

北京大学英语系教材系列

# 北大英语精读

韩敏中 编著

*Intensive  
Reading*



北京大学出版社

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北京大学外语学院学术委员会推荐教材



Intensive Reading

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## 写在前面

90年代以来,国内已有多种英语专业用的精读课本面世,1999年外语教学与研究出版社更是声势浩大地推出了面向21世纪的非英语专业用的《大学英语》系列教材。这时北大英语系也来出一本薄薄的新编《北大英语精读》,颇有点挤上世纪末班车的意味。好像总得向教书的老师、读书的同学交代点什么,于是有了下面这番并非题外话的题外话,以代序。

自70年代末起,北大英语系的周珊凤、张祥保教授编写了英语本科用的《大学英语》(商务印书馆),至1985年共出版4册,并配有教师用书,北大英语系至今仍在使用的。十几年来,随着我国文化环境的不断开放,各级英语教育水平的突飞猛进已成有目共睹的事实。记得当时在云南参加周、张教授的《大学英语》审稿会的一位前辈老师对我说过,他所在的普通师范学院是不敢用的,太难。谁曾想,到了90年代,这套当时“高起点”的英语基础课本早已走出北大校门,成为培训中学教员、北京晋升中高级职称之用的普及用书。“水涨船高”,编写新的课本已迫在眉睫。

开始,我们只有一些奔突而模糊的灵感,手头的材料织了拆、拆了又织,几次反复后课文的品貌才渐渐清晰起来。不过有两点认识却是从来很明确、丝毫不含糊的。首先,我们认为英语专业应清楚地界定为大学的人文学科之一,应在这一基础上考虑精读的内容、形态和功用的问题,自觉利用学生入学时已具有高起点的优势,让他们尽快接触具有文化影响力的英美作者的好文章。其次,不能忽视传统精读的基本任务,强化深度理解的同时,还得认真训练英语技能。虽说参与“策划”新课本的教员基本上都不是学语言学出身的,因此不大可能像近十年国内陆续出版的精读课本那样,依据某种语言学及教学理论来系统地设计教材,但也不等于说我们就没有理论根据,例如19世纪英国的纽曼(John Henry Newman)和阿诺德(Matthew Arnold)等人有关人文教育的经典论述和信条,在脑中是挥之不去的。

日前读到北大中文系钱理群先生别一种情怀的纪念北大百年的文字(见《读书》1998年第5期),不来评功摆好,而是充满危机意识、反省意识。这反省,如钱先生所说,既涉及教育的共性,也涉及北大的个性与特点,即“回到起点、原点上”,进行“对教育本质的追问”。文中以深思当今“教育精神价值失落”的心绪追忆了蔡元培校长的理想主义:“教育者,养成人格之事业也。使仅为灌输知识,练习技能之作用,而不贯之以理想,则是机械之教育,非所以施于人类也。”蔡校长除了深得中国优秀文化传统之精华外,也明显受到了西方人文思想的影响。任北大校长前,他曾留学德国数年,可想是深谙德国教育家洪堡(Wilhelm Humboldt)的思想的。钱先生文中说,“按蔡元培的理想,在大学里主要应培养独立于国家体制之外(或始终处于边缘位置)的,具有永远的批判意识,并且不计利害与后果的独立知识分子。”这种“不计利害与后果”的批判精神,简直就是阿诺德的语言了,而从阿诺德追下去,也应是洪堡。可见人类最优秀的思想是超越国界和时代、属于世界的。

这样一个沉重的话题与英语精读有什么关系呢?在外语系,精读一向是全面训练听说读

写技能的重头基础课。英语专业的教学大纲提出,将精读更名为“综合英语”更名符其实,因它“事实上是一门训练综合技能的课程”。几十年来,我国的外语系基础课教学基本上就是这样做的工具型、技能型定位。也许思想家、哲学家可以出在哲学系、历史系、中文系等等,可我们只要“四会”,能在中外语言文化之间穿针引线,起到桥梁作用就行了。我们也常为毕业生的出色工作而自豪。但是,读读蔡元培对“以致用之科为足尽教育之能事”的“实利主义”的严厉批评,想想三四十年代就读于清华北大的外语界老前辈的辉煌,再看看走向市场经济的过程中极端实利主义的泛滥,那么不难看出,多年来我们的外语专业基础教学中实在是缺了点什么,缺了点最根本的什么。

