

大学英语高级导读 80 篇

80 Advanced Guide – Readings for College English

主 编 黄 娟

副 主 编 胡作友 杨 勇

主 审 喻家楼

参编人员 (以姓氏笔画为序)

张 和 张 芹 张培蓓 吴 昀

杨 勇 周亚芳 胡作友 黄 娟

黄文娇 喻家楼

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前 言

根据语言学习的规律,只有建立在大量语言输入的基础上,提高语言输出的能力才能更加有保证。而在语言输入中,阅读占有不可替代的极重要地位。快速的阅读,准确的理解,一直是广大考生孜孜以求的目标。为此,我们编写了这本《大学英语高级导读 80 篇》,目的是帮助六级及考研同学迅速提高阅读水平。

书中每篇文章都经过精心挑选,选材广泛、指导性强。文章涵盖社会、文化、科普知识、地理、日常生活知识、人物传记等社会科学和自然科学领域的内容;体裁多样,包括叙事、描述、议论、说明文等形式。信息量大,知识荟萃。仔细阅读本书,不仅可以学到诸多阅读技巧,而且可以增长各类知识。

该书的设计和编写,处处体现着创新原则。每篇文章后都有精心设计的四个多项选择题,并配有答案和详细解释;为了帮助读者更透彻地理解文章和提高翻译水平,每篇附有长难句翻译和所用到的翻译技巧。值得一提的是,本书不是以题海战术为出发点,文章后还设有本篇中出现的最有用或易错的句型及相关例句,保证读者在阅读完每篇文章后都有收获,极快地体现在语言的输出上,特别是写作中,一举数得。文章中出现的偏僻词都注有词性和解释,便于读者进行阅读学习。这种创新性体现着我们的执著追求,也代表我们对读者的一份郑重承诺。本书还将全面提高考生的解题能力,从全篇到细节,从理解、判断到推理,各个方面应有尽有。仔细阅读一,你可以提高阅读速度,并且能全方位地提高对英语篇章的认识能力,培养英语思维方式及语感。本书由黄娟主编,喻家楼教授主审,除黄文娇撰稿八篇外,张和、张芹、张培蓓、吴昀、杨勇、周亚芳、胡作友、黄娟各撰稿九篇。

书中采用了一些经典名著中的经典名篇,特此向那些作者表

示感谢。由于编者水平有限,时间仓促,书中值得商榷之处在所难免,望广大读者及同行专家不吝赐教。

编 者

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Unit One

Passage 1

Technology today has stolen away our voices and robbed our children of memories. I've been keeping count of how often people sing around the house these days. The fact is, they don't.

My earliest memories are of my mother crooning lullabies as she rocked each infant in turn. She said she "didn't have a singing voice," but her low, wavering alto will always mean comfort to me. Every time I have sat through the night with a feverish baby or held a preschooler through a nightmare, the melodies returned, words appearing and reappearing like fragments of a dream but held together by the hum of love.

Today, young mothers are routinely presented with lullaby tapes at the baby shower. When baby cries, the idea goes, they will be able to switch on the high-tech audio system and the little one will drift off the voices of strangers in his ears, perfectly on pitch. If I had my way, new parents would learn the songs themselves, throw out their stereos, and give their children the gift of their own sleepy voices through the midnight hours.

These days, when we go on a trip, my daughters take along tiny personal stereos and headphones. They are lost in their private worlds, and I can't help wishing that at least here, in the car my girls would be obliged to listen to their mother's voice raised

in lost - the - words again, sure I'm out - of - tune songs that they might then pass down to another generation. Those sophisticated earphones have robbed them of something I think every kid should carry from childhood car trips into adulthood.

When my father turned 70, my brothers and sisters and our kids gathered for a weekend of celebrating. My sister Mary hired a banjo player who knew all the old tunes, and in the autumn sunshine we sang away the day. The words returned to us as we heard our father's voice sing them again, and by the end even our little ones were learning the words and joining in.

I drove away from that party humming, and all the way home the good old songs kept tumbling out. Dammit, I thought, why did I ever stop singing in the car and start turning on the radio instead? Why don't I sing anymore while I'm doing the dishes? I'm going to yank those stereo wires right out of the wall when I get home. We're going to sing grace before meals, sing carols around the piano, sing in the shower instead of switching on that water-proof radio that stole away our voices and our souls.

