

研究生英语系列教材

GRADUATE ENGLISH SERIES

总主编 张同乐

# 研究生英语读写译教程

*GRADUATE ENGLISH  
READING WRITING AND TRANSLATION*

主 编 胡学文 唐 军

上 册

安徽大学出版社



Graduate English Series  
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# 研究生英语读写译教程

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# 前言

《研究生英语读写译教程》为“研究生英语系列教材”之一,依据《非英语专业研究生英语教学大纲》的要求和研究生英语教学特点进行设计和编写,旨在通过读、写、译相结合的教学实践,培养非英语专业研究生的英语综合应用能力。本教程包含上、下两册,内容难度和学习重点有所不同,可用于研究生阶段两个学期的英语教学,也可由教师根据学生的实际水平选择使用。

《研究生英语读写译教程》每册8个单元,每单元均含3个模块:阅读模块、翻译模块和写作模块。阅读模块有A和B两篇课文,课文中的生词、词组、注释及作者介绍,以及针对阅读技巧和课文理解的实用练习。翻译模块提供翻译理论的介绍和翻译技巧的讨论,并配有针对性很强的翻译练习。写作模块介绍各种应用文(尤其是与研究生学习和生活紧密相关的应用文)的写作规范及写作技巧。该模块剔除深奥繁琐的写作理论,取而代之的是简洁的写作要点说明,并配有写作范本,使学习者可以在短时间内掌握各种应用文的写作要领。

《研究生英语读写译教程》的选材大都来自近几年的英美原著,广泛涉及当今社会、政治、经济、文化、科技以及人文等题材,具有很强的时代性和现实性。教程在选材上不仅注重语言的规范性和感染力,还注重内容的趣味性和启发性;体裁力求多样化,包括散文、杂文、传记、小说、演讲、书评、社论及研究报告等。

《研究生英语读写译教程》严格贯彻《非英语专业研究生英语教学大纲》制订的目标,在以语言基本功训练为主的同时,着重培养学习者实际运用语言进行读、写、译的能力。它以阅读教学为出发点,使学习者通过语言的应用习得语言和掌握语言技能。

安徽大学张同乐教授对《研究生英语读写译教程》的结构和内容提出总体设计。上册由安徽大学胡学文博士和合肥工业大学唐军副教授担任主编,安徽大学方传余博士、程洪珍副教授、李晓陆副教授、李峤讲师,合肥工业大学方芳讲师、方媛媛讲师编写,美籍专家 Evan S. Hall 审阅。

编 者

2009年8月于合肥

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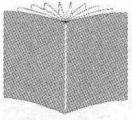
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# Unit

# One





## Text A

### How to Read a Book

*Joseph Brodsky*

1

On the whole, books are less limited than ourselves. Often they sit on the shelves absorbing dust long after the writer has turned into a handful of dust—and it is precisely the appetite for this posthumous dimension that sets one’s pen in motion.

2

So as we toss and turn these rectangular objects in our hands we won’t be terribly amiss if we surmise that we fondle, as it were, the urns with our returning ashes. After all, what goes into writing a book is, ultimately, a man’s only life. Whoever said that to philosophise is an exercise in dying was right in more ways than one, for by writing a book nobody gets younger.

3

Nor does one become any younger by reading one. Since this is so, our natural preference should be for good books. The paradox, however, lies in the fact that in literature “good” is defined by its distinction from “bad”. What’s more, to write a good book, a writer must read a great deal of pulp—otherwise he won’t be able to develop the necessary criteria. That’s what may constitute bad literature’s best defense at the Last Judgment.

4

Since we are all moribund, and since reading books is time-consuming, we must devise a system that allows us a semblance of economy. Of

course, there is no denying the pleasure of holding up with a fat, slow-moving, mediocre novel; but in the end, we read not for reading's sake but to learn. Hence the need for the works that bring the human predicament into its sharpest possible focus. Hence, too, the need for some compass in the ocean of available printed matter.

5

The role of that compass, of course, is played by literary criticism, by reviewers. Alas, its needle oscillates wildly. What is north for some is south for others. The trouble with a reviewer is threefold: (a) he can be a hack, and as ignorant as ourselves; (b) he can have strong predilections for a certain kind of writing or simply be on the take with the publishing industry; and (c) if he is a writer of talent, he will turn his review writing into an independent art form—George Luis Borges is a case in point—and you may end up reading reviews rather than the books.