于是,我们希望通过精读突破一点技能框架,体现将“启蒙”教育作为不可或缺的教学环节的努力;换句话说,在传统的语言训练这个焦点之外,应再加上对课文的深度理解和讨论这样一个焦点。这也是《大学英语》的编者的意思,记得张祥保先生说过,课文不应只是个“借口”,而应该和语言现象有机联系起来看。也就是说,不应“得鱼忘筌”。现在时代不同了,过去不让做或难以做的事(无论从大局或学生的英语水平来说都如此),现在则不做不行了。而要内容与语言训练并重,选材就显得格外重要。提高起点绝不仅是加大文字难度的问题,而是文中应有一定的思想含量,有利于培养学生的问题意识。这些思想和问题应同人类发展过程中对自然、社会、环境、历史和自身等方面的认识有关,它们无法轻而易举地回答(有许多问题一辈子都会萦绕在我们的脑际);它们因高于学生当前的认识而具有智性的挑战性,但学生又完全可以通过对自身有限生活经验的推理性、想象性延伸,来理解、思考,并得出自己的看法。

毋庸说,大家在这里所看到的课文,实在无法轻松地愉快地用做游戏的方式来提高学生的学习兴趣,因为编写的前提是将大学生(包括刚入学的学生)视为有头脑、善于思考的成年人。课文的讨论所激起的兴趣是深层次的思想文化上的兴趣,是对英语内在的特质(如含蓄、幽默、反讽、讽喻、多义歧义性等),以及对语言与文化的互动关系的体悟。“四会”训练当然仍要坚持,作为精读课本自然要尽可能使学生学会使用完整、准确的英语来说话、写作和翻译。如果说单纯的“四会”目标有什么问题的话,那就是在记忆、认知、归纳、复述等方面,学生得到较多的训练,而推断、比较、辨析、批评层次的能力却没有得到有意识的培养。

编写的过程十分缓慢,但本书的课文已在北大英语系一年级的课堂上试用数年。作为具体的编写者,我想特别感谢几位年轻老师:李素苗、燕翎、冯利、刘璐。她们容忍我的拖沓,毫无怨言地花了大量时间备课,并且十分出色地讲解了这些课文。事实上,编写过程伴随着前三位老师的三个小宝宝的降生,使人格外有了“一万年太久,只争朝夕”的紧迫感。难忘北大学生对我的鼓励和鞭策,但更难忘的是几年前和吴芬老师一起,在北京对外经贸大学为非英语专业的500名二年级学生讲其中的八课书,或许他们所表现出来的兴趣更说明年轻学生的精神饥渴,说明这些课文在一定程度上确实能起到启蒙、开智的作用。正如开始编写时所希望的,这些文章应能在北大以外的学校使用,不一定在一年级用,不一定作为精读用,不一定全部用,但是越早用越好。北大的试用也说明,似乎不必担心课文有一定难度、对内容多加强调后,学生的语言质量会下降;对内容的兴趣反而会促进对语言的掌握。

北大校系领导不仅从精神上鼓励,而且还给予时间和经费上的支持。高一虹老师曾编写了不少练习题,任课教员李素苗和燕翎也热心提供了部分练习和参考材料,在此一并感谢。编

写仍在继续进行,欢迎各类意见,以便日后改进。

最后想说说我的年轻同事丁宏为,如果不是因为他对所选课文人文品位的执著坚持,如果不是他提供了大量的素材,如果不是出于对他所提出的标准和思路的认同,我本来是不会勉为其难,做这件自己很不在行的事情的。

