

高等学校教材

# 新编英语教程

8

李观仪主编

## A NEW ENGLISH COURSE

**Student's Book**

上海外语教育出版社

高等学校教材

# 新编英语教程

英语专业用

8

学生用书

李观仪 主编

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上海外语教育出版社

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## 前 言

《新编英语教程》第七、八册供高等学校(四年制)英语专业四年级学生使用。其目的主要是培养阅读技能,兼顾语言基本功的进一步训练和英语综合技能的进一步培养,使学生在学完本教材后,在英语知识和技能方面能够达到高等学校英语专业高年级英语教学大纲所提出的要求。

本教程的编写原则列举如下:

1. 采用启发式教学模式,引导学生独立工作、独立思考,培养学生的逻辑思维能力。

本教材在教学的不同环节,启发学生进行不同的活动,务必使学生不仅能独立工作,而且能进行逻辑思维,善于独立思考。例如,在课文前有课前思考题、查工具书等活动。课文后的理解题除了针对大意、细节的提问外,更有推理性问题,启迪学生深入思考。在篇章结构、修辞手段等方面,除了给以一定的基础知识外,要求学生自行解释分析。

2. 选材范围广泛,以扩大学生的文化知识面并使学生熟稔不同的文体。

本教程课文大部分选自当代文选,也有若干篇选自现代经典著作。文字精练,语言典范。选材题材广泛,诸如语言、文学、哲学、教育、社会、文化等都占有一定篇幅。选材体裁多样,除了不同类型的说明文外,还有记叙文、描写文、论说文等。通过学习这些课文,学生将对现代英语的不同侧面、西方社会和文化等方面加深认识。课文力求富有知识性、趣味性,和修辞文体美。学生能在扩大知识面的同时习得优美的语言。

3. 编写大量语言练习,以巩固和扩大学生的语言知识,继续打好语言基本功。

本教材首先是阅读教材,但也不忽视语言基本功的训练。进一步加强基本功训练有利于学生阅读技能的提高。为此在每课课文后编有大量加强语言基本功的练习。例如阅读理解、词句释意、改正错误等。通过这些练习,学生不仅能提高阅读理解,而且能增强语感,正确运用英语。

4. 编写不同类型的练习,以培养英语综合技能。

综合技能训练在高年级要进一步加强,不断提高,但并不是基础阶段综合技能训练的重复。本教材对阅读理解、篇章结构、文体修辞各方面有数量不等的不同练习。这些练习在课堂上可以进行讨论,以收听说训练之效。每单元都有写短文的练习,可以训练学生写作能力。而阅读技能更是重点训练项目。

在高年级阶段,听说读写四会能力不能再割裂开来作为单项技能训练,因为它们之间相互配合、相互关联、相互影响。口头讨论要有阅读的基础,但又能加深阅读理解,提高写作水平。写的能力来自于阅读,也有助于口语能力的提高。阅读为学生提供语言素材,是高年级语言学习的源泉。因而四会训练虽然分别进行,但实质上是综合语言技能训练的一个统一体。

5. 在有限的篇幅中,给以较大的语言输入量,以保证学生有充分的语言摄入量。

四年级除了英语阅读课外,还设有其他专业课程。各种课程相加,语言的输入量是比

较大的。但就以阅读课本身而言,也必须有较大的语言输入量。为此在每单元中都有题材接近的主课文和副课文各一篇,促使学生有更广泛的文化知识以及更深入的思考讨论基础。

在本教材编写过程中,我们参考了不少英语教材,并从中选用了各种材料作为课文。凡参考或选用各种资料的书籍,我们在书后附录了参考书目。特此向各书的编著者以及选文作者致以衷心的感谢。

在本教材的编写过程中,美国蒙大拿大学 Roger Dunsmore 教授、怀诺那大学 James Nichols 教授、和 Doug Cooper 教授为本教材提出了建设性意见。特此一并致谢。

编者

1997年3月

## Preface

*A New English Course* Levels 7 and 8 are intended for the use of fourth-year students majoring in English in tertiary institutions with a four-year programme. They aim at the teaching of reading skills as well as further training in basic and comprehensive language skills. Students are expected to have achieved the goals set in the Advanced Stage English Syllabus for English Majors in Colleges and Universities by the time they complete the two coursebooks.

