走投无路的‘屠夫”

英语报刊文章选读之一

王炳炎　陈晓扣　编

西安交通大学出版社

需要全本请访问 www.ertongbook.com

图书在版编目(CIP)数据

英文报刊选读之一/王炳炎,陈晓扣编 .—西安:西安交通大学出版社,2001.4
ISBN 7-5605-1394-8

Ⅰ.**英…** Ⅱ.①**王…** ②**陈…** Ⅲ.**报刊—英语—语言读物** Ⅳ.H319.4

中国版本图书馆 CIP **数据核字(**2001**) 第** 023553 **号**

*

西安交通大学出版社出版发行
(西安市兴庆南路 25 **号 邮政编码:**710049 **电话:**(029)2668316)
西安建筑科技大学印刷厂印装
各地新华书店经销

*

开本:890 mm×1 240 mm 1/32 **印张:**7.75 **字数:**260 **千字**
2001 **年** 5 **月第** 1 **版** 2001 **年** 5 **月第** 1 **次印刷**
印数:0 001~5 000 **定价:**12.80 **元**

若发现本社图书有倒页、白页、少页及影响阅读的质量问题,请去当地销售部门调换或与我社发行科联系调换。发行科电话:(029)2668357,2667874

前言

《英文报刊选读》是程度不同的两辑英语泛读教材。前一本相对简单，而后一本程度较深。经我们对文字及背景方面进行注释，并为所选的文章配上练习后，现将其奉献给读者。《选读》适合具有中等以上英语水平的读者阅读。《选读》可与《通向英语 8000 词》同时使用，一本作为重要阅读材料，另一本作为强化词汇材料，以达到提高阅读能力和扩充词汇的目的。

《选读》主要特点之一是所选的 33 篇文章原原本本出自当代英语报刊。编者对文章未作任何变动，因而，读者可以原汁原味地领略到当代美国英语的特色，增进对当代美国社会现状的了解。所选的文章语言流畅，文字新颖，口语化程度高。阅读这样的文章有助于读者学到纯正的美国英语，提高口头表达能力，尤其能学到正式文章中不常用的表达方式，以及在一般字典中找不到的用词方法。所选的文章犹如一面镜子，反映出美国当代社会的方方面面，如美国社会问题：吸毒，艾滋病，无家可归、流落街头；人们关注的热点：总统竞选、哈雷彗星、高科技农业；还有耸人听闻的间谍在逃、追捕纳粹元凶，以及茶余饭后供读者消遣的电影明星和总统后代现况。另外，还有一些评论性文章。我们相信读者对所有的文章会感兴趣的。

《选读》的另一特点是每篇文章都配有详细的注解和大量的练习。我们对文章中出现的疑难部分，尤其

是超出大学英语 6 级的词汇、具有美国英语特色的表达方式和不常见的词汇，以及必要的背景知识（人名、地名、组织名称等），作了注释。我们编写的练习有四种：选择题、正误判断题、翻译题和问答题。这四种练习题都是围绕考察综合理解能力而设计和编写的。前两种练习侧重考察对文章大意和作者意图的理解，后两种练习分别考察对细节的理解能力和综合归纳能力，同时又可以提高读者的翻译和写作的能力。我们认为题型多样有助于深化阅读理解，培养读者多方面的能力。为了帮助读者自我检测阅读理解的状况，我们在书后附有练习的全部答案。我们对练习答案未作任何解释。有部分问答题答案太长，我们只提供答案要点。所有答案只是参考性的，我们希望答案不会束缚读者的思考和想象力。答案除对练习本身有一定参考作用外，还能对读者理解疑难点起到某种正面导向作用。翻译题的英文原句在文章中用带有下划线的斜体标明，读者做翻译题时，可参阅原文，以便根据上下文，更确切地理解原句意思。由于翻译题主要考察读者精确理解，我们所给的答案力图忠实原文，在文字上未作过多修饰。

《选读》的编注工作由王炳炎教授和陈晓扣讲师平均负担，最后由王炳炎教授负责统稿。《选读》早期的选材工作由李绍山教授完成，章虹和王克参与部分编写和原稿整理工作，我们在此对他们表示感谢。在编注过程中我们得到西安交通大学出版社和解放军外国语学院图书馆的大力支持，我们在此深表感谢。

在编注中，我们充分查阅现有资料，但我们深感反映当代美国社会状况的资料不能完全满足编写工作需要，加上我们对文章的理解或有偏颇，注释和练习中难免出错，欢迎广大读者批评指正。