韩敏中

1999 年春于燕北园

## 编写说明

本教材基于目前英语专业本科学生入学水平相当高,渴望有高起点的精读课本这一需求而编写。建议在一年级使用,也可在二、三年级使用,主要视学生水平和接受程度而定。

从形式上看,《北大英语精读》除了增加预习项目外,大致仍继承了《大学英语》(商务印书馆)的编写体例,只是更强调在各个教学环节中注意思想内容与语言训练并重,尽量使这两个聚焦点相互观照,相互补充。

选入本册有十二课书,每课分为七大部分,下面对各部分的编写思想和学习要求作一简要说明:

一、**Activation**: 即预习,以问题和预测词汇等小练习的方式,指明将要学习的课文的重点、难点,以及词汇分布与内容的关联,不妨理解为“第一次冲击”。全部正确做出答案并非预习的要求,通过讨论“激活思想”,对难点分布做到心中有数才是目的。

二、**Text**: 即课文,担负人文学科“入门”的任务,以精读范文的形式尽量引向英美知识传统所关注的问题,而不是一般意义上所谓学生感兴趣的课题(不妨问一下,中文系的学生和历史系的学生学什么?)。课文与课文之间的关联也应用心体会。

三、**Words and Expressions**: 即词汇表。这方面改动较大,不是按照“生词”在课文中出现的先后顺序给“单词”的读音、词性、词义,而只是列出课文中的词汇,按照语义相关性和一定程度的联想原则分成“组”,每组头上的一个或数个黑体的“词目”大体上指示出课文的话题。如第一课就有许多与词源、词义的延伸、扩展、转变有关的词,还有不少与政治、政体有关的词,这些与我们把握课文的视角(从人的历史、文化活动切入语言)密切相关。当然,这并非严格的语言学意义上的分组,而主要为学习课文服务,同时也是培养一种对事物之间内在联系的习惯。还须说明,列入词汇表的不少词并非“生词”,也不遵循前一课的生词以后不再入词汇表的原则。或许从学习的实际过程来说,正是多次反复才能掌握一些比较难的用法。

四、**Notes**: 即课文注释,包括作者简介、背景、课文中的语言点和可能产生理解困难的句子等。

五、**Understanding the Text**: 即有关课文的问题,是对课文的文化和语言层次所作的梳理和认识。重点在“理解”,要求进行真正意义上的“精读”(close reading),进入文本的内里,关注它提出的论点,为何提出,特别应注意文章如何一层一层地分析和论说(在深层次上,语言与所要表达的思想更是密不可分);要求在课堂上开展充分的讨论、争论,但不主张离开课文进行讨论。这些“问题”都应能从课文的文字中找到回答(当然许多问题并不存在惟一的“正确”答案)。经验告诉我们,对课文浅表稍有了解后就甩出去,自信地“发表意见”,这似乎比较容易做到,却远不是“理解”了课文;要使我们的意义有价值,首先要善于学习和理解人类优秀思想的积累。

六、**Exercises**: 即练习。这部分是语言训练的重头,仍保持了语音、词项、语法、句型等方

面的练习。特点是编写时更自觉地注意课文与练习在“话题”上的衔接,拓宽视角,内容与语言的互补关系,语篇层次的练习大大加强了,渐渐做到学完一课书,基本上可以就一个课题开展讨论,表达看法。另有几点须说明:

1. 练习均是根据从本课课文中提取的语言信息编写,因此是有什么练什么(尤其针对容易犯的错误),而不是系统的语音、词汇、语法进阶式练习,但总的说来,能覆盖中国学生学英语的难点。有一个小练习(一般是第三大题)受到 GRE 的启发,也是因为我们不大习惯的“类比”、“类推”的思维型式在英美文化中较常见。

2. 编写练习时考虑到尽量让学生用所学语言表达现实生活中正在发生的事情,但当时的新鲜事物到出书时早已成了旧闻或无关重要,恐怕任何一部教科书都无法避免这种尴尬。因此,完全不必处处拘泥于练习中的文字,但关注生活、适当走出“课堂英语”仍应是一条原则。

