

刘绍忠 梁正宇 总主编

# 大学英语通识教程

## 中西文化阅读 ④

黄宇元 主 编



复旦大学出版社

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# 前 言

《中西文化阅读教程》(1—4 册)适用于非英语专业本科生使用,旨在使学生通过阅读拓宽文化视野,初步形成跨文化交际的意识,并培养他们独立思考的能力和广泛阅读的能力。

本套教材分为 4 册,每册 8 个单元,每个单元围绕一个与文化相关的主题,包括 Section A 和 Section B 两个部分,每个部分各包两篇文章。Section A 以思考题为主,以拓展学生的思维能力;Section B 与大学英语四、六级考试的长篇阅读相似。Section A 中每篇阅读材料的长度控制在 500—700 个词,Section B 中每篇阅读材料的长度控制在 900—1200 个词,文章难度循序渐进,长度依次递增。编者在编写中非常谨慎地对生僻词汇进行了少量替换与处理,为学生提供了其难易程度均不超过大学英语教学大纲规定的词汇范围。本阅读教程选择的绝大部分文章源于互联网、经典著作或国内外的各种报刊及书籍,选材新颖、题材广泛、体裁多样、信息量大。书中所有文章都是与中西方文化相关的内容,充分体现语言作为文化载体的作用,通过大量阅读让学生了解东西方文化。学生不仅可以欣赏地道的英语文章,培养英语语感,扩大词汇量和拓宽知识面,而且可以在提高阅读能力的同时发展其思辨能力,增强其人文素养。

在本套教材的编写过程中,得到了复旦大学出版社领导和编辑的支持和帮助,编者在此表示最诚挚的谢意!

本教程的编写在内容和形式上都有一些新的尝试,由于编者水平有限,再加上时间仓促等诸多方面的原因,书中肯定还存在很多不足之处,恳请使用本教材的广大读者及同仁多提宝贵的意见和建议,以便再版时得以更正、改进和完善!

编 者  
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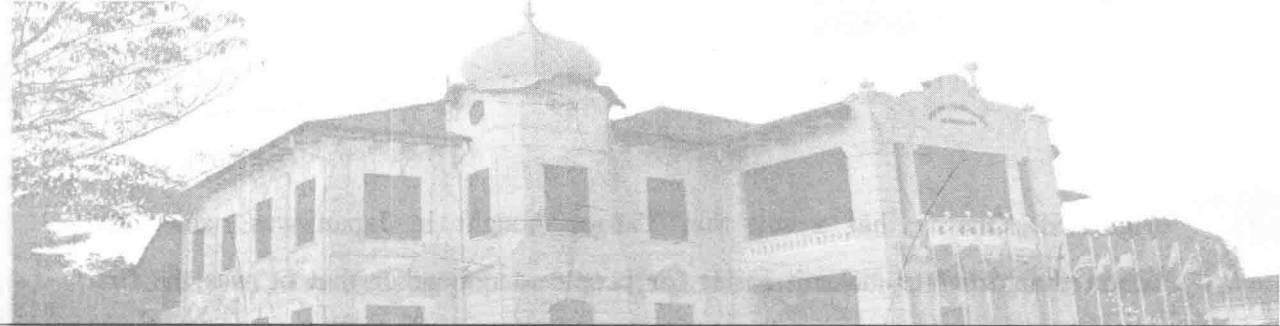
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# Unit

# One

## Chinese Clothing

### Section A

**Directions:** *Read the following passages and answer the questions.*

#### Passage 1

#### **Zhongshan Suits Make Comeback**

President Xi Jinping appeared at Saturday's (March 12th, 2014) state banquet hosted by the Dutch royal family in a formal traditional Chinese suit, which experts say displayed the leader's national pride and confidence in Chinese culture.

The eye-catching dark blue suit, slim-cut with a standing collar, is a simplified and redesigned "Zhongshan Suit", or "Mao Suit" — a typical formal garment for Chinese men. There are many different versions of how the Zhongshan Suit

originated. One is that a suit Sun Yat-sen bought in Japan was named the “Zhongshan Suit” to make it easier for people to remember that he was the first president of the Republic of China. Another popular version says Sun ordered a suit from a tailor shop in Shanghai. It was modeled after a uniform from the West, but Sun attached political importance to different elements of the suit.

Xi’s attire not only meets international diplomatic norms, but also manifests China’s ethnic style.

President Xi’s outfit at the banquet is not strictly a Zhongshan Suit, which normally has four pockets. Instead, it is a type of modified Chinese standing-collar outfit. The entire design goes with Chinese style, but some subtleties are tinged with a modern tailoring spirit. For example, a Western-style pocket square was designed at the left chest.

