

■21世纪研究生英语系列教材

易文 沈金华 主编

# 研究生英语

## 精读教程(上)

ENGLISH FOR  
GRADUATE STUDENTS

43



中南大学出版社

湖南省学位与研究生教育学会推荐教材

# 研究生英语精读教程

(上)

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# 前 言

为了使研究生英语教学跟上时代发展的步伐，同时使之与大学英语教学自然衔接，有效延续，我们针对研究生阶段英语学习者的实际水平和新形势下社会对该层次人才的具体要求，总结多年的教学经验，在国家制定的《非英语专业研究生英语教学大纲》（1992年试用版）的原则指导下，编写了这套《研究生英语精读教程》（上、下）。

该教材的主要特点是集实用性与时代感于一身。所有选用题材都力求贴近学生，贴近生活，从而使学生能对所学内容进行深入的思考和灵活多样的讨论。所选课文语言难度适中，以确保学生能将所学的语言运用自如，真正提高用英语进行交际的能力。同时，除个别经典作品之外，绝大部分选材都来自2004年的英美报刊、网络及书籍，具有鲜明的时代特点，给学习者以耳目一新的感觉，从而加强了教材的趣味性和可读性。此外，教材中的欣赏课文短小精悍，文字优美，题材丰富，可供学生诵读、熟记。书中所提供的练习形式多样，既注重学生基本功的训练，又兼顾各类各层次英语测试中不同题型的实际操练，切实提高学生运用语言的综合素质。

该教材共分上、下两册，上册供第一学期使用，下册供第二学期使用。每册分别有八个单元供使用者根据需要灵活选择。

每单元内容包括：1. 课文：其中包括词汇表、注释、练习；2. 补充读物：其中包括词汇表、注释及问答题；3. 欣赏读物。

该教材由中南大学英语部研究生英语教研室集体编写。上册由易文、沈金华担任主编，刘晓、杨清明任副主编，主要编写人员有：邱香玲、魏晓莎、秦乐娱、杨俊敏、姚忠、田晖、骆莲莲。下册由沈金华、易文担任主编，刘晓、杨清明任副主编，主要编写人员有：姚忠、魏晓莎、秦乐娱、杨俊敏、邱香玲、田晖、骆莲莲。张龙宽教授担任教参中所有译文的审阅工作，澳大利亚语言专家 Lesley Pereira 和 Don Pereira 担任了本书全部审阅工作。该书的编写工作还得到了中南大学大学英语部研究生英语教研室孙晓玲等同志的精诚合作，并得到了中南大学研究生院培养管理办负责同志及管理人員的大力支持。在此表示诚挚的谢意！

由于时间有限，教材在编写过程中难免出现错误或不足之处，敬请使用者批评指正！

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# Unit One

## Text

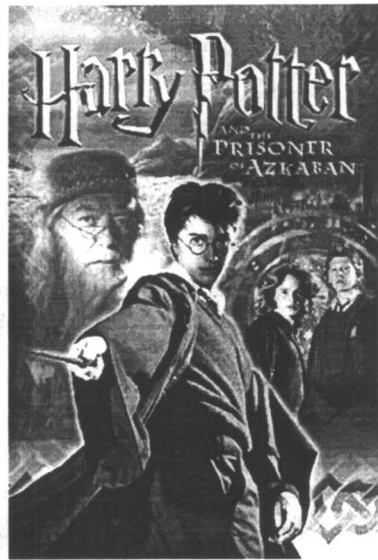
### *Harry Potter and the Sad Grown-ups*

By Jonathan Myerson

Walking through my train yesterday, staggering from my seat to the buffet and back, I counted five people reading *Harry Potter* novels. Not children—these were real grown-ups reading children’s books. It was as if I had wandered into a John Wyndham scenario where the adults’ brains have been added by a plague and they have returned to childishness, avidly hunting out their toys and colouring-in books.

