

教育部研究生推荐用书

复旦博学·21世纪

研究生英语系列

教材

博
學



研究生 综合英语 2

修订版

English for Graduate Students

陆效用 曾道明 主编



复旦大学出版社

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藏书章

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前 言

我国高等院校的研究生教育在 21 世纪之初有了较大规模的发展,同时对研究生英语教学也提出了更高的要求。为了使研究生英语课程更好地适应新世纪高素质人才培养的需要,我们在总结过去十多年教材编写和课堂教学经验的基础上,参照教育部(原国家教委)1992 年颁布的《非英语专业研究生英语教学大纲》,并根据继承和创新的原则,编写了新一代研究生英语教材——《研究生综合英语》。

本教材有以下几个特点:一、选材多样化。所有材料均选自英美报刊书籍,选文既重视语言的规范性,又关注社会热点话题,使课文具有较强的趣味性、可读性和思考性,并能促进学生的英语表达欲望。二、注重口语、写作和翻译能力的培养。每课练习包含了丰富的口语、翻译和写作习题,有利于培养学生使用英语的综合能力。尤其是第一册中的口语技能(Speaking Skills)、第二册中的写作技能(Writing Skills)和第三册中的翻译技能(Translating Skills),具有很强的实用性。三、补充材料(Additional Work)内容丰富。第一、二册包括习语学习(Idiom Studies)、词汇扩充(Vocabulary Expansion)和阅读欣赏(Reading Appreciation)三个部分;第三、四册包括习语学习和阅读欣赏两个部分,为学有余力的学生提供了一块饶有趣味的英语学习园地。

本教材共分四册。原则上第一、二册供非英语专业硕士研究生使用,第三、四册供非英语专业博士研究生使用,但使用者可根据学生的实际情况灵活处理。

本教材根据几年的使用效果和其他院校提供的反馈意见,将原版本修改了将近一半的内容,增加了更加具有时代气息的新鲜材料。

本教材由复旦大学外文学院大学英语教学部研究生分部负责编写。第二册由陆效用、曾道明任主编,卢玉玲、何静、陶友兰任副主编,参与编写人员还有陈洪、曾建彬、夏菁、徐慧玲、赵蓉、范若恩、黄莺、刘雯、谷红欣、夏威、余利佳、沈家春、强晓、

樊重芳。美籍教师 Deborah Davison 审阅了全书,并提出了宝贵的修改意见。

第二册原版由陆效用、曾道明任主编,卢玉玲、何静、陶友兰任副主编,参与编写人员还有谢晓燕、赵海、赵蓉、雍毅、谷红欣、王绍梅、英国语言专家 Gary Green 为编写工作提供了帮助。

本教材在编写过程中,得到了复旦大学研究生院领导及培养处负责同志的大力支持,并获得研究生项目经费的资助。在此表示衷心的感谢。

由于编写人员教学任务重、时间紧,又限于水平,教材中的错误和不妥之处,敬请读者提出宝贵意见。

编 者

2008 年 3 月

编辑出版说明

21 世纪,随着科学技术的突飞猛进和知识经济的迅速发展,世界将发生深刻变化,国际间的竞争日趋激烈,高层次人才的教育正面临空前的发展机遇与巨大挑战。

研究生教育是教育结构中最高层次的教育,肩负着为国家现代化建设培养高素质、高层次创造性人才的重任,是我国增强综合国力、增强国际竞争力的重要支撑。为了提高研究生的培养质量和研究生教学的整体水平,必须加强研究生的教材建设,更新教学内容,把创新能力和创造精神的培养放到突出位置上,必须建立适应新的教学和科研要求的有复旦特色的研究生教学用书。“21 世纪复旦大学研究生教学用书”正是为适应这一新形势而编辑出版的。

“21 世纪复旦大学研究生教学用书”分文科、理科和医科三大类,主要出版硕士研究生学位基础课和学位专业课的教材,同时酌情出版一些使用面广、质量较高的选修课及博士研究生学位基础课教材。这些教材除可作为相关学科的研究生教学用书外,还可供有关学者和人员参考。

收入“21 世纪复旦大学研究生教学用书”的教材,大都是作者在编写成讲义后,经过多年教学实践、反复修改后才定稿的。这些作者大都治学严谨,教学实践经验丰富,教学效果也比较显著。由于我们对编辑工作尚缺乏经验,不足之处,敬请读者指正,以便我们在将来再版时加以更正和提高。

