



现代英文经典著作导读

主编 张洪兵 | 副主编 盛海燕 张雅凝

Anne of Green Gables
The Great Gatsby
Our Man in Havana
Lord of the Flies

The Poisoned Letter
Misery
Eveline

How Do I Love Thee? Let Me Count the Ways
I Taste a Liquor Never Brewed
The Significant Landscapes

Education And Discipline
The Death of the Moth
Why I Write

Twelve Angry Men
Death of a Salesman
Pygmalion



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· 北京 ·

本书引导读者深入阅读英文原文,尤其是现代经典原著,欣赏原文中用辞的精微之处,引导学生思考和思辨,促进学习者提高口头与书面的表达能力。

全书按照文学类别分为长篇小说、短篇小说、诗歌、散文和戏剧五个章节,精选适合英语专业大学低年级以及具有相应英语水平读者的选篇,使语言难度适当、情节有趣。同时每篇除了作者简介、梗概、文本、注释之外,还附有理解问题、讨论问题、专题写作练习、课堂活动设计、进阶阅读各项,每章后附有网站链接,方便教师指导学生阅读和开展课堂活动。这些设计将促进文学经典名著阅读与英语阅读教学的结合,有效服务于大学低年级英语学习者。

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Chapter I Novels



1. Anne of Green Gables



Lucy Maud Montgomery (1874—1942)

“All things great are wound up with all things little.”

— from *Anne of Green Gables*

“Tomorrow is always fresh, with no mistakes in it yet.”

— from *Anne of Green Gables*

“Oh, I like things to have handles even if they are only geraniums. It makes them seem more like people. How do you know but that it hurts a geranium’s feelings just to be called a geranium and nothing else? You wouldn’t like to be called nothing but a woman all the time. Yes, I shall call it Bonny.”

— from *Anne of Green Gables*

“All at once, as it seemed, and to her secret dismay, she found that the old resentment she had cherished against him was gone—gone just when she most needed its sustaining power. It was in vain that she recalled every incident and emotion of that memorable occasion and tried to feel the old satisfying anger. That day by the pond had witnessed its last spasmodic flicker. Anne realized that she had forgiven and forgotten without knowing it.”

— from *Anne of Green Gables*

Introduction to the Author

Lucy Maud Montgomery was born in Clifton (now New London), Prince Edward Island. At an early age Montgomery read widely. She started to write in school and had her first poem published in a local paper at the age of fifteen. During the 1890s she worked as a teacher on Prince Edward Island. While caring for her grandmother, she wrote the first book of the Anne series. It drew on her girlhood experiences, and was an immediate success. The idea was based on a notebook entry from 1904: “Elderly couple apply to orphan asylum for a boy. By mistake a girl is sent them.” However, *Anne of Ingleside* (1939), the last volume in the Anne series, reflected Montgomery’s disappointments in life. Most of her novels were set on Prince Edward Island, Canada, and places in the Canadian province became literary landmarks. Montgomery’s heroines are frequently motherless, but adventurous, imaginative and determined. Mark Twain said Montgomery’s Anne was “the dearest and most moving and delightful child since the immortal Alice”.

Plot Summary

Marilla and Matthew Cuthbert, siblings in their fifties and sixties, had decided to adopt a boy from the orphanage to help Matthew run their farm. They live at Green Gables, their Avonlea farmhouse on Prince Edward Island. Through a misunderstanding, the orphanage sends Anne Shirley.

Anne is described as bright and quick, eager to please, talkative, and extremely imaginative. She has a pale face with freckles and usually braids her red hair. When asked her name, Anne tells Marilla to call her Cordelia, which Marilla refuses; Anne then insists that if she is

to be called Anne, it must be spelled with an *e*, as that spelling is “so much more distinguished.” Marilla at first says the girl must return to the orphanage, but after a few days she decides to let her stay. Marilla feels that she could be a good influence on the girl and had also overheard that another disagreeable woman in town might take Anne in instead.