The principles underlying the coursebook production are as follows:

1. A heuristic approach is adopted so that students are able to work on their own initiative and develop active and logical thinking.

These coursebooks attempt at encouraging students to perform various tasks at various stages in order to enable them to work with initiative and to be adept in active and logical thinking. For example, before each TEXT I text, there are pre-reading questions, lexical work and library work to set students thinking and working. The comprehension questions after each text are based on facts as well as inferences, leading students to careful and deep thinking. Explanations of and questions on discoursal and rhetorical features are given in an effort to arouse students' interest in the mechanics of writing.

2. The selection of texts is based on the principle of variety, so that students may broaden their scope of knowledge.

Many of the texts have come from contemporary anthologies, and some from modern English classics. The language is succinct and exemplary. A great variety of subjects are covered; e. g., language, literature, philosophy, education, society, and culture. There are also different styles of writing; namely, different types of exposition, narration, description, and argument. By studying these texts, students will deepen their understanding of different aspects of modern English language as well as Western society and culture. The texts are not only informative and stimulating in content, but also rhetorically and aesthetically appealing. The students will hopefully benefit from various writing styles and techniques encountered herein.

3. Numerous language exercises of different kinds are devised so that students may consolidate and expand their language knowledge and further improve their language skills.

The coursebooks are primarily readers, but the training of language skills are not neglected, as the latter will help students improve their reading skills. Hence, many exercises relevant to each text, e. g., paraphrasing, reading comprehension, error detec-

tion, and composition writing, are given. By completing these exercises, students are expected not only to enhance their reading ability, but also to learn to speak and write in good English.

4. Various types of exercises are designed so that students may acquire integrated language skills in English.

The training of integrated language skills in the advanced English class is not a repetition of what has been taught at earlier stages. It has to be intensified and upgraded. Numerous challenging exercises on reading comprehension, text organization, and rhetoric are provided. These exercises are meant to be used orally in the classroom before being put into writing, so as to further train the students' listening and speaking skills. Each text gives a writing assignment aimed at enhancing writing skills. The focus of training, however, is on reading skills.

At the advanced stage the four skills of listening, speaking, reading and writing can no longer be treated as four separate skills, as the relationship among them is one of coordination, correlation, and interdependence. Oral discussion is based on reading, but at the same time it promotes reading comprehension and develops writing ability. Writing ability derives from reading and also helps improve speaking ability. Reading, providing students with large language input, is the fountainhead of advanced English study. Thus, we might say that the training of four skills, though not conducted simultaneously, is an integrative process.

5. A large language input is given within a limited space so that students may be ensured of adequate language intake.

For fourth-year students, other English courses are offered besides the reading course. The total language input, therefore, will be adequate. However, it is deemed advisable to have a large enough language input in the reading course itself. Therefore, two texts of similar contents are provided in each unit. In this way, students will have closer contact with the English language and Western culture, and a more solid basis for positive thinking and useful discussion.

In the process of producing these two coursebooks, we have had recourse to large numbers of English anthologies of many types. From the latter we have adopted the text materials and some of the exercises. At the back of each coursebook, there is a list of books that we have consulted and used. We hereby acknowledge our great indebtedness to the authors, editors, and compilers of these works.

We are deeply grateful to Professor Roger Dunsmore of the University of Montana, U.S.A., Professor James Nichols of Winona University, U. S. A., and Professor Doug Cooper, for their valuable comments and helpful suggestions for Coursebook 8.

## TO THE STUDENT

You have already completed a year of advanced English study and you are now furthering your study of English.

You will find *A New English Course*, Levels 7 and 8, quite similar to Levels 5 and 6 of the same course in format and in language requirements, with exercises even more challenging and thought-provoking. Each teaching unit in *A New English Course*, Levels 7 and 8, STUDENT'S BOOK, consists of:

**TEXT I.** The texts, selected from contemporary anthologies and modern English classics on various subjects and in different writing styles, are intended for intensive study. Each text is dealt with under the following headings:

**PRE-CLASS WORK.** The tasks in this section are to be performed before class.

**I. Pre-reading questions.** A number of questions are asked about the title and sometimes clues are given regarding the content of the text. You are required to think over the questions in advance so that you will be prepared for active participation at the time of reading.

