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超越概念 *Beyond Concept*

高等院校英语专业系列教材

Advanced Reading 1

高级英语 (上册)

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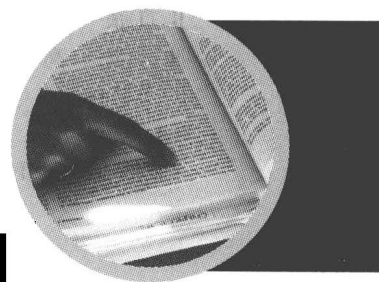
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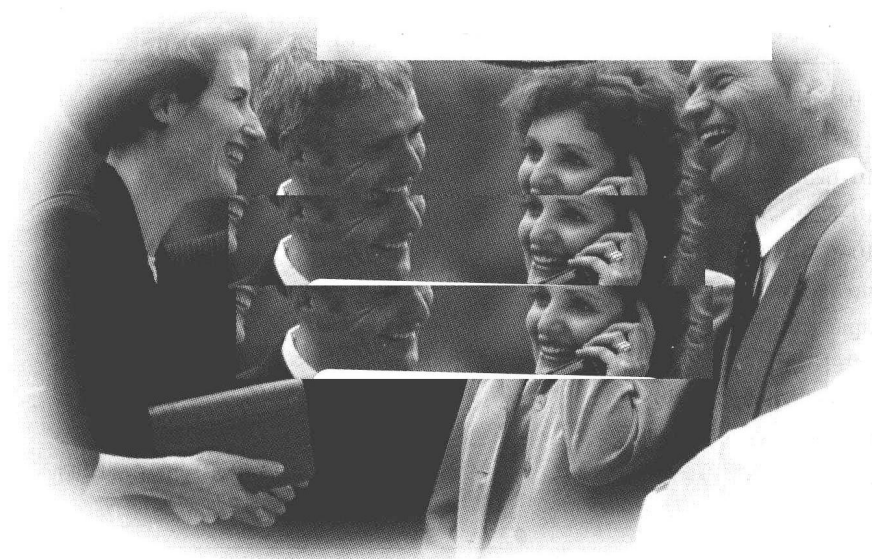
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总序

培养高校英语专业学生的文化素养要有合适的教材：不是那种仅仅文字漂亮却没有太多文化内涵的传统教材，而是具有时代特征，选自政治、经济、社会真实交往，含有丰富文化内涵的读本，兼有能够启发学生思考和分析的活泼、互动的教学方法以及配套的课外实践活动。这就是中国人民大学出版社推出“超越概念”这套英语专业系列教材的宗旨。

“超越概念”是一套完整的高校英语专业本科系列教材，涵盖了2000年教育部颁布执行的《高等学校英语专业英语教学大纲》中规定的“英语技能”和“英语知识”两大课程板块中的所有课程，由一批长期从事国内高校英语专业本科教学的中国教师和一批美国学者（均为20世纪80年代赴美留学，而后在美国大学获得博士学位和终身教职的华裔教授）合作编写而成。

与国内高校当前使用比较广泛的几套英语专业教材相比，“超越概念”有以下几个特点：

第一，教材采用了中美教授、学者合作编写的形式。由中外学者合编教材国内已有先例，但是本套教材无论从编撰者的数量到编写人员的素质，从双方合作的广度到相互交流的深度，从教材种类所涵盖的范围到其内容的真实性，都是前所未有的。编写初始由中方编者提出编写思路、选材要求，之后将要求交付美方编者，由美方编者在美国选材。在选材过程中，双方经过多次讨论，最后确定每一篇课文的内容与长度。然后由中方编者根据所选内容编写配套的练习，最后由美方审读并润色。这种分工方式最充分地利用了双方的优势：中方编者不但有在国外学习、工作、获取学位的经历，而且长期在国内高校从事英语教学，对国内学生的需求以及国内现有教材的情况了如指掌，可以准确地把握教材的内容和难易程度。而美方编者的优势在于对西方，特别是美国的英语教学和文化的认知与了解。他们出国前均为国内高校英语教师，并有在美国大学英语系不低于20年的教学经验。他们不但对国外的英语教学了如指掌，更重要的是对英语语言和文化有一种直觉的感知，而这种感知是从任何教科书中学不到的。凭着这种感知，他们不但可以在教材的最终审定过程中杜绝那种语法全对但读起来不像英语的中式英语，更能够在选材的过程中准确把握住西方文化核心的东西。

