

高级英文散文 与作文教程

李赋宁 主审

王振昌 赵朝珠 毛卓亮 董启明 编著

练习参考答案

北京大学出版社

高级英文散文与作文教程

(练习参考答案)

李赋宁 主审
王振昌 赵朝珠
毛卓亮 董启明 编著

北京大学出版社

新登字（京）159号

英文散文与作文教程

（练习参考答案）

李赋宁 主审

王振昌 赵朝珠等 编著

特约编辑：张 涛

•

北京大学出版社出版

（北京大学校内）

北京经伟印刷厂印刷

新华书店北京发行所发行 各地新华书店经售

•

850×1168毫米 32开本 5.875 印张 140千字

1991年8月第一版 1992年2月第二次印刷

印数：5,001—11,000册

ISBN 7-301-01690-5/H·0175

定价：4.70元

编 者 说 明

本册《练习参考答案》是根据《高级英文散文与作文教程》两册教材的课后练习中所提出的问题而编写的。课后练习包括写作目的和读者、篇章结构、句法分析和词汇研究四个部分，涉及到写作的意图与对象，文章的组织与结构、段落的过渡与扩展、句型的选择与运用、词汇的分析与比较、语言的逻辑与表达、文体风格与语气、修辞与典故、节奏与韵律、引语与暗语、构词与词源等各方面的问题。其中有些问题相当微妙、难解，我们在编写答案时颇感棘手，很难做出绝对肯定或否定的回答。再者，由于读者对原文理解角度不同和观点上的差异，得出的结论与答案也不会全然一致，有的甚至截然不同，这是可以理解的。本书所提供的只是参考性的答案。

由于编者水平所限，答案中的错误与不确切之处在所难免，诚恳希望读者在使用过程中提出宝贵意见，以便进一步修订。

编 者

一九九一年六月

CONTENTS

1. The Delicate Art of the Forest	3
2. The Emotive Component of Meaning	8
3. The Big Bull Market	13
4. The Evil of My Tale	17
5. Oxford as I See it	24
6. Pedantry	29
7. Plot	32
8. Loneliness...An American Malady	36
9. The Population of Augustan Rome	42
10. General George Armstrong Custer	47
11. Our Unfortunate Convicts	53
12. The Third Knight's Speech	58
13. Social Responsibility in Science and Art	64
14. The Delicatessen	70
15. Chestnut Street	75
16. Tourists	80
17. Golden Goa	88

(The Second Volume)

1. The Boston Merchant	96
2. Mr. and Mrs. X	101
3. John Masfield	108
4. My Average Uncle	116
5. The Unicorn in the Garden	120
6. The Last Fiesta	127
7. Willie Stone	134

8. Short Trip	144
9. Education as Philosophy.....	152
10. Johnson	156
11. Street Haunting — A London Adventure	161
12. The Evolutionary Appetite	164
13. Courtesy to Readers — Clarity.....	171
14. Evangelist	176

LESSON ONE

The Delicate Art of the Forest

READER AND PURPOSE

1. 1) In the strictest sense, Mark Twain's purpose is to inform rather than to entertain.
- 2) The points Twain makes indirectly about writing novels are:
 - a. Avoid unnecessary and monotonous repetition of words and events.
 - b. Avoid arbitrary plotting. A plot should be logical and reasonable and should not rely on impossible events and circumstances.
- 3) The ideal readers of Twain's essay would be literary critics, students majoring in literature and those who are interested in novel writing.

ORGANIZATION

2. 1) A possible title for the first paragraph could be: "Cooper's Stage Properties". In that case, the topic sentence of this paragraph would be the second sentence.
- 2) The titles of the illustrations and the beginning and ending of each illustration:
 - a. The Moccasin Trick
 - b. Broken Twigs
 - c. Sailorcraft
 - d. Fort Finding
 - e. Trail Finding

3. 1) "Moccasins" is associated with "moccasined person" and "moccasined enemy"; "that track" refers back to the word "one" in the preceding sentence.
- 2) "Natty Bumppo" links with "the Leatherstocking Series" and "the Broken Twig Series".
- 3) The connection between other pairs of sentences:
 - a. The word "samples" in sentence 2, paragraph 2 links with the word "instances" in the preceding sentence.
 - b. The words "These mislaid people" in sentence 7, paragraph 2 refer back to "he loses some 'females'" in the preceding sentence
- 4) Twain handles his transitions between the various illustrations in the following way:

After presenting the first illustration by saying "a favorite one", he uses the word "another" to introduce the second illustration. By mentioning that Cooper was a sailor and that he worked in the society of artillery, he introduces the third and fourth illustrations, and finishes them off with the same technique of closing-off: rhetorical questions — "isn't that neat?" and "Isn't it a daisy?"

