

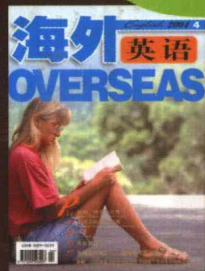
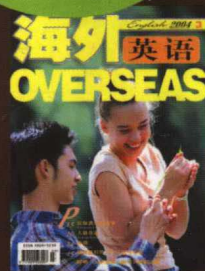
海外英语

《海外英语》上半年·合订本

本合订本另配内容精选磁带 3 盘

英语爱好者的一道大餐

Overseas English 2004





2004年《海外英语》上半年合订本

《海外英语》

(1月—6月)

安徽科学技术出版社

图书在版编目(CIP)数据

海外英语. 2004 年上半年合订本/《海外英语》编写组
编. —合肥:安徽科学技术出版社, 2004. 8

ISBN 7-5337-3014-3

I. 海… II. 海… III. 英语-语言读物 IV. H319.4

中国版本图书馆 CIP 数据核字(2004)第 071448 号

*

安徽科学技术出版社出版
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新华书店经销 合肥义兴印务有限责任公司印刷

*

开本:889×1194 1/16 印张:18 插页:8 字数:800 千

2004 年 8 月第 1 版 2004 年 8 月第 1 次印刷

定价:23.00 元

(本书如有倒装、缺页等问题,请向本社发行科调换)

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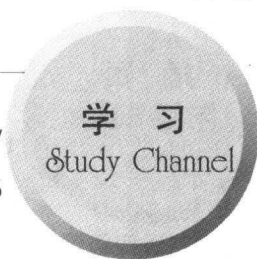
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Overseas English

海外
英语

2004年1月

每月5日出版

(总第39期)

主管：安徽省新闻出版局
主办：安徽科学技术出版社
社长、总编：席广辉

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执行主编:刘桂霞

发稿编辑:张楚武

栏目编辑:张楚武 李瑞生 何迅文

美术设计:伊凯

封面设计:王国亮

YOU!



主宰就是你自己!

Consider... YOU. In all time before now and in all time to come, there has never been and will never be anyone just like you. You are unique in the entire history and future of the universe. Wow! Stop and think about that. You're better than one in a million, or a billion...

You are the only one like you in a sea of infinity!!!

You're amazing! You're awesome! And by the way, TAG, you're it. As amazing and awesome as you already are, you can be even more so. Beautiful young people are the whimsey of nature, but beautiful old people are true works of art. But you don't become "beautiful" just by virtue of the aging process.

Real beauty comes from learning, growing, and loving in the ways of life. That is the Art of Life. You can learn slowly, and sometimes painfully, by just waiting for life to happen to you. Or you can choose to accelerate your growth and intentionally devour life and all it offers. You are the artist that paints your future with the brush of today.

Paint a Masterpiece.

God gives every bird its food, but He doesn't throw it into its nest. Wherever you want to go, whatever you want to do, it's truly up to you.

(张宪宝 供稿)



本刊特约作者 Bob (美)

ADVENTURES OF THE MIND (WIT AND WISDOM WITH BOB)—

EDUCATION

心路历程——教育

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刊号: ISSN1009—5039
CN 34—1209/G4

邮发代号:26—166
零售价:4.80 元
编辑部地址:合肥市跃进路 1 号新闻出版大厦
邮 编:230063
编辑部电话:(0551)2846192
传 真:(0551)2840176
期刊发行部电话:(0551)2818137 - 7081
发行总监:孙 立 E-mail:sunxizhuo@sina.com
广告部电话:(0551)2650753
(0)13956047551
期刊制版:安徽省出版总社激光照排服务部

Dear Friends,

Your response to a previous column on “education” was very gratifying. It is one of the most important subjects for us to think about. Because we are all in some stage of “education,” I ask you to consider this basic question: HOW DO WE DEFINE AN EDUCATED PERSON? What does it mean to be “educated” in today’s complex world?

The traditional answer is that the more schooling a person has, the more educated that person is. This seems obvious(显而易见的). A person with eight years of schooling is better educated than a person with four years of schooling. A college graduate is more educated than a high school graduate. And a doctorate degree(博士学位) may be the highest level of “education.”

We equate education with schooling. But is this necessarily true? It has been said that education is what remains after we have forgotten everything we learned at school. Is this utter(全然的,绝对的) nonsense, or is there something more to being educated than the number of years a person attended school? Just as age is not necessarily a measure of maturity, it is possible that schooling is not necessarily a measure of education.

Because you and I exchange our ideas through the medium of these columns, I ask you to consider some of my thoughts on this important but delicate(微妙的) subject.

I believe that the true test of a nation is not the size of its production or the number of its automobiles. The true test, and the only test, must be the kind of persons it produces. This will depend heavily on the quality of its education.

The true test of a nation must be the kind of persons it produces.

Every educational system has two responsibilities. First, it must help to prepare for a career. This requires training and a degree of specialization which will enable its citizens to perform the tasks required by various occupations. A musician must understand music, a carpenter must be skilled in carpentry, a teacher must be able to teach and to motivate students, a mailman must know how to deliver mail. A good educational system will train persons and encourage them in the pursuit(追击) of excellence in whatever trade they choose to follow. Maybe we can call this the “outer” person.

