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STUDENTS' SINO-BRITISH FORTNIGHTLY



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ENGLISH — THE POETS LANGUAGE

By Lord David Cecil

英文——詩人的文字

Every great nation has expressed its spirit in art: generally in some particular form of art. The Italians are famous for their painting, the Germans for their music, the Russians for their novels. England is distinguished for her poets. A few of these, Shakespeare, Milton, Byron, are acknowledged to be among the supreme poets of the world. But there are many others besides these. Shakespeare is only the greatest among an array of names. Seven or eight other English poets deserve world-wide fame: in addition to them, many others in every age have written at least one poem that has made them immortal. The greatness of English poetry has been astonishingly continuous. German music and Italian painting flourished, at most, for two hundred years. England has gone on producing great poets from the fourteenth century till to-day: there is nothing like it in the history of the arts.

That the English should have chosen poetry as the chief channel for their

每個偉大的國家都在藝術裏表現她的精神；通常是在某種特殊的藝術。意大利人以繪畫著名，德意志人以音樂知名，俄羅斯人以小說聞名。英格蘭都因為她的詩人而有名於世。其中有幾位，如莎士比亞，彌爾敦，拜倫，已被公認歸入世界最大詩人之列。但是除了他們之外，還有許多其他的詩人。莎士比亞不過一大串名字中最偉大的——個名字而已。此外有七八個英國詩人應享全世界的盛譽的；在他們之外，在每一個時代都有不少詩人至少寫過一首使他們不朽的詩。英國詩歌之偉大是驚人地連續不斷的。德國的音樂和意大利的繪畫充其量只繁榮了二百年。英國從十四世紀起一直到現在

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artistic talent is the result partly of their circumstances, partly of their temperament.

English is a poet's language. It is ideally suited for description or for the expression of emotion. It is flexible, it is varied, it has an enormous vocabulary; able to convey every subtle diverse shade, to make vivid before the mental eye any picture it wishes to conjure up. Moreover its very richness helps it to evoke those indefinite moods, those visionary flights of fancy of which so much of the material of poetry is composed. There is no better language in the world for touching the heart and setting the imagination aflame.

English poetry has taken full advantage of its possibilities. Circumstances have helped it. Nature placed England in the Gothic North, the region of magic and shadows, of elves and ghosts, and romantic legend. But from an early period she has been in touch with classic civilisation, with its culture, its sense of reality, its command of form. In consequence her poetry has got the best of two traditions. On the whole Nature has been

續着產生大詩人：在整個藝術史裏這種現象是從來不曾有過的。

英國人之所以選擇詩歌作為他們的藝術天才底主要的出路一半是由於他們的環境，一半也由於他們的氣質的結果。

英文是詩人的文字，它極宜於描寫或情感底表現。它是有伸縮性的，富有變化，它的字彙龐大，能夠表達一切微妙的不同的細節，使心眼所要喚起的任何畫象栩栩欲生地呈現出來。而且，文字本身的豐富幫它引起無限的心情，也就是構成大部分詩料的奇思幻想。觸動心情，激發想像，英文是勝過世界上任何其他文字的。

英文詩歌充分地利用過它的可能性。環境也幫助了它。自然把英國放在哥雪克族的北方，這是魔術與幻影，小鬼與幽靈以及浪漫的傳說的地帶。但

a stronger influence than history. Most good English poets have been more Gothic than classical; inspired but unequal, memorable for their power to suggest atmosphere and their flashes of original beauty, rather than for their clear design, or their steady level of good writing. For the most part too, they write spontaneously, without reference to established rules of arts. But they have often obeyed these rules, even when they were not conscious of them: and some, Milton and Chaucer for instance, are as exact in form and taste as any Frenchman. No generalisation is uniformly true about English poetry. It spreads before us like a wild forest, a tangle of massive trees and luxuriantly-flowering branches, clamorous with bird song: but here and there art has cut a clearing in it and planted a delicate formal garden;

是從很早的時期起，她就接觸了古典的文明，和它的教化，現實，以及支配形式的力量。結果，英國詩得着兩種傳統的精華。大致說來，自然的影響比歷史底影響還要大。大多數的英國名詩人的哥雪克族的意味是過於古典的意味的；他們是受靈感約，但是感受的程度不同，他們以長於暗示環境的能力，和新奇的美底煥發著稱，而並不以明晰的設計或好的寫作的穩定的水準著稱。而且他們大部分下筆都頗自然，並不理會固定的藝術底規律。可是他們儘管不自覺，却常常遵守這些規律：有些詩人，例如彌爾敦與喬叟，形式與格調的嚴整。不亞於任何法國的作家。關於英國詩任何概括的論調是不會一律適合的。它在我們面前展開，好像一座荒野的森林，許多參雜縱橫的大樹和百花怒放的樹枝，鳥語花香，熱鬧非凡；但是，在森林中到處藝術墾拓了新的地段，開闢了精緻而正式的花園。

What is "Good English"?

The author of **A History Of Modern Colloquial English*,¹ Dr. E. C. Wyld, gives us what is perhaps the most satisfactory answer to the above question. He says that **as a rule*² when we speak of the **English Dialects*³ we mean **varieties of English*⁴ which **are associated with particular geographical areas*⁵ or countries. Many of these types of English at the present time, he says, are distinguished⁶, **according to the popular view*,⁷ chiefly by **possessing a more or less strange pronunciation*,⁸ and certain elements⁹ in their vocabulary which are not current¹⁰ in every part of the country, and especially not among **the more educated portion of the community*.¹¹ He calls such varieties **Regional Dialects*.¹² ¶

By the side of these, he continues, there are numerous other types of English

which are not characteristic of any special geographical area, but rather of social sections¹³ of the population. He then goes on to say:

