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## AN EDUCATED MAN

I suppose we have all of us, at some time or other, referred to someone as “an educated man”. I heard the remark again recently, made in my hearing about a man who had just \*taken part in<sup>1</sup> a rather interesting argument.

“And why do you call him an educated man?” I asked the speaker.

“Well, isn’t he?” was the reply. “I didn’t follow a lot that he was saying. It was \*above me<sup>2</sup>.”

Now, I didn’t agree at all. I find that there is a tendency to regard as “educated” anybody who talks about something of which you may have only a limited knowledge, but that is all wrong. We all have our work, hobbies<sup>3</sup>, \*pet theories<sup>4</sup>, and naturally we know a little more about them than the next<sup>5</sup> fellow, whose interests are probably quite different.

I have talked to sailors, to gardeners, to travellers and adventurers, and I have often thought how much they know that I didn’t<sup>6</sup>, and what a lot I still had to learn. And yet—here is a strange thing about it—all of them have been to me for advice and information at some time or other.

And it all \*comes down to<sup>7</sup> this, that \*they are educated in ways which suit the particular paths they have chosen in life<sup>8</sup>. They could not do my job, \*nor I theirs<sup>9</sup> satisfactorily. There are things I can learn from them, and things they can learn from me.

\*They could live where I would starve<sup>10</sup>.

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1. 參加, 參與. 2. 非我所能瞭解的. 3. 業餘的嗜好. 4. 常常愛拿它來說的理論. 5. 鄰近的. 6. = didn’t know. 7. 歸納爲. 8. 在適合於他們生活中所選定的某些特別的行業方面說他們是有教育的. 9. = nor could I do theirs. 10. 在我可能會餓死的地方他們也許能生存.

I \*remember walking<sup>1</sup> into \*the dickens of a row<sup>2</sup> in a business office one day between the boss<sup>3</sup> and one of his \*head men<sup>4</sup>. I was just in time to hear the head man dismissed<sup>5</sup>, and when he had left the room the boss poured out the reason to me.

Apparently, the head man had wanted to change a system which had been in existence for many years. "It's always been good enough till now—why alter<sup>6</sup> it?" stormed<sup>7</sup> the boss.

I listened patiently, discovered that the head man was quite right in his contention<sup>8</sup> that the old method was quite inadequate<sup>9</sup>. and, in fact, uneconomical. I persuaded him to get the dismissed man back and hear what he had to say—and, believe me, the boss actually learned something about his own business that afternoon.

And yet if anybody had told that man there were things about his office he did not know, he would have been most indignant—if not violent!

Learn all you can. But don't think that education only comes from books, or that subjects about which you know little are "above your head". Few things in learning are out of your reach if you have the determination to master them.

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1. =remember that I walked. 2. 一場大吵鬧. 3. 老闆. 4. 首要的職員. 5. 解僱. 6. 變更. 7. =talk violently 8. 爭論, 爭論點. 9. 不足夠的, 不適合的.

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## QUIZ

1. Why does a red schoolhouse in the U.S.A. symbolize education?
2. How did applause by hand clapping originate?
3. Why is a ship referred to as "she"?
4. Does lightning ever strike water?
5. Why is lighting three cigarettes with one match unlucky?

*(Please turn to answers on page 21)*

## SPECIMENS OF TALKIE-TEXTS

## 電影脚本拔萃

## THE DEVIL IS A WOMAN

(A Paramount Picture)

## Part 2

- 2 *Pascual*: Antonio:  
巴: 安東尼!
- 3 *Antonio*: Pascual! What luck! How wonderful to see you again!  
安: 巴斯卡! 運氣真好! 居然又見到你, 真了不得!
- 4 *Pascual*: You young idiot. What if you're recognised: Turn around. Sit down. Turn your back. What on earth ever tempted you to leave Paris?  
巴: 你這傻子. 別人發現了你怎樣辦! 回過頭來看. 坐下. 轉過去看. 到底是什麼誘惑你離開巴黎的?
- 5 *Antonio*: I'm on my way back there now. I came to see my parents.  
安: 我現在正是回巴黎去. 我來看我父母的.
- 6 *Pascual*: But there's a price on your head. Don't you know we have a new governor who eats Republicans for breakfast?  
巴: 但是你的頭已懸有賞金的. 你難道不曉得新縣長要把共和黨員滅此朝食嗎?

這是從 Pierre Louys 的 *The Woman and the Puppet* 一書取材, 由美國名作家 John Dos Passos 改編為電影劇本的. 內容說西班牙最紅的舞女 Concha, 雖為青年們愛慕之的, 但鐵石心腸, 無情至極. 在狂歡節的時候, 她也就大顯色相, 不知迷住了多少人. 有一個正在隱匿的政治犯 Antonio, 竟忘記了本身危險, 而不顧一切地去追求她. Concha 也就和他約定了一個 rendezvous. 當日 Antonio 在咖啡店中邂逅了老朋友 Pascual. A. 問 P. 知道 Concha 否, P. 遂把他和那舞女的過去講給他聽. Concha 原是一個烟廠的女工, 由 P. 一手把她提拔出來, 為她不僅把家產蕩盡, 而且連官也掉了, 最後 Concha 母女, 見他無可剝削, 便把他丟棄了. A. 聽了 P. 這一番話, 便決心離開西班牙, 不願再見 Concha 了. 可是離開了 P. 之後, 想起那女人, 又還是忍不住要去赴約. 在他們密會當中, P. 也來找 Concha 了, 忽見 A. 也在那裏, 不禁勃然大怒, 遂要和他去決鬥. P. 發現 Concha 真是愛 A. 所以決鬥時, 便向天開鎗, 沒有去擊 A, 而不幸却被 A. 的子彈打傷倒地, 負重傷送入醫院了. A. 即被捕, 發現為在逃的犯人, 終不免要被鎗斃. Concha 盡力設法營救, 以其色相運動了縣長 Paquito, 終使 A. 被釋放了, 正預備兩人逃往外國去, 隨行 Concha 到醫院去看 P. 見到他那樣為她犧牲, 現又受傷這樣痛苦, 不禁良心發現, 不願再赴巴黎, 終于放棄了對 A. 的愛, 決心將餘生獻給 P. 了.