编　者

2000 年 11 月于解放军外国语学院

Contents
目　　录

1. Ingrid Bergman：A Myth Because She Dared to Live
英格丽·褒曼
2. Way to Go，O Pioneer！
先锋号，路漫漫！ …… ()
3. A Find or a Fake？
新发现还是真伪造？ …… ()
4. Street of the Lost
流落街头 …… ()
5. Four Days That Stopped America
停滞美国的四天 …… ()
6. Tomorrow's Long，Hot Summers
未来漫长的酷夏 …… ()
7. Gotcha！Says I. R. S. to Tax Cheats
国内收入署警告说：逃税者，哪里跑！ …… ()
8. Are the Democrats Dinosaurs？
民主党人成了恐龙吗？ …… ()
9. Cocaine：America's 100 Years of Euphoria and Despair
柯卡因：美国百年的欢快和绝望 …… ()
10. Searching for Peace to Feel at Home
寻找安详舒适 …… ()
11. White House Families
入主白宫的家庭 …… ()
12. The Quest for a Man-Made Human
需要全本请访问 www.ertongbook.com

机器人质疑 …… ()
13. “Butcher”at Bay
走投无路的‘屠夫’ …… ()
14. Civil War Descendants
南北战争领袖的后裔 …… ()
15. See No Evil, Hear No Evil
熟视无睹，决不告密 …… ()
16. Here Comes Halley's
哈雷彗星回归…… ()
17. Isabella
伊莎贝拉 …… ()
附录 练习答案 …… ()

英格丽·褒曼

Ingrid Bergman[1]

A myth because she dared to live

by Liv Ullmann

This has been the first autumn without Ingrid, but who she was is part of how I experience the air—the colors of the leaves—the people preparing for the winter ahead. Who she was is part of what I understand about life—about being a woman—a mother—an actress—about the sorrows and the joys and the choices. Who she was is part of what I know about strength and courage, and thus, for me, she is still alive.

We spent a wonderful and creative fall in Sweden and Norway five years ago shooting *Autumn Sonata*[2], a film about a famous pianist and her daughter. And I used to sit and watch her—feeling such pride over who she was. These are some of my memories. I remember Ingrid on her knees washing—no, scrubbing—the floor of

her dressing room." I love to make it shine around me," she would laugh. I remember her leaving a private screening[3] early that we all had looked forward to—and didn't like." Good night," Ingrid whispered in my ear;" I don't have time to waste."

And I remember acting with her. As her daughter in the picture, I had to scream at her, to accuse her of being a bad mother. The script called for Ingrid to end the scene by stretching out her arms to me, crying softly:" Please hold me. Please love me."When I had finished my long, hateful monologue[4], Ingrid looked at me, her film daughter, and then to the director, Ingmar Bergman[5], and she exclaimed:" I can't ask her to hold me and to love me the way she just behaved! I want to slap her in the face and leave the room."

Another memory from the production of *Autumn Sonata*. Ingrid was playing the role of a pianist. Ingmar Bergman brought one of his previous wives into the studio[6], because that is the way he is. This wife is a concert pianist. I was sitting in the corner and only observing—because that is the way I am.

The concert pianist was an incredibly beautiful woman, relaxed and natural at an enormous grand piano. She was to instruct Ingrid in the art of playing Chopin[7]. The actress was seated on a small stool next to a small artificial piano—the keys as false as the instrument itself. Ingmar and the previous wife argued about the actual scene: she felt that no pianist could play and talk at the same time." Of course it's possible," said Ingmar;" because this is a film. In film you are free to do whatever you want."

Both women were quiet. Then, ever so slightly, Ingrid moved her chair toward the toy piano. She mumbled[8] to herself:" Of course, no pianist would talk while she is playing."Obediently, like a little schoolgirl, Ingrid then turned her head toward the real pianist—to watch her movements. *Ingrid's fingers on the wooden*

keys, her strong wide hands full of determination and conviction that she would soon reach the desired goal of perfection. And both the women knew that the final frame[9] had been predestined[10] by the all-powerful Ingmar, the director.

I once invited her to the actresses' club I belong to—seven hardworking Norwegian[11] women who get together whenever all of us happen to be in the same town. Ingrid was the first outside guest we ever had. That evening we shared our dreams and our disappointments and our needs. In the end, Ingrid stood up and she was crying while she smiled. "Do you know that I always wanted to have girlfriends? But my travels took me to so many places, to so many people, and since I was always on my way, there was never really time for woman talk, just simple woman talk."