"Of these the chief is the type which most well-bred¹⁴ people think of when they speak of 'English'. **At the risk of offending certain susceptibilities*,¹⁵ this type of English must be further described and particularized.¹⁷ As regards its name, it may be called Good English, **Upper class English*,¹⁸ and it is sometimes too vaguely, referred to as **Standard English*.¹⁹ For reasons which will soon appear, it is proposed²⁰ here to call it **Received Standard English*.²¹ This form of speech differs from the various Regional Dialects in many ways, but most remarkably in this, that it is **not confined to any locality*,²² **not associated in any one's mind with any special area*;²³

is in origin, as we shall see, the product of social conditions, and is essentially a *Class Dialect*. Received Standard is spoken, *within certain social boundaries,²⁴ with an extraordinary degree of uniformity,²⁵ all over the country. It is not any more the English of London, as is sometimes mistakenly maintained,²⁶ than it is that of York,²⁷ or Oxford,²⁷ or Leicester.²⁷ In each and all of these places, and in many others *throughout the length and breadth of England,²⁸ Received Standard is spoken among the same kind of people, and it is spoken everywhere, allowing for individual idiosyncrasies,²⁹ *to all intents and purposes,³⁰ in precisely the same way. It has been suggested that perhaps the main factor in this singular degree of uniformity is the custom of sending youths from certain *social strata³¹ to the great *public schools.³² If we were to say that Received English at the present day is *Public School English*, we should not be far wrong'.

NOTES

1. 近代通俗英語史。
2. 通常。
3. 英語方言。
4. 種種的英語。
5. 與特殊的地理區域有關的。
6. 區分。
7. 照一般的見解。
8. 多少有點奇怪的發音。
9. 成分。
10. 流行的。
11. 社會中受過較多的教育的人們。
12. 區域的方言。
13. 特殊的。
14. 階層。
15. 受有良好教育的。
16. 冒傷害某種感情之危險。
17. 詳述。
18. 上層階級的英語。
19. 標準英語。
20. 提議。
21. 公認的標準英語。
22. 不限於任何地方。
23. 在任何人心目中不會連想到任何特殊的地理區域。
24. 在某種社會的境界以內。
25. 有非常一致的程度。
26. 主張。
27. 英國地名。
28. 在英國全國各地。
29. 個人的特癖。
30. 實際上。
31. 社會階級。
32. 公立學校。

A DAY IN THE LIFE OF AN ENGLISH SCHOOL TEACHER

By

Mary Melville
Teacher at a London School

A large brick building, two storeys¹ high, surrounded by an asphalt² play-ground,³ with a green field beyond—this is the school where I spend my day, teaching a class of thirty-five girls, all of eleven or twelve years of age.

Teaching (and learning) in Britain to-day is interesting work, and the girls are bright and intelligent. After prayers, for which the whole school of four hundred girls assemble⁴ in the Big Hall,⁵ we return to the class-room and begin with the geography lesson. On a big tray⁶ of dry sand, the pupils draw the contours⁷ of countries, pressing the sand into ridges⁸ to form mountains and tracing the course of rivers by marking them out with a thin stick. Small *cardboard emblems⁹—trees, animals, pieces of coal, machinery¹⁰ are placed to shew where the industries and *natural resources¹¹ of each country

lie. This part of the lesson is like a game, but it is a fine and practical stimulus¹² to learning and introducing¹³ a keen, *competitive spirit.¹⁴

The lesson lasts for three-quarters of an hour, and then the bell rings. All desks, standing in rows¹⁵ across the class-rooms, are being opened to put away one set of books and take out another. For us it is arithmetic—a subject I am afraid, that is not so popular. Chalk, in hand, I stand by the blackboard and we wrestle¹⁶ together with decimals¹⁷ until the time comes for mid-morning "break". That means, too, Hot milk for the pupils.

The "monitor"¹⁸—a girl chosen by each class to keep order—forms them into line, and they walk quietly down the long stone passage¹⁹ to the big room where the milk is distributed.²⁰ After this, I supervise²¹ them for ten minutes play in the open air

before we go back to lessons.

One three-quarter-hour period is history; the next, English literature. We are just now studying a play of Shakespeare's and part of the lesson consists of reading the parts.²² The girls are going to perform the play at the end of the term²³ before the rest of the school, and they already know much of it by heart. My work here is not only that of a teacher—I am stage-manager²⁴ and director²⁵ as well!

Again the bell rings, and the morning is over. Under a nation-wide Government scheme of school meals, the girls can have a satisfying and wholesome mid-day dinner at a low cost, and most of them stay for this. The other teachers and I meet and chat²⁶ together, for we take our meal with the children, *keeping order²⁷ and helping to *serve out the courses.²⁸

The school is a new one, only ten years old, one of those built by a *local authority²⁹ *under the guidance of the Ministry of Education,³⁰ and providing *free tuition³¹ to all who wish it. The rooms are high and lighted by tall windows: and we have, as well as class-

rooms and gymnasium,³² a laboratory³³ and a large *domestic subjects room.³⁴

I do not teach chemistry so, while my girls are in the laboratory in the afternoon, I take a different class for domestic subjects. To-day it is cooking.³⁵ There are *electric, gas and coal ovens,³⁶ and the children learn how to deal with each in turn, cooking cakes and *meat dishes³⁷ and puddings.³⁸ On other days, I teach them how to wash and iron³⁹ their own clothes and how to make them as well.

But what they like best of all is the "entertaining" period. Leading off from one end of the domestic subjects room is a *suite of tiny rooms—kitchen,⁴⁰ bedroom and dining room, complete with simple furniture⁴¹. Each week a group of the older girls is given charge of the *miniature house.⁴² They sweep, wash and clean the rooms. Then they prepare a menu⁴³ for a meal, for which they are allowed to go to the shops and buy the necessary ingredients.⁴⁴ They cook the meal in the kitchen and serve it, and I am the "guest". This is how we teach the interest and responsibility of home-making to *adolescent

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girls.⁴³

The last lesson of the day is out of doors--games, with cricket⁴⁴ in the summer, net-ball in the winter months, in which I act as referee.⁴⁷ Then the girls go home.