Maybe that would have been understandable. If these people had jumped whole-heartedly into a second childhood it would have made more sense. But they were card-carrying grown-ups with laptops and spreadsheets returning from sales meetings and seminars. Yet they chose to read a children’s book.

I don’t imagine you’ll find this headcount exceptional. You can no longer get on the London Tube and not see a *Harry Potter* book, and I



presume the same is true on the Glasgow<sup>1</sup> Metro or the Manchester trams, or the beaches of Ibiza<sup>2</sup> or clubs of Ayia Napa<sup>3</sup>. Who told these adults they should read a kids' book? Do we see them ploughing through *Tom's Midnight Garden*<sup>4</sup>? Of course not; if you suggested it they would rightly stare, bemused, and say: "Isn't that a kids' book? Why would I want to read that? I'm 37/42/63."

Nor is it just the film; these throwback readers were out there in droves long before the movie campaign opened. Warner Brothers knows it can't hope to recoup its reputed \$100m costs through ticket sales to children alone. But the adult desire to tangle with Harry, Hermione and Voldemort existed long before the director Chris Columbus got his hands on the story.

So who are these adult readers who have made JK Rowling the second-biggest female earner in Britain (after Madonna)? As I have tramped along streets knee-deep in *Harry Potter* paperbacks, I'm mentally slotted them into three groups.

First come the Never-Readers, whom Harry has enticed into opening a book. Is this a bad thing? Probably not. Ever since the invention of moving pictures, the written word has struggled to be as instantaneously exciting. Writing has many advantages over film, but it can never compete with its magnetic punch. If these books can re-establish the novel as a thrilling experience for some people, then this can only be for the better. If it takes obsession-level hype to lure them into a bookshop, that's fine by me. But will they go on to read anything else? Again, we can only hope. It has certainly worked at schools, especially for boys, whose reading has clearly taken an upward swing—for this alone, Rowling deserves her rewards.

The second group are the Occasional Readers. These people claim that tiredness, work and children allow them to read only a few books a year. Yet now—to be part of the crowd, to say they've read it—they put *Harry Potter* on their oh-so-select reading list. It's infuriating, it's maddening, it sends me ballistic. Yes, I'm a writer myself, writing difficult, unreadable, hopefully unsettling novels, but there are so many



65 other good books out there, so much rewarding, enlightening, enlarging works of fiction for adults; and yet these sad cases are swept along by the hype, the faddism, into reading a children's book. Put like that, it's worse than maddening, it's pathetic. When I rule the world, all editions will carry a heavy-print warning: "This Is A Children's Book, Designed For  
70 Under Elevens. It May Seriously Damage Your Credibility." I can dream, can't I?

The third group are the Regular Readers, for whom Harry is sandwiched between McEwan<sup>5</sup> and Balzac<sup>6</sup>, Roth<sup>7</sup> and Dickens<sup>8</sup>. This is the real baffler—what on earth do they get out of reading it? Why bother?  
85 But if they can rattle through it in a week just to say they've been there—like going to Longleat<sup>9</sup> or the Eiffel Tower—the worst they're doing is encouraging others.

By now you're asking: "What's he got against these books, they're just a bit of escapism, just a great fantasy?" First, let me make it clear, I'm  
90 not here to criticise or praise the quality of JK's prose or inventiveness. They may indeed be the best children's novels ever written. But I'm sure JK would be the first to agree that they are children's books, that they are successful precisely because they appeal so directly to the childish imagination, address the problems and questions of childhood, enact the  
95 hopes and dreams of childhood. Now this is a completely different set of questions from those that mesmerise us in adult life. A child is free to wonder about magic, to believe in the clear purity of the struggle between good and evil, to bask in simple, unquestioning friendships. As adults, we deal with the constantly muddled nature of good and evil, we carry a  
100 responsibility for the safety of others, we crave success and fear failure, we confront the reality instead of dreams.

