

高等学校教材

# 新编英语教程

6

李观仪主编

A NEW  
ENGLISH  
COURSE

Student's Book

上海外语教育出版社

高等学校教材

# 新编英语教程

英语专业用

6

学生用书

李观仪(主编)  
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(按姓氏笔划排列)

上海外语教育出版社

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## 前 言

《新编英语教程》第五、六册供高等学校(四年制)英语专业三年级学生使用。其目的主要是培养阅读技能,兼顾语言基本功的进一步训练和英语综合技能的培养,使学生在学完本教材后具有较熟练的交际能力。

本教程的编写原则列举如下:

1. 采用启发式教学模式,引导学生独立工作、独立思考,培养学生的逻辑思维能力。

高年级师生比较习惯于“填鸭式”教学。课堂上往往教师讲,学生记。这样,学生势必缺乏主动学习的积极性。教师按部就班易使学生养成依赖性,不利于培养学生生活用语言的能力。

本教材在教学的不同环节,启发学生进行不同的活动,务必使学生不仅能独立工作,而且能进行逻辑思维,善于独立思考。例如,在课文前有课前思考题、查工具书等活动。课文后的理解题除了针对大意、细节的提问外,更有推理性问题,启迪学生深入思考。在篇章结构、文体分析等方面,除了给以一定的基础知识外,要求学生自行解释分析。

2. 选材范围广泛,以扩大学生的文化知识面并使学生熟稔不同的文体。

本教材课文绝大部分选自当代文选,文字的时代气息浓厚。选材题材广泛,诸如语言、文学、教育、社会、文化、地理、科普等都占有一定篇幅。选材体裁多样,除了不同类型的说明文外,还有记叙文、论说文等。通过学习这些课文,学生将对当代英语的不同侧面、西方社会和文化、地理现象、能源危机、天才教育等方面加深认识。课文力求富有知识趣味性和修辞文体美。学生能在扩大知识面的同时习得优美的语言。

3. 编写大量语言练习,以巩固和扩大学生的语言知识,继续打好语言基本功。

本教材首先是阅读教材,但也不忽视语言基本功的训练。进一步加强基本功训练有利于学生阅读技能的提高。为此在每课课文后编有大量与课文相关的词汇、句法练习。例如词义辨析、同义词、反义词、构词法、句型转换等等。通过这些练习,学生不仅能巩固已学词汇,而且能扩大词汇量,获取运用不同修辞手段的能力,从而提高阅读能力。

4. 编写不同类型的练习,以培养英语综合技能。

综合技能训练在高年级要进一步加强、不断提高,但并不是基础阶段综合技能训练的重复。本教材对阅读理解、篇章结构、文体修辞各方面有数量不等的不同练习。这些练习在课堂上可以进行讨论,以收听说训练之效。每单元都有写短文的练习,可以训练学生写作能力。而阅读技能更是重点训练项目。

在高年级阶段,听说读写四会能力不能再割裂开来作为单项技能训练,因为它们之间相互配合、相互关联、相互影响。口头讨论要有阅读的基础,但又能加深阅读理解,提高写作水平。写的能力来自于阅读,也有助于口语能力的提高。阅读为学生提供语言素材,是高年级语言学习的源泉。因而四会训练虽然分别进行,但实质上是综合语言技能训练的一个统一体。

5. 在有限的篇幅中,给以较大的语言输入量,以保证学生有充分的语言摄入量。

三年级除了英语阅读课外,还设有其他专业课程。各种课程相加,语言的输入量是比较大

的。但就以阅读课本身而言,也必须有较大的语言输入量。为此在每单元中都有题材接近的主课文和副课文各一篇,促使学生有更广泛的文化知识以及更深入的思考讨论基础。

在本教材编写过程中,我们参考了不少英语教材,并从中选用了各种材料作为课文。凡参考或选用各种资料的书籍,我们在书后附录了参考书目。特此向这些书的编著者以及选文作者致以衷心的感谢。

在本教材的编写过程中,外籍专家 Anthony Ward 先生和 Anne Henderson 女士为本教材提出了建设性意见。特此一并致谢。

编者

1994年3月

## Preface

*A New English Course* Levels 5 and 6 are intended for the use of third-year students majoring in English in tertiary institutions with a four-year programme. They aim at the training of reading skills as well as the further training of basic and comprehensive language skills. Students are expected to have acquired a fairly high degree of communicative competence by the time they complete the two coursebooks.

