

# 媒介英语 选读

庄琦春 编著

RfE/M  
Readings from English Media

中国传媒大学出版社

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# 前言

当今信息社会,媒介在人们的生活中起着重要的作用。媒介既提供信息,又是一种娱乐,它具有宣传功能、新闻传播功能、舆论监督功能、实用功能和文化积累功能。随着信息量的日益增加,随着不同国界、不同文化之间交流的日渐增多,媒介英语在人们的交流中扮演着越来越重要的角色。美英媒介刊物林林总总,内容涉及十分广泛,如时事报道、社论、述评、特写、广告等,其文体不尽相同,语言风格也各具特色。因此,学习媒介时文能学习最新的英语,了解变化的世界。

其一,大众传播媒介的读者面较宽,其语言贴近广大读者的阅读水平。其二,西方媒介注重阅读的趣味性,文章内容要求所运用的语言适应读者的爱好和阅读习惯。其三,精练是媒介语言的重要手段,其要在有限的篇幅里报道尽可能多的内容,因而媒介写作人员就必须运用一切手段来浓缩和提炼语言。

于是,有趣易懂、简洁明了、表达形式多样、内容丰富,便形成了媒介英语的语言风格。

《媒介英语选读》为英语专业的学生提供系统阅读和学习各种媒介出版物刊载内容的有利条件,也为新闻传播类学生提供专业英语学习的教材和有价值的专业参考。作者在选材时注重内容的时效性和题材内容的当下现实性,所选内容全部来源于近年的英美出版物。所选文章表现出积极的人生价值观、健康有益的成功观,以及当代西方主流媒体的意识形态内容和各种社会现象,以帮助读者了解和正确认识西方社会,特别是美国的社会与文化的当代风貌。

本书的题材选择面较为广泛,涉及西方政治、经济、影视业、医疗及普通大众生活的各个方面,其中部分文章已在教学中使用,并得到学生的欢迎。对于书中重点难点词汇,作者进行了专门的注释,学习者一经掌握,便随时可以启用、调动,其使用频率大大超过那些“放入深山人不知”且永无使用机会的生僻词。书中语法、词汇鲜活、优美、实用。课后练习的内容设置充分

考虑了学习者理解内容,扩大和巩固词汇量,提高翻译准确性等方面的问题和需求,以帮助学习者正确理解文章内涵。

本书所选文章既注意了新闻传媒的专业知识特点,又考虑到文化内涵的多样性,力求语言、文体规范,难易适中,可读性强。

为了保持所选文章的原汁原味,让学习者领会英文媒介的文体风格,本书除了对个别篇幅太长的文章进行了删节外,没有对体例进行统一。文章中的[ ]符号为补充说明内容或为更符合语言规范的使用法;斜体部分为外来语或用于表达一定的语气。

衷心感谢所选文章的各位作者为我们学习和研究国外文化提供了可资借鉴的材料,感谢中国传媒大学出版社为本书的出版所做的努力。

由于作者水平有限,加之编写时间仓促,错误在所难免,恳请专家和读者批评指正。

庄琦春

2008. 3. 31

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# 上册





# Unit One

## Text A Taking a Flying Leap

By Sean Smith

(From *Newsweek*, July 3, 2006)

Two years ago Bryan Singer walked away from the “X-Men” franchise he had created to direct “Superman Returns.” As the film begins, Superman (Brandon Routh) has returned from a five-year search for Krypton to discover that Lois Lane (Kate Bosworth) has a 5-year-old son, a devoted boyfriend (James Marsden) and a Pulitzer Prize for writing the column “Why the World Doesn’t Need Superman.” Lex Luthor (Kevin Spacey), meanwhile, is hatching a plan for global destruction.

In casual conversation, Singer can be charming, hilarious company. During interview, however, he can be twitchy and guarded, like a man who’s just been read his Miranda rights. Over lunch in the Warner Bros. commissary recently, the director, 40, was exhausted but cheerful and talkative on most subjects.