And this is why different books are written for these two tribes. When I read a novel, I look to it to tell me some truths about human life—the  
105 truths that non-fiction cannot reach. These might be moral, sexual, political or psychological truths and I expect my life to be enlarged, (however slightly, by the experience of reading something fictional.) I cannot hope to come closer to any of these truths through a children's

novel, where nice clean white lines are painted between the good guys and the evil ones, where magic exists, and where there are adults on hand to delineate rules. Adult fiction is about a world without rules. **90**

I know what you're thinking. You're thinking: "Does everything we read somehow have to improve us? Does even a novel have to 'enlarge' us? Isn't there room for a bit of escapism?" Of course there is! But there is such a thing as escapism for adults. There are plenty of books that have little or nothing genuinely to say about the human condition, but at least they are constructed from the building bricks of adult experience—there are sexual tensions in the evil, there is a dubiety between the good guys and the bad, there is an understanding of complex human psychologies. Even the flimsiest of science fiction or the nastiest of horror stories or the most intricate of spy novels uses this as the mortar to bond together its narrative. **95**

There is no such psychological understanding in children's novels: it would be foolish for any children's writer to hope that a child reader would understand, let alone enjoy, such a level of plotting. To read a children's book is not escapism—it's evasion, it's retreat, it's surrender. **100**

So how do all these grown-ups manage to get through it? Of course, we have all read similar books out loud to our children and enjoyed the experience, possibly enjoyed the book itself—only because we were vicariously enjoying it through them. This is one of the few untouchable pleasures of parenting; to live and relive experiences through your children, whether book or film or music. This is no different from taking them to see the latest Disney—you'll laugh, you'll get into it, you may even have a good time. But would you actually book a ticket to go and see it on your own? Of course not; it might be seen as rather sad, if not downright suspect. **105**

So why do you read *Harry Potter* on your own? When the adult crossover first began, I remember a friend who works in the City covering his embarrassment by saying he had so wrapped up in it while reading to his kids that he had to finish it alone in bed that night. At least, in those early days, he knew it was shaming to read a kids' book. Now we have the appalling spectacle of City brokers and merchant bankers block—booking **110**

**120**

seats in cinemas for their staff outings. God save us.

125 Is it just nostalgia? For those of us old enough to have been brought up in a largely literary age, where child escapism existed mainly on the page, Potter might be seen as a return to Narnia<sup>10</sup> and Dolittle<sup>11</sup> and Streatfield<sup>12</sup>. It seems as though there has been nothing quite as good since—but that's only because you're supposed to grow out of children's books.

130 For others, no doubt, brought up in the *Star Wars* age, it is yet another nostalgic return to England-land. There is no denying that Rowling has gone out of her way—maybe not cynically, maybe by genuine heartfelt choice—to place Potter—land in the traditional English milieu, all green fields and mossy stone quads, something more English than anyone under 80 has ever known.

135 Sure, maybe *Harry Potter* does have all these side values; it's safe, it's England, it's like something we used to read. But get real, please, there is so much good fiction out there, written specifically for your adult age group, written with you in mind. Please, next time, choose that. Don't keep running away from life.

## Notes

1. Glasgow: a big port city in mid-south of Scotland
2. Ibiza: an island in the west of the Mediterranean Sea
3. Ayia Napa: a famous scenic spot in Cyprus
4. Tom's Midnight Garden: a children's novel by Philippa Pearce, a British writer
5. McEwan: Ian McEwan, a contemporary writer in Britain
6. Balzac: De Balzac(1799—1850), a French writer
7. Roth: Eugen Roth, a modern German poet
8. Dickens: Charles Dickens(1812—1870), a British writer
9. Longleat: a scenic spot in Britain
10. Narnia: an animal world created by British writer C. S. Lewis in his novel *The Lion, the Witch and the Wardrobe* in 1950
11. Dolittle: the character in the novel *The Story of Doctor Dolittle* by Hugh Lofting,