3. 为便于日后的补充和修订,也为了使信息更加丰富,本书基本放弃了北大原精读课本练习中“滚雪球”的特色,但“复用”仍是学习语言的主要手段,只是散见于各个教学环节,并更强调教师在活用已学和新学的语言现象方面的示范作用。具体的将体现在教师用书中。

4. 因突出了内容的分量,教师不宜在课堂上过多作语言点的扩展,可以练习中出现的语言点以及少量的扩展为参照,不致加重学生的负担。

七、**Supplementary Reading**: 即与课文话题相关的“副课文”。如第一课的副课文是课文作者同一本书内的另一段,谈英语语言的另一个重要方面;第二课的课文成文于 70 年代,副课文则涉及 90 年代同类问题的研究成果,含有与课文作者相左的观点。为不致加重学生负担,许多生词采用随时附中文解释的做法。

总之,我们力图通过范文的学习渐渐对西方知识传统有所了解,同时又提高运用英语语言表达较为复杂的思想的能力。我们还在继续编写,使用中的问题请随时与我们联系,以便日后改进。

编者



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# LESSON ONE

## ACTIVATION

1. The title of the text is "You Say Begin, I Say Commence". "Commence", unlike the native English word "begin", comes from Latin.
  - 1) Is "commence" a noun or a verb?
  - 2) Does it mean *begin*, or *end*, or neither?
2. How do the following words *sound* to you? Underline those
  - 1) that sound like native English words:  
tranquil, blood, alone, dead, versatility, concept
  - 2) that suggest bad actions:  
revolution, rebellion, resistance, bloodbath, war
  - 3) that are more emotionally direct:  
transfer, dump, winner, victor, revolution, bloodbath
3. Which areas are the words "revolution" and "corrupt" most often applied to?
  - 1) political struggle
  - 2) selling goods
  - 3) moral behaviour
  - 4) the movements of planets
  - 5) forms of words
4. How much do you know about history? Draw lines to connect the proper nouns with related historical events and dates.

15th century	Jacobins	English Civil War
16th century	William and Mary	American Civil War
17th century	Confederates	French Revolution
18th century	Charles II	Glorious Revolution
19th century	Cromwell	Restoration
5. How do you read "Charles II"?
  - 1) Charles Two
  - 2) Charles the Two
  - 3) Charles Second
  - 4) Charles the Second
  - 5) the Charles Second
6. What does the phrase "word pool" possibly mean?

## TEXT

### YOU SAY BEGIN, I SAY COMMENCE— TO THE VICTOR BELONGS THE LANGUAGE

Rita Mae Brown

Language is the road map of a culture. It tells you where its people come from and where they are going. A study of the English language reveals a dramatic history and astonishing versatility.

5 A word is more like a pendulum than a fixed entity. It can sweep by your ear and through its very sound suggest hidden meanings, preconscious associations. Listen to these words: “blood”, “tranquil”, “democracy”. Besides their literal meanings, they carry associations that are cultural as well as personal.

10 One word can illustrate this idea of meaning in flux: “revolution”. The word enters English in the 14th century from the Latin via French. (At least that was when it was first written; it may have been spoken earlier.) “Revolution” means a turning around; that was how it was used. Most often “revolution” was applied to astronomy to describe a planet revolving in space. The word carried no political meaning.

15 “Rebellion” was the loaded political word. It too comes from Latin (as does about 60 percent of our word pool), and it means a renewal of war. In the 14th century “rebellion” was used to indicate a resistance to lawful authority. This can yield amusing results. Whichever side won called the losers rebels—they, the winners, being the repositories of virtue and more gunpowder. This meaning lingers today. The Confederate fighters are called rebels. Since the North won that war, it can be dismissed as a rebellion and not called a revolution. Whoever wins the war redefines the language.

20 “Revolution” did not acquire a political meaning in English until at least the 16th century. Its meaning—a circular movement—was still tied to its origin but had spilled over into politics. It could now mean a turnabout in power. This is more complicated than you might think.

