

● 国家教委高等学校第三届优秀教材二等奖

总主编 李观仪

新编英语教程

第三版

THIRD EDITION

A NEW ENGLISH COURSE

主编 何兆熊 章伟良



 上海外语教育出版社
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Student's Book

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第三版前言

自上一轮的修订至今，差不多十年过去了，从使用者那里得到的反馈和教学大环境的变化让我们感到有必要对教材再做些修订，于是就出现了目前的第三版。这次修订的内容主要涉及以下几个方面：

I. 学生用书

1. 删去了部分旧课文，增加了几篇新课文，原书的15个单元压缩为12个单元。
2. 对PRE-CLASS WORK 部分中的“读前问题”做了扩充或改动，以便更好地启发学生，以利于课堂讨论的开展。由于传统的纸质词典已不再是学生查阅词义的唯一工具，原书的Dictionary Work 更改为Search whatever sources available for the meaning of each of the following words or expressions as they are used in the text；为了培养学生借助语境猜测词义的能力，原书的Library Work 部分改为Tell, without consulting a dictionary, how the italicized words below are to be properly interpreted in the context in which they are used。
3. 对某些课文注释的内容做了充实和更新，尤其是对作者的介绍；删除了某些对当今的学生来说不再有必要的注释。
4. 增加了SUGGESTIONS FOR ORAL WORK 这个新的板块，以便于学生在课内或课外就和课文相关的主题开展口语活动。
5. Text 2 后面增加了一个多项选择练习，这个判断性的练习旨在检查学生在对课文初读一遍后能否把握文章的某些要点。
6. 删除了原书中的LISTENING IN AND SPEAKING OUT 部分。

II. 练习册

1. 每单元的前三个练习，即I. Answer the following questions, II. Use your own words to rephrase or explain each of the following without changing its original meaning 和 III. Translation 都是基于该单元的课文的。在翻译练习部分里，增加了选自课文的英汉段落翻译。
2. 原练习册中Text 2 的练习或被删除，或移到学生用书里。
3. LANGUAGE WORK 部分的变化比较大，这一板块由Grammar、Vocabulary、Cloze 和 Proof-reading & Error Correction 四部分构成。对原来的练习作了提炼和更新，删去了部分练习，使练习的总量更趋合理。

III. 教师用书

1. 学生用书中的练习答案，包括Text 1 和Text 2，都放在教师用书里。练习册的答案附在教师用书后面。
2. 增加了两个新的板块，即SOME RELEVANT INFORMATION 和 SUGGESTIONS FOR TEACHING。前者主要包含第二版里Library Work 中的内容，后者则是个完全新增加的板块，对如何着手教授课文提出了建议。
3. 对TEACHING POINTS FOR REFERENCE 也作了一些增添和改动。

我们希望这个修订版会更有利于高校英语专业三年级的教学。

PREFACE TO THE THIRD EDITION

About ten years have elapsed since our last edition. Feedbacks from the users and changes in the general environment of teaching have pointed to the need of further revision; hence the current edition. Revisions that have been made are mainly found in the following:

I. The Student's Book

1. The total number of units in the book has been reduced from 15 to 12, with some old texts left out and some new ones added.
2. In the part of PRE-CLASS WORK, the pre-reading questions have been expanded or rephrased to be more inspiring to the students and thus to facilitate classroom discussions. As traditional dictionaries are no longer the only source through which students can find out the meanings of new words, the section of Dictionary Work has been re-titled Search whatever sources available for the meaning of each of the following words or expressions as they are used in the text, and to cultivate students' ability to "guess" the meaning of words and expressions with the help of context, the original Library Work has been replaced by Tell, without consulting a dictionary, how the italicized words below are to be properly interpreted in the context in which they are used.
3. Some notes have been enriched and updated, especially those about the authors, and some others deleted as they do not seem necessary for the students today.
4. A new section SUGGESTIONS FOR ORAL WORK has been added for the students to carry out some oral activities based on the theme of the text either in or after class.
5. A comprehension exercise in the form of multiple-choice questions has been added for Text 2. The exercise, judgmental in nature, aims to check whether the students, after a brief reading of the text, have grasped some of its main points.
6. The LISTENING IN AND SPEAKING OUT part in the second edition has been deleted.