As a child of imagination, Anne takes much joy in life and adapts quickly, thriving in the close-knit farming village. Her talkativeness initially drives the prim, duty-driven Marilla to distraction, although Matthew falls for her charm immediately. Anne says that they are “kindred spirits”.

The book recounts Anne’s adventures in making a home: the country school where she quickly excels in her studies; her friendship with Diana Barry (her best or “bosom friend” as Anne fondly calls her); her budding literary ambitions; and her rivalry with classmate Gilbert Blythe, who teases her about her red hair. For that he earns her instant hatred, although he apologizes many times. As time passes, Anne realizes she no longer hates Gilbert but cannot bring herself to admit it. However, by the end of the book they become friends.

The book also follows Anne’s adventures in quiet, old-fashioned Avonlea. Episodes include her play time with friends (Diana, Jane Andrews and Ruby Gillis), her run-ins with the unpleasant Pye sisters (Gertie and Josie), and domestic mishaps such as dyeing her hair green (while intending to dye it black) or accidentally getting Diana drunk (by giving her what she thinks is raspberry cordial but is currant wine).

At sixteen, Anne goes to Queen’s Academy to earn a teaching license, along with Gilbert, Ruby, Josie, Jane and several other students. She obtains her license in one year instead of the usual two and wins the

Avery Scholarship for the top student in English. Her attainment of this scholarship would allow her to pursue a Bachelor of Arts (B.A.) degree at the fictional Redmond College (based on the real Dalhousie University) on the mainland in Nova Scotia.

Toward the end of the book, Matthew dies of a heart attack after learning that all of his and Marilla’s money has been lost in a bank failure. Out of devotion to Marilla and Green Gables, Anne gives up the Avery Scholarship to stay at home and help Marilla, whose eyesight is diminishing. She plans to teach at the Carmody school, the nearest school available, and return to Green Gables on weekends. In an act of friendship, Gilbert Blythe gives up his teaching position at the Avonlea School to work at White Sands School instead. Anne can teach in Avonlea and stay at Green Gables all through the week. He knows that Anne wants to stay with Marilla because her sight has become poorer. After this kind act, Anne and Gilbert’s friendship is cemented, and Anne looks forward to the next “bend in the road.” The following excerpt is the last chapter.



Text

Chapter XXXVIII The Bend in the Road¹

Marilla went to town the next day and returned in the evening. Anne had gone over to Orchard Slope with Diana and came back to find Marilla in the kitchen, sitting by the table with her head leaning on her hand. Something in her dejected attitude struck a chill to Anne's heart. She had never seen Marilla sit limply inert² like that.

"Are you very tired, Marilla?"

"Yes—no—I don't know,"³ said Marilla wearily, looking up. "I suppose I am tired but I haven't thought about it. It's not that."

"Did you see the oculist? What did he say?" asked Anne anxiously.

"Yes, I saw him. He examined my eyes. He says that if I give up all reading and sewing entirely and any kind of work that strains the eyes, and if I'm careful not to cry, and if I wear the glasses he's given me he thinks my eyes may not get any worse and my headaches will be cured. But if I don't he says I'll certainly be stone-blind in six months. Blind! Anne, just think of it!"

For a minute Anne, after her first quick exclamation of dismay, was silent. It seemed to her that she could *not* speak. Then she said bravely, but with a catch⁴ in her voice:

"Marilla, *don't* think of it. You know he has given you hope. If you are careful you won't lose your sight altogether; and if his glasses cure your headaches it will be a great thing."

"I don't call it much hope," said Marilla bitterly. "What am I to live for if I can't read or sew or do anything like that? I might as well be blind—or dead. And as for crying, I can't help that when I get lonesome.

But there, it's no good talking about it. If you'll get me a cup of tea I'll be thankful. I'm about done out. Don't say anything about this to any one for a spell⁵ yet, anyway. I can't bear that folks⁶ should come here to question and sympathize and talk about it."