It’s obvious that the decorative color of Xi’s suit pockets matched the embroidery color of first lady Peng Liyuan’s traditional overcoat. In addition to exhibiting the beauty of Chinese culture, the outfits of Xi and Peng also create a harmonious and vivid impression of a “lovers pack”.

In the fashion world, the traditional Qipao dress portrays a Chinese woman’s beauty, and Zhongshan Suits represent a man’s status.

“Foreigners will interpret the Zhongshan Suit as a political symbol because it has typical Chinese connotations,” said associate professor He Yang at the Beijing Institute of Fashion Technology.

“It came out during a period when Western culture entered China in 1920. The Mao Suit was a fusion of fashion and culture. It had an outline of a Western suit, but it had Chinese elements,” said Liu Yuanfeng, dean of BIFT.

The blue and gray suit was the only choice for Chinese men. It dominated local menswear from 1920 to 1980. That was why many people in the Western world thought China was a “gray society”, because nearly all the men wore gray

## Zhongshan Suits.

Chairman Mao Zedong popularized it, so the garment became known in the West as the “Mao Suit”.

After the reform and opening-up in 1978, Chinese people had more choices in clothing, and Western suits became popular. With foreign fashion brands coming into the Chinese market, fewer and fewer local people were interested in the Mao Suit and its connotations.

Even so, there are some older people who still own one or two Mao Suits. Chinese leaders, including Deng Xiaoping and Jiang Zemin, continued to wear them on important occasions, such as the nation’s anniversary celebrations.

BIFT’s Liu has seen a revival of the Mao Suit over the past few years. He said there are many young designers and local fashion companies that want to popularize it again.

When then president Hu Jintao inspected the country’s defense forces in celebration of the 60th anniversary of the founding of the People’s Republic of China in 2009, he was wearing a gray Mao Suit in Tian’anmen Square.

The suit he wore has all the characteristic elements of a traditional Mao Suit, but was designed in a Western style. It was slim cut in a three-dimensional way — a modern technique in fashion.

“It was a redesigned one. Modern Mao Suits will become very popular for business occasions, as it looks formal and represents China,” said Xia Hua, chairwoman of Eve Enterprise Group, which was in charge of making Chinese leaders’ clothes for the ceremony.

(635 words)

### Questions for Discussion:

1. What are the similarities and differences between original Zhongshan Suit and modern Zhongshan Suit?

2. How do overseas media remark China's leaders wearing Zhongshan Suits on formal occasions?
3. What are the interpretations of Chinese scholars and experts in the relevant field about President Xi's wearing Zhongshan Suit in foreign countries?

## Passage 2

### Hanfu's Fashion Timeline and Its Revival

Many countries around the world boast distinctive national costumes. Japan has the kimono, Scotland has the kilt, Germany has the lederhosen and the US has jeans. But what about China? While home to more than 50 ethnic minorities that each have distinct folk costumes, the country's majority Han ethnic group has struggled to promote a universally-recognized costume in the modern era.

Rather than a fleeting fashion trend, some experts attribute the revival of Hanfu to an effort among Han people to reconnect with their cultural roots and consolidate their identity.

With a colorful history dating back 3,000 years, Han-style dress suffered a centuries-long hiatus before its modern-day revival. Here's a brief snapshot at some of the styles and designs from influential dynasties that helped define Hanfu.

The Qin Dynasty (221 BC - 206 BC) was defined by broad-sleeved, loose-fitting gowns with black the revered color. Clothing differed little between men and women, with the main divergence being in the waist: men wore leather belts and women donned (穿上) silk ribbons. On the military front, officers among the Terracotta Warriors offer insight into the dress of elite with their long jackets and crested (有顶饰的) headdresses.

During the Han Dynasty (206 BC - AD 220), one-piece garments with sloping necklines and square sleeves accessorized by silk girdles (腰带) were the court attire for women. The embroidery and textile industries flourished during this period, particularly regarding silks and satins (缎子). Then during the Eastern Han Dynasty, red became popular for its symbolism as a "fire virtue". The Shenyi was introduced and there was minimal class divide in costume, with farmers, workers

and scholars adopting similar styles.

Not only considered a golden age for arts and sciences, the Tang Dynasty (618 – 907) sparked a fashion revolution. Cleavage was in for women and their previous concealing outfits were out. Many women wore transparent, short-sleeved shirts, high-waist brocade (锦缎) skirts and ribbons binding their breasts. It was also in vogue for women to dress in male clothing.

During the Song Dynasty (960 – 1279), women's fashion generally followed the Tang Dynasty styles, although ribbons were replaced by jade amulets (护身符) hung from belts to prevent dresses from flying up during wind gusts. Light whites and blues coupled patterns of peony, camellia (山茶花), plum blossom and lily. Women wore garland (花环) headdresses, while male court officials wore wide-brimmed hats.

