

# 英语沙龙

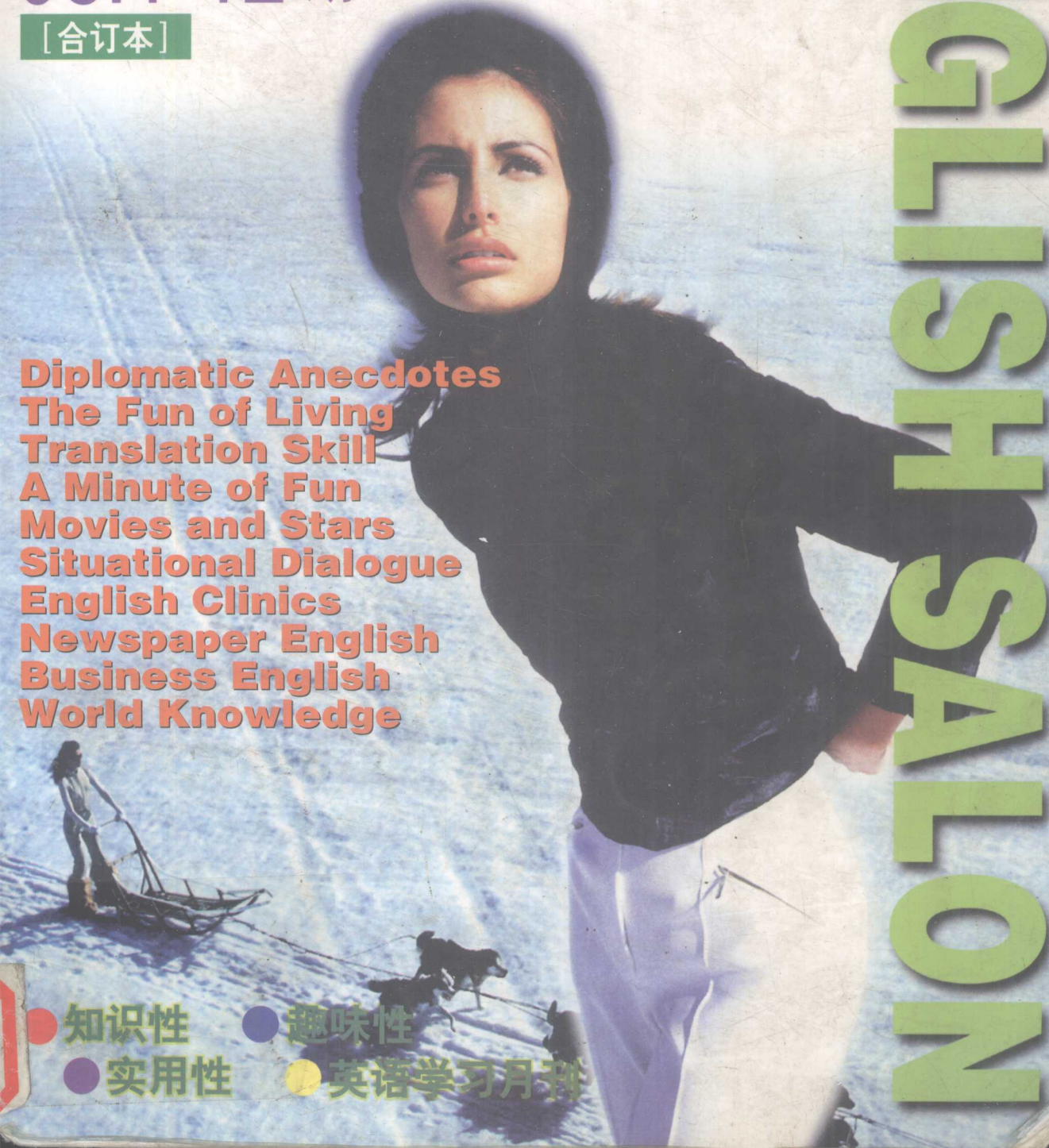
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# 英语沙龙

