

*English Genre Films
Appreciation*

英文类型影片赏析

郭蕾 主编



北京大学出版社
PEKING UNIVERSITY PRESS

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前言



观看英文影片近年来已经成为大学生学习英语,了解英美国家社会文化的一个重要手段。然而目前很多大学生欣赏英文影片仅满足于视觉享受和情节观赏,忽略了影片本身所体现的社会文化价值以及影片对白中的语言价值。编者连续多年在大学开设“英文电影赏析”课程,期间一直探索如何才能更充分地发掘英文影片的教学价值。鉴于此,编者基于课堂教学实际和大学生学习规律,经过搜集和整理素材,完成了该教材的编写。希望本教材既为学生提供观影指导,又能在一定程度上提高学生的英文水平和促进学生对英美国家社会文化的了解。

本教材以英美影片类型为章节进行介绍和分析,共分为十个单元,基本包罗了主要的英文影片类型。每个单元又分为五个部分:第一部分是该影片类型的中文介绍,力求对该类型影片的主要特点和发展趋势作一个宏观性的介绍。其中还包括对所选取的三部代表性影片的简要介绍。第二部分是该类型影片的英文介绍,主要从某一个侧面对该类型影片进行介绍。为保证语言质量,内容均出自原版教材或书籍。文章后设计了四道阅读理解题目,并对文章中生词、难句以及与电影有关的词条进行了解释和翻译。第三部分是该类型影片中一部经典影片的影评,影评多选自英文电影期刊或权威网站。生词和难句均有中文翻译,并配以相应阅读理解题目。第四部分是围绕该部影片内容和对白设计的练习题目,包括根据对白回答问题,对白听力填空,经典对白翻译,以及影片内容讨论等。第五部分是该类型的另外两部经典影片的内容梗概和英汉对照经典台词。每单元所有问题均配有参考答案。

教材特色:1. 根据影片类型安排章节,并编写中文介绍,增进读者对类型影片的兴趣和了解。2. 发挥英文影评的教学价值。本教材对影评中所包含的电影类型、电影评论、电影文化等专业知识进行了梳理并提供了尽可能详细的注释,同时设计了相应的阅读理解题目供读者考查对英文影评的理解程度。3. 本教材选择的影片既有经典影片,也有根据当代大学生特点搜罗了的时代性较强的影片。4. 所有练习均配有参考答案,便于读者进行自主学习。

本教材既可作为高等院校人文专业通识类课程或公共选修课程教材,也可作为面向对英文电影有兴趣,或希望通过英文影片提高英语综合水平的读者的参考读物。

本书由郭蕾策划并主编,副主编胡龙春,参编黎燕雨。另外,陈乐、李彦娜、赵莹、潘晓婷、郭志赞、陈树博等参与了本书的部分工作。在本教材的编写过程中得到了很多老师、朋友和同学的热情帮助和建议,在此深表感谢。特别感谢上海外国语大学博士生导师俞东明老师的鼓励和帮助,让编者保持着对英语影视教学的热情。感谢上海海事大学王云松老师所提供的宝贵建议。感谢上海海事大学将本教材列为校规划教材,并提供相应的指导和支持。感谢英国Portsmouth University 和美国Las Vegas University图书馆在编者们

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郭 蕾
上海海事大学
2013年3月

《英文类型影片赏析》

尊敬的老师：

您好！

为了方便您更好地使用《英文类型影片赏析》，我们特向使用该书作为教材的教师赠送本书配套参考资料。如有需要，请完整填写“教师联系表”并加盖所在单位系（院）或培训中心公章，免费向出版社索取。

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Hero Movies 英雄影片

Part 1 Chinese Summary

好莱坞的英雄影片

美国是个崇拜超级英雄的国家。在美国的文化中，英雄是不可缺少的一个文化因素。为了满足观众无意识中对英雄的期待和崇拜心理，美国电影总是不断重演着英雄的故事。不论是地球危机，生化灾难，外星人入侵，恐怖分子作乱，还是民主、自由受到威胁，总是有一位或几位美国孤胆英雄挺身而出，不惧死亡，化险为夷，拯救人类。电影中的超级英雄（superhero），是幻想中的英雄角色，早期多为漫画所塑造，据统计，美国的漫画英雄人物从20世纪30年代起，总共出现了七千多名的虚拟英雄。后来在电视和电影中都有了原创的超级英雄。他们拥有超越普通人的特殊能力，做出一些不同寻常的壮举和英勇的行为，保护人民，与恶势力搏斗。

