

# 21世纪硕士生英语系列教程

总主编 孙启耀  
陈颖  
张月秋

English Series for  
Postgraduates of  
21st Century

# 精读

Intensive Reading

主编 丛佳红 张鹏蓉



哈尔滨工程大学出版社

English Series for Postgraduates of 21st Century

21 世纪硕士生英语系列教程

# Extensive Reading

## 精 读

主 编 丛佳红 张鹏蓉  
副主编 赵红宇 王晓慧  
编 委 阮亚妹 孙 涛 孙启耀

哈尔滨工程大学出版社

## 图书在版编目(CIP)数据

21世纪硕士生英语系列教程.精读/丛佳红,张鹏蓉  
主编.—哈尔滨:哈尔滨工程大学出版社,2003  
ISBN 7-81073-396-6

I.2... II.①丛...②张... III.英语—研究生—  
教材 IV.H31

中国版本图书馆 CIP 数据核字(2003)第 034173 号

---

### 内 容 简 介

《21世纪硕士生英语系列教程》是为满足硕士生英语教学的需求而编写的。该教程主要以硕士生为主要对象,同时也兼顾其他具有中高级英语程度的读者的需要。

本教程突出实用性,同时又具有科学性和系统性。各分册皆以提高能力为主要目标,同时又注意英语知识、英语国家文化的传播,是读者提高实用英语能力的难得的教材。全套教材分为精读、泛读(上、下)、写作、听力、测试六个分册。

---

哈尔滨工程大学出版社出版发行  
哈尔滨市南通大街145号 哈工程大学11号楼  
发行部电话:(0451)2519328 邮编:150001  
新华书店经销  
黑龙江省地质测绘印制中心印刷厂印刷

\*

开本 787mm×1 092mm 1/16 印张 10.75 字数 268 千字

2003年5月第1版 2003年5月第1次印刷

印数:1—3 000册

定价:15.00元

## 使用说明

本书为《21 世纪硕士生英语系列教程》的《精读》教程,供非英语专业研究生使用。

本教程共有十八个单元,每一单元由课文、生词、注释、练习四部分组成。

课文题材力求多样化,使学生接触不同的文体,广泛地学习知识。课文内容丰富,兼顾趣味性和启发性,有利于开阔学生视野。具有新颖性、实用性、编排科学性的特点。

生词的释义一般以汉语为主,也有一些加注了英语释义。

课文注释以英文为主,也有一些辅以汉语,注释范围包括背景知识、特殊的语言现象,以及一般学生使用的词典中不易查到的语言现象。

练习项目包括:1. 课文阅读理解部分:回答问题。2. 翻译:英译汉与汉译英;3. 词汇练习部分、同义词辨析、词义理解、用法等练习形式。4. 写作:以给定的题目,写出 150-200 字左右的短文。

课文篇幅长短不等,有些课文较长,教师可根据实际情况有选择地使用。

本教程由丛佳红、张鹏蓉主编。其中 2、14、16、17、18 课由丛佳红编写,1、8、9、11 课由张鹏蓉编写,5、10 课由赵红宇编写,3、7、15 课由王晓慧编写,6、12 课由阮亚妹编写,4、13 课由孙涛编写。最后由丛佳红、孙启耀统稿。

