

复旦博学 · 21 世纪 研究生英语系列 教材

复旦
博学



研究生 综合英语 1

English for Graduate Students

曾道明 陆效用 主编

复旦大学 出版社

复旦博学 · 21 世纪 研究生英语系列 教材

复旦博学

研究生 综合英语 1



English for Graduate Students

曾道明 陆效用 主编

复旦大学出版社

图书在版编目(CIP)数据

研究生综合英语. 1/曾道明, 陆效用主编. —上海: 复旦大学出版社, 2002. 3
ISBN 7-309-03139-3

I. 研… II. ①曾…②陆… III. 英语-研究生-教学参考资料
IV. H31

中国版本图书馆 CIP 数据核字(2002)第 011809 号

出版发行	复旦大学出版社 上海市国权路 579 号 200433 86-21-65118853(发行部) 86-21-65642892(编辑部) fupnet@fudanpress.com http://www.fudanpress.com
经销	新华书店上海发行所
印刷	江苏句容市排印厂
开本	787×960 1/16
印张	19 插页 2
字数	302 千
版次	2002 年 3 月第一版 2002 年 3 月第一次印刷
印数	1—6 000
定价	25.00 元

如有印装质量问题, 请向复旦大学出版社发行部调换。

版权所有 侵权必究

作者简介

曾道明，复旦大学英语语言文学教授。

1949年5月生，江西萍乡人。1970年就读于复旦大学外文系，1973年12月赴新西兰维多利亚大学学习，主修英国语言、英美文学和翻译学。1976年10月归国后任教于复旦大学外文系和英语教学部至今。1992年9月赴美进修，主修语音学理论。现主要从事英语语言教学以及翻译学和英美文学研究。发表译著、论文和编写教材20余部(篇)，其中主编教材有《研究生英语泛读》、《博士生英语泛读》、《博士生英语精读》等。

陆效用，复旦大学英语语言文学教授。

1946年生，江苏涟水人。1970年毕业于复旦大学外国语言文学系。1985至1987年留学美国，获纽约州立大学应用语言学和阅读双硕士学位。曾任复旦大学外文系副主任和大学英语教学部主任，现任全国高等院校外语教学研究会常务理事。主编《研究生基础英语》、《研究生英语阅读》、《研究生综合英语》等教材。发表“谈当代流行的几种外语教学法”、“第二语言习得理论在英语教学中的实际应用”、“应用语言学与大学英语教学改革”、“美国21世纪的‘5C’外语教学”等论文。1999到2000年赴美国加利福尼亚州立大学任访问学者。1998年获上海市教学成果二等奖，2001年获上海市育才奖和上海市教学成果三

内 容 提 要

本书共有十个单元，每单元包括两篇课文。

本书强调语言基本功的训练和语言实用能力的培养，因此在每单元的第一篇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)。

每一单元中还有一项是体现本书特色的口语技能(Speaking Skills)。这一部分编写了若干与课文内容相关的热门话题，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材料(Additional Work)和谚语(Proverbs)。补充材料包括三个部分：习语学习、词汇补充和阅读欣赏。习语和词汇练习与课文无关，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英语习语的来源和文学价值较高的散文、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。

复旦博学·21世纪研究生英语系列教材

翟象俊 主审

研究生综合英语 1

主 编

曾道明 陆敦用

副主编

陶友兰 卢玉玲

本册主要编写人员

曾道明 陆敦用 陶友兰

卢玉玲 谷红欣 赵 蓉

雍 毅 谢晚燕 王绍梅

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、注重口语和写作能力的培养。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)和第二册中的写作技能(Writing Skills),具有很强的实用性。三、补充材料(Additional Work)内容丰富。它包括习语学习(Idiom Studies)、词汇扩充(Vocabulary Expansion)和阅读欣赏(Reading Appreciation)三个部分,为学有余力的学生提供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生使用,第三、四册供非英语专业博士生使用;但使用者可根据学生的实际情况灵活处理。

本教材由复旦大学大学英语教学部研究生教研室负责编写。第一册由曾道明、陆效用任主编,陶友兰、卢玉玲任副主编,主要编写人员还有谷红欣,赵蓉,雍毅,谢晓燕,王绍梅等。英国语言专家Gary Green和新西兰语言专家Kerin Coleman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,敬请读者提出宝贵的意见。