**II. Lexical Work.** You will try to guess the meanings of words and phrases from word formation rules or context clues, or will look them up in an English-English dictionary and select the definitions that fit the context of the text.

**III. Library Work.** You will look up a number of historical figures or events and various other subject matter in encyclopedias and other reference books so that you may acquire some basic reference skills.

**NOTES.** In this section, you are given some information about the author and some background knowledge. There are also a number of lexical items and sentence structures explained.

**COMPREHENSION.** Three types of questions are asked to help you achieve a thorough understanding of the text.

**I.** Multiple-choice questions are asked concerning the main ideas or the theme of the text.

**II.** True / False questions are asked about factual details of the text.

**III.** Discussion questions are asked about facts, implications, and your appreciation of the text.

**ORGANIZATION AND DEVELOPMENT.** How the text is organized and developed is discussed from the perspective of discourse. You are encouraged to form your own opinions about the structure of the text.



**RHETORIC.** A systematic introduction to rhetorical principles such as choice of words, organization of paragraphs and essays, and unity and coherence, etc. , is given to help you develop your writing skills.

**LANGUAGE WORK.** Numerous language exercises are found in this section to help you achieve proficiency in English. There are also paraphrase exercises and short essay writing assignments to help you use English actively and creatively.

**TEXT II.** The selections in this section are, as far as possible, related to TEXT I texts in subject matter. These passages are meant to supplement TEXT I texts in content as well as in language. They are not intended to be studied as intensively as TEXT I texts. Each text is dealt with under the following headings.

**NOTES.** In this section, ample notes are given about the author, important background information, and a number of lexical items and sentence structures.

**QUESTIONS FOR DISCUSSION.** Factual as well as inferential questions are asked to help you understand the text thoroughly.

It is recommended that different types of exercises be orally done in class before being put into writing. This will afford you more time and opportunity for oral work, which should by no means be weakened in an advanced English class.

It is our belief that patience, perseverance, and painstaking efforts on your part will be duly rewarded.

## A List of Abbreviations

ca.	circa( = about)
e. g.	for example
i. e.	that is
l.	line
ll.	lines
p.	page
pp.	pages
para.	paragraph
paras.	paragraphs

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# Unit One

## TEXT I

### HAPPINESS

*Robert Coles*

#### PRE-CLASS WORK

##### I. Pre-reading Questions

1. What is your concept of happiness? On what occasions do you feel happy? Does happiness come to you naturally as a result of what you have done, or do you seek after happiness intentionally?
2. Does happiness have anything to do with good, pleasure, ease, or content?

##### II. Lexical Work

Guess the meanings of the following from word-formation rules or context clues. If you fail to do so, look them up in a dictionary.

- |                           |                                    |
|---------------------------|------------------------------------|
| 1. etymologically (l. 13) | 2. registered (l. 16)              |
| 3. by virtue of (l. 18)   | 4. fortuitous (l. 23)              |
| 5. contingent (l. 29)     | 6. inscrutable (l. 32)             |
| 7. wield (l. 34)          | 8. elusive (l. 43)                 |
| 9. thrust n. (l. 44)      | 10. through thick and thin (l. 96) |
| 11. stoic (l. 98)         | 12. incarnation (l. 103)           |
| 13. truculent (l. 104)    | 14. overbear (l. 106)              |
| 15. pronto (l. 112)       | 16. self-transcendence (l. 129)    |

##### III. Library Work

Look up the following in an encyclopedia.

1. Cervantes (l. 10) and Don Quixote (ll. 5 – 6)
2. Alexander Pope (l. 40)
3. Ivy League school (l. 74)

## TEXT

<sup>1</sup>No other country in the world has worked the notion of happiness into its Constitution, the very source of its national authority, the way the founding fathers of the United States of America chose to do when they linked the pursuit of happiness with life and with liberty as a

trio of utterly inalienable rights<sup>1</sup>. Not that happiness was, thereupon, defined. Anyway, a  
 5 “pursuit” was specified — perhaps a rather knowing decision, in the tradition of Don  
 Quixote, that the journey or way is better than the inn. “Happiness,” a psychoanalytic su-  
 pervisor of mine used to tell me, again and again, as I presented information to him about my  
 patients, “is something people *yearn* for.” He’d stop, and after a while I’d know the next  
 10 sentence: “When they have it, they’ve redefined it, so they can keep searching.” Again, one  
 thinks of Cervantes hero<sup>2</sup> — not to mention any number of restless heroes and heroines in the  
 novels of, say, George Eliot or Hardy or D. H. Lawrence<sup>3</sup>.

<sup>2</sup>What *is* happiness? The word itself only appeared in our English language during the  
 sixteenth century, and is etymologically and, yes, spiritually connected to the word “hap-  
 pen” — which, of course, has to do with the occurrence of an event. Happiness in  
 15 Shakespeare’s time, and later as well, referred to good fortune, good luck, to favorable cir-  
 cumstances visited, somehow, on a particular person<sup>4</sup> who registered such a state of affairs  
 subjectively with a condition of good cheer, pleasurable feeling. One was satisfied with one’s  
 situation, glad to be in one’s given place and time by virtue of how one’s life has gone. The  
 emphasis is, put differently, upon fate — an almost external force. To be sure, individuals  
 20 craved pleasure, money, power, territory, a certain woman, a certain man — but “happi-  
 ness” was not in itself sought. Rather, a person’s personal and workaday success was noted  
 by that person, and thankfully acknowledged — his or hers by virtue of divine grace, or the  
 stars and their mysterious doings, or, quite simply, a series of fortuitous events.

<sup>3</sup>Without question there were different interpretations of what prompts happiness, and  
 25 what constitutes it. For many devoutly religious people (to this day), a stroke of business  
 success, a marriage that works, the emergence over time of strong, intelligent, well-behaved  
 children who seem able and content with their lot in life are all signs of sorts,<sup>5</sup> evidence of  
 God’s favor. For those who don’t know what to believe (about this life, and our place or pur-  
 pose on earth), happiness seems something accidental, contingent, or, at best, a feeling for  
 30 which one has worked hard indeed. But now we are a bit ahead of ourselves, historically:  
 four hundred years ago, there was a sense of awe about happiness — as if it were visited upon  
 some in accordance with the unfathomable workings of an inscrutable universe. It was only in  
 more recent times, as men and women became more the center of this world (in their own  
 minds, more the makers, the doers, the ones who wield and see the consequences), that  
 35 happiness became, with everything else, a goal, a purpose, or, as those hard working, ambi-  
 tious rationalists who framed our Constitution put it, something for which a “pursuit” is  
 waged. No longer does *happiness happen*; happiness is obtained.

<sup>4</sup>But again the question has to be asked: what *was* this “happiness” which increasingly  
 became mentioned by people in England and America from, say, 1600 or so onward? The  
 40 English poet Alexander Pope, always one to render a quotable statement, once exclaimed  
 “Oh Happiness!” Then he tried his hand at spelling the matter out: “Our being’s end and  
 aim! Good, Pleasure, Ease, Content! Whate’er thy name.”<sup>6</sup> An interesting way of regarding

an elusive quality of mind and heart. First, the avowal that the possession of happiness is connected to our very purpose in life, to the central thrust of our human striving, to our aspirations as the peculiar creature which — well, has just that, the capacity to have aspirations. Then, a kind of bafflement: the poet, handy with words as he was, surrenders to the puzzling variety of hope and direction and orientation among us mortals. He makes a list, a various one at that; and yes, the list still works as we consider “happiness.”

<sup>5</sup>For some, “Good” is yet what counts: happiness as the inner feeling that corresponds to a moral perception on the part of a person. “I have done my duty to God and country; I have lived as I was taught it is right to live, and I’m ready to die happy” — the words of an ordinary twentieth century American working woman, a nurse of fifty, actually, who’d raised her two children well, lived out a solid, satisfying marriage with her optometrist husband, and now was struggling with the effects of a breast cancer that had defied the surgeons, the oncologists, and, she would sometimes add, her minister. “He prays for my recovery,” she once told me, and then added, “but I don’t believe you can bargain with God that way. I’ll be dying soon, and I know it. I don’t pray to God that He give me *more* life; I pray to God that the life I’ve already lived not be judged too bad and too sinful when I meet Him. I think I’ve been a fairly decent person, and so I’m not afraid. To tell the truth, except when I’m in pain, I’m quite happy.”...

