:

Laszlo: Monsieur Blame, I wonder if I could talk to you?

Rick: Go ahead.

Laszlo: Well, is there some other place? It's rather confidential, what I have to say.

Rick: Come up to my office.

Laszlo: You must know that it's very important I get out of Casablanca.

All right. But it's my privilege to be one of the leaders of the great movement. You know what I have been doing. You know what it means to the work, to the lives of thousands and thousands of people that I should be free to reach America and continue my work.

Rick: I'm not interested in politics. The problems of the world are not in my department. I'm a saloon keeper.

Laszlo: That wasn't always your attitude.

Rick: Wasn't it?

Laszlo: My friends in the underground tell me that you have quite a record. You ran guns to Ethiopia. You fought against the Fascists in Spain.

Rick: What of it?

Laszlo: Isn't it strange that you always happened to be fighting on the side of the underdog?

Rick: Yes, I found that an expensive hobby, too. But then I never was much of a businessman.

Laszlo: Are you enough of a businessman to appreciate an offer of 100, 000 francs?

Rick: I appreciate it but I don't accept it.

Laszlo: I'll raise it to 200, 000.

Rick: My friend, you can make it a million francs or three. My answer would still be the same.

Laszlo: There must be some reason why you won't let me have them.

Rick: There is. I suggest that you ask your wife.

Laszlo: I beg your pardon?

Rick: I said, ask your wife.

Laszlo: My wife?

Rick: Yes.

Selected Scene 3:

Rick: The names are Mr. and Mrs. Victor Laszlo.

Ilsa: But why my name, Richard?

Rick: Because you're getting on that plane.

Ilsa: But I ... I don't understand. What about you?

Rick: I'm staying here with him till the plane gets safely away.

Ilsa: No, Richard, no. What's happened to you? Last night we said...

Rick: Last night we said a great many things. You said I was to do the thinking for both of us. Well, I've done a lot of it since then. It all adds up to one thing. You are getting on that plane with Victor where you belong.

Ilsa: Richard, no, I...

Rick: You've got to listen to me. Have you any idea what you've got to look forward to if you stayed here? Nine chances of ten we both wind up in the concentration camp. Isn't that true, Louis?

Renault: I'm afraid Major Strasser will insist.

Ilsa: You are saying this only to make me go.

Rick: I'm saying it because it's true. Inside us, we both know you

belong with Victor. You're part of his work, the thing that keeps him going. If that plane leaves the ground and you are not with him, you regret it maybe not today, maybe not tomorrow, but soon and for the rest of your life.

Ilsa: What about us?

Rick: We'll always have Paris. We didn't have ... We lost it until you came to Casablanca. We got it back last night.

Ilsa: And I said I would never leave you.

Rick: And you never will. I got a job to do, too. Where I'm going, you can't follow. What I got to do you can't be any part of. Ilsa, I'm not good at being noble. But it doesn't take much to see that the problems of three little people don't amount to a hill of beans in this crazy world. Someday you understand that. Not now.

Rick: Here's looking at you, kid.

场景1：

里克：路易斯，你有什么心事，为什么不说出来？

雷诺：你的观察力真敏锐！事实上，我想给你一个忠告。

里克：噢，是吗，来点白兰地？

雷诺：谢谢。里克，这个咖啡厅里出售过许多出境签证，当然我们清楚你从来没有卖过一张。这就是我们允许你继续营业的原因。

里克：我以为是因为我们让你在轮盘赌上赢了钱。

雷诺：当然，还有另一个原因。有一个要去美国的人已经到达卡萨布兰卡，他出高价求购一张出境签证。

里克：是吗？什么人？

雷诺：维克多·拉兹洛。

里克：维克多·拉兹洛！

雷诺：里克，这是我第一次看到你神情那么关注。

里克：当然，他正成功地使半个世界为之关注。

雷诺：我的职责就是不让另半个世界为之关注。里克，拉兹洛永远不能去美国，他必须待在卡萨布兰卡。

里克：我很有兴趣看看他如何设法.....

雷诺：设法什么？

里克：逃跑。

雷诺：噢，我告诉过你.....