第二，教材以主要英语国家的文化为切入点，全部课文采用英文原文。教材的配套练习有很强的针对性，适合我国高校英语专业课堂教学使用。以精读教材为例，从第一册的第一课起，全部的课文均采用有实质内容的英文原文，从而彻底摒弃了无文化内容的以句型练习为主的课文。另外，语法讲解和练习均出自课文中出现的语法现象，而不是脱离课文内容、为语法而讲语法的训练。这样安排语法的讲解和练习就是将语法放在一个从属的地位。语法仅仅是对语言现象的描述与诠释，而不是规范语言对错的标准。与课文的文化内涵和语言的活力相比，语法理应处于从属地位。无论是以书面语为主的精读、泛读课文，还是形式活泼的听力、口语课文，有很多句子是“不符合语法规则”的。然而正是这些看似不符合语法的句子才是语言的生命，是有血有肉的活生生的语言。而我们的学生就是要感悟、学习并掌握这种有生命力的活的语言，而不是那些完全按语法规则编造出来的僵死的语言。

过去社会上对于高校英语专业的毕业生有这样一种指责,说他们只是一个“传声筒”。当然,这种指责讲的并不是在翻译中,特别是口译中,即从一国语言转换成另外一国语言的过程,而是嘲笑英语专业的学生没有思想。虽然,在翻译过程中译者不能随意添加或删减原文中的内容,但是如果译者没有足够的思想文化素养,那么很可能在理解上出问题,或是在用另一种语言转述时出现纰漏。这是我们外语教师 and 我们的学生都不愿意看到的局面。我们编著本套教材的指导思想之一就是使学生接触有文化内涵、有生命力的真实语言,从而避免在语法规则内闭门造车,避免“传声筒”式的教学。

第三,在注重培养学生听、说、读、写、译英语综合运用能力的同时,努力锻炼学生对外国文化的分析、批判和吸收的能力。不同课型的教材相互呼应,相互配合。突出教材的文化特征是本套教材最大的特点。英语专业学生文化素养的培养起码应该涵盖以下3个方面的内容:(1)要熟悉所学语国家的文化;(2)要了解所学语国家文化深层的内容;(3)要有鉴别、分析、批判和吸收外国文化的能力。本套教材的编写就是基于以上3个文化方面的内容。首先,教材内容涵盖了主要英语国家的政治、经济、历史、地理、哲学、宗教、社会等诸多方面。学生通过学习课文不仅了解其中丰富多彩的内容,同时锻炼对包括历史渊源、宗教背景、政治、经济、地理诸领域之间盘根错节的联系有一定的分析能力。其次,教材的内容要蕴含深层的文化内涵,要有强烈的时代感。要在有限的课文中详尽地反映出几百年甚至上千年的文化内涵是不可能的,因此必须做出选择,有取舍地遴选教材的内容。本套教材的选材原则是兼顾经典和现当代题材,以反映当代文化题材为主。如全部精读和泛读教材的128篇课文中,只有一篇选自18世纪爱尔兰裔英国作家斯威夫特(Swift)的作品,其他文章均为现代和当代作家的作品。而这些文章所涉及的主题并非西方文化所独有,很多文化现象,包括环保、就业、商业和技术对教育的冲击等等问题在世界各国均有普遍性,有些也是中国目前所面临的实际问题。另外,所选文章不仅体现出当代文化的特征,更重要的是这128篇课文中所涉及的问题均以议论文、辩论文的形式出现,没有一篇是一般人物或事件介绍性的文章。况且,很大一部分课文均以对西方传统、主流思潮批判的形式来阐述某个问题。这也是本套教材与国内其他教材一个重要的不同之处。由于议论文、辩论文旨在与读者进行交流,学生是以参与者的身份去接触课文中所涉及的内容,而不是被动的接受者。这就为学生对西方文化的内涵进行分析和批判提供了必要的途径与方法。