**Superhero movies are usually made for teenage boys, “Superman Returns” feels more emotional.**

**Bryan Singer:** Oh, yeah. This is my first chick flick. There’s plenty of stuff for the boys, but in the past I’ve made movies that boys have to drag their girlfriends to. This one shows my friends that I have a romantic side. They have accused me of having affairs with my movies, to the point where [they take the place of] human romance.

**Superman is so lonely in this film. It feels personal.**

**Bryan Singer:** There’s definitely something about his dilemma that I can identify with. I’m adopted. I’m an only child. I have a very strong relation-

ship with my parents, but that sense of aloneness has always been a part of my life.

**You were scheduled to direct “X-men 3” for Fox, but you left to make “Superman Returns” Warner Bros. instead. Did you have a twinge of regret about leaving huge franchise that you had helped create?**

**Bryan Singer:** More than a twinge. Leaving the “X-Men” universe was an enormous step for me because I love it, and it was a part of my life for six years. It was a Friday when I pitched [Warner Bros.] the Superman story I wanted to do. I left, and I knew that they were going to put my deal together very quickly—and that meant that I was going to be leaving the “X-Men” franchise. I got in my car, and I hit PLAY on the CD player, and Peter Gabriel’s “Solsbury Hill” came on, which he wrote about leaving the band Genesis. And now I’m listening to this song and driving and I feel a panic attack coming on—this tightness in my stomach, this terrible physical constriction that won’t go away. I got home and just lay in my bed for an hour, and a friend came over and we talked and circumvented it. But it was all very traumatic.

**So why leave “X-Men”?**

**Bryan Singer:** It was all for emotional and artistic reasons. Richard Donner’s “Superman” showed that you could take a comic book and make it into an epic movie. Had I not been such a fan of “Superman,” I never would have been involved with “X-Men.” I wouldn’t even have considered it.

**You burned a bridge at Fox.**

**Bryan Singer:** They were upset.

**They were livid.**

**Bryan Singer:** Yeah, I heard that I was “thrown off the lot,” but that was exaggerated. I mean, the last time I checked, my parking space was still there.

**Your movie has been plagued by budget rumors. At one point, reports were that it was over \$ 300 million.**

**Bryan Singer:** My production budget on “Superman Returns” was \$ 204 million. The approved budget was \$ 184.5 million. We had projected overages for visual effects, and there was a sequence that I wanted that was go-

ing to cost an extra \$2.3 million. So the hard, honest number is \$204 million.

**What part of filmmaking do you most dislike?**

**Bryan Singer:** Probably the part I'm best at—casting. Having to reject people all day has some weird cumulative emotional affect. The only thing worse would be being rejected all day, which is why I never became an actor. That, and the fact that I can't act.

**Superman searches for his origins in this film. Have you thought about finding your birthparents?**

**Bryan Singer:** Not for a long time. I have such incredible parents that I don't think about it. I prefer to imagine that my birthparents were Kryptonian royalty or something. Besides, I'm such a hypochondriac, the last thing I'd want to know is their medical histories.

**It's interesting to watch you on set, because you are surrounded by all these co-workers and friends, but you're still lonely most of the time. It's as if you're separate from them, too.**

**Bryan Singer:** It's this weird combination. It's a dream come true to be surrounded by people you love, and yet if the ship goes down, you're the captain and you have to go with it. That's the loneliness of the job. They don't call it "a Bryan Singer film" for nothing.

**Exercise One: Match the words in Column A with correct definitions in Column B:**

**Column A**

1. walk away from
2. twinge (of) *n.*

**Column B**

- a. 1. to (cause to) stick out beyond an edge or surface;
2. to express or represent (oneself or one's qualities) outwardly, esp. in a way that has a favourable effect on others;
- b. to destroy all means of going back, so that one