Choose the best answer according to the passage

1. Though she travels by car, a product of modern technology, the author hates today's technology because _____.
A. driving a car requires high concentration
B. children are learning pop songs from tapes
C. children have lost touch with good old songs
D. high - tech systems do not record the voices of aged people
2. "The little one will drift off" in Para. 3 can be paraphrased as _____.
A. the high - tech system will play on and on

- B. the play of the high - tech system is of little use
C. the baby will slowly go to sleep
D. keeping the pitch low will delight the baby
3. To the author, the voices of strangers _____.
A. are not familiar to the baby
B. lack the motherly love that baby needs
C. work better to stop the baby's cry
D. surely sound more pleasant
4. What the author wishes to oblige her girls to do is nothing but _____.
A. help memorize the words while she is singing
B. listen and learn from her the old songs
C. take off their sophisticated earphones
D. remember their childhood car trips

Translation of the underlined sentence in the passage

每次当我守着发烧的宝宝或抱着做恶梦的(学龄前)孩子度过长夜时,那曲儿就回来了,词儿出现又再出现,就像一场梦里的各个片断,但又由爱的哼曲声串联成一个整体。

翻译方法:此句采用了转换法和增益法。

Sentence Pattern

If I had my way, new parents would learn the songs themselves, throw out their stereos, and give their children the gift of their own sleepy voices through the midnight hours.

Example: If I were you, I would accept his invitation to host the show.

New Words

1. croon *v.* 柔情地轻哼、轻唱或低声述说(某事物)
2. lullaby *n.* 催眠曲
3. alto *n.* 男声最高音;中音部
4. feverish *a.* 发烧的;发烧引起的
5. banjo *n.* 班卓琴(一种弦乐器,长颈、圆身,用手指弹拨)
6. yank *v.* (口)猛拉(某物)(常为向某方向)
7. carol *n.* 欢乐之歌(尤指圣诞颂歌)

Passage 2

Thomas Hardy's impulses as a writer, all of which he indulged in his novels, were numerous and divergent, and they did not always work together in harmony. Hardy was to some degree interested in exploring his characters' psychology, though impelled less by curiosity than by sympathy. Occasionally he felt the impulse to comedy (in all its detached coldness) as well as the impulse to farce, but he was more often inclined to see tragedy and record it. He wanted to describe ordinary human beings; he wanted to speculate on their dilemmas rationally (and, unfortunately, even schematically); and he wanted to record precisely the material universe. Finally, he wanted to be more than a realist. He wanted to transcend what he considered to be the banality of solely recording things exactly and to express as well his awareness of the occult and the strange.

In his novels these various impulses were sacrificed to each other inevitably and often. Inevitably, because Hardy did not care in the way that novelists such as Flaubert or James cared,

and therefore took paths of least resistance. Thus, one impulse of exacting a compromise simply disappeared. A desire to throw over reality that never was might give way abruptly to the desire on the part of what we might consider a novelist - scientist to record exactly and concretely the structure and texture of a flower. In this instance, the new impulse was at least an energetic one, and thus its indulgence did not result in a relaxed style. But on other occasions Hardy abandoned impulse to classify and schematize abstractly. When a relaxing impulse was indulged, the style - that sure index of an author's literary worth was - certain to become verbose. Hardy's weakness derived from his apparent inability to control the comings and goings of these divergent impulses and from his unwillingness to cultivate and sustain the energetic and risky ones. He submitted to first one and then another, and the spirit blew where it listed; hence the unevenness of any one of his novels. His most controlled novel, *Under the Greenwood Tree*, prominently exhibits two different but reconcilable impulses - a desire to be a realist - historian and a desire to be a psychologist of love - but the slight interlinkings of plot enough to bind the two completely together. Thus even this book splits two distinct parts.

Choose the best answer according to the passage

5. The passage suggests that the author would be most likely to agree with which of the following statements about literary realism ?
- A. Literary realism is most concerned with the exploration of the internal lives of ordinary human beings.
- B. The term "literary realism" is susceptible to more than a

single definition.

