

研究生英语系列教材

GRADUATE ENGLISH SERIES

总主编 张同乐

# 研究生英语读写译教程

*GRADUATE ENGLISH  
READING WRITING AND TRANSLATION*

主 编 胡学文 唐 军

下 册

安徽大学出版社



Graduate English Series  
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# 前言

《研究生英语读写译教程》为“研究生英语系列教材”之一,依据《非英语专业研究生英语教学大纲》的要求和研究生英语教学特点进行设计和编写,旨在通过读、写、译相结合的教学实践,培养非英语专业研究生的英语综合应用能力。本教程包含上、下两册,内容难度和学习重点有所不同,可用于研究生阶段两个学期的英语教学,也可由教师根据学生的实际水平选择使用。

《研究生英语读写译教程》每册8个单元,每单元均含3个模块:阅读模块、翻译模块和写作模块。阅读模块有A和B两篇课文,课文中的生词、词组、注释及作者介绍,以及针对阅读技巧和课文理解的实用练习。翻译模块提供翻译理论的介绍和翻译技巧的讨论,并配有针对性很强的翻译练习。写作模块介绍各种应用文(尤其是与研究生学习和生活紧密相关的应用文)的写作规范及写作技巧。该模块剔除深奥繁琐的写作理论,取而代之的是简洁的写作要点说明,并配有写作范本,使学习者可以在短时间内掌握各种应用文的写作要领。

《研究生英语读写译教程》的选材大都来自近几年的英美原著,广泛涉及当今社会、政治、经济、文化、科技以及人文等题材,具有很强的时代性和现实性。教程在选材上不仅注重语言的规范性和感染力,还注重内容的趣味性和启发性;体裁力求多样化,包括散文、杂文、传记、小说、演讲、书评、社论及研究报告等。

《研究生英语读写译教程》严格贯彻《非英语专业研究生英语教学大纲》制订的目标,在以语言基本功训练为主的同时,着重培养学习者实际运用语言进行读、写、译的能力。它以阅读教学为出发点,使学习者通过语言的应用习得语言和掌握语言技能。

安徽大学张同乐教授对《研究生英语读写译教程》的结构和内容提出总体设计。下册由安徽大学胡学文博士和合肥工业大学唐军副教授担任主编,安徽大学方传余博士、程洪珍副教授、李晓陆副教授、李峤讲师,合肥工业大学黄忠副教授、凤群讲师、方芳讲师、方媛媛讲师编写,美籍专家 Evan S. Hall 审阅。

编者

2009年12月于合肥

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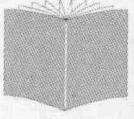
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# Unit

# One





## Text A

# The End of Something

*Ernest Hemingway*

1

In the old days Hortons Bay was a lumbering town. No one who lived in it was out of sound of the big saws in the mill by the lake. Then one year there were no more logs to make lumber.

2

The lumber schooners came into the bay and were loaded with the cut of the mill that stood stacked in the yard. All the piles of lumber were carried away. The big mill building had all its machinery that was removable taken out and hoisted on board one of the schooners by the men who had worked in the mill. The schooner moved out of the bay toward the open lake, carrying the two great saws, the travelling carriage that hurled the logs against the revolving, circular saws and all the rollers, wheels, belts and iron piled on a hull-deep load of lumber. Its open hold covered with canvas and lashed tight, the sails of the schooner filled and it moved out into the open lake, carrying with it everything that had made the mill a mill and Hortons Bay a town.

3

The one-story bunk houses, the eating-house, the company store, the mill offices, and the big mill itself stood deserted in the acres of sawdust that covered the swampy meadow by the shore of the bay.

4

Ten years later there was nothing of the mill left except the broken

white limestone of its foundations showing through the swampy second growth as Nick and Marjorie rowed along the shore. They were trolling along the edge of the channel-bank where the bottom dropped off suddenly from sandy shallows to twelve feet of dark water. They were trolling on their way to set night lines for rainbow trout.

5

"There's our old ruin, Nick," Marjorie said.

6

Nick, rowing, looked at the white stone in the green trees.

7

"There it is," he said.

8

"Can you remember when it was a mill?" Marjorie asked.

9

"I can just remember," Nick said.

10

"It seems more like a castle," Marjorie said.

11

Nick said nothing. They rowed on out of sight of the mill, following the shore line. Then Nick cut across the bay.

12

"They aren't striking," he said.

13

"No," Marjorie said. She was intent on the rod all the time they trolled, even when she talked. She loved to fish. She loved to fish with Nick.

14

Close beside the boat a big trout broke the surface of the water. Nick pulled hard on one oar so the boat would turn and the bait, spinning far behind, would pass where the trout was feeding. As the trout's back came up out of the water the minnows jumped wildly. They sprinkled the surface like a handful of shot thrown into the water. Another trout broke water, feeding on the other side of the boat.

15

"They're feeding," Marjorie said.

16

"But they won't strike," Nick said.

17

He rowed the boat around to troll past both the feeding fish, then headed it for the point. Marjorie did not reel in until the boat touched the shore.