限于编者水平、条件与经验,书中难免有缺点和错误,希望使用者提出批评与建议。

编者

2003 年 5 月

# CONTENTS

## 目 录

<b>Unit One</b>	<b>Ludwig van Beethoven</b> .....	<b>1</b>
<b>Unit Two</b>	<b>What's Wrong with Our Press?</b> .....	<b>8</b>
<b>Unit Three</b>	<b>Across the New Frontier</b> .....	<b>17</b>
<b>Unit Four</b>	<b>Noah's Flood</b> .....	<b>25</b>
<b>Unit Five</b>	<b>Three Days to See</b> .....	<b>33</b>
<b>Unit Six</b>	<b>As I See It</b> .....	<b>42</b>
<b>Unit Seven</b>	<b>The Beauty Industry</b> .....	<b>49</b>
<b>Unit Eight</b>	<b>Speech on Hitler's Invasion of the U.S.S.R.</b> .....	<b>58</b>
<b>Unit Nine</b>	<b>Niagara Falls</b> .....	<b>65</b>
<b>Unit Ten</b>	<b>I Have a Dream</b> .....	<b>74</b>
<b>Unit Eleven</b>	<b>Like Aging, Let It Happen Slowly</b> .....	<b>83</b>
<b>Unit Twelve</b>	<b>The Tragedy of Old Age in America</b> .....	<b>91</b>
<b>Unit Thirteen</b>	<b>Father Tries to Make Mother Like Figures</b> .....	<b>101</b>
<b>Unit Fourteen</b>	<b>On Haman Nature and Politics</b> .....	<b>110</b>
<b>Unit Fifteen</b>	<b>The Rush Is On</b> .....	<b>122</b>
<b>Unit Sixteen</b>	<b>Science Has Spoiled My Supper</b> .....	<b>131</b>
<b>Unit Seventeen</b>	<b>The Company in Which I Work</b> .....	<b>143</b>
<b>Unit Eighteen</b>	<b>How Market Leaders Keep Their Edge</b> .....	<b>154</b>

# Unit One

## Ludwig van Beethoven

*by Marya Mannes*

Ludwig van Beethoven (1770—1827) was one of the first professional composers who wrote music, not because it had been commissioned by an employer, but for its own sake, without caring whether it earned money or not. He was not only one of the greatest of composers but he was also one of the most striking of men: there was nothing ordinary in his music or his character. He himself, struggling doggedly in the face of great affliction, had many of the heroic qualities he so much admired in others—in Leonora, the heroine of his opera *Fidelio*, for example, or in Egmont, the real-life hero of Goethe's poem for which he composed a famous overture.

Beethoven was born at Bonn, in the Rhineland. His father was a professional musician at the Court of the Elector of Cologne; he was often drunk, and he was a hard task-master to his son, whose gifts he exploited. Ludwig began learning the violin and piano when he was only 5, and by the time he was 8 he began giving public concerts. He received very little education apart from music, but he was fortunate in having as a music teacher the Court organist, who recognized his abilities and taught him well. When he was 14, Ludwig was appointed second court organist, a post which gave him some opportunity to travel. He visited Vienna, where Mozart heard him play and said, "Watch that young fellow; he is going to cause a stir in the world." When he was 16, his mother died; and 3 years later his father was dismissed from his post at Court. Ludwig, with characteristic loyalty and devotion to his family, accepted responsibility both for his father and his two younger brothers.

After his father's death in 1792, Ludwig took his brothers to Vienna. There he had lessons in composition from Haydn, then aged 61, from whom, however, he did not feel that he learnt a great deal. Beethoven was undoubtedly a difficult pupil for he had a strongly independent mind, and was impatient of accepted rules and conventions. In spite of this he rapidly became both a good violinist and a successful player and teacher of the piano. He published his first compositions at this period, dedicating them to one of the many aristocratic patrons who not only gave him financial help but even personal friendship—remarkable in an age when musicians were rated the equals of servants.

Yet Beethoven cannot have been an easy person to help, for he was quick to show resentment of patronage and social distinction, and easily grew suspicious. His behaviour was often rude and his manners uncouth—indeed, a friend said that he gave the impression of "a very able man reared on a desert island and suddenly brought fresh into the world". But if he was ever happy it was in these first 10 years in Vienna, when

he was gradually establishing himself as a composer. Though by no means rich, he was better off than at any other period in his life.

But a terrible disaster was to befall him. As early as 1798, when he was only 28 and his 2<sup>nd</sup> Symphony was not yet finished, he began to lose his hearing. At first he could not bear anyone even his best friends, to know of his tragedy. We can hear his misery in a letter he wrote to his brother about his affliction in 1802: "What humiliation when any one standing beside me could hear a distant flute that I could not hear, or a shepherd singing, and I could not distinguish a sound! Such circumstances brought me to the brink of despair and well-nigh made me put an end to my life: nothing but my art held my hand." The disease worsened, and for the last years of his life he was completely deaf. But he went on working with all his strength, though much of his finest music he was never himself able to hear. He never married, and his last years were made wretched by anxiety over a never-do-well nephew who was his ward, by poverty, and by increasing ill health. In 1827 he died during a thunderstorm, his last action being to shake his fist in defiance at the storm outside.

