



新世纪专业英语系列教材
New Century Subject-oriented English

中国人民大学 编著
总主编
张勇先 康成翠

新闻英语教程 English for Journalism

(第2版)

主编 白松



西安交通大学出版社
XI'AN JIAOTONG UNIVERSITY PRESS



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编者 杨扬 李丽颖 韩满玲 曹晓玮



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XI'AN JIAOTONG DAXUE CHUBANSHE



前言 Foreword

随着全球一体化进程的加快,对我国英语教学在广度与深度方面的要求越来越高,《新闻英语》于2003年面世,在全国高校使用了近六年。在这六年中,全球的新闻热点发生了变化,人们对新闻的关注度有了较大的提高。在一些高校,越来越多的学生把新闻专业作为他们的辅修专业。为了适应新形势下的新需求,我们决定对《新闻英语》进行修订。第2版的《新闻英语》内容主要有以下几个方面的改动:

一、压缩原书上、下两册书的内容,更适合教学安排。

二、第2版的内容更加合理紧凑。本书分上、下两部分:第一部分是西方新闻学名著经典选读;第二部分是西方报纸选读。各为八个单元,每个单元有主、副课文。这就能保证学生用一学期的时间基本掌握新闻和传播领域的基本理论和新闻报道的常见文体,了解新闻和传播领域的最新研究成果。

三、更新了部分文章,补充了近年的热点新闻,更具有可读性。例如,增加了伊拉克战争、能源和食品等新话题。针对“美国总统选举”这一话题,除保留了一篇对布什参选的报道外,还增加了对新总统奥巴马在竞选时的报道。

四、纠正了原书中的错误。

五、补充了课后的练习。

第2版的《新闻英语》突出了以下特点:

一、选材更新更广。本书所采用的材料尽可能关照新闻与传播领域的主要层面,并力求反映相关领域研究的重要成果与最新成果。每个单元有一个主题,分别为:

①新闻的定义和发展趋势;②新闻真实性问题;③新闻自由性问题;④新闻记者的角色;⑤新闻教育问题;⑥公营媒体的政策;⑦新闻界的困惑;⑧新闻媒体的机遇和挑战;⑨迎接新千年;⑩外媒看中国;⑪美国总统大选;⑫第二次世界大战;⑬伊拉克战争;⑭反恐问题;⑮环境保护;⑯石油和粮食危机。

我们希望这些文章能帮助学习者了解国外新闻传播界所关心的重要问题及相应观点。

二、语言精炼地道。文章全部选自经典的新闻报道和国际知名度较高的英美媒体,颇具权威性。我们希望这些文章能有助于提高学生的文字鉴赏力。

三、练习内容广泛。本书的练习类型,围绕每单元主题设计了包括听、说、读、写、译在内的五种技能训练题。我们希望这些训练能提高学生用英语进行口头与笔头专业交流的能力。

四、方便教学。本书为主课文配全文翻译、为副课文配语言难点的注释。我们希望译文与注释能帮助学生更好地理解文章的核心思想,满足不同英语水平的学生或其他新闻爱好者了解新闻领域的需要。

参与本书修订工作的是中国人民大学外国语学院的老师。他们在工作中责任心强、学术视野宽阔,保证了本书的修订质量。此外,特别要感谢中国人民大学新闻学院钟欣副教授在《新闻英语》第2版的选材和翻译等方面做出的巨大贡献。

尽管我们对所有的文章和练习都进行了仔细的审阅,但是疏漏和差错仍然在所难免。恳请各方学者、专家及热心读者提出批评和改进意见。

编者

2009年3月

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Part I



**Selections from Classics of
Western Journalism**



to assist? most anxious
mailman of most
Western Journal

Unit 1

The Definition and Trends

Text A Journalism: A Definition

Brian McNair¹

What is journalism and, of equal relevance in this ambivalent postmodern world, what is not? When the dividing lines in contemporary culture between education, information and entertainment, between art and trash, between high and low, elite and mass, are not always clear, and usually contested, where is the line to be drawn between journalism and not-journalism, and does it matter?

It does matter, because the sociological significance of journalistic communication arises largely from the audience's expectations of a distinctive form and content and from their agreement that when these distinguishing characteristics are present the resulting communication enjoys a special status over others which are not journalistic. Journalism is in this sense a *privileged* cultural form and has been ever since the social upheavals of early modern Europe in which it first found a central place in public discourse. Its privileges are the reward for adherence to quite specific stylistic and narrative conventions, which I describe below.

