



普通高等教育“十五”国家级规划教材  
教育部推荐使用大学外语类教材

# COLLEGE ENGLISH

*Integrated Course 5  
Student's Book*



上海外语教育出版社

SHANGHAI FOREIGN LANGUAGE EDUCATION PRESS

全新版

New

大学  
英语

综合教程

学生用书

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*Student's Book*

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# 《大学英语》系列教材（全新版）

## 编写前言

### 1. 编写过程

《大学英语》系列教材自1986年的试用本问世以来，受到广大师生和英语学习者的青睐，先后被千余所院校采用，成为我国高校英语教学的首选教材，并荣获全国高等学校第二届优秀教材特等奖和国家教委高等学校第二届优秀教材一等奖。在这期间，教材曾数度修订，分别在1992年、1997年出版了正式本和修订本，以适应教学需要。然而，随着我国改革开放步伐的加快，社会各方面对大学生的外语学习，尤其是他们的外语实用能力，提出了更高的要求，要求他们不仅应具有较好的阅读水平，而且还要有一定的听、说、写、译的能力。我国的大学英语教学面临着新的挑战。为此，《大学英语教学大纲》进行了修改并于1999年公布了修订本，从而推动了英语教改的进一步深化。人们纷纷探求更适合我国国情的新的教学路子。教材作为教改的一个重要方面，作为教学思想的一种载体，理应有新的作为。

正是在这种新的形势鼓舞下，上海外语教育出版社组织、策划了《大学英语》系列教材（全新版）的编写工作。在该社的全力支持、协调下，开展了广泛而深入的调研、论证工作，并在此基础上经过精心设计，认真编写出《综合教程》和《听说教程》的样课，于2000年秋季在复旦大学等院校部分班级试用，同时征询了二十多个省市，数百所院校的意见。历经近三年时间的准备后，我们决定从今秋起陆续推出全新版，更好地服务于我国的大学英语教学。

《大学英语》系列教材（全新版）（以下简称《全新版》）由复旦大学、北京大学、华东师范大学、中国科学技术大学、华南理工大学、南京大学、武汉大学、南开大学、中国人民大学、中山大学、西安交通大学、东南大学、华中科技大学和苏州大学的数十位资深教授、英语教学专家分工协作、集体编写而成。复旦大学李荫华担任总主编，董亚芬、杨惠中、杨治中担任顾问。

### 2. 编写原则

1) 《全新版》根据《大学英语教学大纲》（修订本）编写，供大学英语教学基础阶段使用。

2)《全新版》编写的指导方针是:立足本国,博采众长,即,充分吸取我国在外语教学中长期积累起来的行之有效的经验和方法,同时认真学习、借鉴国外的教学理论和方法,并根据我国当前的教学需要和现有条件,视其可行性,有选择地加以消化、改造、吸收。为此,本教材采用糅合中外多种教学法之长的折衷主义(eclecticism)的教学法。

我们提倡学生自主学习(autonomous learning),即学生应成为学习的主体,主动地、创造性地学习,同时又主张充分发挥教师的主导作用。在缺少外语语境而且学时又较少的情况下,我们认为组织好课堂教学是关键。在课堂,教师首先要讲好课、组织好学生对所学语言进行操练以及模拟真实的语境引导学生学以致用,同时,还应在学习方法上给学生以指导,使他们懂得如何自学并养成良好的自学习惯。

3)《全新版》旨在通过教师的“精讲”和学生的“多练”,通过读、听、说、写、译全方位的各种形式的课堂内外的实践,培养学生具有较扎实的英语语言基础和较强的英语综合应用能力。我们认为学生的操练,特别是说、写方面的实践活动,应以一定量的语言输入为前提。

4)《全新版》主张选用当代英语的常见语体或文体的典型样本作为素材。供阅读的主课文,不仅要语言规范而且应富有文采、引人入胜、给人以启迪;选文题材应广泛,以反映现实生活为主,科普内容的读物须占有一定比重;体裁应多样;语体兼顾书面语和口语以及正式语和非正式语。

5)《全新版》主干教程——《综合教程》——采用每一单元设一主题的形式。主题选自当代生活中的重大题材。这样可以将语言学习贯穿在了解、思考、探讨现实生活中的各种问题的过程中,充分体现交际法的教学原则。其他教程的相应单元与该主题亦有一定的呼应。