国内高校英语教材的编写不仅反映出不同时代西方文化的不同内涵,同时也折射出中国与西方世界的互动关系。20世纪五六十年代的英语教材以古典主义为主,所选内容多为西方文学经典,而中国学生对这一部分的西方文化大体上是被动地接受。七八十年代的英语教材主要以功能训练为主,学生学英语是为了掌握一门工具。而本套教材是以文化交流为宗旨,学生通过学习英语增加对西方文化的了解,全方位地参与到世界事务中去。这也是当前中国发展的真实写照与必然结果。

在教材编写过程中,我们得到了中国人民大学的大力支持,在此,我们代表全体编写人员向校方和相关职能部门表示由衷的感谢。

何其莘 杨孝明

2010年4月

教材使用说明

《高级英语》适用对象为高等学校（四年制）英语专业三年级学生，也可供有相当英语基础的非英语专业学生和英语自学者使用，其目的是进一步训练和提高学生的英语综合技能，特别是高层次的阅读理解能力，包括对课文内容的分析欣赏、批判和评论的能力。

为了满足新时代英语学习的需要，本套教材的编者在课文的选择方面下了许多功夫。选材新颖、涉及面广是本套教材的特色之一。文章大多来自 2008 年左右的美国、英国、澳大利亚等英语国家的重要杂志和报纸中的社论、专栏文章，涉及政治、经济、社会、文学、教育、哲学等多方面的内容。这些文章聚焦于全球化背景下的许多热点话题，如中美关系、科技与宗教、语言与文化、战争、贫困等，观点新颖，语言富有时代性。

教材分为上、下两册，供一个学年使用。以下就本教材的内容编排和使用作如下说明：

1. 课文的数量、长度与难度

每册书共分 16 个单元。

上册课文每篇字数约为 1,900~2,500，下册约为 2,600~3,000。

整套教材课文原则上在字数和难度上逐渐过渡。个别文章除外。

2. 教材单元的编排

(1) 课前思考题和课文

本套教材在每单元的课文前设置了课前思考题（Pre-reading Questions），上册每个单元有 9 道课前思考题，下册每个单元有 10 道课前思考题。这些思考题是围绕课文内容提出的，与课文主旨相关，目的是引导学生对将要学习和讨论的话题进行导入和热身准备。建议教师根据学生的情况灵活掌握。

课文的学习是本套教材使用的核心。由于课文内容题材广泛且有一定的难度，加上相对于基础阶段的语言技能训练课来说，高级英语的课时可能减少，因此这一教学环节要求学生课前对课文内容进行充分的预习，通过使用各种高级工具书以及其他手段（包括互联网）在课前达到对课文内容的基本了解。在课堂上，我们希望在教师的引导下，学生能够透过文章字面的意思，理解字里行间更深层的各种修辞手段，通过课文学到语言知识和技能，同时加深对英语国家的社会和文化等方面

问题的认识,深刻领会文章中的文化内涵和人文价值,进一步提高阅读理解能力和对文章的欣赏、分析和评论能力。在此过程中,教师也可以在课文的篇章结构、文体分析方面给学生以一定的指导。

(2) 课文及注释

如上所述,本教材的所有课文均为原文。为了帮助学生理解,我们提供了一些注释。这些注释主要涉及作者、专有名词、历史事件和人物、社会、文化背景知识等。课文注释部分的编写基于简练的原则,其目的是鼓励学生发挥主动学习的积极性,能够独立学习、思考、查找资料,而不养成对课本和教师的依赖性。

