

大学英语应用提高阶段系列教材

# 高级英语

ADVANCED ENGLISH READING

上

# 阅读

● 王艾芬 王惠玲 主编

ADVANCED  
ENGLISH  
READING

W 世界图书出版公司

《大学英语》应用提高阶段系列教材

XX

# 高级英语阅读

Advanced English Reading

(上)

主 编	王艾芬	王惠玲		
副主编	王荣花	季建芬	张秦安	刘 华
编 委	(按姓氏笔划排列)			
	王艾芬	王惠玲	王荣花	王 黎
	刘 华	李 冀	闫晓辉	季建芬
	杨 静	郑小妮	张秦安	张云英
	高淑玲	崔明路	焦建平	魏水利

W 世界图书出版公司

西安 北京 广州 上海

## 图书在版编目(CIP)数据

高级英语阅读/王艾芬,王惠玲编著. - 2版. - 西安:  
世界图书出版西安公司, 2000. 11  
ISBN 7-5062-2402-X

I. 高…

II. ①王… ②王…

III. 英语-阅读教学-教材

IV. H319.4

中国版本图书馆 CIP 数据核字 (2000) 第 55219 号

## 高级英语阅读(上)

主 编 王艾芬 王惠玲

责任编辑 张群刚

封面设计 高宏超

插 图 李存利

出版发行 世界图书出版西安公司

地 址 西安市南大街 17 号 邮编 710001

电 话 029-7279676 7233647(发行部)

传 真 029-7279675

E-mail Xian wpc@public.xa.sn.cn

经 销 各地新华书店 外文书店

照 排 咸阳萌芽激光照排中心

印 刷 咸阳五二二厂

开 本 850×468

印 张 21.25

字 数 33千字

印 数 1000-5000册

版 次 2001年1月第1版 第1次印刷

ISBN 7-5062-2402-X/H·6

定 价 全套 38.00 元 本册 19.00 元

☆如有印装错误,请寄回公司更换☆

## 《大学英语》应用提高阶段系列教材

# 前 言

《大学英语应用提高阶段系列教材》根据教育部颁发的《大学英语教学大纲》(修订版)中有关应用提高阶段的教学要求而编写,包括《高级英语阅读》(上下册)、《实用英语写作与翻译》、《交流英语听与说》共四册,供通过大学英语四级考试的大学本科生、硕士研究生、博士研究生和具有同等水平的英语学习者使用。

《高级英语阅读》、《实用英语写作与翻译》和《交流英语听与说》的目的在于巩固基础阶段所学的英语知识和语言能力,进一步提高英语的理解能力、表达能力和综合运用能力,以适应将来工作、求学谋职、国际交流、参加六级和各种英语水平考试的实际需要。三种教材分工不同,各有侧重,但在内容和学习策略指导上互相照应。

《高级英语阅读》(上下册),每册 30 课,由课文、生词、词组、注释、学习与实践(课文理解、英语应用)五部分组成,同时还根据课文的内容、体裁、文体特点,编写了阅读技巧,分别安排在上册 14 课的注释之后。

根据《大纲》在应用提高阶段应培养学生“能顺利阅读语言难度较高、内容广泛、体裁多样的文章”的要求和本阶段英语学习者的特点和实际需要,我们在教材编写中注意了以下几方面的问题:

1. 教材内容:选文均取自近年来英文原版书籍和国内外优秀期刊,

内容广泛,体裁、题材多样,反映当代社会和科学技术的发展,同时还选入适当的反映中国文化的英语文章。这种选材能适应这一层次英语学习者的知识水平、思维能力和接受能力,具有较强的可读性、可思性及时代感,有利于提高学习兴趣,启迪思维,陶冶情操,提高语言吸收能力和表达能力。

