

# 快乐英语阅读

何朝阳 黄石

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中国科学技术大学出版社

H319.4

H382

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Bedside Books (2)

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1999·合肥

## 图书在版编目(CIP)数据

快乐英语阅读 (2):汉、英对照/何朝阳,黄石编.  
合肥:中国科学技术大学出版社,1999.1  
ISBN 7-312-01070-9

I. 快… II. ①何… ②黄… III. 英语-语言读物-英、  
汉 IV. H319.4

中国版本图书馆 CIP 数据核字(98)第 33424 号

快乐英语阅读  
何朝阳 黄石 编

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中国科学技术大学出版社  
(安徽省合肥市金寨路 96 号,230026)

中国科学技术大学印刷厂印刷

全国新华书店经销

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开本: 850×1168/32 印张: 4.75 字数: 170 千

1999 年 1 月第 1 版 1999 年 1 月第 1 次印刷

印数: 1—11000 册 定价: 6.00 元



## 内 容 提 要

本书向读者提供了 14 篇活泼有趣的英文文章,意在提高读者的阅读兴趣,变以往被迫阅读的痛苦和厌倦为主动阅读的愉悦和渴望。

不用查字典,难词难句均有注释,生词还用黑体排出,有助于阅读中引起你的注意,刺激你的记忆系统。所有 14 篇文章均配有中文译文,同页中英对照,阅读十分方便。

本书能使大学生和具有中等以上英语水平的读者耳目一新,是难得的阅读材料。

DW04/12

## 前 言

法国大思想家孟德斯鸠说：“喜欢读书，就等于把生活中寂寞的辰光换成巨大享受的时刻。”英国著名散文家、诗人约瑟夫·艾迪生也说过，“生活中的一切娱乐，都不及阅读有益而有趣的作家之作品。只有它，才是填补空闲时间的最好办法。”哲人与文人对阅读都情有独钟，充分享受读书的愉悦。其实，我们普通人又何尝没有这愉快的经历呢？曾记否，孩提时当我们初识阅读时，书中神秘、奇特的文字符号向我们展现出一幅幅生动的画面和种种紧张冒险的情节，使我们突然感受到阅读的魔力给我们带来的自豪和愉悦。虽然当时还没有清醒的认识，但我们确实确实感受到：阅读，为我们打开了一个全新的世界。可是，随着年龄的增长，这种惊喜之感日益淡漠，阅读的负担却与日俱增；它意味着考试，意味着作业；它不单单只是随意地阅读，它更需要积极主动地吸收，理解，想象和思考。读物越具挑战性，读者越需要思维活跃。阅读不仅愉悦人生，扩大眼界，阅读亦极富挑战性。

我们学习第二语言又何尝不是如此？学习外国语言本为求知和交流，可是，从中学到大学，乃至走上工作岗位后，我们要通过很多考试。为此，我们一定做过不少的英语阅读理解题。当你如释重负地通过考试后，你是否还有阅读英文的心情？你是否想过在学英文的过程中，换一种阅读方式，或者说增加一种阅读方式，正如孩提时代的你，享受初识阅读的快乐呢？

语言学家们认为，人们学习和应用第二语言有两个完全不同的过程：即“习得”(acquisition)和“学习”(learning)。美国语言学家克拉申在 *The Input Hypothesis: Issues and Implications* (Longman Group Ltd.) 一书中指出：前者的学习过程是一种潜意识过程，学习者不靠别人教语法规则就发展了自己的“语言能力”(competence)；后者是一种有意识的学习语言规则过程。而学习中，往往是习得过程对外语学习者更为重要。语言习得过程是一个内在化过程，在外语教学与学习中，为了加速这个过程，必须强化输入。“输入”(input)是指学习者通过听和读接触到的语言材料；语言学上另一个专业术语“摄入”(intake)是指学习者在习得过程中真正理解并吸收的语言材料。在语言习得