An actress's life is in many ways unlike that of other women. An actress is the product around which others negotiate, bargain, sell or reject. Despite that, Ingrid believed that she had the right to love as she felt, live as she did, see what she chose, hate when she had to and love again if she could. Surely she had doubts, as we all have, but there was never a question of "Why didn't things work out differently?" She showed full acceptance of her life, both the good and the bad days.

I used to sit and watch her remembering her face in *For Whom the Bell Tolls*[12], *Casablanca*[13], *Intermezzo*[14], that face an entire world learned to love. And then I looked at the woman of *Autumn Sonata*. *Age had left its mark. But it was life that had written the real story on Ingrid's face: everything that she had experienced and given and lost.*

Ingrid Bergman became myth, but not in the same way as Greta Garbo[15], whose entire life is surrounded by secrets. Ingrid became a myth exactly because she dared to live. Openly. Because she accepted what the movies, what the husbands and the children

and the audiences and the critics gave her. She never yielded and never became an enigma[16]. Ingrid's choices were always for independence.

Ingrid once said: "When the clown[17] comes into town, the dogs come out to howl," and her laughter filled the room. In a flash, she became all the colors and the travels and the adventures of those who have roots in no country but themselves.

To know Ingrid was to learn to understand a woman. Not the best, the holiest, the wisest, the most beautiful. *But then it is not necessarily the amount of our virtues that makes us human, understood, obtainable[18] and identifiable[19].* And life—how many of us can look back on our own and know that we really have lived by our own choices—that it is our life? As Ingrid lived a life of courage, she also approached death with courage. Even her most wrenching moments were inspired by love and, thus, were not solemn alone, but spurred by a joy of life.

Notes

1. Ingrid Bergman **英格丽·褒曼(1915～1982):瑞典演员,三次获得奥斯卡奖(美国电影艺术金像奖)**
2. Autumn Sonata **《秋天奏鸣曲》(电影名)**
3. screening **电影的放映,筛选**
4. monologue **(戏)独白词 独角戏**
5. Ingmar Bergman **伯格曼(1918～):瑞典电影导演,其影片均系自编自导,通过人际与上帝的关系,探索伦理道德问题,代表作三部曲《朦胧地透过玻璃》、《冬之光》和《沉默》。**
6. studio **(摄影师的)摄影室 ,电影摄影棚**
7. Chopin **肖邦(1810～1849):波兰作曲家、钢琴家,1831 后定居法国,作品具有浪漫主义的本质和古典主义的特点,表现本人及其祖国的悲剧性经历。**
8. mumble **咕哝**
9. frame **(美)(电影的)画面,画格**

10. predestine 预先确定,预先指定
11. Norwegian 挪威的 挪威人的
12. For Whom the Bell Tolls 《战地钟声》(电影名)
13. Casablanca 《卡萨布兰卡》(电影名)
14. Intermezzo 《插曲》(电影名)
15. Greta Garbo 格丽特·嘉宝(1905～1990):生于斯德哥尔摩的美国女影星,以美貌,演技卓越闻名,36 岁退隐,主演过 24 部影片,著名的有《急流》、《肉与魔》、《安娜卡列尼娜》等,获 1954 年奥斯卡特别奖。
16. enigma 谜,不可思议的人
17. clown 小丑
18. obtainable 能获得的,能得到的
19. identifiable 可识别的

Exercises

Ⅰ. *Choose the best answer*

1. How long had Ingrid Bergman been dead by the time this article was written?
   a. One year.
   b. More than one year.
   c. Less than one year.
   d. No hint about it in the article.
2. The opening paragraph of the article was designed mainly to show that _____.
   a. Ingrid was an excellent actress
   b. Ingrid was a sentimental mother
   c. Ingrid was a strong-willed woman
   d. Ingrid impressed and influenced the author greatly
3. Why did the author say they spent a wonderful and creative fall in Sweden and Norway five years ago shooting *Autumn Sonata*?
   a. Ingrid was an inventor.
   b. Ingrid conducted improvisational performances in the film *Autumn Sonata*.
   c. Ingrid's mind worked quickly in the fall.
   d. Ingrid had her own views and understanding of the films.