II. The Workbook

1. The first three exercises in each unit, i.e. I. Answer the following questions, II. Use your own words to rephrase or explain each of the following without changing its original meaning and III. Translation, are all based on the text. An exercise of paragraph translation (from English into Chinese) has been added; the paragraphs to be translated are taken from the texts.
2. The exercises for Text 2 have been either deleted or transferred to the Student's Book.
3. Major adjustments have been made in the part of LANGUAGE WORK, which now falls into four sections, i.e. Grammar, Vocabulary, Cloze, and Proof-reading & Error Correction. The total load of work is limited to a more sensible amount.

III. The Teacher's Book

1. Reference answers to exercises in the Student's Book including both Text 1 and Text 2 are given in the Teacher's Book. Answer keys to the exercises in the Workbook are attached to the Teacher's Book.
2. There are two new additions, i.e. SOME RELEVANT INFORMATION FOR REFERENCE and SUGGESTIONS FOR TEACHING. The former contains information mainly found in the Library Work section in the second edition, and the latter, a totally new addition, provides suggestions about how the text can be approached.
3. Some minor changes and additions have been made in the part of TEACHING POINTS FOR REFERENCE.

We hope this revised edition will result in better teaching and learning for the juniors of English majors in the tertiary institutions.

TO THE STUDENT

A New English Course, Levels 5 and 6 are designed for English majors who have successfully completed the foundational stage of English learning and are now on the threshold of more advanced studies. Each of the twelve units in Level 6 consists of the following:

TEXT 1

The texts, mostly selected from modern and contemporary anthologies on various subjects in different styles, are intended for intensive study. Each text is composed of the following parts:

PRE-CLASS WORK

This part is to be done before class all by yourselves. In the first section warm-up questions are provided for you to think about and discuss with your fellow students. In the second section some new words from the text are listed, and you are supposed to find out what they mean in the context they are used through whatever means available. What makes the third section different from the previous one is that here you are not supposed to use any dictionary to find out what the italicized words or phrases mean; rather, you are supposed to "guess" what they mean. Of course, you are not to guess at random, but according to the context in which they occur.

NOTES

You are given some information about the author and some background knowledge pertaining to the text. There are also notes on a number of lexical items and sentence structures.

COMPREHENSION

Two types of questions are asked to help you to achieve a preliminary understanding of the text. You should be able to answer these questions after your first, brief reading of the text.

- I. The multiple-choice questions are designed to check whether you have correctly grasped the main idea of the text, or the author's purpose in writing, or his/her attitude to what he/she writes about.
- II. The True/False questions are asked about some factual details of the text.

ORGANIZATION AND DEVELOPMENT

This part provides some clue about how the text is organized and developed. This might help you to form a more distinct picture of the overall structure of the text and thus strengthen your awareness of discourse construction.

ANALYSIS

An analysis of the author's writing style and of the rhetorical devices he/she uses is made to help you develop your writing skills.

SUGGESTIONS FOR ORAL WORK

After learning a text you are expected not just to understand it but also to be able to talk about it. So in this part there are some suggestions about the kind of oral activities you could possibly do in or after class.

TEXT 2

The texts used in this part are, as far as possible, related to those used for Text 1 in subject matter or other respects. They are intended as supplementary reading materials to Text 1. They are not intended to be studied as intensively as Text 1. Each text is followed by **NOTES** and **COMPREHENSION**. Two types of questions are asked: multiple-choice questions and questions for discussion.

PARAGRAPH WRITING

Skills of paragraph writing such as choosing a topic, writing the topic sentence and paragraph outline, and patterns of writing such as narration, description, exposition, etc. are explained and exemplified.

We sincerely hope that you will make good use of this course-book under the guidance of your teacher, and we will be truly gratified if you find yourself benefited by the use of it.