(3) 新单词及新短语

每篇课文的后面列有课文中出现的新单词及短语,按字母顺序排列。新单词提供音标、词义,短语提供课文中使用的意义。所有单词和短语均用英文释义,以帮助学生更准确地掌握其意义,同时进一步提高使用英文的能力。

(4) 课文理解

课文的理解练习包括句子释义和问答题。句子释义帮助学生进一步学会解决阅读中由难句造成的理解困难,并进一步提高学生用英语释义的本领。这一练习延续基础阶段英语综合实践课的教学内容,但在对句子的理解和释义所用语言的准确度和规范性上,教师应对学生提出更高的要求。问答题围绕课文的内容进行,通过问题帮助学生准确把握文章的中心思想,扫除文中的理解难点,要求学生能够对课文的内容进行问答、复述和讨论。

(5) 语言练习

练习分为词汇训练与扩充、翻译练习、课堂讨论和写作练习等,注重培养学生的语言技能、思维能力和动手能力。

由于本教材的目的是以阅读为基础和先导,综合提高学生的英语技能,而词汇又是阅读的基础,因此课后练习安排了大量的词汇练习,包括词性的转换、近义词和近形词的辨析以及提供语境的词汇使用练习。我们希望通过这些练习进一步提高学生对词的把握能力,为更大量、更准确的阅读以及更高水平的其他语言技能的发展开辟道路,打下更坚实的词汇基础。在选取词汇练习的例句时,我们坚持形式规范和内容丰富的原则,许多例句来自文学名著或英语语言语料库,其中的意义既具有丰富的文化内涵和人文价值,又体现了当代英文的用法,因此词汇练习的例句不仅仅是练习的手段,而且本身也是学生反复学习的材料。词汇练习主要由学生自己在课下完成,强调学生通过工具书自己解决问题,教师可根据具体情况选取其中的一些进行课堂讲解。

英译汉翻译练习材料的题材和难度与课文相似。学生通过翻译练习,可以进一步提高对英汉两种语言异同的认识,为汉译英打下更好的基础。同时我们也希望此项练习能有助于学生为英语专业八级考试做更好的准备。

口语和写作练习的题目是课文内容的延伸和扩展。对课文以及与课文主题相关材料的仔细阅读可以给学生提供口语和写作活动所需要的语言和思想材料，提高学生在演讲和辩论两个层面上的口语表达以及高级英语写作的能力和水平，而良好的口语和写作训练反过来也可以进一步加深学生自身对课文内容的深刻理解。

3. 课堂时间的分配

由于各校给“高级英语”课分配的课时不同，教学周数也有差异，因此本套教材每单元中各个部分所占课堂时间的比例以及完成每单元所需要的课时数由教师根据具体情况而定。一般情况下，我们建议课文和练习之间的时间分配比例大约是 3:1。

本书的编写设想与目标能否达成还有待实践的检验。我们欢迎本书的使用者向我们提出宝贵的意见。

编 者

2009 年 11 月 26 日

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A Literary Engagement

Mario Vargas Llosa¹



Pre-reading Questions

1. When one thinks about the function of literature, entertainment comes to mind. But is literature meant only to entertain? If not, what other functions should it have for readers and for society?
2. What are the differences and similarities between literature and film?
3. What are the differences and similarities between literature and history?
4. Does a writer have a social responsibility?
5. What makes for a successful book? What makes for a good book? And what is the difference between the two?
6. Is blogging a form of literature?
7. What is the relationship between literature and politics? Should a government censor literature?
8. In the 19th Century in Europe, a Frenchman proposed the dictum "l'art pour l'art", meaning "art for art's sake." This has been an influential philosophy in the West. Should it apply to all countries?
9. Do you know the criteria for selecting the Nobel Prize Winner for Literature? If you do, what do these criteria suggest about the function of literature?