In the Ming Dynasty (1368 – 1644), multi-layered, pleated (打皱的) dresses defined Hanfu's final period before its suppression. Dubbed yuehua qun (“moonlight dresses”), white dresses were common among female aristocracy. The emergence of buttons signaled advancement in costume, while the popularization of Confucian philosophy ensured conservative overtones.

Nowadays, Hanfu is usually only worn by hobbyists or participants in cultural exercises, but some religious figures, like Taoists and Buddhist monks, wear the garments every day.

Only in the past 10 years have people started to call for a revival of Han Chinese clothing, donning such clothes in daily life, during festivals or on other special occasions.

Most Hanfu hobbyists in China are from big cities. While no figure is available on the exact number of such hobbyists, about 2,000 to 3,000 live in Beijing, according to estimates. It's estimated that most Hanfu hobbyists are in their 20s and 30s and that few have adopted Hanfu as part of their everyday, public wardrobes.

Supporters of adopting Hanfu as China's national clothing said popularizing Hanfu would boost national pride and promote national unity, and they believed that such clothing called to mind China's ancient glories and could best represent China on formal occasions.

Wang Zhi, a Xi'an-based folklore expert, said that amid a backdrop of globalization, people are craving a unique cultural identity, which has aroused an interest in Hanfu. People have become worried about losing their identity, and they want to trace their roots, finding something that's unique about them, he said.

(640 words)

**Questions for Discussion:**

1. Can you use key words to summarize the characteristics of Hanfu from Chinese ancient influential dynasties?
2. What are the significances of reviving Hanfu in China in the eyes of supporters of Hanfu movements?
3. Nowadays there are more and more college students signing up for the battle for Hanfu tradition. Have you ever witnessed any people in Hanfu in your life? What are their motives in your opinion?

## Section B

**Directions:** *In this section, you are going to read two passages. There are ten statements attached to each of them. Each statement contains information given in one of the paragraphs. Identify the paragraph from which the information is derived. You may choose a paragraph more than once. Each paragraph is marked with a letter. Answer the questions by marking the corresponding letter.*

### Passage 1

#### Tang Suit in the Tang Dynasty

- [A] The term “Tang Suit” is originated from abroad. A Chinatown is a section of an urban area associated with a large number of Chinese within a city outside the majority. The local people always named the Chinatown as “town of people from the Tang Dynasty” and called these Chinese “people from the Tang Dynasty” since the Tang dynasty was the most thriving, prosperous, splendid, and glorious period of ancient China. Thus, the clothing worn by the Chinese is called “Tang Suit”.
- [B] Actually “Tang Suit” is not the clothing of the Tang Dynasty. They are totally different. The origin of Tang Suit or Tang Jacket can be traced back to the Qing Dynasty. It is evolved from Magua from the Qing Dynasty, a traditional Chinese costume worn by males. It is a short tunic with high and round collars and lapels, which are fastened down the front. By the 1940s, what we now know as the Tang Suit became prevalent for all classes in China. Compared with the ancient style, the sleeves had become longer and wider. Patch pockets were



added and the number of frog buttons became standard at seven. This jacket was worn with matching pants.

- [C] In Chinese history, the Tang Dynasty (AD 618 – 907) was a period of unity and prosperity when the polity (政体) and economy were highly developed. Materialistic abundance and a relatively relaxed social atmosphere gave the Tang Dynasty an unprecedented opportunity to develop culturally, reaching its height in poetry, painting, music and dance.
- [D] Based on the progress made in silk reeling and dyeing techniques, the variety, quality and quantity of textile materials reached an unprecedented height. The clothing materials in Tang were exquisite and the dresses of the upper class were mainly made of silk and famous for softness and lightness. The structure was natural, graceful and elegant, and adornments were splendid.
- [E] The most outstanding garments in this great period of prosperity were women's dresses, complimented by elaborate hairstyles, ornaments and face makeup. The Tang women dressed in sets of garments, each set a unique image in itself. In general, the Tang women's dresses can be classified into three categories: The traditional ruqun or double layered or padded short jacket that was typical of central China; the hufu, or alien dress that came from the Silk Road; as well as the full set of male garments that broke the tradition of the Confucian formalities.
- [F] Ruqun is made up of the top jacket and long gown and a skirt on the bottom. The Tang women inherited this traditional style and developed it further, opening up the collar as far as exposing the cleavage between the breasts. This was unheard of and unimaginable in the previous dynasties, in which women had to cover their entire body according to the Confucian classics. But the new style was soon embraced by the open-minded aristocratic women of the Tang Dynasty.