过程中,语言输入要充分,因为输入是前提,学习者摄入的仅仅是输入的一部分而已。而输入还必须有分寸,即输入的应当是学习者可以理解的,克拉申称之为“可理解性输入”(comprehensible input,简称为ci)。学习者所以能够习得语言,是因为语言中包含稍高于他自己目前语言水平的语言材料。因此,他把这种输入加以公式化: $i+1$ , $i$ 代表学习者现有的语言能力, $i+1$ 表示略高于原来的语言能力。学习者通过这种合理的输入强化,也就是前面所说的有分寸的输入强化,便可以自然而然地习得语言了。

美国著名教育理论专家 Stephen Krashen 在其新近出版的《阅读的效力》(*The Power of Reading - Insights from the Research*, Libraries Unlimited, Inc, 1993)一书中,也特别推荐一种提高第二语言的阅读方式——随意自愿阅读(free voluntary reading,简称FVR):读自己爱读的书,不用写读书报告,不要求在每章阅读后回答问题,也不要求查阅生词,碰到不爱读的书就放下,再另找一本。

专家们没有历数语言学习ABC,而是强调在大量的阅读过程中,在有关知识的积累中,在有关问题的解决中,实践地形成自己最佳的阅读方法,提高语言水平。自述读书多的人,往往读写能力都较强。以读书为乐的人其阅读理解能力、词汇量和阅读速度必然都高。Alexander(1986)和 Foertsch(1992)的两项研究也表明:1. 进行FVR的学生在标准测试中成绩很好;2. 多做以训练技巧为目的的阅读练习对阅读理解并无帮助。Applabee(1978)发现,获全美教师协会杰出英语写作奖的学生都是有阅读情趣的学生。多项研究证实了第二语言的阅读量与语言习得之间存在肯定的正比例关系。

既然阅读如此愉悦而有益,我们为什么不做一个快乐的阅读者呢?而处于世纪之交的今天,在信息丰富环境中的阅读,又必须具有高度的选择性,必须“有所不为,然后有所为”。为此,我们有意选编了这样一本书,供具备中等以上英语水平,有志于继续学习,扩大视野的读者阅读。书中七个栏目中的十四篇文章,均为当代英美名家精品,内涵丰富,题材广泛,体裁多样,信息量大。它不仅需要我们去进行输出型阅读(efferent reading, Rosenblatt语, *The Reader, The Text, The Poem*),即透过第二语言的文字符号,读出文章传递的信息;更需要审美型阅读(aesthetic reading),关注阅读过程中所发生的奇妙事情:读者在和作品的交流中产生诗一般的感受,并以自己本身的经历来承受作品的内涵,扩展读者的思绪。

找一个安静的角落坐下来品读。倘若你有倚在床上或靠在沙发里读书

的习惯,一册在手,随便翻翻,舒适而安详,不亦乐乎。(当然,你一倚床就想入梦,那就另当别论!)不用查字典,难词难句均有注释,生词还用黑体排出,有助于阅读中引起你的注意,刺激你的记忆系统;不用回答阅读理解问题,书中没有这样的要求,但这不等于你在阅读中不用思考,恰恰相反,阅读中你应勤于思考。不要急于看中文译文,那只是你的拐杖,是你遇到障碍时,倚仗看到的另一道风景。愿这道风景给你架起理解、升华的桥梁。

本书原文选自英美各种书刊杂志,在此向有关作者表示谢意。

编者

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格言指示我们“一件事只要值得一做，一定得好好去做”。果真如此吗？英国作家 I. A. 维廉斯认为没有哪种谬论像这条格言这样被人们如此认真不断地重复着。维廉斯如是说：草草行事同样重要。

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# 1. The Importance of Doing Things Badly (草草行事的重要性)

I. A. Williams<sup>1</sup> [(英) I. A. 维廉斯]

Charles Lamb<sup>2</sup> wrote a series of essays upon popular fallacies. I do not, at the moment, carry them very clearly in my memory; but, unless that **treacherous**<sup>3</sup> servant misleads me more even than she usually does, he did not write of one piece of proverbial so-called wisdom that has always seemed to me to be peculiarly **pernicious**<sup>4</sup>. And this **saw**<sup>5</sup>, this scrap of **specious**<sup>6</sup> advice, this untruth **masquerading**<sup>7</sup> as logic, is one that I remember to have had hurled at my head at frequent intervals from my earliest youth right up to my present advanced age. How many times have I not been told that “If a thing is worth doing at all, it is worth doing well”?

Never was there a more untruthful word spoken in earnest. For the world is full of things that are worth doing, but certainly not worth doing well. Was it not so great a sage as Herbert Spencer<sup>8</sup> who said to the young man who had just beaten him at **billiards**<sup>9</sup>, “Moderate skill, sir, is the sign of a good eye and a steady hand, but skill such as

查尔斯·兰姆曾执笔千言，其随笔不乏广为流传的谬论，可惜我一时记不清具体的例子。受我狡猾的仆人空前绝后的迷惑，我倒觉得他没写过什么我认为有害却被公众交口称赞的文章。下面这句看似真理实为荒谬的格言，从儿时至今，直到步入老年，一直不断敲打我，谆谆告诫我，“一件事只要值得一做，一定得好好去做”。

没有哪个谬论被人们如此认真不断地重复了。这个世界充满了值得一做的事情，但绝非件件都值得好好去做。哲人如赫伯特·斯宾塞，就曾对台球场上击败自己的年轻人说：“先生，台球技艺中等的标准是眼准、手稳，不过你展示的技艺表

yours argues a youth misspent"? Is any game worth playing supremely well, at the price of constant practice and application?

Against the professional player I say nothing; he is a public entertainer, like any other, and by his skill in his particular sport he at least 'fulfills the first social duty of man - that of supporting himself and his family by his own legitimate exertions. But what is to be said of the **crack**<sup>10</sup> amateur? To me he seems one of the most contemptible of mankind. He earns no money, but devotes himself, for the mere selfish pleasure of the thing, to some game, which he plays day in day out; he breaks down the **salutary**<sup>11</sup> distinction between the amateur and the professional; eventually his skill deserts him, and he leaves behind him nothing that is **of service to**<sup>12</sup> his fellow men - not a brick laid, not an acre ploughed, not a line written, not even a family supported and educated by his labor.

It is true that he has provided entertainment for a certain number of persons, but he has never had the **pluck**<sup>13</sup> to **submit himself to the test**<sup>14</sup> by which we demand that every entertainer should justify his choice of a **calling**<sup>15</sup> - the demonstration of the fact that the public is willing to pay him for his entertainment. And, when his day is over, what is

明,你的青春错度了”。哪一个游戏值得如此不断地反复练习与操作,玩到这样如火纯青的娴熟程度呢?

职业玩家当然另当别论。他为公众表演,和他人一样,通过自己的运动技艺履行人的首要社会职责——凭自己的合法劳动养家糊口。那么第一流的业余玩家呢?我以为这类人是人类最不齿的一族。他不挣钱,仅为个人的愉悦不分昼夜地玩耍着,他打破了业余与职业之间的有益界线,最终被其技艺抛弃。他没有给同胞留下任何有用物——垒一块砖,耕一亩地,写一行文字,甚至没有凭自己的劳动养家育儿。

他也许为一小撮人带来了娱乐,可他从没敢奢望公众会为他表演付款,而这可是我们检验表演者选择职业的理由。当一天结束以后,他给这个世界,给他自己留下了什么呢?除了很快会淡忘的名声,了无他物,至多被俱乐部的肥

left, not even to the world, but to himself? Nothing but a name that is at once forgotten, or is remembered by stout gentlemen in clubs.

The playing of games, certainly, is a thing which is not worth doing well.

But that does not prove that it is not worth doing at all, as the proverb would, by implication, persuade us. There is nothing more agreeable and salutary than playing a game which one likes, and the circumstance of doing it badly interferes with the pleasure of no real devotee<sup>16</sup> of any pastime. The man who minds whether or not he wins is no true sportsman — which observation is trite<sup>17</sup>, but the rule it implies is seldom observed, and comparatively few people really play games for the sheer enjoyment of the playing. Is this not proved by the prevalence and popularity of handicaps<sup>18</sup>. Why should we expect to be given points unless it be that we wish to win by means other than our own skill?

“Ah! but,” my reader may say, “the weaker player wants to receive points in order that he may give the stronger one a better game.” Really, I do not believe that that is so. Possibly, sometimes, a strong and vainglorious<sup>19</sup> player may wish to give points, in order that his victory may be the more notable. But I do not think that even this is the true explanation. That, I suspect,

胖绅士们偶尔提起而已。

游戏显然不是值得好好一做的事情。

但这并不意味着游戏不值一做,正如我前面提到的格言所暗示的那样。玩自己喜欢的游戏是最惬意、最有益的事情,玩不精也不会妨碍真正业余爱好者的愉悦。太在意输赢的人不是真正的游戏爱好者,这个见解已不新鲜,但它包含的准则却还没有被发掘。很少有人玩游戏仅仅是为娱乐而已。为使得胜机会均等而设的不公平竞争这么流行,不就是一个很好的证明吗?我们为什么总期望在竞技能力之外额外获分呢?

“哦,是这样,”读者会说,“给劣者额外加分,是想刺激强者淋漓尽致地发挥技能。”可我不信原因真正在此。有时,也许实力雄厚而又不乏虚荣的玩家为了胜局的格外炫目愿意让分,但我认为问题的症结并不在此。前几天我参加草地网球赛时,竞赛秘书曾跟我做过以

was given to me the other day by the secretary of a lawn-tennis tournament, in which I played. "Why all this nonsense of handicaps? Why not let us be squarely beaten, and done with it?" I asked him. "Because," he replied, "if we did not give handicaps, none of the less good players would enter." Is that not a confession that the majority of us have not realized the true value of doing a trivial thing badly, for its own sake, and **must needs**<sup>20</sup> have our minds **buoyed**<sup>21</sup> and cheated into a false sense of excellence?

Moreover it is not only such intrinsically trivial things as games that are worth doing badly. This is a truth which, **oddly enough**<sup>22</sup>, we accept freely of some things – but not of others – and as a thing which we are quite content to do ill let me instance acting. Acting, as its best, can be a great art, a thing worth doing supremely well, though its worth, like that of all interpretative arts, is lessened by its **evanescence**<sup>23</sup>. For it works in the impermanent medium of **human flesh and blood**<sup>24</sup>, and the thing that the actor creates – for what we call an interpretative artist is really a creative artist working in a **perishable medium**<sup>25</sup> – is an impression upon, an emotion or a thought aroused in, the minds of an audience, and is incapable of record.

下解释。我问他：“干吗设置这种得胜机会均等的不公平竞争？为什么不让我们输也输个公平，接受失败呢？”他是这样回答的：“不设置这种竞赛就没人来了。”此话难道不是昭然若揭，表明我们大多数人没意识到某些时候草草做事的必要，偏偏需要鼓励，需要进入自欺欺人的良好感觉吗？

并不仅仅游戏之类的小事可以草草处之。说来奇怪，有些事情我们表示可以随便做做，有些事情却觉得万万不能。在我们认为能随便做做的事情中，我举戏剧表演这个例子来谈谈。戏剧表演若能登峰造极，达到巅峰，实为了不起的艺术，是值得好好一做的事业，虽说它的价值和所有其他表演艺术一样，会因其瞬息性而减弱。戏剧表演对人类瞬息多变的情感产生影响，演员所创造的——我们说的表演艺术家是对人类瞬息万变的情感产生影响的真正的创造性的艺术家——是唤起观众心灵深处的一种印象，一种情感或者一种思想，因而那是一种无法记录的感觉。

Acting, then, let me **postulate**<sup>26</sup> – though I have only **sketched**<sup>27</sup> ever so briefly the proof of my belief – can be a great art. But is anyone ever deterred from taking part in amateur theatricals by the consideration that he cannot act well? Not a bit of it! And quite rightly not, for acting is one of the things about which I am writing this essay – the things that are worth doing badly.

Another such thing is music; but here the proverbial fallacy again exerts its power, as it does not, for some obscure and unreasoning discrimination, in acting. Most people seem to think that if they cannot sing, or play the piano, fiddle, or **sackbut**<sup>28</sup>, admirably well, they must not do any of these things at all. That they should not **indiscriminately**<sup>29</sup> force their inferior performances upon the public, or even upon their acquaintances, I admit. But that there is no place “in the home” for inferior musical performances, is an untruth that I flatly deny.

How many sons and daughters have not, with a very small talent, given their parents – and even the less **fondly**<sup>30</sup> prejudiced ears of their friends – great pleasure with the singing of simple songs? Then one day there comes to the singer the serpent of dissatisfaction; singing lessons are taken, and – if the pupil is of moderate talent and modest disposition – limitations are discov-

我认为戏剧艺术是门很了不起的艺术,虽说我只简要地概述了自己的这一信条。但有没有人因为怕演不好戏而不敢参加业余戏剧表演呢?没有!没有就对了,因为演戏是本文所谈论的不值好好一做的事情之一。

另一件事是音乐。上面那句格言的谬误在音乐上应验了,不知出于什么微妙原因,它在戏剧表演上没能应验。多数人认为,唱不好歌,弹不好琴,如钢琴、小提琴或管乐,就别自不量力,皂白不分地硬将自己拙劣的表演加给公众,甚至熟人。这一点我赞同,但在自家也不容类似的蹩脚表演就过分了。

多少儿女虽无技艺,但他们简单的歌却给父母,给不存在偏见的朋友带来何等的快乐?然而,渐渐地小歌唱家开始有烦恼了,他得赴声乐课学歌,倘若天资平平,性情一般,其弱项便开始暴露,最终,十有八九,音乐如一枚不值钱的便士,被弃之一边。有多少父亲

ered. And then, in nine cases out of ten, the singing is dropped, like a hot penny. How many fathers have not **banished**<sup>31</sup> music from their homes by encouraging their daughters to take singing lessons? Yet a home may be the fresher for singing that would deserve **brickbats**<sup>32</sup> at a parish concert.

I may pause here to notice the curious exception that people who cannot on any account be persuaded to sing in the drawing-room, or even in the bath, will without hesitation uplift their tuneless voices at religious meetings or in church. There is a perfectly good and honorable explanation of this, I believe, but it belongs to the realm of metaphysics and is beyond my present scope.

This cursed belief, that if a thing is worth doing at all, it is worth doing well, is the cause of a great **impoverishment**<sup>33</sup> in our private life, and also, to some extent, of the lowering of standards in our public life. For this tenet of proverbial faith has two effects on small talents; it leads modest persons not to exercise them at all, and immodest persons to attempt to do so too much and to force themselves upon the public. It leads to the decay of letter-writing and of the keeping of diaries, and, as surely, it leads to the publication of memoirs and diaries that should remain locked in the writers' desks.

It leads Mr. Blank<sup>34</sup> not to write verses

因为鼓动女儿学歌而没有把音乐逐出家门?然而,家是唱歌的好地方,但在教区音乐会上练喉,可能就会遭骂了。

但我也注意到这样一个常现象,有些人在自家客厅甚至浴室从不张嘴唱歌,但在宗教集会或教堂却毫不犹豫地拉开五音不全的嗓门。我相信这种现象不难阐释,但它属玄学体系,已不是我现在论述的范围了。