6)《全新版》的练习设计,一切从有利于学生打好语言基础和提高语言应用能力出发,针对我国学生的薄弱环节和实际需要,做到有的放矢;形式尽可能采用交互方式(interaction),如pair work、group discussion、debate等,或采用“任务”方式(task-based approach),如口头或书面就某个问题发表看法等。

7)考虑到学生在读完四、六级后参加大学英语四、六级考试的实际需要,《全新版》除了在各教程中均设有-定数量的类似四、六级考题形式的练习外,还特地将《综合教程》中的Test Yourself设计成四、六级考卷形式,以帮助学生逐步熟悉该考试形式,对其有所准备。

### 3. 全书框架

全书由下列几部分组成:

综合教程(1—6册)

(每册由8个单元组成)

**阅读教程(通用本)(1—6册)**

(每册由8个单元组成)

**阅读教程(高级本)(1—6册)**

(每册由8个单元组成)

**快速阅读 (活页)**

(每册由8个单元组成)

**听说教程(1—6册)**

(每册由16单元组成)

另有供预备级使用的教材一套,组成与上述同,每种教程一册。

另编有**语法手册**一本,供学生课外参考使用。

除快速阅读外,各教程均配有**教师用书**;综合、听说教程配有相应的录音磁带和光盘。快速阅读各册也配有多媒体光盘。

#### 4. 使用说明

建议每两周(8课时)处理系列教材的一个单元,即综合、泛读、快速阅读各一个单元和听说教程两个单元。其中,综合5课时,泛读和快速阅读1课时,听说教程2课时。使用时,各校可根据具体情况灵活掌握。

编者

2001年3月

# CONTENTS

## Unit 1 ..... 1

### Love of Reading

Part I	Pre-Reading Task .....	2
Part II	Text A <i>One Writer's Beginnings</i> .....	2
Part III	Text B <i>Prison Studies</i> .....	24
Part IV	Theme-Related Language Learning Tasks .....	33
	Writing Strategy: Sentence variety .....	34

## Unit 2 ..... 37

### Diet

Part I	Pre-Reading Task .....	38
Part II	Text A <i>Let's Go Veggie!</i> .....	38
Part III	Text B <i>Where's the Beef?</i> .....	59
Part IV	Theme-Related Language Learning Tasks .....	68
	Writing Strategy: The relation of argumentation and other types of writing ....	69

## Unit 3 ..... 71

### Lying

Part I	Pre-Reading Task .....	72
Part II	Text A <i>The Truth about Lying</i> .....	72
Part III	Text B <i>White Lies</i> .....	94
Part IV	Theme-Related Language Learning Tasks .....	102
	Writing Strategy: How to write letters of personal apology .....	105

**Unit 4 ..... 107**

**Unforgettable Teachers**

Part I	Pre-Reading Task .....	108
Part II	Text A <i>Take This Fish and Look at It</i> .....	108
Part III	Text B <i>Unforgettable Miss Bessie</i> .....	130
Part IV	Theme-Related Language Learning Tasks .....	140
	Writing Strategy: Using a combination of methods for developing essays .....	141

**Test Yourself (Units 1 – 4) ..... 143**

**Unit 5 ..... 161**

**The American Civil War**

Part I	Pre-Reading Task .....	162
Part II	Text A <i>Grant and Lee</i> .....	162
Part III	Text B <i>A Brief History of the American Civil War</i> .....	184
Part IV	Theme-Related Language Learning Tasks .....	194
	Writing Strategy: How to write a summary .....	194

**Unit 6 ..... 197**

**Marriage**

Part I	Pre-Reading Task .....	198
Part II	Text A <i>The Legacy</i> .....	198
Part III	Text B <i>Why Marriages Fail</i> .....	223
Part IV	Theme-Related Language Learning Tasks .....	232
	Writing Strategy: How to write a report .....	234

**Unit 7 ..... 237**

**Machine Translation**

Part I	Pre-Reading Task .....	238
--------	------------------------	-----



Part II	Text A <i>Tongues of the Web</i> .....	238
Part III	Text B <i>Computer-Based Translation Systems and Tools</i> .....	260
Part IV	Theme-Related Language Learning Tasks .....	269
	Writing Strategy: Revising .....	271

