

曾道明 主编

EXTENSIVE
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研究生
英语泛读
(上册)

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研究生英语

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副主编

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内 容 提 要

本书根据国家教委 1992 年颁布的《非英语专业研究生英语(第一外语)教学大纲》,并结合复旦大学历年来的教学经验编写而成。全书共有十个单元,25 篇课文,取材于当代英美文学作品及报刊杂志。每篇课文后面附有注释、词汇及练习。注释以介绍有关背景知识为主,对课文中个别疑难易错的词句作了重点注释。词汇以英语解释为主,少数难点还加注了汉语。练习包括选择题、词汇运用与翻译。本书体裁新颖、内容生动、词言规范,集知识性、趣味性和实用性为一体,不仅适合于非英语专业研究生,而且还适用于各类中高级水平的英语培训及广大英语爱好者与自学者。

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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后经过教学实践,再修改定稿。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

1994年7月

前 言

《研究生英语泛读》是复旦大学非英语专业硕士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,旨在为学生提供内容广泛的学习材料,使他们通过大量阅读,逐步掌握阅读技巧,不断提高阅读水平,从而达到教学大纲中提出的要求,具有比较熟练地阅读英文书刊和专业文献的能力。

本书编写者除主编曾道明和副主编薛福清、孙靖外,还有陆效用、查国生、唐杰、蔡基刚和陈洁倩。杨永荃教授担任了本册主审。除主审外,还承董亚芬教授、翟象俊教授以及美籍教师 JoAnn Rosemont 审阅了其中的部分课文。

此外,研究生院的刘碧英、叶绍梁、廖文武以及本系邱匡林、孙健等同志也为本书的编写做了很多工作,姚元坤提供了部分素材,外文系资料室高健民等同志亦为本书的编写工作提供了很多方便,在此一并表示感谢。

由于时间仓促,加之编者水平与经验有限,教材中难免有不妥之处,欢迎读者批评、指正。

编 者

1994.4.10

使用说明

本书为《研究生英语泛读》上册,供非英语专业硕士研究生第一学期使用。

本册共有十个单元,前五个单元每单元各有两篇课文,后五个单元每单元各有三篇课文。所有课文均选自当代英美文学作品以及一些报刊、杂志,个别课文略有删改。选材注重文章的知识性和趣味性,因而具有较强的可读性和实用性。每篇课文后附有注释、词汇表和练习。注释基本上以介绍有关背景知识为主,对课文中个别比较难以理解的词句作了重点解释。词汇表中的生词以英语解释为主,个别还加注了中文。

练习包括选择题,词汇运用和对句子中重点部分的翻译,旨在检查学生对课文的理解程度,加强语言基本功训练和提高翻译能力。

本教材可在教师的指导下,由学生在课前预习,然后在课堂上进行检查。教师也可根据学生的具体情况和课文的难易程度有选择地加以指导和使用。

编者

1994.4.10

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UNIT ONE

1

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 whicker 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."

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 flub and fumble.¹ Someone utters a pleasing, praiseful remark in our direction² and we grow inarticulate and our kneecaps begin to vibrate.

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!³ 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 smirk,⁴ "Oh, it isn't much—just a lot of old real estate."

The nearest I ever came to downright acceptance of this par-

ticular 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 reeks.⁵ 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 congeries of incredible marvels."⁶ There was a long pause, and then, carried away by the vastness of his complimentary remark, a woman said, "Well, *we* like it."

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 bridle and blush⁷ over praise directed at your 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's⁸ basement to get possession of it." Or better yet, "My husband picked it out for me."

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 eye⁹ he answered, "Threefourths 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.

Many of us try to turn a compliment with a quip¹⁰. "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 regulation¹¹. 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 Garbo¹². "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 Parker¹³ or a George S. Kaufman¹⁴ to handle the quip comeback with skill.

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, Plover," says the poet's friend, "that was a jim-dandy job, and it rhymed good." Plover, 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."

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 code¹⁵ of authorhood compels me to say, in effect, "You must be a person of execrable literary

judgment."

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 heists it up to point out that her petticoat is even prettier, and then she heists the petticoat to show you that her panties are the prettiest of all. This sort of procedure would hardly work in adult society.

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 face¹⁶. There is no point in trying to play the game back at them—they'll top you in the end, no matter what.

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 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 quality¹⁷. Given the same circumstances I would have quietly asked for a coil of rope¹⁸. 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 jittering¹⁹, our social life would be much more enjoyable.

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.

From Essays for Modern Youth

NOTES

1. flub and fumble: behave awkwardly
2. in our direction: to us
3. My!: (an exclamation of surprise, pleasure, etc.) My goodness!
4. with a sickly smirk: with an affected, silly smile
5. It reeks: It is disgusting
6. a congeries of incredible marvels: a collection of unbelievable things
7. bridle and blush: feel ashamed and angry
8. Macy's: the name of a store which usually sells expensive clothing
9. without blinking an eye: very quickly; without hesitation
10. turn a compliment with a quip: handle a compliment with a quick witty remark

11. under government regulation: under the control of the government; here the writer uses the phrase humorously.
12. Greta Garbo (1905—): Swedish actress, who is one of the great stars of the American screen. Among her noteworthy films are Flesh and the Devil (1927) and Anna Karenina (1935).
13. Dorothy Parker (1893—1967): American novelist and playwright, whose works include After Such Pleasures (1933), The Lady Next Door (1924) and Business Is Business (1925).
14. George S. Kaufman (1916—): American novelist, playwright and critic, whose work, critical, theatrical, fictional, mixes professionalism with intelligence. His works include The King of Proxy Street (1941) and The Philanderer (1954).
15. unwritten code: established social practice
16. with immeasurably lovely egg on your face: with you feeling greatly embarrassed
17. a lady of quality: a lady of the upper class
18. I would have quietly asked for a coil of rope: I would have quietly hanged myself.
19. quit jittering: stop being nervous

NEW WORDS AND EXPRESSIONS

mustache

n. hair growing on the upper lip

whicker

vi. giggle politely

boulevard	n.	a broad street, usually having trees on each side
blurt (out)	vt.	say (something) suddenly or without thinking of the effect or result
paradox	n.	a statement which seems to be foolish or impossible but which has some truth in it
inarticulate	adj.	unable to express oneself clearly and fluently
kneecap	n.	the bone in front of the knee joint
bestow	vt.	give (especially a title, award, etc) to someone
smirk	n.	an affected, silly or self-satisfied smile
congeries	n.	(pl) a collection; heap
blink	vt.	shut or open (the eye) quickly, once or several times
furrowed	adj.	wrinkled
quip	n.	a quick, witty remark
ethereal	adj.	delicate and fairy-like
fall flat		(of jokes) fail completely or have no effect
comeback	n.	a clever quick reply
sonnet	n.	a type of poem with fourteen lines of ten or eleven syllables each
jim-dandy	adj.	excellent; first-rate
cadence	n.	rhythm
sestet	n.	a poem or stanza of six lines