There is another responsibility of our educational system. In addition to preparing our citizens to earn a livelihood, another goal must be to cultivate decent, compassionate human beings who can accept change gracefully and who are not filled with greed or envy, persons who have a sense of justice tempered by mercy, persons who have great respect for nature as well as for mankind, persons who want to enrich the world.

This seems very general and, of course, the development of such persons is dependent upon a variety of influences including parental care, friends, financial help, perhaps genetics(遗传学), and many accidental happenings. It also raises the question of how our educational system can contribute to producing citizens who will lead more creative, thoughtful, and humane lives. This means paying attention to the “inner” person.

Based on my many years as a college professor, I suggest the following goals for our high schools and for our colleges. In order to produce truly educated persons, I believe we need to help students achieve the following understandings: An understanding of ourselves and how we relate to other people. To be truly educated we must understand ourselves and our behavior. In the many roles that we fill in our journey thorough life, we are constantly interacting with other persons. How do we do this? What is our personality like? What is our responsibility for others? Does our education enable us to understand and accept the differences among people? It has been said that

the principal instrument we have to work with is not a shovel or a tractor, but one's self. A good educational system will help us to discover ourselves.

An understanding of our bodies and how we adapt to(适合于) our physical(自然的,物理的) environment. Our bodies are with us all our lives and are important to every thing we do. How do our bodies function? What is the role of nutrition, of exercise? What diseases threaten us? What is the aging process?

An understanding of how we function as parts of a broad social environment. Each one of us is a thread in a large tapestry(织锦) which we call community. How are power and privilege(特权) distributed? What is meant by social progress? How do we measure the effectiveness of our social institutions?

An understanding of where we came from. The present is molded from the past. We need to know how much the past tells us about the present and how much we can learn from our history in order to better prepare for the future.

An understanding of how we use words to express our thoughts. We need to know our language and how language and culture relate to each other.

An understanding of the use of information. We are constantly deluged(淹没) by information that we must respond to. It has been called, "Data, data everywhere, but no one knows a thing." Statistics are thrown to us. Computers generate huge amounts of information. Radio and television provide constant stimulation(刺激), often more than we can absorb. How do we process all this information? How does it affect our responses?

An understanding of economics. We are all victims of economic change. How does the economy work? What is the relation between producers and consumers? What does "inflation" mean? How can "prosperity" be measured?

An understanding of science and philosophy. Scientific changes are taking place at an accelerating(加速,促进) rate. How do science and philosophy and religion relate to each other? When does "change" become "progress"? What is the impact(冲击) of recent scientific discoveries?

An understanding of the arts and humanities. Our lives can be enriched(使富足) by an appreciation of music and art and literature.

An educated person is the person who is prepared to lead a full life. The objective of our learning should be to learn how to live in addition to learning how to earn a living. We do not want to suffer from too much success and too little happiness!

These nine suggestions and questions are intended to stimulate our thinking about the objectives of "education." Now it is your turn to respond.

Each of us is a thread in the tapestry of community.

This is an appropriate time to share one of "Our Jokes" with you.

A new school principal was checking over his school on the first day. Passing the stockroom(仓库), he saw the door wide open and teachers bustling(熙熙攘攘的) in and out, carrying off books and supplies in preparation for the arrival of students the next day. Cautiously, he asked the school's long time custodian(管理人), "Do you think it is wise to keep the stockroom unlocked and to let the teachers take things without permission?"

The custodian looked at him and said, "We trust them with the children, don't we?"

I enjoy sharing some proverbs with you. If you have a favorite proverb, please send it to me. When we speak "proverbial wisdoms," we speak a common language. Here are two for you to consider:

1. If you are unable to raise the bridge, lower the river.
2. Yesterday is never going to get better.

Our "Thought for This Month," which I am eager to pass along to you, tells us that everyone is a house with four rooms, a physical, a mental, an emotional, and a spiritual. Most of us tend to live in one room most of the time. Unless we go into every room every day, even if only to keep it aired, we are not complete persons. Let's try to open as many of our rooms as possible.

Respectfully yours,

Bob

★★★★

读者朋友对本文有什么意见,或者还想知道什么样的主题,请发 E-mail 到 MahyaZhang@aol.com。如果您不愿将您的来信发表,请在邮件中注明。来信请不要用附件。

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《海外英语》编辑部

Story after a Story:

Any Bridge over Troubled Water?

Part III Thunderstorm on a Fine Day

— Letter from the Western Reader A to the Editor and the Writer's Reply

Dear Editor,

I regularly read your paper, enjoy it, and use it in my teaching. However, Liang Chen's story was truly a shock. I hope you will consider my thoughts and think next time whether something like this really has a place in your paper.

Liang Chen writes about difficulties in intercultural marriages between westerners and Chinese women so condescendingly propagation stereotypes of Chinese and westerners that Mr. Liang has done much more damage than his seemingly good intentions.

He seeks to point out that there are difficulties involved in a "cross border" relationship. Did they check passports at the wedding? I quote: "These women, escorted by their white knights with big noses and blue eyes, were happy to leave their homeland." There are repeated references to "white" husbands, as though all Chinese women who marry foreigners marry white ones. White knights with big noses and blues eyes, indeed. When is the last time that anyone saw someone that fit this description? Liang's invective is hardly disguised toward the whites he so disparages and men of other ethnicities whom he totally ignores. "If their husbands are not rich, which is other the case. . ." contrasts with "If the men are rich, the girls may stay at home." This hardly reflects the reality of most working couples whether intercultural or not. If there is love between two people, skin color, ethnicity, and wealth or lack of it in my opinion are not insurmountable and certainly shouldn't be obsessed about. Liang seems primarily concerned with external factors, namely the colour of people's skin, how large their noses are, and how much money they have.