- 7 *Antonio:* I'll risk it until the Carnival's over. But how are you, Pascual? Let me look at you. You're changed. Have you been ill?  
安：我要冒險過了狂歡節再走。但是巴斯卡，你好嗎？讓我看你，你變了呀。你生病了嗎？
- 8 *Pascual:* My health has been excellent.  
巴：我身體好得很。
- 9 *Antonio:* I hardly knew you without your uniform. I suppose it's another one of your famous adventures—Captain Pascual Castellar, in search of a new beauty.  
安：你脫了軍服我簡直不認識你了。我想這又是你的另外一種著名的探險吧——巴斯卡·卡斯特勒上尉，在找尋一個新的美人。
- 10 *Pascual:* I've left the Army, resigned my commission. As for the ladies, my friend, for three years I haven't even looked at a woman. But enough of my affairs. What of years? Why don't you leave while you can with safety?  
巴：我已經離開軍隊了，辭去了職。至於說到女人，我的朋友，三年來我望都沒有望女人一眼。我的事情已經說夠了。你怎麼樣？你爲什麼不趁着安全中離開呢？
- 11 *Antonio:* Leave? I have an appointment this evening with the most beautiful creature I've ever seen.  
安：離開？今天晚上我和一個從未見到過那樣美的女人有約會。
- 12 *Pascual:* The advice may sound strange coming from me. I can't ask you to ignore the gentler sex. Had I to live my life over again, I'd probably do the same foolish things once more, but be careful, Antonio.  
巴：我給你的忠告，也許你聽來覺得奇怪。我當然不能夠勸你不要去看女人。如果我能重新來活過一次的話，我也許還是一樣要做那同樣愚蠢的事，不過安東尼，你當心點吧。
- 13 *Antonio:* The boys in the club would laugh their heads off if they heard you were offering moral advice to the young. But while you're on the subject of advice, do you happen to know a goddess in this town by the name of Concha Perez?  
安：但是那裏面的朋友一定要把他們的腦袋都笑掉去，如果聽說你要給青年人以道德上的忠告的話，但是現在既然提到忠告的話，我順便問問你，本城有一個名叫康莎·貝雷茲的美人，你曉得嗎？
- 14 *Pascual:* Her name is not unfamiliar to me. She lives at the end of the Plaza del Triunfo, doesn't she?  
巴：那女人我是知道的。她住在勝利坊的那一頭，是不是？

(Concluded)

## JOHN WESTON

BY PO CHIONGTEK (傅從德)

In class, he saw the teacher's mouth open and shut; he understood nothing. His thoughts wandered over hill and vale.

His careless life reduced Jake to despair. Jake thought much about the boy's wayward character and considered how it could be cured.

"I must not let him go on in this way," he mused. "I've got to put an end to it."

One winter night, bitterly cold, with the moon shining amid a thousand twinkling stars. Weston strolled back from a long ramble in the woods. He was ravenously hungry and weary. He shambled to the kitchen and seized eagerly a veal cutlet from a sideboard, kicking the wall while he ate.

Old Jake looked through the half-closed door and saw the boy. He entered. With his hands clasped behind his broad squat figure, he walked up and down the kitchen as angry as a thwarted tiger. Weston looked at him and shivered. When he was about to slip away, Jake waved him back, glaring at him with big angry eyes.

"What have you been doing? Have you been studying? Don't tell me. I know you have not. You go to school only to waste, to throw away my hard-earned money. You are a lazy, careless scamp. You're an ungrateful dog!"

Weston gaped in terror; his stick dropped noisily on the floor. Jake's finger, pointing at him, looked like a finger of fate. He had never seen Jake so angry.

"What's going to happen?" he asked himself.

"By the powers, you're a mean little beast," thundered Jake. "Get out! Leave my house. No lazy animals live here!"

Weston backed into the parlour. His heart beat wildly. He gasped; fear smothered his words. He wrung his hands piteously; like a trapped mouse awaiting death, he listened to the old man's thunders.

"Get away, or I'll pitch you out, you miserable whelp!" roared Jake, advancing, thumping the table violently, glaring fiercely at the homeless boy.

Weston turned and fled. Tears ran down his cheeks. Fear and anger raced through his mind. His hands trembled and his knees shook as he crawled slowly, sadly down the chilly road.

"The old hypocrite!" he thought, weeping.

The wind was bitterly cold. The distant howling of the dogs pierced through the night air and broke the solitude. He did not know where to go. Lonely and miserable, he sat down at the foot of a tree. He heard the sparrows with their little ones chirping and twittering happily in their cozy nests above. He imagined he saw the young lambs in the stable with their little heads nestling warmly against their mother's dugs. He envied these little animals. He called on God. Oh, to be a worm snug in a cozy hole unexposed to this bitter wind!

"Dad would surely turn in his grave if he knew," he thought. His distress had reached its highest peak when along the road an old man plodded, leaning wearily on a staff.

"Ah, ha, ha," he grunted, "what are you doing here? At this hour of the night, you should be in bed." Not without tenderness, he clapped Weston on the shoulder.

Weston sobbed out his story from the beginning to the end. He kept nothing back but his own laziness. He was ashamed to tell it.

The old man gazed, grunted, rubbed his stubby chin during the recital. He consoled him.

"Get up," said he. "Come with me; this is no weather even for a dog to stay in."



“What?” Weston exclaimed excitedly, “Say that again, say that again!”

“I said you’d better come with me. You can stay with me tonight,” repeated the other, “You’re welcome to what I’ve. It’s not much.”

“I’ll not eat the bread of idleness. I’ll find some work to do,” cried Weston eagerly, springing to his feet.

“No, you needn’t work,” answered the old man. “Your father once helped me when I was out of luck. Now I’ll help you. I’ll send you to school. Why should you not become a scholar like old Junker, your father? Are you not lazy? Lazy people never become scholars; they become rogues and thieves. You look intelligent, you look clever. But if you are lazy, good-for-nothing; why, I’d only be throwing away money.”

“I’ll work,” cried Weston, “if I only get the chance. I’m not lazy, but I like to sit and think things out, and people call me lazy because I don’t race about like a frightened rat.”

“Well, well,” blinked the old man. “You must come home anyway. It’s too cold to stay out here.”

A new life began for Weston, but he never forgot his sojourn with Jake. He studied with industry; he put his heart and soul into his books. “I’ll never again be driven out,” he thought, “never again be called a lazy, ungrateful cur by any man. I’m neither worthless nor useless.”

He could not forget Jake’s harsh, cruel words. When weary and tired, he would stop to rest; the memory of the angry note of Jake’s voice, his growl and menacing attitude, spurred him on to additional effort. Late at night the old man would enter his room and, patting him on the shoulder, say, “Enough, Sonny, enough! There is another day after this one. Neither a tired horse nor a tired mind can ever do good work. Leave the books alone for a night.”

One evening when his old friend visited him to give vent to his usual formula. Weston was quiet, thoughtful. "Jake kicked me out to die, because I was lazy. The punishment was greater than the offence merited," he murmured. "I hate him for this. I'll never forgive him. He's a harsh, cruel man without a jot of human kindness in him."

"When your father died, he took you to his home and cared for you," the old man reminded him.

"Yes, but why did he throw me out without any warning? That shows how black his heart is! Actions speak louder than words."

"Did you not deserve to be thrown out? You were not an easy person to control. You would not do what he told you to do. You defied him absolutely."

"I deserve all I got, I know, and I'm very sorry now. If I'd stayed with Jake, I might have got....." he stopped.

The old man looked at him with steady, searching eyes. "You might have got?" he asked, "what?"

Weston laughed. "You were always a tease, my benefactor, always taking me up wrongly; always catching me before I fell."

"But what is it you might have got?"

"Well, you see Jake is rich and you are poor. If I had not been a fool and been \*turned out<sup>1</sup> from Jake's, he might have sent me to Europe." Weston sighed, and moodily gazed towards the roof of his school building bathed in calm silvery moonlight.

"So you want to go to Europe?" asked the old man. Weston nodded. "But it's impossible, you are not rich. What a mess we make of things, don't we? If I'd done what Jake told me to do, he might have sent me. He could easily afford it."

"Imphi, imphi! Aye, aye!" grunted the old man, also looking out at the window. "You want to go to Europe. Maybe I have

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1. 撵出去.

money. Nobody knows how much I have. I don't chatter my affairs to people. So you want to go to Europe."