需要全本请访问 www.ertongbook.com

4. When the author said“I remember her leaving a private screening early that we all had looked forward to—and didn't like.”, what kind of feeling for Ingrid is involved?
   a. The author didn't like the way Ingrid acted and wanted her to leave as soon as possible.
   b. The author had a great jealousy of Ingrid and wanted her to quit out of the stage so that she could make her name.
   c. The author cared much about Ingrid and wished her to relax herself as much as possible and yet hoped that she could be in company of Ingrid as long as possible.
   d. The author thought Ingrid had no consideration for others but herself.
5. Chopin was _____ composer.
   a. a French
   b. an English
   c. an American
   d. a Polish
6. When Ingmar Bergman brought one of his previous wives into the studio, what did the author think about it?
   a. The author disliked Ingmar's way of doing so.
   b. The author had no concern about it at all.
   c. The author admired him for his courage of doing so.
   d. The author was envious of him for doing so.
7. What is the main difference between an actress's life and that of other women according to this article?
   a. An actress is more vulnerable to criticism from various sources.
   b. An actress enjoyed little freedom in choosing whatever she liked.
   c. An actress usually lives a luxurious life.
   d. An actress usually shows full acceptance of her life.
8. Ingrid Bergman became a myth exactly because _____.
   a. she accepted what the others gave her
   b. she never yielded in the face of difficulty
   c. what she did or chose was always for independence
   d. all of the above
9. Which of the following doesn't belong to the admirable qualities of Ingrid Bergman?
   a. Courage.
   b. Creation.

c. Changeable marriage. d. Independence.

Ⅱ. *Say whether the following statements are true or false*

1. Ingrid Bergman positively relished housework.
2. Ingmar Bergman and Ingrid Bergman were husband and wife.
3. Ingrid Bergman often participated in women's talks.
4. Ingrid became a myth because her entire life is surrounded by secrets.
5. Ingrid lived her own life by her own choices.
6. Ingmar was an excellent film director who liked to listen to different ideas about his films.

Ⅲ. *Translate the following sentences into Chinese*

1. This has been the first autumn without Ingrid, but who she was is part of how I experience the air—the colors of the leaves—the people preparing for the winter ahead.
2. The concert pianist was an incredibly beautiful woman, relaxed and natural at an enormous grand piano.
3. Ingrid's fingers on the wooden keys, her strong wide hands full of determination and conviction that she would soon reach the desired goal of perfection.
4. An actress's life is in many ways unlike that of other woman. An actress is the product around which others negotiate, bargain, sell or reject.
5. Age had left its mark. But it was life that had written the real story on Ingrid's face: everything that she had experienced and given and lost.
6. But then it is not necessarily the amount of our virtues that makes us human, understood, obtainable and identifiable.

Ⅳ. *Answer the following questions*

1. What kind of woman is Ingrid Bergman?
2. What is an actress's life like, according to the author?
3. In what way did Ingrid Bergman differ from Greta Garbo, according to the article?

先锋号,路漫漫

Way to Go, O Pioneer!

by Loudon Wainwright

On June 13—for anyone whose kitchen calendar still needs filling in—a weird-looking metal and plastic object somewhat bigger than a human being and bearing the unmistakable signs of his inspired tinkering[1] *will cross the orbit of Neptune*[2]*, 2.8 billion miles from the sun.* It's not a happening that will make any difference in the conduct of world affairs. Still, as historic markers go, this is a pretty big one—the moment the first man-made object will leave our solar system. To reach this astonishing distance from home, the Pioneer 10 spacecraft has been cruising along at roughly 30,000 miles an hour for 11 years, since its launch date March 2, 1972. For about 10 more years after Pioneer 10 leaves this little nook[3] of space dominated by our sun and its nine gravity leashed[4] planets, earthlings will remain in touch with the craft. Then, unless the Pioneer collides with another

high-speed interstellar[5] object, or unless an E. T[6]. somewhere is waiting to make an exploratory pounce of its own[7], the one-way journey to deep space could continue unobserved for many thousands, even millions of years.

Reflecting on all those times and mileages makes me feel justifiably[8] small, although I suppose I do take some pleasure in being a member of the species smart enough to dope out[9] the intergalactic[10] scheme of things and to push an object like Pioneer 10 (*or* 11 *or any of its family of unmanned[11] spacecraft*) *into the great beyond.* Yet the fact is, for the past 25 years at least, I've had a certain feeling that—in terms of understanding—I was bobbing[12] along hopelessly in the wake of human accomplishment, just barely emerging from blinking[13] disbelief about items like the telephone and utterly in the darkness about such current stuff as laser beams and silicon chips[14].