a British writer

12. Streatfield; Noel Streatfield, a writer who writes mainly for the children

## New Words

buffet /bə'fei/ <i>n.</i>	counter where food and drink may be bought and consumed, esp. in a railway station or on a train
scenario /si'næriəʊ/ <i>n.</i>	written outline of a film, play, etc. with details of the scenes and plot
addle /'ædl/ <i>v.</i>	confuse; muddle
avidly /'ævidli/ <i>adv.</i>	eagerly or greedily
Metro /'metrəʊ/ <i>n.</i>	underground railway system
bemused /bi'mju:zd/ <i>adj.</i>	bewildered or confused
throw-back /'θrəʊbæk/ <i>n.</i>	animal, etc that shows characteristics of an ancestor earlier than its parents
drove /drəʊv/ <i>n.</i>	(usu. pl. ) moving crowd of people or large number of things
recoup /ri'ku:p/ <i>v.</i>	get back ( what one has spent, lost, etc. )
reputed /ri'pjʊ:tɪd/ <i>adj.</i>	generally said or considered to be sb/sth ( but with some element of doubt )
tramp /træmp/ <i>v.</i>	walk with heavy or noisy steps
paperback /'peipəbæk/ <i>n.</i>	book bound in a flexible paper cover
instantaneous /instən'teinɪəs/ <i>adj.</i>	happening or done immediately
punch /pʌntʃ/ <i>n.</i>	effective force or vigour
hype /haɪp/ <i>n.</i>	(sl. ) (piece of ) misleading and exaggerated publicity
infuriating /in'fjuəriəitiŋ/ <i>adj.</i>	that makes sb extremely angry
ballistic /bə'listɪk/ <i>adj.</i>	trembling
unsettling /ʌn'setliŋ/ <i>adj.</i>	disturbing
faddism /'fædɪzəm/ <i>n.</i>	fashion, enthusiasm
baffle /'bæfl/ <i>v.</i>	puzzle, be too difficult for sb to understand
address /ə'dres/ <i>v.</i>	direct one's attention to a problem; tackle

enact /i'nækt/ <i>v.</i>	present
mesmerise /'mezməraiz/ <i>v.</i>	hold the attention completely
delineate /di'linieit/ <i>v.</i>	work out, lay down, establish portray
dubiety /dju:'baɪəti/ <i>n.</i>	feeling of doubt, uncertainty
flimsy /'flimzi/ <i>adj.</i>	weak or feeble, unconvincing
mortar /mɔ:tə(r)/ <i>n.</i>	mixture of lime or cement, sand and water, used to hold bricks, stones etc together in building
vicarious /vi'keəriəs/ <i>adj.</i>	felt or experienced indirectly, by sharing imaginatively in the feelings, activities, etc. of another person
broker /'brəukə/ <i>n.</i>	middleman
milieu /'mi:lju:/ <i>n.</i>	social surroundings; environment
quad /kwɒd/ <i>n.</i>	four-sided courtyard

## Phrases and Expressions

colour... in	fill ( a particular area, shape, etc. ) with colour
tangle with	become involved in a quarrel or fight with
knee-deep in	( fig. ) deeply involved in or very busy with
slot into	divide into
entice into	try to tempt or persuade sb. usu. by offering sth pleasant or a reward
sandwich between	put... between two people or things
rattle through	tell a story, repeat ( a list, etc. ) quickly
bask in	sit or lie enjoying warmth
on hand	available
go out of one's way ( to do sth. )	take particular care and trouble to do sth.
grow out of sth.	become too old for sth. and stop doing it

## Exercise

### I. Comprehension

Answer the following questions or complete the following statements by choosing the best alternative A, B, C or D.