That Liang uses the word "girl" twice as often as the word "women" shows his sexist views clearly. Their Chinese woman Liang depicts cannot think and geed escorting: "She reasons in the same manner as before." "She will have no understanding of pre-nuptial agreements." "The girls may stay at home and enjoy a comfortable materialistic life." This is a far cry from the talented, hard-working Chinese women I've gotten to know as students and colleagues in my two years of university teaching in CHINA; Liang seems to think that intercultural marriages only succeed in love stories. So ladies, if you're not in the stories of San Mao or the song of Wei Wei, better stay at home where you will have a more prestigious position. He discusses the possibility of infidelity in an intercultural marriage creating disharmony. Would this not apply to marriages between Chinese as well? The im-

第三节 晴天霹雳

——西方读者 A 给编辑的信和笔者的回答

尊敬的编辑：

我经常阅读并喜欢贵刊，我也把它用在我的教学中。但是良晨撰写的故事却让我吃惊。我希望您能考虑我的想法，并考虑像这样的东西下一次在贵刊到底是否应该有一席之地。

良晨在贵刊上发表的文章里描写出西方男人和中国女人在跨文化婚姻中所遇到的困难。他傲慢地传播那些关于中国人和西方人的陈词滥调，结果他造成的损害远远大于其似乎想表现出的良好愿望。

他刻意指出“跨国”关系的种种困难。难道男女双方在结婚时得核实各自的护照？我引用他的原话：“这些女士，被她们的高鼻子蓝眼睛的白人骑士（笔者意为白马骑士）陪伴着，很高兴离开她们的故土。”这里“白人”丈夫反复被提到，就好像中国女人嫁的外籍人士全都是白人一样：这里确实指的是高鼻子蓝眼睛的白人骑士。谁看见过一位像他描述的那样的男士？上次又在何时看见的？良对白种人如此贬低，对其他种族的人毫无所知，但他对他们的抨击却几乎毫不掩饰。“如果她们的丈夫并不富裕（情况常如此）……”与“如果其男人腰缠万贯，那么姑娘们就可以呆在家里。”遥相呼应，但是不管这对夫妇是属于跨国婚姻或不是，这样的话几乎并不反映大多数工薪阶层夫妇的现实生活。我认为，如果说爱存在于不同的民族，不同的肤色，不同的人种，那么富裕与否绝不是什么不可逾越的障碍，更不应该自寻烦恼。良似乎主要考虑的是外在因素，即人的肤色，鼻子的长短和金钱的多少。

那个姓良的在文章中既用“女人”一词又用“姑娘”一词，但“姑娘”一词的使用频率高于“女人”一词两倍，这清楚地暴露出他的性别歧视观点。良笔下描述的中国女人不能够思考，并且需要陪伴。“她仍然像从前那样思考问题。”“她不可能对婚前财产分割契约心领神会。”“姑娘们可以呆在家里并享受舒服的物质生活。”我在中国大学教书的两年里认识了不少才华出众并且努力工作学习中国女性，她们有些是我的学生，有些是我的同事。她们决不像良所描述的那样。良似乎认为跨文化的婚姻仅在爱情故事里可以成功。因此，女士们，如果你不是在三毛的故事里，或在韦唯的歌曲中，那么你就最好呆在家里，并将得到一个让人羡慕的地位。他谈到了跨国婚姻中可能发生的不忠会破坏家庭的和谐。这难道不同样适用于中

故事后的故事:

浑水处有桥吗?

(连载三)

by Liang-Chen 良晨

plication seems to be that Chinese women shouldn't pretest when their Chinese husbands wander.

Liang points out that there are difficulties in intercultural marriages, which there certainly are. Marriage is difficult, period, no matter whom you marry. One should marry for the right reasons, but Liang has hardly suggested any to Chinese women other than "be faithful to your husband until death." He maintains that Asian people are interdependent and supportive, to which I would agree, yet he seems to imply that westerners are not. I would argue that non-Asians are capable to these behaviors as well. Is it that Liang is uncomfortable with the fact that Chinese women have more choices and in some cases are not choosing Chinese men nor staying in their "homeland?"

Regards.

Reader A

Dear Mr. A

The editor transmitted your comments to me. I am sorry if I upset you with my article.

The following points are written to clarify the obvious misunderstanding:

Having lived in Europe for more than 10 years, I have witnessed the failure of many cross border marriages between Chinese girls and European men. My article doesn't aim to criticize cross border marriage as such, but simply to point out some real difficulties due to different cultures and habits to any Chinese readers who have never been abroad. Myself I have been married to a Westerner and we have a happy family life.

Even though I read and write English everyday, English is not my mother language. I could miss some language nuances. I am sorry for that. I hope that one day your students can write better than I do thanks to your teaching.

I don't like macho behavior nor exaggerated nationalism. I am happy to discover that we are fighting in the same side.

I am sorry if you have misunderstood my message by subjective interpretation.

