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高级英语文体赏析

Appreciation of the Texts in
Advanced English from the Perspective of Stylistics

石云霞 主编



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前言

编写一本《高级英语》课程文体赏析的想法由来已久。一来是由于张汉熙、王立礼教授主编的《高级英语》（第三版）所选课文内容精湛、思想深邃，文体特征鲜明，二来是由于包括文体学研究的开山之人王佐良教授在内的专家学者对文体学课程的作用与地位给予了极高的评价，他们甚至认为，文体学在大学的后一阶段可以替代精读课，而在现有《高级英语》辅导教材中还没有见到有关文体赏析的书籍出版。因而，为了朝着先人的理想前进，也为了给学习者提供一个新的学习视角，本书编者便萌生了编写此书的想法。

《高级英语文体赏析》由邯郸学院外国语学院石云霞教授主编，参加编写的教师有孙红艳教授、赵丽娟教授、荆莉副教授、刘丽芳副教授和杨珺讲师。其中石云霞编写了第二册的第2、7、13、14课；孙红艳编写了第一册的第5、12、14、15课和第二册的第3课；赵丽娟编写了第一册的第1、2、6课和第二册的第5、11、12课；荆莉编写了第一册的第3、9、10课和第二册的第1、4、8课；刘丽芳编写了第一册的第8、13课和第二册的第6、9、10课；杨珺编写了第一册的第4、7、11课和第二册的第15课。

《高级英语文体赏析》的编写按照《高级英语》（第三版）的课文顺序进行。每课的内容由引言、篇章结构、语言赏析和语篇赏析四部分构成。其中，引言包括背景知识介绍和文章主旨大意；篇章结构以图表的形式勾勒全篇布局及其主要内容；语言赏析包括词汇选择、句法特点及修辞手法的运用；语篇赏析则从某一视角对全文的写作特点进行概括。

本书具有以下特点：

1. 每课的引言部分简要介绍文章作者及其主要作品、与课文相关的重大历史事件、人物等以及课文的主旨大意；篇章结构部分以表格的形式勾勒出文章的组织、构造以及每部分的主要内容，旨在帮助学生理解作者的思路及其对材料恰当有序的组织 and 安排。此两部分为后两部分的文体赏析做铺垫。

2. 每课的赏析部分包括语言赏析和篇章赏析。其中，语言赏析重点围绕语音、词汇、句法、修辞格运用展开；篇章赏析则从某一视角对全文的写作手法与写作技巧进行评论。此两部分的目的是给学生提供对文学作品进行不同层面赏析的方法和技巧，从而挖掘作品的深层含义和艺术价值。

3. 该书不同于其他辅导用书或学习指南，不求面面俱到，只求突出文体赏析，使其成为其他辅导用书的有益补充，为学生自主学习高级英语课程提供一个新的视角。

本书最终能顺利出版，我们要感谢北京理工大学出版社领导和编辑的巨大帮助，感谢河北省哲学社会科学规划办公室对“高校英语专业高级英语课程文体赏析”项目的支持，感谢邯郸学院对科研项目配套经费及出版著作经费的资助，也要感谢邯郸学院外国语学院的大力支持和帮助。

本书在编写过程中参考了李正林教授等编写的《高级英语精读精解》、马德高教授编写的《高级英语课文辅导大全》和许爱军教授等编写的《高级英语·学习指南》，在此对他们表示衷心的感谢！

由于时间仓促和水平有限，书中纰漏或谬误之处在所难免，敬请各位读者不吝指正！

编 者

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Book I



Lesson 1 Face to Face with Hurricane Camille

1. Introduction

1.1 Background Information

Hurricane Camille is the storm lashing Mississippi and Louisiana for two days, Aug. 17 – 18, in 1969. Hurricane Camille is said to be the worst storm ever to hit mainland United States. With winds in excess of 200 mph and tides over 20 feet, Hurricane Camille smashed into the Mississippi Gulf Coast on Sunday night, the 17th of August and continued its devastating path until the early hours of Monday, the 18th. The combination of winds, surges, and rainfalls caused 256 deaths (143 on the Gulf Coast and 113 in the Virginia floods) and \$ 1.421 billion in damage. Three deaths were reported in Cuba.

