

张汉熙 主编 王立礼 编

高级英语 (修订本) 第一册

ADVANCED ENGLISH

重排版

外语教学与研究出版社

FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS

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前言

本书适用于已掌握英语基础知识的进入高年级的学生。

课文全部选自原文，有些经过压缩或节选。绝大部分课文在本校教学中使用过一次或多次。课文的内容及题材力求多样化，以便学生接触不同的文体，吸收较广泛的知识。

课文与练习的设计安排如下：每课课文后附有注释，包括作家介绍、历史背景、有关典故及一般学生使用的词典中难以查到的语言现象。“查词典”一项旨在引导学生通过独立工作，加深对课文的理解。练习项目包括：1) 内容理解部分：问题、释义、课文片断翻译。2) 词汇练习部分：构词、同义词及其他能够使学生更好地掌握词义及使用的练习，此外有填空、造句、翻译等不同形式。3) 修辞部分：引导学生学习和欣赏课文的写作技巧。4) 口笔头复用部分：学完一课后，学生应从口、笔两方面对所学内容灵活运用。练习根据课文中出现的语言现象设计，不按构词法、修辞法本身体系的顺序编排。

课文长短不等，有些课文较长，可用二至三周。课文与练习都留有一定的余地，以便教师根据学生的具体情况选择使用。

编者水平有限，加之时间紧迫，书中一定存在不少缺点错误，欢迎使用者提出批评与建议。

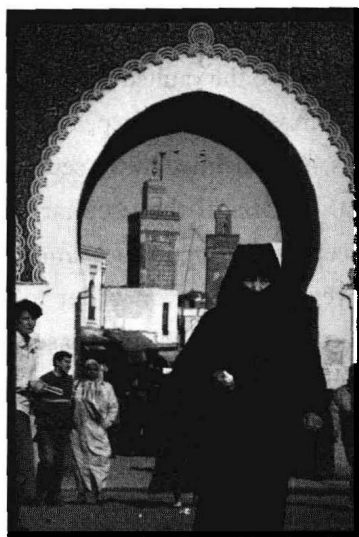
编者

Contents

| | | |
|-----------|--|--|
| Lesson 1 | The Middle Eastern Bazaar..... | 1 |
| Lesson 2 | Hiroshima—the “Liveliest” City in Japan..... | |
| | <i>Jacques Danvoir</i> | 11 |
| Lesson 3 | Ships in the Desert..... | <i>Al Gore</i> 25 |
| Lesson 4 | Everyday Use..... | <i>Alice Walker</i> 49 |
| Lesson 5 | Speech on Hitler’s Invasion of the U.S.S.R..... | |
| | <i>Winston S. Churchill</i> | 71 |
| Lesson 6 | Blackmail..... | <i>Arthur Hailey</i> 85 |
| Lesson 7 | The Age of Miracle Chips..... | 105 |
| Lesson 8 | An Interactive Life..... | |
| | <i>Barbara Kantrowitz and Joshua C. Ramo</i> | 121 |
| Lesson 9 | Mark Twain—Mirror of America..... | <i>Noel Grove</i> 139 |
| Lesson 10 | The Trial That Rocked the World | <i>John Scopes</i> 155 |
| Lesson 11 | But What’s a Dictionary For?..... | <i>Bergen Evans</i> 173 |
| Lesson 12 | The Loons..... | <i>Margaret Laurence</i> 191 |
| Lesson 13 | Britannia Rues the Waves..... | <i>Andrew Neil</i> 215 |
| Lesson 14 | Argentia Bay..... | <i>Herman Wouk</i> 233 |
| Lesson 15 | No Signposts in the Sea..... | <i>V. Sackville-West</i> 267 |
| Lesson 16 | 1776..... | <i>Peter Stone and Sherman Edwards</i> 285 |

Lesson 1

The Middle Eastern Bazaar



① The Middle Eastern bazaar takes you back hundreds—even thousands—of years. The one I am thinking of particularly is entered by a Gothic-arched gateway of aged brick and stone. You pass from the heat and glare of a big, open square into a cool, dark cavern which extends as far as the eye can see, losing itself in the shadowy distance. Little donkeys with harmoniously tinkling bells thread their way among the