When Marilla had eaten her lunch Anne persuaded her to go to bed. Then Anne went herself to the east gable and sat down by her window in the darkness alone with her tears and her heaviness of heart. How sadly things had changed since she had sat there the night after coming home! Then she had been full of hope and joy and the future had looked rosy with promise. Anne felt as if she had lived years since then, but before she went to bed there was a smile on her lips and peace in her heart. She had looked her duty courageously in the face and found it a friend—as duty ever is when we meet it frankly.

One afternoon a few days later Marilla came slowly in from the front yard where she had been talking to a caller—a man whom Anne knew by sight as Sadler from Carmody. Anne wondered what he could have been saying to bring that look to Marilla's face.

"What did Mr. Sadler want, Marilla?"

Marilla sat down by the window and looked at Anne. There were tears in her eyes in defiance of⁷ the oculist's prohibition and her voice broke as she said:

"He heard that I was going to sell Green Gables and he wants to buy it."

"Buy it! Buy Green Gables?" Anne wondered if she had heard aright. "Oh, Marilla, you don't mean to sell Green Gables!"

"Anne, I don't know what else is to be done. I've thought it all over. If my eyes were strong I could stay here and make out to look after things and manage, with a good hired man. But as it is I can't. I

may lose my sight altogether; and anyway I'll not be fit to run things. Oh, I never thought I'd live to see the day when I'd have to sell my home. But things would only go behind worse and worse⁸ all the time, till nobody would want to buy it. Every cent of our money went in that bank; and there's some notes⁹ Matthew gave last fall to pay. Mrs. Lynde advises me to sell the farm and board somewhere—with her I suppose. It won't bring much—it's small and the buildings are old. But it'll be enough for me to live on I reckon. I'm thankful you're provided for with that scholarship, Anne. I'm sorry you won't have a home to come to in your vacations, that's all, but I suppose you'll manage somehow."

Marilla broke down and wept bitterly.

"You mustn't sell Green Gables," said Anne resolutely.

"Oh, Anne, I wish I didn't have to. But you can see for yourself. I can't stay here alone. I'd go crazy with trouble and loneliness. And my sight would go—I know it would."

"You won't have to stay here alone, Marilla. I'll be with you. I'm not going to Redmond."

"Not going to Redmond!" Marilla lifted her worn face from her hands and looked at Anne. "Why, what do you mean?"

"Just what I say. I'm not going to take the scholarship. I decided so the night after you came home from town. You surely don't think I could leave you alone in your trouble, Marilla, after all you've done for me. I've been thinking and planning. Let me tell you my plans. Mr. Barry wants to rent the farm for next year. So you won't have any bother over that. And I'm going to teach. I've applied for the school here—but I don't expect to get it for I understand the trustees have promised it to Gilbert Blythe¹⁰. But I can have the Carmody school—Mr. Blair told me so last night at the store. Of course that

won't be quite as nice or convenient as if I had the Avonlea school. But I can board home and drive myself over to Carmody and back, in the warm weather at least. And even in winter I can come home Fridays. We'll keep a horse for that. Oh, I have it all planned out, Marilla. And I'll read to you and keep you cheered up. You shan't be dull or lonesome. And we'll be real cozy and happy here together, you and I."

Marilla had listened like a woman in a dream.

"Oh, Anne, I could get on real well if you were here, I know. But I can't let you sacrifice yourself so for me. It would be terrible."

"Nonsense!" Anne laughed merrily. "There is no sacrifice. Nothing could be worse than giving up Green Gables—nothing could hurt me more. We must keep the dear old place. My mind is quite made up, Marilla. I'm *not* going to Redmond; and I *am* going to stay here and teach. Don't you worry about me a bit."