How are hurricanes named? The National Weather Service of the United States has used girls' names to identify hurricanes in the Atlantic, Caribbean, and Gulf of Mexico since 1953 and the names were given in alphabetical order. Each name on the list starts with a different letter, for example, the name of the very first hurricane of the season starts with the letter A, the next starts with the letter B and so on. The letters "Q," "U," "X," "Y" and "Z," however, are not used. This practice of giving girls' names to hurricanes changed recently. In 1980 a hurricane was given a man's name and was called Hurricane David. Hurricane season usually starts on June 1 and ends on Nov. 30. Often when an unusually destructive hurricane hits, that hurricane's name is retired and never used again. Hurricane names are chosen from a list selected by the World Meteorological (气象的) Organization. There is actually one list for each of six years. In other words, one

list is repeated every seventh year. Typhoons are tropical storms that form over the Pacific Ocean north of the equator. Hurricanes are given girls' names and typhoons are usually given serial numbers.

1.2 Summary

Face to Face with Hurricane Camille describes the heroic struggle of the Koshaks and their friends against the forces of a devastating hurricane. The story focuses mainly on action but the writer also clearly and sympathetically delineates the characters in the story. The event is presented in order of their occurrence, following the natural time sequence of the happenings. The theme of the story is that human lives are much more important than material possessions. The story informs people that the essential thing in human life is the spirit of fighting against difficulties which could never be taken away.

2. Structure

Part	Paragraph (s)	Main idea
Part I	1 - 6	This part is about the preparation for hurricane Camille. The paragraphs introduce the time, place and background of the conflict—man versus hurricanes
Part II	7 - 27	This part narrates the process of the John Koshak's brave fighting against the hurricane
Part III	28 - 39	This part is the conclusion of the text—the scene and relief work after the storm. The problems brought by the hurricane were solved gradually. Though there was somewhat psychological damage brought by the hurricane, Koshak's family valued their life more than before the hurricane

3. Language Appreciation

3.1 Phonological aspect

The words with sound effects can add shading around the violence of hurricane and make it stand out. By using the words with vowel sound [æ] the writer vividly describes the violence of the hurricane. Pronunciation [æ] creates a quick, unpleasant effect in the following words: *lash*, *crack*, *snap*, *slashing*,

smash, shatter, rampage, collapse, lap and so on.

3.2 Lexical aspect

1) The effective use of verbs

The effective use of verbs is the only way to focus on action, esp. one-syllable verbs, because one-syllable verbs save time, for example, *lash, pummel, whip, lap, skim, kill, seize, dump, shot, snap, hit* and so on.

(1) lash—strike with great force

eg. Camille *lashed* northwestward across the gulf of Mexico. (Para. 1)

(2) pummel—beat repeatedly with the fists

eg. It was certain to *pummel* Gulfport. (Para. 1)

(3) whip—fall heavily on

eg. Wind and rain now *whipped* the house. (Para. 7)

(4) lap—rise slowly

eg. John watched the water *lap* at the steps. (Para. 17)

(5) skim—throw away

eg. The hurricane...lifted the...house and *skimmed* it 40 feet through the air. (Para. 18)

(6) kill—stop

eg. The electrical systems had been *killed* by water. (Para. 11)

(7) seize—it seems that the hurricane had a very strong and large hand

eg. It *seized* a 600,000 gallon Gulfport oil tank and *dumped* it 3.5 miles away. (Para. 19)

2) The effective expressions to describe feelings

(1) John...felt *a crushing guilt*...He held his *head between his hands*, and silently *prayed*... (Para. 17)

(2) Pop...*raged silently, frustrated* at not being able to do anything to fight Camille. (Para. 24)

(3) Janis just had one *delayed reaction*. (Para. 34)

(4) *Frightened, breathless, and wet*... (Para. 12)

(5) The mother was *on the verge of panic*. She clutched his arm and kept repeating, “I can’t swim, I can’t swim”. (Para. 14)

(6) *With outward calm*... (Para. 15)

(7) “I love you.” (Para. 16)

(8) None of the returnees ... they stood *shocked*, trying to absorb the shattering scenes before their eyes. (Para. 29)

(9) Children...were still *awed* by the incomprehensible power. (Para. 34)