18

They pulled the boat up the beach and Nick lifted out a pail of live perch. The perch swam in the water in the pail. Nick caught three of them with his hands and cut their heads off and skinned them while Marjorie chased with her hands in the bucket, finally caught a perch, cut its head off and skinned it. Nick looked at her fish.

19

“You don’t want to rake the ventral fin out,” he said. “It’ll be all right for bait but it’s better with the ventral fin in.”

20

He hooked each of the skinned perch through the tail. There were two hooks attached to a leader on each rod. Then Marjorie rowed the boat out over the channel-bank, holding the line in her teeth, and looking toward Nick, who stood on the shore holding the rod and letting the line run out from the reel.

21

“That’s about right,” he called.

22

“Should I let it drop?” Marjorie called back, holding the line in her hand.

23

“Sure. Let it go.” Marjorie dropped the line overboard and watched the baits go down through the water.

24

She came in with the boat and ran the second line out the same way. Each time Nick set a heavy slab of driftwood across the butt of the rod to hold it solid and propped it up at an angle with a small slab. He reeled in the slack line so the line ran taut out to where the bait rested on the sandy floor of the channel and set the click on the reel. When a trout, feeding on the bottom, took the bait it would run with it, taking line out of the reel in a rush and making the reel sing with the click on.

25

Marjorie rowed up the point a little way so she would not disturb the line. She pulled hard on the oars and the boat went up the beach. Little waves came in with it. Marjorie stepped out of the boat and Nick pulled the boat high up the beach.

26

"What's the matter, Nick?" Marjorie asked.

27

"I don't know," Nick said, getting wood for a fire.

28

They made a fire with driftwood. Marjorie went to the boat and brought a blanket. The evening breeze blew the smoke toward the point, so Marjorie spread the blanket out between the fire and the lake.

29

Marjorie sat on the blanket with her back to the fire and waited for Nick. He came over and sat down beside her on the blanket. In back of them was the close second-growth timber of the point and in front was the bay with the mouth of Hortons Creek. It was not quite dark. The fire-light went as far as the water. They could both see the two steel rods at an angle over the dark water. The fire glinted on the reels. Marjorie unpacked the basket of supper.

30

"I don't feel like eating," said Nick.

31

"Come on and eat, Nick."

32

"All right."

33

They ate without talking, and watched the two rods and the fire-light in the water.

34

"There's going to be a moon tonight," said Nick. He looked across the bay to the hills that were beginning to sharpen against the sky. Beyond the hills he knew the moon was coming up.

35

"I know it," Marjorie said happily.

36

"You know everything," Nick said.

37

"Oh, Nick, please cut it out! Please, please don't be that way!"

38

"I can't help it," Nick said. "You do. You know everything. That's the trouble. You know you do."

39

Marjorie did not say anything.

40

"I've taught you everything. You know you do. What don't you know, anyway?"

**41** “Oh, shut up,” Marjorie said. “There comes the moon.”

**42** They sat on the blanket without touching each other and watched the moon rise.

**43** “You don’t have to talk silly,” Marjorie said. “What’s really the matter?”

**44** “I don’t know.”

**45** “Of course you know.”

**46** “No I don’t.”

**47** “Go on and say it.”

**48** Nick looked on at the moon, coming up over the hills.

**49** “It isn’t fun any more.”

**50** He was afraid to look at Marjorie. Then he looked at her. She sat there with her back toward him. He looked at her back. “It isn’t fun any more. Not any of it.”

**51** She didn’t say anything. He went on. “I feel as though everything was gone to hell inside of me. I don’t know, Marge. I don’t know what to say.”

**52** He looked on at her back.

**53** “Isn’t love any fun?” Marjorie said.

**54** “No,” Nick said. Marjorie stood up. Nick sat there, his head in his hands.

**55** “I’m going to take the boat,” Marjorie called to him. “You can walk back around the point.”

**56** “All right,” Nick said. “I’ll push the boat off for you.”

**57** “You don’t need to,” she said. She was afloat in the boat on the water with the moonlight on it. Nick went back and lay down with his face in the blanket by the fire. He could hear Marjorie rowing on the water.

**58** He lay there for a long time. He lay there while he heard Bill come

into the clearing, walking around through the woods. He felt Bill coming up to the fire. Bill didn't touch him, either.

59

"Did she go all right?" Bill said.

60

"Oh, yes." Nick said, lying, his face on the blanket.

61

"Have a scene?"

62

"No, there wasn't any scene."

63

"How do you feel?"

64

"Oh, go away, Bill! Go away for a while."

65

Bill selected a sandwich from the lunch basket and walked over to have a look at the rods.