"But your ambitions—and—"

"I'm just as ambitious as ever. Only, I've changed the object of my ambitions. I'm going to be a good teacher—and I'm going to save your eyesight. Besides, I mean to study at home here and take a little college course all by myself. Oh, I've dozens of plans, Marilla. I've been thinking them out for a week. I shall give life here my best, and I believe it will give its best to me in return. When I left Queen's¹¹ my future seemed to stretch out before me like a straight road. I thought I could see along it for many a milestone. Now there is a bend in it. I don't know what lies around the bend, but I'm going to believe that the best does. It has a fascination of its own, that bend, Marilla. I wonder how the road beyond it goes—what there is of green glory and soft, checkered light and shadows—what new landscapes—what new beauties—what curves and hills and valleys further on."

"I don't feel as if I ought to let you give it up," said Marilla, referring to the scholarship.

"But you can't prevent me. I'm sixteen and a half, 'obstinate as a mule,' as Mrs. Lynde once told me," laughed Anne. "Oh, Marilla, don't you go pitying me. I don't like to be pitied, and there is no need for it. I'm heart glad over the very thought of staying at dear Green Gables. Nobody could love it as you and I do—so we must keep it."

"You blessed girl!" said Marilla, yielding. "I feel as if you'd given me new life. I guess I ought to stick out and make you go to college—but I know I can't, so I ain't going to try. I'll make it up to you though, Anne."

When it became noised abroad in Avonlea that Anne Shirley had given up the idea of going to college and intended to stay home and teach, there was a good deal of discussion over it. Most of the good folks, not knowing about Marilla's eyes, thought she was foolish. Mrs. Allan¹² did not. She told Anne so in approving words that brought tears of pleasure to the girl's eyes. Neither did good Mrs. Lynde. She came up one evening and found Anne and Marilla sitting at the front door in the warm, scented summer dusk. They liked to sit there when the twilight came down and the white moths flew about in the garden and the odor of mint filled the dewy air.

Mrs. Rachel deposited her substantial person upon the stone bench by the door, behind which grew a row of tall pink and yellow hollyhocks, with a long breath of mingled weariness and relief.

"I declare I'm getting glad to sit down. I've been on my feet all day, and two hundred pounds is a good bit for two feet to carry round. It's a great blessing not to be fat, Marilla. I hope you appreciate it. Well, Anne, I hear you've given up your notion of going to college. I was real

glad to hear it. You've got as much education now as a woman can be comfortable with. I don't believe in girls going to college with the men and cramming their heads full of Latin and Greek and all that nonsense."

"But I'm going to study Latin and Greek just the same, Mrs. Lynde," said Anne laughing. "I'm going to take my Arts course right here at Green Gables, and study everything that I would at college."

Mrs. Lynde lifted her hands in holy horror.

"Anne Shirley, you'll kill yourself."

"Not a bit of it. I shall thrive on¹³ it. Oh, I'm not going to overdo things. As 'Josiah Allen's wife'¹⁴ says, I shall be 'mejum'. But I'll have lots of spare time in the long winter evenings, and I've no vocation for fancy work. I'm going to teach over at Carmody, you know."

"I don't know it. I guess you're going to teach right here in Avonlea. The trustees have decided to give you the school."

"Mrs. Lynde!" cried Anne, springing to her feet in her surprise. "Why, I thought they had promised it to Gilbert Blythe!"

"So they did. But as soon as Gilbert heard that you had applied for it he went to them—they had a business meeting at the school last night, you know—and told them that he withdrew his application, and suggested that they accept yours. He said he was going to teach at White Sands. Of course he knew how much you wanted to stay with Marilla, and I must say I think it was real kind and thoughtful in him, that's what. Real self-sacrificing, too, for he'll have his board¹⁵ to pay at White Sands, and everybody knows he's got to earn his own way through college. So the trustees decided to take you. I was tickled to death when Thomas came home and told me."

"I don't feel that I ought to take it," murmured Anne. "I mean—I

don't think I ought to let Gilbert make such a sacrifice for—for me."