Beethoven was a classical composer; the patterns of his tunes, the range of his harmonies, the shape his music takes, are all controlled in a way that musicians call 'classical' as opposed to 'romantic'. But in a certain sense he was the first musical romantic, for his ideas were expressed with a forcefulness and disregard for elegance which we do not associate with classical music. In his earlier music, the first few Piano Sonatas, the first two Piano Concertos, and the first two Symphonies, we still feel the spirit of Haydn, of the polite 18<sup>th</sup> century; but after these his music grew more and more original—that is, more and more typical of the Beethoven we know and love today. He ceased to follow others, becoming instead the exponent in music of the revolutionary ideas of the early 19<sup>th</sup> century.

First and foremost, Beethoven is a composer of extended music, that is, long works in several movements. He wrote nine Symphonies. The 3<sup>rd</sup>, the 'Eroica' ( Heroic ) Symphony, was originally dedicated to Napoleon, who had seemed to Beethoven the incarnation of the ideals of the French Revolution; later, when Napoleon proclaimed himself Emperor, Beethoven angrily tore out the dedication. The 5<sup>th</sup> is an example of how Beethoven could build a big musical structure from a very simple theme— in this case the rat-tat-tat-tat rhythm with which the symphony opens and on which practically the whole first movement is based. The 'Pastoral' Symphony (No. 6) tells of country life. The glorious 7<sup>th</sup> Symphony in A was composed at a comparatively cheerful period in Beethoven's life and is perhaps the happiest. The 8<sup>th</sup> was Beethoven's own favourite. In the mighty 9<sup>th</sup> he introduces a chorus for the first time in a symphony and chooses words by Schiller to express supreme confidence in ultimate joy and happiness. No composer has put more of himself into his music: everything he felt, from titanic anger to the gentlest tenderness and from the depths of misery to the crest of hope, is to be found there.

Beethoven wrote five Piano Concertos (No. 5 is the 'Emperor'); a Violin Sonatas ( including the 'Spring' and the 'Kreutzer' ); nine Trios, sixteen String Quartets, and

more than thirty Piano Sonatas, including the “Pathetique”, the “Moonlight”, the “Appassionata”, and the “Hammerklavier” (which is exceptionally difficult to play). He also wrote a number of Overtures (including the three Leonora Overtures originally written for his opera Fidelio) and the Masses in C and D (the Missa Solemnis). In his last works, especially the last five of the Quartets, Beethoven moved farther away from traditional forms as he struggled to express his musical vision. His audience did not find these works easy to understand, though today we find them more comprehensible. They remain the loftiest and most personal compositions of one of the world’s greatest musical thinkers.

## *Words and Expressions*

commission /kə'mɪʃn/ <i>n.</i>	委托
dogged /ˈdɒɡɪd/ <i>adj.</i>	固执
affliction /ə'flɪkʃən/ <i>n.</i>	苦难, 痛苦
overture /'əʊvətʃuə/ <i>n.</i>	序曲
aristocratic /,æristə'krætɪk/ <i>adj.</i>	贵族的
patron /'peɪtrən/ <i>n.</i>	资助人, 赞助人
uncouth /ʌn'ku:θ/ <i>adj.</i>	笨拙的, 无教养的
flute /flʊt/ <i>n.</i>	长笛
brink /'brɪŋk/ <i>n.</i>	边缘
well-nigh /'welnaɪ/ <i>adv.</i>	几乎
defiance /di'faɪəns/ <i>n.</i>	公然反对, 不顾
sonata /sə'nɑ:tə/ <i>n.</i>	奏鸣曲
concerto /kən'tʃɜ:təʊ/ <i>n.</i>	协奏曲
exponent /ɪks'pəʊnənt/ <i>n.</i>	解释者, 阐明者, 代表, 典型
incarnation /ɪnkɑ:'neɪʃən/ <i>n.</i>	化身, 典型
cello /'tʃeləʊ/ <i>n.</i>	大提琴

## *Notes*

1. **Leonora** refers to the four “Leonora Overtures” by Beethoven for the opera “Fidelio”
2. **Fidelio** opera in two acts by Beethoven (Full title: Fidelio, or Conjugal Love), first produced in Vienna on 20 Nov. 1805. It was Beethoven’s only opera, and was several times altered by him. The words were adapted from Jean Nicolas Bouilly’s comic opera “Leonora or Conjugal Love”.
3. **Egmont** tragedy by Goethe, published in 1788
4. **Goethe** Johann Wolfgang von Goethe (1749—1832), German dramatist and lyric poet. Some of his well-known works are: *Faust*; *Gota von Berlichingen*; *Egmont*; *Wilhelm Meister*; and *Sorrows of Werther*.