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Unit 1

🎧 TEXT 1

Two Words to Avoid, Two to Remember

Arthur Gordon

PRE-CLASS WORK

I Think about the following questions and discuss them with your classmates.

1. You may have kept in your memory some words, phrases or even whole sentences that are of great wisdom and can serve as guidelines in your life. Share them with your classmates and discuss their value.
2. The two words that, as the author of the text suggests, should be avoided are “*if only*”, and the two to be remembered are “*next time*”. Can you guess, before you read the text, what message the author intends to convey to the reader with such a suggestion?

II Search whatever sources available for the meaning of each of the following words or expressions as they are used in the text.

1. insight (l. 1)
2. fall through (l. 7)
3. chew the cud (l. 9)
4. gnome (l. 12)
5. identify (l. 33)
6. berate (l. 38)
7. a perverse streak (l. 66)
8. drag (l. 72)
9. click (l. 85)
10. immortality (l. 102)

III Tell, without consulting a dictionary, how the italicized words below are to be properly interpreted in the context in which they are used.

1. *miscalculation* (l. 6)
2. *perceptiveness* (l. 19)
3. *drag* (l. 72)
4. *strike out* (l. 74)
5. “*Well, class dismissed. ...*” (l. 86)
6. *in full stride* (l. 97)

TEXT

- 1▶ Nothing in life is more exciting and rewarding than the sudden flash of insight that leaves you a changed person¹ — not only changed, but changed for the better. Such moments are rare, certainly, but they come to all of us. Sometimes from a book, a sermon, a line of poetry. Sometimes from a friend ...
- 2▶ That wintry afternoon in Manhattan, waiting in the little French restaurant, I was feeling frustrated and depressed. Because of several miscalculations on my part, a project of considerable importance in my life had fallen through. Even the prospect of seeing a dear friend (the Old Man, as I privately and affectionately thought of him) failed to cheer me as it usually did. I sat there frowning at the checkered tablecloth, chewing the bitter cud of hindsight².
- 3▶ He came across the street, finally, muffled in his ancient overcoat, shapeless felt hat pulled down over his bald head, looking more like an energetic gnome than an eminent psychiatrist. His offices were nearby; I knew he had just left his last patient of the day. He was close to 80, but he still carried a full case load³, still acted as director of a large foundation, still loved to escape to the golf course whenever he could.
- 4▶ By the time he came over and sat beside me, the waiter had brought his invariable bottle of ale. I had not seen him for several months, but he seemed as indestructible⁴ as ever. “Well, young man,” he said without preliminary, “what’s troubling you?”
- 5▶ I had long since ceased to be surprised at his perceptiveness.⁵ So I proceeded to tell him, at some length⁶, just what was bothering me. With a kind of melancholy pride⁷, I tried to be very honest. I blamed no one else for my disappointment, only myself. I analyzed the whole thing, all the bad judgments, the false moves⁸. I went on for perhaps 15 minutes, while the Old Man sipped his ale in silence.
- 6▶ When I finished, he put down his glass. “Come on,” he said. “Let’s go back to my office.”
- 7▶ “Your office? Did you forget something?”
- 8▶ “No,” he said mildly. “I want your reaction to something. That’s all.”
- 9▶ A chill rain was beginning to fall outside, but his office was warm and comfortable and familiar: book-lined walls, long leather couch, signed photograph of Sigmund Freud⁹, tape recorder by the window. His secretary had gone home. We were alone.
- 10▶ The Old Man took a tape from a flat cardboard box and fitted it onto the machine. “On this tape,” he said, “are three short recordings made by three persons who came to me for help. They are not identified, of course. I want you to listen to the recordings and see if you can pick out the two-word phrase that is the common denominator¹⁰ in all three cases.” He smiled. “Don’t look so puzzled. I have my reasons.”
- 11▶ What the owners of the voices on the tape had in common, it seemed to me, was unhappiness. The man who spoke first evidently had suffered some kind of business loss or failure; he berated himself for not having worked harder, for not having looked ahead. The woman who spoke next had never married because of a sense of obligation to her widowed

mother; she recalled bitterly all the marital chances she had let go by¹¹. The third voice 40
belonged to a mother whose teenage son was in trouble with the police; she blamed herself
endlessly.