3) The effective expressions to describe the house in storm

(1) ...the house began *leaking*—the rain seemingly driven right through the walls. (Para. 7)

(2) The house *shook*, and the ceiling in the living room was *falling piece by piece*. The French doors in an upstairs room *blew in* with an explosive sound, and the group heard gunlike reports as other upstairs windows *disintegrated*. (Para. 8)

(3) Then the front door started to *break away from its frame*. ...but a blast of water hit the house, *flinging open the door and shoving them down the hall*. (Para. 9)

(4) The house *shuddered and shifted on its foundations*. Water inched its way up the stairs as *first floor outside walls collapsed*. (Para. 13)

(5) The bottom steps of the staircase *broke apart*. One wall *began crumbling on the marooned group*. (Para. 18)

(6) Debris flew as the living-room fireplace and its chimney *collapsed*. With two walls in their bedroom sanctuary beginning to *disintegrate*. (Para. 22)

(7) A second wall *moved, wavered, ...it toppled on him*. (Para. 24)

(8) The house, *shuddering and rocking*, had moved 25 feet from its foundations. (Para. 24)

(9) A third wall *gave way*. (Para. 26)

(10) The floor *tilted*. (Para. 26)

(11) Richelieu Apartments were *smashed apart as if by a gigantic fist*. (Para. 20)

3.3 Syntactical aspect

In the text, elliptical and short sentences are used to increase the tempo of action, to create the atmosphere of danger and urgency and to heighten the tension. At the same time, successful achievement of chronological development is achieved by connectors and transitional phrases.

1) Elliptical and short sentences

(1) *Back to the house! Count the children! Count nine!* (Para. 11)

(2) *Up the stairs—into our bedroom!* (Para. 21)

(3) *Into the television room!* (Para. 22)

2) Connectors and transitional phrases

(1) I wanted you here *so* that we would all be together, *so* you could enjoy the children, and look what happened. (Para. 36)

(2) She carried on alone for a few bars; *then* her voice trailed away. (Para. 21)

(3) Charlie Hill tried to support it, *but* it toppled on him, injuring his back. (Para. 24)

(4) *Seconds after* the roof blew off the Koshak house, John yelled... (Para. 21)

(5) *Later*, Grandmother Koshak reflected: "We lost practically all our possessions..." (Para. 39)

(6) *For an instant*, John put his arm around his wife. (Para. 23)

(7) *By this time*, organizations within the area and... (Para. 30)

3.4 Figures of speech

In the text some rhetorical devices are used to achieve vivid, lucid and forceful effects, such as personification, metaphor, simile, transferred epithet and onomatopoeia.

1) Personification

(1) A moment later, the hurricane, in one mighty swipe, *lifted* the entire roof off the house and *skimmed* it 40 feet through the air. (Para. 18)

(2) No hurricane has ever *bothered* it. (Para. 3)

(3) It *seized* a 600,000 gallon Gulfport oil tank and *dumped* it 3.5 miles away. (Para. 19)

2) Metaphor

(1) We can *batten down* and *ride it out*. (Para. 4)

(2) Wind and rain now *whipped* the house. (Para. 7)

(3) Camille, meanwhile, had *raked its way* northward across Mississippi... (Para. 32)

(4) Strips of clothing *festooned* the standing trees. (Para. 28)

(5) Household and medical supplies *streamed in*... (Para. 31)

3) Simile

(1) The children went from adult to adult *like buckets* in a fire brigade. (Para. 11)

(2) The wind sounded *like the roar* of a train passing a few yards away. (Para. 13)

(3) ...and blowdown power lines coiled *like black spaghetti* over the road. (Para. 28)

(4) Telephone poles and 20-inch-thick pines cracked *like guns*... (Para. 19)

- (5) The apartments were smashed apart *as if by a gigantic fist*. (Para. 20)
- 4) Transferred epithet
...to watch the storm from their *spectacular vantage point*. (Para. 20)
- 5) Onomatopoeia
Telephone poles and 20-inch-thick pines *cracked* like guns... (Para. 19)

4. Text Appreciation

The text is a piece of narration, which is organized as follows: introduction, development, climax and conclusion. The introduction introduces the setting of the story, the background information, time, place and characters (protagonist/antagonist), and reveals the reasons of the Koshaks' preparation for the hurricane. The development consists of action (incidents, events, etc.) and conflicts to arouse suspense and tension. The writer builds up and sustains the suspense in the story and gives logical movement to the sequence of happenings by describing the incidents in detail and vividly, showing how the Koshaks and their friends struggled against each onslaught of the hurricane. The writer describes these actions in the order of their occurrence. This natural time sequence or chronological order holds the story together. The story reaches its climax in Paragraph 27 and from there on the story moves rapidly to its conclusion. In the last paragraph the writer states his theme behind his story in the reflection of Grandmother Koshak: "We lost practically all our possessions, but the family came through it. When I think of that, I realize we lost nothing important."