- 5. Elector of Cologne** one of the Electors of the Holy Roman Empire. This empire (800—1806) comprised the German-speaking peoples of central Europe and originally part of Italy, and was ruled by an elected Emperor, who claimed to be the representative of the ancient Roman Emperors, and who asserted (in theory) authority over nations of western and central Europe. The Archbishop of Cologne was one of the Electors.
- 6. Mozart** Wolfgang Amadeus Mozart (1756—1791), Austrian composer. He showed genius as a child, and at 14 composed and conducted opera at Milan. Among his chief works are: *The Magic Flute*; *Marriage of Figaro*; *Così fan tutte*; *Don Giovanni*; *Requiem*, and numerous orchestral and other pieces.
- 7. Haydn** Franz Joseph Haydn (1732—1809), Austrian composer. He composed many symphonies, oratorios, masses, quartets and piano sonatas.
- 8. Schiller** Friedrich von Schiller (1759—1805), German poet and dramatist. Among his principal works are—dramas: *Maria Stuart*; *Wallenstein*; *Wilhelm Tell*; poems: *The Song of the Bell*; *The Diver*; and *Ode to Joy* which Beethoven chose for the chorus in his 9<sup>th</sup> symphony.
- 9. Kreutzer** Rudolphe Kreutzer (1766—1831), French violinist of German extraction. Beethoven's Kreutzer Sonata was dedicated to him (1803).
- 10. Pathétique** a piano sonata by Beethoven. The French word 'pathétique' means 'pathetic'.
- 11. Appassionata Sonata** The Italian word 'appassionata' means 'impassioned'. It was so called by publisher, without authority yet with a certain propriety.
- 12. Mass** music written for the celebration of the Eucharist in the Roman Catholic and some Anglican Churches. Owing to the importance it holds in the minds of worshippers and the opportunities it offers for musical participation, the Roman Catholic service of the Mass has exercised an enormous influence upon the development of music.
- 13. Missa Solemnis** The above-mentioned service of the Mass may take three forms, the first being the High Mass (Missa Solemnis) which is performed by a priest with the help of other ministers, together with a choir.

## *Exercises*

### **A. Answer the following questions on the text.**

1. In what way was Beethoven different from other composers?
2. How would you account for his success as a composer?
3. What great afflictions did he have to face in his life? Was he easily crushed by them?
4. Why was Beethoven regarded as a difficult pupil?
5. Was Beethoven an easy person to help? Why not?
6. How do people define "classical" and "romantic" schools of composers? Which school did Beethoven belong to?
7. When was Beethoven rich during his life?

8. Can you list some works of Beethoven?

**B. Translate the following into Chinese.**

1. We can hear his misery in a letter he wrote to his brother about his affliction in 1802: "What humiliation when any one standing beside me could hear a distant flute that I could not hear, or a shepherd singing, and I could not distinguish a sound! Such circumstances brought me to the brink of despair and well-nigh made me put an end to my life: nothing but my art held my hand."
2. ...but after these his music grew more and more original—that is, more and more typical of the Beethoven we know and love today. He ceased to follow others, becoming instead the exponent in music of the revolutionary ideas of the early 19<sup>th</sup> century.
3. No composer has put more of himself into his music: everything he felt, from titanic anger to the gentlest tenderness and from the depths of misery to the crest of hope, is to be found there.
4. He is going to cause a stir in the world.
5. Beethoven was undoubtedly a difficult pupil for he had a strongly independent mind, and was impatient of accepted rules and conventions.
6. ...remarkable in an age when musicians were rated the equals of servants
7. He was quick to show resentment of patronage and social distinction, and easily grew suspicious.

