

教育部研究生推荐用书

复旦博学·21世纪研究生英语系列教材



研究生 综合英语 1

修订版

English for Graduate Students

曾道明 陆效用 主编



复旦大学出版社

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作者简介

曾道明, 复旦大学英语语言文学教授。1949年生, 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, 主修语言学理论。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、论文和编写教材几十部(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。2001年获上海市教学成果三等奖, 2005年获上海市教学成果二等奖。

陆效用, 复旦大学英语语言文学教授, 博士生导师。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年至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运用”、“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年至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等奖, 2005年获上海市教学成果二等奖。

内 容 提 要

本书共有十个单元,每单元包括课文和补充阅读两篇文章。

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、小说等,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。

编辑出版说明

21 世纪,随着科学技术的突飞猛进和知识经济的迅速发展,世界将发生深刻变化,国际间的竞争日趋激烈,高层次人才的教育正面临空前的发展机遇与巨大挑战。

研究生教育是教育结构中最高层次的教育,肩负着为国家现代化建设培养高素质、高层次创造性人才的重任,是我国增强综合国力、增强国际竞争力的重要支撑。为了提高研究生的培养质量和研究生教学的整体水平,必须加强研究生的教材建设,更新教学内容,把创新能力和创造精神的培养放到突出位置上,必须建立适应新的教学和科研要求的有复旦特色的研究生教学用书。“21 世纪复旦大学研究生教学用书”正是为适应这一新形势而编辑出版的。

“21 世纪复旦大学研究生教学用书”分文科、理科和医科三大类,主要出版硕士研究生学位基础课和学位专业课的教材,同时酌情出版一些使用面广、质量较高的选修课及博士研究生学位基础课教材。这些教材除可作为相关学科的研究生教学用书外,还可供有关学者和人员参考。

收入“21 世纪复旦大学研究生教学用书”的教材,大都是作者在编写成讲义后,经过多年教学实践、反复修改后才定稿的。这些作者大都治学严谨,教学实践经验丰富,教学效果也比较显著。由于我们对编辑工作尚缺乏经验,不足之处,敬请读者指正,以便我们在将来再版时加以更正和提高。

复旦大学研究生院

2007 年 3 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,每单元包括课文和补充阅读两篇文章。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。补充阅读基本上与课文题材相似,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,对个别难以解释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两部分,A部分通过同义词练习,帮助学生掌握课文中常用词和词组的用法,B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。课文中的短文填空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部分和B部分分别选自课文以外的材料,要求学生将它们分别译成英语和汉语,并要求译文准确流畅。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。

每一单元中的还有一项具体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。

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编 者

2007 年 7 月

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》。

本教材有以下三个特点: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、写作和翻译能力的培养。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)、第二册中的写作技能(Writing Skills)和第三册中的翻译技能(Translating Skills),具有很强的实用性。三、补充材料(Additional Work)内容丰富。第一、二册包括习语学习(Idiom Studies)、词汇扩充(Vocabulary Expansion)和阅读欣赏(Reading Appreciation)三个部分;第三、四册包括习语学习和阅读欣赏两个部分,为学有余力的学生提供了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研究生使用,第三、四册供非英语专业博士研究生使用,但使用者可根据学生的实际情况灵活处理。

本教材根据几年的使用效果和其他院校提供的反馈意见,将原版本修改了将近一半的内容,增加了更加具有时代气息的新鲜材料。

本教材由复旦大学外文学院大学英语教学部研究生分部负责编写。第一册由曾道明、陆效用任主编,陶友兰、卢玉玲、何静任副主编,参与编写人员还有陈淇、曾建彬、赵蓉、范若恩、夏菁、徐慧玲、黄莺、刘雯、谷红欣、夏威、余利佳、沈家春、强晓、

樊重芳。美籍教师 Davison Deborah, Damien Donnelly 审阅了全书,并提出了宝贵的修改意见。

第一册原版由曾道明、陆效用任主编,陶友兰、卢玉玲任副主编,参与编写人员还有谢晓燕、何静、黄莺、雍毅、谷红欣、王绍梅、赵海、赵蓉。英国语言专家 Gary Green 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,敬请读者提出宝贵意见。

编 者

2007 年 7 月

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Unit One

Text

Introduction to the Author and the Article

Robert L. Shook (1938 –) is an American author and businessman. After he graduated from Ohio State University, he embarked on a business career and became a successful salesman. Later he began to write. His works are all about how to create and project an image which inspires trust and faith, and how to acquire the traits of charisma, charm, grace and style which are necessary to be a winner. Among his best books are *How To Be The Complete Professional Salesman*, *Total Commitment* and *Winning Images*. In *Winning Images* he presents the components of a winning image, and in clear, step-by-step instructions shows the readers how to select, and then systematically create, a right image for them as well as for their business.

This selection is chosen from Chapter 17 of *Winning Images*, in which he encourages the readers to look further into a person than what one sees at face-value. Fundamentally he wants the readers to look deeper as the qualities a person shows may not truly represent his or her actual personality.

An Image or a Mirage?

Robert L. Shook

There is a distinct difference between a winning image and a mirage. A mirage is an illusion, and in your quest for a

winning image, you must be capable of identifying such mirages.