里克：别说了！他从一个集中营里逃了出来，纳粹一直在整个欧洲追捕他。

雷诺：追捕将到此结束。

场景2：

拉兹洛：布莱恩先生，可以跟你谈谈吗？

里克：谈吧！

拉兹洛：嗯，有没有其他的地方？我要说的事情相当机密。

里克：那到我办公室吧。

拉兹洛：好吧。你应该知道我离开卡萨布兰卡是相当重要的，但我有幸成为伟大运动的领导人之一。你知道我所从事的事业。你知道这项事业意味着什么，为了成千上万人们的生命，我应该自由抵达美国，并继续我的事业。

里克：我对政治不感兴趣，世界的问题不属于我管，我只是一个夜总会的老板。

拉兹洛：这并不是你一贯的态度。

里克：是吗？

拉兹洛：地下组织的朋友告诉我你的记录挺不错：你曾经向埃塞俄比亚运送过枪支，你在西班牙时同法西斯战斗过。

里克：那又怎样？

拉兹洛：你总是碰巧为受压迫者而战，这不是很奇怪吗？

里克：不，我还发现这是个挺花钱的嗜好。那时我绝不是个好商人。

拉兹洛：你是否是个十足的商人就看你对10万法郎的价格是否满意？

里克：我当然满意，但我不会接受。

拉兹洛：我把价码提到20万。

里克：朋友，你可以提到100万或是300万法郎，我的答案还是一样。

拉兹洛：你不让我得到通行证一定有什么原因吧！

里克：确实有，我建议你去问问你妻子。

拉兹洛：对不起，请再说一遍。

里克：我是说，去问问你的妻子。

拉兹洛：我妻子？

里克：是的。

场景3：

里克：名字写维克多·拉兹洛先生和夫人。

依尔莎：可为什么还写我的名字，里查德？

里克：因为你要上那架飞机。

依尔莎：可我……我不明白，你怎么办？

里克：我会一直在这儿和他做伴，直到飞机安全离开。

依尔莎：不，里查德，不，你怎么了？昨晚我们说好的……

里克：昨晚我们说了很多事情，你说了我应该为我们俩考虑。从那以后我想了很多。最终的结果是，你得和你的维克多一起上那架飞机。

依尔莎：里查德不，我……

里克：你现在得听我的。你有没有想过，如果你留在这儿，等待你的会是什么？十有八九是我们俩最终都进集中营。是不是这样，路易斯？

雷诺：恐怕斯特拉瑟少校会坚持的。

依尔莎：你这么说，就是想让我走。

里克：我这么说是因为这是真的。我们俩心里都明白，你应该属于维克多。你是他工作的一部分，是他前进的动力。如果飞机起飞了，而你不是和他在一起，你会后悔的，也许不是今天，也许不是明天，但很快你就会后悔，而且是遗憾终身！

依尔莎：那我们怎么办？

里克：我们将永远拥有巴黎。我们没有了……我们曾失去了它，直到你来到卡萨布兰卡为止。昨天晚上，我们又找回了它。

依尔莎：可我说了我再也不离开你了。

里克：你是永远不会离开的，而且我也有事情做了。我要去的地方，你不能跟着去，我要做的事你又无法参与。依尔莎，我并不擅长讲大道理，但显而易见的是，在这个乱世之秋，三个小人物之间的问题算不了什么。终有一天你会明白的，但不是现在

里克：为你祝福，宝贝。

实战提升

影片赏析

第二次世界大战期间，一位美国人里克在卡萨布兰卡开了一家非常受欢迎的夜总会。玩世不恭的里克拥有两张宝贵的通行证。纳粹少校斯特拉瑟因追踪捷克地下阵线领导人维克多·拉兹洛来到卡萨布兰卡，当地警察局长雷诺竭力取悦纳粹少校。里克偶然发现维克多·拉兹洛的妻子依尔莎竟是自己昔日的挚爱，两人昔日在撤离时在火车站失散。依尔莎了解到里克能帮助自己和维克多离开卡萨布兰卡，于是请求里克帮助，而此时里克的心情却极为复杂。但后来里克知道当年依尔莎没有到火车站与自己一起走的原因后，最终决定帮助他们。