复旦大学研究生院
2008 年 3 月

使用说明

本书为研究生综合英语(共四册)第二册,供硕士生第二学期使用。

本书共有十个单元,每单元包括课文和补充阅读两篇文章。课文前面的作者和内容简介主要为学生提供必要的背景材料,帮助学生更好地理解课文内容。补充阅读基本上与课文题材相似,或选自同一作家的作品,以进一步拓宽学生的知识面。

课文中出现的生词或短语均采用英语释义。课文注释以介绍背景知识为主,对较难的语言点也适当作了解释,供学生预习时参考。

本书强调语言基本功的训练和语言实用能力的培养,因此在每单元的课文后均配有大量练习,其中包括回答问题(Comprehension Questions)、话题讨论(Topics for Discussion)、词汇(Vocabulary)、短文填空(Cloze)、翻译(Translation)和写作(Writing)。回答问题旨在帮助学生加深对课文内容的理解。话题讨论要求学生结合课文或与课文有关的话题发表自己的见解。词汇练习包括A、B、C三部分,A和B部分通过同义词和反义词练习,帮助学生掌握课文中常用词和词组的用法,C部分主要操练课文中出现的单词和词组以及它们的其他用法,以进一步扩大学生的词汇量。单数课文中的短文填空,要求学生根据短文的意思和所给的词或词组,在空白处填入适当的词或词组;双数课文中的短文填空不提供词或词组,要求学生根据上下文的意思,在空白处填入适当的词或词组,使全文的意思完整。这一部分练习有助于学生提高运用语言的综合能力。翻译练习分为A和B两部分,A部分选自课文,B部分选自课文以外的材料,要求学生将它们分别译成汉语和英语,并要求译文准确流畅。写作练习要求学生根据题示,写出一篇条理清楚、用词恰当、行文流畅的英语短文。

每一单元中还有一项体现本书特色的写作技能(Writing Skills)。这一部分介

绍了常用文体的写作技能并配有范文,要求学生在课堂上或课后进行操练,以便进一步提高运用英语的实际能力。

每一单元中还增设了补充练习(Additional Work)和谚语(Proverbs)。补充练习包括三个部分:习语学习、词汇扩充和阅读欣赏。习语学习和词汇扩充与课文无关,主要供语言基础较好或希望参加国际英语考试的学生使用。阅读欣赏主要介绍一些文学价值较高的散文、小说和诗歌等,以提高学生的文学修养。谚语通常与课文内容有关,旨在加深学生的文化底蕴。

编 者

2008 年 3 月

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Unit One

Text

Introduction to the Author and the Article

H. Allen Smith (1906 – 1976) was a well-known journalist, author and humorist. He authored his first book in 1939 at the age of thirty-two, thus commencing his career as a full-time writer. The majority of his books were published during the 1940's, 50's and 60's and he was for many years the best selling humorist author in the United States.

This essay is chosen from *The Essays for Modern Youth*. In this essay, the author offers some ideas as to how to deal with compliments. Traditionally in Western culture, modesty was also considered a valuable personal attribute. However, in the last 20 – 30 years there has been a move away from this kind of reserve. With the rise of the women's movement, women especially have become more inclined to accept compliments with grace rather than deny them. The general feeling is if positive recognition is given in the form of a compliment, that is the subjective opinion of another person and thus should be appreciated as a reflection of their similar good taste.

Coping with the Compliment

H. Allen Smith

I have never cultivated a mustache, though I'm sure one would enhance my distinguished looks and cause women to

giggle as I passed along the boulevard. The reason is I can't risk it, because even a little mustache is a dangerous thing. It invites compliments. If a lady came up to me, for example, and said, "You have the most charming mustache," I wouldn't know how to respond. I might be thrown into such a panic that I'd blurt out, "I like yours, too."

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It is one of the paradoxes of social intercourse that a compliment is much harder to respond to than an insult. Here is an area of small talk where most of us act awkwardly. Someone utters a pleasing, praiseful remark in our direction and we grow inarticulate and our kneecaps begin to vibrate.

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I can't even accept with grace a compliment bestowed upon me for a thing that isn't really mine. I live on a hill overlooking a wide valley. Visitors exclaim: "My!¹ What a terrific view you have here!" There it lies out there, the whole valley. I didn't do it. It doesn't belong to me. Yet I respond with a sickly smile, "Oh, it isn't much — just a lot of old real estate."

