

# 外语教学与研究 论文集

姜治文 主编



重庆大学出版社

# 外语教学与研究论文集

主 编	姜治文	
副主编	陈治安	赵厚宪
编 委	何桂金	杨绍林
	杨中嵩	陈于忠

重庆大学出版社

# 外语教学与研究论文集

姜治文 主编

责任编辑 黄世芳

\*

重庆大学出版社出版发行

新华书店经销

重庆电力印刷厂印刷

\*

开本:850×1168 1/32 印张:11.625 插页:1 字数:312千

1997年9月第1版 1997年9月第1次印刷

印数:1—1000

ISBN 7-5624-1536-6/H·127 定价:17.00元

# 序

杜承南

大好春光如约而至，春天是耕耘和播种的季节。

记得重庆外文学会第一本论文集问世时，我曾在该书序言中预期：不久的将来，我们会以更新更美的花束，更大更甜的果实，庆贺与纪念学会的生日。如今，不过短短两年光景，第二部外语教学与研究论文集又已摆在我的面前，当年的预测业已提前实现。于是我兴致勃勃地展卷浏览了一遍。但觉林林总总，洋洋洒洒，蔚为大观。37篇论文涉及外国文学、翻译理论，外国语言及教学法研究等诸多方面。内容翔实而又丰富多彩，从一个侧面反映了外文学会同仁们近几年取得的科研成果。

勿庸讳言，当前商品大潮铺天盖地，汹涌澎湃，高等院校远非一方净土，世外桃源。有的被浪涛冲得晕头转向，难以潜心做学问，有的耐不得寂寞，另辟蹊径，改换门庭；有的身在校园，心在股市，脑海里翻腾着股票行情。但也有更多的同志甘于清贫，穷而弥坚，不坠青云之志，寸步不离地坚守着自己的阵地，白天在三尺讲台舌犁，灯下，在方寸之地笔耕“板凳愿坐十年冷，文章不写半句空。”

今年是牛年，我们的学会同仁正是象牛一样执着、坚韧，不用扬鞭自奋蹄，在希望的田野上埋头劳作，默默耕耘。37篇论文汇集成册，构成一幅姹紫嫣红、春色满园的图画。32位作者，有的是我的老朋友，相识已久，他们笔耕不辍，硕果累累，可钦可敬；更多的则是陌生的年轻的同行。“乐莫乐兮新相知”，我为外语科研战线新人辈出感到由衷的欣喜。我们这个学会是干实事的学会，我们这支队伍是一群孜孜不倦的跋涉者，在外语教学与研究的征途中，我们不畏艰辛，锲而不舍，勇于攀登，日夜兼程。

世纪之交，历史有情，把发展的机遇赐给了重庆，今年七·一，是香港回归祖国的大喜日子，双喜临门，好戏连台；让我们捧出这部论文集，作为学会献给咱们山城的一个小小的花环，献给三千万父老乡亲的一束金黄的谷穗，但愿它能成为广大学习外语的莘莘学子案头必备之书，对他们有所裨益。

我深信，当 21 世纪的曙光初照时分，我们定会满怀丰收的喜悦，捧着另一部更有份量的新著，迎着黎明的钟声，大步跨进新世纪的门坎。

# 目 录

序

杜承南

## 外国文学与翻译理论研究

Charles Harpur—A Pioneer of Australian Literature .....	3
..... Zhou Kaixin	
Hemingway and His Style.....	17
..... Cheng Ya	
A Study of D. H. Lawrence's Poems... ..	28
..... Zuo Xiaolin	
The Aggressive Trait of American Pop Culture.....	
..... Yan Shenghong	34
动物与中西文化比较... ..	51
..... 张莹 冯波	
试论中国菜肴英译的若干模式.....	57
..... 韩艳	
试论翻译的模糊性.....	63
..... 彭丽	