"I guess you can't prevent him now. He's signed papers with the White Sands trustees. So it wouldn't do him any good now if you were to refuse. Of course you'll take the school. You'll get along all right, now that there are no Pyes going. Josie¹⁶ was the last of them, and a good thing she was, that's what. There's been some Pye or other going to Avonlea school for the last twenty years, and I guess their mission in life was to keep school teachers reminded that earth isn't their home. Bless my heart! What does all that winking and blinking at the Barry gable¹⁷ mean?"

"Diana is signaling for me to go over," laughed Anne. "You know we keep up the old custom. Excuse me while I run over and see what she wants."

Anne ran down the clover slope like a deer, and disappeared in the firry shadows of the Haunted Wood. Mrs. Lynde looked after her indulgently.

"There's a good deal of the child about her yet in some ways."

"There's a good deal more of the woman about her in others," retorted Marilla, with a momentary return of her old crispness¹⁸.

But crispness was no longer Marilla's distinguishing characteristic. As Mrs. Lynde told her Thomas that night.

"Marilla Cuthbert has got *mellow*¹⁹. That's what."

Anne went to the little Avonlea graveyard the next evening to put fresh flowers on Matthew's grave²⁰ and water the Scotch rose-bush. She lingered there until dusk, liking the peace and calm of the little place, with its poplars whose rustle was like low, friendly speech, and its whispering grasses growing at will among the graves. When she finally left it and walked down the long hill that sloped to the Lake of Shining

Waters it was past sunset and all Avonlea lay before her in a dreamlike afterlight—"a haunt of ancient peace." There was a freshness in the air as of a wind that had blown over honey-sweet fields of clover. Home lights twinkled out here and there among the homestead trees. Beyond lay the sea, misty and purple, with its haunting, unceasing murmur. The west was a glory of soft mingled hues, and the pond reflected them all in still softer shadings. The beauty of it all thrilled Anne's heart, and she gratefully opened the gates of her soul to it.

"Dear old world," she murmured, "you are very lovely, and I am glad to be alive in you."

Halfway down the hill a tall lad came whistling out of a gate before the Blythe homestead. It was Gilbert, and the whistle died on his lips as he recognized Anne. He lifted his cap courteously, but he would have passed on in silence, if Anne had not stopped and held out her hand.

"Gilbert," she said, with scarlet cheeks, "I want to thank you for giving up the school for me. It was very good of you—and I want you to know that I appreciate it."

Gilbert took the offered hand eagerly.

"It wasn't particularly good of me at all, Anne. I was pleased to be able to do you some small service. Are we going to be friends after this? Have you really forgiven me my old fault?"

Anne laughed and tried unsuccessfully to withdraw her hand.

"I forgave you that day by the pond landing²¹, although I didn't know it. What a stubborn little goose I was. I've been—I may as well make a complete confession—I've been sorry ever since."

"We are going to be the best of friends," said Gilbert, jubilantly. "We were born to be good friends, Anne. You've thwarted destiny enough. I know we can help each other in many ways. You are going to

keep up your studies, aren't you? So am I. Come, I'm going to walk home with you."

Marilla looked curiously at Anne when the latter entered the kitchen.

"Who was that came up the lane with you, Anne?"

"Gilbert Blythe," answered Anne, vexed to find herself blushing. "I met him on Barry's hill."

"I didn't think you and Gilbert Blythe were such good friends that you'd stand for half an hour at the gate talking to him," said Marilla with a dry²² smile.

"We haven't been—we've been good enemies. But we have decided that it will be much more sensible to be good friends in the future. Were we really there half an hour? It seemed just a few minutes. But, you see, we have five years' lost conversations to catch up with, Marilla."

Anne sat long at her window that night companioned by a glad content. The wind purred softly in the cherry boughs, and the mint breaths came up to her. The stars twinkled over the pointed firs in the hollow and Diana's light gleamed through the old gap.