(1427 words, from *The World of English*)

### New Words

<b>lumber</b> /'lʌmbə/n.	the wood of trees cut and prepared for use as building material 木材;木料
<i>v.</i>	cut lumber, as in woods and forests 伐木
<b>schooner</b> /'sku:nə/n.	sailing vessel used in former times 纵帆船
<b>stack</b> /stæk/n.	an orderly pile 堆,成堆
<i>v.</i>	arrange in stacks 堆放
<b>hoist</b> /hɔɪst/v.	raise or haul up 升高,升起,举起
<b>hurl</b> /hɜ:l/v.	throw forcefully (用力)投掷
<b>roller</b> /'rɒlə/n.	a cylinder that revolves 滚筒,辘子
<b>hull</b> /hʌl/n.	the frame or body of ship 船体
<b>lash</b> /læʃ/v.	bind with a rope, chain, or cord (用绳子)捆扎
<b>swampy</b> /'swɒmpi/a.	(of soil) soft and watery 沼泽的,湿地的
<b>meadow</b> /'medəu/n.	a field where grass are grown to be made into hay, hayfield 草场,牧场
<b>limestone</b> /'laɪmstəʊn/n.	a sedimentary rock consisting mainly of calcium that

	was deposited by the remains of marine animals 石灰石
<b>troll</b> /trɔ:l/v.	fish with rod and line by pulling bait through the water behind a boat 拖钓
<b>trout</b> /traut/n. ( <i>pl. trout</i> )	freshwater fish valued as food 鳟鱼
<b>rainbow trout</b>	虹鳟鱼
<b>minnow</b> /'minəu/n.	very small freshwater fish common in gravelly streams 鲦鱼
<b>sprinkle</b> /'sprɪŋkl/v.	cause to spatter about, especially with force 溅落; 撒
<b>reel</b> /ri:l/v.	revolve quickly and repeatedly around an axis 卷, 卷于轴上
<b>perch</b> /pə:tʃ/n.	a spiny-finned freshwater fish 鲈鱼
<b>pail</b> /peil/n.	a roughly cylindrical vessel that is open at the top 提桶
<b>rake</b> /reik/v.	scrape gently 挖掉; 擦去
<b>ventral</b> /'ventrəl/a.	toward or on or near the belly 腹部的
<b>ventral fin</b>	(鱼的)腹鳍
<b>leader</b> /'li:də/n.	the point on a fishing line where hooks are attached 接钩绳
<b>slab</b> /slæb/n.	block consisting of a thick piece of something 厚平板, 木板
<b>driftwood</b> /'drɪftwud/n.	floating wood, dry wood 浮木, 干木板
<b>butt</b> /bʌt/n.	thick end of the handle 根部, 尾部
<b>prop</b> /prɒp/v.	support by placing against something solid or rigid 支撑, 维持
<b>slack</b> /slæk/a.	not tense or taut 松散的
<b>taut</b> /tɔ:t/a.	pulled or drawn tight 拉紧的, 紧绷的
<b>click</b> /kli:k/n.	a hinged catch that fits into a notch of a ratchet to move a wheel forward or prevent it from moving backward 掣子

<b>glint</b> /glɪnt/v.	be shiny 闪烁, 闪耀
<b>clearing</b> /'kliəriŋ/n.	a tract of land with few or no trees in the middle of a wooded area 空地

### Phrases

<b>drop off</b>	to break away and fall off, decline sharply 落差
<b>cut across</b>	to take a shortcut across a particular area 抄近路
<b>be intent on</b>	be determined to do something; pay attention to 打算; 专注于
<b>reel in</b>	to bring in something, such as a fish, by winding up the line on a reel 收线, 卷起
<b>cut off</b>	to shorten something by cutting 切掉, 割掉
<b>(go) as far as</b>	go to the point of... 一直到……, 达到
<b>cut out</b>	stop, cease 停止, 打住
<b>go away</b>	move away from a place into another direction 走开, 离开

### Proper Names

<b>Hortons Bay</b>	豪顿斯湾(地名)
<b>Nick</b>	尼克(人名)
<b>Marjorie</b>	玛乔里(人名)
<b>Hortons Creek</b>	豪顿斯溪
<b>Bill</b>	比尔(人名)

### Notes

**Ernest Hemingway:** Ernest Miller Hemingway (July 21, 1899 – July 2, 1961) was an American writer and journalist. He was part of the 1920s expatriate community in Paris, and one of the veterans of World War I later known as “the



Lost Generation.” He received the Pulitzer Prize in 1953 for *The Old Man and the Sea*, and the Nobel Prize in Literature in 1954. Hemingway’s distinctive writing style is characterized by economy and understatement, and had a significant influence on the development of twentieth-century fiction writing. His protagonists are typically stoical men who exhibit an ideal described as “grace under pressure.” Many of his works are now considered classics of American literature.

## **Exercises**

### **I . Comprehension**

**Directions:** Answer the following questions according to the text.

1. Why does the author describe at the beginning of the story, the changing of Hortons Bay from a busy mill center into a deserted town?
2. What is implied that “they are feeding” but “they won’t strike” as Nick and Marjorie were fishing? [Paras. 15-16]
3. Has Marjorie noticed Nick’s somewhat indifference? How do you know?
4. What is the trouble exactly when Nick said to Marjorie: “You know everything. That’s the trouble. You know you do”? [Para. 38]
5. Has Nick preplanned to stop relation with Marjorie? How do you know?
6. The title of the story is “*The End of Something*.” The end of what is the author meant to illustrate?

### **II . Vocabulary**

**Directions:** Choose a suitable word from the list provided below to fill in