单词注解

roulette [ru(:)'let] *n.* 轮盘赌

victor ['viktə] *n.* 胜利者，战胜者，也作人名

appreciate [ə'pri:ʃieit] *v.* 欣赏，赏识

noble ['nəubl] *adj.* 高贵的，高尚的

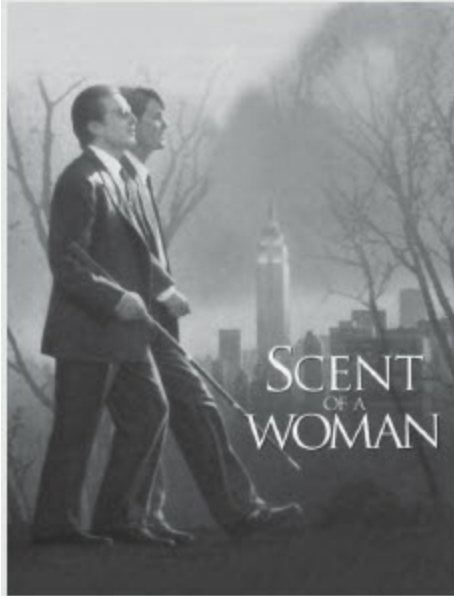
脱口而出的句子

But it's my privilege to be one of the leaders of the great movement.
You know what I have been doing.

I appreciate it but I don't accept it.

Scent of a Woman

闻香识女人



Their spirit is dead, if they ever had one.

他们精神已死，如果曾经有的话。

This is such a crock of shit!

这场听证会简直就是胡闹！

Selected Scene 1:

Mr. Slade: Get out of here, Charlie.

Charlie: I thought we had a deal.

Mr. Slade: I welched. I'm a welcher. Didn't I tell you?

Charlie: No, what you told me was that you gave me all the bullets.

Mr. Slade: I lied.

Charlie: Yeah, well, you could have fooled me.

Mr. Slade: And I did. Charlie, how you ever gonna survive in this world without me?

Charlie: Why don't you just give me the gun, all right? What... What are you doing ?

Mr. Slade: I'm gonna shoot you too. Your life's finished anyway. Your friend George's gonna sing like a canary. And so are you. And once you've sung, Charlie, my boy, you're gonna take your place on that long, gray line of American manhood. And you will be through.

Charlie: I'd like to disagree with you, Colonel.

Mr. Slade: You're in no position to disagree with me, boy. I got a loaded 45 here. You got pimples. I'm gonna kill ya, Charlie, because I can't bear the thought of you sellin' out!

Charlie: Put the gun down, all right, Colonel?

Mr. Slade: What? You givin' me an ultimatum?

Charlie: No, I'm ...

Mr. Slade: I give the ultimatums!

Charlie: I'm sorry. All right ? I'm sorry.

Mr. Slade: It's all right. Charlie. You break my heart, son. All my life I stood up to everyone and everything because it made me feel important. You do it 'cause you mean it. You got integrity, Charlie. I don't know whether to shoot you or adopt you.

Charlie: Not much of a choice, is it, sir?

Mr. Slade: Aw, don't get cute now.

Charlie: Colonel, please put the gun away?

Mr. Slade: I asked you a question. Do you want me to adopt ya, or don't ya?

Charlie: Please ? I mean you're just in a slump right now.

Mr. Slade: Slump? No slump, Charlie. I'm bad. I'm not bad. No. I'm rotten.

Charlie: You're not bad. Y-You're just in pain.

Mr. Slade: What do you know about pain? Hmm? You little snail darter from the Pacific Northwest. What the fuck you know about pain?

Charlie: Let me have the gun, Colonel.

Mr. Slade: No time to grow a dick, son.

Charlie: Just, just give me the gun, all right, Colonel ?

Mr. Slade: I'm talkin' a parade ground. Ten-hut! Soldier, that was a direct order.

Charlie: Give me the gun?

Mr. Slade: You can stay or you can leave. You understand? Either way, I'm gonna do this thing. Now why don't you leave and spare yourself?

Charlie: I want your gun, Colonel.

Mr. Slade: I'm gonna give myself a count. You need a count for balance. Five, four...three...two...one. Fuck it.

Charlie: Gimme ! Fuck it!

Mr. Slade: Get out of here !

Charlie: I'm stayin' right here!

Mr. Slade: Get outta here !