<sup>6</sup>Pope’s next category is “Pleasure,” and in years of medical and psychiatric work, I find that second line of response ever on the minds of today’s men and women, especially the young. I happen to give a course at Harvard College (and another, similar one, at Harvard Medical School) titled “Moral and Social Inquiry.” We read poets, documentary essayists, and novelists who have, in their own ways, tried to figure out what men and women want out of life, and why. After exposure to the likes of James Agee<sup>7</sup> and George Orwell<sup>8</sup>, Tillie Olsen<sup>9</sup> and Flannery O’Connor<sup>10</sup>, Walker Percy<sup>11</sup> and Ralph Ellison<sup>12</sup>, Dorothy Day<sup>13</sup> and Simone Weil<sup>14</sup>, and, not least, those three marvelous Victorian storytellers, Dickens<sup>15</sup>, George Eliot, and Hardy, the students write their papers; and often enough, the papers are deeply personal: an effort to connect what they’ve read to what the students are struggling to do, to be. Not rarely, the question of “happiness” comes up.

<sup>7</sup>Here is one young woman saying a few things about a college, a culture, a class of people, and, not least, herself: “I guess I expected to come to school here. I know I sound spoiled, but I was brought up to think I’d go to a good college, an Ivy League school, and that I’d have most of the good things in life, as ‘a matter of course.’ I put quotation marks around that phrase, because it’s my mother’s. She would tell us that she expected us to behave, and work hard, but there’d be lots of fun, and if we would just be patient, we’d get all we’d ever want, as ‘a matter of course.’ And mostly, I just assumed she was right, and we’d get all the joy life has to offer. And that’s how it’s turned out: I’ve had just about every opportunity there is, every luxury I’ve ever wanted. Sometimes, I wonder what’s left in life! Is there any enjoyment I *haven’t* had? And I get the impression it’ll go on and on, until I

die; comforts galore<sup>16</sup>!” ...

<sup>8</sup>Pleasure, then, is for many of us happiness: pleasure in possessions, and pleasure in the capital we’ve accumulated, and pleasure in the authority we wield over others, and pleasure in the involvements we are taught we must have with others. ...

<sup>9</sup>... And Pope’s next variable, “Ease,” is for us much connected to that “pleasure.” Such was not, of course, always the case.

<sup>10</sup>Years ago pleasure was not so readily obtained, had to be sought long and hard, and was by no means the mark of an entire “life style.” William Carlos Williams<sup>17</sup>, in a letter to a young friend (1950), pointed out that pleasure had to do with time — and not the extent of it some of us might think desirable: “I’m up early, and to bed late, working with my patients all day, and working at my poems or stories at night. It’s the long haul that counts! Every once in a while, I’ll stop and realize that I’m happy with my doctoring and happy with what I’ve been writing and happy at home, with my family; but hell, you don’t live your life thinking that way. Happiness is an afterthought; it comes after years of putting out the energy, making the commitments, standing by them, through thick and thin.”

<sup>11</sup>An American modernist writer, an American physician of this century, Williams was hardly a stoic or a puritan. On the contrary, he was a passionate person whose poetry reveals a constant delight in the everyday things (and people!) of this life. His eye took great pleasure in the natural landscape, and in the human one as well. His ears caught with joy the music of this world — sounds, accents, whispers, outbursts, sheer noise. He could celebrate the sensual. He loved, especially, the feminine side of this earthly existence — women as our bearers, providers, and for him, the incarnation of so very much that is civilized, as opposed to crude and truculent and demanding.

<sup>12</sup>Ever playful with words, but at the same time, dead serious in such fun, Williams once told me: “There are those who bear, and those who overbear,” and if such sexually connected, large-scale distinctions now seem outdated or naïve (over thirty years have passed!), then his way of connecting those two categories of “being” to the matter of happiness may still offer us reason for appreciative pause: “Those who bear, who give life and nourish life, and you can do so, if you’re a bachelor or a spinster, in the way you care for others — those are the people who find happiness only gradually, in the long run; the others, who are overbearing, grab what they can, pronto, and call it happiness, but they’re always grabbing, so there’s a discontent there, lots of it!”