Defining journalism is made more difficult by the tendency of many twentieth-century journalists deliberately to subvert the conventions of their chosen form, setting out to introduce into it qualities more commonly associated with art. The novelistic 'new journalism'² of post-war America, exemplified by the work of Tom Wolfe³, Hunter Thompson and others, or the cinematic scale of a documentary such as *When We Were Kings* (Leon Gast, 1996) indicates the difficulty of setting up

too rigid categories which preclude the possibility of a journalist also being an artist, a scientist or even a sociologist. I will try here, nonetheless, to define journalism as

any authored text, in written, audio or visual form, which claims to be (i.e. is presented to its audience as) a *truthful* statement about, or record of, some *hitherto unknown* (new) feature of the *actual, social world*.

This definition, and the elements I have emphasized, allow us to distinguish journalism from other forms of cultural discourse which may be similar in some respects.

✻ **Truth** First, journalism lays claim to the qualities of truthfulness and accuracy—properties often implied by the term *objectivity*, a concept used to legitimise the journalistic text while at the same time recognizing the multidimensional and elusive nature of “truth”. Journalism asks to be accepted as, at the very least, an *approximation to truth*, and certainly close enough to the truth to be worthy of our trust in its integrity.

✻ **Newness** The journalistic statement also has to be *new*, if not in the facts presented then in the interpretation of (or “spin” put on) those facts. Journalism tells us things we did not already know, as, of course, do listings of share prices on Wall Street, or yesterday’s average temperatures in the world’s capitals; but these and similar types of data, presented as columns of numbers on a page or a television screen, are not “journalism” by my definition, because they are not authored. Many of the new on-line information services started by Microsoft and other companies which are alleged to threaten the future of print media fall into this category and are often distinguished by their makers from “real” journalism. Computers and their operators generate and assemble lists, without analysis, commentary or interpretation. They are immensely valuable to many groups of users, including journalists. Such data are perhaps the key strategic resource of capitalism in its current, information-dependent phase. They become journalism, however, only when they are given meaning and context—when they are transformed into a story or narrative by an author.

*** Authorship and Ideology** No story can be told, no account of events given, without contextualisation around a set of assumptions, beliefs and values. This is in the nature of storytelling. To present a list of thermometer and barometer readings tells us something about the weather on a given day, but does not tell us a story (and is not journalism). To present the figures in the context of a narrative about "good" and "bad" weather does tell us a story, however, and immediately introduces certain ideas and value judgments about what "good" and "bad" means in weather terms, ideas with which we may agree or disagree. These ideas comprise the framework within which events taking place in the world beyond our immediate sensory experience can be made sense of, given meaning and context: temporally, geographically, and socially. In an authored weather report (which should be considered as part of the journalistic repertoire) scientific measurements of physical states are given a historical meaning—"the driest April this century", "the biggest storm since records began", etc.—and a significance in the wider social world which is the rationale for the journalistic importance of the information being reported.

Journalism, therefore, like any other narrative which is the world of human agency, is essentially ideological—a communicative vehicle for the transmission to an audience (intentionally or otherwise) not just of facts but of the assumptions, attitudes, beliefs and values of its maker(s), drawn from and expressive of a particular world-view. The content of that ideology may be consciously and purposefully articulated, as when a newspaper proprietor uses his economic power to determine editorial viewpoint, or "bias", or it may be (as in the case of a public service broadcasting organization such as the British Broadcasting Corporation) a loosely structured distillation of the values deemed socially consensual by its producers at any given time—an attempt to represent public or universal values as opposed to private ideologies and interests.

In this sense journalism may also be viewed as an index of the balance of social forces in a society. Journalists construct their narratives around their own values and beliefs, but these are necessarily informed by the contributions of a wide range of information sources, who thus acquire the power to become "bearers" of journalistic reality. Believable, "true" journalism requires authentication and verification by non-journalistic witnesses such as politicians, academics, professional specialists and other accredited sources of information and

interpretation who lend their expert status to the text and give it authority in the eyes of the audience. Moreover, the journalistic demand for sources (as we shall henceforth refer to those whom journalists employ in this way) encourages contemporary social actors to compete with ever-increasing sophistication and intensity for access to the media, using techniques of what has come to be known as public relations, or news management. Source activity can thus be viewed as a means of ideological struggle.

The strength and power of sources can be inferred from their ability to "make" the news, and to have their positions represented accurately. It may also be inferred by the extent to which the views of non-journalistic (extra media) actors become part of the journalistic mainstream. For example, the emergence of environmental "beats" within many journalistic organizations in the late 1980s, and the now routine identification of environmental damage as "news" can be read as evidence that the environmentalist world-view, or ideology, has grown in strength and influence over time. The incorporation of many such "isms" into the ideological fabric of contemporary journalistic production is similarly expressive of changes in the socio-political environment which journalism reflects (for example, the now routine journalistic acceptance of sexism and racism as "bad things").

So journalism, as an authored narrative, is at the same time an ideological force, communicating not just "the facts" but also a way of understanding and making sense of the facts. And since there is likely to be more than one way of understanding and interpreting even the most apparently neutral of facts, journalism is thus an arena for struggle between competing ways of sense-making, an expression and reflection of the ideological "balance of forces" in a given society, a balance which changes over time, owing at least partly to the exposure which journalism may give to ideas alternative to, even oppositional to, currently dominant ideas.

(1,294 words)

Words & Expressions

ambivalent/ambivalent /æ. having opposite feelings about something, or being uncertain 矛盾的

- elite / eɪlɪt/ *n.* those people or organizations considered the best or most powerful compared to others of a similar type 精英
- sociological /ˌsəʊʃiələdʒɪkəl/ *a.* of sociology 社会学的; 社会学方面的
- upheaval /ˈʌphi:vəl/ *n.* great changes, causing or involving difficulty or trouble 剧变
- narrative /ˈnærətɪv/ *a. / n.* a story or a description of events 叙述(的)
- subvert /səb'vɜ:t/ *v.* to destroy or weaken an established political system, organization, or authority 推翻; 搞乱
- exemplify /ɪg'zemplɪfaɪ/ *v.* to be a typical example of 举例证明
- documentary /ˌdɒkjʊ'mentəri/ *n.* a film or television or radio program that gives information about a subject and is based on facts 纪录片, 文献片
- preclude /prɪ'klu:d/ *v.* to prevent or make it impossible 排除; 使不可能
- sociologist /ˌsəʊsɪələdʒɪst/ *n.* 社会学家
- legitimise /lɪ'dʒɪtɪmaɪz/ *v.* to make legal or acceptable 宣布合法化
- elusive /ɪ'lju:sɪv/ *a.* hard to understand 难懂的, 难以捉摸的
- integrity /ɪn'tegrəti/ *n.* honesty; soundness of moral quality 正直, 诚实
- allege /ə'ledʒ/ *v.* to state or claim without proof 宣称, 断言
- commentary /kə'mentəri/ *n.* a series of comments; an essay or other long writing that gives an explanation or interpretation 评论
- ideology /aɪ'dɪlədʒi/ *n.* the body of belief, doctrine, or thought that guides an individual, movement, or group 意识形态
- barometer /bə'reɪmɪtə/ *n.* 气压计
- repertoire /ˌrepə'twɑ:(r)/ *n.* all the works that a performing company or an artist is prepared to present 剧目
- rationale /ˈræʃənəli/ *n.* the fundamental or basic reason serving to account for something; the statement of reasons or principles 基本原理; 理论的说明
- articulate /ˌɑ:tɪkjʊleɪt/ *v.* to pronounce clearly and distinctly 清晰地

bias /'beɪəs/ <i>n.</i>	an unfair personal opinion 偏见
proprietor /'prɒpraɪətə/ <i>n.</i>	an owner 经营者, 所有者
distillation /ˌdɪstɪleɪʃən/ <i>n.</i>	精华, 精髓
deem /di:m/ <i>v.</i>	to have as an opinion; believe 认为, 相信
consensual /kən'sensjuəl/ <i>a.</i>	general agreement; concord 意见一致
authentication /ˌɔːtentɪkeɪʃən/ <i>n.</i>	proof of the origin 证明, 鉴定
accredited /ə'kredɪtɪd/ <i>a.</i>	believable 可信任的
arena /ə'reɪnə/ <i>n.</i>	a field of competition or activity 竞技场, 舞台