该死的“值得一做就必须好好去做”的信条导致我们社会生活贫乏,并且一定程度上降低了我们的社会生活标准。因为它对年轻且有些才华的人有可能会产生两种影响:谦虚的人会索性再也不做尝试,而自负的人却一头扎进去,硬是要将自己展现给公众。一些人会因此而不再写信、写日记;另一些人却迫不及待地把自己本该锁在自己抽屉里的日记和回忆录公布于世。

它让布兰克先生从此不再

at all — which he might very well do, for the sake of his own happiness, and for the amusement of his friends — and it leads Miss Dash<sup>35</sup> to pester the overworked editors of various journals with her unsuccessful imitations of Mr. de la Mare, Mr. Yeats, and Dr. Bridges<sup>36</sup>. The result is that our national artistic life now suffers from two great needs: a wider amateur practice of the arts, and a higher, more **exclusive**<sup>37</sup>, professional standard. Until these are achieved we shall not get the best out of our souls.

The truth is, I conceive, that there is for most of us only one thing—beyond, of course, our duties of citizenship and our personal duties as sons, or husbands, or fathers, daughters, or wives, or mothers—that is worth doing well—that is to say, with all our energy. That one thing may be writing, or it may be making steam-engines, or laying bricks. But after that there are hundreds of things that are worth doing badly, with only part of our energy, for the sake of the relaxation they bring us, and for the contacts which they give us with our minds. And the sooner England realizes this, as once she did, the happier, the more contented, the more gracious, will our land be.

There are even, I maintain, things that are in themselves better done badly than

写诗——其实他满可以继续写诗,为自乐或娱友;它令达什小姐拿自己拙劣的模仿之作(模仿德拉梅尔先生、叶芝先生和布里奇斯博士)不断纠缠各大杂志劳累过度的编辑。这样的结果是,使我们国家的艺术生活处于两种奇缺之中:既缺乏业余爱好者的广泛参与,又缺乏高级、专门、职业化的规格。而我们只有实现了这两个目标,才能从心灵深处获取最杰出的东西。

我认为对多数人来说,除掉作为公民的职责,除掉作为儿子、丈夫、父亲、女儿、妻子或母亲的个人职责以外,只有一件事情值得好好去做,即全身心去做,那就是去写作,去制造蒸汽机,去砌砖。除此之外,很多事情并不能因为能给我们带来轻松或令我们身心交融就值得好好去做,值得全身心投入。英国只有在意识到这一点之后,才会处于幸福之巅,她越感幸福,就会越仁慈通达。

我甚至认为有些事只值做糟,不值做好。比如说钓鱼,一



well. Consider fishing, where one's whole pleasure is often spoiled by having to kill a fish. Now, if one could contrive always to try to catch a fish, and never to do so, one might—But that is another story.

想到钓到的鱼待会儿会被宰杀,所有的愉悦顿时荡然无存。当然,你既能钓到鱼,又不用宰杀它,感觉可能会很不错——不过那就另当别论了。

from *Dimensions - Essays for Composition*

- 1 I. A. 维廉斯(1890 - 1962),二战后曾任英国《伦敦时报》记者。本文最初发表于1923年伦敦的《观点》。
- 2 查尔斯·兰姆(1775 - 1834),英国散文作家。
- 3 奸诈的
- 4 有害的
- 5 格言
- 6 似是而非的
- 7 假装,冒充
- 8 赫伯特·斯宾塞(1820 - 1903),英国哲学家。
- 9 桌球
- 10 第一流的,顶呱呱的
- 11 有益的
- 12 对……有用
- 13 勇气
- 14 接受检验
- 15 职业,行业
- 16 爱好者,热心之士
- 17 (言词、观念等)陈腐的,老一套的
- 18 给优者不利条件,给劣者有利条件以使得胜机会均等的一种竞赛(比如赛马时一马带一重物与他马比赛;跑马拉松时优者让他人先跑五分钟;打高尔夫球时,优者让弱者若干分等。)
- 19 自负的,极度虚荣的
- 20 一定,必须,偏要
- 21 鼓励、支持
- 22 说来奇怪(插入语)