**Unit 8 .....275**

**Gambling Addiction**

Part I	Pre-Reading Task .....	276
Part II	Text A <i>Going for Broke</i> .....	276
Part III	Text B <i>A Life Lost to Gambling</i> .....	299
Part IV	Theme-Related Language Learning Tasks .....	309
	Writing Strategy: How to write letters of sympathy or condolence .....	312

**Test Yourself (Units 5 – 8) ..... 315**

**Appendix I Key to Exercises in Parts I, III, IV..... 331**

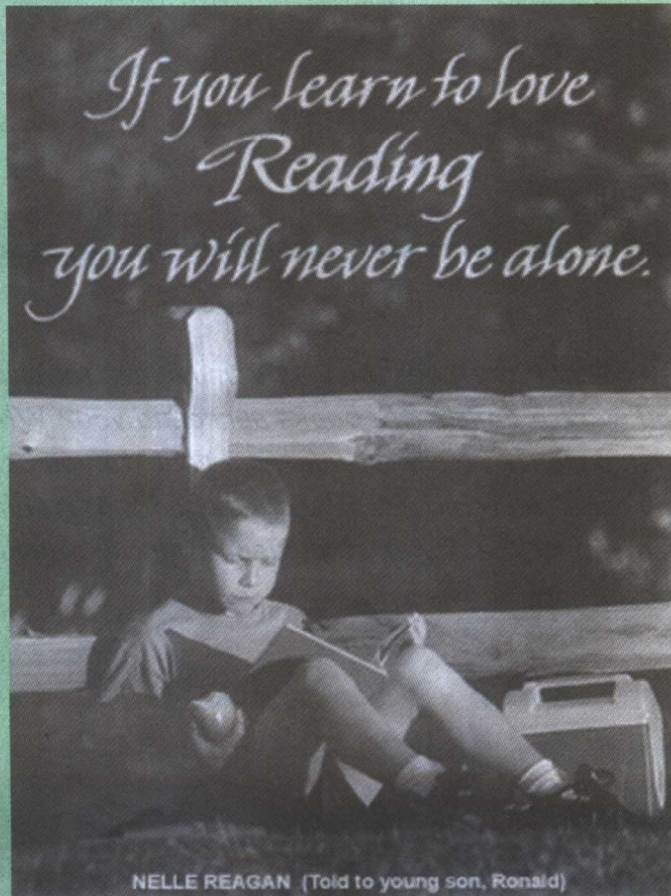
**Appendix II Tapescripts and Key to Test Papers ..... 355**

**Appendix III Glossary ..... 373**

# UNIT 1

## Love of Reading

Text A	One Writer's Beginnings	2
Text B	Prison Studies	24



## Part I

## Pre-Reading Task

Listen to the recording two or three times and then think over the following questions:

1. How did the speaker develop a love for reading?
2. What did the speaker dislike very much during her high school days?
3. Why does the speaker think it more advantageous for her children to learn from books than to learn from one teacher?
4. What are the items that the speaker and her family can borrow from the local library?

## Part II

## Text A

*What attitudes did your family have toward reading when you were a child? Did books surround you? Which books did your parents or other relatives read to you or suggest that you read? How did you feel about books as a child growing up? Read on to see if your experiences in any way match those of the author.*

## ONE WRITER'S BEGINNINGS<sup>1</sup>

*Eudora Welty*

I learned from the age of two or three that any room in our house, at any time of day, was there to read in, or to be read to. My mother read to me. She'd read to me in the big bedroom in the mornings, when we were in her rocker together, which ticked in rhythm as we rocked, as though we had a cricket accompanying the story. She'd read to me in the dining room on winter afternoons in front of the coal fire, with our cuckoo clock<sup>2</sup> ending the story with "Cuckoo," and at night when I'd got in my own bed. I must have given her no peace. Sometimes she read to me in the kitchen while she sat churning, and the churning sobbed along with any story. It was my ambition to have her read to me while I churned; once she granted my wish, but she read off my story before I brought her butter. She was an expressive reader. When she was reading "Puss in Boots," for instance, it was impossible not to know that she distrusted all cats.

2 It had been startling and disappointing to me to find out that story books had been written by people, that books were not natural wonders, coming up of themselves like grass. Yet regardless of where they came from, I cannot remember a time when I was not in love with them — with the books themselves, cover and binding and the paper they were printed on, with their smell and their weight and with their possession in my arms, captured and carried off to myself. Still illiterate, I was ready for them, committed to all the reading I could give them.