The principles underlying the coursebook production are as follows:

1. A heuristic approach is adopted so that the students may be able to work on their own initiative and develop active and logical thinking.

Spoonfeeding used to dominate in advanced English classrooms in China. The tendency was for the teacher to be the sole speaker while his/her students listened and took notes. Under such circumstances, the students had little motivation and incentive. They were liable to become completely reliant on the teacher who merely spoonfed, and they were thus hindered from using the English language actively and creatively.

These coursebooks attempt at encouraging students to perform various tasks at various stages in order to enable them to work with initiative and to be adept in active and logical thinking. For example, before each text, there are pre-reading questions, dictionary work and library work to set students thinking and working. The comprehension questions after each text are based on facts as well as inferences, leading students to careful and profound thinking. Explanations of and questions on discoursal and rhetorical features are given, arousing students' interest in the mechanics of writing.

2. The selection of texts is based on the principle of variety, so that the students may broaden their scope of knowledge.

The majority of the texts have come from contemporary anthologies. Hence the language is characterized by current usage. A great variety of subjects are covered, e.g., language, literature, education, society, culture, geography, popular science. There are also different styles of writing, namely, different types of exposition, narration, and argument. By studying these texts, the students will deepen their understanding of different aspects of contemporary English language, Western society and culture, geographical features, energy crisis, education for the gifted, to name a few of the subjects covered. The texts are not only informative and stimulating in content but also rhetorically and aesthetically appealing. The students will hopefully benefit from various writing styles and techniques.

3. Numerous language exercises of different kinds are devised so that the students may

consolidate and expand their language knowledge and further improve their language skills.

The coursebooks are primarily readers, but the training of language skills are not neglected, as the latter will help the students to improve their reading skills. Hence large numbers of grammar, vocabulary, and writing exercises relevant to each text, e.g., word distinction, synonyms and antonyms, word formation, sentence transformation, are given. By doing these exercises, the students are expected to consolidate and enlarge their vocabulary, to be able to write in different styles, and to enhance their reading ability.

4. Various types of exercises are designed so that the students may acquire integrated language skills in English.

The training of integrated language skills in the advanced English class is not a repetition of what has been done at the earlier stages. It has to be intensified and upgraded. Various and numerous challenging exercises on reading comprehension, text organization, styles of writing and rhetorics are provided in these coursebooks. These exercises are meant to be used orally in the classroom before being put in writing, so as to further train the students' listening and speaking skills. Each text has a writing assignment to improve the students' writing skills. The focus of training, however, is on reading skills.

At the advanced stage, the four skills of listening, speaking, reading and writing can no longer be treated as four separate single skills, as the relationship among them is that of coordination, correlation and interdependence. Oral discussion is based on reading, but at the same time it promotes reading comprehension and develops writing ability. The writing ability derives from reading; in the meantime it steps up the speaking ability. Reading, providing the students with large language input, is the fountainhead of advanced English study. Thus, we might say that the training of four skills, though not conducted simultaneously, is an integrative process.

5. A large input is given within a limited space so that the students may be ensured of an adequate language intake.

For the third-year students, other English courses are offered besides the reading course. The total language input, therefore, will be adequate. However, it is deemed advisable to have large enough language input in the reading course itself. Therefore, two texts of similar contents are provided in each unit. In this way, the students may have a closer contact with the English language and Western culture and a more solid basis for positive thinking and useful discussion.

In the process of producing these two coursebooks, we have had recourse to large numbers of English coursebooks of many types, from which we have adopted our text materials and some exercises. At the back of each coursebook, there is a list of books that we have consulted and availed ourselves of. We hereby express our profound gratitude to the authors and editors.