"I do, I do," cried Weston. "Oh, ever so much. To study, to travel, to visit the places made famous by those great poets. What a delight it would be!"

"Well, well, let's see," grunted his old companion. "I'll look up and see what money I can spare, but I make no promises. It depends on what money I have. Now go to bed and sleep."

"It will cost much money," said Weston doubtfully.

"It will," replied the old man. "Now off to bed; I'm tired and \*turning in<sup>1</sup> too."

Some days later he remarked to Weston, "I can do it, my boy. You can go to Europe, but you must study and graduate at one of its universities. Which one would you like to study at?"

"Cambridge!" promptly replied Weston.

"Oh, oh!" grumbled the old fellow, "that's a very expensive place. It will take a heap of money to keep you there."

"Never mind," said Weston. "I'll stay and work for you here. We'll both be comfortable and both be happy, for I love you. You're not like Jake, the greedy chucker-out. You're kind and good and generous."

"You'll go, my boy, you'll go. Don't be mistaken. I have the money all ready."

Three months later, Weston and his foster-father travelled to the nearest seaport to embark. Weston saw with a swelling heart the great ship lying in the stream that was to take him to Europe. How proud he was, how glad he was; but when he looked at his bent old foster-father who had done so much for him, tears flooded his eyes. "I cannot leave you," he cried, "You may be dead before I return. And you have been so kind

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1. 就寢。

to me. I cannot help comparing what you've done for me, all without a selfish motive, with what the other man did, who was my father's greatest friend and who threw me out to die in the cold."

"Hoity-toity! Get off. I'll not die; I'm a very strong, vital corpse. I'll come to meet you when you come back, a man. Don't let pleasure draw you away from your objective in life. Now, go away the steam launch is waiting."

Years passed. Weston was in Europe, forgotten by all but his foster-father. The old man received papers from London regularly, but nothing delighted him so much as to read some news about his beloved Weston.

Success had attended Weston, academic and otherwise. The world greet with interest the rising sun, and the rising luminaries of science. A young poet had captivated the literary world with his poems of nature, a scientific mind had brought to poetic vision the certainties of science with the fantasies of the spirit. His researches in the realm of mind had ploughed a way through the pathless ocean of doubt to the shelving sands of a new continent. Dr John Weston was a world-famous man.

The old foster-father sat reading his paper and chuckling. He lifted his head, pushed his thick ribbed glasses far up on his brow, and he laughed with a mirthful cadence that seemed to rise from the depths of his soul. "I must tell everyone about this!" he cried, rising, crushing the paper, and banging the door as he left.

Weston was coming home. A letter had come to his foster-father, saying so. But he wished to come unbeknown. He wished to have a long, quiet talk with the old man, visit his father's grave and depart. "I can repay you now all the money you spent upon me and my education," he wrote. "But nothing can ever repay the gold of your generous heart, and the help you gave to a kicked-out orphan, shivering with cold, and left to die.

Do not mention my return to anyone, especially to Jike. I have never forgiven him his cruelty, and never shall."

The old man could not keep the news to himself. He nearly burst himself trying to do so, and at last exploded the tidings that Weston, Dr John Weston, the psychologist and famous poet, was coming home to visit his native place.

Everyone was excited. Everyone knew that some day he would be great. His father's learning was recalled, his wisdom extolled; but everyone conveniently forgot that in their midst old Junker had died practically of starvation.

The old man hurried to the seaport to meet him. The schoolmaster set about mysterious doings in the schoolroom. A boy was stationed to watch the approach of the motor with their eminent townsman. He ran shrieking to the schoolroom that the car approached, and the master hurried, bare-headed, to the road to throw up his hand for it to stop as it raced towards him.

"Doctor, I'm your first teacher," he said, "Do you remember me? You spent, I think, many weary hours in this old schoolhouse. Will you honour me by visiting the old schoolroom, and drinking with me a glass of wine?"

The doctor cast a reproachful glance at his companion in the car. It seemed to say, "Why did you tell anyone?" "I could not keep the news to myself," cried his companion, "I had to tell them or burst."

"Certainly, I will," said the doctor to the master. "I remember also many whackings you gave me for my laziness. I did not like them at the time, but they all helped to make me what I am. I'll visit the old school room again with pleasure. It'll bring many pleasant recollections."

They went to the school. The room was crowded. Around the table, there sat the mayor with some old gentlemen of the town.

"We welcome you, Sir," he said, rising and holding out his hand, "as one who has brought honour and renown to our little place. Through you, we and our town gather fame under the shadow of your great achievements. We greet you and honour you as we always honoured your esteemed father."

"Damnation!" murmured the doctor under his breath, "this is more than I bargained for." But aloud he said, "Mayor, I am proud of claiming this as my native place and the place where my father was buried."

"It gives me pleasure to shake my old teacher by the hand. He tried his best to whack sense into me and did not altogether succeed, but no man can do more than his best."

Others crowded around, eager to shake the great man's hand: Jike came up with them and also held out his hand.

"No, no," cried the doctor, "I am to you nothing but an ungrateful dog. You kicked me out in the bitter cold to die. Any one's hand I'll shake with pleasure, but yours never."

Silence fell on the company. Everyone looked at the two: the weather-beaten grizzled old man with his keen bright eyes; and the tall, handsome doctor, whose face was a chiselled model of intelligence with a frown gathering on his brow.

"Weston," said his foster-father. "It was all an arranged plan. He told me he was to kick you out, and I must take you to my home. Jike supplied the money for your food, your schooling, your expenses in Europe."

"God in heaven!" whispered the doctor, gazing at Jike, in bewilderment. "Is that so? And I've been nursing a hatred against the man who was befriending me all the time."

"Well," drawled Jike, "You see you were lazy, and I promised your father to give you a chance in life. If I had not

kicked you into a new groove, you might have still been mooning here instead of being what you are, Dr John Weston, the world-famous poet and psychologist."

"Come," cried the doctor, "into the car with you both." He clasped his foster-father and Jike by the shoulders, pushing them both before him.

"Good-bye, good folks! I must find out all about this conspiracy and punish the conspirator."

The people cheered as the car left.

*(The End)*

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### WE ALL MAKE MISTAKES

And the greatest mistakes of life are:

To expect to set up our own standard of right and wrong and expect everybody to conform to it.

To try to judge the amusements of others by our own.

To expect uniformity of opinion in this world.

To endeavour to mould all dispositions alike.

Not to yield to unimportant trifles.

To look for perfection in our own actions.

To worry ourselves and others about what cannot be remedied.

Not to help, if we can, all that needs help.

Not to make allowance for the weaknesses of others.

To consider anything impossible that we cannot ourselves perform.

To believe only what our finite minds can grasp.

To live as if the moment, the time, the day were so important that it would last forever.

To estimate people by some outside quality, for it is that within which makes the man. —Rankin's Ray.