## 外国语言研究

英语变体与教学中的对策.....	71
..... 谭少青	
韩礼德之后信息理论的发展述评.....	79
..... 彭宣维	
话语理解中的关联与语用解释..... ..	93
..... 舒晓谷 冉永平	
语言学种种.....	105
..... 刘国辉	
语言测试的历史发展.....	110
..... 赵成发	
浅谈跨文化交际的非语言行为.....	118
..... 左丽农	
试述外语教学中俄语动词的时、体与英语动词时态的 相应表现.....	125
..... 何荣参	
英语平行结构研究.....	145
..... 韩艳	
On Interpersonal Speech-Communication... ..	
..... Liu Xiaoyuan	153
A Cross-Cultural Comparison of Refusal... ..	
..... Liu Xiaoyuan	173
英语动词时态的参照关系及其意义.....	186
..... 杨晓虎	
拉丁文对英语形成和发展的影响以及 在现代英语中的运用.....	194
..... 何荣参	

介词at, in, on 表示空间位置意义时的用法辨析·····	段成	206
Conjunction Relationship and Text Comprehension·····	Liao Fei	221
On English Euphemism·····	Guo Xiaoli	235

## 外语教学法研究

让学生见木,更见林——对《高级英语》教学的思考·····	郭晓俐	247
An Experiment on Integrated EFL Teaching in the Chinese Setting·····	Xu Xiuqing	253
The Role of a Successful Listener Has to Be Thought of an Active One·····	Huang Yunlin	260
Using Materials Contributed by Students in College English Teaching·····	Zhao Yanping	267
Using Context Clues to Enlarge the Students' Vocabulary·····	Wei Hong	272
关于听写的调查报告·····	王劲	281
说、听两项重要的基本技能·····	辜向东	292
理工科大学生英语写作的现状及对策·····	陈毅萍	299
Teaching Modals in ESP Course·····	Huang Ping	308
Developing Learners' Autonomy Using Project Work·····	Li Hong	331
影响辅修英语专业外贸英语教学效果的四大因素及对策·····	向朝红	337
浅谈如何帮助学生准确辨析同/近义词·····	周小莉	344
浅谈学习者策略的教与得·····	李梅珍	347
外语阅读教学浅论·····	宋悦兰	355
On Six Receptive Skills in Reading·····	Zhang Zhihua	361

## 外国文学与翻译理论研究





## Charles Harpur—A Pioneer of Australian Literature

Zhou Kaixin(周开鑫)

Judith Wright<sup>(1)</sup>, in the "Introduction" to her book *Preoccupations in Australian Poetry*, provides us with a key to a better understanding of Australian literature—its rise, growth and prosperity. It is, in her term, "Australia's Double Aspect".

This "Double Aspect" has two layers of meaning, which may be expressed in two relationships. One is the relationship between the outer reality and the inner reality, the former being the natural environment of Australia as a newly-discovered land and a colony for the transportation of convicts, which was a vast, wild and weird place, hostile to the transported inhabitants; the latter being the feelings and attitudes of these inhabitants towards the harsh environment. The other relationship is one between the sense of exile and nostalgia, as is cherished by the conservatives, and the sense of liberty and hope, as is represented by the radicals. In the course of mutual response of these opposing forces within one unity, Australia and its literature have grown to the present prosperity.

In the colonial period of the history, from the beginning of the settlement to the mid-nineteenth century, the outer reality and the inner reality were very much at odds. Australia, to the exiled Englishmen, was a cursed place; to these God's creatures driven into the wilderness full of hardships and tortures, Eng-

land was their "Eden", which they always longed to regain. In the Australian writing of this period, there was almost nothing indigenous; the sense of exile and nostalgia was predominant and imitation of anything British was a pride. Towards the mid-nineteenth century, when these immigrants had struggled for survival against this inhospitable continent for scores of years, and when the first and even second generation of native-born Australians had come into existence, many of them found in themselves a growth of love for the new land, and having given up the vague hope of returning "home", became determined to build up a paradise of their own out of this barren land.

Nationalism gradually grew among them, and rose to its height in the 1890s and lasted till after the First World War. The nationalist movement is the result of the growth of the radical aspect of the inner reality, and is characterised by an effort to bring the transplanted inhabitants to terms with the new environment, a desire for self-assertion and an attempt at independence. This movement resulted in the up-building of Australia as an independent nation and in the formation of Australian literature as an entity; it also laid the foundations for the further development and prosperity of the nation and the literature in the after years till the present day.