We are deeply indebted to Mr. Anthony Ward and Ms. Anne Henderson for their valuable comments on and helpful suggestions for the coursebooks.

## TO THE STUDENT

You have successfully completed the foundation English course and you are now on the threshold of advanced English study.

You will find *A New English Course*, Levels 5 and 6, quite similar to Levels 3 and 4 of the same course in format and in language requirements, although the exercises are more challenging and thought-provoking. Each of the fifteen teaching units in *A New English Course*, STUDENT'S BOOK, Levels 5 and 6 respectively, consists of:

**TEXT I.** The texts, selected from contemporary anthologies on various subjects and in different writing styles, are intended for intensive study. Each text is dealt with under the following headings:

**PRE-CLASS WORK.** This section is to be done before class.

**I. Pre-reading Questions.** A number of questions are asked about the title and sometimes clues are given regarding the content of the text. You are required to think over the questions and you can thus be prepared for active participation in the reading.

**II. Dictionary Work.** You will look up a number of words and phrases in an English-English dictionary and get the definitions that fit the context of the text.

**III. Library Work.** You will look up a number of historical figures or events and various other subject matter in encyclopaedias and other reference books so that you may acquire some basic reference skills.

**NOTES.** In this section you are given some information about the author and background knowledge. There are also notes on a number of lexical items and sentence structures.

**COMPREHENSION.** Three types of questions are asked to help you to achieve a good understanding of the text.

**I.** Multiple-choice questions are asked concerning the main idea or the theme of the text.

**II.** True / False questions or multiple-choice questions are asked about factual details of the text.

**III.** Discussion questions are asked about facts, implications and your appreciation of the text.

**ORGANIZATION AND DEVELOPMENT.** How the text is organized and developed is discussed from the perspective of discourse. You are helped to form your own opinions about the structure of the text.

**ANALYSIS.** An analysis of the author's writing style and of the rhetorical devices



he / she uses is made to help you to develop your writing skills.

**LANGUAGE WORK.** Large quantities of discrete item language exercises are found in this section to help you consolidate and enlarge your vocabulary. There are also paraphrase exercises and short essay writing assignments to help you to use English actively and creatively.

It is recommended that different types of exercises be orally done in class before being put in writing, so as to afford you more time and opportunity for oral work, which should not be weakened in the advanced English class.

It is our belief that patience, perseverance and painstaking efforts on your part will be duly rewarded.

### **A List of Abbreviations**

ca.	circa (= about)
e.g.	for example
i.e.	that is
l.	line
ll.	lines
p.	page
pp.	pages
para.	paragraph
paras.	paragraphs

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# Unit One

## TEXT I

### VESUVIUS ERUPTS

*Pliny the Younger*

#### PRE-CLASS WORK

##### I. Pre-reading Questions

1. Have you ever read or heard about the eruption of a volcano? How much do you know about this subject?
2. The text is an eyewitness account of the eruption of Vesuvius in Italy in the first century. Can you imagine what the eyewitness did while Vesuvius was erupting and how he looked at this catastrophe? Make a guess.

##### II. Dictionary Work

Look up the following in a dictionary.

- |                          |                        |
|--------------------------|------------------------|
| 1. tremors (l. 7)        | 2. forecourt (l. 11)   |
| 3. foolhardiness (l. 17) | 4. imminent (l. 21)    |
| 5. prudence (l. 24)      | 6. wedge (l. 28)       |
| 7. recede (l. 30)        | 8. stranded (l. 31)    |
| 9. rent (l. 31)          | 10. promontory (l. 41) |
| 11. trample (l. 49)      | 12. besought (l. 56)   |
| 13. mortal lot (l. 66)   | 14. ludicrous (l. 74)  |

##### III. Library Work

Look up in an encyclopaedia some information about Vesuvius and its eruption in 79 A.D.