The characterization in *Face to Face with Hurricane Camille* is outstanding. The story describes the heroic struggle of the Koshaks and their friends against the forces of a devastating hurricane. The story focuses mainly on action but the writer also clearly and sympathetically delineates the characters in the story. The hero or the protagonist in the story is John Koshak, Jr., and the antagonist is the hurricane. The writer portrays the characters in a heroic and appreciative way. First, confronted with the formidable hurricane, the characters show firm determination and utmost courage to fight against the disastrous natural force. Second, their mutual encouragement signifies the humanistic greatness, which the writer mainly strives for in the story.

Lesson 2 Hiroshima—the“Liveliest” City in Japan



1. Introduction

1.1 Background Information

This is a piece of narration with quite a lot of description, even argument in it. To be specific it is a radio report, the purpose of which is to inform the auditors of the truth. Authenticity and objectivity are the main characteristics of radio report. The American journalist employs the following techniques to make the report authentic, objective and interesting: (1) accurate record of the dialogues with some Japanese to reinforce the authenticity of the report; (2) careful observation and descriptive details to reinforce the objectivity of the report; (3) vivid and humorous description to make the report interesting.

1.2 Summary

The report is written according to chronological order as well as the changes of the author's thoughts. An American journalist writes down his trip in Hiroshima with four episodes: the arrival; the way to the restaurant boat; meeting the mayor; in the hospital. By narrating the experience of his journey and what he has seen and felt and understood there, the author intends to tell the readers that Hiroshima is not the liveliest city, and Japanese people still bear psychological scars in their mind, but as an optimistic nation, Japan wants to expect a good future. The theme of the story is that gaiety is on the surface and scars are always there in the hearts of those who suffer.

2. Structure

Part	Paragraph (s)	Main idea
Part I	1 – 6	This part narrates the author's arrival at Hiroshima
Part II	7 – 27	This part narrates the author's meeting with the mayor

续表

Part	Paragraph (s)	Main idea
Part III	28 - 39	This part narrates the author's interview with the patient, which informs readers that Hiroshima is not the liveliest city, the gaiety is on the surface, and the psychological wound is always on Japanese people's mind

3. Language Appreciation

3.1 Lexical aspect

This article is a radio report, which is an American journalist's account of his reportorial assignment in Hiroshima. He employs exact words and phrases to describe specific action, in this way the plot is developed vividly and impressively. The words and phrases are:

bob, slip, grin, lurch, twist, screech, halt, sigh, sketch, tread, erect, demolish, slipped to a stop, a lump in my throat, flash, ritual formula of gratitude and respect, be crushed by the thought, sink in, send shivers down the spine of, ...

bob: to move up and down quickly and repeatedly (Para. 2)

slip: to move glidingly, smoothly, secretly or unnoticed. It carries a stronger implication of a frictionless than slide. (Para. 1)

grin: broad smile that shows the teeth, it intends to imply naive cheerfulness (Para. 3)

lurch: to move with irregular sudden movements, to move unsteadily, clumsily, with heavy rolling and swaying back and forth (Para. 3)

twist: to turn, to change direction abruptly (Para. 3)

screech: make a harsh, piercing sound, to make a sharp, high-pitched noise (Para. 4)

halt: to stop or pause, mainly used in the phrase "come to a halt" (Para. 4)

sigh: an act of letting out a deep breath slowly and with a sound, usu. expressing tiredness, sadness or satisfaction (Para. 5)

e. g. She nodded, sighed and went on cooking.

sketch: to draw roughly and quickly with outlines but little detail (Para. 6)

tread: to walk or step, to put the foot down on (Para. 8)