5

throng of people entering and leaving the bazaar. The roadway is about twelve feet wide, but it is narrowed every few yards by little stalls where goods of every conceivable kind are sold. The din of the stall-holders crying their wares, of donkey-boys and porters clearing a way for themselves by shouting vigorously, and of would-be purchasers arguing and bargaining is continuous and makes you dizzy. 10

② Then as you penetrate deeper into the bazaar, the noise of the entrance fades away, and you come to the muted cloth-market. The earthen floor, beaten hard by countless feet, deadens the sound of footsteps, and the vaulted mud-brick walls and roof have hardly any sounds to echo. The shop-keepers speak in slow, measured tones, and the buyers, overwhelmed by the sepulchral atmosphere, follow suit. 15 20

③ One of the peculiarities of the Eastern bazaar is that shop-keepers dealing in the same kind of goods do not scatter themselves over the bazaar, in order to avoid competition, but collect in the same area, so that purchasers can know where to find them, and so that they can form a closely knit guild against injustice or persecution. In the cloth-market, for instance, all the sellers of material for clothes, curtains, chaircovers and so on line the roadway on both sides, each open-fronted shop having a trestle table for display and shelves for storage. Bargaining is the order of the day, and veiled women move at a leisurely pace from shop to shop, selecting, pricing and doing a little preliminary bargaining before they narrow down their choice and begin the really serious business of beating the price down. 25 30

④ It is a point of honour with the customer not to let the shop-keeper guess what it is she really likes and wants until the last moment. If he does guess correctly, he will price the item high, and yield little in the bargaining. The seller, on the other hand, makes a point of protesting that the price he is charging is depriving him of 35

all profit, and that he is sacrificing this because of his personal regard for the customer. Bargaining can go on the whole day, or even several days, with the customer coming and going at intervals. 40

⑤ One of the most picturesque and impressive parts of the bazaar is the copper-smiths' market. As you approach it, a tinkling and banging and clashing begins to impinge on your ear. It grows louder and more distinct, until you round a corner and see a fairyland of dancing flashes, as the burnished copper catches the light of innumerable lamps and braziers. In each shop sit the apprentices—boys and youths, some of them incredibly young—hammering away at copper vessels of all shapes and sizes, while the shop-owner instructs, and sometimes takes a hand with a hammer himself. In the background, a tiny apprentice blows a big charcoal fire with a huge leather bellows worked by a string attached to his big toe—the red of the live coals glowing bright and then dimming rhythmically to the strokes of the bellows. 45 50

⑥ Here you can find beautiful pots and bowls engraved with delicate and intricate traditional designs, or the simple, everyday kitchenware used in this country, pleasing in form, but undecorated and strictly functional. 55

⑦ Elsewhere there is the carpet-market, with its profusion of rich colours, varied textures and regional designs—some bold and simple, others unbelievably detailed and yet harmonious. Then there is the spice-market, with its pungent and exotic smells; and the food-market, where you can buy everything you need for the most sumptuous dinner, or sit in a tiny restaurant with porters and apprentices and eat your humble bread and cheese. The dye-market, the pottery-market and the carpenters' market lie elsewhere in the maze of vaulted streets which honeycomb this bazaar. Every here and there, a doorway gives a glimpse of a sunlit courtyard, perhaps 60 65

before a mosque or a caravanserai, where camels lie disdainfully
chewing their hay, while the great bales of merchandise they have 70
carried hundreds of miles across the desert lie beside them.