1998 年 1~12 期合订本

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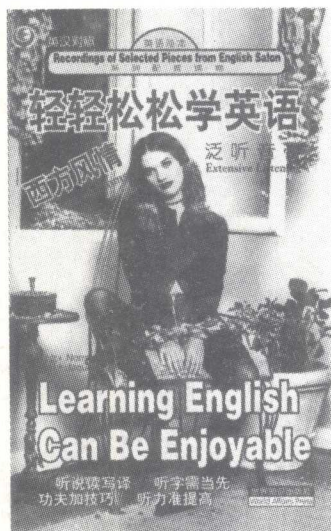
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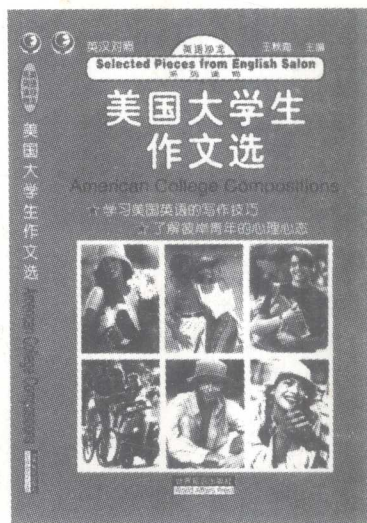
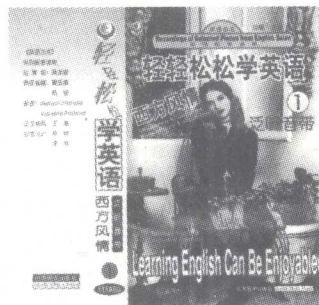
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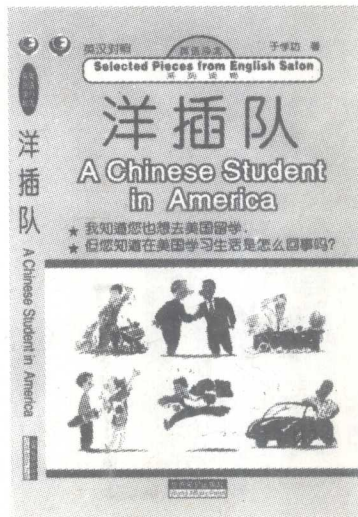


↑ 本书收集的美国大学生作文均为美国大学教授为本刊精选出来的上乘之作。阅读本书,既可学习美国英语的写作技巧,又可了解当代美国青年的生活及心态。定价:11.50 元。



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# 英语

# 沙龙



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卡米耶·皮萨罗

## Camille Pissarro

Camille Pissarro, born in France in 1830, was a famous Impressionist. He had focused on rural scenes virtually his entire life and established his reputation by his rural paintings. But during the last decade of his life, from about 1894 to 1903, he was suddenly directing his attention to urban thoroughfares and boulevards, and the to and fro of crowds of people. Pissarro painted the same subject repeatedly, but in a slightly different way each time. His urban series paintings combined the best of two styles.



巴黎新桥民谣：下午的太阳，1901

The Pont-Neuf: Afternoon Sun, 1901



圣·拉扎尔的街道，1893

Rue Saint-Lazare, 1893



意大利的林荫大道：下午，1897

Boulevard des Italiens: Afternoon, 1897



卢夫勒：冬季的阳光，早晨，1900

The Louvre: Winter Sunshine, Morning, 1900



# CROCUS

## FLOWER AND FLORAL POETRY 花与花之诗

The crocus, while the days are dark  
Unfolds<sup>1</sup> its saffron sheen<sup>2</sup>  
At April's touch, the crudest bark<sup>3</sup>  
Discovers gems of green<sup>4</sup>

Then sleep the seasons, full of might<sup>5</sup>  
While slowly swells<sup>6</sup> the pod<sup>7</sup>  
And rounds the peach<sup>8</sup>, and in the night  
The mushroom bursts the sod<sup>9</sup>

The Winter falls; the frozen rut<sup>10</sup>  
Is bound<sup>11</sup> with silver bars  
The snow-drift<sup>12</sup> heaps against the jut<sup>13</sup>  
And night is pierc'd with stars<sup>14</sup>

□ By Conventry Patmore

## 藏红花

The cheerful crocus represents optimism but it was not always so. In ancient times, a handsome young man named Crocus fell in love with a shepherdess. Sadly, she did not love Crocus. The Gods pitied poor Crocus and transformed him into the beautiful crocus flower, in honour of his unrequited love. To remember this true love, the Ancient Greeks made crocus garlands to festoon marriage feasts and strew

on the bridal bed. To dream of the crocus means you are to have a fresh start.

