



荆素蓉等◎译

# 紫丁香花

英语名家短篇小说选译

*Selected Translations  
of English Short Stories  
by Renowned Writers*

外语教学与研究出版社  
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北京 BEIJING

## 图书在版编目(CIP)数据

紫丁香花：英语名家短篇小说选译：英、汉 / 荆素蓉等译. -- 北京：外语教学与研究出版社，2018.9

ISBN 978-7-5213-0435-0

I. ①紫… II. ①荆… III. ①英语-汉语-对照读物②短篇小说-小说集-世界 IV. ①H319.4: I

中国版本图书馆 CIP 数据核字 (2018) 第 225126 号

紫丁香花

出版人 徐建忠  
责任编辑 赵东岳  
责任校对 孔乃卓  
封面设计 彩奇风  
出版发行 外语教学与研究出版社  
社 址 北京市西三环北路 19 号 (100089)  
网 址 <http://www.fltrp.com>  
印 刷 北京九州迅驰传媒文化有限公司  
开 本 650×980 1/16  
印 张 25.25  
版 次 2018 年 10 月第 1 版 2018 年 10 月第 1 次印刷  
书 号 ISBN 978-7-5213-0435-0  
定 价 89.90 元

购书咨询：(010) 88819926 电子邮箱：club@fltrp.com

外研书店：<https://waiyants.tmall.com>

凡印刷、装订质量问题，请联系我社印制部

联系电话：(010) 61207896 电子邮箱：zhijian@fltrp.com

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中咨律师事务所 殷 斌律师

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# 前 言

为了促进翻译教学的发展，丰富翻译教学的资源，同时也为翻译专业师生提供施展专业所长的机会，山西大学外国语学院翻译研究室策划了“翻译专业名家作品翻译研读本”系列丛书。《紫丁香花——英语名家短篇小说选译》为该丛书中的第一本，收录了来自美国、英国和加拿大的8位著名作家的24篇短篇小说。这些小说题材广泛，风格多样，充分体现了英语短篇小说的多姿多彩。到目前为止，这些作品还少有或没有汉语译文问世，希望本书能为它们在中文世界里生命的延续略尽绵薄之力。

由于所选作品在语言、思想、风格、情趣等方面各不相同，所以每篇作品的译者在翻译时都根据作品的实际情况采用了相应的翻译策略，力图在传达出原作神情风貌的同时，又能符合汉语的表达习惯，充分照顾读者的阅读感受。因此，为了能阐释译者在翻译过程中所做抉择的依据以帮助读者做出自己的判断，进而更好地理解作品，每篇作品的原文和译文译者都添加了必要的注释。此外，每篇作品均附作者简介、所选作品简介以及相应的来源出处，以便读者进一步查阅。

本书得以完成，首先要感谢山西大学外国语学院领导对翻译研究室工作给予的大力支持，还要感谢外语教学与研究出版社高等英语出版分社的领导对本书的顺利出版所给予的无私帮助。最后，本书全体译者要特别感谢责任编辑赵东岳女士为本书的质量把关所付出的辛劳和努力。

本书译者均为山西大学外国语学院翻译研究室成员，其中教师包括：段毅豪、贾顺厚、荆素蓉、乔洁、王晋瑞、张艳丰、郅丽梅；参与翻译工作的翻译硕士研究生包括：曹敏、崔妍婷、田春慧、王芳、王娟、王盼、袁晓轩、张文洁。他们都有着较为丰富的英汉互译实践经验，但其译文绝非范译，一定存在许多错漏及不足之处，真诚欢迎读者批评指正。本书可供翻译专业本科生或研究生用作文学翻译、翻译批评等课程的课外延伸学习材料，也可供广大英语爱好者或报考翻译专业的考生用作翻译练习的材料。如果此书能够对读者有所启发和助益，我们将甚感欣慰。

荆素蓉

2017年12月

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## Mark Twain (1835-1910)