## TEXT

<sup>1</sup>So the letter which you asked me to write on my uncle's death has made you eager to hear about the terrors and also the hazards I had to face when left at Misenum<sup>1</sup>, for I broke off at the beginning of this part of my story. "Though my mind shrinks from remembering ... I will begin."<sup>2</sup>

<sup>2</sup>After my uncle's departure I spent the rest of the day with my books, as this was my reason for staying behind. Then I took a bath, dined, and then dozed fitfully for a while. For several days past there had been earth tremors which were not par-

ticularly alarming because they are frequent in Campania<sup>3</sup>: but that night the shocks were so violent that everything fell as if it were not only shaken but overturned. My  
10 mother hurried into my room and found me already getting up to wake her if she were still asleep. We sat down in the forecourt of the house, between the buildings and the sea close by. I don't know whether I should call this courage or folly on my part (I was only seventeen at the time) but I called for a volume of Livy<sup>4</sup> and went on reading as if I had nothing else to do. I even went on with the extracts I had been  
15 making. Up came a friend of my uncle's who had just come from Spain to join him. When he saw us sitting there and me actually reading, he scolded us both — me for my foolhardiness and my mother for allowing it. Nevertheless, I remained absorbed in my book.

<sup>3</sup>By now it was dawn [25 August in the year 79], but the light was still dim and  
20 faint. The buildings round us were already tottering, and the open space we were in was too small for us not to be in real and imminent danger if the house collapsed. This finally decided us to leave the town. We were followed by a panic-stricken mob of people wanting to act on someone else's decision in preference to their own (a point in which fear looks like prudence), who hurried us on our way  
25 by pressing hard behind in a dense crowd. Once beyond the buildings we stopped, and there we had some extraordinary experiences which thoroughly alarmed us. The carriages we had ordered to be brought out began to run in different directions though the ground was quite level, and would not remain stationary even when wedged with stones. We also saw the sea sucked away and apparently forced back by the  
30 earthquake: at any rate it receded from the shore so that quantities of sea creatures were left stranded on dry sand. On the landward side a fearful black cloud was rent by forked and quivering bursts of flame, and parted to reveal great tongues of fire, like flashes of lightning magnified in size.

<sup>4</sup>At this point my uncle's friend from Spain spoke up still more urgently: "If your  
35 brother, if your uncle is still alive, he will want you both to be saved; if he is dead, he would want you to survive him — so why put off your escape?" We replied that we would not think of considering our own safety as long as we were uncertain of his. Without waiting any longer, our friend rushed off and hurried out of danger as fast as he could.

40 <sup>5</sup>Soon afterwards the cloud sank down to earth and covered the sea; it had already blotted out Capri<sup>5</sup> and hidden the promontory of Misenum from sight. Then my mother implored, entreated, and commanded me to escape as best I could — a young man might escape, whereas she was old and slow and could die in peace as long as she had not been the cause of my death too. I told her I refused to save myself  
45 without her, and grasping her hand forced her to quicken her pace. She gave in reluctantly, blaming herself for delaying me. Ashes were already falling, not as yet

very thickly. I looked round: a dense black cloud was coming up behind us, spreading over the earth like a flood. "Let us leave the road while we can still see," I said, "or we shall be knocked down and trampled underfoot in the dark by the crowd behind." We had scarcely sat down to rest when darkness fell, not the dark of a moonless or cloudy night, but as if the lamp had been put out in a closed room. You could hear the shrieks of women, the wailing of infants, and the shouting of men; some were calling their parents, others their children or their wives, trying to recognize them by their voices. People bewailed their own fate or that of their relatives, and there were some who prayed for death in their terror of dying. Many besought the aid of the gods, but still more imagined there were no gods left, and that the universe was plunged into eternal darkness forevermore. There were people, too, who added to the real perils by inventing fictitious dangers: some reported that part of Misenum had collapsed or another part was on fire, and though their tales were false they found others to believe them. A gleam of light returned, but we took this to be a warning of the approaching flames rather than daylight. However, the flames remained some distance off; then darkness came on once more and ashes began to fall again, this time in heavy showers. We rose from time to time and shook them off, otherwise we should have been buried and crushed beneath their weight. I could boast that not a groan or cry of fear escaped me in these perils, had I not derived some poor consolation in my mortal lot from the belief that the whole world was dying with me and I with it.