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The nearest I ever came to downright acceptance of this particular compliment was the time I said, "Well, we like it." This is a response that should be used with caution. To say of a thing, "Well, we like it." is to imply that a lot of other people think it disgusting. Not long ago I was in a group where a geophysicist from Australia was talking eloquently about the wonders of the universe. "This earth we live on," he said, "this great, vibrant, spinning earth, is a collection of incredible marvels." There was a long pause, and then, carried away by the vastness of his complimentary remark, a woman said, "Well, we like it."

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I think we make a mistake when we react to a compliment with denial and derogation. "What a stunning gown!" your friend says. "Oh, this old rag!" you respond. The situation here is much the same as the one regarding my

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view. You have no right to feel ashamed or angry over praise directed at your gown — unless it happens that you stitched it up yourself. You would be better off if you'd just say something like, “I had to fist-fight another woman in Macy's² basement to get possession of it.” Or better yet, “My husband picked it out for me.”

I know a man who has put his mind to this problem and come up with a technique for brushing off praise. He employs a sort of unreasonable realism. One evening I overheard a woman say to him, “What powerful shoulders you have!” Without blinking an eye, he answered, “Three-fourths water. My body is three-fourths water, therefore my shoulders are three-fourths water and anything that's three-fourths water couldn't actually be very powerful.” The well-intentioned woman went away with a furrowed brow and whispering to herself. I don't think this fellow is on the right track.

Many of us try to turn a compliment with a quip. “I've been hearing about you for years,” someone says glowingly. “Nothing good, I hope,” is the standard reply. This sort of thing, the witty reply, ought to be placed under government regulation. Maybe I'm appalled by it for the reason that I'm so inept at it myself. Recently I heard a young man tell a girl that she possessed the same ethereal beauty as Greta Garbo.³ “Flattery will get you everywhere,” she responded. That one, I thought, was more than passable. But for every genuinely clever retort there are a thousand that fall flat. It takes a Dorothy Parker⁴ or a George S. Kaufman⁵ to handle the quip comeback with skill.

Artists and authors face a special problem. When a new automobile comes off the assembly line, the people responsible for it can call in outsiders, point to the product, swell out their chests and say, “Isn't she a beauty?” Not so a

man who paints a picture or writes a book or composes a symphony. “That last sonnet of yours, Ploffer,” says the poet’s friend, “that was a jim-dandy job, and it rhymed good.” Ploffer, in his poetic heart, is in full agreement with this verdict but he can’t say so. “Oh, really now,” he protests, “you know very well that the cadence fell apart in the sestet.”

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Being the author of a stack of books, I have on occasion been exposed to this situation. “That new book of yours,” someone may say, “I found it very entertaining.” It seems to me that I should be permitted to reply, “Well, I’m glad somebody liked it — I worked like a dog to get it written.” Or, “I thought it was good, too.” But no. The unwritten code of authorhood compels me to say, in effect, “You must be a person of execrable literary judgement.”

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In searching for a technique to cope with compliments, I have turned to children. The very young are of no help. Say to one of them, “My, what a fine little boy you are!” What does he do? He races around the room, rolls his eyes in an alarming way and rams his tongue out of the side of his mouth. I could do that sort of thing but I don’t think it would be accepted socially. Or try a compliment on a little girl. “What a pretty dress!” you exclaim. Instantly she pulls it up to point out that her petticoat is even prettier, and then she pulls the petticoat to show you that her panties even the prettiest of all. This sort of procedure would hardly work in adult society.

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I thought for a while I might learn something from the Spanish-speaking people, the most conversationally adroit people on earth. Say to one of them, “This is the most beautiful house I’ve ever been in,” and he responds, “It is made immeasurably more beautiful by your lovely presence.” You are left standing there with immeasurably lovely egg on your face.⁶ There is no point in trying to play the game back

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at them — they'll top you in the end, no matter what.

One thing is clear: at the bottom of all graceful social intercourse lies poise. Eliza W. Farrar, who wrote one of
105 America's earliest books on etiquette, illustrated the importance of poise when she told of an elegant New England dinner party at which the host was carving a goose. The bird got away from him, shot out of the dish and landed in the lap of a lady of quality. Given the same circumstances I would
110 have quietly asked for a coil of rope. This host, however, had poise. He said, with superb calmness and gravity, "Madam, I will thank you for that goose." If we could all comport ourselves with that kind of dignity, and quit jittering, our social life would be much more enjoyable.

