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师范院校英语专业用

ENGLISH

BOOK 8

· 教师用书 ·

梁超群 编著

黄源深 朱钟毅 审订


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前 言

由黄源深教授、朱钟毅教授主编的 *English* (Books 5-8) 是国内第一套供高等师范院校英语专业高年级使用的精读课本。问世以来,好评如潮,被广泛采用于高等院校的英语教学,也深受自修高级英语的读者欢迎。

本书为 Book 8 的配套教学辅导书,编撰体例与本套教学辅导书的前几册基本相似。书中根据学生用书中每课课文的具体情况,提供有关的背景知识、作者介绍,对文章的主题思想作了简要的阐述。这不仅有助于读者深入理解课文,更有助于师生围绕课文展开课堂讨论。考虑到学生用书中所选课文语言有一定难度,本书对较多的难点词句作了详尽的注释,并配有课文参考译文,译文与注释相辅相成。自修者若能耐心地将两者结合使用,可望排除课文中所有的理解障碍。书中提供了练习答案供读者参考。编著者希望本书能为教师减轻备课的工作量,同时也为自修高级英语者提供切实有效的帮助。

本书是在黄源深教授的悉心指导下完成的。英国专家 William Candler 先生也给予了很多帮助,在此向他们表示衷心的感谢。

限于编著者的水平与经验,本书谬误在所难免,请各位老师及广大读者多多指教。编著者的 e-mail 地址: [liangcq @ guomai. sh. cn](mailto:liangcq@guomai.sh.cn)。

梁超群

1999 年 9 月 1 日

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Lesson One

Kew Gardens

Background Information for Teachers' Reference

1. Virginia Woolf

Woolf, Virginia (1882 – 1941), English novelist and critic, whose stream-of-consciousness technique and poetic style are among the most important contributions to the modern novel.

Woolf was born Adeline Virginia Stephen in London, the daughter of the biographer and philosopher Sir Leslie Stephen, who educated her at home. About 1905, after her father's death, she and her sister Vanessa — an artist who later married the critic Clive Bell — and their two brothers established a household in the Bloomsbury section of London; it became a gathering place for the former university colleagues of their older brother. The circle, known as the Bloomsbury group, included, in addition to Bell and other members of the London intelligentsia, the writer Leonard Woolf, whom Virginia married in 1912. With her husband she founded the Hogarth Press in 1917. Virginia Woolf's early novels — *The Voyage Out* (1915), *Night and Day* (1919), and *Jacob's Room* (1922) — offer increasing evidence of her determination to expand the scope of the novel beyond mere storytelling. In her next novels, *Mrs.*

Dalloway (1925) and *To the Lighthouse* (1927), plot is generated by the inner lives of the characters. Psychological effects are achieved through the use of imagery, symbol, and metaphor. Character unfolds by means of the ebb and flow of personal impressions, feelings, and thoughts — a stream-of-consciousness technique. Thus, the inner lives of human beings and their otherwise average circumstances seem extraordinary. Influenced by the French philosopher Henri Bergson, Woolf, like the French writer Marcel Proust, also involved herself in these novels with the concept of time. Although the events in *Mrs. Dalloway* take place within a fixed 12-hour span, both books convey the passage of time through the moment-to-moment changes within the characters — their appreciation of themselves, others, and their kaleidoscopic worlds. Of her remaining fiction, the novel *The Waves* (1931) is the most evasive and stylized; and *Orlando: A Biography* (1928), loosely based on the life of her friend Vita (Victoria Mary) Sackville-West, is a historical fantasy and an analysis of gender, creativity, and identity. Woolf was a critic of considerable influence; her essays are gathered in such volumes as *The Common Reader: First Series* (1925) and *The Common Reader: Second Series* (1932). She also wrote biographies, and in *A Room of One's Own* (1929) she early espoused the cause of women's rights. Her posthumously published journals, extracts from which are collected in *A Writer's Diary* (1935), are of value to both aspiring writers and to readers of her fiction. On March 28, 1941, depressed by the onset of one of her recurrent periods of mental illness, she committed suicide by drowning.

2. Modernism

Modernism, a general term describing an innovative style of 20th century literature in its first few decades, meant, first of all, a rejection of the traditional literary forms and values of 19th century

literature. In many ways the modernist tendency in literature paralleled the various antitraditionalist movements in “modern” art, beginning with the cubism and abstract art of the early 1900s. Both literary and artistic movements were profoundly influenced by the new psychologies of Freud and Jung, and by anthropologist Sir James Frazer’s *The Golden Bough* (1890). Both art and literature emphasized the central role of the unconscious mind, the importance of the irrational, the intuitive, and the primitive, and the use of myth. Many of the variant modernist movements were both literary and artistic: Dadaism, futurism, surrealism, vorticism.

In rejecting traditional exposition, literary modernists often replaced it with stream of consciousness as a narrative mode. Internal experience was emphasized over outward “reality”, and conventional chronology and causality frequently yielded to a more subjective order.

The 1920s were modernism’s golden age, a decade that saw the publication of its principal icons: Pirandell’s *Six Characters in Search of an Author* (1921), T. S. Eliot’s *The Waste Land* and James Joyce’s *Ulysses* (both 1922), Ezra Pound’s *A Draft of XVI Cantos* (1925), Franz Kafka’s *The Trial* (1925) and *The Castle* (1926), Thomas Mann’s *The Magic Mountain* (1925), and William Faulkner’s *The Sound and the Fury* (1929).