**C. Fill in the blank in each sentence with the best word or expression from the box below, changing its form when necessary.**

force	remark	origin	commission
brink	desperate	classic	classical
form	compose	doubt	suspect

1. Please come over to my place immediately. I need your help \_\_\_\_\_.
2. He is in good form. I do not \_\_\_\_\_ that he will win in the coming competition.
3. Many people were brought round by his \_\_\_\_\_ argument.
4. He was \_\_\_\_\_ of shoplifting and was detained for two hours.
5. He has secured two \_\_\_\_\_ to design buildings for a local authority.
6. He teaches music and also \_\_\_\_\_.
7. \_\_\_\_\_ scientific ideas about light were changed by Einstein.
8. The \_\_\_\_\_ plan was better than the one we followed.

**D. Circle the right word or expression in the brackets in each of the following sentences.**

1. That man looked very \_\_\_\_\_, for he was wearing common labourer's clothes, and yet his pale face and soft hands obviously did not belong to someone who was used to manual labour. (suspicious, suspected)
2. He \_\_\_\_\_ that something was wrong. (suspect, doubt)
3. It was the darkest moment in their history. Many people were \_\_\_\_\_. (desperate, in despair)
4. Visibility was poor owing to the thick fog, and our plane had to make a \_\_\_\_\_ landing. (forceful, forced)

5. Many \_\_\_\_\_ (professional, vocational) musicians are working for him.
6. The cathedral has been considered an example of \_\_\_\_\_ (classic, classical) design for over a century.
7. She was not very clever, but by \_\_\_\_\_ (dog, dogged) effort she learnt a good deal at school.
8. Faith permitted him to endure every \_\_\_\_\_. (affection, affliction)

**E. Cloze: fill in the missing words.**

Why, do you suppose, was there always more of everything? I can think 1 four reasons. First, the hunters 2 collectors had the place to themselves. In the Old Stone Age, there were no farmers or ranchers, let 3 lumber companies or miners to 4 envious eyes on their lands. 5 were there any empire builders interested in adding 6 their territory. There weren't 7 any nations looking around for open spaces for their surplus populations.

Second, there was no 8 population. There were never too many people to 9 off the land as hunters and collectors. Whenever a group grew too big for its hunting territory, all it had to do was to look 10 for another one. Usually this didn't take too long. Archaeologists tell us that there were 11 only about 5 million people in the whole world 12 just before the end of the Old Stone Age. Africa alone could probably have supported 3 million hunters and collectors very comfortably. Chances are 13 even by the end of the New Stone Age Africa's population was only about 1 million.

The third reason 14 there was always plenty of everything was that nobody took more of anything 15 was absolutely necessary. Of course, you could always argue that anybody who killed more 16 than was needed would have been a fool. For one 17, it would have spoiled before it could be eaten. For 18, it would have been an open invitation to jackals, vultures, and other scavengers to hang about the camp. These are poor companions at the best of 19. However, you could also argue that the hunter who did not kill more game 20 necessary could have become a butcher and sold the surplus meat.

- |                |             |            |             |
|----------------|-------------|------------|-------------|
| 1. a. as       | b. of       | c. through | d. over     |
| 2. a. or       | b. but      | c. and     | d. with     |
| 3. a. out      | b. off      | c. slip    | d. alone    |
| 4. a. turn     | b. have     | c. take    | d. own      |
| 5. a. Either   | b. Nor      | c. Since   | d. Only     |
| 6. a. upon     | b. with     | c. to      | d. for      |
| 7. a. even     | b. still    | c. yet     | d. ever     |
| 8. a. broad    | b. ordinary | c. many    | d. surplus  |
| 9. a. leave    | b. live     | c. feed    | d. rely     |
| 10. a. up      | b. down     | c. around  | d. into     |
| 11. a. maybe   | b. probably | c. likely  | d. possibly |
| 12. a. towards | b. but      | c. except  | d. until    |
| 13. a. that    | b. existing | c. done    | d. this     |
| 14. a. of      | b. which    | c. why     | d. where    |
| 15. a. than    | b. that     | c. which   | d. then     |

- |                |            |               |                  |
|----------------|------------|---------------|------------------|
| 16. a. animals | b. meat    | c. food       | d. game          |
| 17. a. matter  | b. reason  | c. thing      | d. detail        |
| 18. a. other   | b. another | c. each       | d. everything    |
| 19. a. times   | b. chances | c. advantages | d. disadvantages |
| 20. a. then    | b. thus    | c. that       | d. than          |

**F. Translate the following into English.**

随着越来越多的人聚居在一起,也随着人们因使用各种机器而空闲下来,人们发现他们的空闲时间,甚至工作时间,都被机器的副产品——噪音给破坏掉了。噪音现在已经常见于报刊。公众舆论正在越来越迫切的要求对噪音采取措施。就能量而言,噪音是一种不受欢迎的副产品。它在产生噪音的机器或生产过程的主要产品中,通常只占极小的比重,但是要有效的降低它却是很困难的。控制噪音存在着技术困难,你可以用测速表来确定汽车已超速,但你能用同样的方法来确定噪音过高吗?