For the *teaching staff,⁴⁸ however, the day is not over. There are exercise books to correct, to-morrow's lessons to prepare. Besides this, there are consultations⁴⁹ with the head teacher on the reports made following the regular *health inspections.⁵⁰ A girl has been bending too closely over her work--she must be sent to the oculist,⁵¹

another must be treated by the school dentist.⁵² For our girls are completely our responsibility, and their physical, as well as their mental well-being, is the concern of the school authorities.⁵³

There are fifteen teachers in our school--women drawn from all income classes. Teaching as a career⁴ in Britain is open to any woman who has the ability to pass the examinations. But she must have more than that--she must love and care for the children who are in her charge.

NOTES

1. 層。
2. 地氈。
3. 運動場。
4. 集合。
5. 大廳。
6. 淺盤。
7. 輪廊。
8. 脊。
9. 紙板的標記。
10. 機器。
11. 天然的資源。
12. 刺激。
13. 引起。
14. 競爭的精神。
15. 排，行。
16. 竭力從事。
17. 小數。
18. 級長。
19. 走廊。
20. 分派。
21. 監督。
22. 劇詞。
23. 學期。
24. 舞台監督。
25. 導演。
26. 閒談。
27. 維持秩序。
28. 分派食物。
29. 地方當局。
30. 在教育部指導之下。
31. 免費。
32. 健身房。
33. 試驗室。
34. 家事課程室。
35. 烹飪。
36. 電力，煤氣，煤爐。
37. 肉類餡餅。
38. 布丁。
39. 熨。
40. 一套小房間。
41. 家俱。
42. 小形的住宅。
43. 菜單。
44. 要素。
45. 青年的女孩子。
46. 一種棍球戲。
47. 裁判員。
48. 全體教員。
49. 商討。
50. 健康檢查。
51. 眼科醫生。
52. 牙科醫生。
53. 學校當局所關心的事情。
54. 畢業。

ENGLISH ESSAYISTS OF THE TWENTIETH CENTURY

(Cont'd from the last issue)

By Joseph Compton

I think that *a word of tribute¹ is *due to² the scholar-essayists—W. P. Ker, George Saintsbury, Walter Raleigh, Quiller Couch, and (those still with us) Oliver Elton, Gilbert Murray and Grierson. Their critical³ essays were the product,⁴ not only of *notable scholarship⁵ within the *humanist tradition,⁶ but of an *overflowing enjoyment of literature⁷ which they wanted to share. What they wrote is for a *select audience;⁸ but it is likely to be read when much that is now familiar⁹ will be forgotten.

There is an *obvious link¹⁰ between them and the *journalist critics,¹¹ in particular those like Sir Edmund Gosse and Desmond MacCarthy. Their's is an *ephemeral art¹² which may *exert an influence¹³ on a large body of readers, and give a much needed hearing to a young or little-known author. It has to be *on its *guard¹⁴ constantly against fatigue¹⁵

and monotony.¹⁶ G. E. Montague had wider interests and wrote with a *sharper edge.¹⁷ His volume 'The Right Place' contains some *memorable pieces.¹⁸ Along with him I would like to mention R. M. Tomlinson, at his best when writing about the Thames,¹⁹ and J. A. Spender, and A. G. Gardiner, great journalists, who wrote with a fine understanding of the writer's craft.²⁰

In the decade²¹ before the war one essayist was outstanding²² both in his own right and in respect of the influence he exerted: T. S. Eliot. Acclaimed²³ as the *leading spirit in contemporary poetry²⁴ he has, in fact, written more prose than verse. His first collection of essays 'The Sacred²⁵ Wood' was published in 1920. He is learned, and as a *literary critic²⁶ stands above his contemporaries by the *range of his knowledge²⁷ and his *consistent concern²⁸ with essentials.²⁹ But as an

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essayist he lacks charm;³⁰ he is superior; he is too often inclined to chide,³¹ to be petulant,³² even to sneer.³³ He is pre-eminently³⁴ a writer for other writers who know (or who should know) how to *equate the uneven quality of his critical judgements³⁵ against the value of his appreciations³⁶ of writers with whom he is in sympathy: Dante,³⁷ and some of the Elizabethans, for instance. On the other side of the *Romantic-Classical controversy³⁸ is Middleton Murry. He, too, is an essayist for the bookish. *His approach to literature is intuitive³⁹ and, at best, shows *close, observation and insight.⁴⁰

I find myself constantly thinking of T. S. Eliot and Middleton Murry, and of a half-a-dozen others, as static⁴¹ against the background⁴² of the nineteen-thirties.⁴³ They seem remote (in the way that the near-past always seems remote) and *lacking in quick appeal.⁴⁴ One reads their essays again for the benefit of the thought or the knowledge that has been put into them, and not simply for pleasure. It isn't surprising.⁴⁵ They wrote for other writers, in a time when the threats⁴⁶ of on-coming⁴⁷

war grew daily nearer. They might yearn⁴⁸ for an *Ivory Tower;⁴⁹ but no escape of that sort was possible. Moreover for good writing, in whatever form, there must be for the author an assurance⁵⁰ of a sympathetic but critical body of readers. *Preaching to a clique of the converted,⁵¹ or *scolding the unrepentant,⁵² *absorbed the energies⁵³ of too many writers between 1930 and 1940. And so there was in the art of the essay a *manifest decline.⁵⁴ Sir John Squire and Dean Inge in their occasional⁵⁵ essays recalled an earlier way and mood and Robert Lynd maintained a surprising standard of deftness⁵⁶ and equability.⁵⁷ But easily the most considerable practitioner,⁵⁸ to my mind, of the true essay, was then, and is, Bernard Darwin. He is one of the very few contemporary writers in whom learned and unlearned alike can rejoice.⁵⁹ He could write, and does, on almost anything that is a fit topic for wise, *urbane, witty comment.⁶⁰ He is never pompous⁶¹ he has *verbal dexterity⁶² *overlaid by a pervasive suggestion⁶³ of *slipped ease,⁶⁴ and if his essays are for the fireside⁶⁵ rather than for the study I believe that

is master,⁶⁶ Hazlitt,⁶⁷ would
we approved them.