马克·吐温

马克·吐温 (Mark Twain, 1835-1910)，原名萨缪尔·兰亨·克莱门 (Samuel Langhorne Clemens)，是美国著名的批判现实主义文学家和演说家。马克·吐温少年时代生活艰难，后来做过印刷工、航船领航员、淘金矿工、新闻记者等，从撰写一些风趣小品开始走上作家之路。马克·吐温经历了美国从工业社会初期到成熟期的发展过程和社会变革，作品也经历了从轻松幽默到辛辣讽刺再到悲观厌世的发展阶段。在40年的创作生涯中，马克·吐温写了大量作品，包括小说、剧本、散文、诗歌等，尤以短篇讽刺小说见长。他的小说主要讽刺批判社会上不合理的现象或者人性的丑恶，代表作品有《百万英镑》(*The Million Pound Bank Note*)、《竞选州长》(*Running for Governor*)、《王子与贫儿》(*The Prince and the Pauper*)、《汤姆·索亚历险记》(*The Adventures of Tom Sawyer*)、《哈克贝里·费恩历险记》(*The Adventures of Huckleberry Finn*)等。海明威在评价马克·吐温的作品时写道：“所有当代的美国文学都来自马克·吐温的一本书，即《哈克贝利·费恩历险记》……它是所有美国作品的源头。”

## The American Vandal Abroad<sup>①</sup>

I am to speak of the American Vandal<sup>②</sup> this evening, but I wish to say in advance that I do not use this term in derision<sup>③</sup> or apply it as a reproach, but I use it because it is convenient; and duly and properly modified, it best describes the roving, independent, free-and-easy character of that class of traveling Americans who are not elaborately educated, cultivated, and refined, and gilded and filigreed<sup>④</sup> with the ineffable graces of the first society. The best class of our countrymen who go abroad keep us well posted about their doings in foreign lands, but their brethren vandals cannot sing their own praises or publish their adventures.

The American Vandal gallops over England, Scotland, Spain, and Switzerland, and finally brings up<sup>⑤</sup> in Italy. He thinks it is the proper thing to visit Genoa, the stately old City of Palaces, whose vast marble edifices<sup>⑥</sup> almost meet together over streets so narrow that three men can hardly walk abreast in them, and so crooked that a man generally comes out of them about the same place he went in. He only stays in Genoa long enough to see a few celebrated things and get some fragments of stone from the house Columbus was born in—for your genuine Vandal is an intolerable and incorrigible<sup>⑦</sup> relic gatherer. It is estimated that if all the fragments of stone brought from Columbus's house by travelers were collected together they would suffice to build a house

① 原文来源：[https://en.wikisource.org/wiki/The\\_American\\_Vandal\\_Abroad](https://en.wikisource.org/wiki/The_American_Vandal_Abroad)

② vandal *n.* one who willfully or ignorantly destroys, damages, or defaces property belonging to another or to the public 破坏公物者。文中指素质不高的美国游客，有讽刺谐谑之意，故译为“蛮子”。

③ derision *n.* the use of ridicule or scorn to show contempt 嘲笑，嘲弄

④ filigree *v.* to adorn with or as if with filigree 镶金属丝装饰。文中为“表现出……样子”之意。

⑤ bring up (船等) 停下

⑥ edifice *n.* large and massive building 大厦

⑦ incorrigible *adj.* incapable of being corrected or amended 不可救药的。文中指抠下文物碎片带走收集，有讽刺意味，译为“收藏成癖”。

fourteen thousand feet high—and I suppose they would.

Next he hurries to Milan and takes notes of the Grand Cathedral (for he is always taking notes). Oh, I remember Milan and the noble cathedral well enough—that marble miracle of enchanting architecture. I remember how we entered and walked about its vast spaces and among its huge columns, gazing aloft at the monster windows<sup>①</sup> all aglow with brilliantly colored scenes in the life of the Savior and his followers. And I remember the side-shows<sup>②</sup> and curiosities there, too. The guide showed us a coffee-colored piece of sculpture which he said was supposed to have come from the hand of Phidias<sup>③</sup>, since it was not possible that any other man, of any epoch, could have copied nature with such faultless accuracy. The figure was that of a man without a skin; with every vein, artery, muscle, every fiber and tendon and tissue of the human frame, represented in minute detail. It looked natural, because it looked somehow as if it were in pain. A skinned man would be likely to look that way—unless his attention were occupied by some other matter.

The Vandal goes to see the ancient and most celebrated painting in the world, “The Last Supper.” We all know it in engravings<sup>④</sup>: the disciples all sitting on one side of a long, plain table and Christ with bowed head in the center—all the last suppers in the world are copied from this painting. It is so damaged now, by the wear and tear of three hundred years, that the figures can hardly be distinguished. The Vandal goes to see this picture—which all the world praises—looks at it with a critical eye, and says it’s a perfect old nightmare of a picture and he wouldn’t give forty dollars for a million like it (and I endorse his opinion), and then he is done with Milan.