(Continued)

## TURMOIL

SECOND PART OF THE *ECLIPSE* BY MAO TUN

TRANSLATED FROM THE CHINESE BY CHIEN GOCHUEN

## 動 搖

茅盾原著——錢歌川英譯

方羅蘭嘆了口氣，他感到剛脫口的話又是不妥，充分表示了軟弱，無決心，苟安的劣點，況且維持現狀也是痛苦的，以後孫舞陽也不理他，則痛苦更甚。

『但維持現狀也不好，總得趕快解決。』他轉過口來又說。『也許梅麗要催我趕快解決——正式離婚。假使梅麗終於不能明白過來，那麼，舞陽，你可以原諒我麼？』

孫舞陽不很懂得似的看着他。

『我的意思是，萬一我們盡力對梅麗解釋，而她執拗到底，那結

Fang Lo-lan sighed. He was conscious of the unfitness of the words he had just now let slip, which sufficiently showed his weakness, lack of decision and sloth. And moreover, to remain in the present condition was also distressful. It would give him more pain if Sun Wu-yang should neglect him as well.

“But it is no good to remain in the present condition, I must settle it as quickly as possible,” said he, contradicting his previous words. “Perhaps Mei-li will urge me to make a swift solution,—formal divorce. If Mei-li should not understand me at last, I wonder if you would forgive me, Wu-yang.”

Sun Wu-yang stared at him as if she did not understand.

“I mean in case Mei-li should persist in her purpose even though I do my best to explain, then in the end I’m afraid we shall have



局也只有離婚。』方羅蘭不得已加以說明『我已經沒有法子解釋明白，請你去，你又說不行。最後一著，只有張小姐去試試。』

『張小姐不行。她是贊成你們離婚的。還是請劉小姐去。但是，怎麼你只希望別人，卻忘記了自己？總不能叫你太太先對你講和。好了，我還有別的事，希望你趕快去進行罷。』

孫舞陽說完，就穿襪換衣服，嘴裏哼着歌曲，她似乎已經不看見方羅蘭還是很憂愁的坐着。當她袒露了發光的胸脯時，方羅蘭突然立在她身後，輕輕按住了她的肩胛，顫聲說：

『我決定離婚，我愛你。我願意犧牲一切來愛你！』

但是孫舞陽穿進了一隻袖管，很鎮靜的答道：

to get a divorce," added Fang Lo-lan, obliged to clarify. "There is no way for me to explain clearly; so I beg you to go and prevail on her, but if you won't, all I can do now is to ask Miss Chang to go and try."

"Miss Chang won't do any good, because she approves your divorce. I think it is better to ask Miss Liu to try. But why do you wish for others only, and forget yourself? You can't ask your wife to make overtures of peace first. Well, I have something to do now; I hope you will go and set about your business quickly." And as soon as Sun Wu-yang had finished speaking, she changed her dress and put on her stockings, humming a song as if she did not see Fang Lo-lan sitting there with a distressed face.

When she exposed her shining breast, she heard a trembling voice behind her say:

"I have made up my mind to divorce. I love you. I must love you even at the cost of sacrificing everything!"

But the other answered very coldly as she thrust one hand into a sleeve: (To be continued)

## MISCELLANEOUS NOTES ON ENGLISH GRAMMAR

### 文 法 雜 拾

#### ENGLISH SIMILE

在英國的語文中，常愛用許多明喻 (Simile)，其意義一見而知，如：

“as hungry as a wolf” 其餓如狼。 / “as brave as a lion” 其勇如獅。 / “as strong as a horse” 健壯如馬。 / “as poor as a church mouse” 其貧如教堂之鼠。 / “as quick as lightning” 迅如電光。 / “as quick as thought” 迅如思想。 / “as hard as a rock” 堅如磐石。 / “as gentle as a dove” 溫柔如鴿。 / “as cunning as a fox” 狡猾如狐。 / “as slow as a snail” 遲鈍如蝸牛。 / “as proud as a peacock” 矜驕如孔雀。 / ...

這類明喻，在其他各國的語文中也可見到，甚至也可通用，但各國却有各國特有的比喻，其意既不顯明，其來源尤非普通人所得而知者。例如英國語文中便有：

“as weak as water” 柔弱如水。 / “as true as steel” 真實如鋼。 / “as drunk as a pig” 泥醉如豬。 / “as drunk as David's sow” 醉得像大衛的母豬。 / “as mad as a March hare” 癡狂如三月兔。 / “as mad as a hatter” 癡狂如帽匠。 / “as dead as a door-nail” 死如門釘。 / “as plain as pikestaff” 明如槍柄。 / “as salt as Lot's wife” 鹹如羅妻。 / “as sure as death” 確如死寂。 / “as sure as a gun” 確如槍礮。 / “as pleased as Punch” 愉快如笨拙。 / “as cool as a cucumber” 冷靜如黃瓜。 / “as cross as two sticks” 忿怒的雙叉棒。 / “as sound as a bell” 健如洪鐘。 / .....

這類不顯明的比喻，有出自聖經者，有出自兒童故事者，其起源常未能一目了然，但英國人則婦孺皆知，如“阿麗斯漫遊奇境記”一書，在英國實為家喻戶曉，故說到“as mad as a March hare”或“as mad as a hatter”無人不知，無人不曉，我們外國人聽了却不易理會，而感覺奇怪。這種 Simile 又常注意字面的形式，如 head-rime (頭韻) 即所謂 alliteration，也是一個特點，在上舉例中，便有“as weak as water,” “as drunk as David's sow,” “as mad as a March hare,” “as dead as a door-nail” 等。

除此以外，英國語文中還有不可想入非非的妙喻，如 *cross* 一字，本義為十字架，轉義為發脾氣，*two sticks* 是兩根棍子，交叉時當然為 *cross*，以本義來喻轉義，實不可以照字面解釋，但如說 *He is as cross as two sticks*。聽者却忘記 *two sticks* 之無喜怒，而只想到 *cross* 之有脾氣了。

在名作家 Dickens 的文中，有

*She could look at you as hard as nails, and petrify you almost.*  
(她可以釘着你望，差不多要把你望成化石。)

一例，其中的“*as hard as nails*”，普通為堅硬的形容詞，而作者在此却用以狀 *look*，致轉為「凝視」之意了。與我們所說的「釘着他望」不謀而合。

普通如「陰雲密佈」形勢不穩的樣子，可用

*His brow was black as a thunder-cloud.*  
*He looked as black as thunder.*

算是不難理會，但 Shakespeare 在“*Two Gentlemen of Verona*”一劇中，却說到

“*News as black as ink*”

其比喻之大胆，頗可驚人。所謂‘*black*’當然是指「惡」(*evil*) 的意思，但因此字之本義為「黑」，故聯想到 *ink* 太黑了。

另外還有一個比喻為

“*as fast as the church*” 穩固有如教堂。

為什麼教堂太穩固呢？這就是用這個比喻的人，當時心目中想到馬太福音等十六章第十八節上說的“*Thou art Peter, and upon this rock I will build my Church; and the gates of hell shall not prevail against it.*” 既然是建在岩石之上，當然穩固得很。但 Dickens 却更進一步來引用它了。

*He fell out of one nod into another, until at last he ceased to nod at all, and was as fast as the church itself.*

Dickens, “*Martin Chuzzlewit*”

(他一再地在打着瞌睡，終於完全停止這種瞌睡，而熟睡得穩如泰山了。)

所謂“*fast asleep*”的‘*fast*’，是借用「不動的」，「穩固的」之義的‘*fast*’而形成的。這類的 *simile*，在英國語文中很多，現再舉幾例如下：

“as cool as a cucumber”

“as weak as water”

“as sure as a gun”

這個 ‘cool’ 原有「冷」和「冷靜」兩個意思；‘weak’ 在白蘭地酒等中為 ‘strong’ 之對，意為「像水一般地淡」，但這個比喻却重在「弱」之一字，故形容身體虛弱的人，常說 “as weak as water.” 用大砲來形容「可靠」，嘗過武器的威力的人，是沒有不相信的。

“as fresh as paint”

這個 ‘fresh’ 是「新鮮活潑」之意，故這句是指強壯的，健實的。但 “fresh paint” 却是指「油漆未乾」。

The people are *as dull as ditch water*.