<sup>13</sup>The word “discontent” connects, of course, with Pope’s last, categorical effort to provide a synonym for happiness: Content. He meant, one assumes, not the dubious contentment of smugness, of pride, of self-importance, but rather a state of mind characterized by a restfulness of sorts<sup>18</sup> with respect to oneself: a self-respect that lasts, and prompts, yes, happiness. Nor is such a “content” feeling only the property of old age. The college students and medical students I teach have come to see me during my office hours and they have told me of decisions they’ve made (serious ones, indeed) and the subsequent (and consequent!) content-

ment they've experienced, often to their surprise. One young woman wanted me to know this: "I've struggled for two years about what I'm going to do with myself — my future, my career. I've struggled with my personal life, too: what kind of man will I get *really* serious with, and end up marrying. I don't have the answers for others, not even for my good friends; but I've thought of others, as well as me. And the result is I feel a little better about things — a little peace within myself!"

<sup>14</sup>She was, in her own fashion, indicating that there is a moral side to this life — that happiness has to do, finally, with a leap toward others. To be tactful, considerate, kind-hearted — such old-fashioned virtues bring in their own reward, a kind of self-transcendence that can, indeed, be liberating. No wonder William Carlos Williams, in the Second Book of his long, lyrical poem about American life, "Paterson," exhorted himself and the rest of us: "Outside/outside myself/there is a world..." Pure common sense, one says — yet, how often we forget such ordinary wisdom in favor of the latest faddish, egoistic mandate.

<sup>15</sup>"Sometimes I think I'm happiest when I've forgotten myself for a long, long time," a mere eight-year-old black child told me, two decades ago, as she struggled in the face of a hostile mob to enter an all-white Southern school. At the time, I worried hard about what was happening to her psychologically: the fear, the tension, the threats, the evident persisting danger. But she persisted, she endured, and she always and thereafter called that time her "big chance." She had stumbled the hard way upon wisdom, upon grace, upon a kind of release based upon moral purpose; and maybe many of us, so much better off in our lives, may still be waiting for *our* "big chance."

From: C. Shrodes et al, pp. 720 – 724.

## NOTES

The Author — Robert Martin Coles (1929 – ), U.S. research psychiatrist, received his B.A. degree from Harvard University in 1950 and M.D. degree from the College of Physicians and Surgeons, Columbia University, in 1954. His works have focused on problems of poverty and discrimination. Among his publications are: *A Study of Courage and Fear* (1967), *The South Goes North* (1971), and *Privileged Ones: The Well-off and the Rich in America* (1978). In the present text Coles reviews the varied sources of happiness and suggests that happiness has a moral dimension.

1. the founding fathers of the United States of America...linked the pursuit of happiness with life and with liberty as a trio of utterly inalienable rights — It is the U.S. Declaration of Independence (adopted July 4, 1776) that proclaimed: "We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness."
2. Cervantes' hero — Don Quixote

3. restless heroes and heroines in the novels of... George Eliot or Hardy or D.H. Lawrence.

George Eliot, pseudonym of Mary Ann Evans (1819 – 1880), English novelist, wrote mainly about English provincial life, probing deeply into the moral and social problems of small-town and country people. Her major works include: *Adam Bede* (1859), *The Mill on the Floss* (1860), *Silas Marner* (1861), and *Middlemarch* (1871 – 1872).

Thomas Hardy (1840 – 1928), English novelist and poet, was best remembered for his sombre, naturalistic novels about rural life in England. Hardy's underlying themes in all his works are man's relationship to his environment and the ironic role of circumstance in his destiny. Introducing the concept of fatalism to the Victorian novel, Hardy usually portrayed his characters as being caught in a web of natural forces, which are often hostile to man. His major works are: *Far From the Madding Crowd* (1874), *The Return of the Native* (1878), *Tess of the D'Urbervilles* (1891), and *Jude the Obscure* (1896).