What of the future of the
say? I would like to sug-
st that you keep an eye on
ymond Mortimer and

George Orwell among the
young writers. As critic
journalists they are *highly
competent⁶⁸ and now and
then something more,

NOTES

- 一句讚揚的話。2.應歸予。3.批評的。4.產品。5.著名的學
。6.人文主義的傳統。7.文學底充分欣賞。8.精選的讀者羣
。9.熟知的。10.顯然的連繫。11.新聞記者批評家。12.短
的藝術。13.發生影響。14.提防，警戒。15.疲困。16.單調
。17.更鋒利的筆調。18.值得注意的文章。19.倫敦泰晤士河
20.技巧。21.十年。22.顯著的。23.稱讚。24.現代詩的領
人物。25.神聖的。26.文藝批評家。27.學問的淵博。28.一
的關心。29.基本原理。30.魔力。31.叱責。32.易怒的。
。33.讚誦。34.第一等的。35.降低他的批評的判斷中不公平的
成分。36.欣賞。37.但丁(十四世紀意大利大詩人)。38.浪
漫的與古典的之爭。39.他的接近文學是直覺的。40.精密的觀
察與識力。41.靜止的。42.背景。43.一九三〇年間。44.缺乏
立即感動的力量。45.驚人的。46.威脅。47.接近的。48.渴望
。49.象牙之塔。50.保證。51.向一羣改變信仰者說教。52.呵
斥那些不悔故者。53.吸收了許多作者的精力。54.顯然的衰萎
。55.應時的。56.熟練。57.平靜。58.練習寫散文者。59.有
詩問的處無學問的同樣的飽感覺快慰。60.文雅的，談諧的評
論。61.自負，誇張。62.音詞的巧妙。63.加上豐富的暗示。
4.瀟灑自如。65.遠邊。66.老師。67. William Hazlitt (1778
1830)，英國散文家。68.很能勝任的。

* STUDENTS OF RUSSIA FIGHT FOR FREEDOM AND CULTURE

By

Capt. Vassili Bogatyroff.

From the early days of the *Great Patriotic War for the Fatherland,² Soviet³ students have occupied some of the *foremost places⁴ among the defenders⁵ of their country against the German *fascist hordes.⁶ Having but one desire—with rifle⁷ in hand to defend the honour and freedom of their country against the *Hitlerite gangsters⁸—the *entire body⁹ of Soviet students *declared their readiness to devote the whole of their strength to the service of the country,¹⁰ both *at the front¹¹ and *in the rear.¹²

Soviet students clearly realise what danger the German fascist invasion¹³ means for their country and for the future of youth. That is why their answer was a *united life-and-death struggle¹⁴ against the *modern barbarians.¹⁵

So great was the number of students who *volunteered for the Red Army¹⁶ that the *local military commissars¹⁷

in big cities such as *Moscow*,¹ *Leningrad*,¹⁹ etc., were *forced to suspend registration of volunteers.²⁰ At the beginning of the war more than one third of all Soviet students voluntarily went to the front.

When the enemy was at the gates of *Moscow*, students of the city's *higher educational institutions²¹ devoted all their time and strength in helping to *fortify the defences of the capital.²² The students of besieged²³ *Leningrad*, knowing neither day nor night, worked at the defences with all their might; they remained at their post²⁴ without relief²⁵ during enemy bombardment²⁶ and air-raids,²⁷ fearlessly dealing with the bombs, putting out fires and giving first-aid²⁸ to *the injured.²⁹

Whole groups of students distinguished themselves in the struggle against the enemy; They have been in the vanguard³⁰ of the war effort: in *front-line

positions,³¹ in the *near and distant rear,³² in front-line and rear hospitals,³³ in the factories,³⁴ in the *construction of irrigation canals³⁵ in the building of *light railways³⁶ doing landwork.³⁷

The *Nazi bandits³⁸ have left thousands of Soviet schools, universities, libraries³⁹ and other educational buildings in ruins⁴⁰; but this vandalism⁴¹ failed to shake⁴² the fighting spirit of Soviet students who are worthy of their people and of their country.

The war did not stop everyday study in the higher educational institutions which in 1942, at a difficult time for our country, enrolled⁴³ over 100,000 youths and girls; and in 1943 a still greater number entered the universities and institutes⁴⁴. Many of these institutions near the front line were evacuated⁴⁵ and linked up with those in the far rear, and *normal work⁴⁶ was started almost before they had settled in their new homes. An awareness of the responsibility of the hour,⁴⁷ a *sense of duty⁴⁸ to their country and its needs inspires⁴⁹ every student with the desire to work better, to attain a more thorough mastery⁵⁰ of their studies and

to achieve⁵¹ the best results.

Since the beginning of the war more than 240,000 specialists⁵² have graduated from Soviet universities and institutions.

With the liberation⁵³ of regions *temporarily occupied⁵⁴ by the German fascist army, most of the higher education institutions, forced by war conditions to *cease their activities,⁵⁵ have been restored.⁵⁶ By July 1st, 1944, *one hundred and twenty-seven* higher educational institutions were restored, and during the war 52 new higher educational institutions have been opened.

Notwithstanding war-time problems, which make it imperative⁵⁷ to *concentrate all forces and resources of the State⁵⁸ for the defence of the country and the defeat of the fascist hordes, the Soviet Government has not for a single day neglected⁵⁹ Soviet students. Just as before the war it has made *generous provision⁶⁰ (particularly under war conditions) for higher educational institutions in 1941 and 1942, demanding of the students only that they should apply themselves diligently to their studies. A number of Government regulations⁶¹ were issued, providing for

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normal conditions of study and *research work,⁶² good food and well *appointed communal living quarters⁶³ for students.

Soviet students understand very well that the country needs new cadres.⁶⁴ The Soviet intelligentsia⁶⁵ are cadres of *the highest category;⁶⁶ hence all their efforts are directed to the achievement of deeper knowledge, to training themselves to be masters of their profession, for the requirements of defence, industry and agriculture, for the restor-

ation of the *nation economy⁶⁷ in the liberated areas and for the further development of culture in our country.