Charlie: I'm stayin' right here.

Mr. Slade: I'll blow your fuckin' head off!

Charlie: Then do it! You want to do it ? Do it! Let's go.

Mr. Slade: Fuck. Get outta here!

Charlie: You fucked up, all right? So what? So everybody does it. Get on with your life, would ya ?

Mr. Slade: What life? I got no life ! I'm in the dark here! You understand? I'm in the dark !

Charlie: So give up. You want to give up, give up... 'cause I'm givin' up too. You said I'm through. You're right. We're both through. It's all over. So let's get on with it. Let's fuckin' do it. Let's fuckin' pull the trigger, you miserable blind mother fucker. Pull the trigger.

Mr. Slade: Here we go, Charlie.

Charlie: I'm ready.

Mr. Slade: You don't want to die.

Charlie: And neither do you.

Mr. Slade: Give me one reason not to.

Charlie: I'll give you two. You can dance the tango and drive a Ferrari better than anyone I've ever seen.

Mr. Slade: You've never seen anyone do either.

Charlie: Give me the gun, Colonel.

Mr. Slade: Oh, where do I go from here, Charlie?

Charlie: If you're tangled up, just tango on.

Selected Scene 2:

Mr. Slade: But not a snitch!

Mr. Trask: Excuse me?

Mr. Slade: No, I don't think I will.

Mr. Trask: Mr. Slade.

Mr. Slade: This is such a crock of shit!

Mr. Trask: Please watch your language, Mr. Slade. You are in the Baird school, not a barracks. Mr. Simms, I will give you one final opportunity to speak up.

Mr. Slade: Mr. Simms doesn't want it. He doesn't need to be labeled... Still worthy of being a Baird-man. What the hell is that? What is your motto here? Boys, inform on your classmates, save your hide; anything short of that, we're gonna burn you at the stake? Well, gentlemen. When the shit hits the fan, some guys run and some guys stay. Here's Gharlie facin' the fire, and there's George hiding in big daddy's pocket. And what are you doing? You're gonna reward George and destroy Charlie.

Mr. Trask: Are you finished, Mr. Slade?

Mr. Slade: No. I am just getting warmed up. I don't know who went to this place. William Howard Taft, William Jennings Bryant, William Tell, whoever. Their spirit is dead, if they ever had one. It's gone. You're building a rat ship here, a vessel for seagoing snitches. And if you think you're preparing these minnows for manhood, you better think again, because I say you are killing the very spirit, this institution proclaims it instills, What a shame! What kind of a show are you guys putting on here today? I mean, the only class in this act is sitting next to me. I'm here to tell you this boy's soul is intact. It's non negotiable. You know how I know? Someone here, and I'm not gonna say who, offered to buy. Only Charlie here wasn't selling.

Mr. Trask: Sir, you're out of order!

Mr. Slade: Out of order, I show you out of order. You don't know what out of order is. Mr. Trask. I'd show you, but I'm too old, I'm too tired,

and too fucking blind. If I were the man I was five years ago, I'd take a flamethrower to this place! Out of order? Who the hell you think you're talking to? I've been around", you know? There was a time I could see. And I have seen. Boys like these, younger than these, their aims torn out, their legs ripped off. But there is nothing like the sight of an amputated spirit. There is no prosthetic for that. You think you're merely sending this splendid foot soldier"back home to Oregon with his tail between his legs, but I say you are executing his soul! And why? Because he's not a Baird-man, Baird-man. You hurt this boy, you're gonna be Baird-bums, the lot of you. And, Harry, Jimmy, Trent, wherever, you are out there, tuck you too!

Mr. Trask: Stand down, Mr. Slade!

Mr. Slade: I'm not finished. As I came in here, I heard those words: "Cradle of leadership."Well, when the bough breaks, the cradle will fall, and it has fallen here. It has fallen. Makers of men, creator of leaders. Be careful what kind of leaders you're producing here. I don't know if Charlie's silence here today is right or wrong. I'm not a judge or jury. But I can tell you he won't sell anybody out to buy his future! And that, my friends, is called integrity. That's called courage. Now that's the stuff leaders should be made of. Now I have come to the crossroads in my life. I always know what the right path was. Without exception, I know, but I never took it. you know why? It was too damn hard. Now here's Charlie. He's come to the crossroads. He has chosen a path. It's the right path. It's a path made of principle that leads to character. Let him continue on his journey. You hold this boy's future in your hands, Committee. It's a valuable future, believe me. Don't destroy it. Protect it. Embrace it. It's gonna make you proud one day. I promise you.

