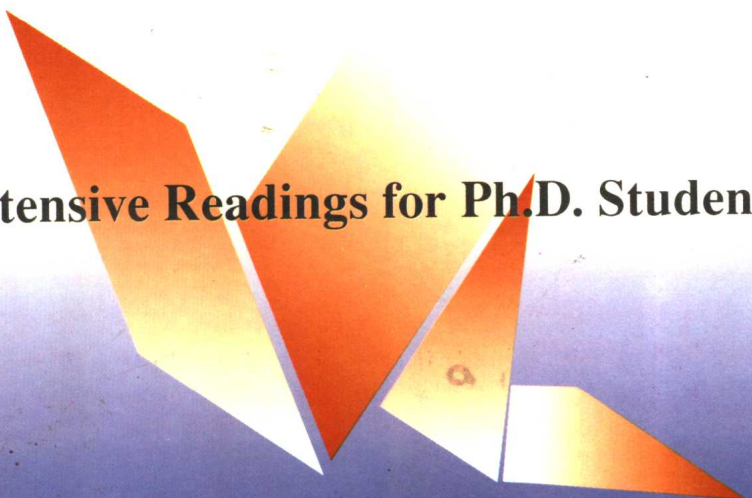
博士生英语精读

曾道明　主编



Intensive Readings for Ph.D. Students

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编辑说明

自恢复研究生招生以来，我校广大的研究生指导教师及担任研究生教学工作的同志，结合教学任务，编写讲稿，编印讲义，在研究生的教材建设方面进行了大量的工作，但由于种种条件的限制，目前正式出版的研究生教材为数很少。为了进一步提高研究生的教学质量，方便广大研究生和有志深造的同志学习或自学，并有利于学术交流，都有必要迅速改变这一状况，大力加强研究生的教材建设。

这套研究生丛书，正是适应为国家培养高层次人材这一需要而编辑出版的。本丛书分文科及理科两大类，目前将主要出版硕士研究生专业基础课的教材，同时也酌情出版一些适应面较广、并具有较高质量的硕士研究生选修课教材及博士研究生专业基础课教材。我们的目标，是逐步地建设起一套比较完整的研究生教材，使它们不仅可用作研究生专业基础课或选修课的教材或参考书，部分内容也可用作大学高年级学生的选修课教材或补充读物，同时也可用作有关的自学和课外阅读材料。

收入本丛书的教材大都是在编成讲义并经过教学实践后，再修改定稿的。但由于我们对编辑工作缺乏经验，仍可能存在某些不妥和不足的地方，热忱欢迎广大读者提出宝贵意见，以便将来再版时改正。

复旦大学研究生院

1997 年 7 月

前　言

《博士生英语精读》是复旦大学非英语专业研究生英语系列教材之一，根据国家教育委员会1992年11月颁布的《非英语专业研究生英语（第一外语）教学大纲》编写而成。本教材注重语言基础课教学，旨在培养博士生具有熟练的阅读能力，较强的写、译能力和一定的听说能力，能够以英语为工具，熟练地进行专业研究并能进行本专业的学术交流。

参加本书编写的除主编曾道明、副主编姚元坤外，还有罗家礼、刘雯、曾建彬、冯豫、陈进、盛朝辉、洪纯茂和程寅。翟象俊教授、王德明教授审阅了本书的部分内容。此外，还承美籍专家Mathew Smith审阅了全书。

此外，研究生院的刘碧英、叶绍梁、廖文武以及大学英语教学部邱匡林、景志剑、苗慧娣同志也为本书的编写做了很多工作。马高群同志提供了部分素材，外文系资料室的同志也为本书的编写提供了很多方便，在此一并表示感谢。

由于时间仓促，编者水平和经验有限，教材中难免有不妥之处，欢迎广大读者批评、指正。

编者

1997.5

使用说明

本书为博士生(非英语专业)英语精读教材,供一学年使用。

全书包括十个单元,每单元由课文、生词和词组、注释、练习和阅读练习组成。所有课文全部选用原文材料,少数课文略有删除,选材时注意了文章的趣味性和知识性。

每篇课文前有作者和选文简介,主要为学生提供必要的背景材料。

课文中出现的生词或短语(指博士研究生教学大纲中规定以外的单词)均列入 New Words and Expressions 中,全部采用英语注释。课文注释主要介绍有关的背景知识,说明一些特殊的语言现象,供学生预习时参考。

本教材强调语言基本功的训练和注重语言实用能力的培养。每篇课文后均有大量练习,其中包括课文理解、句子或短语意译、词汇运用、完形填空、改错、翻译、课堂讨论、写作(或写概要)和阅读理解。重点以翻译(中英互译)、课堂讨论、写作为主,旨在提高博士生的写、译能力和口语能力。每个单元后还附有四句与课文内容相关或接近课文内容的谚语或格言,供学生欣赏。

总之,本教材练习较多,有的练习如完形填空有一定的难度,教师指导练习时可根据学生的具体情况予以启发或有选择地加以利用。

编者

1997.5

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Lesson 1

YOU ARE WHAT YOU SAY

Robin Lakoff

ABOUT THE AUTHOR AND THE ARTICLE

Robin Lakoff (1942—) is an American linguistics professor. She was born in Brooklyn, New York, and received her B. A. from Radcliffe College, her M. A. from Indiana University, and Ph. D. from Harvard. Since 1972, she has taught in the linguistics department at the University of California, Berkeley. She has written Language and Woman's Place (1975) and coauthored Face Value: The Politics of Beauty (1984). This article originally appeared in Ms. magazine (July, 1974) and later was included in Language and Woman's Place. It explains that women face more than a double standard: They face a linguistic double-whammy. Not only does sexist language create reduced expectations and opportunities for women, but women's own language often reinforces the role society expects them to play.

TEXT

"Women's language" is that pleasant (dainty?), euphemistic, never-aggressive way of talking we learned as little girls. Cultural bias was built into the language we were allowed to speak, the subjects we were allowed to speak about, and the ways we were spoken of. Having learned our linguistic lesson well, we go out in the world, only to discover that we are communicative cripples—damned if we do, and damned if we don't.

If we refuse to talk "like a lady," we are ridiculed and criticized for being unfeminine. ("She thinks like a man" is, at best, a left-handed compliment.) If we do learn all the fuzzy-headed, unassertive language of our sex, we are ridiculed for being unable to think clearly, unable to take part in a serious discussion, and therefore unfit to hold a position of power.

It doesn't take much of this for a woman to begin feeling she deserves such treatment because of inadequacies in her own intelligence and education.

"Women's language" shows up in all levels of English. For example, women are encouraged and allowed to make far more precise discriminations in naming colors than men do. Words like *mauve*, *beige*, écru, *aquamarine*, *lavender*, and so on, are unremarkable in a woman's active vocabulary, but largely absent from that of most men. I know of no evidence suggesting that women actually *see* a wider range of colors than men do. It is simply that fine discriminations of this sort are relevant to women's vocabularies, but not to men's; to men, who control most of the interest-

ing affairs of the world, such distinctions are trivial—irrelevant.

In the area of syntax, we find similar gender-related peculiarities of speech. There is one construction, in particular, that women use conversationally far more than men: the tag question. A tag is midway between an outright statement and a yes-no question; it is less assertive than the former, but more confident than the latter.

A *flat statement* indicates confidence in the speaker's knowledge and is fairly certain to be believed; a *question* indicates a lack of knowledge on some point and implies that the gap in the speaker's knowledge can and will be remedied by an answer. For example, if, at a Little League[1] game, I have had my glasses off, I can legitimately ask someone else: "Was the player out at third?" A *tag question*, being intermediate between statement and question, is used when the speaker is stating a claim, but lacks full confidence in the truth of that claim. So if I say, "Is Joan here?" I will probably not be surprised if my respondent answers "no"; but if I say, "Joan is here, isn't she?" instead, chances are I am already biased in favor of a positive answer, wanting only confirmation. I still want a response, but I have enough knowledge (or think I have) to predict that response. A tag question, then, might be thought of as a statement that doesn't demand to be believed by anyone but the speaker, a way of giving leeway, of not forcing the addressee to go along with the views of the speaker.

Another common use of the tag question is in small talk when the speaker is trying to elicit conversation: "Sure is hot here, isn't it?"

But in discussing personal feelings or opinions, only the

speaker normally has any way of knowing the correct answer. Sentences such as "I have a headache, don't I?" are clearly ridiculous. But there are other examples where it is the speaker's opinions, rather than perceptions, for which corroboration is sought, as in "The situation in Southeast Asia is terrible, isn't it?"

While there are, of course, other possible interpretations of a sentence like this, one possibility is that the speaker has a particular answer in mind—"yes" or "no"—but is reluctant to state it baldly. This sort of tag question is much more apt to be used by women than by men in conversation. Why is this the case?