- |                                                            |                                                                                                                                                                                |
|------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                            | must go forward;                                                                                                                                                               |
| 3. put sth. together                                       | c. to come out of (an accident) unhurt or almost unhurt;                                                                                                                       |
| 4. plague <i>v.</i>                                        | d. a special right given or sold by a company to one person or group of people that allows that person or group to sell the company's goods or services in a particular place; |
| 5. franchise <i>n.</i>                                     | e. to form (a plan) secretly, esp. to do something bad;                                                                                                                        |
| 6. hatch <i>v.</i>                                         | f. a sudden sharp attack (of pain);                                                                                                                                            |
| 7. project <i>v.</i>                                       | g. to avoid or defeat (as if) by passing round, esp. as the result of cleverness;                                                                                              |
| 8. circumvent <i>v.</i>                                    | h. a state of unnecessary anxiety and worry about one's health;                                                                                                                |
| 9. burn one's bridge                                       | i. to cause continual discomfort, suffering, or trouble to;                                                                                                                    |
| 10. hypochondria <i>n.</i><br>(hypochondriac <i>adj.</i> ) | j. to form by combining parts or members;                                                                                                                                      |

**Exercise Two: Write down the English equivalents for the following Chinese from the text:**

1. 离开;脱离
2. 酝酿一个毁灭地球的计划
3. 有浪漫的一面
4. 对他人的困境有同感;感同身受
5. 孤独感
6. 对……有一丝悔意
7. 破釜沉舟;自绝后路
8. 一直被有关电影预算各种传言困扰
9. 视觉效果
10. 郁郁寡欢的人
11. 在片场

**Exercise Three:** Give correct answers to the questions according to the text:

1. What does the Surperman in the movie “Superman Returns” return to discover?
2. How does Bryan Singer act during the interview?
3. The movie “Superman Returns” shows another side of Bryan Singer, what is it?
4. In a sense, the director could identify himself with Superman in his movie, in what ways?
5. How does Bryan Singer feel for leaving “X-Men” universe?
6. What is his explanation for leaving “X-Men” franchise?
7. What was said about his leaving Fox?
8. What is the honest number of budget for “Superman Returns” according to Bryan?
9. What part of filmmaking does Bryan Singer most dislike?
10. What does Bryan Singer say about finding his birthparents?

## **Text B Real Geisha, Real Story**

***Memoirs of a Geisha* told her tale, but not the way she wanted. Now Mineko Iwasaki has her turn.**

By Alyss Kolsky

(From *Time*, November 25, 2002)

Feb. 15, 1965, was the first day of Mineko Iwasaki's life as a geisha. Wrapped in a turquoise-orange satin kimono, hair piled atop her head and secured with red silk bands, face covered in a wash of white makeup, the young *maiko*, or novice geisha, was ready—and she wasn't the only one. When Iwasaki stepped outside her home, she was greeted by applause and congratulations from a swarm of admirers who had come for a glimpse of the young geisha's debut.

Almost four decades later, Iwasaki is having a new debut—and this one has been just as anticipated. Iwasaki was primary source for Arthur Golden's hugely successful 1997 novel, *Memoirs of a Geisha*. Now she has published her story—which she characterizes as the real memoirs of a geisha. Golden's glimpse into the mysterious geisha world delighted readers and was bought by Hollywood for big bucks. At one point, Steven Spielberg planned to direct the film version. But that book—despite the “memoirs of ” moniker—was fiction. *Geisha, a Life*, written by Iwasaki with Rande Brown, is supposed to be all that Golden's book wasn't: the geisha's life story, straight from her mouth.

And what a story it is. Born in 1950, Iwasaki says she knew by the age of three that she wanted to become a geisha and, at the age of five, left her family and moved for training into an *okiya*, or geisha household. Years of schooling in dance, music, pouring sake and performing the tea ceremony followed, and at the age of 15 she turned pro. Iwasaki became the most famous and sought-after geisha of her day. She worked steadily, refusing to take a single day off for five years, and soon developed a following of customers who paid top dollar for the privilege of seeing her strum the *shamisen* at Iwasaki parties held at *ochaya*, or teahouse. In her heyday in the 1960s, she was earning \$500,000 a year, and her face adorned everything from posters to shopping bags. Iwasaki entertained world leaders and assorted celebrities, including Prince Charles, who scrawled his name—uninvited—on one of her favorite fans and fashion designer Aldo Gucci, who spilled soy sauce on her kimono. The memoir details \$5,000 costumes, how rice bran is good for softening skin and the difficulty of wearing *okobo*, or six-inch platform sandals.