令人喜上眉梢的藏红花(Crocus)象征着乐观,但它并非总是如此。在古代,有位名叫 Crocus 的俊美男子爱上了一个牧羊女,令人伤心的是牧羊女并不爱他。众神怜惜 Crocus; 于是把他变成了美丽的藏红花,以对他那不求回报的爱情表示敬意。为了纪念这一真爱,古希腊人将藏红花做成花环装饰婚宴,点缀婚床。梦见藏红花意味着你会有一个崭新的开端。●本期一诗● □舒浪 译注

**NOTES 注释:** 1. unfold: 展现 2. saffron sheen: 郁金色的光泽 3. bark: 茎皮 4. gems of green: 宝石般的绿芽 5. full of might: 充满活力 6. swell: 鼓起来, 胀起来 7. pod: 荚 8. rounds the peach: 像桃子一样长圆了 9. The mushroom bursts the sod: 像蘑菇一样突然从草地里长出来 10. frozen rut: 活力冻结(不再生长) 11. bound (bind 的过去分词): 捆住 12. snow-drift heaps: 雪堆 13. jut: 尖端, 突出部分 14. pierc'd = pierced: 照进, 穿透

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严冬的寒风挡不住我们衷心的祝福,美好的祝愿伴着新春传入您的心中。在此我们向关心和支 持《英语沙龙》的广大海内外读者、各界专家学者及本刊在海外的编辑、记者、自由撰稿人致以诚挚的问候,祝大家新春快乐,万事胜意!

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## SALON

## 下期预告

●尽管人们对曾获英国文学布克奖的小说《英国病人》颇有异议,但据此改编的电影,却以特有的电影语言描绘了根植于广袤沙漠及残酷战争中的爱情之花,并因男女主角的出色表演囊括了奥斯卡九项大奖。

●如何对待年迈的老人?“桌边的谈话”通过珍妮一家与其祖父的生活,展现了一名少女对人生的理解。

●现代化的进程使不同国度人们的交往日益频繁,然而即使在英语国家中也依旧存在着词意理解与书面交流的差异。那么如何避免“商务中的言语与书面交流”的混乱和误解?

●作为汤姆·克鲁斯的妻子,她并非因夫而贵。她力争事业与爱情两全其美。因此人们也相信“尼科尔·基德曼:前程灿烂。”

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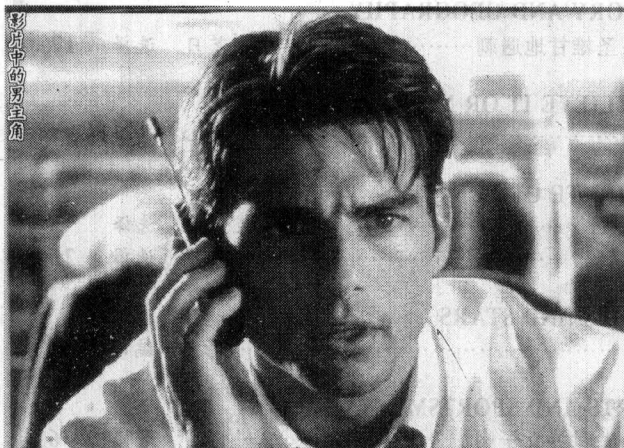
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## 目 录

# JERRY MAGUIRE



影片中的男主角

杰里·马奎尔

1996 年美国出品

Director 导演: Cameron Crowe

卡梅伦·克罗

Major Cast 主要演员: Tom Cruise

汤姆·克鲁斯(饰 Jerry Maguire 杰里·马奎尔); Cuba Gooding Jr.

小丘巴·古丁(饰 Rod Tidwell 罗德·蒂德威尔);

Renee Zellweger

蕾内·泽尔韦格(饰 Dorothy Boyd 多萝西·博伊德)

telling her sister that she loves him. When Dorothy, unwilling to be a drain on Jerry's hopeless finances, decides to take a job in San Diego, Jerry proposes to her to stop her from going — even though he doesn't love her. They get married, but when Jerry goes on the road to follow Rod through the football season, Dorothy realizes he has married her out of loyalty rather than love, and they split up.

At a crucial game, broadcast on national television, Rod makes the winning touchdown and miraculously survives a crippling tackle. An overnight sensation, he tells the world he owes it all to Jerry, and is resigned by the Arizona Cardinals for \$11.2 million. At his moment of triumph, Jerry realizes it means nothing without Dorothy, and rushes to a reconciliation with her.