① monster windows 指巨大的窗户

② side show 穿插表演。文中指游览中发生的小插曲。

③ Phidias 菲迪亚斯，古希腊的雕刻家。原文只有名字，翻译时增词诠释，有助阅读。

④ engraving *n.* an impression from an engraved printing surface 刻印的书或图片。文中指翻印的图片。

He paddles around the Lake of Como<sup>①</sup> for a few days, and then takes the cars. He is bound for Venice, the oldest and the proudest and the princeliest republic that ever graced the earth. We put on a good many airs with our little infant of a Republic of a century's growth, but we grow modest when we stand before this gray, old imperial city that used to laugh the armies and navies of half the world to scorn<sup>②</sup>, and was a haughty, invincible, magnificent Republic for fourteen hundred years! The Vandal is bound for Venice! He has a long, long, weary ride of it; but just as the day is closing he hears some one shout, "Venice!" and puts his head out of a window, and sure enough, afloat on the placid sea, a league away, lies the great city with its towers and domes and steeples drowsing in a golden mist of sunset!

Have you been to Venice, and seen the winding canals, and the stately edifices that border them all along, ornamented with the quaint devices<sup>③</sup> and sculptures of a former age? And have you seen the great Cathedral of St. Mark's—and the Giant's Staircase—and the famous Bridge of Sighs<sup>④</sup>—and the great Square of St. Mark's—and the ancient pillar with the winged lion of St. Mark that stands on it, whose story and whose origin are a mystery—and the Rialto, where Shylock used to loan money on human flesh and other collateral?

I had begun to feel that the old Venice of song and story had departed forever. But I was too hasty. When we swept gracefully out into the Grand Canal and under the mellow moonlight the Venice of poetry and romance stood revealed. Right from the water's edge rose palaces of marble;<sup>⑤</sup> gondolas

① Lake of Como 科莫湖，意大利最著名的湖泊，全长 120 公里，沿途山脉终年积雪，是著名的旅游景点。

② laugh...to scorn 蔑视，此处译为“笑傲”。

③ device *n.* something fanciful, elaborate, or intricate in design (精细或精美的) 图案

④ Bridge of Sighs 叹息桥，位于威尼斯，约建于 1600 年。古时囚犯过桥时发出叹息，故名为叹息桥。

⑤ 原文“Right from the water's edge rose palaces of marble”，译作“河岸两侧一座座大理石宫殿拔地而起”，体现原文的动态之感。

were gliding swiftly hither and thither<sup>①</sup> and disappearing suddenly through unsuspected gates and alleys; ponderous stone bridges threw their shadows athwart<sup>②</sup> the glittering waves. There were life and motion everywhere, and yet everywhere there was a hush, a stealthy sort of stillness<sup>③</sup>, that was suggestive of secret enterprises of bravos and of lovers; and clad<sup>④</sup> half in moonbeams and half in mysterious shadows, the grim old mansions of the republic seemed to have an expression about them of having an eye out for just such enterprises as these. At that same moment music came stealing over the waters—Venice was complete.

Our Vandals hurried away from Venice and scattered abroad everywhere. You could find them breaking specimens from the dilapidated tomb of Romeo and Juliet at Padua<sup>⑤</sup>—and infesting the picture galleries of Florence—and risking their necks on the Leaning Tower of Pisa—and snuffing sulfur fumes on the summit of Vesuvius—and burrowing among the exhumed wonders of Herculaneum and Pompeii—and you might see them with spectacles on, and blue cotton umbrellas under their arms, benignantly contemplating<sup>⑥</sup> Rome from the venerable arches of the Coliseum<sup>⑦</sup>.