Anne's horizons had closed in since the night she had sat there after coming home from Queen's; but if the path set before her feet was to be narrow she knew that flowers of quiet happiness would bloom along it. The joy of sincere work and worthy aspiration and congenial friendship were to be hers; nothing could rob her of her birthright of fancy or her ideal world of dreams. And there was always the bend in the road!

"God's in his heaven, all's right with the world,"²³ whispered Anne softly.

Notes

1. The Bend in the Road: a curve or turn in a road. As the title for the last chapter, it metaphorically refers to the sudden turn in Anne's life.
2. limply inert: without power to move or act.
3. "Yes—no—I don't know": The uncertainty in Marilla's response and "inert" posture provide a sharp contrast to her previously "crisp" words and action.
4. catch: a hidden difficulty.
5. for a spell: for a short period of time.
6. folks: a friendly way to address friends or neighbors. Marilla knows that Diana is Anne's bosom friend, so she wants Anne to keep this secret even to Diana as well as her parents, the Barrys. Meanwhile, Marilla will certainly keep it from Ms. Rachel Lynde, who is warm and helpful but rather fussy.
7. in defiance of: with an open refusal to obey sb.
8. go behind worse and worse: to be going to get worse and worse.
9. notes: written promises to pay stated sums of money at future dates. In the context, Matthew dies of a heart attack after learning that all of his and Marilla's money has been lost in a bank failure. The unpayable notes promised by the bank are now like waste paper.
10. Gilbert Blythe: The smart boy becomes Anne's rival when he makes the mistake of teasing her about her red hair. Anne refuses to speak to Gilbert since then. Pay attention to Anne's flat tone while mentioning this boy's name.
11. Queen's: Queen's Academy. There she wins the Avery Scholarship, which would allow her to pursue a Bachelor of Arts (B.A.) degree at the Redmond College.
12. Mrs. Allan: the minister's pretty wife, who is very kind to Anne.
13. thrive on: grow very well, or become very healthy or successful.
14. Josiah Allen's Wife: the pseudonym used by Marietta Holley (1836—1926), an American humorist who used satire to comment on U.S. society and politics. Holley was frequently compared to Mark Twain.
15. board: the meals that are provided.
16. Josie: Josie Pye, Anne's classmate, who lives up to the bad reputation of Pye family and is disliked by the other girls in her class. Josie is vain, dishonest and jealous of Anne's popularity.
17. winking and blinking at Barry gable: "winking and blinking" means to flash on and off. It is a light signal Anne and Diana send to each other for communication. "Barry gable", where Diana Barry lives with her family, is next door to Green Gables.
18. crispness: the manner of being quick and confident in a way that suggests that the person is busy or is not being friendly.
19. mellow: (of person) gentle and reasonable because of age and experience.
20. Matthew's grave: Anne always considers Matthew a kindred spirit and turns to him when she wants a sympathetic ear. Though Matthew has died of heart attack, Anne can still get solace and hope at his grave.
21. that day by the pond landing: Gilbert once rescues Anne from drowning in the pond, but Anne objects to saying anything to him out of her pride. Now Anne becomes aware that she has already forgiven him that day.
22. dry: (closely related to humor) very clever and expressed in a quiet way that is not obvious. In Chapter One, Marilla is portrayed as a woman of rigid conscience. Yet a slight rise in the corner of her mouth is considered "indicative of a sense of humor", which saves her from being accused of too much stiffness. So is her dry voice here.
23. God's in his heaven, all's right with the world: The line comes from Robert Browning's play "Pippa Passes". It describes a world with all things at peace:
The year's at the spring,
And day's at the morn;
Morning's at seven,
The hillside's dew-pearled;
The lark's on the wing,

*The snail's on the thorn;
God's in his heaven,
All's right with the world.*

I. Questions for Comprehension

1. Why does Marilla appear low in spirits after she comes back from town?
2. Is Marilla ready to tell the "folks" about her eye disease? Why?
3. Why has John Sadler from Carmody paid a visit to Marilla at Green Gables?
4. What does Anne plan to do in order to keep Green Gables and take care of Marilla?
5. What news does Mrs. Rachel bring to Anne one evening?
6. Anne has not spoken to Gilbert Blythe, her classmate and rivalry in study, for five years. How and why will Anne break the silence between them?
7. Pay attention to the word "sensible". Anne says both she and Gilbert think it is sensible to be friends. What does "sensible" mean in this context?