---

<sup>1</sup> The text is taken from *One Writer's Beginnings*, a book consisting of the set of three lectures the author delivered at Harvard University in 1983. Eudora Welty (1909– ) is a famous U.S. writer.

<sup>2</sup> cuckoo clock a clock that utters a sound like that of a cuckoo

3 Neither of my parents had come from homes that could afford to buy many books, but though it must have been something of a strain on his salary, as the youngest officer in a young insurance company, my father was all the while carefully selecting and ordering away for what he and Mother 25 thought we children should grow up with. They bought first for the future<sup>1</sup>.

4 Besides the bookcase in the living room, which was always called “the library,” there were the encyclopedia tables and dictionary stand under windows in our dining room. Here to help us grow up arguing around the dining room table were *the Unabridged Webster, the Columbia Encyclo-* 30 *pedia, Compton’s Pictured Encyclopedia, the Lincoln Library of Information,* and later *the Book of Knowledge*. In “the library,” inside the bookcase were books I could soon begin on — and I did, reading them all alike and as they came, straight down their rows, top shelf to bottom<sup>2</sup>. My mother read secondarily for information<sup>3</sup>; she sank as a hedonist into novels. She 35 read Dickens in the spirit in which she would have eloped with him. The novels of her girlhood that had stayed on in her imagination, besides those of Dickens and Scott and Robert Louis Stevenson, were *Jane Eyre, Trilby, The Woman in White, Green Mansions, King Solomon’s Mines*.

5 To both my parents I owe my early acquaintance with a beloved Mark 40 Twain. There was a full set of Mark Twain and a short set of Ring Lardner in our bookcase, and those were the volumes that in time united us all, parents and children.

6 Reading everything that stood before me was how I came upon a 45 worn old book that had belonged to my father as a child. It was called *Sanford and Merton*. Is there anyone left who recognizes it, I wonder? It is the famous moral tale written by Thomas Day in the 1780s, but of him no

---

1 They bought first for the future Their top priority was buying books good for our future.

2 . . . and I did, reading them all alike and as they came, straight down their rows, top shelf to bottom . . . and I did start reading them, going along each row reading every book in turn, one row after another from top to bottom.

3 My mother read secondarily for information For my mother, reading for information was not the most important concern

mention is made on the title page of this book; here it is *Sanford and Merton in Words of One Syllable* by Mary Godolphin. Here are the rich boy and the poor boy and Mr. Barlow, their teacher and interlocutor, in long discourses alternating with dramatic scenes — anger and rescue allotted to the rich and the poor respectively. It ends with not one but two morals, both engraved on rings: “Do what you ought, come what may,” and “If we would be great, we must first learn to be good.”

7 This book was lacking its front cover, the back held on by strips of pasted paper, now turned golden, in several layers, and the pages stained, flecked, and tattered around the edges; its garish illustrations had come unattached but were preserved, laid in. I had the feeling even in my heedless childhood that this was the only book my father as a little boy had had of his own. He had held onto it, and might have gone to sleep on its coverless face: he had lost his mother when he was seven. My father had never made any mention to his own children of the book, but he had brought it along with him from Ohio to our house and shelved it in our bookcase.

8 My mother had brought from West Virginia that set of Dickens: those books looked sad, too — they had been through fire and water before I was born, she told me, and there they were, lined up — as I later realized, waiting for *me*.

9 I was presented, from as early as I can remember, with books of my own, which appeared on my birthday and Christmas morning. Indeed, my parents could not give me books enough. They must have sacrificed to give me on my sixth or seventh birthday — it was after I became a reader for myself — the ten-volume set of *Our Wonder World*. These were beautifully made, heavy books I would lie down with on the floor in front of the dining room hearth, and more often than the rest volume 5, *Every Child's Story Book*, was under my eyes. There were the fairy tales — Grimm, Andersen, the English, the French, “Ali Baba and the Forty Thieves”; and there was Aesop and Reynard the Fox; there were the myths and legends, Robin Hood, King Arthur, and St. George and the Dragon, even the history of Joan of

Arc; a whack of *Pilgrim's Progress* and a long piece of *Gulliver*. They all carried their classic illustrations. I located myself in these pages<sup>1</sup> and could go straight to the stories and pictures I loved; very often “The Yellow Dwarf” was first choice, with Walter Crane’s Yellow Dwarf in full color making his terrifying appearance flanked by turkeys. Now that volume is as worn and backless and hanging apart as my father’s poor *Sanford and Merton*. One measure of my love for *Our Wonder World* was that for a long time I wondered if I would go through fire and water for it as my mother had done for Charles Dickens; and the only comfort was to think I could ask my mother to do it for me. 80 85