⑧ Perhaps the most unforgettable thing in the bazaar, apart
from its general atmosphere, is the place where they make linseed
oil. It is a vast, sombre cavern of a room, some thirty feet high and
sixty feet square, and so thick with the dust of centuries that the 75
mudbrick walls and vaulted roof are only dimly visible. In this cavern
are three massive stone wheels, each with a huge pole through its
centre as an axle. The pole is attached at the one end to an upright
post, around which it can revolve, and at the other to a blind-folded
camel, which walks constantly in a circle, providing the motive power 80
to turn the stone wheel. This revolves in a circular stone channel,
into which an attendant feeds linseed. The stone wheel crushes it to
a pulp, which is then pressed to extract the oil. The camels are the
largest and finest I have ever seen, and in superb condition—mus-
cular, massive and stately. 85

⑨ The pressing of the linseed pulp to extract the oil is done by a
vast ramshackle apparatus of beams and ropes and pulleys which tow-
ers to the vaulted ceiling and dwarfs the camels and their stone wheels.
The machine is operated by one man, who shovels the linseed pulp into
a stone vat, climbs up nimbly to a dizzy height to fasten ropes, and then 90
throws his weight on to a great beam made out of a tree trunk to set
the ropes and pulleys in motion. Ancient girders creak and groan, ropes
tighten and then a trickle of oil oozes down a stone runnel into a used
petrol can. Quickly the trickle becomes a flood of glistening linseed oil
as the beam sinks earthwards, taut and protesting, its creaks blending 95
with the squeaking and rumbling of the grinding wheels and the occa-
sional grunts and sighs of the camels.

(from *Advanced Comprehension and Appreciation Pieces*, 1962)

AIDS TO COMPREHENSION

I. Notes

- 1) This piece is taken from *Advanced Comprehension and Appreciation Pieces*, compiled for overseas students by L.A. Hill and D.J. May, published by Oxford University Press, Hongkong, 1962.
- 2) Middle East: generally referring to the area from Afghanistan to Egypt, including the Arabian Peninsula, Cyprus, and Asiatic Turkey
- 3) Gothic: a style of architecture originated in N. France in the 11th century, characterized by pointed arches, ribbed vaulting, steep, high roofs, etc.
- 4) veiled women: Some Muslims use the veil—more appropriately, the purdah—to seclude or hide their women from the eyes of strangers.
- 5) caravanserai (caravansary): in the Middle East, a kind of inn with a large central court, where bands of merchants or pilgrims, together with their camels or horses, stay for shelter and refreshment

II. Look up the italicized words in the dictionary and explain:

- 1) and of *would-be* purchasers
- 2) and the buyers...*follow suit*
- 3) shopkeepers dealing in the same kind of goods...*collect* in the same area
- 4) bargaining is *the order of the day*
- 5) In each shop sit the apprentices...*hammering away* at copper vessels...
- 6) the *live* coals glowing bright and then dimming
- 7) It is a *vast, sombre cavern of a room*...
- 8) A trickle of oil oozes down...into a *used* petrol can.

EXERCISES

I. Give brief answers to the following questions, using your own words as much as possible:

- 1) What is a bazaar? Can you name some of the Middle Eastern countries in which such bazaars are likely to be found?
- 2) Name all the markets in the bazaar. What kind of economy do you think they represent? Give facts to support your view.
- 3) Could a blind man know which part of the bazaar he was in? How?
- 4) Why is the cloth market “muted”?
- 5) What scene do you find most picturesque in the bazaar? Why?

II. Paraphrase:

- 1) little donkeys thread their way among the throngs of people (Para. 1)
- 2) Then as you penetrate deeper into the bazaar, the noise of the entrance fades away, and you come to the muted cloth-market. (Para. 2)
- 3) they narrow down their choice and begin the really serious business of beating the price down (Para. 3)
- 4) he will price the item high, and yield little in the bargaining (Para. 4)
- 5) As you approach it, a tinkling and banging and clashing begins to impinge on your ear... (Para. 5)

III. Translate the following into Chinese:

- 1) The one I am thinking of particularly is entered by a Gothic-arched gateway of aged brick and stone. You pass from the heat and glare of a big, open square into a cool, dark cavern which extends as far as the eye can see, losing itself in the shadowy distance.
- 2) It is a point of honour with the customer not to let the shopkeeper guess what it is she really likes and wants until the last moment.
- 3) The seller, on the other hand, makes a point of protesting that the

price he is charging is depriving him of all profit, and that he is sacrificing this because of his personal regard for the customer.