和欧洲国家相比，美国的英雄文化和这个国家一样年轻。作为移民国家，它的英雄不免带有旧大陆英雄文化的影子。但这个年轻国家自成立的第一天起就不断开疆拓土，国力急剧膨胀，它所塑造的英雄普遍具有一种相似的特质：个人主义、进攻性和绝对的自信。美国人崇拜个人主义，因此更倾向于个人英雄主义。也就是一个民族所有的优良品质都集中在一个人身上，所以他们在观影过程中总能在主人公身上或多或少的找到自己的影子。影片主人公与邪恶势力作斗争的过程中所体现出来的人格魅力会时不时地激发美国人强烈的民族自豪感。好莱坞善于通过各种类型的影片来表现美国人的英雄情结：西部片通过对傲立于西部荒野的牛仔形象的塑造，形成了绵延不绝的美国历史和英雄的神话。

《独立日》*Independence Day*（1996）和《黑客帝国》*The Matrix*（1999）等科幻片里那种千篇一律的美国英雄拯救人类于危难的主题叙述，更是对美国的大国意识形态和沙文主义的神话隐喻。强盗片、黑帮片中渲染的那种对个人主义和法律秩序的双重承认所导致的美国式的英雄主义，等等。这些影片的主题是美国的个人价值、个人英雄主义、美国全能信仰的一次次展示。美国大国文本的存在无一不在表明好莱坞的确营造了一个富有民族主义色彩的“美国神话”的梦幻世界。

“9·11”事件之后的美国是挫败、敏感的，表现在电影上或许更为直观一些。英雄题材影片不再强调英雄的不可战胜（《黑鹰坠落》*Black Hawk Down*, 2001），而是更加重视刻画英雄的内心挣扎和恐惧（《四片羽毛》*The Four Feathers*, 2002）。通过美国电影可以看到美国人民在自省、在反思，继而开拓进取。影片中对英雄的解释也以同情、博爱、

宽容作为对英雄人物新的定义。

《蝙蝠侠：黑暗骑士》*The Dark Knight* (2008) 是2008年DC漫画公司的巅峰之作。该片蕴含了商业片里少有的严肃和深邃的思考。《蝙蝠侠：黑暗骑士》被很多影评人誉为“最好的漫画电影”。《黑暗骑士》里的蝙蝠侠是个丧失了神秘感，同时也丢掉了“敬畏”的英雄。影片的一大突破，就是反英雄、反类型。导演诺兰借小丑之口，提出了一个漫画英雄都绕不过去的悖论：一旦他们凌驾于司法之上，超脱了道德的约束，那和反派们还有多大的区别？观众看到了一个十分不完美的漫画英雄，他不再有神秘感，他不能提供太多的惊喜，所作所为仅仅是个编外的“反恐尖兵”。

《勇敢的心》*Braveheart* (1995) 是一部反映人性、思考人生的英雄主义影片。影片中塑造的民族英雄华莱士更让我们相信英雄是属于现实中的、有血有肉有感情的英雄。他并不是天生英雄，如果他的家园没有被占领，如果他的新婚妻子没有被残害，或许他一辈子都是一个普通人。但是在爱人被残忍杀害后，他心中的怒火终于爆发，带领苏格兰人揭竿而起，成为了民族英雄。影片为观众全方位呈现了英雄成长的历程，满足了人们对英雄梦的期待。

《肖申克的救赎》*The Shawshank Redemption* (1994) 表现了美国社会孕育强大的个人英雄的能力。影片展示了英雄的强大和梦想的力量。主人公安迪，没有人不承认他是一个真正的英雄。被人陷害杀妻，被判终身监禁，安迪从一个前途光明的银行行长一夜之间沦为阶下囚。更可怕的是，他将在形同炼狱的肖申克监狱中度过余生。事实上，在他策划越狱到完成自身救赎的这几十年来，他并不是没有对希望、对生活绝望过。但是，令人敬佩的是，他还是忍耐了下来，并一天一天地完成了对自己和对别人的救赎。

Part 2 Text 1

Heroes in America

All cultures have heroes. Based on myth, heroes represent the best we can be. Our heroes save us from danger, protect us from evil, even risk their own lives for **justice**. The intent of heroes is to be moral and just, not to be antisocial. Through the hero's journey, the person is **transformed** and reborn. Usually the hero is the one who shows great courage, **valor**, bravery and sacrifice in the face of danger or injustice, and who is admired for his/her noble qualities and achievements.

Hero worship is a fundamental component of American culture. Compared with the heroes in ancient mythology, superheroes in superhero movies are representing the modern hero model. While superhero movies emerged in America in the 1940s, the first superhero was born in the comic medium in 1938 and introduced a superhero comics fever afterward.

The **countervailing** force of the hero is the shadow^[1], representing a life-giving but potentially **destructive** part of human nature. Threatening events bring forth the self-

protective functions of the shadow. The main battle of good vs. evil, however, is not just an external, outward struggle against evil forces, but an internal struggle within oneself. More specifically, part of the evolution of the hero that is equally **germane** to the evolution of moral development is choosing a path of forgiveness and compassion over a darker path of anger, hatred, revenge, and retribution^[2]. These movie characters best demonstrate the “heroic” nature.

Batman, a character who was **haunted** by his past and who struggled with his inner **demons**, was perceived to be heroic when he was **compassionate** and when he used **restraint** rather than **vengeance** in his **interactions** with **villains**.

Males typically **identify with** male characters, and females are more likely to identify with female characters, though females will sometimes identify with males.

It is commonly believed that heroes are in control of their lives, the head should be used before the sword, and that good always **triumphs over** evil. **Aggression** was generally unrelated to perceptions of heroic status, and when it was, the relationship was negative.

We believe that the **template** developed about heroes and villains by youth are a complex weaving of cultural influences, both real and embedded in cultural stories presented via media. Most cultures cultivate and reinforce heroic templates through their stories and teachings. US students view a heavy **dose** of heroic films that convey particular beliefs about heroes, beliefs that are reinforced and cultivated by literature and traditions of society. Many Western films, such as *Batman Forever*, have the hero walk away from killing for revenge. Others show the moral **downfall** of a character who follows the path of revenge, as in *Star Wars* where the innocent child Anakin Skywalker will become the evil Darth Vader^[3].

After-reading questions

- Which of the following does NOT represent the features of the hero?
 - To protect the people from being hurt by the evil force.
 - To display his heroic intention, which is not necessarily moral and just.
 - To be admired by the people for his quality and achievements.
 - To show his great qualities such as braveness, courage and willingness to sacrifice in front of the danger.
- According to the article, what is the real struggle between good and evil?
 - It is an external, outward struggle against evil forces.
 - It is an internal struggle within oneself.
 - It is an introvert reflection upon the outside world.
 - It is an outward character struggle between the hero and the shadow.
- According to the article, which sources are believed to develop the template of

the heroes?

- A. Literature.
 - B. Media.
 - C. Tradition of the society.
 - D. All of the above.
4. Which of the following heroic qualities does the Movie **Batman Forever** want to emphasize?
- A. Braveness.
 - B. Self-sacrifice.
 - C. Compassion.
 - D. Strong will to revenge.

Words and expressions

1. **justice** *n.* the fair treatment of people 公平；公正
2. **transform** *v.* to completely change the appearance or character of sth, especially so that it is better 使改变外观（或性质）；使改观
3. **valor** *n.* great courage, especially in war （尤其指战争中的）英勇或勇气
4. **countervailing** *adj.* having an equal but opposite effect 抗衡的，抵消的
5. **destructive** *adj.* causing destruction or damage 引起破坏（或毁灭的），破坏（或毁灭性的）
6. **germane** *adj.* (of ideas, remarks, etc.) connected with sth in an important or appropriate way 与……有密切关系；贴切；恰当
7. **haunt** *v.* to continue to cause problems for sb for a long time 长期不断的缠扰（某人）**be haunted by** 受（某种经历或情绪的）困扰
8. **demon** *n.* an evil spirit 恶魔 the inner demon 内心的魔鬼
9. **compassionate** *adj.* feeling or showing sympathy for people who are suffering 有同情心的；表示怜悯的
10. **restraint** *n.* the quality of behaving calmly and with control 克制；抑制；约束
11. **vengeance** *n.* the act of punishing or harming sb in return for what they have done to you, your family or friends 报复；报仇；复仇
12. **interaction** *n.* communication with sb, especially while you work, play or spend time with them 交流；沟通 interaction with sb 和某人的接触
13. **villain** *n.* the main bad character in a story, play, etc. （小说、戏剧等中）的主要反面人物
14. **identify with sb** to feel that you can understand and share the feelings of sb else 与某人产生共鸣；谅解；同情
15. **triumphs over** to defeat sb/sth; to be successful 打败；战胜；成功
16. **aggression** *n.* feelings of anger and hatred that may result in threatening or

violent behavior 好斗情绪; 攻击性

17. **template** *n.* a thing that is used as a model for producing other similar examples
模板; 模框; 标准
18. **dose** *n.* an amount of sth 一份; 一次; 一点 a heavy dose of 大量的
19. **downfall** *n.* the loss of a person's money, power, social position, etc.; the thing that causes this 衰落, 衰败, 垮台; 衰落 (或衰败、垮台) 的原因

Notes

1. **shadow**, is the antagonist who creates conflict in the story by opposing the Hero
影子指在故事中成为英雄主人公反面的反派主人公。

注: 出自Vogler's seven character archetypes: 沃格勒的七个角色原型。其中角色原型分别为: Hero英雄, Mentor导师, Threshold Guardian关卡守门人, Herald信使, Shapeshifter变化者, Shadow影子和 Trickster小丑。

2. More specifically, part of the evolution of the hero that is equally germane to the evolution of moral development is choosing a path of forgiveness and compassion over a darker path of anger, hatred, revenge, and retribution.

译文: 特别是英雄概念的变革与人们在道德意识上的改变是分不开的。比起通过愤怒、怨恨、复仇和报复等这些阴暗手段, 人们更倾向于选择谅解和同情的方式 (来解决问题)。

3. Many Western films, such as *Batman Forever*, have the hero walk away from killing for revenge. Others show the moral downfall of a character who follows the path of revenge, as in *Star Wars* where the innocent child Anakin Skywalker becomes the evil Darth Vader.

译文: 很多诸如《永远的蝙蝠侠》这类西方英雄类题材电影, 主人公最后没有为了复仇而杀死反派。相反的例子则是一些角色因陷入了仇恨中性格由善转恶。比如在《星球大战前传》中那个善良的男孩安纳金后来却变成了邪恶的达斯·维达。

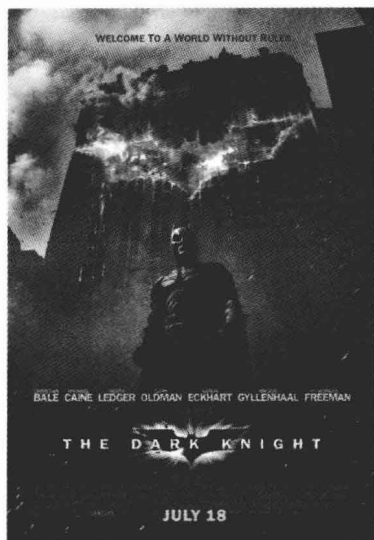
注: 《星球大战》是美国导演/制作人乔治·卢卡斯所制作拍摄的一系列科幻电影。首先问世的是《星球大战》三部曲, 自1999年开始, 卢卡斯制作拍摄的《星球大战前传》三部曲也相继问世。至此, 《星球大战》最终成为完整的六部系列影片。

Part 3 Text 2

The Dark Knight^[1]

The differences between the old and new Batman films have as much to do with the portrayal (描绘, 描述) of The Joker as with Batman himself. For his earlier movie, Burton^[2] gave Nicholson^[2]'s Joker the explanation of his disfigurement pioneered in Alan Moore^[3] and Brian Bolland's 1988 graphic novel (漫画小说) *Batman*^[3]: *The Killing*

Joker^[3], in which the arch-villain falls into a chemical plant after a botched(搞砸的)heist (抢劫). By contrast, and characteristic of Nolan's entire approach to the Batman story, Heath Ledger^[4]'s incarnation (化身) mocks (嘲弄) a series of victims throughout the film



with bogus (假的, 伪造的) explanations of "how I got my scars." By the end, one feels that he did it to himself to scare people, but we'll never know, and in this case his clownish greasepaint (化妆油彩), mottled (斑驳的) and half worn-away by sweat in the heat of battle is at least as frightening as his actual disfigurement (毁容).

Much has been made of Ledger's final performance as The Joker, and deservedly so. In the opening scene, he masterminds (策划, 操纵) a mob bank robbery using a variety of accomplices (同谋, 共犯) who conveniently dispatch (分派, 派遣) each other during the commission of the crime in a cascading (连锁式, 级联式) practical joke comprised of mass murder. Near the end of the film, he sleds down a mountain of cash and then

burns it. What The Joker wants has been the question of the contemporary Batman story. The Joker's first appearance involves a terrible pun (双关语) on Nietzsche^[6] (尼采): "What doesn't kill you makes you stranger." By the end of the film he is theorizing on the death of humanity, claiming that "I'm not a monster, I'm just ahead of the curve (引领潮流的, 有前瞻性的)." "I just do things," he says. "Guns are too quick—you can't savor all the little emotions." A few of his favorite things? "Dynamite, gunpowder, and gasoline—you know what they have in common?" "They're cheap." The Joker emphasizes his desire to have a relationship with Batman, asking aptly, "What would I do without you?" The suggestion that The Joker wants to impress Batman, that he is a little in love with him is as compelling (引起兴趣的) an explanation as any.

Although he is caught, The Joker has weirdly triumphed by the end of The Dark Knight. Rachel Dawes (Maggie Gyllenhaal), Batman's childhood sweetheart, has been murdered; Harvey Dent (Aaron Eckhart), Gotham's district attorney and "White Knight," lies dead, disfigured, and disgraced (使名誉扫地的); and Batman is fleeing Gotham, a failure being hunted down by the city he's saved from mere anarchy (无政府状态, 混乱). The Joker's key failure involves a compelling and memorable sequence in which he conducts a sociological "experiment," attempting to get two boatloads of passengers on two Staten Island Ferries to blow each other up. Both boats are wired with explosives, but one boat can save itself by detonating (引爆) the other. Common decency (正义, 正直) prevails against the odds and fellow feeling (同情心, 共同的利害观念) overcomes terror, one of few optimistic points in the entire movie.

The Joker, an anarchist hell-bent (拼命的, 固执的) on destruction, is constantly prodding (刺激) Batman, pushing him to cross the line between hero and villain. Even the topical question of warrantless (未经授权的, 不正当的) surveillance (监视, 监督) is taken up when Batman invents a method for finding The Joker using a sonar map of every square inch of the city—"spying on thirty million people." in dealing with men who simply "want to watch the world burn". In one sequence, the film stretches PG-13^[7] violence to the limit when Batman brutalizes The Joker, who's "got no rules," explicitly comments on the worthlessness of "all the little rules" of civil society. (Meanwhile, a mobster complains that "criminals in this town used to believe in things.")

After their torture session, The Joker, completely unfazed, reveals that Batman will have to choose between the lives of his oldest friend, Rachel, and Dent, Gotham's potential savior. In the end, although The Joker is captured, it seems cold comfort in a film where the love interest is blown up. Dent is transformed into the monster Two Face, and Batman exits the film accused of the murders Dent has committed after going berserk (狂暴的), so that the city can retain its heroic picture of the D.A. "I'm not a hero," Batman keeps repeating throughout the movie, while Dent's self-fulfilling prophecy (预言) parroted by Batman near the end, is that "You either die a hero or live long enough to see yourself become the villain." This notion seems acquiescent (默许的, 默认的) to The Joker's victory, in moral terms. Alfred (Michael Caine) offers a different interpretation, however, when he suggests that Batman can be "More than a hero" by accepting the hatred of the world for a crime he didn't commit. Is this the triumph of the martyr (烈士、殉道者), a prelude (序幕, 前奏) to later redemption (救赎, 弥补)?

After reading questions

- The first paragraph tells us the different portraits of the Joker in two films: *Batman: The Killing Joker* (1988) and *The Dark Knight* (2008). The former one gives a clear explanation on the disfigurement of the Joker, while in the latter film
 - The joker tells his victims clearly how he got his scar.
 - Some scenarios give an explanation on how the joker got his scar.
 - By giving different versions of what happened to him, the joker might just want to terrify people.
 - The joker falls into a chemical plant in a robbery.
- The joker is a mad criminal but intriguing as well. He wants to reveal the dark side of the human nature by creating endless chaos in Gotham. In the second paragraph, we are exploring the possible intentions of the joker by looking at some of his remarks. Which of the following is the reason being highlighted in the paragraph?
 - What he did is just to provoke people to act in immoral ways.

- B. He likes to explore the hidden dark feelings of people by depriving their lives slowly.
 - C. The Joker is in love with Batman, so he wants to impress Batman with his evil conduct.
 - D. The accident which the joker survived but disfigured him has distorted his character.
3. In the fight against the joker, Batman doesn't win. In paragraph 3, "a social experiment" was carried out by the Joker. According to the paragraph, what makes it different from other crimes committed by the Joker?
- A. The intention of the "experiment" is to test people's human nature.
 - B. Most of the crimes are successfully committed according to the joker's plan, but this time he failed because Batman saved people on the ferries.
 - C. People in the experiment revealed the dark side of the human nature.
 - D. The joker failed this time because he underestimated the righteousness and compassion existing in citizens of Gotham.
4. Heroic actions sometimes conflict with the social rules and laws. According to paragraph 4, the superhero Batman had violated the rules at least twice: one is he brutally beat the joker when he was in custody. What is the other time Batman violated the rules?
- A. He watches over the joker secretly.
 - B. He killed the joker brutally.
 - C. He invents a sonar map.
 - D. He uses high-tech to watch over other innocent citizens.
5. Batman flees from Gotham by taking blame of the crimes committed by Dent, the deceased white knight, for Batman wants to retain the glorious image of Dent among people. According to the paragraph, which could interpret Batman's thought except:
- A. Tired of being a hero he wants to be a villain.
 - B. The world is evil; righteousness will fade away as time goes by.
 - C. He sacrifices his own fame so as to retain conscience among people.
 - D. Gotham needs its own hero instead of a vigilante (义警).

Notes

1. *The Dark Knight* (2008) was released by Warner Brothers and directed by Christopher Nolan. It won two Oscar awards in the year of 2009: Best Achievements in Sound Editing and Best Performance by an Actor in a Supporting Role.

《蝙蝠侠：黑暗骑士》是由克里斯托弗诺兰导演，华纳公司于2008年发行的作品。

于2009年获得了奥斯卡最佳音效奖以及最佳男配角奖。

2. **Batman (1989)** was directed by Tim Burton. In this version of Batman, the Joker was played by famous actor Jack Nicholson.

1989年，蒂姆·波顿执导的《蝙蝠侠》具有哥特电影的浓郁气息。迈克尔·基顿的儒雅，金·贝辛格的感性，还有杰克·尼克爾森的癫狂，造就了这部黑暗巨作。

3. **Batman: The Killing Joker** is an influential on-shot superhero graphic novel written by Alan Moore, drawn by Brian Bolland, and published by DC Comics in 1988.

《蝙蝠侠：致命小丑》是一部具有影响力的超级英雄漫画小说。Alan Moore 编写，Brian Bolland 绘制，并由DC漫画公司于1988年出品。

4. **Heath Ledger**, An Australia actor, who was well known for his versatile performance as the leading role in *Brokeback Mountain* (2005), *Ennis Del Mar*. The joker in *The Dark Knight* (2008) is his most marvelous performance, from which he won Academy Award for Best Supporting Actor in the year 2009. But he was found dead on 22 January 2008 (aged 28), resulting from the abuse of prescription medications.

《蝙蝠侠：黑暗骑士》祭出了蝙蝠侠一生的死敌——小丑希斯·莱杰生命里最绚烂的演出，而我们只能在他辞世之后才能欣赏领略，这也让这部电影带上了一层无法表述的悲伤气息。

5. **arch-villain**, or arch-enemy, arch-foe, is the principal enemy of a character in a work of fiction, often described as the hero's worst enemy. 大反派。
6. **Friedrich Nietzsche**, (1844—1900) German philosopher. He wrote critical texts on religion, morality, contemporary culture, philosophy and science. Nietzsche's influence remains substantial within and beyond philosophy, notably in existentialism and postmodernism. "That which does not kill us makes us stronger." is one of the most famous quote from Nietzsche. The Joker makes use of this quote by changing it as "What doesn't kill you makes you stranger."

弗里德里希·威廉·尼采：1844—1900，德国哲学家，他的著作对于宗教、道德、现代文化、哲学以及科学等领域提出了广泛的批判和讨论。尼采对于后代哲学的发展影响极大，尤其是在存在主义与后现代主义上。“没有杀死我们的（磨难）会让我们更坚强”是尼采重要的名言之一。

7. **PG-13**, it is a notion from MPAA system (the Motion Picture Association of America's film-rating system). The system is to rate a film's thematic and content suitability for certain audiences in terms of issues such as sex, violence, substance abuse, profanity, impudence or other types of mature content. A particular issued rating is called a certification. The ratings include G, PG, PG-13, R and NC-17.

G: General audiences. All ages admitted. There is no content that would be