6

In any case, you find yourselves adrift in the ocean, clinging to a raft whose ability to stay afloat you are not so sure of. The alternative, therefore, would be to develop your own taste, to build your own compass, to familiarize yourself, as it were, with particular stars and constellations—dim or bright but always remote. This, however, takes a hell of a lot of time and you may easily find yourself old and grey, heading for the exit with a lousy volume under your arm.

7

So where is one's terra firma, even though it may be but an uninhabitable island? Where is our good man Friday? Before I come up with my suggestion, I'd like to say a few words about this solution's source, i. e. about my humble self—not because of my personal vanity, but because I believe that the value of an idea is related to the context in which it emerges. Indeed, had I been a publisher, I'd be putting on my books' covers not only their authors' names but also the exact age at which they composed this or that

work, to enable their readers to decide whether they care to reckon with the views contained in a book written by a person so much younger—or so much older—than themselves.

8

The source of the suggestion to come belongs to the category of people for whom literature has always been a matter of some hundred names; to the people who feel awkward at large gatherings, do not dance at parties, tend to find metaphysical excuses for adultery, and are finicky about discussing politics; the people who dislike themselves far more than their detractors do; who still prefer alcohol and tobacco to heroin or marijuana—those who, in W. H. Auden's words, "one will not find on the barricades and who never shoot themselves or their lovers". If such people occasionally find themselves swimming in their blood on the floor of prison cells or speaking from a platform, it is because they object not to some particular injustice but the order of the world as a whole.

9

They have no illusions about the objectivity of their views; on the contrary, they insist on their unpardonable subjectivity. They act in this fashion, however, not for the purpose of shielding themselves from possible attack. Taking the stance opposite to Darwinian—they consider vulnerability the primary trait of living matter. This has less to do with masochistic tendencies than with their instinctive knowledge that extreme subjectivity, prejudice, and indeed idiosyncrasy are what help art to avoid cliché. And the resistance to cliché is what distinguishes art from life.

10

Now that you know the background of what I am about to say, I may just as well say it: The way to develop good taste in literature is to read poetry. If you think that I am speaking out of professional partisanship, you are mistaken; I am no union man. The point is that being the supreme form of human locution, poetry is not only the most concise way of conveying the human experience; it also

offers the highest possible standards for any linguistic operation—especially one on paper.

11

The more one reads poetry, the less tolerant one becomes of any sort of verbosity. A child of epitaph and epigram, poetry is a great disciplinarian to prose. It teaches the latter not only the value of each word but also the mercurial mental patterns of the species, alternatives to linear composition, the knack of omitting the self-evident, emphasis on detail, the technique of anticlimax. Above all, poetry develops in prose that appetite for metaphysics which distinguishes a work of art from mere *belles lettres*.

12

Please, don't get me wrong: I am not trying to debunk prose. The truth of the matter is that literature started with poetry, with the song of a nomad that predates the scribblings of a settler. All I am trying to do is to be practical and spare your eyesight and brain cells a lot of useless printed matter. Poetry, one might say, has been invented for just this purpose.

13

All you have to do is to arm yourselves with the works of poets in your mother tongue, preferably from the first half of this century, and you will be in great shape.

14

If your mother tongue is English, I might recommend to you Robert Frost, Thomas Hardy, W. B. Yeats, T. S. Eliot, W. H. Auden, Marianne Moore and Elizabeth Bishop.

15

If, after going through the works of any of these, you drop a book of prose picked from the shelf, it won't be your fault. If you continue to read it, that will be to the author's credit: that will mean that this author has something to add to the truth about our existence. Or else, it would mean that reading is your incurable addiction. As addictions go, it is not the worst.