12▶ The Old Man switched off the machine and leaned back in his chair. “Six times in
those recordings a phrase is used that’s full of subtle poison¹². Did you spot it? No? Well,
perhaps that’s because you used it three times yourself down in the restaurant a little while 45
ago.” He picked up the box that had held the tape and tossed it over to me. “There they
are, right on the label. The two saddest words in any language.”

13▶ I looked down. Printed neatly in red ink were the words: *If only*.

14▶ “You’d be amazed,” said the Old Man, “if you knew how many thousands of times
I’ve sat in this chair and listened to woeful sentences beginning with those two words. ‘If 50
only,’ they say to me, ‘I had done it differently — or not done it at all. If only I hadn’t lost
my temper, said the cruel thing, made that dishonest move, told that foolish lie. If only I
had been wiser, or more unselfish, or more self-controlled.’ They go on and on until I stop
them. Sometimes I make them listen to the recordings you just heard. ‘If only,’ I say to
them, ‘you’d stop saying *if only*, we might begin to get somewhere!’” 55

15▶ The Old Man stretched out his legs. “The trouble with ‘if only,’” he said, “is that it
doesn’t change anything. It keeps the person facing the wrong way — backward instead
of forward. It wastes time. In the end, if you let it become a habit, it can become a real
roadblock, an excuse for not trying any more.

16▶ “Now take your own case: your plans didn’t work out. Why? Because you made 60
certain mistakes. Well, that’s all right: everyone makes mistakes. Mistakes are what we
learn from. But when you were telling me about them, lamenting this, regretting that, you
weren’t really learning from them.”

17▶ “How do you know?” I said, a bit defensively.

18▶ “Because,” said the Old Man, “you never got out of the past tense. Not once did you 65
mention the future. And in a way — be honest, now! — you were enjoying it. There’s a
perverse streak in all of us that makes us like to hash over old mistakes.¹³ After all, when
you relate the story of some disaster or disappointment that has happened to you, you’re
still the chief character, still in the center of the stage.”

19▶ I shook my head ruefully. “Well, what’s the remedy?” 70

20▶ “Shift the focus,” said the Old Man promptly. “Change the key words and substitute a
phrase that supplies lift instead of creating drag¹⁴.”

21▶ “Do you have such a phrase to recommend?”

22▶ “Certainly. Strike out the words ‘if only’; substitute the phrase ‘next time.’”

23▶ “*Next time?*” 75

24▶ “That’s right. I’ve seen it work minor miracles right here in this room. As long as a
patient keeps saying ‘if only’ to me, he’s in trouble. But when he looks me in the eye¹⁵
and says ‘next time,’ I know he’s on his way to overcoming his problem. It means he has
decided to apply the lessons he has learned from his experience, however grim or painful
it may have been. It means he’s going to push aside the roadblock of regret, move forward, 80

take action, resume living. Try it yourself. You'll see."

25▶ My old friend stopped speaking. Outside, I could hear the rain whispering against the windowpane. I tried sliding one phrase out of my mind and replacing it with the other. It was fanciful, of course, but I could hear the new words lock into place with an audible click¹⁶....

26▶ The Old Man stood up a bit stiffly. "Well, class dismissed. It has been good to see you, young man. Always is. Now, if you will help me find a taxi, I probably should be getting on home."

27▶ We came out of the building into the rainy night. I spotted a cruising cab and ran toward it, but another pedestrian was quicker.

28▶ "My, my," said the Old Man slyly. "If only we had come down ten seconds sooner, we'd have caught that cab, wouldn't we?"

29▶ I laughed and picked up the cue. "Next time I'll run faster."

30▶ "That's it," cried the Old Man, pulling his absurd hat down around his ears. "That's it exactly!"

31▶ Another taxi slowed. I opened the door for him. He smiled and waved as it moved away. I never saw him again. A month later, he died of a sudden heart attack, in full stride, so to speak.