The *Soviet Union⁶⁸ in its 27 years of its existence has succeeded in creating higher educational institutions that not only provide a good education but train people of an entirely new type, selfless fighters for the honour and glory of their country, for the complete victory of the *progressive forces of the world.⁷⁰

NOTES

1. 俄國學生為自由與文化奮鬥。
2. 保衛祖國的偉大愛國戰爭。
3. 蘇維埃。
4. 重要的地位。
5. 保衛者。
6. 法西斯黨棍。
7. 來鎗。
8. 希特勒的匪徒。
9. 全體。
10. 申明他們業已準備貢獻部的力量來為國家服務。
11. 在前面。
12. 在後方。
13. 侵略。
14. 一致的，拚命的鬥爭。
15. 現代的野蠻人。
16. 志願投効軍。
17. 地方的軍事委員。
18. 莫斯科。
19. 列寧格勒。
20. 被得停止志願兵的登記。
21. 高等教育機關。
22. 增強首都的防工程。
23. 被圍的。
24. 崗位。
25. 休息，輪班。
26. 蹂躪。
27. 空襲。
28. 急救。
29. 受傷者。
30. 前鋒。
31. 前線的位置。
32. 遠和近的後方。
33. 醫院。
34. 工廠。
35. 灌溉運河的建造。
36. 輕便鐵路。
37. 農事。
38. 納粹匪徒。
39. 圖書館。
40. 廢墟。
41. 美術物或貴重品毀壞主張。
42. 動搖。
43. 註冊。
44. 院。
45. 撤退。
46. 常態的工作。
47. 深知當時的責任。
48. 義務。
49. 鼓勵。
50. 精通，熟練。
51. 達到。
52. 專家。
53. 解放。
54. 暫時被佔領。
55. 停止他們的活動。
56. 恢復。
57. 迫切的。
58. 集中國家的一切武力和資源。
59. 忽視。
60. 大量建設。
61. 規程。
62. 研究工作。
63. 指定的共同生活的住宿之所。
64. 幹部。
65. 知識階級。
66. 最高等的。
67. 國家的經濟。
68. 蘇維埃。
69. 生存。
70. 世界上進步的勢力。

QUESTIONS WORTH ANSWERING

QUESTION. English speakers so often begin their sentences by *I think* or *I'm afraid* that they give us the impression¹ that they are very much concerned² with their own thoughts and that they are *in a continual state of fear.³

ANSWER. *I think* is used not only in the sense⁴ of **I am of the opinion*⁵ but also partly to suggest⁶ that the speaker is trying to make up his mind partly to obtain some sort of approval⁷ of, or consent⁸ to, the proposal⁹ he is about to make. Therefore, if I say, "I think I'll go," I suggest that I'm not quite sure of the wisdom of going somewhere, and am half expecting the person to whom I am speaking to answer "Yes, *you had better¹⁰ go."

or "No, it would not be wise to go." If I say, "I think I'll leave you now," I imply¹¹ "if you have no objection."¹² Hence, *I think* is often *a form of polite speech.¹³

I'm afraid (which is the *conversational form¹⁴ of the literary¹⁵ *I fear*) *does not generally express fear,¹⁶ but suggests any of the following: *I have some *unwelcome news¹⁷ to give you; I'm sorry to have to tell you this; It seems probable that something has happened (is happening or will happen) that is *not to my or your advantage or the advantage of some other person.¹⁸ Therefore, for instance I'm afraid he's ill" may mean "I'm sorry to have to tell you that he is ill." "I'm afraid I *can't accept your invitation"¹⁹ may mean "You must think me*

impolite²⁰ in not accepting your invitation" or "Thank you very much but I regret²¹ to have to tell you that it is impossible²² for me to accept your invitation."

QUESTION. Which is more usual: *I like to go, I prefer to go*, etc. Or *I like going, I prefer going*? etc.

ANSWER. Many verbs and verb-collocations²³ are always followed by the infinitives²⁴ (*to go* etc.); others are always followed

by the gerund²⁵ (*going* etc.

But there are others, such as those you mention, which may be followed by either—generally with a slight change of meaning. For instance *didn't like to go* implies that the speaker did not go, whereas *didn't like going* implies that he did go in spite of his dislike. For lists of the three classes of verbs and verb-collocations I must refer you to some modern English grammar.

NOTES

1. 印像。2. 關心。3. 在繼續不斷的恐懼狀態中。4. 意義。5. 意以為。6. 暗示。7. 贊成。8. 許可。9. 提議。10. 你頂好是。
 • 11. 暗指。12. 反對。13. 一種客氣話。14. 會話的格式。15. 文學的。16. 通常並不表示恐懼。17. 不受歡迎的消息。18. 我或你或別人不利。19. 不能接受你的邀請。20. 不禮貌。21. 抱歉。22. 不可應。23. 動詞底排列。24. 無定式動詞。25. 動詞。
 詞。

BOTTLE IMP

(Contd. From The Last Issue)

By. R.L. Stevenson

NARRATOR: *Never a wink could he sleep,⁴⁷ the *food stuck in his throat.⁴⁸ But when the day came that the ship must sail, he *took passage⁴⁹ to Honolulu. There he asked for Lopaka. It seemed he had become the owner of a schooner and was gone upon an adventure, so there was no help to be looked for from him. So Keawe enquired⁵⁰ among Lopaka's friends' and he found that each had new clothes and carriages and fine new houses, and he knew he must be *upon the track,⁵¹ for these must be all the gifts of the Imp. And at last in his searching he came to the door of a new house set in a beautiful garden, but when the owner came to his knock, a shock of hope and fear ran through Keawe, for he was a young man white as a corpse⁵² and black about the eyes, with such a look on his face as a man might have when he is waiting for the gallows.⁵³

Keawe said to himself:

KEAWE:

Here it is to be sure, for if he looks like that then indeed he must still have the bottle.

NARRATOR: When he spoke to the young man,

KEAWE:

I have come to buy the bottle.

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YOUNG MAN: (*gasping*⁵⁴) The bottle! To buy the bottle

KEAWE: Yes. What is the price by now?

YOUNG MAN: The price. You do not know the price?

KEAWE: Is there anything wrong about the price?

YOUNG MAN: It has dropped a great deal in value since your time.

KEAWE: Well then, I shall have the less to pay for it. How much did it cost you?

YOUNG MAN: Two cents.

KEAWE: Two cents! Why then, you can only sell it for one--and he who buys it cannot sell it at all!

YOUNG MAN: For God's sake buy it! I was mad when I bought it at that price.

KEAWE: Give me the bottle. Here is a five cent piece

YOUNG MAN: Here it is. And here are your four cents change.

NARRATOR: Keawe's fingers were no sooner clasped upon the bottle than he breathed a wish to be clean of his leprosy. And sure enough when he got home the patch had gone. And now he had but one thought, that one cent was the smallest coin he knew of. He was bound to the Bottle Imp for time and for eternity,⁵⁵ and had no better hope but to a cinder⁵⁶ for ever in the flames of hell.

So Keawe returned to Hawaii, and so soon as it could be managed, he was wed to Kokua and took her up the mountain side to the Bright House. But Keawe was sad in his heart and must weep and groan upon upon the price that he had paid for her.

Then Kokua was aware of the change in Keawe, and one day coming silently through the house, she heard a sound like a dull sobbing, and there was Keawe on the balcony weeping like the lost.⁵⁷

KOKUA:

Keawe, when you lived alone in your Bright House, you were the word of the island for a happy man: laughter and song were in your mouth. Then you wed poor Kekua and from that day you have not smiled. What ails me that I throw this cloud upon my husband?

KEAWE:

Poor Kokua, my poor child, I had thought all this while to spare you.⁵⁸ Well, you shall know all, then at least you will pity poor Keawe. Then you will understand how much he loved you in the past and how much he still loves you.

NARRATOR:

He told Kokua the whole story, even from the beginning.

KOKUA:

I tell you I shall save you. What is this you say about a cent? In France they have a small coin they call a centime,⁶⁰ and these are worth five to the cent, or thereabouts.⁶¹ Come Keawe, let us go to the

:AUXON

French islands; let us go to Tahiti⁶² as far as the ship can bear us. Come, my Keawe—Kokua will defend you.

KEAWE: Be it as you will then; take me where you please. *I put my life and my salvation in your hands.⁶³

NARRATOR: When at last they reached Tahiti they hired a rich house and spent much money, which they got from the lamp of the Bottle. Soon they began to be noticed, and they tried to sell the bottle. But when people heard their story they began to avoid them. Children ran away from them screaming. *Depression fell upon their spirits.⁶⁴ They would sit at night in their new house after a day's weariness and not exchange one word.

One night Kokua awoke to find Keawe gone. The room was bright with moon-shine, and she could see the bottle on the floor. Outside she was aware of a sound. It was as sad as death, and *cut her to the soul.⁶⁵ It was Keawe, *bemoaning his fate.⁶⁶ And then a thought came to Kokua.

KOKUA: How weak I have been. It is he that stands in this eternal peril. It was he that took the curse⁶⁷ upon his soul; am I so dull of spirit that never till now have I known my duty? But now a love for a love, and let mine be equal to Keawe's.

NARRATOR: Kokua dressed herself. She took in her hands the precious four centimes and went out into the avenue.⁶⁸ The town slept, and Kokua knew not where to turn, till she heard an old man coughing in the shadow of the trees.

(*Fade up wind*) ROTASLAN

KOKUA: As an old man to a young woman, will you help me? AUAKO

NARRATOR: And she told him the story of Keawe from the beginning to the end.

KOKUA: And now, I am his wife. If I went to him myself and offered to buy the bottle, he would refuse; but if you go, he will sell it eagerly. I will await you here; you will buy it for four centimes, and I will buy it again for three. And the Lord strengthen a poor girl!

OLD MAN: Give me the four centimes and await me here.
I have done your bidding.⁶⁹ Here is the bottle. Your husband will sleep easy tonight. But why do you not take the bottle. Do you hesitate?

KOKUA: No, I am only weak. A moment. OIAZAM

OLD MAN: Poor child, your soul misgives you.⁷⁰ Well, let me keep it.

KOKUA: No. Give it to me. There is your money, give me the bottle.

- KEAWE: Yes, I am rich. I will go back and get some money from my wife.
- BOSUN: That's a bad idea. Never you trust a woman with dollars.
- KEAWE: Wait for me at this corner. I will get the money, never fear.
- NARRATOR: By now it was night again. Keawe went to the house, opened the door softly, and looked in. There was Kokua on the floor, the lamp by her side. Before her was the milky white bottle with its round belly and its long neck. And as she viewed it, Kokua wrung her hands, and Keawe knew what she had done.
- KEAWE: It was she who bought it, for three centimes. She has given her soul for me. I must give mine for her.
- NARRATOR: Then Keawe crept away from the house and went to the corner where he had met the bosun.
- KEAWE: You know that all my money comes from a bottle.
- BOSUN: I know. I have heard tell of your bottle.
- KEAWE: My wife has the bottle, and unless you help me to recover it, there can be no more liquor tonight. Here are two centimes. You must go to my wife and offer her these for the bottle. Bring it to me here and I will buy it back from you for one centime. But whatever you do, never breathe a word to her that you come from me.

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BOSUN: *Are you making a fool of me, mate?⁷⁵

KEAWE: If you doubt me you can try. As soon as you are clear of the house, wish to have your pocket full of money, or a bottle of the best rum,⁷⁶ or what you please, and you will see the virtue of the thing.

BOSUN: Very well. I will try.

(Fade out Bosun singing)

NARRATOR: Keawe stood and waited.

(Fade up wind, fade up Bosun singing)

KEAWE: The Bottle, you have the Bottle.

BOSUN: Hands off. Take a step nearer me and I'll smash your mouth. You thought you could *make a cat's paw of me,⁷⁷ did you?

KEAWE: What do you mean?

BOSUN: Mean? This is a pretty good bottle, this is. That is what I mean. How I got it for two centimes *I can't make out,⁷⁸ but this is a pretty good bottle of rum it has given me. And I am sure you shan't have it back for one centime.

KEAWE: You mean you won't sell?

BOSUN: No, sir. But I'll give you a drink of the rum if you like!