One of the common misread images stems from what people think about eye contact. How many times have you heard, “You can tell he’s an honest man because he looks you straight in the eye.” Evidently, many people must believe that a dishonest man feels so ashamed that he’s not telling the truth that he can’t even face them directly. But what about an honest individual who is too shy to look straight at you? Furthermore, a good con artist knows that many people judge integrity by the way one looks at them, so he deliberately includes eye contact in his act. Because you can’t count on eye contact as an infallible test, you should never use it to evaluate another person’s honesty. Nonetheless, since most people do judge others by this criterion, be sure that you always look them squarely in the eye.

Evaluating a man’s honesty by the way he looks at you makes no more sense than judging his integrity by the way your dog or cat reacts to him. Yet how many times have you heard a dog’s master say, “That’s interesting — Thor doesn’t take to strangers very often. He’s a good judge of human nature, and the fact that he’s friendly with you tells me some good things about you.” Once when I was in the home of a prospect, his cat, Tiger, took such a liking to me that he sat on my shoulder during my entire sales presentation. When I was finished, my prospect’s wife said, “Mr. Shook, Tiger only does that with members of our immediate family. You must be a very honest person for her to be so friendly to you.”

The truth of the matter was that I refrained from pushing the cat off because I was afraid she’d rip my suit or scratch my eyes out. However, I replied, “Yes, ma’am, Tiger obviously has some kind of instinct that enables her to

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accurately judge humans. She sure is a good judge of character.” Even though Tiger happened to be right in my case, I personally put very little faith in an animal’s instinctual ability to judge people. I’d say his reactions have more to do with odors and body movement.

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Some people judge another person by the way he or she shakes hands. A good, strong grip represents character, while a “dead fish” handshake¹ is a bad sign. I, too, dislike the flabby handshake with no life to it, but I am careful not to use it as a basis for judging an individual. Again, it’s too easy for a con artist to put a hearty handshake into his act. Though you should give a firm handshake so you’ll immediately create a good impression, don’t place too much weight on the next fellow’s grip; it doesn’t tell you anything concrete about him.

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There’s certain clean-cut appearance that creates an honest image. For example, a blond, blue-eyed young man with a boyish grin and a look that typifies the boy-next-door, All-American type² will almost always inspire confidence in others. There is no logical reason for placing such blind faith in a man simply because of the way he looks, yet most people do make such quick judgments. Conversely, the seedy man with dark oily skin, greasy black hair, and a moustache is not considered honest-looking. Similarly, a woman may have the looks which are usually associated with those of a streetwalker, whereas a high-priced call girl may look refined and refreshing. Naturally, clothes and — in the case of women — cosmetics, have a great deal to do with such aforementioned appearances, but unfortunately a person’s natural looks, over which he or she has little control, play an important part in the judgments most people will make. I pity the hard-working, honest salesman who was born with the looks that make people automatically think, “He’s not

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the kind of man I'd want to buy a used car from!" On the other hand, a very devious individual may look like the type you can trust. How can you be sure that the hitchhiker who looks so clean-cut is any less dangerous than the one who, because of his appearance, looks like a risk? And how can you be sure that this one really is a risk? The point is that we are most often being completely unreasonable in making such snap decisions.

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On a larger scale, voters often react favorably to a politician simply because of his clean-cut appearance. His opponent is often judged negatively because he has not been blessed with natural looks that generate trust. This kind of judgment is erroneous, and the consequences can produce devastating results. Granted, many people vote for a candidate strictly because of political issues, but the clean-cut image can tip the scales in favor of the wrong man in a close election.

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We make snap judgments about people on the basis of how they express themselves. To revert to politics, many voters judge a candidate's ability by the way he makes a public speech. But though a candidate may be an effective speaker, he may not be capable of doing the job for which he is running. I know many highly talented men who simply have not developed an ability to speak well in public, but who are excellent in communicating with others on a one-to-one basis. The ability to express yourself strongly is always important, but we are too often wrongly impressed by the man who comes across as eloquent, since it is always possible that this virtue is only "skin-deep." Yet it is easy to imagine a politician with a clean-cut look and a magnetic speaking voice romping all over his unassuming but better qualified opponent. He wins solely because his image is convincing.

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After many years of interviewing and hiring salesmen, I

have reached the conclusion that the man with the glib tongue doesn't necessarily become the top producer. Though there is a definite advantage in having a "natural" selling personality, more often than not the salesman with good working habits, proper motivation, and commitment is the one who becomes the best in his company. Too often, the sales manager who hires salesmen simply because of their extroverted and flamboyant personalities will have a high turnover.

Another influencing factor is the effect produced on the listener by the sound of a name. At some time or another, we've all been guilty of hastily forming an unwarranted opinion when we hear a "winning name" as opposed to a "losing" one. Hollywood recognized this fact long ago when the studios began changing the stars' real names. One of my favorite movie lines is James Bond's³ response to Pussy Galore⁴, the heroine in the movie *Goldfinger*⁵. Meeting her for the first time, he can only exclaim, "I must be dreaming!" Had her name been Harriett Finkelstein⁶, the audience would never have been able to appreciate one of the screen's all-time great names! Yet, no matter how great a name is, using it as a criterion in evaluating character is just as illogical as determining a person's value by a handshake.

The beautiful, sexy redhead isn't always the best bed partner, nor is the big, strong man, whom we usually expect to be the hero, always braver than the small, frail man on the battlefield. Likewise, there is no sound reason for believing that the out-of-town attorney or consultant is any more of an expert than the local man. Just because your dentist has to book you six months in advance does not automatically mean that he does the best root-canal work. Nor will the insurance agent who drives a Mercedes⁷ necessarily give you better service than the agent who drives a Ford sedan⁸. Having to go through a main switchboard, a