32▶ More than a year has passed since that rainy afternoon in Manhattan. But to this day, whenever I find myself thinking "if only", I change it to "next time". Then I wait for that almost-perceptible mental click¹⁷. And when I hear it, I think of the Old Man.

33▶ A small fragment of immortality¹⁸, to be sure. But it's the kind he would have wanted.

From: James I. Brown, pp. 146–148

NOTES

1. the sudden flash of insight that leaves you a changed person — the quick and spontaneous understanding that makes you a different person
a flash of insight — an understanding that comes to one suddenly and quickly
leave (with object and adverbial or complement) — cause (object) to be or to remain in a particular state or position
e.g. Buying an expensive car has left the family penniless.
The children were left in the care of the nanny.
2. chewing the bitter cud of hindsight — thinking repeatedly about the painful realization of what had happened
Literally *cud* means "partly digested food returned from the first stomach of ruminants to the mouth for further chewing" (反刍的食物). When an animal chews the cud, it chews further the partly digested food. When a person chews the cud, he thinks about something reflectively.
e.g. He chewed the cud for a long while before he set pen to paper.

hindsight — understanding the reasons for an event or situation only after it has happened
e.g. The accident could have been avoided with the wisdom of hindsight.

With hindsight they should not have left their little daughter alone in the country villa.

3. he still carried a full case load — he still kept himself fully occupied in the treatment of his patients
case load — the number of patients a doctor has to deal with
4. indestructible — strong and energetic
5. I had long since ceased to be surprised at his perceptiveness. — I had long before come to know that he was good at perceiving how others thought and felt; so I was not at all surprised when he noticed my troubled state.
6. at some length — (*formal*) in some detail
e.g. She described to us her trip to New Zealand at some length.
cf. *at length* — after a long time; at last
e.g. He thought over the mathematical problem day and night and solved it at length.
7. With a kind of melancholy pride — Apparently the author was still proud of his “project of considerable importance”, though he was sad because of “several miscalculations on his part”.
8. false move — an unwise action that turns out to be a mistake and brings one risks or failure
e.g. Be very careful with the designing of the plan; a false move and it will fall through.
9. Sigmund Freud (1856–1939) — Austrian physician and the founder of psychoanalysis. Freud explored the workings of the human mind and developed psychoanalysis as a therapeutic technique to treat neurosis or mental disturbances. Judging from the fact that the author had a photograph signed by Freud, he could be a friend of this eminent neurologist and psychotherapist.
10. common denominator — This is a term used in mathematics, meaning “the common multiple of the denominator of several fractions” (公分母). In this context, it means “the characteristic shared by the three persons”, i.e. the phrase *if only* was habitually used by all the three of them.
11. all the marital chances she had let go by — all the chances for her to get married she had missed
let (sth.) go by — lose sth.
e.g. The short course is a good opportunity for you to learn a skill. Don’t let it go by.
12. subtle poison — destructive effect that is hard to perceive
13. There’s a perverse streak in all of us that makes us like to hash over old mistakes. — There’s an obstinately unreasonable quality in all of us which makes us enjoy bringing up old mistakes again for consideration.
hash over — (*slang*) bring up (sth.) again for consideration

- e.g. What has been done cannot be undone. Don't hash over past mistakes. Cheer up and try to do better next time.
14. substitute a phrase that supplies lift instead of creating drag — use a phrase (in place of *if only*) that provides encouragement that pushes you forward instead of discouragement that pulls you backward
substitute (v.) — use (sth.) in place of (sth. else)
e.g. The old lady suffers from diabetes, so she substitutes saccharine for sugar/so she substitutes sugar with saccharine.
substitute (n.) — a person or thing acting or used in place of another
e.g. The actress's substitute performed as well as the actress herself.
15. when he looks me in the eye — when he looks directly at me without showing embarrassment, fear, or shame
16. I could hear the new words lock into place with an audible click — I could sense the new words firmly fixed in my mind without any doubt
17. that almost-perceptible mental click — the reminder provided by the Old Man that can roughly be felt in the mind
18. a small fragment of immortality — a small piece of advice to be remembered forever

COMPREHENSION

I Judge which of the following best states the purpose of the article.