Text

1

My vocation as a writer grew out of the idea that literature does not exist in a closed artistic sphere but embraces a larger moral and civic universe. This is what has motivated everything I have written. It is also, alas, now turning me into a dinosaur in trousers,

surrounded by computers.

2

Statistics tell us that never before have so many books been published and sold. The trouble is that hardly anybody I come across believes any longer that literature serves any great purpose beyond alleviating boredom on the bus or the underground, or has any higher ambition beyond being transformed into telly- or cine-scripts. Literature has gone for light. That is why critics such as George Steiner have come to believe that literature is already dead, and how novelists such as V.S. Naipaul have come to proclaim that they will not write another novel because the genre now fills them with disgust.

3

But amid this pessimism about literature, we should remember that many people still fear the writer. ...In those countries which are supposed to be cultivated—and which are the most free and democratic—literature is becoming a hobby without real value, while in those countries where freedom is restricted, literature is considered dangerous, the vehicle of subversive ideas. Novelists and poets in free countries, who view their profession with disillusionment, should open their eyes to this vast part of the globe which is not yet free. It might give them courage.

4

I have an old-fashioned view: I believe that literature must address itself to the problems of its time. An author must write with the conviction that what he is writing can help others become more free, more sensitive, more clear-sighted; yet without the self-righteous illusion of many intellectuals that their work helps contain violence, reduce injustice or promote liberty. I have erred too often myself, and I have seen too many writers I admired err—even put their talents at the service of ideological lies and state crimes—to delude myself. But without ceasing to be entertaining, literature should immerse itself in the life of the streets, in the unravelling of history, as it did at the best of times. This is the only way in which a writer can help his contemporaries and save literature from the flimsy state to which it sometimes seems condemned.

5

If the only point of literature is to entertain, then it cannot compete with the fictions pouring out of our screens, large or small. An illusion made of words requires the reader's active participation, an effort of the imagination and sometimes, in modern literature, complex feats of memory, association and creativity. Television and cinema audiences are exempt from all this by virtue of the images. This makes them lazy and increasingly allergic to intellectually challenging entertainment.

6

I say this without animosity towards the audiovisual media; indeed, I am a self-confessed cinema addict—I see two or three films a week—and also enjoy a good television program. But from personal experience, I have to say that all the great films I have enjoyed have not helped me understand the labyrinth of human psychology as well as the novels of Dostoevsky or helped reveal the mechanisms of society as the novels of Tolstoy and Balzac, or charted the peaks and chasms of experience like Mann, Faulkner,

Kafka, Joyce or Proust.

7

Screen fiction is intense on account of its immediacy and ephemeral in terms of effect: it captivates us and then releases us almost instantly. Literary fiction holds us captive for life. To say that the works of the authors I have mentioned are entertaining would be to insult them. For, while they are usually read in a state of high excitement, the most important effect of a good book is in the aftermath, its ability to fire memory over time. The afterglow is still alive within me because without the books I have read, I would not be who I am, for better or worse, nor would I believe what I believe, with all the doubts and certainties that keep me going. Those books shaped me, changed me, made me. And they still keep on changing me, in step with the life I measure them against. In those books I learned that the world is in bad shape and that it will always be so—which is no reason to refrain from doing whatever we can to keep it from getting worse. They taught me that in all our diversity of cultures, races and beliefs, as fellow actors in the human comedy, we deserve equal respect. They also taught me why we so rarely get it. There is nothing like good literature to help us detect the roots of the cruelty human beings can unleash.