<sup>6</sup>At last the darkness thinned and dispersed into smoke or cloud; then there was genuine daylight, and the sun actually shone out, but yellowish as it is during an eclipse. We were terrified to see everything changed, buried deep in ashes like snowdrifts. We returned to Misenum where we attended to our physical needs as best we could, and then spent an anxious night alternating between hope and fear. Fear predominated, for the earthquakes went on, and several hysterical individuals made their own and other people's calamities seem ludicrous in comparison with their frightful predictions. But even then, in spite of the dangers we had been through and were still expecting, my mother and I had still no intention of leaving until we had news of my uncle.

<sup>7</sup>Of course these details are not important enough for history, and you will read them without any idea of recording them; if they seem scarcely worth even putting in a letter, you have only yourself to blame for asking for them.

From: B. Litzinger, pp. 270–272

## NOTES

The Author — Pliny the Younger (ca. 62–113 A.D.), whose name in full is Caius Plinius Caecilius Secundus, wrote a number of letters to the Roman Emperor Trajan

which have been found of value for a picture of the times in which they both lived. The text is a first-hand account of the events surrounding the eruption of Vesuvius, one of the ancient world's most famous upheavals, written by the author to the historian Tacitus.

1. Misenum / mai'si:nəm / — ancient port and naval station in southern Italy, at the northwestern corner of the Bay of Naples
2. "Though my mind shrinks from remembering ... I will begin." — This is a quotation from *Aeneid*, Book II, an epic poem by Virgil (70–19 B.C.), the greatest poet of ancient Rome, a master of epic, didactic and idyllic poetry. In Book II of *Aeneid*, the hero Aeneas tells Dido, Queen of Carthage, about the burning of Troy and his flight with his father, wife, and son. The wife was lost and died. The author quoted this line, because he was in just as sorrowful a state as Aeneas after learning about his uncle's death.
3. Campania / kəm'peiniə / — a region in southern Italy. The lowlands in this region are interrupted by volcanic formations, still partly active, including Mount Vesuvius.
4. Livy / 'livi / , (64 or 59 B.C. — 12 or 17 A.D.), the most famous of the ancient Roman historians. He wrote *The Annals of the Roman People* in 142 books, of which about one third is extant.
5. Capri / 'kɑ:pri / — an island in the Gulf of Naples, Italy. It has been a resort for over 2,000 years.

## COMPREHENSION

- I. Which of the following most appropriately describes the passage?
  - A. A vivid description of the terrifying scenes of the Vesuvius eruption.
  - B. A sequel to an unfinished story about the eruption of Vesuvius.
  - C. A truthful record of one of the world's most famous destructive upheavals.
  - D. A personal account of the writer's first-hand experience during the frightful events of the Vesuvius eruption.
- II. Determine whether the following statements are true or false.
  1. The earth tremors that had lasted several days were not taken seriously by Pliny and his mother because they did not necessarily herald a calamitous volcanic eruption.
  2. Somewhere in the passage Pliny implies that at the moment of great panic most people lost their power of judgment and just followed others blindly.
  3. According to Pliny, when gripped by fear of death many people even lost their faith in the gods.
  4. Pliny boasts that not a groan or cry of fear escaped him because he was wise enough to foretell that he was destined to survive with the whole world.
- III. Answer the following questions.
  1. Why did Pliny and his mother choose to sit in the forecourt of the house rather than in the house?
  2. Pliny was not certain whether it was courage or folly that he continued to read even

- when tremors were felt. What do you think it was?
3. When did Pliny begin to feel seriously that his safety was threatened? And when did he begin to feel the real peril of the situation?
  4. Why did Pliny use the word “mob” in para. 3, instead of “crowd” or “group”? What other words denoting a multitude of people can you think of? How do they differ in their connotations?
  5. What details of experience do you think impressed Pliny most dramatically?
  6. Note that Pliny uses different words to denote the sounds uttered by different people amidst the chaos — “shrieks of women, wailing of infants, shouting of men”. Is it possible to interchange them? Think of more words for sound made by human beings.
  7. How would you describe Pliny’s performance in the course of the disaster?

