

# 英语文摘

Reader's  
Digest



江苏教育出版社

责任编辑 周兴朋

封面设计 虞刚

# 英语文摘

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# Good Night, Ladies

( 姑娘们, 再见 )

College Song

美国

$\text{B}^b \frac{4}{4}$

3. — 1. — | 5 1. 1 — 0 | 3 — 1 — | 2 2 2 — 0 |
1. Good night, ladies! Good night, ladies!  
姑 娘 晚 安, 姑 娘 晚 安,
2. Fare-well, ladies! Fare-well, ladies!  
姑 娘 再 见, 姑 娘 再 见,
3. Sweet dreams ladies! Sweet dreams, ladies!  
做 个 美 梦, 做 个 美 梦,

3. — 1. — | 4 4 4 — 0 4 | 3 . 3 2 . 2 | 1 — 1 0 |

Good night, ladies! Were going to leave you now;  
姑 娘 晚 安, 现 在 我 们 告 别 了,

Fare-well ladies! Were going to leave you now;  
姑 娘 再 见, 现 在 我 们 告 别 了,

Sweet dreams, ladies! Were going to leave you now;  
做 个 美 梦, 现 在 我 们 告 别 了,

3 . 2 1 2 3 3 3 0 | 2 2 2 3 5 5 |

Merri-ly we roll a-long, Roll a-long, Roll a-long;  
乘 风 破 浪 多 快 乐, 多 快 乐, 多 快 乐,

3 . 2 1 2 3 3 3 0 | 2 . 2 2 3 2 1 — ||

Mer-ri-ly we roll along, Over the dark blue sea,  
乘 风 破 浪 多 快 乐, 泛 舟 大 海 上。

这是一首美国青年歌曲(college song),属传统周末舞会结束时最后一个节目,颇受青年喜爱。

# 英语文摘 (丛刊)

## Reader's Digest

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# Co-operation Between UN and China

安 华 选注

**【编者按】** 本文报道了我国自从在联大恢复合法地位以来，与联合国之间的合作情况。较为详细地披露了我国接受援助的款额及主要项目，向联合国所尽的义务以及为发展世界和平而作出的贡献。

本文条理清晰，文字简明扼要，值得一读。

The following are examples of the major co-operative projects<sup>1</sup> between China and the United Nations:

Since mid-1978, the UN development system has pledged a total of US \$ 302 million in technical aid to China, of which US \$ 178 million already has been given. More than 300 projects using the UN aid have been arranged and most of them completed. For example, about 80 percent of the 181 projects sponsored by the United Nations Development Programme (UNDP)<sup>2</sup> in its third plan (1982-1986), and all of the 48 projects financed by the UN Fund for Population Activities (UNFPA)<sup>3</sup> and the UN Children's Fund (UNICEF),<sup>4</sup> have been completed.

These projects cover industry, communications, agriculture, forestry, animal husbandry, fisheries, education, science, culture, health, population and other fields. They include:

— More than 40 technical centres or stations, such as an international economic information processing and

training centre<sup>5</sup> in Beijing and a commodities packaging research centre, all built with the UNDP aid;

- Twenty-one IBM 4300 computers<sup>6</sup> imported by China with UNFPA money for processing data of the country's 1982 population census<sup>7</sup>, and a number of UNFPA-aided factories that produce contraceptives;<sup>8</sup>

— UNICEF-aided factories that help increase China's production of vaccines<sup>9</sup>, and food and books for children;

— UNDP-aided programmes at some Chinese universities, colleges and secondary schools to modernize teaching methods, strengthen agricultural and scientific education, and introduce more English language courses.

Since 1979 the World Food Programme (WFP)<sup>10</sup> has offered China US \$ 400 million in food aid to help develop agricultural production.

In fiscal year 1985<sup>11</sup>, which ended June 30, China obtained World Bank loans totalling US \$ 1.1 billion. US \$ 440 million of which were interest-free credits offered by the International Development Association<sup>12</sup>. In the last five years the World Bank has funded 29 projects in China with US \$ 3 billion, of which US \$ 1.176 billion were offered interest free.

Since 1979 the Office of the United Nations High Commissioner for Refugees<sup>14</sup> has granted China US \$ 51 million for the resettlement of Vietnamese refugees<sup>15</sup> in China.

But China also has devoted much aid to the United Nations. Some of these efforts include:

- - A donation of US \$ 13.45 million and 26.12 million Chinese yuan to various UN development agencies<sup>16</sup> to promote technological exchanges and to help third world countries develop their national economies.



— The setting up, with the UN aid, of regional research and training centres in China to train technicians for the developing countries. So far there are seven such centres, including a fresh-water fish breeding centre<sup>17</sup>, a sericulture centre<sup>18</sup>, a mini-hydropower generating centre<sup>19</sup>, a biogas centre<sup>20</sup>, an integrated rural development centre<sup>21</sup>, a primary health-care centre and an acupuncture centre<sup>22</sup>. More than 1,300 researchers from other developing countries have attended their courses.

— The Chinese government has spent US \$ 600 million to provide homes, jobs and education for the Vietnamese refugees. (From *Beijing Review*, October 21, 1985)

1. the major co-operative projects: 主要合作项目。 2. the United Nations Development Programme (UNDP): 联合国开发计划署。 3. the UN Fund for Population Activities (UNFPA): 联合国人口活动基金会。 4. the UN Children's Fund (UNICEF): 联合国儿童基金会。 5. international economic information processing and training centre: 国际经济信息处理与培训中心。 6. IBM 4300 computers: (IBM: International Business Machine Corporation)(美)国际商用机器公司的4300型计算机。 7. population census: 人口普查。 8. contraceptives: 避孕药具。 9. vaccines: 疫苗。 10. the World Food Programme (WFP): (联合国)世界粮食计划署。 11. In fiscal year of 1985: 在1985年的财政年度内。 12. interest-free credits: 无息贷款。 13. the International Development Association: (联合国)国际开发协会。 14. the Office of the United Nations High Commissioner for Refugees: 联合国难民事务高级专员办事处。 15. the resettlement of Vietnamese refugees: 安置越南难民。 16. UN development agencies: 联合国开发机构。 17. fresh-water fish breeding centre: 淡水鱼养殖中心。 18. sericulture centre: 养蚕中心。 19. mini-hydropower generating centre: 小型水力发电中心。 20. biogas centre: 沼气中心。 21. integrated rural development centre: 农村综合开发中心 22. acupuncture centre: 针灸中心。



## 外国人看中国

美国影片《第一滴血》在我国各大城市上映，盛况空前。观众反响强烈，褒贬不一，评论界也是各持己见，莫衷一是。北京外语学院英籍专家大卫·柯鲁克(本文作者)在《中国日报》上

撰文，就该片在我国放映可能产生的不良社会效果发表了自己的看法，颇为中肯，有助于我们理解这部红极一时的影片。

# Why Does China Import Trashy<sup>1</sup> Films?

[英] David Crook 周泓选注

The film "First Blood"<sup>2</sup>, now being shown in China, has been a boxoffice success<sup>3</sup> in the USA. It has also been denounced there as brutal, fascistic, idealising violence and aggressive war<sup>4</sup>. Some Americans in Beijing, from tourists to teachers, were amazed and horrified to learn that it was being shown in China. It will doubtless provoke<sup>5</sup> equally varied responses among Chinese people.

Rambo, the hero,<sup>6</sup> is a veteran of the American invasion of Viet Nam; the villains<sup>7</sup> are the sheriff<sup>8</sup> and police force of a small town in USA.

Rambo returns to the US from Viet Nam, where he killed so many Vietnamese that he has won the title of

combat hero. He goes to the poor, rural home of his black buddy<sup>9</sup> to find that he is dead. So are the rest of his wartime pals<sup>10</sup>. He is dazed by<sup>11</sup> the death of his friends and his mind has already been affected by the horrors of the war, and the fact that his side did not win.

Leaving his black buddy's home town Rambo is picked up by the local sheriff and detained as a vagrant<sup>12</sup>. Because of his depressed state of mind, Rambo refuses to identify himself or answer any of the policemen's questions. So they brutally beat him up.<sup>13</sup>

He is outraged and despite the odds against him he breaks loose<sup>14</sup> and escapes in a hair-raising<sup>15</sup> ride on a stolen motor-bike. The police, led by the sheriff, pursue him into the woods. The police not only fail to capture Rambo but suffer heavy losses.

#### Effect

Finally Rambo's wartime commanding officer, a humane and gentlemanly colonel, comes on the scene. He tries to persuade the sheriff to call off<sup>16</sup> the pursuit and let Rambo go free. Rambo daringly hijacks<sup>17</sup> an army truck loaded with machine-guns, crashes his way back into the town, sets the sheriff's office on fire, wounds the sheriff himself and leaves a trail of death and destruction. Finally the sympathetic colonel persuades Rambo to give himself up.

What will be the effect of showing "First Blood" in China I do not favour narrow-minded, dogmatic censorship<sup>18</sup>. On the contrary,<sup>19</sup> I agree with Comrade Mao Zedong's statement: "It is a dangerous policy to prohibit people from coming into contact with the false, the ugly and the hostile... It will lead to mental deterioration, one-track minds and unpreparedness to face the world

and meet its challenges.”

“First Blood” does reveal some of the ugliness of life in “advanced” countries which China needs to see in order to avoid it as she herself advances. But to show such a film, especially to children, who formed a fair proportion<sup>21</sup> of the audience when I saw the film, involves heavy responsibilities.

### **Explanation**

“First Blood” is not just entertainment. Many people in the United States regard its glorification<sup>22</sup> of one aggressive war as mental preparation for another. Despite its box-office success even the most conservative film critics have condemned it.

Why should it be shown in China, then, without explanation or organized discussion? True, the people should and can learn to think and speak for themselves, not wait passively to be told what to think and say. But to think and speak clearly they need knowledge of the facts of history. For this, young people especially, need help. They should not face such bloody stuff<sup>23</sup> without mental preparation.

The showing of “First Blood” is not an isolated case<sup>24</sup>. It is one more example of buying and showing foreign films which many foreigners and Chinese consider cheap, vulgar and trashy. The list of such films purchased in the last few years is long. The chief criteria<sup>25</sup> seem at times to have been low cost and no overt sex<sup>26</sup>. But foreign countries, like China, have made many fine films over the years. Why not buy them? One of them, incidentally is another American film about the Viet Nam war: “Coming Home”, starring Jane Fonda<sup>27</sup>. True, like life itself, it contains a little sex; perhaps that is why it was not bought. But it is a moving, mature and intelligent movie, which throws more light on<sup>28</sup> the effect on Americans of the invasion of Viet

Nam than the fantastic feats<sup>29</sup> of Rambo in "First Blood".  
(From *China Daily*)

1. trashy: 毫无价值的, 一无是处的。
2. "First Blood": 《第一滴血》(是八五年在美上映的一部有争议的电影)。
3. a box-office success: (电影等) 卖座率高。
4. denounced there... aggressive war: 在美国也被谴责为 一部残暴的法西斯主义影片, 美化暴力和侵略战争。
5. provoke: 引起, 产生。
6. hero: 男主角。
7. villains: (戏剧, 小说等中的) 反面人物, 反派角色。
8. sheriff: [美] 县的行政司法长官。
9. buddy: 同伴。
10. pals: [俚语] 好朋友, 伙伴。
11. is dazed by... : 因……感到惺惑茫然。
12. detained as a vagrant: 被当作流浪汉扣押了起来。
13. beat him up: 毒打他。
14. breaks loose: 挣脱出来。
15. hair-raising: 毛骨悚然的。
16. call off: 取消(婚约, 交易, 追击等)。
17. hijacks: 劫持(车, 飞机等)。
18. dogmatic censorship: 教条主义的审查制度。
19. on the contrary: 恰恰相反。
20. lead to mental deterioration, one-track minds: 引致思想堕落, 头脑刻板。
21. fair proportion: 相当大一部分。
22. glorification: 颂扬, 美化。
23. bloody stuff: 血淋淋的东西。
24. an isolated case: 孤立的事件。
25. criteria: 标准。
26. overt sex: 性暴露(镜头)。
27. starring Jane Fonda: 简·方达(美国当代著名影星)主演。
28. throws more light on: [喻] 有助于理解(某事物)。
29. fantastic feats: 荒谬的技艺。

### Quotable Quotes

We may affirm absolutely that nothing great  
in the world has been accomplished without passion.

— William Hazlitt

我们完全可以这么断言：世界上任何伟大的事业，没有热情，就不会成功。

——威廉·赫兹利特

(尹邦彦 编译)



# The Old Man and the Sea

[英] Ian Ousby

缪华伦 选注

欧内斯特·海明威(详见第七辑)是第一次世界大战以后美国出现的“迷惘的一代”的主要代表作家。幻灭而又找不到出路,因而作品的调子比较灰暗低沉。他的风格和文体以简练著称,在欧美风靡一时,很有影响。

《老人与海》发表于一九五二年,小说描写一位古巴老渔民桑提亚哥与鲨鱼搏斗的故事。老人孤独而英勇顽强,凭着个人的蛮勇去追求微茫的希望,结果功败垂成,在不可抗拒的命运面前低下头来。故事寓意是人在同外界势力搏斗中终究失败,这是海明威的一贯主题。但在《老人与海》中,却增添了新的思想:“一个人并不是生来要给打败的,你尽可以把他消灭掉,可就是打不败他。”颂扬了抽象的勇敢精神。本篇对分析研究海明威的思想发展有很重要的价值。

Santiago is an old man who fishes off the coast of Havana for his living<sup>1</sup>, Even at the best of times it is a hard, unremunerative<sup>2</sup> life, but for eighty-four days now the old man has not caught a fish. The young boy Manolin who usually helps him has left; his parents insisted that the boy should work with a more profitable boat. Manolin,

however, worships the old man and waits to greet him as he sails into the harbour after yet another day's unsuccessful fishing<sup>3</sup>. Ignoring the mocking remarks of the other fishermen, the old man takes down his sail, shoulders his harpoon and his lines and goes to his home. This is a poor one-room dwelling decorated with religious pictures and a photograph of his dead wife. The boy insists on being allowed to buy some sardines<sup>4</sup> for the old man to use as bait<sup>5</sup> the next day.

They go through a fiction by which the old man pretends to delay eating his supper<sup>6</sup>; in fact, as they both know, he cannot afford anything to eat. He settles down to read an old newspaper while the boy goes out to fetch the sardines. On Manolin's return the man is asleep, so old and weathered<sup>7</sup> that he looks lifeless. The boy steals out again and brings a simple meal for them both from the local hotel. As they eat they ardently discuss baseball, for both are admirers of Joe DiMaggio<sup>8</sup>. When it is dark the old man goes to sleep, rolling up his trousers to make a pillow. Now he is old he no longer dreams of people but of places. He sees African beaches with lions patrolling up and down.

He wakes early the next morning, rouses the boy and takes him down to the beach where they drink coffee together before setting out in their separate boats. As the old man rows out of the harbour it is still dark and he can only hear, not see, the other fishing boats in the water near him. But he soon leaves these behind, for he has resolved to go far out to sea in a desperate attempt to break his run of bad luck<sup>9</sup> and catch a fish. He loves the sea, accepting its hardships and cruelties as one might accept the fickleness<sup>10</sup> of a woman he loved.

By the time dawn comes up he has already baited several lines with sardines and sunk them at various depths. He sits in the boat waiting and praying for good luck. He moves to where he can see a bird circling over the water and finds a fast-moving school of flying fish pursued by dolphins<sup>11</sup>. All he catches is a small tuna fish<sup>12</sup> that he can use for bait. As he rows or waits he talks aloud to himself, a habit he has developed since the boy stopped coming with him.

At last he feels a gentle tug on the supple stick that supports one of his lines, and knows instantly that a fish is cautiously feeding on the bait. By delicately pulling the line he can judge the fish to be very big. After an agony of suspense<sup>13</sup>, the fish at last swallows the hook. It immediately proves its strength and intelligence, for instead of jerking at the line in panic it begins to swim steadily away, towing the boat in its wake<sup>14</sup>. The fisherman bides his time<sup>15</sup>, hoping that the fish does not decide to dive. The strange journey continues throughout the day and when night comes the old man can see the lights of Havana receding in the distance<sup>16</sup>. Since he has to hold the line over his shoulder, he is now extremely uncomfortable and wishes the boy were there to help him. As he goes he thinks about the fish, admiring its courage and intelligence, and beginning to feel a strange affection for it. Another fish bites one of the other lines but the old man lets it go in order to concentrate on the big struggle.

The fish is still there the next morning and begins to jerk at the line. The old man finds it difficult to cope, for in addition to his tiredness he now has a bad cramp<sup>17</sup> in his



left hand. He eats some raw fish to give himself energy and remembers the trial of strength he once won against a Negro in Casablanca. The fish at last jumps and the old man gets his first opportunity to see it: it is beautiful—longer than the old man's boat. After midday the man's hand loses its cramp and he is able to catch a dolphin, which he eats that evening to keep up his strength. In the night he is woken from a doze by the fish jerking and jumping. He pays out more line, but makes the fish work hard to gain each extra inch<sup>18</sup>. His hands are now raw and bleeding, so he bathes them in the soothing water.

On the third day the fish begins to circle, a sure sign that the end of the contest is at hand. The old man is now groggy<sup>19</sup>, with tiredness and desperately afraid that his strength will fail before he can kill the fish. As it circles he draws in the line, bringing his prey nearer and nearer to the boat. At last the fish comes within range and the old man harpoons it, striking the heart cleanly<sup>20</sup>. The fish jumps out of the water in its death throes, but is soon dead and lashed to the boat. Tired but fulfilled<sup>21</sup>, the old man heads for home.

His troubles are not over, however, for the sharks soon scent the blood of the dead fish and come in pursuit. He kills the first one without trouble, but the beast sinks with the precious harpoon still in it. When more sharks attack, the old man is forced to resort to progressively makeshift means of repelling them: first his knife lashed to a pole, then a club, and finally the tiller of the boat itself<sup>22</sup>. By the time he comes into the harbour next morning he is exhausted from the fighting. The dead fish is completely mutilated;