- 2.教材语言:按照本阶段英语学习者的实际水平和将来工作、学习、应试和交流的实际需要,不仅选入难度适中的文章,而且有意意识选了数篇有一定难度、篇幅较长的文章;不仅选入规范英语文章,而且选入适当的不同文体的文章,以使学生接触自然、真实的语言、提高学生对各种体裁、题材英语原文的理解能力。
- 3.在练习编写上,突出阅读理解和语言运用。根据课文内容,编写了多项选择、正误辨析和各种问答题、简答题。训练学生对课文不同层次,特别是语篇水平上的理解。在 **English in Use** 部分编写了释义、汉英互译、讨论与写作等项目,以提高学生的语言转换能力和表达能力。
- 4.阅读技巧:根据学生继续提高阅读能力的需要,及其英语知识水平和接受能力,我们总结了大学英语基本阅读技巧 14 项,按课文内容分别安排在上册各相关课文注释之后,并适当配以相应练习。其目的在于提高学生对阅读本质、阅读过程、语篇结构的认识与理解,从而养成良好的阅读习惯,提高阅读效果。

本系列教材为西北大学《大学英语(后续教育)》重点课程建设项目内容之一。在项目研究和教材编写过程中得到西北大学教务处的多方面关心和支持,外语学院的领导和教师对教材编写提出了许多宝贵意见,同时也付出了艰辛的劳动,我们在此表示衷心的感谢。

世界图书出版西安公司及责任编辑张群刚同志为该书的出版花费了大量心血和努力,我们在此深表谢意。

对该阶段的教学特点、教材编写,我们尚在研究之中,加之时间仓促,疏漏、不妥之处诚请使用者及同行专家提出批评,以使该教材不断改进,不断完善。

编者

2000年11月于西大新村

# Contents

## (目录)



1	<i>Lesson One</i> Text: The Art of Reading                      读书的艺术 Reading Skill 1: Being an Active and Critical Reader Study & Practice <i>Understanding the Text</i> <i>English in Use</i>
17	<i>Lesson Two</i> Text: How Brain Research Got Started                      大脑的研究是如何开始的 Study & Practice <i>Understanding the Text</i> <i>English in Use</i>
29	<i>Lesson Three</i> Text: Culture Shock and the Problem of Adjustment in New Cultural Environments                      文化冲击 Reading Skill 2: Reading for the Main Idea Study & Practice <i>Understanding the Text</i> <i>English in Use</i>
43	<i>Lesson Four</i> Text: How to Grow Old                      如何永葆青春 Study & Practice <i>Understanding the Text</i> <i>English in Use</i>

54

*Lesson Five*

Text: On Keeping a Journal

谈随笔

Reading Skill 3: Annotating to Stimulate Responses

Study & Practice

*Understanding the Text*

*English in Use*

67

*Lesson Six*

Text: The Jeaning of America

牛仔史话

Study & Practice

*Understanding the Text*

*English in Use*

79

*Lesson Seven*

Text: A New Role for the Zoo

动物园的新作用

Reading Skill 4: Questioning to Understand and

Remember

Study & Practice

*Understanding the Text*

*English in Use*

92

*Lesson Eight*

Text: Protect Yourself - Buckle up

保护你自己—请用安全带

Study & Practice

*Understanding the Text*

*English in Use*



### *Lesson Nine*

105

Text: Why Do Bad Things Happen to Good People?

为什么好人会遭厄运?

Reading Skill 5: Locating the Major and Minor  
Details

Study & Practice

*Understanding the Text*

*English in Use*

---

### *Lesson Ten*

117

Text: Pompeii

庞贝城

Study & Practice

*Understanding the Text*

*English in Use*

---

### *Lesson Eleven*

131

Text: The Snob

势利眼

Reading Skill 6: Paraphrasing Your Reading

Study & Practice

*Understanding the Text*

*English in Use*

146

---

### *Lesson Twelve*

Text: A Human Hand in Yangtze Flooding

长江水灾的人为因素

Study & Practice

*Understanding the Text*

*English in Use*

### *Lesson Thirteen*

156

Text: Neat People vs. Sloppy People

整洁君与邋遢人

Reading Skill 7: Understanding Text Organization  
- Outline

Study & Practice

*Understanding the Text*

*English in Use*

---

### *Lesson Fourteen*

169

Text: Are You Alive?

你活着吗?