杰里·马奎尔是国际体育管理公司的顶级经纪人。一次,他散

喜剧片《杰里·马奎尔》因由最走红的好莱坞英俊小生汤姆·克鲁斯主演而获得巨大成功,是去年好莱坞唯一获得最佳影片提名的片子。汤姆·克鲁斯也因此荣获金球奖最佳男主角奖。片中饰演男配角的小丘巴·古丁赢得奥斯卡最佳男配角奖。

**J**erry Maguire, a top agent at Sports Management International (SMI), circulates an idealistic mission statement suggesting the company should concentrate on caring more deeply for fewer clients. A week later, he is fired. When Jerry appeals to the SMI staff to join him in a new company, he only wins over Dorothy Boyd, a single mother in the accounts department who has fallen in love with Jerry. Just two of his clients retain his services: football star Frank Cushman and the much less bankable Rod Tidwell of the Ari-

zona Cardinals. The night before the NFL Draft, when teams bid for players, Cushman double crosses him and returns to SMI. The same night, Jerry breaks up with his brutally unsympathetic fiancée. Distraught, Jerry goes round to see Dorothy and makes a drunken pass at her.

Jerry attempts to renegotiate a better contract for Rod, but the Arizona Cardinals offer \$1.7 million instead of \$10 million. Rod refuses the contract, but stands by Maguire. Jerry takes Dorothy on a date and, after spending the night together, overhears her



# 巧学实用词语

An *employer* is a person who employs, and an *employee* is a person who is employed: the suffix *-er* is generally attached to the person who performs an action and *-ee* to the recipient of the action. But a *prisoner* does not perform the action of putting people into prison (unlike a *jailer*, who puts people into jail), and an *escapee* does perform the action of escaping.

The prefix *in-* is usually added to a word to give it the opposite meaning (valid/invalid, curable/incurable). But this not always the case. *Invaluable* is not the opposite of *valuable* — it means “extremely valuable”. *Inflammable* and *flammable* are synonyms, not antonyms (*inflammable* is derived from the verb *inflamm*).

The suffixes *-less* (meaning “without”), and *-let* (meaning “small”) present similar pitfalls. *Hopeless* means “without hope”, but *listless* does not mean “without a list”. Something that is *worthless* has no value, but something that is *priceless* has a very high value.

“*employer*”是雇佣者,“*employee*”是被雇佣者;后缀“*-er*”一般附在主动行为者后,而“*-ee*”附在被动行为者后。但“*prisoner*”并非是把人投入监狱的人(不像“*jailer*”是关人入狱的人),而“*escapee*”则是指逃跑的人。

前缀 *in-* 一般加在一个词前表示其反意(如有效/失效,可治的/不可治的),但并非永远如此。“*Invaluable*”不是“*valuable*”的反意——它的意思是 *very valuable*。*Inflammable* 和 *flammable* 是同义词,不是反义词(*inflammable* 来自动词 *inflamm*)。

后缀 *-less*(意为“没有”)和 *-let*(意为“小”)亦有类似的圈套。“*Hopeless*”意为没有 *hope*,但“*listless*”(无精打采的)并不是没有 *list*。*worthless* 的东西没有价值,但 *priceless* 的东西则价值昂贵。

## 汤姆的借口

**Teacher:** Tom, why are you late for school every day?

**Tom:** Every time I come to the corner, a sign says, “School-Go Slow”.

老师:汤姆,你为什么每天上学迟到?

汤姆:我每次路过拐角,一个路标上面写着:“学校——慢行。”

● 开心一刻 ● □ 裘克勤 选译



发了他写的一份具有理想色彩的生命报告,建议公司集中精力更加关注少数客户。一星期后,他被公司解雇了。杰里吁请国际管理公司的职员和他一起建立一个新公司。结果他只争取到多萝西·博伊德。她是在财会部门工作的一个单亲母亲。只有两个客

户愿意杰里继续为他们服务:一个是橄榄球明星弗兰克·库什曼,另一个是没有太多价值的“红色亚利桑那队”的罗德·蒂德韦尔。全美橄榄球协会招聘会(即各队标价竞争球手)前夜,库什曼欺骗了杰里,又回到国际体

育管理公司的麾下,同天晚上,杰里与残酷无情的未婚妻吵崩。心神错乱的杰里来看多萝西,因喝醉而对多萝西做出了非礼举动。

杰里试图为罗德重新议定一份更可观的合同。但“红色亚利桑那队”没有满足他们 1000 万美元的要求,

只愿出 170 万美元。罗德拒绝了这份合同,但仍愿马奎尔作他的经纪人。杰里约会多萝西,共度良宵后,他意外听到多萝西向她姐姐倾诉她爱他。杰里的财政陷入困境,无望好转;多萝西不愿增加杰里的负担,决定接受圣迭戈的一份工作。为了阻止她离去,杰里向她求婚——尽管他并不爱她。他们结婚了,但当杰里在整个橄榄球赛季都伴随罗德身边时,多萝西意识到杰里与她结婚是出于忠诚而非爱情。于是他们分手了。