Occasional contacts with progress along the way have made little difference. In the late '50s and early '60s I was assigned to cover the training and flights of the first U. S. astronauts and developed a passing acquaintance with Gs[15] and apogees[16]. Little of the technology rubbed off[17]; I remained gaga[18] in some other age, more in awe that Scott Carpenter could do one-arm pull-ups[19] than in easy touch with the fact that his capsule would go into orbit at 17, 532 miles an hour. On a recent flight I made to California, for example, there was an on-board television system that permitted passengers to watch landings and takeoffs picked up by a cockpit[20] camera that looked right over the pilot's shoulder. Pretty tame stuff, right? *But it seemed mighty lively to me. I watched our accelerating and decelerating thrusts along various runways with the amazement of a man discovering his own openmouthed image on a security monitor in a supermarket.* As we poked through storms

crossing mid-America, I was completely taken over with[21] listening on my headphones to the air traffic conversations between the pilot of our DC-10[22] and others and various ground stations. "Ah, American 288 heavy," a dry voice said. "Did you request a change to 33,000 ?" "Negative, Memphis," came our answer. "This is American 288 heavy. We were up there for a while but it got too bumpy." I felt weak with gratitude at my pilot's endless search for the smoothest ride.

That sense of being far behind the culture began when I lived in California and is always heightened by returns to it. This time items in the newspaper flew out at me with special impact. A three-pound, three-ounce baby was delivered alive and well in San Francisco after its mother had been brain-dead and on a respirator[23] for 64 days. In San Diego[24] the first condor[25] chick born in captivity was doing nicely on a diet of water and baby mice fed it by a condor puppet[26] made of fiberglass[27] and pigskin. In Oroville[28], an ex-Marine, who claimed he had acted in the mistaken belief he was back in the Vietnam war, was found guilty of killing a man he'd stalked[29] in full combat gear.

By contrast, the tenor[30] of life at NASA's[31] Ames Research Center near San Jose[32] seemed reassuringly calm. The Pioneer mission control room doesn't look as one might imagine a space-age nerve center should; it looks more like a low-ceilinged office with rows of computers in it where most everybody is out to lunch. *The three men working under red-numbered digital clocks were unhurried as they moseyed[33] around checking readouts[34]; their leisurely demeanor[35] became more understandable when a technician explained that it takes about eight and a half hours for a command to be sent to Pioneer 10 and the word to come back that it has been received.*

My sense of wonderment returned during a conversation with

Richard Fimmel, manager of Pioneer missions at Ames. "Scientifically speaking," said Fimmel about the upcoming orbit crossing, "this is a nonevent. It's just another day in the mission." He smiled cheerfully, a powerful man with a bulldog look behind glasses. "But still," he went on, "we think it's conceptually exciting and very significant. Pioneer 10 is at last going beyond the castle walls."

His medieval[36] image seemed enticing[37], and he went on to enumerate[38] some of the Pioneer accomplishments NASA would be celebrating in June. It had been the first spacecraft to go beyond the orbit of Mars[39], the first to cross the asteroid[40] barrier between Mars and Jupiter[41], and it sent back historic pictures from Jupiter. The information Pioneer provided about Jupiter's radiation belt in 1973 had made it possible for the Voyager[42] spacecraft to get much closer to that planet in 1979.

In spite of all the miles on it, the Jovian[43] radiation and hits by tiny micrometeoroids[44], Pioneer 10 is still doing well. Scientists have been able to improvise[45] in some cases where equipment broke down and have enlarged their huge dish antennas to pull in[46] weakening radio signals. At present the spacecraft is gathering data for study of the heliosphere[47], the huge magnetic envelope[48] or "bubble" in which the sun and all the planets ride.

According to Fimmel, Pioneer is looking, too, for new signs of the presence of a 10th, "trans-Neptunian" planet[49]. *Certain "perturbations[50]" in the orbits of Neptune and Pluto[51], he said, indicate such a possibility or even more the chance that the planets might have "a dark solar companion." I was almost as dazzled by the language as by the notion of a black, dead star we've never seen.*

Some time after 1990, *once the signal is gone, Pioneer* 10 *will ride on in silence, and no one on Earth will know what hap-*

需要全本请访问 www.ertongbook.com