**10** I believe I’m the only child I know of who grew up with this treasure in the house. I used to ask others, “Did you have *Our Wonder World*?” I’d have to tell them *The Book of Knowledge* could not hold a candle to it. 90

**11** I live in gratitude to my parents for initiating me — as early as I begged for it, without keeping me waiting — into knowledge of the word, into reading and spelling, by way of the alphabet. They taught it to me at home in time for me to begin to read before starting to school. 95

**12** Ever since I was first read to, then started reading to myself, there has never been a line read that I didn’t *hear*. As my eyes followed the sentence, a voice was saying it silently to me. It isn’t my mother’s voice, or the voice of any person I can identify, certainly not my own. It is human, but inward, and it is inwardly that I listen to it. It is to me the voice of the story or the poem itself. The cadence, whatever it is that asks you to believe, the feeling that resides in the printed word, reaches me through the reader-voice: I have supposed, but never found out, that this is the case with all readers — to read as listeners — and with all writers, to write as listeners. It may be part of the desire to write. The sound of what falls on the page begins the process of testing it for truth<sup>2</sup>, for me. Whether I am right to trust so far I don’t know. 100 105

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**1** I located myself in these pages. I imagined myself as part of these stories.

**2** The sound of what falls on the page begins the process of testing it for truth. To read out what is written in helps in testing whether it is telling the truth or not.

By now I don't know whether I could do either one, reading or writing, without the other.

**13** My own words, when I am at work on a story, I hear too as they go, in the same voice that I hear when I read in books. When I write and the sound of it comes back to my ears, then I act to make my changes. I have always trusted this voice. 110

1494 words

## New Words and Expressions

(黑正体表示四级词汇和短语, 黑正体后加 ▲ 符号表示六级词汇, 黑斜体表示六级后词汇, 白斜体表示纲外词汇)

*rocker* /'rɒkə/ *n.* rocking-chair 摇椅

**tick** ▲ /tɪk/ *vi.* make light, regularly repeated sounds 发出滴答声

*vt.* put a small mark against (names, figures, etc.) to show that sth. is correct 在...上打勾

*n.* 滴答声; 记号, 勾形符号

**rhythm** /'rɪðəm/ *n.* regular successions of weak and strong stresses, accents, sounds of movements (in speech, music, dancing, etc.) (说话、音乐、舞蹈等的) 节奏, 韵律

**in rhythm** 有节奏地

*cricket* /'krɪkɪt/ *n.* 蟋蟀; 板球(运动)

**give sb. no peace** keep disturbing sb. 让某人不得安宁

*churn* /tʃɜ:n/ *v.* beat and shake (cream) in a tub; make (butter) in this way 搅拌(乳脂); 搅拌乳脂制(黄油)

**sob** /sɒb/ *vi.* draw in breath sharply and irregularly from sorrow or pain, esp. while crying; make the sound like that of sobbing 呜咽, 啜泣, 抽噎; 发呜咽声  
*n.* act or sound of sobbing 呜咽(声), 啜泣(声)

**ambition** /æm'brɪʃən/ *n.* strong desire (to be or do sth.); object of such a desire 抱负, 雄心, 野心; 目标,

夙愿

*expressive* /ɪk'spresɪv/ *a.* (esp. of words or a face) full of feeling and meaning 富有表情的; 富有意味的

*puss* /pus/ *n.* (word used to call a) cat (叫唤猫时用语) 猫咪

**boot** /bu:t/ *n.* 靴; (BrE) (汽车后部的) 行李箱

*illiterate* /ɪ'lɪtərət/ *a.* unable to read or write; with little or no education 目不识丁的; 未受教育的

**salary** /'sæləri/ *n.* payment for regular employment 薪金, 薪水

**all the while** all the time 一直

*encyclopedia* /en,sɪkləu'pɪdʒə/ *n.* book, or set of books, giving information about every branch of knowledge, or on one subject, with articles in alphabetical order 百科全书

*unabridged* /,ʌnə'brɪdʒd/ *a.* (of sth. written) given in full form, not shortened 未经删节的; 完整的