8

Without a committed literature it will become even more difficult to contain all those outbreaks of war, genocide, ethnic and religious strife, refugee displacement and terrorist activity, which threaten to multiply and which have already smashed the hopes raised by the collapse of the Berlin Wall. The stupor with which the EU witnessed the Balkan tragedy—200,000 dead and ethnic cleansing now legitimized by elections—provides dramatic evidence for the need to rouse the lethargic collective will from the complacency which holds it down. Removing blindfolds, expressing indignation in the face of injustice and demonstrating that there is room for hope under the most trying circumstances, are all things literature has been good at, even though it has occasionally been mistaken in its targets and defended the indefensible.

9

The written word has a special responsibility to do these things because it is better at telling the truth than any audiovisual medium. These media are by their nature condemned to skate over the surface of things and are much more constrained in their freedom of expression. The phenomenal sophistication with which news bulletins can nowadays transport us to the epicentre of events on all five continents has turned us all into voyeurs and the whole world into one vast theatre, or more precisely into a movie. Audiovisual information—so transient, so striking and so superficial—makes us see history as fiction, distancing us by concealing the causes and context behind the sequence of events that are so vividly portrayed. This condemns us to a state of passive acceptance, moral insensibility and psychological inertia similar to that inspired by television fiction and other programs whose only purpose is to entertain.

10

That is a perfectly legitimate state to be in. We all like to escape from reality; indeed, that is one of the functions of literature. But making the present unreal, turning actual history into fiction has the effect of demobilizing the citizen, making him or her feel exempt from any civic responsibility, encouraging the conviction that it is beyond anyone's reach to intervene in a history whose screenplay is already written. Along this path we may well slide into a world where there are no citizens, only spectators, a world where, although formal democracy may be preserved, we will be resigned to the kind of lethargy dictatorships aspire to establish.

11

The other big problem with the audiovisual medium is the extremely high cost of production. This hangs unavoidably over every producer's choice of subject matter and over the way to tell the story. The hunger for success is not a manifestation of a filmmaker's vanity, it is the prerequisite for any opportunity to make a film (or the next film). The conformity of the audiovisual medium arises not just from the need to reach the widest possible audience, it also results from the fact that as mass media with an immediate impact on huge sectors of public opinion, television and the cinema are more controlled by the state than any other media, even in the most liberal of countries. Not that they are explicitly censored, although that can happen; rather they are under surveillance, regulated and guided. They are discouraged from tackling certain issues and encouraged to be merely entertaining.

12

This is the cause of literature's responsibility. Freedom is precious, but no country can be assured that it will last unless it is exercised and defended. Literature, which owes its life to freedom, helps us to understand that freedom does not come out of a clear blue sky; it is a choice, a conviction, a train of thought that needs to be constantly enriched and tested. Literature can also make us understand that democracy is the best means we have invented to prevent war; Kant's thesis is even more true today than when he wrote it. For at least a century now, wars have always been waged between dictatorships, or by totalitarian regimes against democracies. It is almost unknown for two democratic countries to wage war. There can be no clearer lesson. For free countries, the best way to promote peace is to promote democracy.

13

A writer who is engaged does not need to abandon his adventures with the imagination or experimentations with language; he does not need to abandon risk; nor does he need to give up laughing or playing, because his duty to entertain need not be incompatible with his social responsibility. To amuse, enchant, dazzle—that is what the great poems, the great tragedies, the great novels and essays have always done. No idea or character in literature can last if it does not fascinate us, like a rabbit from a magician's hat.

14

During his years in exile in France, while Europe was threatened by the advance of Nazism, Walter Benjamin devoted himself to the poetry of Charles Baudelaire. He wrote a book about him which he did not finish, but the fragments he left are read with fascination. Why Baudelaire? Why choose this subject during such a time? When we read Benjamin, we discover that *Les Fleurs du Mal* contained answers to such questions as how urban civilization would develop and the plight of the individual in mass societies. The image of Benjamin poring over Baudelaire, while the circle of oppression which cost him his life closed in on him, is a moving one. At the same time the philosopher Karl Popper, in exile on the other side of the world, in New Zealand, began to learn ancient Greek and immerse himself in Plato in order to make his own contribution to the fight against totalitarianism. A crucial book emerged: *The Open Society and Its Enemies*. Benjamin and Popper, the Marxist and the liberal, two engaged and original figures inside big currents of thought that they renewed, illustrate that it is possible, through writing, to oppose adversity. They show that dinosaurs can work through difficult times—and remain useful.