英文的 ‘dull’ 原有兩義，一為 “dull colour” 之 dull，一為人的 dull，現象而用之。

“as mad as a March hare”

這不算直接的比喻，是拿兔子的癡狂而形容主詞的癡狂，有比譬 (figurative) 意義在內，他如：

A woman *as ugly as sin*.

He looked *as pale as death*.

Hair and whiskers *black as death*.

都含有這種 figurative 的用法，還有更巧妙的比喻：

We all get on swimmingly, like beans in a pot. 這個 ‘swimmingly’ 意為 ‘smoothly’ 即「相處很好」，與正浮游 (swimming) 的釜中之豆，用法雙關。

An after-dinner speech ought to be *short and sweet* like a burned almond.

飯後演說要短簡精粹，太長了別人不高興聽，以 “short and sweet” 一語來形容，却很有意思，凡說到食物時用 short 為「脆」之意即 ‘crisp’，要像一粒炒杏仁，又脆又甜。

Unless he has as many lives as Plutarch, he can't escape.

因為在 “Plutarch's” 中收有希臘羅馬的英雄傳記數十篇。

有時作家們還故意地把兩個 simile 混在一塊來說，如在 David Copperfield 一書中便有：

The old scholar.....is *as blind as a brickbat*.

即爲“as blind as a bat”與“as hard as a brickbat”混合而成者。

You are *as safe as a church-mouse*.

即爲“as safe (fast) as the church”與“as poor as a church-mouse”混合而成者。這種混同，可說是毫無理由的。同樣地還有

“as happy (merry) as the day is long”

幸福如日長，在理由上實不大說得過去，不過從古以來，大家就是這樣說，所以成爲成語了。又如

“as drunk as a wheel-barrow”

醉得像挽車一樣，是說泥醉得非車不能回家了。

此外還有用反語的 simile, 如

“to blush like a black dog”=not to blush at all.

“as seasonable as snow in summer”

“as welcome as water into one's shoes”

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## WORRY

By Ü. CONYOON

Worry is a large serpent.  
Not only does it wind round my mind,  
but it gnaws at my heart,  
sucking and drinking my blood.

However, the winding, the gnawing, and the sucking are  
dear and sweet.

There are moments when away it grovel into distant  
forests,—  
then that hissing sound of its movement  
and the sinister shade of the woods  
make me shudder.

## ENGLISH EXPRESSIONS YOU SHOULD KNOW

English as it is spoken in the workshop, the office or the home is often very different from that given in text books provided for students of the language. Every day in England people in every class of society use words and phrases in a way which changes the ordinary or usual meaning; and unless these phrases are known, it may be difficult or even impossible to understand the conversations of real life.

Here are expressions which are in daily use. Rich and poor, high and low, cultured and uncultured, all make use of them. Some have currency among all classes; but many are common only at one social level. The speaker (teacher, doctor, etc.) is shown as a guide to the type of person likely to make use of the phrase.

TEACHER (to boy in class): "Don't sit there wool-gathering, Smith. I'm waiting for an answer."

*Wool-gathering*=day-dreaming; allowing the mind to wander.

DOCTOR (to patient): "You've been burning the candle at both ends."

*burning the candle at both ends*=working early and late; not taking enough sleep.

POLITICIAN (to friend): "When I heard of the appointment, I knew at once that someone had been pulling wires."

*Pulling wires*=using undue or underhand influence. (From wires pulled to work puppets or marionettes).

CITY MERCHANT (to his clerk): "I have bought 500 shares. I've been told about them by a man in the know."

*in the know*=in a position to get early or confidential information.

WORKING-CLASS MOTHER (to young son): "I'll give you a good hiding."

*hiding*=beating or thrashing. (From *hide*=skin).

## ANSWERS TO QUIZ on page 2

1. Although most wooden schoolhouses in the United States are now painted white, a few generations ago it was customary, especially in New England and other northeastern sections of the country, to paint frame schoolhouses red, not because that color was preferred, but because red paint was cheaper than any other kind obtainable. Thus the little red schoolhouse became a symbol of popular education in general.
2. Applause in one form or another is probably almost as old as civilization. Clapping the hands is among the most natural ways of applauding. In fact *applaud* itself comes from two Latin words meaning to "strike together." Nobody can say when such customs began. An untutored child instinctively expresses delight by clapping its hands. The ancient Greeks and Romans applauded by hand clapping as well as by snapping their fingers and waving the flaps of their garments. About 1820, Paris theaters began to pay persons to applaud the actors, to insure the success of plays. The hired applauders were called a *claque*, from French *Claqueur*, to applaud. Some of the *claqueurs* laughed at proper time, some wept, while others merely applauded. Women in the *claque* held their handkerchiefs to their eyes during the sad scenes.
3. It has always been customary to personify certain inanimate objects and attribute to them characteristics peculiar to living creatures. Thus things without life are often spoken of as having sex. Some objects are regarded as masculine. *He, him* and *his* are applied to the sun, to winter, to death, etc. Others are regarded as feminine, especially those things that are so dear to us. The earth as Mother Earth is regarded as the common maternal parent of all life. Likewise seamen invariably speak of their ship in the feminine gender. To a sailor a vessel is always *she* or *her*. This is because the seafaring man depends upon the ship and it is dear to him. It is natural that he should compare it with woman, man's dearest and most cherished friend, from whom he is often long separated by the nature of his employment. In most of the older languages inanimate objects are regarded as having either masculine or feminine gender. Almost invariably the feminine gender is attributed to boats and ships as well as vehicles of all kinds. But the English language is devoid of true gender and pronouns denoting sex are used in personifying objects.
4. It used to be commonly believed that lightning never strikes water. There is considerable evidence, however, that lightning does often strike water and accordingly persons are advised to keep out of the water during electrical storms. In this connection it is interesting to note that one of the laws of Genghis Khan forbade the Mongols to bathe

or wash garments in running water during a thunderstorm. The Mongols were very much afraid of thunder and the provision in the *Yassa* may have been designed to prevent them from throwing themselves into lakes and rivers during a storm. Whether lightning ever strikes the surface of the open ocean is a disputed question. The United States Weather Bureau believes that it does. According to that authority, this meteorological phenomenon is well known, though not very common. Some years ago a scientist attempted to demonstrate indirectly by a laboratory experiment that lightning does not strike in the open ocean. He used long and powerful electric sparks, resembling lightning as nearly as possible. The sparks persistently refused to strike the surface of water; instead they invariably struck the edge of the container. Experiments like this, however, cannot be regarded as conclusive. It would be difficult, in a laboratory experiment, even to approximate the conditions that exist in the open sea hundreds of miles from land. There is a common belief that often fish are killed in large bodies of water by lightning striking the surface. In August, 1932, it was reported that fishermen picked up more than 100 stunned fish after lightning struck Upper Saranac near Doctors Island in New York.