场景1：

斯莱德：出去，查理！

查理：我认为我们说好了的。

斯莱德：我反悔了。我爱反悔，没告诉过你吗？

查理：没有，你说你把所有的子弹都给我了。

斯莱德：骗你的。

查理：你是把我骗住了。

斯莱德：可不是吗，没有我，你能生存下去吗？

查理：把枪给我，好吗？你，你要干什么？

斯莱德：一枪毙了你！反正你完蛋了。你那个朋友乔治见风使舵，你也一样。孩子，一旦你去告密，查理，我的孩子，你就和其他人一样，生活变得灰暗，没有自己的原则。你就彻底完蛋了。

查理：中校，我不同意你的看法。

斯莱德：你现在没有条件反对。我手里拿着枪，四五口径，装满子弹；而你，只有青春痘，我要把你杀了。看你出卖原则，我受不了。

查理：把枪放下，好吗，中校？

斯莱德：什么？这是你给我下的最后通牒吗？

查理：不，我是……

斯莱德：最后通牒由我来下。

查理：对不起，我道歉。

斯莱德：没关系。孩子，你伤了我的心。我这一生，反抗任何人。任何事。只有这样，我才觉得自己重要。而你却是为了维护自己的原则而反抗。你很正直，我真不知道该杀了你，还是接受你。

查理：很为难吧？

斯莱德：少耍嘴皮子。

查理：中校，请把枪放下。

斯莱德：问你个问题，你想不想我收养你？

查理：请你，我认为.....你现在很消沉。

斯莱德：消沉？不，不是消沉。是坏，也不是坏，是堕落。

查理：你不坏，只是痛苦。

斯莱德：你懂什么叫痛苦？你这只从太平洋的西北部来的小东西，懂个屁！

查理：中校，把枪给我。

斯莱德：小子，冒充大人可不是时候。

查理：把.....枪给我，好吗？中校。

斯莱德：我在阅兵呢.....立正！小兵，这是命令。

查理：把枪给我。

斯莱德：要走要留随便你，明白吗？反正我都会死的。为什么还不走，给自己留条小命。

查理：给我枪，中校。

斯莱德：我来倒计时，稳定一下情绪。五、四、三、二.....一。去他妈的。

查理：给我！操！

斯莱德：滚出去！

查理：我不走！

斯莱德：滚出去！

查理：我不走！

斯莱德：我一枪打烂你那该死的脑袋！

查理：开枪呀，想开就开！快啊！

斯莱德：滚蛋！

查理：你搞砸了，那又怎样？每个人的生活都是一团糟，这是……你还得活下去，是不是？

斯莱德：活下去？我早完了！我活在黑暗里，明白吗？黑暗里！

查理：那就放弃吧。尽管自暴自弃吧，我也要放弃了。你说我完蛋了，我确实完了，我们都完了，没希望了。来呀，他妈的干呀！妈的，扣板机！他妈的死瞎子……扣呀！

斯莱德：预备，查理。

查理：准备好了。

斯莱德：你不想死。

查理：你也不想。

斯莱德：给我一个活下去的理由。

查理：我给你两个。你会跳探戈，还会开法拉利。帅呆了！我见过的最棒的！

斯莱德：你根本没见过别人做这两样事。

查理：把枪给我，中校。

斯莱德：噢，我该怎么办，查理？

查理：舞跳错了、绊倒了，只管继续跳下去就是了。

场景2：

斯莱德：但决不出卖别人。

托斯克：你说什么？

斯莱德：我听不清楚就算了。

托斯克：斯莱德先生！

斯莱德：真是一堆垃圾！

托斯克：斯莱德先生，请注意你的措词。你身在博德学校，不是军营。西蒙同学，我给你最后一次发言的机会。

斯莱德：他不需要，他也不需要这个称呼，什么“你称得上是博德人”。什么狗屁玩意儿？你们的信条是什么？“孩子们，卖友求荣，以免遭殃”？先生们，一有麻烦，有人溜有人留。查理他勇敢面对，乔治却躲在他有钱老爸的背后，而你们在做些什么？奖励乔治，却毁掉查理？