- 4) The pole is attached at the one end to an upright post around which it can revolve, and at the other to a blind-folded camel, which walks constantly in a circle, providing the motive power to turn the stone wheel.
- 5) The machine is operated by one man, who shovels the linseed pulp into a stone vat, climbs up nimbly to a dizzy height to fasten ropes, and then throws his weight on to a great beam made out of a tree trunk to set the ropes and pulleys in motion. Ancient girders creak and groan, ropes tighten and then a trickle of oil oozes down a stone runnel into a used petrol can. Quickly the trickle becomes a flood of glistening linseed oil as the beam sinks earthwards, taut and protesting, its creaks blending with the squeaking and rumbling of the grinding wheels and the occasional grunts and sighs of the camels.

IV. Explain how the following nouns are formed. Give examples to illustrate the different ways of compounding nouns.

- 1) gateway, courtyard
- 2) godsend, sunset
- 3) scarecrow, grindstone
- 4) hardboard, highlight
- 5) outcome, inflow
- 6) breakthrough, blackout

V. Make two sentences with each of the following words, using different parts of speech indicated in the brackets.

- | | |
|------------------------------|-----------------------------|
| 1) thread (<i>n. v.</i>) | 2) round (<i>adv. v.</i>) |
| 3) narrow (<i>adj. v.</i>) | 4) price (<i>n. v.</i>) |
| 5) live (<i>adj. v.</i>) | 6) tower (<i>n. v.</i>) |
| 7) dwarf (<i>n. v.</i>) | |

VI. Pick out from the text the words used to describe:

- 1) light and heat 2) sound and movement 3) smell and colour

VII. Explain how the meaning of the following sentences is affected when the italicized words are replaced with the words in brackets. Pay attention to the shades of meaning of the words.

- 1) the heat and *glare* of a big, open square (brightness)
- 2) the *din* of stall-holders crying their wares (noise, sound)
- 3) the *muted* cloth-market (quiet, silent)
- 4) a trestle table for *display* (exhibition)
- 5) the sound grows louder and *more distinct* (clearer)
- 6) a *huge* leather bellows (large)
- 7) carpets with *varied* textures (different)
- 8) the spice-market with its pungent and *exotic* smells (strange)
- 9) a doorway gives a glimpse of a *sunlit* courtyard (bright)
- 10) three *massive* stone wheels (big, great)
- 11) a camel, which walks *constantly* (endlessly)
- 12) a *used* petrol can (old)

VIII. Replace the italicized words with simple, everyday words:

- 1) and of would-be *purchasers* arguing and bargaining ()
- 2) the spice-market with its *pungent* and exotic smells ()
- 3) overwhelmed by the *sepulchral* atmosphere ()
- 4) the seller makes a point of *protesting* ()
- 5) to *impinge* on your ears ()
- 6) with its *profusion* of rich colours ()
- 7) the most *sumptuous* dinner ()
- 8) the great bales of *merchandise* ()
- 9) its creaks *blending* with the squeaking and tumbling of the grinding wheels ()

IX. Study the two models:

| | |
|-----------------|--|
| <i>Model 1)</i> | There is the carpet-market, with its profusion of rich colours. |
| <i>Model 2)</i> | There is the food-market, where you can buy everything you need for the most sumptuous dinner. |

Now use either model to describe each of the following in one sentence:

- 1) the cloth-market, with/where...
- 2) the copper-smiths' market, with/where...
- 3) the carpet-market, where...
- 4) the spice-market, where...
- 5) the food-market, with...
- 6) a sunlit courtyard, with...

X. Translate the following into English (using the following words or expressions: to attach, as far as the eye can see, conceivable, to lose...in, to engrave, to make a point of, what it is, to follow suit, to take a hand, to fade away):

- 1) 一条蜿蜒的小路隐没在树阴深处。
- 2) 集市上有许多小摊子，出售的货物应有尽有。
- 3) 我真不知道到底是什么事让他如此生气。
- 4) 新出土的铜花瓶造型优美，刻有精细、复杂的传统图案。
- 5) 在山的那边是一望无际的大草原。
- 6) 他们决定买那座带有车库的房子。
- 7) 教师们坚持对学生严格要求。
- 8) 这个小女孩非常喜欢他的父亲。
- 9) 为实现四个现代化，我们认为有必要学习外国的先进科学技术。
- 10) 黄昏临近时，天渐渐地暗下来了。
- 11) 徒工仔细地观察他的师傅，然后照着干。
- 12) 吃完饭弗兰克常常帮助洗餐具。

XI. Mention some of the things that appear in the text which you consider are generally associated with Middle Eastern countries.