SENTENCES

4. The short and incisive sentences:
 - a. Perhaps we may venture two or three samples. (11. 25-26);
 - b. Isn't it a daisy? (1.45);
 - c. Apparently that trail is hopelessly lost. (1.50)
 - d. It was very different with Chicago. (11.51-52)
 - e. Chicago was not stumped for long. (1. 52)
5. 1) The periodic sentences;

- a. Another stage—property that he pulled out of his box pretty frequently was his broken twig. (11.11–12)
 - b. If Cooper had any real knowledge of Nature's way of doing things, he had a most delicate art in concealing the fact. (11.45–47)
- 2) The loose structures of the above periodic sentences:
- a. His broken twig was another stage—property that he pulled out of his box pretty frequently.
 - b. Cooper had a most delicate art in concealing the fact, if he had any real knowledge of Nature's way of doing things.

Differences:

The original periodic sentences create a suspense in the reader till he finally gets the main ideas at or near the end of the sentences, so they impel the reader to go on reading.

While the loose sentences destroy this suspense and, as a result, lose the attention—catching effect.

The original periodic sentences are more emphatic by using the technique of "end—focus", while the loose sentences, which put the main ideas first, lose this emphasis.

DICTION

6. invention — the act of producing something new for the first time

endowment — inherent talent, ability, quality, etc.

stage—properties — See Note 3.

artifices — skillful tricks, schemes

circumvent — to defeat or outwit by cleverness or stratagem;
to surround or encircle with enmity

undertow — See Note 11.

7. The conversational phrases are as follows:
 - a. "pulled out pretty frequently (ll.11-12);
 - b. "doesn't step on" (1.14);
 - c. "If he can't do it, go and borrow one"(1.20);
 - d. "I'm sorry" (1.23);
 - e. "it gets tired" (1.35);
 - f. "if he doesn't strike out" (1.43);
 - g. "I think" (ll.48-49).
8. 1) Twain repeats "twig" six times to imitate Cooper's monotonous style for humorous effect; and also to make the conclusion more effective and convincing at the end of the first paragraph.
- 2) Twain also uses the words "moccasins", "trick", and "delicate art", etc. many times for the same purpose.
9. 1) The following are words and phrases used in their unfavorable connotations: "delicate," "sweet", "little", "cunning device", "artifices", "innocent", "hardest", "stage-properties", "experts", "woodcraft", "sailorcraft", "neat", "daisy", "admirable", etc.
- 2) Most of Twain's humor depends upon his diction.
10. 1) Twain's point of view is the first person—that of a professional writer, a literary critic, an authority on novel-writing.
- 2) His tone can be described as ironic, bitter, humorous, sarcastic and condescending.
- 3) By using the point of view of a professional writer and a literary critic, the selection can be very persuasive and convincing. Because Twain himself was a very influential

writer, there is no need to quote other authorities.

In order to achieve his purpose of informing and strengthening the force of criticism, he employs humorous, sarcastic and ironic language.

- 4) After reading this passage, we can infer that Mark Twain was a very humorous, outspoken and witty man. Yet, late in life, he became bitter, sarcastic and highly opinionated.

LESSON TWO

The Emotive Component of Meaning

READER AND PURPOSE

1. The main point that Professor Salomon emphasized is that words have denotation and connotation. The linguistic connotation crops up from words that have different colours and shades of meaning, and is accepted with emotions. Attention must be paid to the variant emotive charges of different word forms that are based on the same verbal symbol.

ORGANIZATION

2. The precis of each paragraph:

The second paragraph: Words bearing somewhat the same idea have different shades of meaning, and the user of a language loads words with his own feelings.

The third paragraph: Words that have different denotation bear different flavours, —commendatory, derogatory or neutral.

The fourth paragraph: Words of the same basic verbal symbol carry variant emotive charges.

3. 1) Yes, there is.
2) The first sentence of the second paragraph is the topic sentence.
4. The second paragraph is linked with the first by using the transitional adverbial "not that"; the third with the second by citing another example; and the fourth with the third by using the transitional adverb "sometimes", which further explains

the idea of the previous paragraph.

5. 1) The key temporal term in the second sentence is "immediately", and that in the third sentence is "a few moments later".
- 2) They are put at or near the beginning of their sentences.
- 3) "Today" obviously signals a shifting from past to present time and echoes the word "then", calling the reader's attention to the change of time.
- 4) The advantage by making "Today" the very first word is that it is singled out and emphasized, there by directing the reader's attention to the word.
6. 1) The illustrations used in each paragraph:

In the first paragraph:

"love", "hate", "joy", "sorrow", "fear", "awe lamp",
"book", "read", "subtract", "through";

In the second paragraph:

"a rose or a skylark's song"; "a dungheap or a subway
train's wheel-screach"; "an informer and an informant";
"selective service and draft"; "sweat and perspiration"; "a
punched nose and an cauliflower ear";

In the third paragraph:

an episode from *Romeo and Juliet*

In the fourth paragraph:

"manly", "mannish", "manlike", "womanly", "womanish",
"womanlike", "childly", "childish", "childlike".