*secondarily* /'sekəndrɪlɪ, ,sekən'derəlɪ/ *ad.* 次要地; 从属地

**secondary** /'sekəndəri/ *a.* coming after, less important than, what is first or chief; (of school, etc.) fol-



- lowing elementary school 次要的, 从属的; (学校等) 中等的
- sink into** indulge in, be absorbed into 沉溺于
- hedonist** /'hi:dənɪst/ *n.* believer in the idea that pleasure is the chief good 享乐主义者
- elope** /'i:ləʊp/ *v.* (of a woman) run away from home or a husband (with a lover) (指女子) 私奔
- stay on** remain after the usual or expected time for leaving 久留不去, 逗留
- beloved** /bɪ'lʌvɪd, bɪ'lʌvd/ *a.* dearly loved 所钟爱的, 受爱戴的
- moral** /'mɔ:rəl/ *a.* concerning principles of right and wrong; good and virtuous 道德(上)的; 有道德的  
*n.* that which a story, event or experience teaches; standards of behavior, principles of right and wrong 寓意; 道德(规范), 品行
- interlocutor** /,ɪntə'lɒkjʊtə/ *n.* person taking part in a discussion or dialogue 参与讨论者; 对话者
- discourse** /'dɪskɔ:s/ *n.* conversation; speech, lecture; treatise 谈话; 演说; 论文
- allot** /ə'lɒt/ *vt.* make a distribution of 分配, 拨出
- respectively** /rɪ'spektɪvli/ *ad.* separately or in turn, and in the order mentioned 各自地, 各个地, 分别地
- respective** /rɪ'spektɪv/ *a.* of or for or belonging to each of those in question 各自的, 各个的, 分别的
- engrave** /m'grɛv/ *vt.* cut or carve (lines, words, designs, etc.) on a hard surface; impress deeply (on the memory or mind) 雕刻; 使铭记, 使牢记
- fleck** /fleɪk/ *vt.* mark with small spots or patches 使有斑点; 饰以斑点  
*n.* 斑点
- garish** /'geərɪʃ/ *a.* unpleasantly bright; over-colored or over-decorated 炫耀的; 过于艳丽的; 过分装饰的
- illustration** /,ɪlə'streɪʃən/ *n.* pictures, diagrams, etc that are used to explain or reveal; using examples, data, quotes, etc to explain or show a point 插图, 图解; 例证, 说明
- unattached** /,ʌnə'tætʃtɪ/ *a.* unconnected 分开的, 不相连的
- heedless** /'hi:dɪlɪs/ *a.* unmindful, careless; inattentive 漫不经心的, 粗心大意的; 不注意的
- coverless** /'kʌvələs/ *a.* (of books, magazines, etc.) without a cover 无封面的
- shelve** /ʃelv/ *vt.* put on a shelf 将...置于架上
- hearth** /hɑ:θ/ *n.* floor of a fireplace, the area near the fireplace 炉床, 壁炉边
- legend** ^ /'ledʒənd/ *n.* old story handed down from the past, esp. one of doubtful truth; famous person 传说, 传奇故事; 传奇人物
- whack** /wæk/ *n.* (informal) portion, share 部分, 一份
- flank** ^ /flæŋk/ *vt.* place at the side of or on either side of 将...置于...的一侧(或两侧)  
*n.* 侧面; 侧翼; 肋
- backless** /'bæklɪs/ *a.* (of books, magazines, etc.) without the back cover 无书脊的, 无封底的
- go through fire and water** face great hardship and danger 赴汤蹈火, 冒一切危险
- not hold a candle to** not nearly so good as, not to be compared to 比不上, 不能与...相比
- in gratitude to** be thankful to 对...心存感激
- initiate** ^ /ɪ'nɪʃieɪt/ *vt.* give (sb.) elementary instruction; set (sth.) working 使初步了解; 发起, 创始
- by way of** via, through 通过
- alphabet** /'ælfəbet/ *n.* the letters used in writing a language, arranged in order 字母表
- inward** /'ɪnwəd/ *a.* deep in mind or soul; situated within, inner 内心的; 里面的, 内部的
- inwardly** /'ɪnwədli/ *ad.* in mind or spirit 内心里, 精神方面
- cadence** /'keɪdəns/ *n.* rhythm in sound; the rise and fall of the voice in speaking 韵律; 节奏; 抑扬顿挫
- reside** ^ /rɪ'saɪd/ *vi.* be present; live 存在; 居住