The world is beautiful, because there are different seasons, different animals, different people and of course different opinions. Even though I don't agree with your interpretation, I am happy to hear a different voice in a "Forum".

I hope that you will be more tolerant now after the above explanation. Thank you very much for having taken time to write your comments.

Best regards.

Liang Chen

国人之间的婚姻吗?其内涵似乎意味着如果中国丈夫在外边寻花问柳,那么中国女人就不应该提出抗议。

良指出了跨国婚姻中存在的困难,其实肯定也有。不管你与谁结婚,婚姻都会经历一个困难时期。结婚应该有结婚的合适的理由,但是良除了倡导中国女人“从一而终”外,并没有提出任何建议。他强调亚洲人团结互助,对此我并不否认,但是他似乎暗示西方人就不是像亚洲人那样。我在此想反驳一下,非亚洲人同样能够做到团结互助。良是不是对中国妇女有更多的选择并在某种情况下不愿选择中国男人,不愿意呆在家乡而感到不舒服?

此致敬礼!

读者 A 先生

尊敬的 A 先生,

编辑把您的评论转给了我。我的文章让您感到不快,实在对不起。

您显然误解了我的原意,现在写出以下几点以便澄清:

我在欧洲生活已十年有余,目睹了不少中国姑娘和欧洲男士之间的跨国婚姻及其婚姻的失败。文章并不是对跨国婚姻本身说三道四,而是想向那些从未跨出国门的中国人展示出由于不同文化和习俗而给婚姻带来的困难。我自己与西方人结为伉俪,并生活幸福。

尽管我天天读写英语,但是英语毕竟不是我的母语。我可能不会注意到语言中的细微差别。在此我表示歉意。我希望有一天,多亏您的教书育人,您的学生比我写得好。

我不喜欢大男子主义,也不喜欢夸张的民族主义;我很高兴发现我们都是同一条战壕里的战友。

很抱歉地说,您主观臆断,曲解了我文章的原意。

大千世界很美,美就美在世界上存在着不同的季节、不同的动物、不同的民族和不同的观点。即使我不同意您的臆断,我仍然很高兴从“论坛”听到不同的声音。

我希望您读完我的上述解释后能够更加宽容。

谢谢您抽出时间写出您的评论。

此致

敬礼!

良晨



Part IV A knight in shining armour riding to the rescue of "Liang Chen in distress"

— Letter from the Western reader B to the Editor

Dear Editor,

I have just had the opportunity to read both the article by Liang Chen and the reaction of Mr. A. Unlike him, I was not "shocked" by the original article, but was in fact rather disturbed by your correspondent's apparent over-reaction.

There are a number of points I could make, but will restrict myself to two.

Firstly, I believe this is exactly the type of article you should be publishing. Despite your correspondent's rather idealistic view from the ivory tower of his university, a problem does exist and your publication is a good place to discuss it. Liang Chen has spent many years living in Europe and has actually seen at first hand the problems he describes; he is not making up stories — this, unfortunately, is real life. Of course one has to keep a balance and I am sure that most of us have seen more successful cross-border marriages than the reverse, but his message is still valuable. "Look before you leap" is not bad advice for anyone contemplating marriage, and it is particularly valuable if one partner is going to be living in a strange environment, half a world away from the day-to-day support of their family.

Liang Chen's presentation is perhaps over-colourful and maybe he should have put more emphasis on the positive side of such marriages, but let us not ignore the warning. And keep publishing such articles — as well as people's reactions to them.

My second point relates to the way "politically correct" judgments, when not tempered with common sense, can actually create problems which do not exist. Again, it's a matter of balance and clearly it is better to be too sensitive to people's feelings rather than the reverse.

However, to suggest that talking about "white" knights has any racial over-tone is manifestly absurd. In European mythology "white knights" — more frequently perhaps "knights in shining armour" — have been riding to the rescue of "damsels in distress" for hundreds of years; today, in modern business parlance, they come to the rescue of companies threatened by hostile take-over bids. They are clad in white armour, whatever the color of their skin; I am sure that your correspondent does not really believe that that doughty mediaeval English warrior, the Black Prince, was actually a Negro!

In a similar vein, it is laughable to suggest that Liang Chen shows a sexist attitude by describing young females as "girls" rather than "women". In common English usage, there is no clear dividing line between the two, and in fact one gets the general impression that the term "girl" is getting used for ever older people these days; quite elderly matrons (a good old English word that should be used more frequently!) refer to themselves as "us girls".

And, by the way, we Caucasians do have bigger noses on the whole than people of the Chinese race. So what? I do not feel offended if Chinese kids laugh at my nose. — I just laugh back. And I believe many Chinese themselves have their own distinction between "high" noses and "low" noses.

So the message is — be sensitive, but not to the point where you create problems that do not exist. And since, or so I believe, we are all fundamentally on the same side, do not make life more difficult than it is by imagining that potential allies are your enemy!

I hope your paper will continue to publish articles that create controversy — as long as that controversy is directed towards constructive ends.