C. Literary realism and an interest in psychology are likely to be at odds in a novelist's work.

D. "Literary realism" is the most often used by critics in describing the method of Hardy's novels.

6. The passage supplies information to suggest that its author would be most likely to agree with which of the following statements about the novelists Flaubert and James?

A. They indulged more impulses in their novels than did Hardy in his novels.

B. They have elicited a greater degree of favorable response from most literary critics than Hardy has.

C. In the writing of their novels, they often took pains to effect a compromise among their various novelistic impulses.

D. Regarding novelistic construction, they cared more about the opinion of other novelists than about the opinions.

7. Which of the following statements about the use of comedy in Hardy's novels is best supported by the passage?

A. Hardy's use of comedy in his novels tended to weaken his literary style.

B. Hardy's use of comedy in his novels was inspired by his natural sympathy.

C. Comedy appeared less frequently in Hardy's novels than did tragedy.

D. Comedy played an important role in Hardy's novels though that comedy was usually in the form of farce.

8. The author implies which of the following about *Under the Greenwood Tree* in relation to Hardy's other novels?

- A. It is Hardy's most thorough investigation of the psychology of love.
- B. Although it is his most controlled novel, it does not exhibit any harsh or risky impulses.
- C. It, more than his other novels, reveals Hardy as a realist interested in the history of ordinary human beings.
- D. In it Hardy's novelistic impulses are managed somewhat better than in his other novels.

Translation of the underlined sentence in the passage

他控制的最好的小说《在绿荫下》很突出地展示了两种截然不同但又可以协调的冲动——一种是想成为现实主义历史学家的欲望,另一种是想成为爱情心理学家的欲望,但只需一点点情节的相连就可以把这两者完全地结合在一起。

翻译方法:此句采用了颠倒法和增益法。

Sentence Pattern

Thomas Hardy's *impulses* as a writer, *all of which* he indulged in his novels, were numerous and divergent and they did not always work together in harmony.

Example: The questions were all on opera, about which subject I know nothing.

New Words

1. indulge *v.* 放纵自己;让自己尽情享受某事物
2. divergent *a.* 偏离的;分叉的;分歧的
3. farce *n.* 闹剧;滑稽戏
4. dilemma *n.* 进退两难的窘境

5. banality *n.* 平常; 乏味
6. occult *a.* 神秘的; 超自然的
7. schematize *vt.* 计划; 系统化
8. verbose *a.* (文) 冗长的
9. reconcilable *a.* 可和解的, 可一致的
10. distinct *a.* 种类不同的; 分开的

Passage 3

A man or woman makes direct contact with society in two ways: as a member of some familial, professional or religious group, or as a member of a crowd. Groups are capable of being as moral and intelligent as the individual who forms them; a crowd is chaotic, has no purpose of its own and is capable of anything except intelligent action and realistic thinking. Assembled in a crowd, people lose their powers of reasoning and capacity for moral choice. Their suggestibility is increased to the point where they cease to have any judgement or will of their own. They become very excitable; they lose all sense of individual or collective responsibility, they are subject to sudden excesses of rage, enthusiasm and panic. In a word, a man in crowd behaves as though he had swallowed a large dose of some powerful intoxicant. He is a victim of what I have called “herd - poisoning”. Like alcohol, herd - poison is an active, extravagant drug. The crowd - intoxicated individual escapes from responsibility, intelligence and morality into a kind of frantic, animal mindlessness.

Reading is a private, not a collective activity. The writer speaks only to individuals, sitting by themselves in a state of normal sobriety. The orator speaks to masses of individuals,

already well - primed with herd - poison. They are at his mercy and, if he knows his business, he can do what he likes with them.

Unlike the masses, intellectuals have a taste for rationality and an interest in facts. Their critical habit of mind makes them resistant to the kind of propaganda that works so well on the majority. Intellectuals are the kind of people who demand evidence and are shocked by logical inconsistencies and fallacies. They regard over - simplification as the original sin of the mind and have no use for the slogans, the unqualified assertions and sweeping generalizations which are the propagandist's stock - in - trade.

