

The Handmaids's Tale
By Margaret Atwood

Night

Commonly seen words
Less common
Sentence structure/others

Difficulty lv 3/5

CHAPTER 1

We slept in what had once been the gymnasium. The floor was of varnished wood, with stripes and circles painted on it, for the games that were formerly played there; the hoops for the basketball nets were still in place, **though** the nets were gone. A balcony ran around the room, for the spectators, and I thought I could smell, faintly like an **afterimage**, the **pungent** scent of sweat, shot through with the sweet **taint** of chewing gum and perfume from the watching girls, felt-skirted as I knew from pictures, later in miniskirts, then pants, then in one earring, spiky green-streaked hair. Dances would have been held there; the music **lingered**, a **palimpsest** of unheard sound, style upon style, an **undercurrent** of drums, a forlorn wail, **garlands** made of tissue-paper flowers, cardboard devils, a revolving ball of mirrors, powdering the dancers with a snow of light.

殘像
smell

刺鼻

留存
Feeling

Sth altere
but simila
to b4

花環

There was old sex in the room and loneliness, and expectation, of something without a shape or name. I remember that **yearning**, for something that was always about to happen and was never the same as the hands that were on us there and then, in the small of the back, or out back, in the parking lot, or in the television room with the sound turned down and only the pictures **flickering** over lifting **flesh**.

閃爍

渴望

肉

We yearned for the future. How did we learn it, that talent for **insatiability**? It was in the air; and it was still in the air, an after-thought, **as** we tried to sleep, in the army cots that had been set up in rows, with spaces between so we could not talk. We had flannelette sheets, like children's, and army-issue blankets, old ones **that** still said U.S. We folded our clothes neatly and laid them on the stools at the ends of the beds. The lights were turned down but not out. Aunt Sara and Aunt Elizabeth **patrolled**; they had **electric cattle prods** slung on **thongs** from their leather belts.

不能滿足
的欲望

巡邏
電棒

皮條

No guns **though**, even they could not be trusted with guns. Guns were for the guards, specially picked from the Angels. The guards weren't allowed inside the building except when called, and we weren't allowed out, except for our walks, twice daily, two by two around the football field, which was enclosed now by a chain-link fence topped with **barbed** wire. The Angels stood outside it with their backs to us. They were objects of fear to us, but of something else as well. If only they would look. If only we could talk to them. Something could be exchanged, we thought, some deal made, some **tradeoff**, we still had our bodies. That was our fantasy.

有倒鈎的

交易

We learned to whisper almost without sound. In the semi-darkness we could stretch out our arms, when the Aunts weren't looking, and touch each other's hands across space. We learned to lip-read, our heads flat on the beds, turned sideways, watching each other's mouths. In this way we exchanged names, from bed to bed: Alma. Janine. Dolores. Moira. June.

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Shopping

Trigger warning:
mention of suicide

CHAPTER 2

A chair, a table, a lamp. Above, on the white ceiling, a relief **ornament** in the shape of a wreath, and in the center of it a blank space, plastered over, like the place in a face where the eye has been taken out. There must have been a **chandelier**, once. They've removed anything you could tie a rope to.

裝飾

吊燈

A window, two white curtains. Under the window, a window seat with a little cushion. When the window is partly open — it only opens partly — the air can come in and make the curtains move. I can sit in the chair, or on the window seat, hands folded, and watch this. Sunlight comes in through the window too, and falls on the floor, which is made of wood, in narrow strips, highly polished. I can smell the polish. There's a rug on the floor, oval, of braided rags. This is the kind of touch they like: folk art, **archaic**, made by women, in their spare time, from things that have no further use. A return to traditional values. Waste not want not. I am not being wasted. Why do I want?

古代

On the wall above the chair, a picture, framed but with no glass: a print of flowers, blue **irises**, watercolor. Flowers are still allowed, Does each of us have the same print, the same chair, the same white curtains, I wonder? Government issue?

鳶尾花

Think of it as being in the army, said Aunt Lydia.

A bed. Single, mattress medium-hard, covered with a **flocked** white spread. Nothing takes place in the bed but sleep; or no sleep. I try not to think too much. Like other things now, thought must be **rationed**. There's a lot that doesn't **bear** thinking about. Thinking can hurt your chances, and I **intend** to last. I know why there is no glass, in front of the watercolor picture of blue irises, and why the window opens only partly and why the glass in it is shatterproof. It isn't running away they're afraid of. We wouldn't get far. It's those other escapes, the ones you can open in yourself, given a cutting edge.

配給
Want

敢

So. **Apart from** these details, this could be a college guest room, for the less distinguished visitors; or a room in a rooming house, of former times, for ladies in reduced circumstances. That is what we are now. The circumstances have been reduced; for those of us who still have circumstances.

But a chair, sunlight, flowers: these are not to be dismissed. I am alive, I live, I breathe, I put my hand out, unfolded, into the sunlight. Where I am is not a prison but a **privilege**, as Aunt Lydia said, who was in love with either/or.

特權

The bell that measures time is ringing. Time here is measured by bells, as once in nunneries. As in a nunnery too, there are few mirrors.

move forward

I get up out of the chair, **advance** my feet into the sunlight, in their red shoes, flat-heeled to save the spine and not for dancing. The red gloves are lying on the bed. I pick them up, pull them onto my hands, finger by finger. Everything except the wings around my face is red: the color of blood, which defines us. The skirt is ankle-length, full, gathered to a flat **yoke** that extends over the breasts, the sleeves are full. The white wings too are prescribed issue; they are to keep us from seeing, but also from being seen. I never looked good in red, it's not my color. I pick up the shopping basket, put it over my arm.

上衣抵肩

The door of the room — not *my* room, I refuse to say *my* — is not locked. In fact it doesn't shut properly. I go out into the polished hallway, which has a runner down the center, dusty pink. Like a path through the forest, like a carpet for royalty, it shows me the way.

The carpet bends and goes down the front staircase and I go with it, one hand on the banister, once a tree, turned in another century, rubbed to a warm gloss. Late Victorian, the house is, a family house, built for a large rich family. There's a grandfather clock in the hallway, which **doles out** time, and then the door to the motherly front sitting room, with its flesh tones and hints. A sitting room in which I never sit, but stand or kneel only. At the end of the hallway, above the front door, is a fanlight of colored glass: flowers, red and blue.

distribute shares of sth

There remains a mirror, on the hall wall. If I turn my head so that the white wings framing my face direct my vision towards it, I can see it as I go down the stairs, round, **convex**, a pier glass, like the eye of a fish, and myself in it like a **distorted** shadow, a **parody** of something, some fairy-tale figure in a red cloak, descending towards a moment of carelessness that is the same as danger. A Sister, dipped in blood.

凸面的 扭曲

諷刺

At the bottom of the stairs there's a hat-and-umbrella stand, the bentwood kind, long rounded rungs of wood curving gently up into hooks shaped like the opening fronds of a fern. There are several umbrellas in it: black, for the Commander, blue, for the Commander's Wife, and the one assigned to me, which is red. I leave the red umbrella where it is, because I know from the window that the day is sunny. I wonder **whether or not** the Commander's wife is in the sitting room. She doesn't always sit. Sometimes I can hear her pacing back and forth, a heavy step and then a light one, and the soft tap of her **cane** on the dusty-rose carpet.

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