In his novel, Golden immersed the reader in the geisha world. Iwasaki tells about it, and there's a difference. Absent here are the lively prose, the vivid characters and the emotions that were all elements of Golden's book. In their place is an authorial voice that manages to be incredibly detached when detailing a profession that is, at its heart, all about personal connection. The result is a surprisingly mundane account of an existence that seems anything but. Describing a bath, Iwasaki writes, how she low-

ered herself into the tub. Then got out of the tub. Then washed with soap and water. Then rubbed her skin with a net pouch. Then got back into the tub. At times her book isn't a story—it's an itinerary.

Occasionally Iwasaki's storytelling cuts loose. She describes an overzealous customer who dared to grope her. Iwasaki wasn't the delicate blossom that she seemed; she chased the customer around the *ochaya* and, after catching up with him, whacked him over the head with a wooden block. "The man just happened to go bald soon after that," she deadpans. Iwasaki has set the record straight on the details of her life. But it's her ongoing feud with Golden that keeps ruffling kimonos in the literary world. An update, in 2001, Iwasaki sued Golden for breach of contract and a tarnished reputation. The ex-geisha, who now runs a furniture-restoration business calls the notion that geisha are prostitutes "ridiculous", and was angered at the sex-for-money in Golden's novel. She also objected to the fact that Golden credited her as a source in his acknowledgments; she insists he had agreed to keep her identity a secret. The case is still pending.

*Geisha, a Life* almost works as a standalone; there's something alluring about a book that details the day-to-day minutiae of one of the world's most fascinating, secretive and oldest professions. This *Geisha* may not be Golden, but—geisha junkies take note—it may just teach you how to strap on a pair of six-inch-high *okobo*.

**Exercise One: Match the words in Column A with correct definitions in Column B:**

**Column A**

1. debut *n*.
2. a swarm of
3. straight from the (horse) mouth

**Column B**

- a. to cause (oneself) to enter deeply into an activity; absorb;
- b. not showing much personal feeling;
- c. ordinary and uninteresting, with nothing exciting or unusual in it; Banal;



- |                             |                                                                                                                                                 |
|-----------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------|
| 4. sought-after <i>adj.</i> | d. a plan or a journey;                                                                                                                         |
| 5. strum <i>v.</i>          | e. small exact details that often do not seem worth considering;                                                                                |
| 6. adorn <i>v.</i>          | f. a first public appearance;                                                                                                                   |
| 7. assorted <i>adj.</i>     | g. to trouble or upset, esp. causing a loss of confidence;                                                                                      |
| 8. scrawl <i>v.</i>         | h. a moving crowd of people or mass of animals;                                                                                                 |
| 9. immerse <i>v.</i>        | i. to break away from a group or situation;                                                                                                     |
| 10. detached <i>adj.</i>    | j. (of information) from the actual person concerned, not told indirectly;                                                                      |
| 11. mundane <i>adj.</i>     | k. a state of strong dislike and or violence which continues over some time as a result of a quarrel, usu. between two people, families, etc. ; |
| 12. itinerary <i>n.</i>     | l. wanted or popular because of rarity or high quality;                                                                                         |
| 13. minutiae <i>n.</i>      | m. of various types mixed together;                                                                                                             |
| 14. ruffle <i>v.</i>        | n. to play carelessly or informally on (a musical instrument) by brushing one's fingers over its strings, esp. without skill;                   |
| 15. cut loose               | o. to write in a careless, hurried, awkward, or unskillful way; scribble;                                                                       |
| 16. feud <i>n.</i>          | p. to make more beautiful, attractive, or interesting;                                                                                          |

**Exercise Two: Write down the English equivalents for the following Chinese from the text:**

1. 脸上涂着一层厚厚的白粉
2. 迎接她的掌声和喝彩声
3. 亲眼目睹她的首场演出
4. 主要素材来源
5. 获得巨大成功的小说