The flag of Australian nationalism in literature was first hoisted by Wentworth<sup>(2)</sup>, who hails the rise of Australia in his poem "Australasia" (1823):

See Australia floats, with flag unfurled,  
A new Britannia in another world  
While every surge that doth her bosom lave  
Salutes her "Empress of the Southern Wave!"

As A. D. Hope<sup>(3)</sup> says, "Australasia" is a "plain, vigorous, passionate, vivid and eloquent... public poem, one in which the author, whose purpose was to devote himself to his country and who had taken the trouble to know it thoroughly, celebrates it not only in terms that reflect his own patriotic fervour, but in terms that all could share"<sup>(4)</sup>.

Charles Harpur (1813~1868) upheld the flag of nationalism and did more and better for the shaping of the literature so that he has come to be regarded as the first native-born poet of the country.

Harpur was the son of ex-convict parents, and a radical in politics. From childhood, he developed a love for his birth-place, Hawkesbury, which is reflected in his poems. In "The Dream by the Fountain", he writes of his "wildly, wonderously musing of glory and grace by old Hawkesbury's side", and in "A Storm in the Mountain", he tells how he was then

A lonely boy far venturing from his home  
Out on the half-wide herd's dim tracks I roam  
A lonely truant, numbering years eleven,  
Mid rock-browed mountains heaping up to heaven!

As a poet, Harpur was fashioned and moulded both by the native force of the new world, and by the influence of the old, especially the doctrine of the English Romantic poet Wordsworth, whom he followed as a mentor; both factors contributed to his conscientious efforts to integrate himself with the local environment and his strong sense of a special mission to his country. This sense of mission is fully expressed in his poem "The Dream by the Fountain", a vivid description of a vision wherein he enters

into communion with the Muse of the Forest, who sets his motion thrilling, exalts his spirit and inspires in him an exquisite awe. The Muse tells him that she has bestowed her "dearest regard" on him since he was a child, "for the fire-robe of Thought had entwined thee", and purifies him from "the vile bondage"—the vain, the false and the "dull fashion", till she sees his devotion to his beautiful country.

Then would I prompt in the still hour of dreaming,  
Some thought of thy beautiful Country again;  
Of her yet to be famed streams through dark woods far gleaming—  
Of her bold shores that throb to the beat of the main  
Till at last I beheld thee arise in devotion,  
To shake from thy heart the vile bondage it bore,  
And my joy gloried out like a morning-lit ocean,  
When thy footfall I heard in the mountains once more!  
Be then the Bard of thy country! O rather,  
Should such be thy choice than a monarchy wide!  
Lo! 'tis the Land of the grave of thy fathers!  
'Tis the cradle of Liberty! ...Think and decide.

With deep love, admiration and respect for the Muse, he accepts the sacred mission confided to him, and on waking up, finds himself devoted to the Muse, and more determined to work his way through difficulties and obstacles, to new achievements of Australian poetry.

Thus seemed she to pass—and yet something remaining,  
Like a separate soul in my soul seemed to be  
An aching delight—an extension, that paining  
My spirit, yet made it more strengthly and free.

No matter how many that [a] blame be anear me,  
I feel like a Monarch of Song in the land!

Therefore, from the very beginning, Harpur was conscious of his purpose in writing. In "My Own Poetry", he says, "If I might judge of the moral effect of my own Poetry upon others from its moral influence upon myself, I should opine that it will operate healthily upon the heart of my country, and chiefly for good", "it has never been a mere art with me—a tuneful medium of forced thoughts and affected passion; but always the vehicle of earnest purpose". To him, poetry is but the audible expression of the inmost impulses of the poet's moral being—the very breath of his spiritual life, and the greatest joy to a poet comes from his "securing an immortal conception to his kind, by inorbing it with beauty".