Notes

1. Peruvian writer, politician, journalist, and essayist **Jorge Mario Pedro Vargas Llosa** (born March 28, 1936) is one of Latin America's leading authors of his generation. He rose to fame in the 1960s with novels such as *The Time of the Hero*, *The Green House*, and the *Monumental Conversation in the Cathedral*. He continues to write prolifically across an array of literary genres, including literary criticism and journalism. He has been politically active throughout his career; over the course of his life, he has gradually moved from the political left towards the right. While he initially supported the Cuban revolutionary government of Fidel Castro, he later became disenchanted. He ran for the Peruvian presidency in 1990, advocating neoliberal reforms.



New Words and Expressions

- adversity** /əd'vɜːsɪti/ *n.* a state of misfortune or affliction
- afterglow** /ˈɑːftəɡləʊ/ *n.* the pleasure of remembering some pleasant event
- aftermath** /ˈɑːftəməθ/ *n.* the consequences of an event (esp. a catastrophic event)

- allergic** /ə'leɪdʒɪk/ *adj.* having or caused by an allergy
- alleviate** /ə'li:vɪeɪt/ *v.* to lessen (pain or suffering)
- animosity** /ˌæni'mɒsɪti/ *n.* a feeling of ill will arousing active hostility
- blindfold** /'blaɪndfəʊld/ *n.* a piece of cloth used to cover the eyes
- civic** /'sɪvɪk/ *adj.* of a city or its citizens
- cleanse** /klenz/ *v.* to make clean or pure
- complacency** /kəm'pleɪsənst/ *n.* extreme self-satisfaction
- conviction** /kən'vɪkʃən/ *n.* a firmly held belief or opinion
- delude** /dr'lud/ *v.* to be dishonest with
- demobilize** /di:'məʊbaɪlaɪz/ *v.* to release from the armed forces
- displace** /dɪs'pleɪs/ *v.* to move (something) from its usual place
- ephemeral** /ɪ'femərəl/ *adj.* lasting only for a short time
- epicenter** /'epɪsɛntə(r)/ *n.* the point on the earth's surface directly above the focus of an earthquake
- exempt** /ɪg'zempt/ *adj.* freed from an obligation, a duty, or a liability to which others are subject; excused
- feat** /fi:t/ *n.* a remarkable, skilful, or daring action
- flimsy** /'flɪmzi/ *adj.* lacking solidity or strength
- genocide** /'dʒenəʊsaɪd/ *n.* the deliberate killing of a people or nation
- incompatible** /ˌɪnkəm'pætəbl/ *adj.* not able to exist together in harmony; conflicting or inconsistent
- inertia** /ɪ'nɜːʃjə/ *n.* a feeling of unwillingness to do anything
- labyrinth** /'læbərɪnθ/ *n.* a mazelike network of tunnels or paths, either natural or man-made
- lethargy** /'leθədʒɪ/ *n.* a state of sluggishness, inactivity, and apathy
- mechanism** /'mekənɪzəm/ *n.* a system of moving parts that performs some function, esp. in a machine
- plight** /plaɪt/ *n.* a situation, esp. a bad or unfortunate one
- refugee** /ˌrefju(:)'dʒiː/ *n.* a person who has fled from some danger, such as war or political persecution
- strife** /straɪf/ *n.* angry or violent struggle; conflict
- stupor** /'stju:pə/ *n.* a state of near unconsciousness in which a person is unable to behave normally or think clearly
- subversive** /sʌb'vɜːsɪv/ *adj.* intended or intending to weaken or overthrow a government or an institution
- surveillance** /sɜː'veɪləns/ *n.* close observation of a person suspected of being a spy or a criminal

tackle /tækəl/ *v.* to deal with (a problem or task) in a determined way

transient /trænzɪənt/ *adj.* lasting for a short time only

unleash /ʌn'li:ʃ/ *v.* to set loose or cause (something bad)

unravel /ʌn'rævəl/ *v.* to separate something knitted or woven into individual strands

voyeur /vwa:'jɜ:(r)/ *n.* a person who obtains sexual pleasure from watching people undressing or having sexual intercourse