5. Two theories have been advanced to explain the origin of the superstition that it is unlucky to light three cigarettes with the same match. According to one, the superstition originated during the First World War and arose from the real danger incident to keeping a match lighted in the trenches long enough to light three cigarettes. If a match were made to do triple duty it might not only attract the enemy's attention but give him time enough to aim. But a match extinguished quickly after lighting one or two cigarettes would not give the enemy sufficient time to direct his fire. The continual caution on this point, it is said, gave rise to the odd superstition that was so common for twenty years after the First World War. According to the other theory, the superstition originated in eastern Europe in connection with the funeral service in the Russian church in which three altar candles are lighted with one taper. The Russians, this story has it, regarded it as sacrilegious and impious to make any other lights in groups of three and hence the superstition that ill luck will befall anybody who lights three cigarettes with the same match, or anybody who even accepts such a light. One writer expresses the opinion that the superstition originated among the British troops in South Africa during the Boer War. The acute match shortage during the Second World War did much to eliminate this superstition, which had become almost universal. Everybody then was urged to ignore the superstition and to conserve matches by "borrowing lights" and getting as many lights as possible from each match.



(Continued)

## PRIDE AND PREJUDICE

### 傲慢與偏見

By JANE AUSTEN

#### CHAPTER III

錢歌川譯註

Mr Bingley had soon made himself acquainted with all the principal people in the room; he was lively and unreserved, danced every dance, was angry that the ball closed so early, and talked of giving one himself at Netherfield. \*Such amiable qualities must speak for themselves<sup>1</sup>. What a contrast between him and his friend! Mr Darcy danced only once with Mrs Hurst and once with Miss Bingley, declined being introduced to any other lady, and spent the rest of the evening in walking about the room, speaking occasionally to one of his own party. His character was decided<sup>2</sup>. He was the proudest, most disagreeable man in the world, and everybody hoped that he would never come there again. Amongst the most violent against him was Mrs Bennet, whose dis-

賓雷先生很快地就和與會的所有主要的人物都熟識了：他是活潑而坦白的，每次都參加跳舞，而對於那跳舞會收束得那樣早，頗為憤慨，說他自己要在芮翁園再來主辦一個，這種和藹可親的性質，不消說，是顯而易見，誰都看得出來的。他和他的朋友之間，有一個多麼強烈的對照呀！達西先生只和赫斯特太太，賓雷小姐兩人各跳過一次，雅不願和其他的婦女結識交際，那晚上他在其餘的時間中，就只管在廳子裏走來走去，偶然和他同來的人說一兩句話。他的性格在原則和行為上早已決定了。他是世界上一個最傲慢，最令人厭惡的人，大家都希望他永不到這裏來。反對他最激烈的一個，就是彭納太太，因

1. 他這種優美的性質不消說是誰都看得明白的。 2. decided = determined in principle and action.

like of his general behaviour was sharpened into particular resentment by his having slighted one of her daughters.

Elizabeth Bennet had been obliged, by the scarcity of gentlemen, \*to sit down<sup>1</sup> for two dances; and during part of that time, Mr Darcy had been standing near enough for her to overhear a conversation between him and Mr Bingley, who came from the dance for a few minutes, to press<sup>2</sup> his friend to join it.

“Come, Darcy,” said he, “I must have you dance. I hate to see you standing about by yourself in this stupid manner. You had much better dance.”

“I certainly shall not. You know how I detest it, unless I am particularly acquainted with my partner. At such an assembly as this it would be insupportable. Your sisters are engaged, and there is not another woman in the room whom \*it would not be a punishment to me to stand up with<sup>3</sup>.”

“I would not be so fastidious as you are,” cried Bingley, “\*for a

爲他侮慢了她的一個女兒，所以對他那種舉止，竟由普通的嫌惡進而至於憤恨了。

因爲男子不足，麗芝有兩次跳舞，都找不到舞伴，不得不坐下來等待；在那個時候，達西先生有時站得離她很近，使她足以聽取他和賓雷先生的談話，那時賓雷先生正從酣舞中停下幾分鐘，來促請他的朋友加入。

「來吧，達西，」他說，「我一定要你來跳一下。我真不喜歡看見你那樣癡呆呆地獨自站着，你最好是跳一下。」

「我真是不要跳。你知道我多麼痛恨這個，除非那舞伴和我特別熟識。在這樣的一個跳舞會，是很難堪的。你的姊妹都已經有人陪着在跳，而這兒再沒有第二個女人，可以使我同她站在一塊兒，而不覺得是受苦的。」

「無論如何，我却不會像你這樣講究過份的！」賓雷叫出來，

1. 沒有人伴舞只得坐下。現今說 sit out. 2. 強迫；力勸。 3. 這裏其餘的女人；要我和她站在一塊兒跳舞，我就覺得是受罪。

kingdom!! Upon my honour, I never met with so many pleasant girls in my life as I have this evening; and there are several of them you see uncommonly pretty.”

“You are dancing with the only handsome girl in the room,” said Mr Darcy, looking at the eldest Miss Bennet.

“Oh! she is the most beautiful creature I ever beheld! But there is one of her sisters sitting down just behind you, who is very pretty, and I dare say very agreeable. Do let me ask my partner to introduce you.”

“Which do you mean?” and turning round he looked for a moment at Elizabeth, till catching her eye, he withdrew his own and coldly said, “She is tolerable, but not handsome enough to tempt me; and I am in no humour at present \*to give consequence<sup>2</sup> to young ladies who are slighted by other men. You had better return to your partner and enjoy her smiles, for you are wasting your time with me.”

Mr Bingley followed his advice. Mr Darcy walked off; and Elizabeth remained with no very cordial feelings towards him. She told the story, however, with great spirit

「老實說，我生平還沒有像今晚上這樣，遇到這許多愉快的女孩子的，你看見的，而其中却有幾個非常漂亮的。」

「你正在和這裏唯一的漂亮女孩跳着，」達西先生眼睛望着珍妮說。

「啊，她是我所看見的最美的女人！但是就坐在你後面，還有她的一位妹妹，也很漂亮，我敢說，很令人快意的，讓我請我的舞伴給你介紹吧。」

「你說那一個？」回轉頭來，他望了麗芝一會兒，直到和她的眼光相遇，他才移轉了他的視線，而冷淡地說，「她還過得去；不過並不漂亮得足夠誘惑我；而我現在并無心與別人棄而不顧的年輕姑娘跳舞，而增其身價。你最好回到你的舞伴那兒去，以盡情享受她的嬌笑，不要和我在此浪費你的時間。」

賓雷先生依從了他的勸告。達西先生也走開了；麗芝仍然坐在那裏，對他毫無好感。雖則如此，她却很起勁地把這經過告訴了她

1. 你就給我一個王國我也不會...；無論如何。 2. (與她跳舞而) 增其身價。  
“consequence” = importance.

among her friends; for she had a lively, playful disposition, which delighted in anything ridiculous.