- In the second paragraph, the author mentioned "a second childhood" which refers to
  - the old age.
  - the age between 3-14 years old.
  - the return to childishness.
  - brain-addled adults.
- By introducing the novel *Tom's Midnight Garden*, the author wants to tell the readers that
  - like *Harry Potter*, it is also a children's book.
  - it is a more suitable book for adults.
  - it is not suitable for adults at all.
  - like it, *Harry Potter* is only a children's book.
- According to the text, which of the following statements is not true?
  - For Never-Readers, *Harry Potter* plays a positive role in luring them into bookshop.
  - For Occasional-Readers, *Harry Potter's* role seems negative.
  - For Regular-Readers, *Harry Potter's* role seems inexplicable.
  - For all the three types of readers, *Harry Potter* is not a children's book.
- The author's opinion of *Harry Potter* is that
  - it only deals with children's problems and questions.
  - it is written mainly for children.
  - it has nothing to do with human's experiences and dreams.
  - it confuses the nature of good and evil.
- Which of the following is not the reason why the author refuses to take *Harry Potter* as escapism?
  - Children and adults face different questions.
  - Different books are specially written for children and adults respectively.
  - Harry Potter* painted a nice clean white line between the good guys and evil



*might make her feel less calm.*

5. When you discover the pain, you can *direct your attention* to its cause, and the anger will begin to fade.
6. He was a wonderful speaker, and the audience seemed *much attracted* by the sound of his voice.
7. Western culture has been greatly *enriched* by contact with the civilizations of Asia and Africa.
8. The annual reunion was a time for *remembrance* and renewal of friendships.
9. Coming from another social *surrounding*, she found life as an actor's wife very strange at first.
10. We survived on a diet consisting *mainly* of fruit and nuts.

**Section B. Choose the best word or phrase for each sentence from the following list.**

**Use the words or phrases in their proper forms.**

baffle	bask	in delineate
enact	entice	go out of one's way
infuriate	rattle through	grow out of
recoup	repute	sandwich
slot	tangle with	tramp

1. In the garden, there were clusters of red, black and yellow berries all \_\_\_\_\_ up \_\_\_\_\_ wild roses.
2. They \_\_\_\_\_ the rest of the meeting.
3. She's the kind of woman who \_\_\_\_\_ the glory of a successful husband although she's never achieved much herself.
4. They came \_\_\_\_\_ through the kitchen leaving dirty footmarks.
5. Wetting the bed is a common problem, but children nearly always \_\_\_\_\_ it eventually.
6. Jennifer \_\_\_\_\_ to help Vichy to feel comfortable in her new job.
7. Alan got back to the parking lot only to find his car \_\_\_\_\_ between a pickup and a big truck.
8. The dentist gives treatment for free and then \_\_\_\_\_ the cost from the government.



9. Karen's best attempts to explain the situation simply served to \_\_\_\_\_ the children.
10. Her stubborn refusal to answer any questions \_\_\_\_\_ the police.

#### IV. Paraphrase

*Reword each sentence in different words in order to make it easier to understand.*

1. I don't imagine you'll find this headcount exceptional.
2. As I have tramped along streets knee-deep in *Harry Potter* paperbacks, I'm mentally slotted them into three groups.
3. Put like that, it's worse than maddening, it's pathetic.
4. This is one of the few untouchable pleasures of parenting, to live and relive experiences through your children, whether book or film or music.
5. Now we have the appalling spectacle of City brokers and merchant bankers block-booking seats in cinemas for their staff outings.
6. For those of us old enough to have been brought up in a largely literary age, where child escapism existed mainly on the page, Potter might be seen as a return to Narnia and *Dolittle* and *Streatfield*.
7. It seems as though there has been nothing quite as good since—but that's only because you're supposed to grow out of children's books.
8. . . . something more English than anyone under 80 has ever known.

#### V. Cloze

*Read the passage through and choose one suitable word or phrase marked A, B, C or D for each blank in the passage.*

##### Literature

In the collected body of writing we call literature, there may be distinguished two separate groupings, capable of blending, but also fitted for reciprocal repulsion. There is first the literature of knowledge, and 1 the literature of power. The function of the first is to teach, the 2 of the second is to move. The first is a rudder, the second an oar or sail. The first speaks to the mere discursive understanding; the second speaks ultimately to the 3 understanding or reason, but always through the affections of pleasure and sympathy. 4 we talk in ordinary language of seeking information or gaining knowledge, we