**G. Write a short passage of 150—200 words in English on one of your favorite composers. You should cover the following points.**

1. The name of the composer
2. The works of the composer
3. The reason for your liking

# Unit Two

## What's Wrong with Our Press?

*by Marya Mannes*

Newspapers have two great advantages over television. They can be used by men as barriers against their wives. It is still the only effective screen against the morning features of the loved one, and, as such, performs a unique human service. The second advantage is that you can't line a garbage pail with a television set—it's usually the other way around.

But here are some interesting statistics from a little, and little known, survey by Mr. Roper called "the Public's Reaction to Television Following the Quiz Investigations". In it he asks everybody but me this question: Suppose you could continue to have only one of the following—radio, television, newspapers, or magazines—which would you prefer? Newspapers came in second: Forty-two percent said if they could only have one, they would keep television. Thirty-two percent said if they could only have one, they would keep newspapers.

Even so, newspaper people should be much happier than the magazine people, because only four percent said they needed magazines, as against nineteen percent for radio.

But listen to this—Mr. Roper asked these same harried people: "If you get conflicting or different reports of the same news story from radio, television, the magazines, and the newspapers, which of the four versions would you be most inclined to believe?" Thirty-two percent believe newspapers as against thirty percent who believe television. But then something really strange happens. When Mr. Roper asked his guinea pigs which of these media they would be least inclined to believe, the newspapers topped the list. In a big way, too. Twenty-four percent don't believe newspapers as against nine percent who don't believe television.

The fact is that although network television still allots too little time to the vital service of informing the public, it does a better job in that little time than the nation's press as a whole. And when I speak of the nation's press as a whole, I am not speaking of the five or six splendid newspapers—and the one great newspaper—which serve the world as models of responsible public information. I am speaking of the local press which in hundreds of American communities is the only news available, aside from those recitals of ticker tape that pass for news available.

Why do I think network TV does a better job of informing than these papers? Well, let's get the partisan bit over with. Television lives on advertising to an even greater extent than newspapers, and since advertising is big business, advertising is by nature

Republican. Yet nowhere in network newscasts or network commentaries on current events have I encountered the intense partisanship, the often rabid bias that colors the editorial pages of the majority of newspapers in this country. Douglass Cater, in his book *The Fourth Branch of Government*, confines himself to only one pungent footnote on this subject. "I have deliberately avoided, he writes, getting into the predominantly one party nature of newspaper ownership. It is a fact of life." This particular fact of life is a shameful one: that newspapers whose duty is to inform the American public give them only one side of the issues that affect them profoundly—the Republican side. This is shameful it again—but for the maturity of our people. Some of the same papers which loudly extol the virtues of free enterprise and a free press are consistently failing to print the facts on which a people can form a balanced and independent opinion. That balanced and independent opinion is our only real security as a nation.

Now, very often, television coverage of news is superficial and inadequate. Very often the picture takes precedence over the point. But by and large the news reports and commentaries on CBS and NBC and ABC make every effort to present viewers with more than one aspect of an issue, either by letting opposing spokesmen have their say, or by outlining the positions held by both major parties on the subject involved.

Television also provides a wide range of opinion by setting up four or five experts and letting them knock each other down. What has the local press of this nature?

Fortunately for the American public, television does not tolerate the kind of distortion of fact, the kind of partisan virulence and personal pique, that many newspapers not only welcome but encourage. In its entertainment, television caters far too much to the lowest instincts of man, particularly the lust for violence. But there is one appetite it does not feed and which the partisan newspapers of the nation do: the appetite for hate—hate of whatever is different. I do not find on television the kind of editorials chronic in the New York tabloids as well as in many local papers across the country.

A newspaper has the right—the duty even—to assume an attitude, to take a position. But it has an equally sacred right to explain that position in the light of the opposing one to document that position, and to bolster it, not with emotion but with fact.