The evening altogether passed off pleasantly to the whole family. Mrs Bennet had seen her eldest daughter much admired by the Netherfield party. Mr Bingley had danced with her twice, and she had been distinguished<sup>1</sup> by his sisters. Jane was as much gratified by this as her mother could be, though in a quieter way. Elizabeth felt Jane's pleasure. Mary had heard herself mentioned to Miss Bingley as the most accomplished girl in the neighbourhood: and Catherine and Lydia had been fortunate enough to be never without partners, which was \*all that they had yet learnt to care for<sup>2</sup> at a ball. They returned, therefore, in good spirits to Longbourn, the village where they lived, and of which they were the principal inhabitants. They found Mr Bennet still up. With a book he was regardless of time; and on the present occasion he had a good deal of curiosity as to the event of an evening which had \*raised such splendid expectations<sup>3</sup>. He had rather hoped that all his wife's views on the stranger would be disappointed; but he soon

的朋友們；因為她有一種活潑嬉戲的性情，使她對於任何可笑的事都很愛好。

對於彭家所有的人，那天晚上都過得很是愉快，彭納太太見到她的長女被芮蓊園的主人所傾羨，至引為慰。賓雷先生曾和她跳舞過兩次，在姊妹行中對她特垂青睞。珍妮本人也和她母親一樣，很為感激，雖則她沒有怎樣地表白出來。麗芝對於她姊姊所有的衷心的愉快，却感覺到了。瑪麗曾聽見說到她自己是這附近最有才藝的女郎，而琪蒂和麗荻也很幸運地始終有人伴舞，這一點便是她們在跳舞會上所注意的。所以她們回到蘭本都很高興。蘭本是她們所住的村莊，在那裏她們算是主要的住戶了。她們回到家裏，彭納先生還未就寢。他在讀着一本書，簡直把時間忘記了；他對於今晚上的這個盛會，頗發生了好奇心，很想知道一點那使人抱着非常大的期望的，那個晚上的情形。他毋寧指望着他太太對那位新來的人，大致印象不佳；

1. 在挑選出來，對之特別垂青。 2. 在跳舞會上現在她們所注意，就是這個，即有舞伴就行。 3. 使人抱着了不起的期望。

found that he had a very different story to hear.

“Oh! my dear Mr Bennet,” as she entered the room, “we have had a most delightful evening, a most excellent ball. I wish you had been there. Jane was so admired, nothing could be like it. Everybody said how well she looked; and Mr Bingley thought her quite beautiful and danced with her twice! Only think of *that*, my dear; he actually danced with her twice! and she was the only creature in the room that he asked a second time. First of all, he asked Miss Lucas. I was so vexed to see him stand up with her! but, however, he did not admire her at all; indeed, nobody can, you know; and he seemed quite struck with Jane as she was \*going down the dance<sup>1</sup>. So he inquired who she was, and got introduced, and asked her for \*the two next<sup>2</sup>. Then the two third he danced with Miss King, and the two fourth with Maria Lucas, and the two fifth with Jane again, and the two sixth with Lizzie, and the *Boulangers*<sup>3</sup>—”

“If he had had any compassion for *me*,” cried her husband impatiently, “he would not have danced half

可是立刻他就發見他所聽到的完全相反。

「呀，我親愛的彭納先生，她一走進屋來就這樣叫出來，「我們過了一個最愉快的晚上，一個最卓越的舞會。可惜你沒有去呀。珍妮那般地被人傾倒，沒有什麼比那更好的了。人人都說她好看；而賓雷先生簡直覺得她太美了，一連和她跳舞了兩次。親愛的，你試想想那個吧：他實實在在的和她的跳了兩次；而她是會場中受到賓雷先生第二次邀請的唯一的人。第一，他找了洛克斯小姐。望着他和洛小姐跳舞我很感覺懊惱；但是，雖則如此，他對她一點也不傾慕；真的，你曉得；而當他看見珍妮輪流和人跳舞的時候，他好像對她不勝驚異。所以他打聽珍妮是誰，於是有人給他介紹了，他便接着要求珍妮和他跳了其次的兩個舞，第三次的兩個舞，他是和金小姐跳的，第四次和洛克斯小姐，第五次的兩個舞，又是和珍妮跳的，第六次和麗芝，那以後就是一種鄉村舞的婦女鏈——」

「如果他對我有一點同情，」她丈夫不耐煩地叫出來，「他就不會跳得一半那麼多的；天啊，請不

1. = going through the figures of the dance. 輪流和人跳舞. 2. 照那時候的規矩，要和同一 partner 一連跳兩回，才能換新的舞伴. “next” 後補 dances 讀. 3. *Boulangers* [bulā:ʒe] = ‘a kind of ladie’s chain,’ which was part of the regular country-dance.

so much! For God's sake, say no more of his partners. O that he had sprained his ankle in the first dance!"

"Oh! my dear," continued Mrs Bennet, "I am quite delighted with him. He is so excessively handsome! and his sisters are charming women. I never in my life saw anything more elegant than their dresses. I dare say the lace upon Mrs Hurst's gown——"

Here she was interrupted again. Mr Bennet protested against any description of finery. She was therefore obliged to seek another branch of the subject, and related, with much bitterness of spirit and some exaggeration, the shocking rudeness of Mr Darcy.

"But I can assure you," she added, "that Lizzie does not lose much by not suiting *his* fancy; for he is a most disagreeable, horrid man, not at all worth pleasing. So high and so conceited that \*there was no enduring him!<sup>1</sup> He walked here, and he walked there, fancying himself so very great! Not handsome enough to dance with! I wish you had been there, my dear, to have given him one of your \*set-downs<sup>2</sup>. I quite detest the man."

要再說他的舞伴了。要是他在第一次跳的時候，就把腳挫傷了，那多麼好呀！」

「啊，親愛的，」彭納太太繼續說，「我對於他非常高興。他是那樣的漂亮！而他的姊妹又都可愛的女人。我生平從來沒有看見有比他們的服裝更要雅緻的東西。我敢說赫斯特太太穿的那件袍子上的花邊——」

說到這裏她又被打岔了。彭納先生反對她對裝飾品的任何描述。她因此不得不另謀出路，改變話題，於是帶着極端精神的痛苦，并相當誇大地，說到達西先生那種驚人的侮慢。

「但是我可以老實告訴你，」她補充着說，「麗芝並沒有因為不投合他的嗜好而有何損失；因為他是個最討人厭惡的，可怕的人，一點也用不着去討他的歡喜。那樣高傲，那樣自命不凡，真是使人受不了！他這裏走走，那裏走走，自以爲了不起！要人和他跳舞，他實在也不够漂亮！親愛的，我真希望你在那裏就好了，你可以給他一頓教訓。我真厭恨那樣的人。」 (To be continued)

1. 確會忍受不了。 2. =rebuff, snub 拒絕，斥責。

## THE USAGE OF PREPOSITIONS

By H. SAITO

### I. "FROM" OF SEPARATION.

#### (12) "From" of Exemption

The operation is quite **free from** danger.

Freedom (*from* danger, harm, risk, care, anxiety, blemish, blame, guilt, *etc.*) is another instance of Separation; and the following Adjectives are generally followed by *From*:—

- (a) **Free from**:—No man is entirely *free from* blame.
- (b) **Exempt from**:—True nobility is *exempt from* fear.
- (c) **Clear from**:—The water must be *clear from* impurities.
- (d) **Pure from**:—We are a peaceful race *pure from* the blood of all men.
- (e) **Immune from**:—Those who have had this disease once, are *immune from* it ever afterwards.
- (f) **Safe from**:—The eagle builds on a steep cliff *safe from* harm.
- (g) **Secure from**:—No town on the coast is *secure from* bombardment.