(1196 words from *The Times*)

New Words

- appetite** /'æpɪtaɪt/n. a feeling of craving something 爱好,嗜好,食欲,胃口,欲望
- posthumous** /'pɒstjʊməs/a. occurring or coming into existence after a person's death 死后的,死后出版的
- dimension** /di'menʃən/n. magnitude or extent 尺寸,容积,维度
- rectangular** /rek'tæŋgjʊlə/n. having four right angles 矩形
- amiss** /ə'mɪs/a. not functioning properly 有毛病的,出差错的
- surmise** /'sə:maɪz/v. infer from incomplete evidence 推测,臆测
- urn** /ə:n/n. vase for holding the ashes of a person's cremated body 骨灰盒
- philosophise** /fi'lɒsəfaɪz/ vt. reason philosophically 从哲学观点思考(从哲学上来看,思索)  
[ BrE ] = philosophize
- paradox** /'pærədɒks/n. (logic) a statement that contradicts itself 似非而是的隽语,自相矛盾的话
- pulp** /pʌlp/n. a soft, moist, slightly sticky mass, as that into which wood is converted in the making of paper 纸浆
- moribund** /'mɔ:(ɪ)ribʌnd/a. being on the point of death 垂死的
- semblance** /'seɪbləns/n. an outward or token appearance or form that is deliberately misleading 类似(外观,假装)
- predicament** /pri'dɪkəmənt/n. [ C ] an unpleasantly difficult situation 状态,窘境,困局
- compass** /'kʌmpəs/n. [ C ] navigational instrument for finding directions 指南针
- oscillate** /'ɔ:sɪleɪt/vi. move or swing from side to side regularly 振动,彷徨,犹豫  
vt. 使振动,使动摇
- hack** /hæk/n. [ C ] a person, esp. a writer, who produces mediocre work 平庸作家
- predilection** /pri:di'lekʃən/n. [ C ] a predisposition in favor of something 偏好

- adrift** /ə'drift/ *ad.* & *a.* aimlessly drifting; floating freely; not anchored 漂流地, 漂泊的
- raft** /rɑ:ft/ *n.* a flat float (usually made of logs or planks) that can be used for transport or as a platform for swimmers 筏, 救生艇
- constellation** /ˌkɒnstə'leɪʃən/ *n.* a configuration of stars as seen from the earth 星座, 星群
- lousy** /'lauzi/ *a.* very bad 差劲的
- terra firma** /terə 'fɜ:mə/ *n.* the solid part of the earth's surface 陆地
- reckon** /'rekən/ *v.* judge to be probable; take account of 计算, 总计, 评估
- metaphysical** /metə'fɪzɪkəl/ *a.* highly abstract and overly theoretical 形而上学的
- metaphysics** /metə'fɪzɪks/ *n.* the philosophical study of being and knowing 形而上学, 玄学
- adultery** /ə'dʌltəri/ *n.* extramarital sex that willfully and maliciously interferes with marriage relations 通奸
- finicky** /'fɪnɪki/ *a.* exacting especially about details 苛求的, 过分讲究的, 小题大做的
- detractor** /di'træktə(r)/ *n.* one who disparages or belittles the worth of something 贬低者
- heroin** /'herəɪn/ *n.* a highly addictive morphine derivative 海洛因
- marijuana** /mæri'hwɑ:nə/ *n.* the most commonly used illicit drug 大麻
- barricade** /ˌbæri'keɪd/ *n.* a barrier set up by police to stop traffic on a street or road in order to catch a fugitive or inspect traffic, etc. 防卫工事, 障碍
- stance** /stæns/ *n.* position, posture 看法, 态度
- vulnerability** /ˌvʌlnərə'bɪləti/ *n.* susceptibility to injury or attack 易受伤, 易受责难, 弱点
- masochistic** /ˌmæsə'kɪstɪk/ *a.* deriving pleasure or sexual gratification from being abused or dominated 受虐狂(者)的