在一次全国转播的关键比赛上,罗德赢得了决胜的底线得分,而且神奇般地在足以令人致残的冲撞中毫毛未伤。一夜之间罗德成为新闻人物。他向世界宣告他的成功都归于杰里,而“红色亚利桑那队”也以 1120 万美元与罗德重新签约。在他胜利的关头,杰里意识到如果没有多萝西,这一切都毫无意义。于是他冲到多萝西身边,与她重归于好。

# Martina Hingis: Princess of WTA



## 玛尔蒂娜·辛吉斯：世界女子网坛公主

1996年，世界女子网坛升起了一颗耀眼的新星。在短短的不到一年的时间，她先后取得了包括温布尔登女子双打冠军和澳大利亚网球公开赛单打冠军在内的一系列辉煌的胜利。排名竟从300开外跃到了首位。她就是叱咤风云的年仅16岁的瑞士小姑娘玛尔蒂娜·辛吉斯。

出生日期：September 30th, 1980

出生地点：Kosice, Slovakia(科希策，斯洛伐克)

居住地：Trübbach, Switzerland(特鲁巴赫，瑞士)

身高：1.67米

体重：52公斤

击球特点：Right-handed, two-handed backhand  
(右手击球，双手反手击球)

Martina Hingis always enjoyed sport and began skiing and playing tennis at the age of 3. By the time she was 5, tennis had become part of her life and she started to enter tournaments under her mother's coaching. At 7 years old Martina moved to Switzerland with her mother, who married a Swiss computer scientist. At 12 years of age, Martina won her first junior Grand Slam event at the French Open during 1993. She made her debut on the WTA rankings at position 399 during March 1994, and broke into the top 20 on June 12, 1995, only 15 months

later. Other sports Martina enjoys are cycling, rollerblading and horse riding. She has her own horse called Montana.

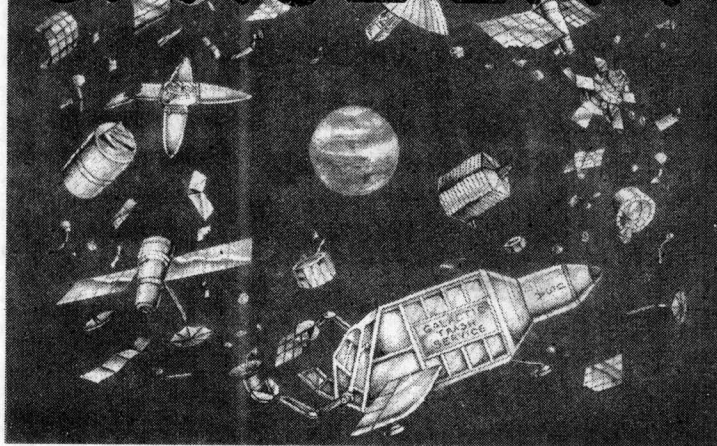
History was made in England on Monday, July 8th, 1996 as Martina became the youngest person ever to win a Championship event at Wimbledon (the Ladies Doubles). Martina was just 3 days younger than Lottie Dod who won the Singles in 1887. Fantastic! Sixteen-year-old Martina Hingis is currently ranked 1st on the Women's Tennis Association (WTA) singles ranking. Martina attracts crowds of supporters to every championship she enters as people recognize her amazing talent. Almost anyone who has seen her play is sure that Martina is one of the best tennis players ever!

Martina Hingis is only sixteen and half, and yet she is the world's best in the Women's Tennis Association. She has signed a five-year, 10-million-dollar contract with Sergio Tacchini. Money isn't everything, after all. What is more important is that her play is consistent and smart, and she is capable of beating anyone in the WTA. Not only that, but she now carries a good image in the tennis world. She does have a temper, but she's too sweet and innocent looking for any judge to deduct a point. People flock to see her, for obvious reasons, and she gains fans quickly.