Yours sincerely
Reader B

第四节 一位身披闪光铠甲的白马骑士拯救“遇险的良晨”

——西方读者 B 给编辑的信

尊敬的编辑,

我刚好有机会读到良晨的文章和 A 先生的反映。与这位先生正相反,我并没有受到原文的“刺激”,不过反倒是他的过激反映让我感到不快。

我可以谈好几点看法,但我还是仅仅谈以下两点。

首先我认为,良晨写的这类文章正是贵刊应该刊登的。尽管给贵刊写信的这位先生从大学的象牙塔里提出其理想化的观点,但是一个跨国婚姻的问题的确存在,并且贵刊正好是讨论这个问题的地方。良晨在欧洲生活数年并且直接了解他所描述的问题;他不是编造故事,而不幸的是,这确实是现实生活中的事。当然一个人应该保持一个平衡,我确信,对我们大多数的人来说,成功的跨国婚姻多于失败的跨国婚姻是有目共睹的事;但是他的信息仍然具有价值。“三思而后行”对任何一位考虑结婚的人来说都不是一个坏主意;对于一位即将生活在一个完全陌生环境里并且远离家庭亲人日常关照的婚姻伙伴来说,这就更具有特别的价值。

良晨的介绍可能渲染得太厉害,也许他应该更加强跨国婚姻的积极的一面,但是我们可不能忘记其警告。请继续刊登这类文章以及读者的反映。

如果“政治上完全正确的看法”不与常理糅合,那么这种看法就可能产生无中生非的结果。我的第二点即针对这个看法。这一次又是一个讲究平衡的问题,很明显,最好还是对别人的看法同情理解一点,而不是正好相反。

但是,谈论“白”马骑士就被说成具有种族歧视观念明明白白地属于荒谬之言。在欧洲神话中,“白马骑士”——可能更常被称为“身披闪光铠甲的骑士”,几百年来都骑着马去拯救“遇险的美妇”。在现代商业用语中,他们前来拯救那些受到其他大公司吞并威胁的公司。不管他们的肤色如何,他们都穿着白色的铠甲。我肯定那位先生不会当真相信中世纪勇敢的英国武士——黑王子,是一位黑人!

同样道理,因为良晨把年青女性多描述为姑娘而非女人而说他显示出性别歧视态度实在是荒唐可笑。在日常英语中,姑娘和女人二词之间并没有明显的界限。事实上我们感觉到,现在“姑娘”一词正在用来表达更老的人。举止高雅的老太太们(这个很好的古英语单词应该更频繁使用)把自己称为“我们姑娘们”。

顺便提一下,从总体上说我们高加索白种人比起汉人来说有更大的鼻子。那又能怎样?如果中国小孩笑我鼻子高,我并不会觉得自己受到冒犯。我仅会回敬一笑。我相信中国人自己也把他们分为“高”鼻子和“塌”鼻子。

总之,我想要传递的信息是,敏感可以,但不要敏感到没有问题找问题。既然我们都是站在同一边,至少我相信这样,就不要把可能的盟友想像成自己的敌人,从而让生活变得比实际生活更复杂。

我希望贵报继续刊登能够引起争议的文章,只要争议能够被引向有益的结果。

此致敬礼!
读者 B

Part V Sun shines again after the "thunderstorm"

— Reply from the Editor to the reader A and the final reply from the reader A

Dear Mr. A,

It's nice to read your comments to Liang Chen's article. Before publishing the article, we thought the article may stir discussion. The result showed that our guess is right. I had forwarded your comments to Mr. Liang himself. I hope he can answer your questions provided he has time. I must say, some problems in the article is caused by our editing work. One example is the use of woman and girl. Actually, in Liang's original one, girls is used almost all the time. But our expert (we have native English speakers as expert) changed them to women. And for some places, he might forget to change. That's why you see woman and girl coexist. The other point I need to clarify is about the term white knight. White knight doesn't only refer to the men with white skin color. White knight in Chinese is (白马王子), referring to handsome men, no matter what color his skin is. I don't know why we say so. One reason might be that Chinese take white as handsome.

Yours sincerely
The Editor

Dear Editor,

Thank you for taking time to reply personally to my letter and also thank you for forwarding Liang's personal explanation to me. I think at the time I was simply reacting in a strong way. I regret that the tone of my letter was somewhat condescending.

Suffice it to say that I am satisfied that you responded to me and that there is no lingering resentment on my part. I think we all have to be very careful in talking about other cultures. On occasion, I have offended Chinese friends unintentionally with my own comments, so I try to think about how something will be perceived by other people. For example, I used an article from your paper in class about an American who found himself frequently asked by Chinese what he thinks about China. There was an illustration of a guy standing in front of a mirror, which showed a distorted reflection. Some of my Chinese students thought this was a slight against Chinese. To me this was clearly not the intention of the article or the image, but some got a negative impression nonetheless.

Regards.
Reader A

Conclusion

After the exchange of the above correspondence between the readers, the Editor and the writer, a common understanding was finally reached. I strongly believe that it is always possible to "build a bridge over troubled waters" as soon as we start to communicate and try to understand each other. ★★★★

TOO MANY QUESTIONS

There was this Christian lady that had to do a lot of traveling for her business so she did a lot of flying. But flying made her nervous so she always took her Bible along with her to read and it helped relax her.

One time she was sitting next to a man. When he saw her pull out her Bible he gave a little chuckle (轻笑) and went back to what he was doing. After awhile he turned to her and asked "You don't really believe all that stuff in there do you?"

The lady replied "Of course I do it is the Bible."