II. Questions for Discussion

1. Determining what characters are like is not always easy. You have to consider their actions and words and then draw conclusions. Read this chapter again and locate Marilla's words, actions, facial expressions and other relevant information. Is Marilla as determined and rigid as she used to be in Chapter One? Why or why not? What is the character like?
2. In the end, the narrator says that "Anne's horizons" has closed in, but "flowers of quiet happiness" would bloom along the narrow path. What do they metaphorically mean? What has Anne learned from life when she becomes aware that "there was always the bend in the road"?
3. Which kind of life does Anne finally choose? The life of "quiet happiness" or the life of "ambition"? Since the setting for a literary work is where and when

the events take place, how does the setting-beautiful and peaceful scenery in Green Gables help with Anne's final choice?

III. Writing Assignments

1. Briefly retell the chapter from another point of view, e.g. in the voice of Gilbert Blythe.
2. Anne is about to start her first term teaching at Avonlea school. At nights, she will still continue her studies at home and read books to Marilla to cheer her up. Imagine and write a scene on Anne's new life.

IV. Activities

1. Prepare a short play based on the scenes in this chapter. The roles are expected to be kept as real in life as possible.
2. Watch the film version of *Anne of Green Gables* (1985), choose the scene which impresses you the most, and dub it.

V. Further Reading List

1. *Emile, or On Education* by Jean Jacques Rousseau. The work tackles the fundamental question about how the individual might retain what Rousseau saw as *innate human goodness* while remaining part of a society. It is regarded as the first philosophy of education in Western culture to have a serious claim to completeness, as well as being one of the first *Bildungsroman* novels.
2. *Jane Eyre* by Charlotte Brontë. It was commented by critic G. H. Lewes that it was "an utterance from the depths of a struggling, suffering, much-enduring spirit", declaring it to be "suspiria de profundis!" (sighs from the depths).

3. *Their Eyes Were Watching God* by Zora Neale Hurston. It is considered the last text of American Harlem Renaissance. It depicts Janie's quest for her identity and voice in her marriages as well as in the black community.
4. *The Joy Luck Club* by Amy Tan. *The Joy Luck Club* consists of four parts and sixteen interlocking stories about the lives of four Chinese immigrant women and their four American-born daughters. Each story is narrated in the form of vignettes, and each part is preceded by a parable relating to the Chinese game of mahjong, which shapes both the club and the novel's structure.

How to Read Literature

Literature demands much of a reader. These techniques can help you discover the richness of literary works:

1. **Read the work several times.** Literary works can be complex, requiring multiple readings. Your response and understanding will emerge gradually with each reading, so be patient.
2. **Talk to your classmates and teacher.** Part of the fun of literature is discussing its complexity, and your interpretations and responses. Ask any questions that you have, and consider alternate views.
3. **Accept multiple interpretations.** There is no one "correct" meaning residing in the text for readers to ferret out. You and your classmates may disagree about the meaning of a symbol, the motivation of a character, or the author's point. That is fine as long as each of you can back up your interpretations with solid evidence from the text.
4. **Mark the text.** As you read a literary work, mark the text with your reactions and interpretations and with your ideas about similes and metaphors, symbols, setting, plot, theme, and characters.

2. The Great Gatsby



F. Scott Fitzgerald (1896—1940)

"In my younger and more vulnerable years my father gave me some advice that I've been turning over in my mind ever since."