115 We may acquire a bit more poise if we keep one thing in mind: whenever a person pays you a compliment, the chances are he's just making conversation. The only sensible response consists of eight little letters arranged neatly into two little words: Thank you.

Notes

1. My!: an *exclamation* used to express surprise or pleasure
2. Macy's: the name of an American store, which usually sells expensive clothing
3. Greta Garbo (1905 – 1990): Swedish-American film actress. She was a talented actress known for her aura of glamour and mystery. Her 24 films include *Anna Christie* (1930), *Camille* (1937) and *Ninotchka* (1939). She retired in 1941, and was given an Academy Award in 1954.
4. Dorothy Parker (1893 – 1967): American writer, critic and wit. She wrote short stories, satirical verse and newspaper columns and was a celebrated conversationalist. Her tone is poignant, ironical and often cruelly witty and cynical. Her works include *After Such Pleasures* (1933), *The Lady Next Door* (1924) and *Business Is Business* (1925).

5. George S. Kaufman (1889 - 1961): American novelist, playwright and critic, whose work, critical, theatrical, fictional, mixes professionalism with intelligence. Among his works are *Beggar on Horseback* (1924), *You Can't Take It with You* (1936) and *The King of Proxy Street* (1941).
6. with immeasurably lovely egg on your face: with you feeling extremely embarrassed

New Words

mustache /mə'stɑ:f/ <i>n.</i>	hair growing on the upper lip
giggle /'gɪgl/ <i>vi.</i>	laugh lightly in a nervous or silly way
boulevard /'bu:ləvɑ:d/ <i>n.</i>	a broad street, usually having trees on each side
blurt /blɜ:t/ <i>vt.</i>	say (sth.) suddenly or without thinking of the effect or result
paradox /'pærədɒks/ <i>n.</i>	a statement which seems to be foolish or impossible but has some truth in it
inarticulate /ɪnɑ:'tɪkjələt/ <i>adj.</i>	unable to express oneself clearly and fluently
kneecap /'ni:kæp/ <i>n.</i>	the bone in front of the knee joint
bestow /bɪ'stəʊ/ <i>vt.</i>	give (especially a title, award, etc.) to someone
blink /blɪŋk/ <i>vt.</i>	shut or open (the eye) quickly, once or several times
furrowed /'fʌrəd/ <i>adj.</i>	wrinkled
quip /kwɪp/ <i>n.</i>	a quick witty remark
ethereal /ɪ'θiəriəl/ <i>adj.</i>	delicate and fairy-like
comeback /'kʌmbæk/ <i>n.</i>	a clever quick reply
sonnet /'sɒnɪt/ <i>n.</i>	a type of poem with fourteen lines of ten or eleven syllables each
jim-dandy <i>adj.</i>	excellent; first-rate
cadence /'kædəns/ <i>n.</i>	rhythm
sestet /ses'tet/ <i>n.</i>	the last six lines of a sonnet, especially of an Italian sonnet; a poem or stanza of six lines

execrable /'eksɪkrəbl/ <i>adj.</i>	very bad; detestable
petticoat /'petɪkəʊt/ <i>n.</i>	an underskirt
adroit /ə'drɔɪt/ <i>adj.</i>	skilful
poise /pɔɪz/ <i>n.</i>	dignity and self-confidence
etiquette /etɪ'ket, 'etɪket/ <i>n.</i>	rules for correct or polite behavior between people or within certain professions
comport /kəm'pɔ:t/ <i>vt.</i>	behave (oneself)

Phrases and Expressions

bestow sth. upon (on) sb.	present sth. as a gift to sb.
carry sb. away (usu. passive)	cause sb. to lose self-control or be very excited
stitch sth. up	join together or close sth. by stitching
well off	in a very good position, esp. financially
get possession of	become the owner or occupier of (sth.)
put one's mind to sth.	give all one's attention to (achieving) sth.
come up with	find or produce (an answer, a solution, etc.)
brush sth. off	remove sth. with a brush; ignore sth.
on the right track	thinking or acting in a correct way
be inept at doing sth.	be completely unskillful at doing sth.
fall flat	(of a joke, story, performance, etc.) fail completely to produce the effect intended or expected
fall apart	break; fall to pieces
work like a dog	work very hard
the chances are (that)	it is likely that

Exercises

I. Comprehension Questions

1. Why has the author never cultivated a mustache?
2. Why does the author say a compliment is much harder to respond to than an