第五节 “雷”过天晴

——编辑给西方读者A的回复和读者A的最后回复

尊敬的A读者先生,

非常高兴能够读到您对良晨文章的评论。在刊出这篇文章之前,我们就想到这篇文章可能会引起争论。结果我们的猜想得到了证实。我已经把您的评论发给了良先生。我希望他有时间给您回复。应该说,文章中的一些问题是由于我们的编辑工作所引起的。比如说,对女人和姑娘两个词的运用。实际上,在良晨的原作品中,他几乎一直用的是姑娘。但是,我们的专家(我们有母语为英语的专家)把姑娘改成了女人。某些地方他也许忘记了修改。这就是为什么女人和姑娘这两个词同时并存。另一点我想澄清的是白马骑士这个词,白马骑士并不是指白色皮肤的人。白马骑士在中文里为白马王子,指的是那些英俊的男人,不管他的肤色如何。我不知道为什么我们这么说。其中一个原因可能是中国人以白为美。

此致敬礼!
编辑

尊敬的编辑,

谢谢您抽出时间亲自回信,也谢谢您把良晨的解释转给了我。我想我当时反映太强烈。我上封信中的口气有点傲慢,对此我感到遗憾。

可以说我对您的回答很满意,我也再没有什么不满。我想在我们谈论他人的文化时我们都应该特别小心。有一次,我说了几句话,无意得罪了我的中国朋友,所以我尽量想得周全一点,琢磨同一件事其他人又会怎样看。比如说,我在课堂上用了贵报的一篇文章;这篇文章讲一个美国人被中国人频频提问,问他对中国的看法。文章中有一幅插图,即一个人站在一个镜子前,而镜子里反映出的却是一个扭曲的倒影。我的一些中国学生认为这是对中国的轻视。对我来说,这明显不是文章和图片的原意,然而一些人对此的感受却是消极的。

此致敬礼!
读者A

结束语

经过读者、编者、作者的通信交流后,三方的理解最终达成一致。笔者深信,只要大家开始沟通并力图相互理解,那么“浑水处照样可以架起桥梁”。

He said "Well what about that guy that was swallowed by that whale?"

She replied "Oh, Jonah. Yes I believe that, it is in the Bible."

He asked "Well, how do you suppose he survived all that time inside the whale?"

The lady said "Well I don't really know I guess when I get to heaven I will ask him."

"What if he isn't in heaven?" the man asked sarcastically (讽刺地).

"Then you can ask him," replied the lady.



If it feels like it has been forever since you've seen Uma Thurman in a movie... well, it has. The 33-year-old actress looks back on her early movies as something she did "half a lifetime ago", before marrying Ethan Hawke and having two kids.

But Thurman is back with a vengeance(复仇) in Kill Bill, reuniting with Pulp Fiction director Quentin Tarantino for a bloodbath kung-fu flick about a bride taking revenge on the five people who ambushed(埋伏) her on her wedding day. Thurman calls the movie a "badass(坏蛋) coming-out party" and promises she won't take so much time between flicks again.

Interview 访谈实录

Quentin calls you his muse and goes on and on about how much he loves you. He sure has a funny way of showing it, doesn't he?

And I keep coming back for more. You'd think I'd have learned after that needle through the heart in Pulp Fiction. I think he thinks I look good half-dead or something. How else do you explain all the beatings and thrashings I get in this movie? Kill Bill opens with my character getting shot in the head, and it's downhill from there. Kill Bill? Sometimes I wanted to kill Quentin.

Seriously, can you believe Tom Cruise as a samurai(日本武士)?

I love Tom Cruise. I love his work. I think he's one of the great movie stars of all time. I mean, I hope I've set the bar high, but his movie is epic drama reality, while mine is wild, fantastical pop art.

You haven't been in a studio movie since The Avengers. Were you as put off as everyone else?

It had more to do with motherhood. It took me a long time to bounce back, because I was so immersed(陷入) in the challenges of being a mom. I wasn't really the self I knew, the self that was the actor. I was somebody else. I was somebody's mother. I did do some work, but I was always conflicted. I was too worried about that to be able to work and feel alive in my skin and feel like me again. You go through such a change. But now I feel ready for life—I feel like myself.

Quentin often came over to your place while he was writing the movie. Did you have to tell him to tone down the language for the kids?

He needed a little curbing here and there. But he doesn't always talk like that. And he's great with the kids—very playful, with a very young energy. And with my kids, he needs that energy.

Which half of From Dusk Till Dawn do you like

best — the road-trip half or the vampire-flick half?

Um... I'm probably really, truly a road tripper. I'm a talker, not a vampire slayer.

Personal quotes 个人语录

"Tall, sandy blonde, with sort of blue eyes, skinny in places, fat in others. An average gal." — Uma Thurman, self description

"I'm very happy at home. I love to just hang out with my daughter, I love to work in my garden. I'm not a gaping hole of need."

"It is better to have a relationship with someone who cheats on you than with someone who does not flush(冲洗) the toilet."

"I was not particularly bright, I wasn't very athletic, I was a little too tall, odd, funny looking, I was just really weird as a kid."

"Desperation is the perfume of the young actor. It's so satisfying to have gotten rid of it. If you keep smelling it, it can drive you crazy. In this business a lot of people go nuts(发狂的), go eccentric(古怪), even end up dead from it. Not my plan."