25 The 16th century, vibrant, cruel, progressive, held as a persistent popular image the wheel of fortune—an image familiar to anyone who has played with a tarot deck. Human beings dangle on a giant wheel. Some are on the bottom turning upward, some are on the top, and some are hurtling toward the ground. It’s as good an image as any for the sudden twists and turns of Fate, Life or the Human Condition. This idea was so dominant at the time that the word “revolution” absorbed its meaning. Instead of a card or a complicated explanation of the wheel of fortune, that one word captured the con-

30

cept. It's a concept we would do well to remember.

Politically, "rebellion" was still the more potent word. Cromwell's seizure of state power in the mid-17th century came to be called the Great Rebellion, because Charles II followed Cromwell in the restoration of monarchy. Cromwell didn't call his own actions rebellious. In 1689 when William and Mary took over the throne of England, the event was tagged the Glorious Revolution. "Revolution" is benign here and politically inferior in intensity to "rebellion".

By 1796 a shift occurred and "revolution" had come to mean the subversion or overthrow of tyrants. Rebellion, specifically, was a subversion of the laws. Revolution was personal. So we had the American Revolution, which dumped George III out of the Colonies, and the French Revolution, which gave us the murder of Louis XVI and the spectacle of a nation devouring itself. If you're a Marxist you can recast that to mean one class destroying another. At any rate, the French Revolution was a bloodbath and "revolution" began to get a bad name as far as monarchists were concerned and holy significance as far as Jacobins were concerned. By that time "revolution" was developing into the word we know today—not just the overthrow of a tyrant but action based on belief in a new principle. Revolution became a political idea, not just a political act.

In the late 1960's and early 1970's young Americans used the word "revolution" indiscriminately. True, they wanted political power, they were opposed to tyrants and believed in a new political principle (or an old one, depending on your outlook) called participatory democracy. However, that period of unrest, with its attendant creativity, did not produce a revolution. The word quickly became corrupted until by the 80's "revolution" was a word used to sell running shoes.

Whither goest thou, Revolution?

## WORDS AND EXPRESSIONS

**Latin**, French; begin, commence; via (*prep.*)

**versatility**, creativity, intensity, image,

**significance**, association, meaning,

**pool**, entity, origin

**acquire**, absorb, capture, develop (into), linger, tie (to), spill (over into), tag; corrupt(ed), yield;

**apply (to)**, illustrate, indicate, dismiss (as), redefine, recast, reveal, suggest

**potent**, loaded, complicated; literal, hidden; holy, benign, inferior; specifically, indiscriminately

**concept**, belief (in), principle, outlook, idea; persistent, dominant, popular;  
the human condition, virtue;  
preconscious (*adj.*)

**authority**, monarchy, monarchist, throne, tyrant;

(**state**) **power**, nation, colony;

**rebellion**, rebel, resistance (to), subversion, overthrow, seizure;

**unrest**, event, spectacle; murder, bloodbath /'--/;

repository, gunpowder;

**restoration**, renewal;

**victor**, winner, loser;

**democracy**;

vibrant, progressive, rebellious, lawful, participatory, dramatic, tranquil, attendant;

political(ly)

**astronomy**, planet; upward (*adv.*);

**pendulum**, flux, turnabout, twists and turns, shift, circular (*adj.*);

**fortune**, fate;

**revolve**, sweep, dangle (on), hurtle, devour, destroy, concern, depend (on), dump (out of),  
occur

whichever, whoever;

take over, come to, do well to, play with

## NOTES

1. Rita Mae Brown /'ri:tə mei 'braun/—American poet, novelist (1944— )
2. At least *that* was when it was first written; it *may have been spoken* earlier. (ll. 9-10)
  - 1) *that*—the 14th century  
What does “*that*” mean in “*that* was how it was used” (l. 11), and in “you can recast *that* to mean one class destroying another” (ll. 42-43)?
  - 2) It was likely that “*revolution*” had already been used in spoken English before it appeared in written form in the 14th century.  
“May + perfect infinitive” expresses the speaker’s present opinion about a past possibility.
3. “*Rebellion*” was the *loaded* political word. (l. 13)—“*Rebellion*” carried political meaning and it suggested something bad.  
*loaded adj.*— containing a hidden trap, intended to trick

4. *as does* about 60 percent of our *word pool* (ll. 13-14)
  - 1) and 60% of English words come from Latin, too  
as —and so  
does (used to avoid repeating a verb)
  - 2) our word pool—all the English words
5. *This* can yield amusing results. (ll. 15-16)
 

“This” refers to what has just been said, that is, the use of “rebellion” to indicate a resistance to lawful authority.