Philosophy teaches us to feel uncertain about the things that seem to us self - evident. Propaganda, on the other hand, teaches us to accept as self - evident matters about which it would be reasonable to suspend our judgement or to feel doubt. The propagandist must therefore be consistently dogmatic. All his statements are made without qualification. There are no greys in his picture of the world; everything is either diabolically black or celestially white. He must never admit that he might be wrong or that people with a different point of view might be even partially right. Opponents should not be argued with; they should be attacked, shouted down, or if they become too much of a nuisance, liquidated.

Choose the best answer according to the passage

9. What is the main point of the first paragraph ?

- A. Groups are not very different from individuals, but crowds certainly are very different from them.
- B. A man or woman living in a society has to belong to either a

group or a crowd.

C. Herd - poison is like alcohol.

D. Crowds are more powerful than groups, just as groups are more powerful than individuals.

10. The first sentence of paragraph 3 suggests that _____.

A. all individuals have a taste for rationality and an interest in facts

B. groups consist of intellectuals

C. intellectuals behave like individuals, not like members of a crowd

D. individuals are intellectuals

11. The majority of people _____.

A. resist propaganda

B. do not possess a critical habit of mind

C. work well with intellectuals

D. possess a critical habit of mind

12. Intellectuals are the kind of people who _____.

A. demand logical inconsistencies and fallacies

B. ignore faulty logic and wrong beliefs

C. look for evidence in support of logical inconsistencies and fallacies

D. accept only those things which are logically consistent and well - supported by evidence

Translation of the underlined sentence in the passage

团体组织就像组成它的个人一样,也能够有道德、有理智,而集合群则是混乱的,没有自己的目的。它无所不能,但就是没有理智的行动和现实的思想。

翻译方法:此句采用了颠倒法、增益法和否定的翻译。

Sentence Pattern

Assembled in a crowd, *people* lose their powers of reasoning and their capacity for moral choice.

Example: Soundly defeated at chess, Jack felt very upset.

New Words

1. chaotic *a.* 处于混乱状态的; 完全无秩序的
2. suggestibility *n.* 易受影响性
3. panic *n.* 恐慌, 惊惶
4. intoxicant *n.* 醉人的物质(尤指酒类饮料)
5. extravagant *a.* 奢侈的, 挥霍的; (行为) 放纵的
6. sobriety *n.* 认真, 审慎, 郑重
7. propaganda *n.* 宣传, 传播
8. fallacy *n.* 错误的见解; 谬论
9. dogmatic *a.* 教义的; 武断的, 自以为是的
10. liquidate *v.* 清偿; 清算; 清除(某人)

Passage 4

Petroleum products, such as gasoline, kerosene, home heating oil, residual fuel oil, and lubricating oils, come from one source — crude oil found below the earth's surface, as well as under large bodies of water, from a few hundred feet below the surface to as 25,000 feet into the earth's interior. Sometimes crude oil is secured by drilling a hole through the earth, but more dry holes are drilled than those producing oil. Pressure at the source or pumping forces crude oil to the surface.

Crude oil wells flow at varying rates, from ten to thousands

of barrels per hour. Petroleum products are always measured in 42 - gallon barrels.

Petroleum products vary greatly in physical appearance; thin, thick, transparent or opaque, but regardless, their chemical composition is made up of only two elements: carbon, and hydrogen, which form compounds called hydrocarbons. Other chemical elements found in union with the hydrocarbons are few and are classified as impurities. Trace elements are also found, but these are of such minute quantities that they are disregarded. The combination of carbon and hydrogen forms many thousands of compounds which are possible because of the various positions and joinings of these two atoms in the hydrocarbon molecule.

The various petroleum products are refined from the crude oil by heating and condensing the vapors. These products are the so - called light oils, such as gasoline, kerosene, and distillate oil. The residue remaining after the light oils are distilled is known as heavy or residual fuel oil and is used mostly for burning under boilers. Additional complicated refining process rearrange the chemical structure of the hydrocarbons to produce other products, some of which are used to upgrade and increase the octane rating of various types of gasoline.

Choose the best answer according to the passage

13. According to the passage , which of the following statements is NOT true ? _____.
- A. Crude oil is found below land and water.
 - B. Crude oil is always found a few hundred feet below the surface.
 - C. Pumping and pressure force crude oil to the surface.