## ORGANIZATION AND DEVELOPMENT

As is typical of narrative discourse, Pliny’s account is organized temporally, i.e., the events included in it are related in a sequence of time. The succession of events is often, though not always, marked linguistically with words, phrases, or clauses indicating time, e.g., *subsequently*, *three days later*, and *when the war came to its end*. In the present passage, “my uncle’s departure”, the time of which was presumably known to both the writer and the recipient of the letter, serves as the starting point of the account. The ensuing events (some, but not all) are marked by such time-indicators as the adverb “then”.

### I. Now go over the whole passage carefully and identify all the time-indicators used.

While words, phrases, and clauses of time are commonly-used time-markers, they are not the sole means writers can resort to. You probably have noticed that there are not too many such markers in para. 5. Yet when you read it, you can still feel clearly the progression of events.

### II. What other means apart from time-markers is / are used in para. 5 to make it temporally coherent?

## ANALYSIS

### Description in Narration

“Vesuvius Erupts” is written as a letter, although it is very much like a diary entry. The diary uses a form of narration, in which all the events are set in chronological order; and, for the most part, it traces the activities within a day, sometimes it even recounts the changes in the narrator’s thoughts over a day’s time. The account here, like a diary entry, is a record of the events Pliny the Younger has personally witnessed and experienced during the whole process of one of the most famous eruptions in the ancient world.

Pliny the Younger’s purpose of writing this account is obvious: to inform the addressee,



Tacitus, of “the terrors and the hazards” of such an unforgettable occurrence. And it is reasonably natural that as he relates how things happen, how things change as time proceeds, he, in the meantime, utilizes the technique of description, trying to reproduce those pictures as truly as he has perceived, along with the progress of the upheaval. Consider the following and note how description may help make a narration a vivid story to tell:

“By now it was dawn [25 August in the year 79], but the light was still dim and faint. The buildings round us were already tottering, and the open space we were in was too small for us not to be in real and imminent danger if the house collapsed.” (para. 3)

“Soon afterwards the cloud sank down to earth and covered the sea; it had already blotted out Capri and hidden the promontory of Misenum from sight.” (para. 5)

“You could hear the shrieks of women, the wailing of infants, and the shouting of men; some were calling their parents, others their children or their wives, trying to recognize them by their voices.” (para. 5)

“At last the darkness thinned and dispersed into smoke or cloud; ...” (para. 6)

Description, at its most fundamental, deals with objects (buildings, cloud, etc., as in the above examples), persons (women, infants, etc.) or events (the eruption) that exist in space. By using specific language, writers are able to draw concrete pictures of things, and consequently, lifelike scenes are produced. In the above examples, the precise choice of descriptive words such as *dim and faint*, *thinned and dispersed*, fixes the reader in a concrete setting as if he could visualize the frightful physical condition prior to and in the midst of the eruption; the employment of sensory expressions like *shrieks*, *wailing*, instead of some very general words like *crying* or *shouting* enables the reader almost to hear the yelling of the horror-stricken people on the spot, from where the reader can easily imagine the “terrors”; the application of interpretive words like “a *panic-stricken* mob” (para. 3), “... spoke up still more *urgently* ...” (para. 4), “She gave in *reluctantly*, ...” (para. 5), “We were *terrified* to see ...” (para. 6), etc. makes it possible for the author to translate the state of mind of the people so that the reader may feel their mental activities in the face of such a natural disaster. Description, therefore, aids in creating real images in space and evoking responses from senses as well.

Description and narration are often used together, probably because space and time are often perceived together. But when you think of all the effectiveness description brings about, it might not be difficult to understand why this form of discourse is so much favoured by a narrative writer.

## LANGUAGE WORK

### I. Choose the word or phrase which best completes each sentence.

1. I'd like to buy the radio, but I haven't got any money on me at the moment. Could