Notes

1. 布赖恩·麦克奈尔(Brian McNair 1959-), 英国斯特林大学影视与媒体研究系教授及本科负责人之一, 斯特林媒体研究所成员。麦克奈尔从格拉斯哥大学获得社会学博士学位后, 做 Ulster 大学媒体研究系讲师, 1990 年起在斯特林大学影视与媒体研究系任教。他的主要研究领域包括: 新闻学, 政治传播, 性别与媒体、东欧与前苏联媒体。他的主要著作有: *Images of the Enemy* (1988); *Glasnost, Perestroika and the Soviet Media* (1991); *News and Journalism in the UK* (1994, 1996, 1999); *An Introduction to Political Communication* (1995, 1999); *Mediated Sex* (1996); *The Sociology of Journalism* (1998)。他主要教授的课程有: 新闻社会学, 性别, 社会与媒体、当代英国媒体。
 2. New Journalism 新新闻主义, 又译作新新闻学。诞生于 1960 年代, 其代表人物有让·热内(Jean Genet, 法国作家、荒诞派戏剧家)、乔治·普林顿(George Plimpton, 美国作家)、亨特·汤普森(Hunter Thompson, 美国作家、专栏作家)、加里·威尔斯(Gary Wills, 美国作家、专栏作家)、汤姆·沃尔夫(Tom Wolfe, 美国作家)。由作家或报界人士所写的新新闻主义作品常常见诸报端, 它们一反报纸的旧规, 根本无视表达上有无倾向性, 因而格外引人注目。新新闻主义对继之而起的新闻思潮产生了有力的影响。新新闻主义的追随者们意识到, 电视的生动和即时报道要求文字新闻进行变革。它不再仅仅呈现事实, 它必须提供某种比事实更重要的东西, 即写作风格和质量, 因为人们接触文字新闻越来越多地是为了得到阅读的快感, 而不是像过去那样仅仅获取事实。新新闻主义打破了新闻写作的常规, 也制造出一种混乱, 令受众分不清何为新闻、何为非新闻。
- 新新闻主义带来了报纸新闻的娱乐化。在 1992 年, 美国总统竞选中流行

起来的另一个术语“新新闻”(the New News)主要指的是将信息与娱乐结合起来的电视节目形态,如总统候选人在谈话节目、音乐电视中出现或在电视网节目中接受长时间的内容广泛的采访。“新新闻”在实际操作中的典型例子有:罗斯·佩罗特在《拉里·金直播》节目中宣布他将竞选总统,克林顿访问阿滕厄尔音乐厅》节目,并在其中演奏萨克斯管。③“新新闻主义”和“新新闻”之“新”是相对于传统新闻模式之“旧”而言的,这两个术语的共同点是将娱乐因素结合到信息性节目中,因而模糊了新闻信息与娱乐的界线。

3. 汤姆·沃尔夫(Tom Wolfe, 1930-)美国新新闻主义代表作家之一,新新闻主义的最标新立异的实践者和主要理论家。1957年从耶鲁大学获得美国研究博士学位,为《纽约先驱论坛报》等报社工作过。在其著作《汤姆·沃尔夫论新新闻主义》中,沃尔夫陈述了新闻报道可以借鉴小说写作的四种基本手法:①逐个构思场景,通过场景转换来讲故事,尽可能不去诉诸纯粹的历史叙述;②记录日常的举手投足、风俗习惯、家具样式、衣着服饰以及其他象征人们社会地位的细节;③涉及读者的、比任何单一手法更全面的现实对话;④通过一个特定人物的双眼为读者呈现每一个场景、向读者传递人物内心的情感和对场景的现实体验的技巧。

Notes

➤ I. Answer the following questions briefly according to the text.

1. What's the significance to distinguish journalism and not-journalism?
2. What makes it so difficult to define journalism?
3. What does the term objectivity of journalism imply generally?
4. Why didn't the author think the share prices on Wall Street or average temperatures in the world's capitals were real journalism?
5. What is an authored weather report like according to the author?
6. In what sense(s) does journalism belong to ideology?
7. How can news be made believable?
8. What's the importance of sources of the news?

➤ II. Topics for Discussion

1. Explain briefly the truthfulness and newness of journalism according to the text.