- A. To explain how Freud's psychotherapy works.
- B. To demonstrate the power of positive thinking.
- C. To call attention to the importance of the choice of words.

II Judge whether the following statements are true or false.

- 1. That wintry afternoon, the author was in a bad mood and he happened to meet an old friend of his in a French restaurant in Manhattan.
- 2. The Old Man asked the author to go to his office because he thought that the office was a better place than the restaurant for their talk.
- 3. The three speakers on the tape had all been unfavorably affected by what had happened to them.
- 4. In the Old Man's opinion, it was a bad way of thinking always to regret what one had done or had not done.

ORGANIZATION AND DEVELOPMENT

In terms of mode of development, the present text is basically a narration, in which the author, Arthur Gordon, relates his meeting with his psychiatrist friend “the Old Man”. The purpose of a narration is to recount an event or a series of events; therefore it is usually chronological in its arrangement of details. The chief purpose of narration is to interest and entertain, though, of course, it may be used to instruct and inform. Gordon’s purpose of writing, obviously, is not just to tell what happened during his meeting with his friend, but, more importantly, to instruct. The instructive significance of the story is made clear in the first paragraph. **Can you find where?**

The first few paragraphs of the article prepare the ground for the author’s subsequent relation of his meeting with his friend. Some background information is provided here for the reader, such as the time and place of the meeting. **What other information can you learn from this introductory part of the article?**

The last two paragraphs form a sort of conclusion, in which what the author has learned from his friend, which is also what he wants his readers to learn, is explicitly stated. **What is it?**

ANALYSIS

People love to hear and tell a good story. Stories are entertaining, but they are not always intended to entertain. They are often an effective way to make a point. “Two Words to Avoid, Two to Remember” is no exception, where Arthur Gordon has a central point to make clear to his readers — “Nothing in life is more exciting and rewarding than the sudden flash of insight that leaves you a changed person — not only changed, but changed for the better.” Instead of being implied through dialogue or action, this main idea is shown in a direct statement of the theme immediately before the author starts his narration, a neat way to begin a suspenseful story from his subjective impressions of his personal experience. This narration follows a pattern that is in no sense strange to any of us — the pattern of storytelling, in which events are often arranged in a chronological sequence, in their order in time. Arthur Gordon in his concluding paragraph summarizes the number of incidents in one statement — “A small fragment of immortality, to be sure”, giving more force to his point of view.

SUGGESTIONS FOR ORAL WORK

1. Failures and setbacks are an inevitable part of our life. The causes are various: faulty planning, miscalculations, wrong judgments, false moves, etc. Tell your classmates about one such “unfortunate” experience of yours, and, more importantly, how you managed to get back on your feet and regarded life in a more positive light.
2. Feeling frustrated and depressed because of a setback in his career, Gordon turned to his psychiatrist friend for help. The latter advised him to invariably try to avoid the two words “*if only*” and to remember the two words “*next time*”. Discuss the “flash

of insight” Gordon suddenly got. What psychological effect did this piece of advice produce on Gordon? Do you believe that one’s mentality is an essential factor when one is unfortunately thrown into adversity? Give examples to support your view.