Biography 生平简介

Her placid(平静的) face bears the wide eyes and full lips of a classic vamp. These (and other) physical attributes, combined with an air of youthful sophistication, make Thurman the thinking filmgoer's dream date. She made her film debut in Kiss Daddy Goodnight (1987), but neither it nor Johnny Be Good (1988), a sub-John Hughes-type teen comedy, held much promise for this model and cover girl. Dangerous Liaisons (also 1988), however, changed people's perception of Thurman, and her erotically charged performance won her critical praise. Henry & June (1990) gave her a leading role as Henry Miller's wife in the controversial (but little-seen) film; another 1990 film, John Boorman's Where the Heart Is also failed to win much of an audience. But Thurman acquitted(表现) herself nicely in those parts, and in subsequent roles as well: Kim Basinger's emotionally disturbed sister in Final Analysis (1992), a blind woman stalked by a serial killer in Jennifer 8 (also 1992), the unwilling pawn(人质) of gangster Bill Murray who falls in love with Robert De Niro in Mad Dog and Glory (1993), and the leading characters in the long-awaited Even Cowgirls Get the Blues (1994) and Pulp Fiction (also 1994, for which she received an Oscar nomination). She was formerly married to actor Gary Oldman.

(陈平 供稿)

★★★★



Uma Thurman

谜一般的乌玛·瑟曼

This you know: Bill dies—hence the title. That's no secret. Other things you know already about the intense, kitschy(艺术上浅薄鄙俗但技巧娴熟的) revenge movie Kill Bill: Volume 1: It's packed with kung fu, samurai swords, Uma Thurman and the big comeback of 90s film-geek savant(专家) Quentin Tarantino.

But what you don't know about Kill Bill could fill a Tokyo skyscraper. The flick's stuffed with obscure film lore(学问, 知识), cameos aplenty, loving odes(颂诗) to Asian cinema—and just a whole bunch of weird stuff. Here's a taste.

1. Warren Beatty Was Supposed to Be Bill: But that didn't work out. So, David Carradine took the part, which makes sense since he starred in the Kung Fu TV series and not, like, Ishtar.

2. Computers Were Used, Like, Once: Unlike today's rash of slick Matrixized action flicks, Bill has only a few tiny CGI shots (to remove wires from fighters flying through the air).

3. The DiVAS Code Names Are Snakes: The Bride was part of the five-member Deadly Viper Assassination Squad (DiVAS), which should sound familiar. Thurman's character in Pulp Fiction had shot a TV pilot for Fox Force Five, a five-member team of, yes, assassins! In Bill, their handles are all venomous(有毒的) reptiles: Cottonmouth, Sidewinder, Black Mamba, Co-

bra, California Mountain Snake.

4. The Japanese Version Has More Blood: Despite gallons of spilled red corn syrup(玉米糖浆) and dozens of sliced-off body parts, Kill Bill: Volume 1 managed an R rating. But the cut seen in Tokyo probably wouldn't. What's different? For one thing, one guts-soaked sequence—shown in cringing black-and-white in the U. S. version—will remain in vivid color.

5. Don't Mess with Sonny Chiba: The longtime Japanese superstar plays a sword master who has sworn off(发誓戒除) the trade but helps the Bride get her revenge. Unlike in his many Street Fighter flicks, he's low-key(低调的) here, making fine swords—and fish.

6. On Set, Uma Pigged Out on Tamales(墨西哥烹调的一种): Seriously. She told us.

7. Julie Dreyfus Really Is Big in Japan: The French-born, Japanese-fluent actress plays Sofie Fatale, an ice-cold Yakuza(日本瘪三) crime-lord associate. Never seen her? You probably don't live in Japan, where she's such a big deal she was one of the judges on Iron Chef.

8. Cartoons Can Hurt: One of the film's many chapters is a startling and stark 10-minute anime segment. Again, this'll be familiar to hard-core nerds(讨厌的人) who'll recognize the animation by Production IG, the Japanese house responsible for Ghost in the Shell and Blood: The Last Vampire.

9. Beware: Zamfir Is Involved: Yeah, that's right. The master of the pan flute joins Nancy Sinatra, Quincy Jones and Isaac Hayes on the soundtrack. Word is the Wu-Tang Clan's RZA, who composed the original music, heard Zamfir's haunting melodies in a restaurant and thought they'd be perfect.

10. Uma Took Bruce Lee's Clothes: Does that yellow- and black-striped jumpsuit the hero wears look familiar? Then you're one of those people who've seen Game of Death, a Bruce Lee movie in which the martial-arts master has the... same jumpsuit!

11. Quentin Loves His Cereal: During one fight scene, Vivica A. Fox takes out a box of old-school cereal called Kaboom!—which leads to a lethal joke. This continues an odd trend that's part of this nutritious breakfast: Both Reservoir Dogs and Pulp Fiction featured long-discontinued sugary pops called Fruit Brute.

12. Tokyo's Done Godzilla Style: Again avoiding computer imagery, Tarantino filmed the scene of an airplane landing in Tokyo using old-school miniature models. And that skyline? It's the same one used in the last Godzilla movie from director Ishir? Honda.

13. Johnny Knoxville Is Now Officially a Muse: Tarantino admits that, yes, he took inspiration from modern "cinema" as well. After watching Jackass: The Movie, he changed what he calls "a brutal bitch fight" in Volume 2 to be... slightly grosser.