编 者

2001年12月

使用说明

本书为研究生综合英语（共四册）第一册，供硕士生第一学期使用。

本书共有十个单元，每单元包括两篇课文。第一篇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。第二篇课文基本上与第一篇题材相似，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，对个别难以理解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，因此在每单元的第一篇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和词组；在双数课文中，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，并要求译文准确通顺。写作练习要求学生根据提示，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是体现本书特色的口语技能(Speaking Skills)。这一部分编写了若干与课文内容相关的热门话题，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材料(Additional Work)和谚语(Proverbs)。补充材料包括三个部分：习语学习、词汇扩充和阅读欣赏。习语和词汇练习与课文无关，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

些英语习语的来源和文学价值较高的散文、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

2001 年 12 月

Contents

Unit One

Text	Coping with the Compliment	1
Further Reading	Solve That Problem — with Humor	13
Speaking Skills	Making and Responding to Compliments	20

Unit Two

Text	An Image or a Mirage?	27
Further Reading	Success Breeds Success	41
Speaking Skills	Talking About Impressions	49

Unit Three

Text	George's Brother	57
Further Reading	The Verger	70
Speaking Skills	Pursuing Objectives in Life	77

Unit Four

Text	Acting to End a Life Is Sometimes Justified	85
Further Reading	In Crisis, She Rejected Plea to Expedite Dying	98
Speaking Skills	Talking About Medical Ethics	104

Unit Five

Text	The Business World as a Hunting Ground	111
Further Reading	You Men Want It Both Ways!	124

Speaking Skills	Talking About Sex Roles	132
-----------------	-------------------------	-----

Unit Six

Text	Beauty Never Extinguished	141
Further Reading	The Time to End False Rumor	153
Speaking Skills	Making Comments on the Roles of Mass Media	159

Unit Seven

Text	The Trying Twenties	167
Further Reading	Predictable Crises of Adulthood	183
Speaking Skills	Talking About Growing Pains of the Young People	191

Unit Eight

Text	Work in an Alienated Society	199
Further Reading	Work	214
Speaking Skills	Viewing the Role of Work in Our Lives	220

Unit Nine

Text	Whatever Happened to Privacy?	229
Further Reading	Privacy and the Press: Is Nothing Sacred?	247
Speaking Skills	Preserving Privacy in Our Lives	255

Unit Ten

Text	The Hidden Persuaders	265
Further Reading	The New (and Still Hidden) Persuaders	279
Speaking Skills	Discussing the Effects of Ads on Shopping	286

UNIT ONE

Text

Introduction to the Author and the Article

Harry 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."

5

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.

10

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! 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."

15

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."

20

25

30

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 view. You have no right to feel ashamed or angry over praise directed at your

35

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."

40

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.

45

50

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 Garbo³. "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.

55

60

65

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."

70

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."

75

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 are the prettiest of all. This sort of procedure would hardly work in adult society.

80

85

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 face⁶. There is no point in trying to play the game back at them — they'll top you in the end, no matter what.

90

95

One thing is clear: at the bottom of all graceful social intercourse lies poise. Eliza W. Farrar, who wrote one of America's earliest books on etiquette, illustrated the importance

100

105 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 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.

110 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.

115

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 verses 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'stɑːʃ/ <i>n.</i>	hair growing on the upper lip
giggle /'gɪɡl/ <i>vi.</i>	laugh lightly in a nervous or silly way
boulevard /'buːləvɑːd/ <i>n.</i>	a broad street, usually having trees on each side
blurt /blɜːt/ <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 /ɪnɑː'tɪkjələt/ <i>adj.</i>	unable to express oneself clearly and fluently
kneecap /'niːkæp/ <i>n.</i>	the bone in front of the knee joint
bestow /brɪ'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 /'fʌrəʊd/ <i>adj.</i>	wrinkled
quip /kwɪp/ <i>n.</i>	a quick witty remark
ethereal /ɪ'tʰɪəriəl/ <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 /dʒɪm 'dændɪ/ <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'droɪt/ <i>adj.</i>	skilful
poise /pɔɪz/ <i>n.</i>	dignity and self-confidence
etiquette /'etɪket/ <i>n.</i>	rules for correct or polite behavior between people or within certain professions
comport /kəm'pɔːt/ <i>vt.</i>	behave (oneself)