玛尔蒂娜·辛吉斯一直爱好体育，她从3岁起开始滑雪和打网球。5岁时，网球已成为她生命的一部分。在妈妈的指导下，她开始参加比赛。在玛尔蒂娜7岁时，她妈妈嫁给了瑞士一位计算机科学家，于是她们移居瑞士。12岁那年，也就是1993年，玛尔蒂娜赢得了法国公开赛的第一个少年组大满贯头衔。1994年3月，她首次在国际女子网球协会的排名表中以第399位出现；1995年6月12日，她的排名升至第20位，前后仅仅15个月的时间。玛尔蒂娜还喜爱自行车运动、滚轴溜冰以及骑马。她自己有一匹马，名叫蒙塔娜。



# SPACE LITTER



and trash. Cleaning up space trash would make space travel safer for satellites --and for astronauts.

从某种意义上来说,外层空间正在变为一个垃圾场。科学家估计,目前约有1~1.5万个大块垃圾正围绕着地球旋转。这些太空垃圾中有燃烧过的火箭推进器、旧燃料箱、失控的人造卫星以及爆炸的火箭碎片。大多数的太空垃圾都以大约每秒6英里(9.5公里)的速度高速运行。

太空垃圾已有不少落到了地球上。其中大多数掉到了远离城市的海洋或者旷野里。科学家正在探索各种途径以清除仍在太空中运行的垃圾。其中一项建议是:一颗能充当太空“垃圾车”的人造卫星。宇宙飞船可以将这颗卫星送入轨道,在那里,这颗卫星可以追踪垃圾并用机械臂进行回收。然后宇宙飞船可以将卫星连同垃圾一并带回地球。

太空垃圾可能坠落到什么地方仅仅是问题之一。科学家更为担心的是一个更大的危险:航天器在轨道上与太空垃圾发生碰撞。清除太空垃圾能使得人造卫星和宇航员的航程更为安全。

The region above earth is, in a way, becoming a dump. Scientists estimate that 10,000 to 15,000 large pieces of junk are orbiting our planet. The space junk includes burned-out rocket engines, old fuel tanks, satellites that have stopped working, and parts of exploded rockets. Most pieces hurtle along at about 6 miles a second ( $9\frac{1}{2}$  km/s).

Space trash has already fallen to earth. Most of it has landed in the oceans or on open land, away from cities. Scientists are working on various

ways to clean up the litter while it is still orbiting in space. One suggestion: a satellite that would function as a trash “truck.” A space shuttle would carry it into orbit. There, the satellite would track trash and collect it with robot arms. The shuttle would then bring the satellite--and its trash--back to earth.

Where space trash might land is only one problem. Scientists worry more about a greater danger: collisions in orbit between spacecraft

## 太空垃圾

1996年7月8日星期一是玛尔蒂娜值得纪念的日子,在这一天她成为了英国温布尔登网球公开赛最年轻的冠军(女子双打)。玛尔蒂娜比1887年在女子单打项目中夺魁的洛蒂·多德仅年少3天。真是精彩绝伦!16岁的玛尔蒂娜·辛吉斯目前在世界女子网球协会单打排名中位居榜首。当她神奇的网球天赋被人们赏识后,玛尔蒂娜每参加一次比赛都会吸引众多的支持者。几乎所有观看过她比赛的人都信心十足地认为玛尔蒂娜堪称有史以来最优秀的网坛高手之一。

玛尔蒂娜·辛吉斯虽然年仅16岁半,但她已是世界女子网球协会的顶级高手。她已和 Sergio Tacchini 公司签订了价值1000万美元为期5年的合同。但是,金钱并非一切。更重要的是,她发挥稳定、打球聪明,而且能够击败女子网球协会的任何对手。不仅如此,她现在已在网坛树立起一个美好的形象。她的脾气的确不太好,但是她甜美天真的长相使任何裁判都不忍扣她的分。人们显然都要去观看她的比赛。这使得她很快地拥有众多的球迷。

# How to Read a Play

Everyone enjoys seeing exciting plays. But reading them can be just as pleasurable. All it requires is the active use of your imagination. Like a novel, short story or narrative poem, a play has a tale to tell, but its story is not so much *told as shown*. Learn to visualize and you have learned how to read a play.



## 如何阅读剧本(一)

Imagine people sitting in the theater blindfolded. Think how much they would miss! They would never see the stage settings, nor would they see the actors. The costumes, the gestures, the expressions on actors' faces, any important pantomime—all would be lost.

Don't be blindfolded when you read plays. Keep your eyes and ears open to all that is presented. Even when you read silently you can train yourself to see and hear in your imagination.

**1. STAGE SET:** The curtain goes up and you have a stage set before you. Probably it is the interior of a room. It may be carefully furnished, with an emphasis on realistic detail, or it may be sparsely furnished, more suggestive than explicit. Whatever its style, you look at this stage set and you register impressions, much as you do when you visit any place for the first time. From these impressions you draw certain conclusions about the kind of people who live in this room or the kind of action that might take place there.

A play opens with the following stage directions:

*The scene is the kitchen in the farmhouse of John Wright, a gloomy kitchen, abandoned without having been put in order—the walls cov-*

*ered with a faded wall paper... Running along the Left wall from the shed door is an old iron sink and sink shelf, in which is set a hand pump and an uncurtained window. Near the window is an old wooden rocker. Center-stage is an unpainted wooden kitchen table with straight chairs on either side.*

At the very beginning you are presented with a hard-working, practical, cheerless approach to living. You might guess that the people who use this kitchen have no time for lightness and laughter.

Stage sets do more than introduce characters. They also arouse definite feelings in the audience, establishing in this way the dominant mood of the play.

**2. EXPOSITION AND PANTOMIME:** A play places special demands on the audience. In the first few minutes, a group of characters is presented in a specific setting and situation. Questions occur immediately. Who are these people? Where are they? What is their relationship to one another? What are the problems they seem to be struggling with? How did they get these problems? What do they plan to do about them?

Generally, these questions are answered by the initial dialogue and action of the play. This opening dialogue is called *exposition*. The audience must be particularly alert at this time or it will miss some of the answers. Reading exposition is a little bit like arriving late at a party. Some of the guests are strangers to you and the conversation is already in full swing. It will take several minutes of looking and listening before you can orient yourself. But meanwhile the



party doesn't stop; you must catch up on the past while you keep up with the present. Like the party, the exposition is never static. The playwright raises new questions while he is answering old ones. He also reveals characters and advances the plot.

Read the beginning of each play carefully. With practice you will come to recognize the exposition and to appreciate the playwright's skill in handling it.

Sometimes the play begins with an extended bit of wordless action called *pantomime*. Pantomime is particularly effective for establishing mood. Notice how the beginning of "Heat Lightning" plunges the audience into the midst of violent action. No dialogue is needed.

*The door up Center suddenly bursts open and a girl of about twenty-three rushes into the room. She is sobbing and out of breath. She throws the bolt into place and turns slowly... The girl's clothes are wet and muddy. Her hair is disheveled.*

人人喜欢观看激动人心的戏剧。但阅读剧本也同样能让人感到愉快。所需要的是积极发挥你的想象力。与小说、短剧或叙事诗相似，戏剧也在叙述一个故事，只不过这个故事更多的是展现出来的而不是叙述给你的。如果你会想象，你就会阅读剧本。

设想一下如果人们蒙住眼睛坐在剧院里，他们会失去多少东西！他们永远看不见舞台布景，也看不见演员。服装、手势、演员脸部表情、任何关键的表意动作通通看不见。

你阅读剧本的时候可不要蒙住眼睛。从始至终要用眼睛去看、用耳朵去听剧本所展现的一切。即使默读，你也能培养自己用想象去看去听。

1. 舞台布景：幕启后，你眼前是舞台布景。或许它是一个房间的内部。室内家具可能精心配置，强调真实感；也可能只有几件家具，着重写意。不论风格如何，看到舞台布景后你就留有印象，如同你第一次参观某个地方。从这些印象中你就多少能推断出这房间的主人和这里将要发生的故事。

有个剧的舞台说明是这样的：

场景是约翰·赖特农舍的厨房。阴暗、无人照料、杂乱无章。墙纸已经褪色。靠棚屋门的左侧墙，是个陈旧的铁制水池和水池搁架。墙上有一个手压泵，还有一扇没有挂帘的窗户。靠窗有个旧木摇椅。舞台中央摆着个没上漆的厨房用桌，两边各有直背椅子。

从一开始，剧本给你展现的是剧中人物辛勤劳动，讲究实际，生活沉闷。可以猜想使用这个厨房的人没有时间享受安逸和欢乐。

舞台布景不仅仅只是介绍人物，还激发观众明确的情感，就此奠定剧情的基调。

2. 展示部分与表意动作：一出戏对观众有着特殊的要求。在最初几分钟，一组人物在特定的舞台布景与环境中的出现。问题旋即出现：这些人是什么人？他们在哪儿？他们相互是什么关系？他们要努力解决什么问题？他们怎么会有这些问题？他们打算怎样解决这些问题？