14. The Pussy Wagon Gets Around: Tarantino likes the movie's signature car—a truck painted with flames and the words Pussy Wagon—so much he has been driving it around Los Angeles, including to the premiere.

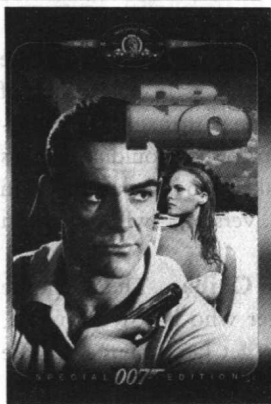
(Lily 选注) ★★★



Something
You

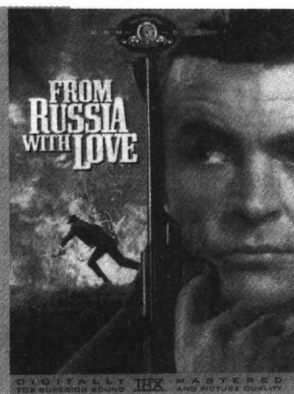
Don't Know

about Killing
Bill



HOW TO ACT 007 — SEAN CONNERY

如何饰演 007——肖恩·康纳利



“My name is Bond—James Bond,” Sean Connery informed the world’s movie-goers in 1962. In seven Bond films over a span of 21 years, the tall, dark Scot came to embody the suave secret agent whose code name was known around the globe: 007.

But it didn’t go very smooth to be a successful star. The exception was Robert Henderson, a 47-year-old Yank who was directing *South Pacific*. One day, Henderson had a long talk with the muscle man whose determination seemed irrepressible. Connery told Henderson he hoped to become a professional soccer player.

“Well look,” said Henderson. “With soccer, at 28 or 30, it’s all over. Then what do you do? Wouldn’t you rather be an actor?” “How?” asked Connery, “I left school at 13.”

Henderson nodded. “You’ve practically no education. But you have an imagination and a mind. I will give you a list of ten books that you should read.”

The “ten” books that Henderson had mentioned were more like 200, including the complete works of Shakespeare, Thomas Wolfe and Oscar Wilde. But Connery tackled them—every day, applying all the energy and tenacity he got from his parents. He would go to the library in the morning and stay till curtain time.

Late at night, he would sit up with his tape recorder, hearing a voice that certainly wasn’t Polish and was sounding a little less Scottish. Acting, he decided after a year of this, was going to be his career. And for his new life, Connery had chosen a new first name.

In 1957, the BBC produced *Rod Serling’s Play Requiem* for a heavy-weight. The down-and-out prize-fighter, Mountain McClintock, was played by a young actor who had boxed in the Royal Navy. His name—Sean Connery.

The same year, Connery was cast in a production of *Anna Christie*. The title role was played by ash blond Diane Celento. She was to become Connery’s wife a few years later.

By then Connery had appeared in five forgettable films—but in one of them, he caught the eye of Walt Disney, who brought him to the United States in 1958. Disney cast him as Michael McBride, the love interest in a story about leprechauns called *Darby O’Gil and the Little People*. In the film’s climax, McBride has a rousing fistfight with the village bully.

1962年肖恩·康纳利向全球的影迷宣布：“我叫邦德——詹姆斯·邦德。”在21年间的七部邦德影片中，这位高大、黝黑的苏格兰人表现出的温文尔雅的特工形象，使全世界对他的代号都耳熟能详：007。

然而要成为成功的明星并非易事。多亏了罗伯特·亨德森，一位正执导《南太平洋》的47岁的美国人。一天亨德森与健壮的康纳利进行了促膝长谈，康似乎已打定主意。他告诉亨德森他想当职业足球运动员。

“那么想一想，”亨德森说：“踢完球，到28岁或30岁，就完了。然后你怎么办？你不愿意当演员吗？”“怎么当？”康纳利问道，“我13岁就辍学了。”

亨德森点点头。“你是几乎没受过教育。可你有想像力，有头脑。我可以列给你十本书的名单，你读一读。”

与其说亨德森提及的是“十”本书，不如说是200本，其中包括莎士比亚、托马斯·乌尔夫和奥斯卡·王尔德的全集。但康纳利啃下了它们——秉承着父母坚忍不拔的精神，他每天埋头读书。一大早就去图书馆一直呆到夜晚。

深夜，他通宵达旦地聆听录音机，收听的当然不会是波兰语，可也不像苏格兰话。一年后他决意选择表演来作为他的职业。对于新的生活，康纳利选了一个新名字。

1957年，英国广播公司制作了罗德·赛林的剧目《重量级拳击手的弥撒》。片中那位一败涂地的职业拳击手蒙顿·麦克林托克，由一名曾在皇家海军打过拳的年轻演员饰演。他叫——肖恩·康纳利。

同年，康纳利在影片《安娜·克丽丝蒂》中饰演角色。片中主要角色由有着淡褐色头发的黛安娜·塞伦多扮演。几年后她成了康纳利的妻子。

那时候，康纳利已出演过五部不起眼的影片——但在其中一部中，他引起了沃尔特·迪斯尼的注意，1958年迪斯尼把他带到了美国。迪斯尼叫他扮演迈克尔·麦布赖德，一个在名为《达比·奥吉尔与小人国》的深受欢迎的矮妖精故事中的角色。影片的高潮中，麦布赖德与村里的暴徒展开了惊心动魄的拳斗。