TEXT 2

The Romance of Words¹ Wilfred Funk and Norman Lewis

- 1▶ From now on we want you to look at words intently², to be inordinately curious³ about them and to examine them syllable by syllable, letter by letter. They are your tools of understanding and self-expression. Collect them. Keep them in condition.⁴ Learn how to handle them. Develop a fastidious, but not a fussy, choice.⁵ Work always towards good taste⁶ in their use. Train your ear for their harmonies. 5
- 2▶ We urge you not to take words for granted⁷ just because they have been part of your daily speech since childhood. You must examine them. Turn them over and over, and see the seal and superscription on each one⁸, as though you were handling a coin. We would like you actually to fall in love with words.
- 3▶ Words, as you know, are not dead things. They are fairly wriggling with life⁹. They 10 are the exciting and mysterious tokens of our thoughts¹⁰, and like human beings, they are born, come to maturity, grow old and die, and sometimes they are even re-born in a new age. A word, from its birth to its death, is a process, not a static thing.
- 4▶ Words, like living trees, have roots, branches and leaves.
- 5▶ Shall we stay with this analogy for a few moments, and see how perfect it is? 15
- 6▶ The story of the root of a word is the story of its origin. The study of origins is called etymology, which in turn has its roots in the Greek word etymon meaning “true” and the Greek ending — logia meaning “knowledge.” So etymology means the true knowledge of words.
- 7▶ Every word in our language is a frozen metaphor, a frozen picture¹¹. It is this poetry 20 behind words¹² that gives language its overwhelming power. And the more intimately we know the romance that lies within each word, the better understanding we will have of its meaning.
- 8▶ For instance, on certain occasions you will probably say that you have “calculated” the cost of something or other. What does this term “calculate” really mean? Here is 25 the story. Years ago, ancient Romans had an instrument called a hodometer, or “road measurer,” which corresponds to our modern taximeter¹³. If you had hired a two-wheeled Roman vehicle to ride, say, to the Forum¹⁴, you might have found in the back a tin can with a revolving cover that held a quantity of pebbles. This can was so contrived that each time the wheel turned the metal cover also revolved and a pebble dropped through a hole 30 into the receptacle below. At the end of your trip you counted the pebbles and calculated

your bill. You see the Latin word for pebble was calculus, and that's where our word "calculate" comes from.

9▶ There are, of course, many words with much simpler histories than this. When you speak of a "surplus," for instance, you are merely saying that you have a sur (French for "over") plus (French for "more") or a sur-plus. That is, you have an "over-more" than you need.

10▶ Should you be in a snooty mood for the nonce¹⁵, and happen to look at someone rather haughtily, your friends might call you supercilious¹⁶, a word which comes from the Latin supercilium, meaning that "eyebrow" you just raised. That person you are so fond of, who has become your companion, — [cum (Latin for "with") and panis (Latin for "bread")] — is simply one who eats bread with you. That's all. Again, "trumps" in bridge¹⁷ is from the French "triomphe" or triumph, an old-time game of cards. In modern cards one suit is allowed to triumph over, or to "trump" the other suits. And still again, in the army, the lieutenant is literally one who takes the place of the captain when the latter is not around. From the French lieu (we use it in "in lieu of¹⁸") and tenir, "to hold." The captain, in turn, derives from the Latin word caput (head); colonel comes from columna (the "column" that he leads).

11▶ If, by any chance¹⁹, you would like to twit your friend²⁰, the Wall Street broker²¹, just tell him that his professional title came from the Middle English²² word brocour, a broacher, or one who opens, or broaches, a cask to draw off the wine or liquor. We still employ the same word in the original sense when we say "he broached (or opened up) the subject." Finally the broacher, or broker, became a salesman of wine. Then of other things, such as stocks and bonds.

12▶ These are the roots of words. We next come to the branches. The branches of our language tree are those many groups of words that have grown out from one original root.

13▶ Let's take an example. The Latin term spectare which means "to see" contains the root spec, and from this one root have sprouted more than 240 English words. We find the root hidden in such words as spectacles, those things you "see" through; in respect, the tribute you give to a person you care to "see" again; inspect, "to see" into; disrespect (dis — unwilling; re — again; spec — to see) therefore, when you treat someone with disrespect, you make it plain that you do not care to see him again; introspection, looking or seeing within; spectator, one who "sees" or watches.

14▶ Turning to the Greek language, which has so largely enriched our own, we discover the root appearing in English as graph. This means "to write" and has been a prolific source of words for us. We have telegraph, which literally means "far writing"; phonograph, "sound-writing"; photograph, "light-writing"; stenographer, one who does "condensed writing"; a graphic description, one that is just as clear and effective as though it had been written down; mimeograph, "to write a copy or imitation."

15▶ We have in our language a host of roots such as these. There is the Latin spirare, meaning "to blow or breathe," from which we get such English words as inspire (breathe into); expire (breathe out); perspire (breathe through); respiration (breathing again or