托斯克：你说完了吗，斯莱德先生？

斯莱德：早着呢，这只是热身而已。我不知道谁读过博德学校，威廉姆·霍华德·塔夫，威廉姆·詹宁斯·贝莱德，威廉姆·泰尔，等等。他们的精神死了，如果曾经有过这种精神的话，现在也早已经不存在了。现在博德培养的是一群胆小如鼠，卖友求荣的家伙。你们以为能把虾兵变龙头，我劝你们三思。因为这所学府宣称其所弘扬的精神正被你们扼杀。真丢人！今天这里上演的是场什么戏？整场戏只有一个人最高贵，他就坐在我旁边。我来告诉你们，他的灵魂完整无缺，无可置疑。你问我怎么知道？这儿有人——我不说是谁——想收买他，但他不为所动。

托斯克：你太过分了！

斯莱德：过分。我来告诉你什么叫过分，你根本不懂什么叫过分，拉斯克先生，我应该让你瞧瞧，但我太老了、太累了，他妈的又瞎了。如果是五年前，我会带挺喷火枪来把这个地方烧成灰烬！过分？你是在跟谁说话！我也是见过世面的，知道吗？我没瞎的时候见得多了。像这样的男孩子，还有更年轻的，他们胳膊扭断了，大腿撕裂了，但那些都不如摧毁灵魂来得可伯。因为灵魂是无法修复的。你以为你只是让这个优秀青年垂头丧气地回到俄勒冈吗？你这是在绞杀他的灵魂！为什么？因为他不是博德学子，博德学子。伤害这男孩，你就是博德的败类。你们都是。还有哈瑞，吉米、托特，不管你们坐在哪里，都见鬼去吧！

托斯克：斯莱德先生，退下。

斯莱德：我还没讲完。我进来时，听到类似“领袖的摇篮”的字眼。如果那支架断了，摇篮也就倒了。这个摇篮已经倒了，已经垮了。人类创造者、领袖培养家，看看你们培养的是些什么领袖。我不知道查理今天保持沉默是对是错，我不是法官，也不是陪审员，但我可以说，他绝不会为了自己的前途去出卖别人！朋友们，这就叫正直，就叫勇气，这就是领袖必备的素质。我常常走在人生的十字路口，明知道哪条路是对的，我一直都知道，但从不走。为什么？因为他妈的太苦了。而查理他也走到了十字路口，他选择了正确的道路，坚持原则，保持个性，让他继续走下去吧。诸位，这个男孩的前途就掌握在你们手里。相信我，他前途无量。别毁了它，保护它，珍惜它。我保证，有一天你会因此而感到自豪的。

实战提升

影片赏析

本片虽然起名为《闻香识女人》又名为《女人香》，但它讲述的却是两个男人之间的故事。年轻的学生查理无意间目睹了几个学生准备戏弄校长的过程，校长让他说出恶作剧的主谋，否则将予以处罚。查理带着烦恼来到退伍军人史法兰中校家中做周末兼职。中校曾经是巴顿将军的副官，经历过战争和许多挫折，在一次意外事故中双眼被炸瞎。他整天在家里无所事事，失去了生活下去的勇气和信心。他准备用尽最后的精力享受一次美好的生活。他带着查理出游、吃佳肴、开飞车、跳探戈、住豪华酒店……然后想结束自己的生命。查理竭力阻止了中校的自杀行为，从此他们之间萌生如父子般的感情。史法兰也找回了生活下去的勇气和力量。他在学校礼堂上为查理进行了精彩的辩护，使得查理免于处罚。

单词注解

ultimatum [ˌʌltɪˈmeɪtəm] *n.* 最后通牒

trigger [ˈtrɪɡə] *n.* (枪炮的)扳机；触发器

motto [ˈmɒtəʊ] *n.* 座右铭；格言；训言

vessel [ˈvesl] *n.* 船，舰；容器，器皿

脱口而出的句子

No. I am just getting warmed up.

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“每天读一点英文”
Everyday English Snack
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