*Etc.*

*etc.*

**Note:** The adjectives *free* and *clear* may, like the participle *rid*, be followed by *of*, but with a change of meaning. Compare:—

- (a) **Free** { **from** danger, risk, blame, blemish, care, *etc.*  
          { **of** charge, expense, duty, carriage, *etc.*
- (b) { **To be clear from** obstruction, impurities, *etc.*  
      { **To steer (stand, keep) clear of** rocks, bad company, *etc.*

*From* is also used after the following Verbs of *Exemption*:—

- (a) **To free from:**—This money will *free* me *from* all my debts.
- (b) **To exempt from:**—Students of government schools are *exempted from* military service.
- (c) **To clear from:**—The passage must be *cleared from* (or *of*) obstructions.
- (d) **To excuse from:**—I wish to be *excused from* my duties today.
- (e) **To release from:**—He has been *released from* his office.
- (f) **To relieve from:**—You have *relieved* me *from* (or *of*) anxiety.
- (g) **To absolve from:**—I *absolve* you *from* your promise.
- (h) **To liberate from:**—It is not easy to *liberate* the mind *from* the shackles of prejudice.
- (i) **To emancipate from:**—No man can quite *emancipate* himself *from* his age and country.
- (j) **To exonerate from:**—The circumstance *exonerates* him *from* all blame in the matter.
- (k) **To extricate from:**—It is a subterfuge to *extricate* himself *from* the engagement.
- (l) **To disengage from:**—Age *disengages* us *from* life by degrees.
- (m) **To disentangle from:**—To *disentangle* truth *from* error.
- Etc. etc.*

**Note 1:**—Some of these verbs are followed by *of* when used in certain senses. Compare:—

- { I am **absolved** (=released) **from** my promise.  
 { I am **absolved** (=acquitted) **of** blame in the matter.

**Note 2:**—*From* is used after the following Nouns:—**Freedom from** risk; **exemption from** military duty; **immunity from** certain diseases; **absolution from** sin; **release from** office; **relief from** suffering, *etc., etc.*



**WORLD AFFAIRS****Mohammed Ali Jinnah, Governor-General Of  
Pakistan, Passes**

The death of \*Mohammed Ali Jinnah, leading protagonist of the Muslim League<sup>1</sup>, who became \*the first Governor-General of the new State of Pakistan<sup>2</sup>, was announced in a communique<sup>3</sup> from Government House on September 11.

Jinnah died here in Karachi<sup>4</sup> at 4.55 p.m. GMT<sup>5</sup>, and his funeral<sup>6</sup> will be held on Sunday, the cortege<sup>7</sup> starting at 9 a.m. GMT from the Governor-General's house, it was stated officially.

The funeral is being held at the \*Exhibition grounds<sup>8</sup> in Karachi, and Mr Jinnah will be buried near the grounds.

**British Electrical Goods To Be Sent To Soviet**

British firms<sup>9</sup> have signed a contract<sup>10</sup> to supply the Soviet Union with \*Diesel engines<sup>11</sup> and electrical equipment worth £3,500,000, it was announced on September 6.

Earlier these British firms had already signed contracts for £3,000,000.

Part of these orders are \*covered by the Anglo-Russian trade pact<sup>12</sup>.

It was said that the Soviet Union has agreed to purchase all its \*television requirements<sup>13</sup> in the United Kingdom, and \*thousands of sets<sup>14</sup> had already been booked<sup>15</sup>.

**China Protests To Siam On Arrest Of 200 Nationals**

China has protested to Siam against the recent arrests by Siamese police of more than 200 \*Chinese nationals<sup>16</sup> for alleged secret society activity.

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1. 回教聯盟的前導首領真納氏。 2. 新巴基斯坦國的第一位總督。 3. 公報。  
4. Karachi [kə'ru:tʃi], 喀喇基 (巴基斯坦首府)。 5. = Greenwich Mean Time. (英國) 格林威治天文台平均時。 6. 葬儀, 葬禮。 7. cortege [kɔ:'teɪʒ], 送殯的隊列。 8. 演技場。 9. 公司。 10. 合同。 11. 提士引擎 (即柴油機)。  
12. 包括在英蘇貿易協約中。 13. 電視的用件。 14. 幾千具 (該項用件)。 15. 定購, 預定。 16. 中國國民。

A Chinese Embassy spokesman here in Bangkok<sup>1</sup> announcing this on September said no Chinese secret societies operated in Siam.

The Embassy had received no confirmation of reports that \*the Chinese Foreign Minister, Dr Wang Shih-chieh<sup>2</sup>, would \*stop over<sup>3</sup> in Siam \*on his way to Paris<sup>4</sup> for \*the United Nations General Assembly<sup>5</sup>.

### British Research Plane Flies At Super-Sonic Speed

A British \*research plane<sup>6</sup> is believed to have \*exceeded the speed of sound<sup>7</sup>, about 720 miles an hour, in recent high-speed development trials, \*the Ministry of Supply<sup>8</sup> announced on the night of September 9.

\*The United States Secretary for Air, Mr Stuart Symington<sup>9</sup>, told a Washington \*press conference<sup>10</sup> on June 10 that a United States Air Force research plane "has flown much faster than the speed of sound, and not only once, but many times." He refused any information about the speeds attained.

The American plane for which this record was claimed was a small \*rocket-propelled craft<sup>11</sup> designed for launching from a \*Super-Fortress<sup>12</sup>.

The speed of sound at sea-level is 762 miles per hour, decreasing to 660 miles per hour at 40,000 feet.

### Brain Operation To Remove Body Pain Discovered

A surgeon disclosed the discovery of \*brain operation<sup>13</sup> which will relieve intolerable body pain.

He said there are no bad \*after effects<sup>14</sup>. Severe pain in practically any part of the body can be relieved.

The originator of the operation, Dr John E. Scarff, told about it in a paper at the annual meeting of \*the American Neurological Association<sup>15</sup>.

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1. (暹京)曼谷. 2. 中國外長王世杰. 3. 停留. 4. 在彼赴巴黎之途中.  
5. 聯合國全體會員大會. 6. 搜索機. 7. 超過音速. 8. 供應部. 9. 美國航空部秘書賽明吞氏.  
10. 記者招待會. 11. 火箭推進機. 12. 超級空中堡壘.  
13. 一種施於腦子的外科手術. 14. 遺留的效應, 餘效. 15. 美國神經學協會.

Scarff is \*a professor of clinical neurological surgery at the Columbia University College of physicians and surgeons<sup>1</sup>. He said 10 patients had undergone the operation since the first of the year. Seven were relieved completely of pain and two almost totally relieved. The remaining case was a failure.

In the operation, the scalp<sup>2</sup> is cut just behind the hairline. \*A small disc of skull bone<sup>3</sup> is removed, exposing the brain. Then some of the association fibres leading to a section of the front part of the brain are cut, rendering that section inactive.

Then the bone disc is put back and the scalp closed. The operation usually is completed in an hour and can be \*done under a local anesthetic<sup>4</sup>, with little discomfort to the patient, Scarff said. He said the risk was slight.

1. 哥倫比亞大學內外科醫學院的臨床神經外科系教授. 2. scalp [skælp], 頭皮. 3. 一小圓塊的頭顱骨. 4. 局部麻醉之下施行.

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