The tag question allows a speaker to avoid commitment, and thereby avoid conflict with the addressee. The problem is that, by so doing, speakers may also give the impression of not really being sure of themselves, or looking to the addressee for confirmation of their views. This uncertainty is reinforced in more subliminal ways, too. There is a peculiar sentence intonation-pattern, used almost exclusively by women, as far as I know, which changes a declarative answer into a question. The effect of using the rising inflection typical of a yes-no question is to imply that the speaker is seeking confirmation, even though the speaker is clearly the only one who has the requisite information, which is why the question was put to her in the first place:

(Q) When will dinner be ready?

(A) Oh... around six o'clock...?

It is as though the second speaker were saying, "Six o'clock—if that's okay with you, if you agree." The person being addressed is put in the position of having to provide confirmation. One likely consequence of this sort of speech-pattern in a woman is that,

often unbeknownst to herself, the speaker builds a reputation of tentativeness, and others will refrain from taking her seriously or trusting her with any real responsibilities, since she "can't make up her mind," and "isn't sure of herself."

Such idiosyncrasies may explain why women's language sounds much more "polite" than men's. It is polite to leave a decision open, not impose your mind, or views, or claims, on anyone else. So a tag question is a kind of polite statement, in that it does not force agreement or belief on the addressee. In the same way a request is a polite command, in that it does not force obedience on the addressee, but rather suggests something be done as a favor to the speaker. A clearly stated order implies a threat of certain consequences if it is not followed, and—even more impolite—implies that the speaker is in a superior position and able to enforce the order. By couching wishes in the form of a request, on the other hand, a speaker implies that if the request is not carried out, only the speaker will suffer: noncompliance cannot harm the addressee. So the decision is really left up to the addressee. The distinction becomes clear in these examples:

Close the door.

Please close the door.

Will you close the door?

Will you please close the door?

Won't you close the door?

In the same ways as words and speech patterns used by women undermine her image, those used *to describe* women make matters even worse. Often a word may be used of both men and women (and perhaps of things as well); but when it is applied to

women, it assumes a special meaning that, by implication rather than outright assertion, is derogatory to women as a group.

The use of euphemisms has this effect. A euphemism is a substitute for a word that has acquired a bad connotation by association with something unpleasant or embarrassing. But almost as soon as the new word comes into common usage, it takes on the same old bad connotations, since feelings about the things or people referred to are not altered by a change of name; thus new euphemisms must be constantly found.

There is one euphemism for *woman* still very much alive. The word, of course, is *lady*. *Lady* had a masculine counterpart, namely *gentleman*, occasionally shortened to *gent*. But for some reason *lady* is very much commoner than *gent*(*leman*).

The decision to use *lady* rather than *woman* or vice versa, may considerably alter the sense of a sentence, as the following examples show:

(a) A woman (lady) I know is a dean at Berkeley.

(b) A woman (lady) I know makes amazing things out of shoelaces and old boxes.

The use of *lady* in (a) imparts frivolous, or nonserious, tone to the sentence: the matter under discussion is not one of great moment. Similarly, in (b), using *lady* here would suggest that the speaker considered the "amazing things" not to be serious art, but merely a hobby or an aberration. If *woman* is used, she might be a serious sculptor. To say *lady doctor* is very condescending, since no one ever says *gentleman doctor* or even *man doctor*. For example, mention in the San Francisco *Chronicle*[2] of January 31, 1972, of Madalyn Murray O'Hair[3] as the *lady atheist*

reduces her position to that of scatterbrained eccentric. Even *woman atheist* is scarcely defensible: sex is irrelevant to her philosophical position.

Many women argue that, on the other hand, *lady* carries with it overtones recalling the age of chivalry: conferring exalted stature on the person so referred to. This makes the term seem polite at first, but we must also remember that these implications are perilous: they suggest that a "lady" is helpless, and cannot do things by herself.