And finally we sailed from Naples, and in due time anchored before the Piraeus<sup>⑧</sup>, the seaport of Athens in Greece. But the quarantine was in force, and so they set a guard of soldiers to watch us and would not let us go ashore. However, I and three other Vandals took a boat, and muffled<sup>⑨</sup> the oars, and slipped ashore at 11:30 at night, and dodged the guard

① hither and thither: from place to place 各处

② athwart *prep.* across 越过

③ a stealthy sort of stillness: *stealthy adj.* intended to escape observation, secretive, 隐秘的; *stillness n.* calmness, tranquility, 平静。整体译为“在这种隐秘的寂静背后”。

④ clad *v.* cover 包, 覆

⑤ Padua 帕多瓦, 意大利东北部城市。

⑥ contemplate *v.* to view with continued attention 凝视, 注视

⑦ Coliseum 古罗马竞技场

⑧ Piraeus 比雷埃夫斯港, 位于希腊雅典。

⑨ muffle *v.* to deaden the sound of 消音。文中指悄悄地不发出声音。

successfully. Then we made a wide circuit around the slumbering town, avoiding all roads and houses—for they'd about as soon hang a body as not for violating the quarantine laws in those countries. We got around the town without any accident, and then struck out across the Attic Plain<sup>①</sup>, steering straight for Athens—over rocks and hills and brambles and everything—with Mt. Helicon<sup>②</sup> for a landmark. And so we tramped for five or six miles. The Attic Plain is a mighty uncomfortable plain to travel in, even if it is so historical. The armed guards got after us three times and flourished<sup>③</sup> their gleaming gun barrels in the moonlight, because they thought we were stealing grapes occasionally—and the fact is we were—for we found by and by that the brambles<sup>④</sup> that tripped us up so often were grape-vines—but these people in the country didn't know that we were quarantine-blockade runners, and so they only scared us and jawed<sup>⑤</sup> Greek at us, and let us go, instead of arresting us.

We didn't care about Athens particularly, but we wanted to see the famous Acropolis<sup>⑥</sup> and its ruined temples, and we did. We climbed the steep hill of the Acropolis about one in the morning and tried to storm that grand old fortress that had scorned the battles and sieges of three thousand years. We had the garrison out mighty quick—four Greeks—and we bribed them to betray the citadel and unlock the gates. In a moment we stood in the presence of the noblest ruins we had ever seen—the most elegant, the most graceful, the most imposing. The renowned Parthenon<sup>⑦</sup> towered above us, and about us were the wreck of what were once the snowy

① Attic Plain 希腊阿提卡平川，雅典所在地。

② Mt. Helicon 赫利孔山，亦译埃利孔山，位于雅典附近，在希腊古典文学中以作为缪斯女神经常光临的地方而受到赞颂，东麓被辟为圣地。

③ flourish v. to make bold and sweeping gestures 挥舞

④ bramble n. a rough prickly shrub or vine 带刺的荆棘或藤蔓

⑤ jaw v. to talk especially abusively, indignantly, or long-windedly 叫骂，咋呼

⑥ Acropolis (古希腊城邦中的城堡或具有防卫性质的地区，多建于山顶) 卫城，此处特指雅典卫城。

⑦ Parthenon 帕台农神庙；下文中 Hercules 为赫拉克勒斯神庙，Minerva 为密涅瓦神庙。

marble Temples of Hercules and Minerva, and another whose name I have forgotten. Most of the Parthenon's grand columns are still standing, but the roof is gone.

As we wandered down the marble-paved length of this mighty temple, the scene was strangely impressive. Here and there in lavish profusion were gleaming white statues of men and women, propped against blocks of marble, some of them armless, some without legs, others headless, but all looking mournful and sentient<sup>①</sup> and startlingly human! They rose up and confronted the midnight intruder on every side; they stared at him with stony eyes from unlooked-for nooks and recesses<sup>②</sup>; they peered at him over fragmentary heaps far down the desolate corridors; they barred his way in the midst of the broad forum, and solemnly pointed with handless arms the way from the sacred fane; and through the roofless temple the moon looked down and banded the floor and darkened the scattered fragments and broken statues with the slanting shadows of the columns!

What a world of ruined sculpture was about us! Stood up in rows, stacked up in piles, scattered broadcast over the wide area of the Acropolis, were hundreds of crippled statues of all sizes and of the most exquisite workmanship; and vast fragments of marble that once belonged to the entablatures<sup>③</sup>, covered with bas-reliefs representing battles and sieges, ships of war with three and four tiers of oars, pageants and processions—everything one could think of.