— from *The Great Gatsby*

"Reserving judgments is a matter of infinite hope."

— from *The Great Gatsby*

"Gatsby believed in the green light, the orgiastic future that year by year recedes before us. It eluded us then, but that's no matter—tomorrow we will run

faster, stretch out our arms farther . . . And one fine morning—

So we beat on, boats against the current, borne back ceaselessly into the past."

— from *The Great Gatsby*

"They possess and enjoy early, and it does something to them, makes them soft where we are hard, and cynical where we are trustful, in a way that, unless you were born rich, it is very difficult to understand. They think, deep in their hearts, that they are better than we are because we had to discover the compensations and refuges of life for ourselves. Even when they enter deep into our world or sink below us, they still think that they are better than we are. They are different."

— from *The Rich Boy*

Introduction to the Author

F. Scott Fitzgerald was the spokesman for youth in the “roaring twenties”. He sensed the romantic yearnings of the time and put them into his panoramic fiction, through which the readers can see “a new generation grown up to find all Gods dead, all wars fought, all faiths in man shaken”. *The Great Gatsby* (1925) is frequently cited as among the finest novels of 20th Century literature. It reflects Fitzgerald’s profound knowledge and his recognition that wanting to be happy does not insure one’s being to be so and that the pursuit of gaudy entertainment may only cover a lot of pain. Fitzgerald was both a participant and a detached observer of the hedonistic life he wrote about, giving his work its unique perspective.

Plot Summary

The Great Gatsby portrays American society during the Roaring Twenties. It depicts how a man, who has risen from rags to riches, finds that his wealth cannot afford him the privileges enjoyed by those born into the upper class. The central character is Jay Gatsby, a wealthy New Yorker of indeterminate occupation. Gatsby is primarily known for the lavish parties he throws each weekend. He is suspected of financing his mansion and fabulous entertainments by illegal bootlegging and other underworld activities.

Nick Carraway, the narrator, is a young Midwesterner from a prominent family. After graduating from Yale, he comes to New York to enter the bond business. He is Gatsby’s neighbor in West Egg, Long Island. In a way, the novel is Nick’s memoir of the events of the summer of 1922.

Upon arriving in New York, Nick visits his cousin, Daisy Buchanan, and her husband, Tom. The Buchanans live in the posh Long Island district of East Egg. West Egg is home to the “new rich”, people who lack established social connections, and who tend to vulgarly flaunt their wealth. Like Nick, Tom Buchanan graduated from Yale, and comes from a privileged Midwestern family. At the Buchanans’s, Nick meets Jordan Baker, a beautiful young woman with a cold, cynical manner. The two later become romantically involved. Jordan reveals to Nick that Tom has a mistress, Myrtle Wilson, who lives in the “valley of ashes”: an industrial wasteland between West Egg and New York City. On the way home, Nick sees Gatsby gazing at a mysterious green light across the bay. Gatsby stretches his arms out toward the light, as though to catch and hold it.

Not long after this revelation, Nick travels to New York City with Tom and Myrtle to an apartment they keep for their affair. Tom broke Myrtle’s nose after she annoys him by mentioning Daisy several times.

Nick eventually receives an invitation from Gatsby to one of his parties. He runs into Jordan Baker at the party, and they meet Gatsby himself, an aloof and surprisingly young man who recognizes Nick since they were in the same division during the war. Through Jordan, Nick later learns that Gatsby knew Daisy from a romantic encounter in 1917 and is deeply in love with her. He spends many nights staring at the green light at the end of her dock, across the bay from his mansion, hoping to one day rekindle their lost romance. The spectacular parties he throws aim to attract Daisy’s attention. Now he wants Nick to arrange a reunion between himself and Daisy. The love between Gatsby and Daisy is revived, and the two begin an affair. Tom grows increasingly suspicious of his wife’s relationship with Gatsby. At a luncheon at the