KEAWE: If you, the swine who had that Bottle

BOSUN: *I reckon I'm going there anyway,⁷⁹ and this Bottle's the best thing to go with. You thought I was a fool; now you see I'm not. And there's a⁸⁰pend... If you won't have a swallow of the rum I'll have one myself. Here's your health, and good night to you!

(Fade out Bosun singing)

Sixteen men on a dead man's chest,
Yo ho ho and a bottle of rum!

NARRATOR: So off he went down the avenue towards the town, and there goes the Bottle out of the story. But Keawe ran to Kokua, light as the wind, and great has been the peace of all their days in the Bright House.

NOTES

47. 他不能合眼一睡、48. 拿不下咽、49. 乘船航行、50. 訪問、
51. 得着線索、52. 死屍、53. 絞架、54. 喘氣、55. 永遠受瓶中
小鬼的束縛、56. 灰燼、57. 失敗者、58. 島上的公論都說你是
快樂的人、59. 不使你難過、60. 生丁(法國貨幣名, 值百分之
一法郎)、61. 大約、62. 南太平洋島名、63. 我把我的生命和
得救都交到你的手裏、64. 他們的精神頹喪、65. 使他十分傷心
、66. 悲悼他的命運、67. 災殃、68. 兩邊有樹之夫路、69. 遵你
的命、70. 你的靈魂不安、71. 無精打彩、72. 不忠實的、73. 盛
怒的、74. 捕鯨船上的水首頭目、75. 你把我當傻瓜嗎, 朋友?
76. 酒、77. 利用我、78. 我不了解、79. 我料想無論如何我是將
下地獄的

U

NEWS AND VIEWS

New Use For Radio

A remarkable new field for broadcasting is foreshadowed in a recent BBC's announcement. Most people know that the Navy, the Army and the RAF have made arrangements for educational courses during the demobilisation period after victory in Europe. Educational is almost too narrow a word, since these courses will have the very broad aim of fitting the men and women of our fighting Services for the transition to civil life, and there are clearly problems of curriculum in this which would not appear in any normal scholastic scheme. The BBC has been invited by the three Services to help in

this great enterprise and it has agreed to do so; it will broadcast no fewer than eighteen programmes a week for this special audience. These programmes will cover a wide range of subjects—literature and music, current affairs and industry, history and geography, citizenship and science. Altogether, judged by the size of the listening audience—men and women awaiting demobilisation both at home and in occupied territory—it will be one of the biggest experiments in education by radio so far attempted.

2. Britain Leads In Surgery

Although the proportion of major wounds inflicted in this war is far greater than

In 1914-18, no less than nine out of ten wounded men who are brought within range of British surgical treatment are saved. This is no rough estimate.⁵ It is based on the 40,000 major operations performed in forward areas alone since D-day.⁶ Other striking facts about the reduction in the death rate from "desperate" wounds are: more than two in three men with serious abdominal wounds¹⁰ survive¹¹ as against one in three in the last war; only 10 per cent of wounds that pierce the chest walls¹² and penetrates¹³ the lungs now prove fatal,¹⁴ while nine out of ten suffering from serious head wounds—even those affecting the brain¹⁵—are being saved. Far fewer amputations¹⁶ are necessary than in the last war and 95 per cent of the men having

amputations survive.¹⁷ These amazing results are due to highly-skilled and speedy treatment backed by excellent organisation.¹⁸ Today's surgical aid is being given in very advanced field positions¹⁹ whereas in the last war it was generally given in base hospitals.²⁰ Another important factor is early evacuation.²¹ Only four died in every thousand of the first 50,000 casualties²¹ evacuated from France to the U.K.²² last year. Britain's "wonder drug", penicillin,²³ is also playing a major part in restoring the wounded of the Motherland and Empire.

3. Safer Air Travel

On air travel, again, the discoveries and developments that war has brought about will have effects that

must greatly increase the safety of travellers.² It has been no uncommon thing of late for a thousand or more aircraft³ to leave Britain to travel great distances over enemy country in the dark in any kind of weather and to return without the loss of a single one.⁴ Such fears would have been utterly impossible; even had there been no enemy opposition, a few short years ago. Completely trustworthy de-icing devices⁷ are amongst the most important side to safer post-war travel by air made by Britain. In any part of the world an aircraft flying at a great height encounters cold so intense that suspended ice are formed on all exposed surfaces.¹⁰ Many accidents¹¹ happened in this way in years gone by. Such things cannot occur

now. Efficient de-icing will make the journeys of the passenger aircraft of the future safe from the ice menace.
 One device, which was developed purely as an offensive weapon of war,¹² will play a large part in ridding air travel of risk.¹³ This is known by the RAF as the "gen-box". It is a form of radar¹⁴ which, instead of enabling an aircraft to be detected from the ground, makes it possible for the ground, with its contours,¹⁵ its natural features,¹⁶ its rivers, lakes and cities, to be observed in an aeroplane. Like other kinds of radar, it is unhampered by cloud, fog or darkness.¹⁷

**How Long To Beat
 4. The Japanese?**

How long it will take to

beat Japan depends on whether the Japanese are going to continue fighting in the territories of they have occupied or whether they will accept our terms of



"Listen, if you see an ape with a tail, leave it; if you see one without one, shoot it, it's a Jap."