Here, of course, is where background information helps the public to draw its conclusions. TV does a great deal of this in the form of documentaries, and you can of course say that they have the time and the money to do this and you haven't. Yet across this wide country, and with the exception of a handful of syndicated columns, I fail to find in any local paper any attempt, however minimal, to strengthen this muscle of digestion, without which news can neither nourish nor inform. It can only stuff. Between the opinions of the editor and the bare statements of the wire services there is nothing, nothing that is except a collection of snippets used as fillers between the ads and picked at random.

One of the greatest and most justified criticisms of television has been that in appealing to the largest audience possible, it neglects minority audiences and minority

tastes. This is still largely true. But there is, perhaps, one program a day and many, of course, on Sunday which an intelligent man or woman can enjoy and derive interest from. In my trips east west or north or south, I pick up the local paper to find this enjoyment or interest—in vain. Now, surely there's something wrong here. Many of these places I've visited—and I'm sure this is true of the whole country—have college communities where highly intelligent and talented people live, whether they are teachers or doctors or lawyers or musicians or scientists. What is there for them in the paper, usually the only paper, of their town? What features are provided for these people? What stimulation? How many times have I heard them say “If you want to see what a really bad paper is like, read our sheet”?

I believe that over a period of decades newspapers have become a habit rather than a function. They have held their franchise so long that change has become inadmissible. I do not know, in fact, of any medium that has changed as little in the last twenty years as the daily press. And this resistance to change is the end of growth—which, in turn, marks the end of usefulness.

Change means trouble, change means work, change means cost. It is easier to print wire services dispatches than have a reporter on the beat. It is easier to buy syndicated columns than find—and train—local talent. It is easier to let the ads dictate the format than develop a format that elevates news above dogfood. It is easier to write editorial copy that appeals to emotion rather than reason.

This is, to me, a tragedy. I am a printed-world woman myself, and I still think the word was not only in the beginning but will be in the end. No picture can ever be an adequate substitute. The word will prevail: that is, if you, who are its guardians, treat it with the respect it deserves. For if you degrade and cheapen the word too long, the people will turn to the picture. They are beginning to turn to the picture now. Not in New York, maybe, not in Washington D. C., or St. Louis, or two or three cities, but in hundreds of towns across the country. Oh, they will buy your papers—to hold up at breakfast or to line the trash can or to light a fire. But not to learn. And you may wake up one day to find you have lost the greatest power entrusted to men: to inform a free people.

## *Words and Expressions*

balanced /'bælənst/ <i>n.</i>	平衡的
bolster /'bɔ:lstə(r)/ <i>vt.</i>	支持, 援助
cater to	迎合, 投合
cheapen /'tʃi:pən/ <i>v.</i>	贬低, 跌价
current events	时事
degrade /di'greid/ <i>v.</i>	使降低
entrust /in'trʌst/ <i>vt.</i>	托付
extol /iks'təul/ <i>vt.</i>	赞美
featureless /'fi:tʃəlis/ <i>adj.</i>	无特色

filler /'fɪlə(r)/ <i>n.</i>	报纸)补白;填塞物
franchise /'fræŋʃaɪz/ <i>n.</i>	特许经营权;特权,控制权
footnote /'fʊtnəʊt/ <i>n.</i>	脚注
garbage /'gɑːbɪdʒ/ <i>n.</i>	垃圾
guinea pigs	供实验用的动物或人
harried /'hæriəd/ <i>adj.</i>	受骚扰的,受折磨的
inadmissible /ɪnəd'mɪsəbl/ <i>adj.</i>	不允许的,不可承认的
in vain	徒劳
justified /'dʒʌstɪfaɪd/ <i>adj.</i>	合情合理的
lust /lʌst/	强烈的欲望;性欲
media /'miːdiə/ <i>n.</i>	新闻媒介
newscast /'njuːzkɑːst/ <i>vt.</i>	新闻广播
nourish /'naːrɪʃ/ <i>vt.</i>	滋养
objectivity /ɒbdʒek'tɪvɪti/ <i>n.</i>	客观事实;客观性
opposing /ə'pəʊzɪŋ/ <i>adj.</i>	相反的
pail /peɪl/ <i>n.</i>	桶
partisan bit	党派性
peeve /piːv/ <i>n.</i>	怨恨,气恼
precedence /'presɪdəns, pri'siː-/ <i>n.</i>	先例
predominantly /pri'dɒmɪnəntli/ <i>adv.</i>	主要地
profoundly /prə'faʊndli/ <i>adv.</i>	深深地;非常地
pungent /'pʌndʒənt/ <i>adj.</i>	尖刻的,尖锐的
rabid /'ræbɪd/ <i>n.</i>	狂热的,激烈的
recital /ri'saɪtl/ <i>adj.</i>	朗读;独奏会,独唱会
superficial /suːpə'fɪʃəl, ɪ'sjuː-/ <i>adj.</i>	表面的;肤浅的
syndicated columns	报业辛迪加的专栏文章
tabloid /'tæbloɪd/ <i>n.</i>	小报
ticker /'tɪkə(r)/ <i>n.</i>	自动收报机用的纸条
top the list	排在名单的前面
virulence /'vɪrələns/ <i>n.</i>	恶毒
wire services	电报、电信的服务