- 2) Most of them are briefer than Twain's except the episode from *Romeo and Juliet*.
- 3) The episode from *Romeo and Juliet* is recounted in so much detail because it is necessary to clarify the serious

consequences the misuse of the word "consort" brought about.

- 4) The illustration from *Romeo and Juliet* is the most effective one because it is well-known and typical.
- 5) There are three examples which are explicitly announced by such phrases. One is "such as" in line 7 and the other two are "for example" in line 39 and "for example" in lines 58-59.
- 6) Except the above three, the rest of the examples are not explicitly announced by such phrases.
- 7) Though they are not announced by such phrases, their exemplificative function can be easily inferred.
- 8) In citing an example, for explicitness's sake, the writer should announce it. If examples are frequently cited, and the reader is constantly prepared for them, or if an example is expected from the context, then the writer may let it stand on its own feet.

SENTENCES

7. "Not that" means "I don't mean that it is always easy..." and the negation is not with "it is not always easy". Besides, "Not that" is used very well to link the two paragraphs together.

The revision contradicts the original meaning. That is where the subtle alternation lies.

8. 1) Examples:

While the bulk of the vocabulary...(ll. 11-12)

In *Romeo and Juliet*, for example, when...(l. 39)

If you want to...(l. 59)

- 2) If the though-construction were rearranged to precede the

main clause, its concessive meaning would be stressed while its additional meaning would be weakened.

9. In the first sentence the author introduces the word "consort" and the situation in which it is used. And in the second sentence Mercutio gets angry at the word, thus the linguistic connotation of the word being brought out. And with the following sentence comes up the tragic ending, the word "consort" is one of the causes. Lastly the author naturally arrives at his conclusion that there is still the derogatory flavour with "consort" at the present day.

10. Yes, there is. We might write the sentence in this way:

A rose by any other names would smell as sweet, a skylark's song by any other names would sound as sweet; and a dunghheap by any other names would be a stench in the nostril, a subway train's wheel-screech by any other names would be a pain in the eardrum... But these sentences are rather clumsy and redundant, and the quick tempo of the original sentences is ruined.

11. 1) The dash is used here to show a sudden change of thought and to alter the sentence direction.

2) Brackets are used to enclose corrections or explanatory matter inserted in a quoted passage, while parentheses are used to set off material that the writer wishes to be unimportant, incidental or supplementary. The two *or's* are in italic type because they do not belong to the quoted part.

12. The words "is apt to end up" are omitted.

DICTION

13. categories—one of the divisions in a system of classification,
 any general division serving to classify
 chaos — complete confusion or formless void
 before the creation of the universe
 evince — to show or manifest
 concepts — thoughts or opinions, general notions or ideas,
 especially those formed by generalization from particular ex-
 amples
 attributes — qualities proper to or characteristic of a person
 or thing
 denotation — the most literal and limited meaning of a word
 or phrase, regardless of what one may feel about it or the
 suggestions and ideas it connotes
 linguistic connotation — the suggestion or implication
 evoked by a word or phrase over and above what it means or
 actually denotes
 irrevocably — in such a way that something cannot be re-
 voked or altered
 derogatory — disparaging or unfavourable
 denigration — defaming or blackening
14. The original version is more formal and traditional, rendering
 the conditions more clearly into the subjunctive mood.
15. informer — one who secretly accuses another, often for a re-
 ward
 informant — one who gives or serves as a source of informa-
 tion
16. 1) See Note 2.
 2) a punched nose (1.37), a cauliflower ear (1.38)
 3) like a calculating machine (ll. 1–2)

LESSON THREE

The Big Bull Market

READER AND PURPOSE

1. 1) The author is writing for those who have an interest in finance, business, or social history, such as economists, historians, government officials, etc.
- 2) If he had been writing for high school students, he might have changed his diction in the second paragraph.
- 3) He might have omitted some technical terms, such as "body economic", "liquidation", "brokers' loans", "rediscount rate", etc., or added some explanations of these technical terms.
2. In this selection, the author is attempting to do several things by explaining what had happened:
 - 1) help people cope with the bad situation,
 - 2) learn from the mistakes of the past, thereby live a better life in the future,
 - 3) uncover the artificiality of "the Big Bull Market",
 - 4) cheer up the people in the Great Depression.

ORGANIZATION

3. The echoing words are: "dead", "disappeared", "lost", "dropped", "debt", and "suicides".
4. 1) In paragraph two, the author carries on the restatement by using the words "dead" and "dying" in the first sentence.
- 2) The simile used in the second sentence is "as poisons". This simile appears again in the third sentence: "..., never-