XII. Topic for oral work:

The writer of this piece tries to evoke the atmosphere of the bazaar by his choice of language. Give examples of the methods he employs to achieve this.

XIII. Written work:

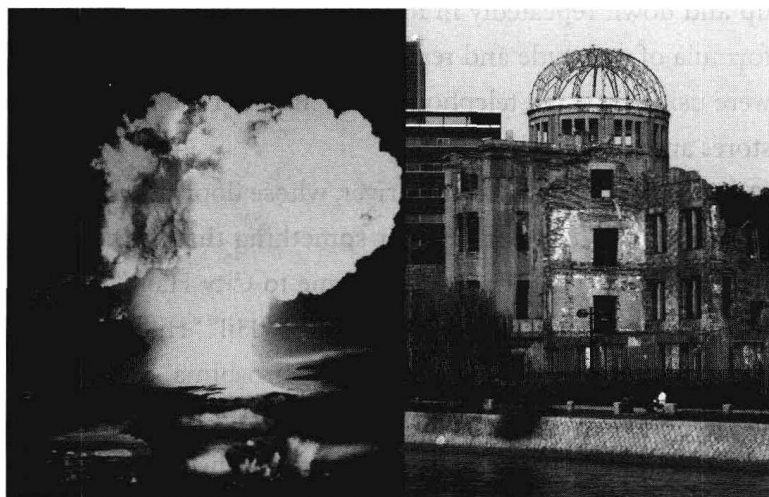
- 1) Imagine yourself to be a blind man and describe the cloth-market and the copper-smiths' market.
- 2) Describe the activities at a rural market.

Lesson 2

Hiroshima—the “Liveliest” City in Japan

(excerpts)

Jacques Danvoir



① “Hiroshima! Everybody off!” That must be what the man in the Japanese stationmaster’s uniform shouted, as the fastest train in the world slipped to a stop in Hiroshima Station. I did not understand what he was saying. First of all, because he was shouting in Japanese. And secondly, because I had

5

a lump in my throat and a lot of sad thoughts on my mind that had little to do with anything a Nippon railways official might say. The very act of stepping on this soil, in breathing this air of Hiroshima, was for me a far greater adventure than any trip or any reportorial assignment I'd previously taken. Was I not at the scene of the crime? 10

② The Japanese crowd did not appear to have the same preoccupations that I had. From the sidewalk outside the station, things seemed much the same as in other Japanese cities. Little girls and elderly ladies in kimonos rubbed shoulders with teenagers and women in western dress. Serious-looking men spoke to one another as if they were oblivious of the crowds about them, and bobbed up and down repeatedly in little bows, as they exchanged the ritual formula of gratitude and respect: "Tomo aligato gozayimas." Others were using little red telephones that hung on the facades of grocery stores and tobacco shops. 15 20

③ "Hi! Hi!" said the cab driver, whose door popped open at the very sight of a traveler. "Hi", or something that sounds very much like it, means "yes". "Can you take me to City Hall?" He grinned at me in the rear-view mirror and repeated "Hi!" "Hi!" We set off at top speed through the narrow streets of Hiroshima. The tall buildings of the martyred city flashed by as we lurched from side to side in response to the driver's sharp twists of the wheel. 25

④ Just as I was beginning to find the ride long, the taxi screeched to a halt, and the driver got out and went over to a policeman to ask the way. As in Tokyo, taxi drivers in Hiroshima often know little of their city, but to avoid loss of face before foreigners, will not admit their ignorance, and will accept any destination without concern for how long it may take them to find it. 30

⑤ At last this intermezzo came to an end, and I found myself in front of the gigantic City Hall. The usher bowed deeply and heaved 35