David Herbert Lawrence (1885 – 1930), English author, was known for his constant search for a way of life in which he could put his theories of love, morals and society into practice. In his works, he expressed his dissatisfaction with the narrow conventions of his society and celebrated the forces of love and passion, which he believed to be highly important in life. His major works are: *Sons and Lovers* (1913) and *Lady Chatterley's Lover* (1928).

In the novels of the three writers, the heroes and heroines share a common characteristic: dissatisfaction with their present condition and craving for happiness in some other form.

4. good fortune... *visited ... on* a particular person — good fortune... [which were] directed towards a particular person
5. signs of sorts — some sort of signs
6. "Oh happiness!... Whate'er thy name." — These are the first two lines from A. Pope's poem *An Essay on Man, In Four Epistles* (1733 – 1734), Epistle IV, which has as its title "Argument of the nature and state of man with respect to happiness."
7. James Agee / 'eidʒi: / (1909 – 1955), U.S. novelist, essayist, and poet, was awarded the Pulitzer Prize for fiction in 1958 for his *A Death in the Family* (1957).
8. George Orwell (1903 – 1950), British novelist and essayist, was best known for two satirical novels, *Animal Farm* (1945) and *Nineteen Eighty-four* (1948), both of which attack totalitarianism.
9. Tillie Olsen (1913 – ) — U.S. writer. Her novel *Yonnondio: From the Thirties* (1974) was received as one of the most powerful indictment of the crushing effects of poverty ever to appear in American literature.
10. Flannery O'Connor (1925 – 1964), U.S. short story writer and novelist, became known for her grim, macabre narratives in a Southern setting. Much of her work is concerned



with the problems of religious belief in the modern world. *Flannery O'Connor: The Complete Stories* (1971) was awarded the National Book Award for fiction in 1972.

11. Walker Percy (1916 – ), U.S. novelist noted for his philosophical seriousness. His first novel, *The Moviegoer* (1961), about a man deeply alienated from his culture, won the 1962 National Book Award. His other works include: *The Last Gentleman* (1966) and *The Second Coming* (1980).
12. Ralph Ellison (1914 – ), U.S. writer, is known for his novel *Invisible Man* (1952), the most moving treatment of the black experience in modern American literature. The novel's narrator, whose name is not given, describes how he, as a black man in the U.S., is never really seen as a thinking, feeling human being, but instead is always seen in terms of the whites' stereotypes about the blacks.
13. Dorothy Day (1897 – 1970), U.S. Catholic social activist, was known for supporting organized labour, interracial justice, pacifism, and disarmament. Her works include: *House of Hospitality* (1939) and *Loaves and Fishes* (1963).
14. Simone Weil / vej / (1909 – 1943), French philosopher, was known as one of the great spokesmen for religion in our time. Her works (translated into English) include: *Gravity and Grace* (1952) and *Oppression and Liberty* (1958).
15. Charles Dickens (1812 – 1870), English novelist, is a towering figure in the history of English literature. His works are probably the most enduring novels of the Victorian Age and are among the classics in all fiction. He had a genuine love for humanity and loathed cruelty and privilege. He portrayed the social injustices of his time with relentless clarity, making himself a champion of the poor and oppressed. Among his best-known works are: *Pickwick Papers* (1836), *Oliver Twist* (1837 – 1838), *David Copperfield* (1849 – 1850), and *A Tale of Two Cities* (1859).
16. comforts galore! — comforts in profusion. *Galore* is an adjective that is placed after a noun.
17. William Carlos Williams (1883 – 1963), U.S. poet and physician. Williams's chief talent as a poet was his ability to find beauty and significance in ordinary objects and daily life. He is best remembered as the author of *Paterson* (1946 – 1958), a long poem about an industrial city of that name in New Jersey. Like most of his poetry, it is written in free verse and its language is true to the natural rhythm of American speech. Williams was a successful physician in New Jersey throughout his literary career. Many of his short stories were inspired by incidents in his medical practice.
18. a restfulness of sorts — a rather vague kind of peace and quiet, calmness and serenity

## COMPREHENSION

### I. Which of the following does Coles emphasize in his discussion of happiness?

- A. Historically there has been a change in the interpretation of happiness from something