What does “this” mean in the sentence: “*This* is more complicated than you might think.” (ll. 22-23)?
6. *Whichever side* won called the losers rebels. (l. 16)
 

whichever—any (of the sides in the war) that

“Whichever side won” is the subject of the sentence.

See also “*Whoever* wins the war redefines the language.” (l. 19)
7. the Confederate fighters (ll. 17-18)
 

Confederate /kən'fedərɪt/ *adj./n.* —belonging to, a supporter of, the 11 southern states which left the United States in 1860 and 1861

*Some other proper nouns in the text:*

Jacobin /'dʒækəʊbɪn/

Louis XVI /'luːi/ or /'luːiː/ (1754—1793)

Cromwell /'krʌmwəl/ (1599—1658)
8. tarot /'tærəʊ/ deck (l. 25)—a set of playing cards bearing pictures of the sun, the moon, a hanged man, the devil, etc. instead of kings, queens and knights of usual cards, used in fortune-telling
9. Whither goest thou /ðəʊ/ (l. 54)—(old use) Where/To what place are you going?

## UNDERSTANDING THE TEXT

1. In what way does Rita Mae Brown see the relations between language and culture? What other things does she compare English words to? What is the point of these comparisons?
2. Where did the words *revolution* and *rebellion* come from? When did they first occur in written English? What was the literal meaning of each at that time? Could they be used to indicate the same event originally?
3. Draw a table to illustrate the dramatic history of *revolution* and *rebellion* as told in the text. The table should contain the dates, the related historical situations, the meanings of the two words in flux, and a brief comment on the change.

4. What was 16th Century England like? What was the age's dominant idea? What image best captured this idea? Why? What is the relationship between tarot cards, the wheel of fortune, the movement of planets, and the meaning of "revolution"?
5. What happened to the word *revolution* between the 16th Century and the end of the 18th Century? What essential difference is suggested in the text between the uses of *revolution* in "the Glorious Revolution" and "the French Revolution"?
6. Why can the literal meaning of *rebellion* "yield amusing results"? Discuss the hidden meanings of the sentence "Whichever side won . . . virtue and more gunpowder." (ll. 16-17)
7. How do you understand Brown's statement that "Revolution was *personal*." (ll. 39-40)? Is "personal" in l. 7 used in the same sense? Are there any words in the text that you would not have used? Do you think the difference personal, cultural, or political?
8. Explain the words *indiscriminately* (l. 49) and *corrupted* (l. 52) in their contexts. Have you found indiscriminate or corrupted uses of "revolution" around you? How effective is the image of "pendulum" for the idea of meaning in flux?
9. Is the text well developed to illustrate the point, "To the Victor Belongs the Language"? Does the text help you arrive at a new and different concept about language? How potent is the road map image for the relation between language and culture?
10. In the text there are many verbs associated with language and meaning. Find out those 1) that indicate the origin of words, 2) that are similar to "show" and "explain", 3) that indicate that a word has a certain meaning, 4) that indicate change of meaning, 5) that indicate use of words in a certain way.