Study & Practice

*Understanding the Text*

*English in Use*

---

### *Lesson Fifteen*

182

Text: That Lean and Hungry Look

瘦子之相

Reading Skill 8: Reading Comparison and Contrast

Study & Practice

*Understanding the Text*

*English in Use*

---

### *Lesson Sixteen*

195

Text: The "Unsinkable" Titanic Went Down

“永不沉没”的泰坦尼克号真的沉没了

Study & Practice

*Understanding the Text*

*English in Use*

210

*Lesson Seventeen*

Text: Pain Is Not the Ultimate Enemy

疼痛不是最可怕的敌人

Reading Skill 9: Reading Argumentation

Study & Practice

*Understanding the Text*

*English in Use*

226

*Lesson Eighteen*

Text: Autotelic Self

自律人生

Study & Practice

*Understanding the Text*

*English in Use*

240

*Lesson Nineteen*

Text: Advertising Claims

广告的诱惑

Study & Practice

*Understanding the Text*

*English in Use*

252

*Lesson Twenty*

Text: What Is Poverty?

何为贫穷?

Reading Skill 10: Reading Definitions

Study & Practice

*Understanding the Text*

*English in Use*

266

*Lesson Twenty-one*

Text: Remarks on the Politeness of North America

北美礼仪谈

Study & Practice

*Understanding the Text*

*English in Use*

277

*Lesson Twenty - two*

Text: Off the Ladder

与世无争

Reading Skill 11: Making Inferences

Study & Practice

*Understanding the Text*

*English in Use*

292

*Lesson Twenty - three*

Text: Friends, Good Friends, and Such Good Friends

朋友, 好朋友, 如此好朋友

Study & Practice

*Understanding the Text*

*English in Use*

304

*Lesson Twenty - four*

Text: Engineer Wanted

招聘工程师

Reading Skill 12: Reading Description and Figurative Language

Study & Practice

*Understanding the Text*

*English in Use*

319

*Lesson Twenty - five*

Text: The Healing Power of Belief

信念的神奇治愈力

Study & Practice

*Understanding the Text*

*English in Use*

333

*Lesson Twenty - six*

Text: Pollution Is a Dirty Word 污染是一个肮脏的字眼

Reading Skill 13: Recognizing Patterns of Reading

Study & Practice

*Understanding the Text*

*English in Use*

346

*Lesson Twenty - seven*

Text: The Thin Rats Bury the Fat Rats

瘦老鼠埋葬肥老鼠

Study & Practice

*Understanding the Text*

*English in Use*

360

*Lesson Twenty - eight*

Text: Sounds of Silence (1)

沉默的语言(1)

Reading Skill 14: Understanding the General Meaning  
of the Text —Summary

Study & Practice

*Understanding the Text*

*English in Use*

382

*Lesson Twenty - nine*

Text: Sounds of Silence (2)

沉默的语言(2)

Study & Practice

*Understanding the Text*

*English in Use*

396

*Lesson Thirty*

Text: Flu: Sure Nuisance, Possible Disaster

流感

Study & Practice

*Understanding the Text*

*English in Use*

409

Key to "Understanding the Text"



# Lesson ONE

*The man who has not the habit of reading is imprisoned in his immediate world. From this prison there is no escape. But the moment he takes up a book, he immediately enters a different world, and if it is a good book, he is put in touch with people across time and space.*

## The Art of Reading

**Lin Yütang**

Reading or the enjoyment of books has always been regarded among the charms of a cultured life and is respected and envied by those who rarely give themselves that privilege. This is easy to understand when we compare the difference between the life of a man who does no reading and that of a man who does. The man who has not the habit of reading is imprisoned in his immediate world, in respect to time and space. His life falls into a set routine; he is limited to contact and conversation with a few friends and acquaintances, and he sees only what happens in his immediate neighborhood. From this prison there is no escape. But the moment he takes up a book, he immediately enters a different world, and if it is a good book, he is immediately put in touch with one of the best talkers of the world. This talker leads him on and carries him into a different country or a different age, or unburdens to him some of his personal regrets, or discusses with him some special line or aspect of life that the reader knows nothing about. An ancient author puts him in communion with a dead



## The Art of Reading

spirit of long ago, and as he reads along, he begins to imagine what that ancient author looked like and what type of person he was. Both Mencius and Ssema Ch'ien, China's greatest historian, have expressed the same idea. Now to be able to live two hours out of twelve in a different world and take one's thoughts off the claims of the immediate present is, of course, a privilege to be envied by people shut up in their bodily prison. Such a change of environment is really similar to travel in its psychological effect.