Understanding the Text

A Match the headings on the right with appropriate paragraphs on the left.

- | | |
|--------------|---|
| Paragraph 2 | A. People in democratic countries view literature differently from people in countries with restricted freedom. |
| Paragraph 3 | B. Audiovisual media may offer an escape from reality. |
| Paragraph 4 | C. A writer's social responsibility does not have to be fulfilled at the expense of artistic creativeness. |
| Paragraph 5 | D. Literature has failed to serve greater purposes than itself. |
| Paragraph 7 | E. Literature's responsibility is to address the problems of its time. |
| Paragraph 9 | F. Audiovisual media may cause passive acceptance. |
| Paragraph 10 | G. Literary fiction has lasting effects on its readers. |
| Paragraph 13 | H. To entertain is not the only function of literature. |

B Answer the following questions.

1. What has motivated the author to write all his works?
2. Why have George Steiner and V.S. Naipaul become pessimistic about literature?
3. Is literature considered "a hobby without real value" in the countries where freedom is restricted?
4. What is the author's "old-fashioned view" of literature? Is he against the entertaining function of literature?
5. In what way is literary fiction superior to audiovisual media?
6. What will happen without "a committed literature"?
7. Why is the written word "better at telling the truth than any audiovisual medium"?
8. What are the two big problems with the audiovisual medium?

9. What is the cause of literature's responsibility?
10. Why does the author cite the examples of Walter Benjamin and Karl Popper at the end of the passage?

C Explain the following underlined parts in English.

1. My vocation as a writer grew out of the idea that literature does not exist in a closed artistic sphere but embraces a larger moral and civic universe.
2. That is why critics such as George Steiner have come to believe that literature is already dead, and how novelists such as V.S. Naipaul have come to proclaim that they will not write another novel because the genre now fills them with disgust.
3. An author must write with the conviction that what he is writing can help others become more free, more sensitive, more clear-sighted; yet without the self-righteous illusion of many intellectuals that their work helps contain violence, reduce injustice or promote liberty.
4. Screen fiction is intense on account of its immediacy and ephemeral in terms of effect: it captivates us and then releases us almost instantly.
5. Without a committed literature it will become even more difficult to contain all those outbreaks of war, genocide, ethnic and religious strife, refugee displacement and terrorist activity, which threaten to multiply and which have already smashed the hopes raised by the collapse of the Berlin Wall.
6. Removing blindfolds, expressing indignation in the face of injustice and demonstrating that there is room for hope under the most trying circumstances, are all things literature has been good at, even though it has occasionally been mistaken in its targets and defended the indefensible.
7. Audiovisual information—so transient, so striking and so superficial—makes us see history as fiction, distancing us by concealing the causes and context behind the sequence of events that are so vividly portrayed.
8. But making the present unreal, turning actual history into fiction has the effect of demobilizing the citizen, making him or her feel exempt from any civic responsibility, encouraging the conviction that it is beyond anyone's reach to intervene in a history whose screenplay is already written.
9. Literature, which owes its life to freedom, helps us to understand that freedom does not come out of a clear blue sky; it is a choice, a conviction, a train of thought that needs to be constantly enriched and tested.
10. Benjamin and Popper, the Marxist and the liberal, two engaged and original figures inside big currents of thought that they renewed, illustrate that it is possible, through writing, to oppose adversity.