- idiosyncrasy** /,idiə'siŋkrəsi/n. a behavioral attribute that is distinctive and peculiar to an individual 特质
- cliché** /'kli:ʃei;kli:'fei/n. a trite or obvious remark 陈腔滥调
- partisanship** /,pɑ:ti'zænʃɪp/n. an inclination to favor one group or view or opinion over alternatives 党派性,党派心,盲目地一边倒
- locution** /ləu'kju:ʃən/n. a word or phrase that particular people use in particular situations 说话的方式或语气,惯用语
- verbosity** /və:'bɒsəti/n. an expressive style that uses excessive or empty words 唠叨,冗长
- epitaph** /'epɪtɑ:f/n. an inscription on a tombstone or monument in memory of the person buried there 墓志铭
- epigram** /'epɪgræm/n. a witty saying 警句,讽刺短诗
- disciplinarian**  
/,dɪsɪpli'neəriən/n. someone who demands exact conformity to rules and forms 严行纪律的人,严师
- mercurial** /mə:'kjuəriəl/a. liable to sudden unpredictable change 变换的,敏捷的
- knack** /næk/n. a special way of doing something 熟练技术,巧妙的手法,诀窍
- anticlimax** /,æntɪ'klaɪmæks/n. a disappointing decline after a previous rise 突降法,令人泄气的转变
- debunk** /di:'bʌŋk/v. expose while ridiculing; especially of pretentious or false claims and ideas 揭穿真相,暴露
- nomad**  
/'nɒməd,'nəʊməd/n. a member of a people who have no permanent home but move about according to the seasons 游牧民族,流浪
- a. 游牧的,流浪的
- scribbling** /'skɪblɪŋ/v. write down quickly without much attention to detail 乱涂(写)
- n. [复]胡乱写的文章(作品)

*Proper Names*

Joseph Brodsky	约瑟夫·布罗茨基
George Luis Borges	乔治·路易斯·博尔赫斯
Friday	星期五(英国小说家丹尼尔·迪福小说《鲁宾逊漂流记》中人物)
W. H. Auden	W. H. 奥登
Robert Frost	罗伯特·弗罗斯特
Thomas Hardy	托马斯·哈代
W. B. Yeats	W. B. 叶芝
T. S. Eliot	T. S. 艾略特
Marianne Moore	玛丽安·莫尔
Elizabeth Bishop	伊丽莎白·毕晓普

*Phrases*

in more ways than one	in many aspects; from different angles 从许多方面;从几种意义来说
lie in	originate (in)
for sth.'s sake; for the sake of	for the welfare or benefit of; because an interest in or desire for
bring... into focus	make something clear and understandable
on the take (with)	taking bribes 受贿
a case in point	a good and typical example 典型, 典型案例
end up (with/doing sth.)	finish
a hell of	a lot of 大量, 许多
head for	go in the direction of
come up with	think of; provide as a solution
put on	clothe oneself with; wear
on the contrary	to the opposite side
act in	behave in accordance with



## Graduate English Reading Writing and Translation

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may (might) as well	with equal reason, advantage, justification, etc.
arm with	supply or fit weapons or armour, etc.
in shape	in form, outline or appearance
to sb.'s credit	worthy of praise; in one's name (某人)值得赞扬, 在(某人)名下

### Notes

1. **Joseph Brodsky:** (1940-1996), born Iosif Aleksandrovich Brodsky, was a Russian poet and essayist who won the 1987 Nobel Prize in Literature and was Poet Laureate of the United States from 1991 to 1992. His works include *On Grief and Reason: Essays* and the poetry collection *So Forth*. The text is an excerpt of an article on *The Times* (Oct. 21st, 1996).
2. **Last Judgment:** In Christian eschatology, the Last Judgment, Final Judgment, Judgment Day, or Day of the Lord is the judgment by God of all nations. It will take place after the resurrection of the dead and the Second Coming. This belief has inspired numerous artistic depictions.
3. **George Luis Borges:** (1899-1986) was an Argentine writer whose work included short stories, essays, poetry, literary criticism, and translations. His writings displayed a deep knowledge of European and American literature, in particular for such writers as Poe, Stevenson, Kipling, Shaw, Chesterton, Whitman, Emerson, and Twain.
4. **Friday:** (also Man Friday) is one of the main characters of Daniel Defoe's novel *Robinson Crusoe*. His name, in the novel given to him by Robinson Crusoe, has later become an expression used to describe a male personal assistant or servant, especially one who is particularly competent or loyal.
5. **W. H. Auden:** (1907-1973), was an Anglo-American poet, regarded by many as one of the greatest writers of the 20th century. His work is noted for its stylistic and technical achievements, its engagement with moral and political issues, and its variety of tone, form and content. The central themes of his poetry are love, politics and citizenship, religion and morals, and the