In "On Tennyson", he declares himself "a man of the woods and mountains — a wielder of an axe, and mainly conversant with aboriginal nature—a man made stern and self-reliant, and then plain, and even fierce by natal nearness to the incunabula mundi". So what he aimed at was a hearty, free, bold and open presentation of the beauty of nature, instead of such "heated, supersubtle affectation of beauty" as Tennyson displayed in his poetry.

Harpur was true to his sacred mission; he devoted his whole life to bringing the Australian landscape into poetry and representing the local scenes in a natural, original, sincere and

thruthful way. His love for the country and his integration with Nature gave him the strong poetic faculty and power for the successful landscape painting in his descriptive and narrative poems.

In his "Midsummer Noon in the Australian Forest", he artistically captures the atmosphere of the noon-day heat and stillness ;

Not a bird disturbs the air,  
There is quiet everywhere,  
Over plains and over woods  
What a mightly stillness broods.

All birds and insects, the grasshoppers, the ants, the locusts, etc. keep still and quiet,

And over hills and over plains  
Quiet, vast and slumbrous reigns.

But amid the stillness, there is something moving—the dragon-bornet, humming along from you warm lagoon, "All bedaubed resplendently with yellow on a tawny ground"; the "bright beetle" gleaming the air, "Till rising in the sunshine higher, its shards flame out like gems on fire"; "the ever wakeful rill" murmuring quietly by, and the gentle stir of the sea of leafy trees making "Repose" more comfortable. What a beautiful and blissful place it is! So the poem ends ;

O'tis easeful here to lie  
Hidden from noon's scorching eyes,  
In this grassy cool recess  
Musing thus of Quietness.

"The Creek of the Four Graves" is one of Harpur's best poems. This narrative poem tells a tragic Blue-Mountain story of how Egremont, an early settler, accompanied by four of his mates, sets out to search for new land for his stock, and how they camp near a creek in the heart of the bush at sunset, and are assaulted at night by a horde of blacks, and how Egremont makes a narrow escape while his four companions are killed. This poem, which makes literary use of history, gives a vivid description of the Australian landscape. In the opening stanzas, the glaring and glimmering quality of the sun is presented. The whole scene is endowed with life and vitality, and is described as "wildly beautiful":

Before them, thus extended, wilder grew  
The scene each moment—and more beautiful!  
For when the sun was all but sunk below  
Those barrier mountains—in the breeze that o'er  
Their rough enormous backs deep fleeced with wood  
Came whispering down, the wide upslanting sea  
Of fanning leaves in the descending rays  
Danced interdazzlingly, as if the trees  
That bore them were all thrilling—tingling all  
Even to the roots for the very happiness.  
So prompted from within, so sentient, seemed.  
The bright quick motion—wildly beautiful.

The mountain ranges are painted as wildly magnificent under the glaring sun, with the heights crowdingly rising, their summits "dissolving in radiance". The camp fire and the moon at night, the land-seeker's joy and fear, their attack and massacre by the



blacks, are all well presented. Harpur's tone is serious, but not gloomy. In the portrayal of Egremont, we see lovable qualities: vigilance, composure, bravery, cheerfulness, love of Nature and faith in the future:

There standing in his lone watch, Egremont,  
On all this solemn beauty of the world,  
Looked out, yet wakeful, for sweet thoughts of home  
And all the sacred charities it held  
Ingathered to his heart, as by some nice  
And subtle interfusion that connects  
The loved and cherished—  
With all serene and beautiful and bright  
And lasting things of Nature

Towards the end, the poet curses the "bloody deeds" done to his mates, and expresses his wish for peace and brotherhood:

O God! and thus this lovely world hath been  
Accursed forever by the bloody deeds  
Of its prime Creature-Man Erring or wise,  
Savage or civilised, still hath he made  
This glorious residence, the Earth, a hell  
Of wrong and robbery and untimely death!

Harpur's descriptions of the local scenes are always originally vivid and accurate. The bush in "Lost in the Bush" looms vast, mysterious and awe-inspiring; the wild fire in "The Bush Fire" is roaring in fury, spreading and sweepingly destructive: