

总主编 何其莘 [美] 杨孝明

超越概念 Beyond Concept

高等院校英语专业系列教材

Teacher's Manual for
Advanced Reading 1~2

高级英语 教师用书
(上、下册)

主编 张勇先 王晓露 [美] 陈 融
编者 王晓露 江晓丽 李 平
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总序

培养高校英语专业学生的文化素养要有合适的教材：不是那种仅仅文字漂亮却没有太多文化内涵的传统教材，而是具有时代特征，选自政治、经济、社会真实交往，含有丰富文化内涵的读本，兼有能够启发学生思考和分析的活泼、互动的教学方法以及配套的课外实践活动。这就是中国人民大学出版社推出“超越概念”这套英语专业系列教材的宗旨。

“超越概念”是一套完整的高校英语专业本科系列教材，涵盖了2000年教育部颁布执行的《高等学校英语专业英语教学大纲》中规定的“英语技能”和“英语知识”两大课程板块中的所有课程，由一批长期从事国内高校英语专业本科教学的中国教师和一批美国学者（均为20世纪80年代赴美留学，而后在美国大学获得博士学位和终身教职的华裔教授）合作编写而成。

与国内高校当前使用比较广泛的几套英语专业教材相比，“超越概念”有以下几个特点：

第一，教材采用了中美教授、学者合作编写的形式。由中外学者合编教材国内已有先例，但是本套教材无论从编撰者的数量到编写人员的素质，从双方合作的广度到相互交流的深度，从教材种类所涵盖的范围到其内容的真实性，都是前所未有的。编写初始由中方编者提出编写思路、选材要求，之后将要求交付美方编者，由美方编者在美国选材。在选材过程中，双方经过多次讨论，最后确定每一篇课文的内容与长度。然后由中方编者根据所选内容编写配套的练习，最后由美方审读并润色。这种分工方式最充分地利用了双方的优势：中方编者不但有在国外学习、工作、获取学位的经历，而且长期在国内高校从事英语教学，对国内学生的需求以及国内现有教材的情况了如指掌，可以准确地把握教材的内容和难易程度。而美方编者的优势在于对西方，特别是美国的英语教学和文化的认知与了解。他们出国前均为国内高校英语教师，并有在美国大学英语系不低于20年的教学经验。他们不但对国外的英语教学了如指掌，更重要的是对英语语言和文化有一种直觉的感知，而这种感知是从任何教科书中学不到的。凭着这种感知，他们不但可以在教材的最终审定过程中杜绝那种语法全对但读起来不像英语的中式英语，更能够在选材的过程中准确把握住西方文化核心的东西。

第二，教材以主要英语国家的文化为切入点，全部课文采用英文原文。教材的配套练习有很强的针对性，适合我国高校英语专业课堂教学使用。以精读教材为例，从第一册的第一课起，全部的课文均采用有实质内容的英文原文，从而彻底摒弃了无文化内容的以句型练习为主的课文。另外，语法讲解和练习均出自课文中出现的语法现象，而不是脱离课文内容、为语法而讲语法的训练。这样安排语法的讲解和练习就是将语法放在一个从属的地位。语法仅仅是对语言现象的描述与诠释，而不是规范语言对错的标准。与课文的文化内涵和语言的活力相比，语法理应处于从属地位。无论是以书面语为主的精读、泛读课文，还是形式活泼的听力、口语课文，有很多句子是“不符合语法规则”的。然而正是这些看似不符合语法的句子才是语言的生命，是有血有肉的活生生的语言。而我们的学生就是要感悟、学习并掌握这种有生命力的活的语言，而不是那些完全按语法规则编造出来的僵死的语言。

过去社会上对于高校英语专业的毕业生有这样一种指责，说他们只是一个“传声筒”。当然，这种指责讲的并不是在翻译中，特别是口译中，即从一国语言转换成另外一国语言的过程，而是嘲笑英语专业的学生没有思想。虽然，在翻译过程中译者不能随意添加或删减原文中的内容，但是如果译者没有足够的思想文化素养，那么很可能在理解上出问题，或是在用另一种语言转述时出现纰漏。这是我们外语教师 and 我们的学生都不愿意看到的局面。我们编著本套教材的指导思想之一就是使学生接触有文化内涵、有生命力的真实语言，从而避免在语法规则内闭门造车，避免“传声筒”式的教学。

第三，在注重培养学生听、说、读、写、译英语综合运用能力的同时，努力锻炼学生对外国文化的分析、批判和吸收的能力。不同课型的教材相互呼应，相互配合。突出教材的文化特征是本套教材最大的特点。英语专业学生文化素养的培养起码应该涵盖以下3个方面的内容：（1）要熟悉所学语国家的文化；（2）要了解所学语国家文化深层的内容；（3）要有鉴别、分析、批判和吸收外国文化的能力。本套教材的编写就是基于以上3个文化方面的内容。首先，教材内容涵盖了主要英语国家的政治、经济、历史、地理、哲学、宗教、社会等诸多方面。学生通过学习课文不仅了解其中丰富多彩的内容，同时锻炼对包括历史渊源、宗教背景、政治、经济、地理诸领域之间盘根错节的联系有一定的分析能力。其次，教材的内容要蕴含深层的文化内涵，要有强烈的时代感。要在有限的课文中详尽地反映出几百年甚至上千年的文化内涵是不可能的，因此必须做出选择，有取舍地遴选教材的内容。本套教材的选材原则是兼顾经典和现当代题材，以反映当代文化题材为主。如全部精读和泛读教材的128篇课文中，只有一篇选自18世纪爱尔兰裔英国作家斯威夫特（Swift）的作品，其他文章均为现代和当代作家的作品。而这些文章所涉及的主题并非为西方文化所独有，很多文化现象，包括环保、就业、商业和技术对教育的冲击等等问题在世界各国均有普遍性，有些也是中国目前所面临的实际问题。另外，所选文章不仅体现出当代文化的特征，更重要的是这128篇课文中所涉及的问题均以议论文、辩论文的形式出现，没有一篇是一般人物或事件介绍性的文章。况且，很大一部分课文均以对西方传统、主流思潮批判的形式来阐述某个问题。这也是本套教材与国内其他教材一个重要的不同之处。由于议论文、辩论文旨在与读者进行交流，学生是以参与者的身份去接触课文中所涉及的内容，而不是被动的接受者。这就为学生对西方文化的内涵进行分析和批判提供了必要的途径与方法。

国内高校英语教材的编写不仅反映出不同时代西方文化的不同内涵，同时也折射出中国与西方世界的互动关系。20世纪五六十年代的英语教材以古典主义为主，所选内容多为西方文学经典，而中国学生对这一部分的西方文化大体上是被动地接受。七八十年代的英语教材主要以功能训练为主，学生学英语是为了掌握一门工具。而本套教材是以文化交流为宗旨，学生通过学习英语增加对西方文化的了解，全方位地参与到世界事务中去。这也是当前中国发展的真实写照与必然结果。

在教材编写过程中，我们得到了中国人民大学的大力支持，在此，我们代表全体编写人员向校方和相关职能部门表示由衷的感谢。

何其莘 杨孝明

2010年4月

教材使用说明

《高级英语》适用对象为高等学校（四年制）英语专业三年级学生，也可供有相当英语基础的非英语专业学生和英语自学者使用，其目的是进一步训练和提高学生的英语综合技能，特别是高层次的阅读理解能力，包括对课文内容的分析欣赏、批判和评论的能力。

为了满足新时代英语学习的需要，本套教材的编者在课文的选择方面下了许多功夫。选材新颖、涉及面广是本套教材的特色之一。文章大多来自 2008 年左右的美国、英国、澳大利亚等英语国家的重要杂志和报纸中的社论、专栏文章，涉及政治、经济、社会、文学、教育、哲学等多方面的内容。这些文章聚焦于全球化背景下的许多热点话题，如中美关系、科技与宗教、语言与文化、战争、贫困等，观点新颖，语言富有时代性。

教材分为上、下两册，供一个学年使用。以下就本教材的内容编排和使用作如下说明：

1. 课文的数量、长度与难度

每册书共分 16 单元。

上册课文每篇字数约 1 900~2 500，下册约 2 600~3 000。

整套教材课文原则上在字数和难度上逐渐过渡。个别文章除外。

2. 教材单元的编排

（1）课前思考题和课文

本套教材在每单元的课文前设置了课前思考题（Pre-reading Questions），上册每个单元有 9 道课前思考题，下册每个单元有 10 道课前思考题。这些思考题是围绕课文内容提出的，与课文主旨相关，目的是引导学生对将要学习和讨论的话题进行导入和热身准备。建议教师根据学生的情况灵活掌握。

课文的学习是本套教材使用的核心。由于课文内容题材广泛且有一定的难度，加上相对于基础阶段的语言技能训练课来说，高级英语的课时可能减少，因此这一教学环节要求学生课前对课文内容进行充分的预习，通过使用各种高级工具书以及其他手段（包括互联网）在课前达到对课文内容的基本了解。在课堂上，我们希望在教师的引导下，学生能够透过文章字面的意思，理解字里行间

更深层的各种修辞手段，通过课文学到语言知识和技能，同时加深对英语国家的社会和文化等方面问题的认识，深刻领会文章中的文化内涵和人文价值，进一步提高阅读理解能力和对文章的欣赏、分析和评论能力。在此过程中，教师也可以在课文的篇章结构、文体分析方面给学生以一定的指导。

（2）课文及注释

如上所述，本教材的所有课文均为原文。为了帮助学生理解，我们提供了一些注释。这些注释主要涉及作者、专有名词、历史事件和人物、社会、文化背景知识等。课文注释部分的编写基于简练的原则，其目的是鼓励学生发挥主动学习的积极性，能够独立学习、思考、查找资料，而不养成对课本和教师的依赖性。

（3）新单词及新短语

每篇课文的后面列有课文中出现的新单词及短语，按字母顺序排列。新单词提供音标、词义，短语提供课文中使用的意义。所有单词和短语均用英文释义，以帮助学生更准确地掌握其意义，同时进一步提高使用英文的能力。

（4）课文理解

课文的理解练习包括句子释义和问答题。句子释义帮助学生进一步学会解决阅读中由难句造成的理解困难，并进一步提高学生用英语释义的本领。这一练习延续基础阶段英语综合实践课的教学内容，但在对句子的理解和释义所用语言的准确度和规范性上，教师应对学生提出更高的要求。问答题围绕课文的内容进行，通过问题帮助学生准确把握文章的中心思想，扫除文中的理解难点，要求学生能够对课文的内容进行问答、复述和讨论。

（5）语言练习

练习分为词汇训练与扩充、翻译练习、课堂讨论和写作练习等，注重培养学生的语言技能、思维能力和动手能力。

由于本教材的目的是以阅读为基础和先导，综合提高学生的英语技能，而词汇又是阅读的基础，因此课后练习安排了大量的词汇练习，包括词性的转换、近义词和近形词的辨析以及提供语境的词汇使用练习。我们希望通过这些练习进一步提高学生对词的把握能力，为更大量、更准确的阅读以及更高水平的其他语言技能的发展开辟道路，打下更坚实的词汇基础。在选取词汇练习的例句时，我们坚持形式规范和内容丰富的原则，许多例句来自文学名著或英语语言语料库，其中的意义既具有丰富的文化内涵和人文价值，又体现了当代英文的用法，因此词汇练习的例句不仅仅是练习的手段，而且本身也是学生反复学习的材料。词汇练习主要由学生自己在课下完成，强调学生通过工具书自己解决问题，教师可根据具体情况选取其中的一些进行课堂讲解。

英译汉翻译练习材料的题材和难度与课文相似。学生通过翻译练习，可以进一步提高对英汉两种语言异同的认识，为汉译英打下更好的基础。同时我们也希望此项练习能有助于学生为英语专业

八年级考试做更好的准备。

口语和写作练习的题目是课文内容的延伸和扩展。对课文以及与课文主题相关材料的仔细阅读可以给学生提供口语和写作活动所需要的语言和思想材料，提高学生在演讲和辩论两个层面上的口语表达以及高级英语写作的能力和水平，而良好的口语和写作训练反过来也可以进一步加深学生自身对课文内容的深刻理解。

3. 课堂时间的分配

由于各校给“高级英语”课分配的课时不同，教学周数也有差异，因此本套教材每单元中各个部分所占课堂时间的比例以及完成每单元所需要的课时数由教师根据具体情况而定。一般情况下，我们建议课文和练习之间的时间分配比例大约是3:1。

本书的编写设想与目标能否达成还有待实践的检验。我们欢迎本书的使用者向我们提出宝贵的意见。

编者

2009年11月26日

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A Literary Engagement



Further Information about the Text

“A Literary Engagement” is an argumentative essay about the functions of literature.

Vargas Llosa rose to fame in the 1960s with novels such as *The Time of the Hero* (1963), *The Green House* (1965), and the monumental *Conversation in the Cathedral* (1969). He continues to write prolifically across an array of literary genres, including literary criticism and journalism. His novels include comedies, murder mysteries, historical novels, and political thrillers. Several, such as *Captain Pantoja and the Special Service* (1973) and *Aunt Julia and the Scriptwriter* (1977), have been adapted as feature films.

Many of Vargas Llosa’s works are influenced by the writer’s perception of Peruvian society and his own experiences as a native Peruvian. Increasingly, however, he has expanded his range, and tackled themes that arise from other parts of the world. Another change over the course of his career has been a shift from a style and approach associated with literary modernism, to a sometimes playful postmodernism.

Like many Latin American authors, Vargas Llosa has been politically active throughout his career; over the course of his life, he has gradually moved from the political left towards the right. While he initially supported the Cuban revolutionary government of Fidel Castro, Vargas Llosa later became disenchanted. He ran for the Peruvian presidency in 1990 with the center-right Frente Democrático (FREDEMO) coalition, advocating neoliberal reforms. He has subsequently supported moderate conservative candidates.

His first novel, *The Time of the Hero*, was published in 1963. The book is set among a community of cadets in a Lima military school, and the plot is based on the author’s own experiences. This early piece gained wide public attention and immediate success. Its vitality and adept use of sophisticated literary techniques immediately impressed critics, and it won the Premio de la Crítica Española award. Nevertheless, its sharp criticism of the Peruvian military establishment led to controversy in Peru. Several Peruvian generals attacked the novel, claiming that it was the work of a “degenerate mind.”

In 1965, Vargas Llosa followed *The Time of the Hero* with *The Green House*, about a brothel called “The Green House” and how its quasi-mythical presence affects the lives of the characters.

The novel immediately received an enthusiastic critical reception, confirming Vargas Llosa as an important voice of Latin American narrative. Some critics still consider *The Green House* to be Vargas Llosa's finest and most important achievement.

His third novel, *Conversation in the Cathedral*, was published in 1969. The novel attacks the dictatorial government of Odría by showing how a dictatorship controls and destroys lives. The persistent theme of hopelessness makes *Conversation in the Cathedral* Vargas Llosa's most bitter novel.

In 1971, Vargas Llosa published *García Márquez: Story of a Deicide* as his doctoral thesis, which was later published as a book. Although Vargas Llosa wrote this book-length study about his then friend, Nobel prize-winning Colombian author Gabriel García Márquez, they have not spoken to each other in more than 30 years. In 1976, Vargas Llosa punched García Márquez in the face in Mexico City, ending the friendship. Neither writer has publicly stated the underlying reasons for the quarrel. Despite the decades of silence, in 2007, Vargas Llosa agreed to allow part of his book to be used as the introduction to a 40th-anniversary edition of García Márquez's *One Hundred Years of Solitude*, which was re-released in Spain and throughout Latin America that year.

Following the monumental work *Conversation in the Cathedral*, Vargas Llosa's output shifted away from more serious themes such as politics and problems with society. His first attempt at a satirical novel was *Captain Pantoja and the Special Service*, published in 1973. This short comic novel offers vignettes of dialogues and documents about the Peruvian armed forces and a corps of prostitutes assigned to visit military outposts in remote jungle areas. These plot elements are similar to his earlier novel *The Green House*; it is just that the form has changed.

From 1974 to 1987, Vargas Llosa focused on his writing, but also took the time to pursue other endeavors. In 1975, he co-directed a motion-picture adaptation of his novel, *Captain Pantoja and the Secret Service*. Following that unsuccessful production, he was elected President of the International PEN, a worldwide association of writers. During this time, Vargas Llosa constantly traveled to speak at conferences organized by internationally renowned institutions, such as the University of Jerusalem and the University of Cambridge.

In 1977, Vargas Llosa published *Aunt Julia and the Scriptwriter*, based in part on his marriage to his first wife, Julia Urquidí, to whom he dedicated the novel. *Aunt Julia and the Scriptwriter* is considered one of the most striking examples of how the language and imagery of popular culture can be used in literature. The novel was adapted in 1990 into a Hollywood feature film, *Tune in Tomorrow*.

Vargas Llosa's fourth major novel, *The War of the End of the World*, was published in 1981 and was his first attempt at a historical novel. This work initiated a radical change in his style towards themes such as messianism and irrational human behavior. As in his earliest work, this novel carries a sober and serious theme, and its tone is dark. His bold exploration of humanity's

propensity to idealize violence, and his account of a man-made catastrophe brought on by fanaticism, earned the novel substantial recognition. Because of the book's ambition and execution, critics have argued that this is one of Vargas Llosa's greatest literary pieces. Vargas Llosa claims that this book is his favorite and was his most difficult accomplishment.

After completing *The War of the End of the World*, Vargas Llosa began to write novels that were significantly shorter than many of his earlier books.

The Feast of the Goat, a political thriller, was published in 2000 (and in English in 2001). According to Williams, it is Vargas Llosa's most complete and most ambitious novel since *The War of the End of the World*. The book quickly received positive reviews in Spain and Latin America, and has had a significant impact in Latin America, being regarded as one of Vargas Llosa's best works.

In 2006, Vargas Llosa wrote *The Bad Girl*, which journalist Kathryn Harrison approvingly argues is a rewrite (rather than simply a recycling) of the French modernist Gustave Flaubert's classic novel *Madame Bovary* (1856). In Vargas Llosa's version, the plot relates the decades-long obsession of its narrator, a Peruvian expatriate, with a woman with whom he first fell in love when both were teenagers.



Notes to the Text

1. V. S. Naipaul: Trinidadian-British writer, in full Sir Vidiadhar Surajprasad. Naipaul was born in Trinidad on August 17, 1932. This Trinidadian writer of Indian descent known for his pessimistic novels set in developing countries won the Nobel Prize for Literature in 2001. (Paragraph 2)
2. Dostoevsky (1821—1881): in full Fyodor Mikhaylovich Dostoevsky, a Russian fiction writer, essayist and philosopher whose works include *Crime and Punishment* and *The Brothers Karamazov*. Dostoevsky's literary output explores human psychology in the troubled political, social and spiritual context of 19th-century Russian society. Dostoevsky is recognized as one of the greatest and most influential writers of all time. (Paragraph 6)
3. Tolstoy (1828—1910): in full Leo Tolstoy, or Count Lev Nikolayevich Tolstoy, a Russian writer widely regarded as one of the greatest of all novelists. His masterpieces *War and Peace* and *Anna Karenina* stand, in their scope, breadth and vivid depiction of 19th-century Russian life, at the very peak of realist fiction. (Paragraph 6)
4. Balzac (1799—1850): in full Honoré de Balzac, a French novelist and playwright. His magnum opus was a sequence of almost 100 novels and plays collectively entitled *La Comédie Humaine*, which presents a panorama of French life in the years after the fall of Napoléon Bonaparte in

1815. Due to his keen observation of detail and unfiltered representation of society, Balzac is regarded as one of the founders of realism in European literature. (Paragraph 6)
5. Mann (1875—1955): in full Paul Thomas Mann, a German novelist, short story writer, social critic, philanthropist, essayist, and 1929 Nobel Prize laureate, known for his series of highly symbolic and ironic epic novels and novellas, noted for their insight into the psychology of the artist and the intellectual. (Paragraph 6)
 6. Faulkner (1897—1962): in full William Faulkner, a Nobel Prize-winning American author. One of the most influential writers of the 20th century, his reputation is based on his novels, novellas and short stories. Most of Faulkner's works are set in his native state of Mississippi, and he is considered one of the most important Southern writers. He is now deemed among the greatest American writers of all time. (Paragraph 6)
 7. Kafka (1883—1924): in full Franz Kafka, one of the major fiction writers of the 20th century. He was born to a middle-class German-speaking Jewish family in Prague, Austria-Hungary, presently the Czech Republic. His unique body of writing—much of which is incomplete and which was mainly published posthumously—is considered by some people to be among the most influential in Western literature. His stories, such as *The Metamorphosis* (1915), and novels, including *The Trial* (1925) and *The Castle* (1926), concern troubled individuals in a nightmarishly impersonal and bureaucratic world. (Paragraph 6)
 8. James Joyce (1882—1941): an Irish expatriate author of the 20th century. He is best known for his landmark novel *Ulysses* (1922) and its controversial successor *Finnegans Wake* (1939), as well as the short story collection *Dubliners* (1914) and the semi-autobiographical novel *A Portrait of the Artist as a Young Man* (1916). (Paragraph 6)
 9. Marcel Proust (1871—1922): a French novelist, essayist and critic, best known as the author of *À la Recherche du Temps Perdu* (in English, *In Search of Lost Time*; earlier translated as *Remembrance of Things Past*), a monumental work of twentieth-century fiction published in seven parts from 1913 to 1927. (Paragraph 6)
 10. Berlin Wall: a physical barrier separating West Berlin from the German Democratic Republic (GDR) (East Germany), including East Berlin. It came to symbolize the Iron Curtain between Western and Eastern Europe. The wall separated East Germany from West Germany from the day construction began on August 13, 1961 until the Wall was opened on November 9, 1989. During this period, at least 136 people were confirmed killed trying to cross the Wall into West Berlin, according to official figures. The fall of the Berlin Wall paved the way for German reunification, which was formally concluded on October 3, 1990. (Paragraph 8)
 11. the Balkan tragedy: referring to the Kosovo War which occurred after the peace negotiations failed in February 1999. When the war ended on June 11, 1999, it left Kosovo in chaos and Yugoslavia as a whole facing an unknown future. (Paragraph 8)

12. Kant's thesis: The democratic peace theory holds that democracies—usually, liberal democracies—never go to war with one another. In his essay “Perpetual Peace” written in 1795, Immanuel Kant (1724—1804) said that a majority of the people would never vote to go to war, unless in self defense. Therefore, if all nations were republics, it would end war, because there would be no aggressors. Other explanations have been proposed since, but the modern theory is principally the empirical claim that democracies rarely or never fight. (Paragraph 12)
13. Walter Benjamin (1892—1940): a German-Jewish Marxist literary critic, essayist, translator, and philosopher. He was at times associated with the Frankfurt School of critical theory. As a literary scholar, he translated Baudelaire's *Les Fleurs du Mal* as well as Proust's *In Search of Lost Time*. His work is widely cited in academic and literary studies. He may have committed suicide in Portbou at the Spanish-French border, attempting to escape from the Nazis. (Paragraph 14)
14. Charles Baudelaire (1821—1867): a French poet, critic and translator. A controversial figure in his lifetime, Baudelaire's name has become a byword for literary and artistic decadence. At the same time his works, in particular his book of poetry *Les Fleurs du Mal* (*The Flowers of Evil*), have been acknowledged as classics of French literature. (Paragraph 14)
15. Karl Popper (1902—1994): an Austrian and British philosopher and a professor at the London School of Economics. He was born in Vienna (then in Austria-Hungary) in 1902 to middle-class parents of Jewish origins, both of whom had converted to Christianity. In 1928 he earned a doctorate in Psychology and taught secondary school from 1930 to 1936. He published his first book *The Logic of Scientific Discovery* in 1934. In 1937, the rise of Nazism and the threat of the Anschluss led Popper to emigrate to New Zealand and then move to England in 1946. Counted among the most influential philosophers of science of the 20th century, he wrote extensively on social and political philosophy. He is known for his vigorous defense of liberal democracy and the principles of social criticism. In *The Open Society and Its Enemies* and *The Poverty of Historicism*, Popper developed a critique of historicism and a defense of the “Open Society.” (Paragraph 14)
16. Totalitarianism: a concept used to describe political systems whereby a state regulates nearly every aspect of public and private life. Totalitarian regimes or movements maintain themselves in political power by means of an official all-embracing ideology, a single party that controls the state, control over the economy, regulation and restriction of free discussion and criticism, and widespread use of terror tactics. The term has been applied to many states including Nazi Germany, Fascist Italy and so on. (Paragraph 14)
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