Lady can also be used to infer frivolousness, as in titles of organizations. Those that have a serious purpose (not merely that of enabling "the ladies" to spend time with one another) cannot use the word *lady* in their titles, but less serious ones may. Compare the *Ladies' Auxiliary*[4] of a men's group, or the *Thursday Evening Ladies' Browning and Garden Society*[5] with *Ladies' Liberation* or *Ladies' Strike for Peace.*

What is curious about this split is that *lady* is in origin a euphemism—a substitute that puts a better face on something people find uncomfortable—for *woman.* What kind of euphemism is it that subtly denigrates the people to whom it refers? Perhaps *lady* functions as a euphemism for *woman* because it does not contain the sexual implications present in *woman*: it is not "embarrassing" in that way. If this is so, we may expect that, in the future, *lady* will replace *woman* as the primary word for the human female, since *woman* will have become too blatantly sexual. That this distinction is already made in some contexts at least is shown in the following examples, where you can try replacing *woman* with *lady*:

(a) She's only twelve, but she's already a woman.

(b) After ten years in jail, Harry wanted to find a woman.

(c) She's my woman, see, so don't mess around with her.

Another common substitute for *woman* is *girl*. One seldom hears a man past the age of adolescence referred to as a boy, save in expressions like "going out with the boys," which are meant to suggest an air of adolescent frivolity and irresponsibility. But women of all ages are "girls": one can have a man—not a boy—Friday[6], but only a girl—never a woman or even a lady—Friday; women have girlfriends, but men do not—in a nonsexual sense—have boyfriends. It may be that this use of *girl* is euphemistic in the same way the use of *lady* is: in stressing the idea of immaturity, it removes the sexual connotation lurking in *woman*. *Girl* brings to mind irresponsibility: you don't send a girl to do a woman's errand (or even, for that matter, a boy's errand). She is a person who is both too immature and too far from real life to be entrusted with responsibilities or with decisions of any serious or important nature.

Now let's take a pair of words which, in terms of the possible relationships in an earlier society, were simple male—female equivalents, analogous to *bull*: *cow*. Suppose we find that, for independent reasons, society has changed in such a way that the original meanings now are irrelevant. Yet the words have not been discarded, but have acquired new meanings, metaphorically related to their original senses. But suppose these new metaphorical uses are no longer parallel to each other. By seeing where the parallelism breaks down, we discover something about the different roles played by men and women in this culture. One

good example of such a divergence through time is found in the pair, *master*: *mistress*. Once used with reference to one's power over servants, these words have become unusable today in their original master-servant sense as the relationship has become less prevalent in our society. But the words are still common.

Unless used with reference to animals, *master* now generally refers to a man who has acquired consummate ability in some field, normally nonsexual. But its feminine counterpart cannot be used this way. It is practically restricted to its sexual sense of "paramour." We start out with two terms, both roughly paraphrasable as "one who has power over another." But the masculine form, once one person is no longer able to have absolute power over another, becomes usable metaphorically in the sense of "having power over *something*." *Master* requires as its object only the name of some activity, something inanimate and abstract. But *mistress* requires a masculine noun in the possessive to precede it. One cannot say: "Rhonda is a mistress." One must be *someone's* mistress. A man is defined by what he does, a woman by her sexuality, that is, in terms of one particular aspect of her relationship to men. It is one thing to be an *old master* like Hans Holbein, and another to be an *old mistress*.

The same is true of the words *spinster* and *bachelor*—gender words for "one who is not married." The resemblance ends with the definition. While *bachelor* is a neuter term, often used as a compliment, *spinster* normally is used pejoratively, with connotations of prissiness, fussiness, and so on. To be a bachelor implies that one has the choice of marrying or not, and this is what makes the idea of a bachelor existence attractive, in the popular

literature. He has been pursued and has successfully eluded his pursuers. But a spinster is one who has not been pursued, or at least not seriously. She is old, unwanted goods. The metaphorical connotations of *bachelor* generally suggest sexual freedom; of *spinster*, puritanism or celibacy.

These examples could be multiplied. It is generally considered a *faux pas*,[7] in society, to congratulate a woman on her engagement, while it is correct to congratulate her fiancé. Why is this? The reason seems to be that it is impolite to remind people of things that may be uncomfortable to them. To congratulate a woman on her engagement is really to say, "Thank goodness! You had a close call!"[8] For the man, on the other hand, there was no such danger. His choosing to marry is viewed as a good thing, but not something essential.

The linguistic double standard holds throughout the life of the relationship. After marriage, bachelor and spinster become man and wife, not man and woman. The woman whose husband dies remains "John's widow"; John, however, is never "Mary's widower."

Finally, why is it that salesclerks and others are so quick to call women customers "dear," "honey," and other terms of endearment they really have no business using? A male customer would never put up with it. But women, like children, are supposed to enjoy these endearments, rather than being offended by them.

In more ways than one, it's time to speak up.