## Notes

**1. Marya Mannes** (b. 1905) was educated at private schools in New York City and has lived in various European countries. She has written novels, essays, satirical poems, and many articles. For some time she was a staff writer for the Reporter, and she has appeared widely as a lecturer and panelist.

Mannes has been described as a “questioner”, and many of her essays and speeches question the myths and practices of government, business, and other institutions. “What’s Wrong with Our Press?” was first delivered as a speech in 1960 to the Women’s National Press Club. The speech, which is now part of the collection *But Will*



It Sell? (1964), was printed by only a few newspapers and magazines at the time. But the comparison Mannes makes between television reporting and news coverage by most newspapers is still a subject for discussion and controversy.

2. **They can be used by men as barriers against their wives.** 男人可以用报纸作为屏障与妻子隔开, 即当男人不愿同妻子谈话时, 他们就借助报纸。因为他的妻子不会在他们读报的时候去打扰他们。
3. **It is still the only effective screen against the morning features of the loved one...**  
the loved one 指爱妻。Morning features 指妻子起床后尚未梳妆打扮的面容。
4. **...you can't line a garbage pail with a television set ...—it's usually the other way around.** ...你无法用电视机来垫衬垃圾桶... The other way around, also the other way round, or the opposite way round. 不能用电视机来垫衬垃圾桶, 可是可以用报纸来垫衬垃圾桶。其他例子如: David didn't betray his friend. It was the other way round: David's friend betrayed David.
5. **newspaper people** people working for newspapers
6. **as against** in comparison with: The output this year amounts to \$ 200 billions as against \$ 190 billions last year.
7. **which of the four versions** which of the four forms
8. **When Mr. Roper asked his guinea pigs...** 当罗帕先生询问他的调查对象.....
9. **...the newspapers topped the list.** ...the newspapers stood at the top of the list.
10. **In a big way, too.** The newspapers topped the list in a big way, too. 报纸大大领先于其他传媒。
11. **network television.** a group of television stations in different places using many of the same broadcasts.
12. **pass for radio news** 充作广播新闻。"To pass for" means to gain (usually false) recognition as: Though over forty, she could pass for a young woman.
13. **Well, let's get the partisan bit over with.** 让我们先把报纸党派性这一点说清楚。"To get sth. over with" means to make sth. clear.
14. **advertising is by nature Republican.** ...广告在本性上是亲共和党的。
15. **the often rabid bias that colors the editorial pages** Here "to color" means to give a special effect or feeling (a person, event, etc.): Personal feelings colored the judgment of his divorced wife.
16. **Douglass Cater** an American writer, editor and government official (b. 1923). His publications are Ethics in Business Society, The Fourth Branch of Government, and Power in Washington.
17. **...confines himself to only one pungent footnote on this subject.** He does no more than putting only one footnote on this subject. (In other words, he doesn't want to attach much importance to it.) A footnote lacks importance and prominence.
18. **only one side of the issues** 仅仅是问题的一面之词。
19. **they have survived it before** "It" here refers to "this particular fact of life".
20. **...but for the maturity of our people.** 注意句子结构: ...not only for ... but for ...
21. **free enterprise** 企业经营自由, doctrine and practice that emphasize free competitive markets through the relationship of supply and demand without much