## EXERCISES

### I. Pronunciation and spelling:

1. Read the following words:

drama	dramatic
democracy	democratic
rebel (n.)	rebellion
author	authority
revolve	revolution
origin	original
progress (n.)	progressive
upward(s)	toward(s)

2. Write out words according to the given pronunciations:

/fɪkst/	/'wɪnəz/	/beɪst/
/dɪs'mɪst/	/dɪs'trɔɪd/	/'sɪ:ʒə/
/ʒɪld/	/'spektəkəl/	/spɪ'sɪfɪkli/

3. Place stresses on the following words, adding secondary stresses where necessary:

concept (n.), overthrow (n.), benign, bloodbath, commence, corrupt, tranquil, turnabout, unrest, colony, entity, gunpowder, whichever, subversion, indicate, illustrate, inferior, specifically, indiscriminately

4. Transcribe the underlined parts:

- 1) absorb, result, base, rebellious, amusing, astonishing
- 2) linger, dangle, tranquil
- 3) repository, opposed, potent, monarchy, astronomy
- 4) origin, fortune, corrupt, inferior, authority, restoration
- 5) recast, revolve, reveal, redefine, restoration
- 6) indicate, complicated, Confederate, illustrate, image, indiscriminately

5. Give the four forms of the following verbs:

occur, tag, plan, hurtle, dump, recast, sweep, tie, spill

6. Add the missing letters pronounced /ɜ:/ or /ə/ :

s \_ viv \_ s, s \_ bv \_ sion, popul \_ , ill \_ strate,  
renew \_ l, c \_ cul \_ , bott \_ m, glori \_ s, m \_ d \_

7. Add the missing letters -an or -en :

domin \_ t, gi \_ t, pot \_ t, vibr \_ t, movem \_ t, tyr \_ t, att \_ d \_ t, persist \_ t,  
resist \_ ce, signific \_ ce

**II. Study the parts of speech and formation of the following words:**

1. cultural, personal, political, renewal
2. creativity, intensity, versatility
3. bloodbath, gunpowder, turnabout

**III. Select two words from the list and arrange them in a relationship similar to that expressed in the given pair:**

1. throne:monarchy  
Christianity, revolution, gunpowder, turnabout, Bible, authority
2. corrupted:original  
yield, tranquil, calm, lawful, unrest, rebellion



3. victor:winner  
pendulum, spill, flux, twist, shift, yield
4. revolution:rebellion  
capture, monarchy, tag, seizure, democracy, name

**IV. Fill in the blanks with prepositions and adverbs:**

1. The boy climbed \_\_\_\_\_ until he got \_\_\_\_\_ the top of the tree. Then he sat dangling \_\_\_\_\_ a branch \_\_\_\_\_ his satchel dangling \_\_\_\_\_ his ankles.
2. \_\_\_\_\_ taking a direct route, they flew to Guangzhou \_\_\_\_\_ Shanghai so as to see the two newly built bridges \_\_\_\_\_ the Huangpu River.
3. It all depends \_\_\_\_\_ one's taste. If you want to follow fashion \_\_\_\_\_ flux more closely, then things made in this city may be best for you. But I would rather not buy a pair of shoes that may have to be dumped \_\_\_\_\_ the garbage can \_\_\_\_\_ only a month's time.
4. The common people in that country did not believe \_\_\_\_\_ the government, for although there sometimes seemed to be a turnabout \_\_\_\_\_ policy, they knew \_\_\_\_\_ past experiences that whoever took \_\_\_\_\_ would do very little \_\_\_\_\_ their interest.
5. —Do you know that some bookstores are selling clothes?  
—So what? Don't food stores sell computers?  
—Indeed! Businesses spill \_\_\_\_\_ each other these days.
6. Parts of Jesus' life told \_\_\_\_\_ the Bible may have been based \_\_\_\_\_ historical facts. Anyway it took years for the stories about Jesus to shape \_\_\_\_\_ something we are reading today.

**V. Replace the italicized parts with the proper forms of the following verbs, making the necessary changes in the sentences:**

acquire, capture, come, corrupt, devour, dismiss, illustrate, linger, reveal, spill, tag, yield

1. This tribe has no written records of its history and is usually *regarded as one of the uncivilized groups*.
2. This book *gives us* the inside story of the subversion of the state power in that country a few years ago.
3. Although he had apologized for that, *I still couldn't get rid of an impression of his rudeness*.
4. As his fur trade *had brought him* great profits, he easily *got into* luxurious habits, which soon *finished* his whole business.
5. —What a haughty man! *He would stop his ears to all criticisms, saying that they are*