[2] But there is more to it than this. The reader is always carried away into a world of thought and reflection. Even if it is a book about physical events, there is a difference between seeing such events in person or living through them, and reading about them in books, for then the events always assume the quality of the spectacle and the reader becomes a detached spectator. The best reading is therefore that which leads us into this contemplative mood, and not that which is merely occupied with the report of events. The tremendous amount of time spent on newspapers I regard as not reading at all, for the average readers of papers are mainly concerned with getting reports about events and happenings without contemplative value.

[3] The best formula for the object of reading, in my opinion, was stated by Huang Shangu, a Song poet and friend of Su Dongpo. He said, "A scholar who hasn't read anything for three days feels that *his talk has no flavor* (becomes insipid), and *his own face becomes hateful to look at* (in the mirror)." What he means, of course, is that reading gives a man a certain charm and flavor, which is the entire object of reading, and only reading with this object can be called an art. One doesn't read to "improve one's mind," because when one begins to think of improving his mind, all the pleasure of reading is gone. Anyone who reads a book with a sense of obligation does not understand the art of reading. This



type of reading with a business purpose is in no way different from a senator's reading up on files and reports before he makes a speech. It is asking for business advice and information, and not reading at all.

- [4] Reading for the cultivation of personal charm of appearance and flavor in speech is then, according to Huang, the only admissible kind of reading. This charm of appearance must evidently be interpreted as something other than physical beauty. What Huang means by "hateful to look at" is not physical ugliness. There are ugly faces that have a fascinating charm and beautiful faces that are insipid to look at. I have among my Chinese friends one whose head is shaped like a bomb and yet who is nevertheless always a pleasure to see. The most beautiful face among Western authors, so far as I have seen them in pictures, was that of G. K. Chesterton. There was such a diabolical conglomeration of mustache, glasses, fairly bushy eyebrows and knitted lines where the eyebrows met. One felt there were a vast number of ideas playing about inside that forehead, ready at any time to burst out from those quizzically penetrating eyes. That is what Huang would call a beautiful face, a face not made up by powder and rouge, but by the sheer force of thinking. As for flavor of speech, it all depends on one's way of reading. Whether one has "flavor" or not in his talk, depends on his method of reading. If a reader gets the flavor of books, he will show that flavor in his conversations, and if he has flavor in his conversations, he cannot help also having a flavor in his writing.

- [5] Hence I consider flavor or taste as the key to all reading. It necessarily follows that taste is selective and individual, like the taste for food. The most hygienic way of eating is, after all, eating what one likes, for then one is sure of his digestion. In reading as in eating, what is one man's meat may be another's poison.





## The Art of Reading

A teacher cannot force his pupils to like what he likes in reading, and a parent cannot expect his children to have the same tastes as himself. And if the reader has no taste for what he reads, all the time is wasted.

- [6] There can be, therefore, no books that one absolutely must read. For our intellectual interests grow like a tree or flow like a river. So long as there is proper sap, the tree will grow anyhow, and so long as there is fresh current from the spring, the water will flow. When water strikes a granite cliff, it just goes around it; when it finds itself in a pleasant low valley, it stops and meanders there a while; when it finds itself in a deep mountain pond, it is content to stay there; when it finds itself traveling over rapids, it hurries forward. Thus, without any effort or determined aim, it is sure of reaching the sea some day. There are no books in this world that everybody must read, but only books that a person must read at a certain time in a given place under given circumstances and at a given period of his life. I rather think that reading, like matrimony, is determined by fate or yinyüan. Even if there is a certain book that everyone must read, like the Bible, there is a time for it. When one's thoughts and experience have not reached a certain point for reading a masterpiece, the masterpiece will leave only a bad flavor on his palate. Confucius said, "When one is fifty, one may read the *Book of Changes*," which means that one should not read it at forty-five. The extremely mild flavor of Confucius' own sayings in the *Analects* and his mature wisdom cannot be appreciated until one becomes mature himself.

- [7] I regard the discovery of one's favorite author as the most critical event in one's intellectual development. There is such a thing as the affinity of spirits, and among the authors of ancient and modern times, one must try to find an author whose spirit is akin