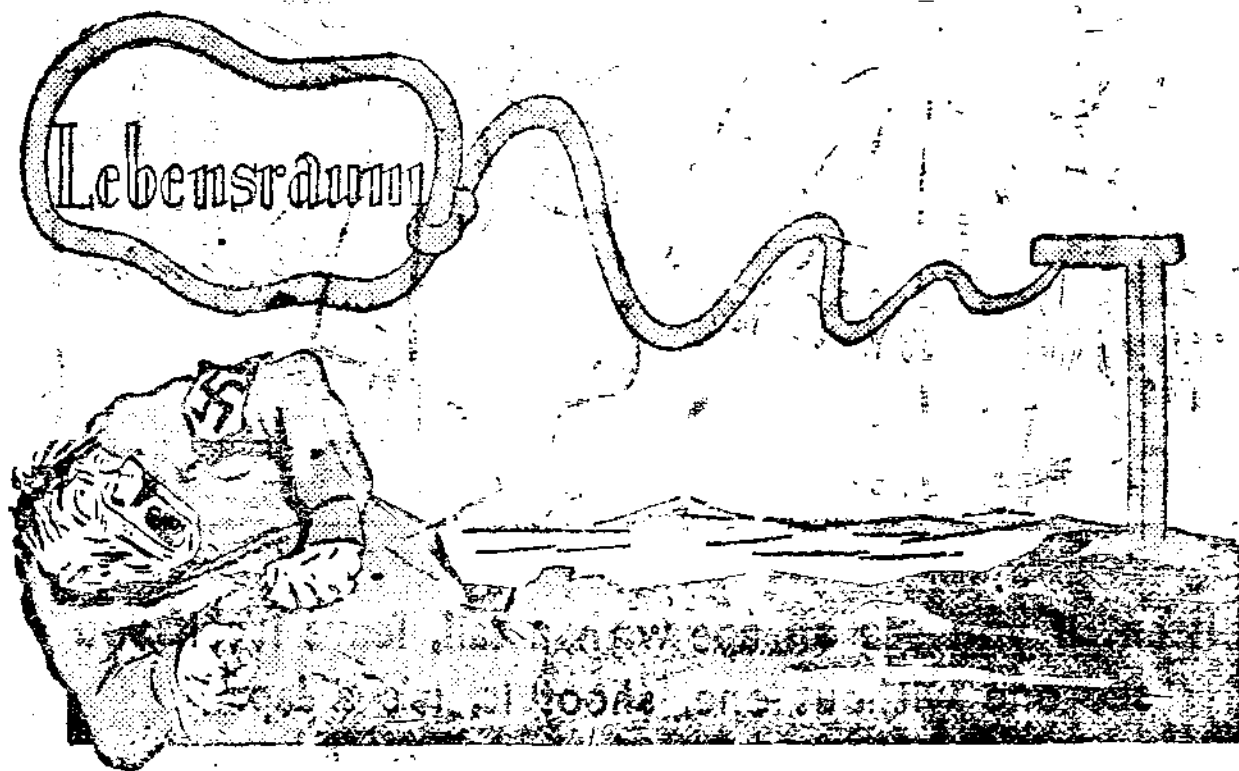
聽，如其你看見一隻有尾巴的猿，讓他去；如其你看見一隻沒有尾巴的猿，槍斃他，他是日本鬼子。

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If they decide to fight, the final result will be the *ruin of the Japanese empire³ and of Japan to an extent far exceeding⁴ anything that has happened to Germany, but it will take time, possibly two years. If they accept our terms the war might be over within a year.

One thing appears certain: The degree of effort and power which will concentrate⁵ against Japan in the next six months will *determine the length of the struggle.⁶

—Brigadier J.C. Smyth, V.C., *Military Correspondent of "The Sunday Times"⁷



HIS ULTIMATE 'LEBENSRAUM.'

他的最後的生存空間！

5. Our Real V-Day!

Just now, while one war is ending other wars go on. In Europe, *famine threatens to take command, with pestilence³ an eager subordinate⁴ ready to enter the fray. The battle against these new enemies brooks no delay.⁶ In the *jungles of Burma⁷ and the islands of the far Pacific there is no slackening⁸ of the fight. The

anxiety of those with relatives in the Eastern war zones⁹ will remain. The real V-Day will be kept when not only has Japan followed Germany into defeat, but when order has been restored, and the hungry fed and the homeless housed and a new prospect¹¹ of peaceful living opens at last before mankind.

—The Observer 大限星

NOTES (譯文附頁) 不圖. 2

- 1. Broadcasting Corporation 的縮寫)
- 2. 公告
- 3. 皇家空軍 (Royal air Force 之縮寫)
- 4. 佈置
- 5. 教育的課程
- 6. 復員期間
- 7. 作戰部隊
- 8. 到普通生活的過渡時期
- 9. 課程的問題
- 10. 普通的學校計劃
- 11. 偉大的事業
- 12. 節目
- 13. 特別的聽衆
- 14. 科目的範圍廣泛
- 15. 時事
- 16. 佔領區

- 1. 外科
- 2. 比例
- 3. 這次戰爭所遭受的重傷
- 4. 外科的治療
- 5. 不是大致的估計
- 6. 在前方地域所施行的大規模
- 7. 去年六月六日盟軍在歐洲登陸日 (D. 代表 Deliverance, 解放)
- 8. 死亡率的減少
- 9. 絕望的
- 10. 腹部的傷

12. 胸壁, 13. 穿擾, 14. 致命的, 15. 影響腦子
 16. 切斷(如手足之類), 17. 組織, 18. 前進基地, 19. 豫備醫院
 20. 撤退, 21. 死傷, 22. United Kingdom 之縮寫(聯合王
 國), 23. 奇藥, 班尼西林.

1. 效果, 2. 增加旅行者的安全, 3. 飛機, 4. 沒有損失
 3. 一架, 5. 功績, 6. 敵人的反對, 7. 化冰的機械, 8. 遭
 遇嚴烈的冷氣, 9. 堆積的冰, 10. 易受風寒的表面, 11. 意外的事
 12. 攻擊的武器, 13. 消除空中旅行的危險, 14. 雷達的無線
 電偵察器)之一種, 15. 輪廓, 16. 自然的形勢, 17. 不受雲
 霧或黑暗的阻擋.

1. 他們所佔有的領土, 2. 接受我方的條件, 3. 日本帝
 4. 國之毀滅, 4. 超過, 5. 集中, 6. 決定戰爭的時期, 7.
 星期六, 8. 軍事通信員.

1. 勝利日, V. 代表勝利, 2. 饑饉有猖獗之勢, 3. 瘟疫
 5. 1. 4. 屬下(比喻之詞), 5. 加入搗亂, 6. 不能延遲,
 7. 緬甸的叢林, 8. 鬆懈, 9. 戰區, 10. 秩序恢復了, 11. 光景,
 形勢, 12. 倫敦觀察報.

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