We walked out into the grass-grown, fragment-strewn court beyond the Parthenon. It startled us every now and then, to see a stony white face stare suddenly up at us out of the grass, with its dead eyes. The place

① sentient *adj.* finely sensitive in perception or feeling, 有感觉能力的; 有知觉力的

② unlooked-for nooks and recesses 不引人注意的角落

③ entablature *n.* a horizontal part in classical architecture that rests on the columns and consists of architrave, frieze, and cornice, 柱上楣构, 柱头盘。为通俗起见, 译为“顶柱屋檐”。下文 bas-relief, 浅浮雕。

seemed alive with ghosts. We half expected to<sup>①</sup> see the Athenian heroes of twenty centuries ago glide out of the shadows and steal into the old temple they knew so well and regarded with such boundless pride.

The full moon was riding high in the cloudless heavens now. We sauntered<sup>②</sup> carelessly and unthinkingly to the edge of the lofty battlements of the citadel, and looked down, and, lo! a vision! And such a vision! Athens by moonlight! All the beauty in all the world could not rival it! The prophet that thought the splendors of the New Jerusalem were revealed to him, surely saw this instead. It lay in the level plain right under our feet—all spread abroad like a picture—and we looked down upon it as we might have looked from a balloon. We saw no semblance of a street, but every house, every window, every clinging vine, every projection, was as distinct and sharply marked as if the time were noonday; and yet there was no glare, no glitter, nothing harsh or repulsive—the silent city was flooded with the mellowest light that ever streamed from the moon, and seemed like some living creature wrapped in peaceful slumber. On its father side was a little temple whose delicate pillars and ornate front glowed with a rich luster that chained the eye like a spell<sup>③</sup>; and, nearer by, the palace of the king reared its creamy walls out of the midst of a great garden of shrubbery that was flecked all over with a random shower of amber lights—a spray of golden sparks that lost their brightness in the glory of the moon and glinted softly upon the sea of dark foliage<sup>④</sup> like the pallid stars of the Milky Way! Overhead, the stately columns, majestic still in their ruin; underfoot, the dreaming city; in the distance the silver sea—not on the broad earth is there another picture half so beautiful!

We got back to the ship safely, just as the day was dawning. We had

① half expected to 有几分想(做)……

② saunter *v.* to walk about in an idle or leisurely manner 信步闲逛。下文 battlement 意为“城垛”。

③ to chain the eye like a spell 引人注目的

④ foliage *n.* the aggregate of leaves of one or more plants (集合名词) 树叶

walked upon pavements that had been pressed by Plato, Aristotle, Demosthenes, Socrates, Phocion, Euclid, Xenophon, Herodotus, Diogenes, and a hundred others of deathless fame, and were satisfied. We got to stealing grapes again on the way back, and half a dozen rascally guards with muskets and pistols captured us and marched us in the center of a hollow square nearly to the sea—till we were beyond all the graperies. Military escort—ah, I never traveled in so much state in all my life.

I leave the Vandal here. I have not time to follow him farther—not our Vandals to Constantinople and Smyrna<sup>①</sup> and the Holy Land, Egypt, the islands of the sea, and to Russia and his visit to the emperor. But I wish I could tell of that visit of our gang of *Quaker City*<sup>②</sup> Vandals to the grandest monarch of the age, American's stanch<sup>③</sup>, old steadfast friend, Alexander II, Autocrat of Russia!

In closing these remarks I will observe that I could have said more about the American Vandal abroad, and less about other things, but I found that he had too many disagreeable points about him, and so I thought I would touch him lightly and let him go.

If there is a moral to this lecture it is an injunction<sup>④</sup> to all Vandals to travel. I am glad the American Vandal goes abroad. It does him good. It makes a better man of him. It rubs out<sup>⑤</sup> a multitude of his old unworthy biases and prejudices. It aids his religion, for it enlarges his charity and his benevolence, it broadens his views of men and things; it deepens his generosity and his compassion for the failings and shortcomings of his fellow creatures. Contact with men of various nations and many creeds

① Smyrna 士麦那，现称伊兹密尔 (Izmir)，土耳其第三大城市。下文 Holy Land 指圣城耶路撒冷。

② *Quaker City* 贵格城号邮轮

③ stanch *adj.* steadfast in loyalty or principle 坚定的，坚贞不渝的

④ injection *n.* the act or an instance of enjoining through order or admonition 禁止，劝阻。文中指劝诫美国蛮子在国外旅游要注意自己的行为。

⑤ rub out 抛弃