这些问题往往能从最初的对话与动作中找到答案。开场的对话称之为展示。这时观众要特别注意，否则就会错过某些答案。阅读一出剧的展示部分犹如你参加一个聚会迟到了。你与有些应邀的客人不相识，交谈又已在兴高采烈的气氛中进行。你得先花几分钟看看，听听才能参与其中。但聚会并不因此而停止；你得既不错过现在，还得了解已经发生的事。就像聚会一样，展示部分绝不是静止的。剧作者一边回答老问题，一边提出新问题。同时他还要揭示人物性格并发展情节。

细心阅读剧本的开头。通过实践，你逐渐会辨认情节是怎样展示的，并学会欣赏剧作者处理情节展示的技巧。

有时一出剧以称之为表意动作的一段较长的无言动作开场。表意动作对设定剧的基调是极其有效的。注意《热闪》一剧的开场是怎样不用对白而一下子把观众投入暴力行为的气氛中的：

舞台后部中央的门突然推开，一个约23岁的女子冲了进来。她抽泣着，上气不接下气。她拉上门帘，慢慢转过身来……她的衣服又湿，又都是泥，头发蓬乱。（待续）

## 会走的机器人



HONDA researchers say their humanoid robot is the first capable of controlling its own movements in response to surrounding terrain. The six-foot 462-pound prototype can climb stairs and steep slopes. This type of robot might eventually work in danger zones or assist the elderly and handicapped. 日本本田汽车公司的研究人员称，他们研制的机器人是第一个能根据周围地形来调控自身行动的机器人。这种机器人原型身高6英尺，体重462磅，能爬上楼梯和陡坡。这种机器人可能最终会用于危险地带作业，或者帮助老年人和残疾人。

形来调控自身行动的机器人。这种机器人原型身高6英尺，体重462磅，能爬上楼梯和陡坡。这种机器人可能最终会用于危险地带作业，或者帮助老年人和残疾人。

●科技长廊●

□罗铃 选译

# Body Language: Other Popular Gestures and Actions

**Seated Readiness** One of the most valuable gestures that a negotiator can learn to recognize is seated readiness. In the selling situation, for example, if the potential buyer were to take this gesture at the end of the sales presentation and the interview had progressed successfully up to that point, the sales person could ask for the order and expect to get it. Video replays of insurance sales people interviewing potential buyers revealed that, whenever the seated readiness gesture followed the chin-stroking gesture (decision-making), the client bought the policy. In contrast to this, if, during the close of the sale, the client took the arms-crossed position immediately following the chin-stroking gesture, the sale was usually unsuccessful. Unfortunately, most sales courses teach sales people always to ask for the order with little regard for the client's body position and gestures. Learning to recognize such gestures as readiness not only helps make more sales but helps to keep many more people in the selling profession.

The three figures here show three different intentions. Figure 1, readiness to proceed; Figure 2, readiness to end an encounter or a conversation: hands on knees; and Fig-



图 1



图 2

## 形体语言：其他常见姿势和动作(五)

ure 3, "On your mark, get set": leaning forward gripping the chair. The seated readiness gesture is also taken by the angry person who is ready for something else — to throw you out. The preceding gesture clusters give the correct assessment of the person's intentions.

**坐以待发** 一位谈判人员应当学会辨认的最有用的姿势之一就是“坐以待发”。比如说，在商谈一笔交易时，如果潜在的买主在推销员讲解完产品后，在商谈已顺利地进入到这一刻时摆出这坐以待发的姿势，那推销员就可以索要订货单并有望得到它。重放保险推销员会见客户的录像带表明，如若抚摸下巴的姿势（正在做出决定）之后出现了坐以待发的姿势，那客户就要买保险了。相反，如果在商谈即将结束时，客户抚摸完下巴之后马上摆出双臂交叉的姿势，这笔生意通常是告吹了。可惜的是，许多推销课程只教推销员如何一味地索要订货单，而不提客户的体态和姿

势。而学会辨认诸如坐以待发这样的姿势不仅能帮助成交更多的生意，还能有助于更多的人员继续供职于推销行业中。

这里的三幅图表现的是三种不同的意向。图1是“准备继续下去”；图2“准备结束会面或谈话”；双手放在膝上；图3“各就各位，预备”：抓住椅子向前倾。愤怒的人也会使用这一坐以待发的姿势，但是要做的却是别的什么——把你赶出去。要正确判断一个人的意向尚需留意他在此之前所采用的一切姿势。



图 3