3. Stream of Consciousness

Stream of consciousness, as a literary technique first used in the late 19th century, is employed to evince subjective as well as objective reality. It reveals the character’s feelings, thoughts, and actions, often following an associative rather than a logical sequence, without commentary by the author.

Stream of consciousness is often confused with interior monologue, but the latter technique works the sensations of the mind into a more formal pattern: a flow of thoughts inwardly expressed, similar to a soliloquy. The technique of stream of consciousness, however, attempts to portray the remote, preconscious state that exists before the mind organizes sensations. Consequently, the re-creation of a stream of consciousness frequently lacks the unity, explicit cohesion, and selectivity of direct thought.

Stream of consciousness, as a term, was first used by William James, the American philosopher and psychologist, in his book *The Principles of Psychology* (1890). Widely used in narrative fiction, the technique was perhaps brought to its highest point of development in *Ulysses* (1922) and *Finnegans Wake* (1939) by the Irish novelist and poet James Joyce. Other exponents of the form were American novelist William Faulkner and British novelist Virginia Woolf. The British writer Dorothy Richardson is considered by some actually to be the pioneer in use of the device. Her novel *Pilgrimage* (1911–1938), a 12-volume sequence, is an intense analysis of the development of a sensitive young woman and her responses to the world around her.

4. Impressionism in Painting

Impressionism in painting arose out of dissatisfaction with the classical and sentimental subjects and traditional dry, precise techniques of paintings done in studio. Rejecting these standards, the impressionists preferred to paint outdoors, choosing landscapes and street scenes, as well as figures from everyday life. Their primary object was to achieve a spontaneous, undetailed rendering of the world through careful representation of the effect of natural light on

objects.

A Brief Interpretation of the Text

On a hot, summer afternoon, in Kew Gardens, four quite distinct groups of people are united transitorily, by chance, as they pass the same oval flower-bed, briefly.

The first, a married couple with their two children, shows a pervasive sadness, wistfulness. There is something unfulfilled, some unsatisfied yearning in both the man and the woman. The man dwells on his memories of a previous love — Lily. His desire for her, for marriage with her was frustrated; he recalls the dragonfly which failed to alight on “that leaf, the broad one with the red flower in the middle of it,” as his wish failed to find acceptance, failed to reach solid ground, or in his own afterthought, was “happily not” accepted by Lily (But his “happily” rings hollow to the reader.) That summer afternoon haunts him and his wife shrugs off his apology — “Do you mind?” — with her recognition that the ghosts of memory are “one’s happiness, one’s reality”. She in turn cherishes the moment when a single, sensual gesture, a kiss, coming from an improbable source — an old woman — awoke something within her; but sadly, the promise of that “mother of all... kisses” was never, perhaps, fulfilled.

The second group appears at first sight to usher in a more discordant note. The old man’s madness is painfully explored against the professional indifference of the younger man. The talk is mad, unrestrained, following whatever lead comes to hand, easily diverted into another stream of irrational consciousness. His mental imbalance shows too in his behaviour, bizarre movements, gestures,

which, nevertheless, are easily controlled by the young man.

But the old man is haunted too. First by spirits unleashed perhaps in this, the time of the War. He devises a machine which may be used to summon the dead, by widows perhaps, wishing to communicate with their husbands. He catches sight of a woman's dark dress and dashes after it. But the young man catches him gently and diverts him into a new train of psychotic thought: the flower evokes Uruguay, the most beautiful woman in Europe. And yet there is no coherence in his unfettered ramblings. One is reminded of King Lear's "There is reason in madness." And one recalls that Virginia Woolf herself was no stranger to mental derangement of this kind.

The third group, two women this time, are distinguished by their low station in life. The author calls them "lower middle" class, but perhaps she is disguising her snobbery here, as the speech patterns suggest the uneducated working class. And so they stand out among the other groups, all of whom manifest their well-to-do status. Virginia Woolf depicts their naive and ill-bred interest in the old man's behaviour. But at the same time, she makes the ponderous woman the vehicle for the same sense of morality as we sense in all the other visitors to the Gardens. The simple resonant monosyllables of working class chat pour out, and the woman looks through them, looks through the pattern of falling words, rapt, reflective. For a moment she too is haunted. She sees without seeing, hears without hearing. Before tea.

The youthful, young couple are lost to themselves. They are perhaps the two who come nearest to approaching each other, nearest to communicating. But they are overawed, perhaps, by an inchoate sense of life, stirring within them through love. They are the happiest perhaps of the four groups. Their trifling talk is aimless,

pointless, yet full of meaning. And yet meanings do not make sense, words are not potent enough to convey meaning. Reality cannot be fathomed. They are not daunted by their emerging sexuality. The "excitement" is there, the "thrill" of discovery. Yet even for them dangers, vague, unknown, lurk unbidden. So Trissie tries hard, to linger, to delay, to prolong her lovely fantasies. Before tea.

And perhaps we might say there is a fifth group of being: the snail. The snail is minute, fragile, unknowable to the very feet which pass by on the turf. His tiny world consists of the same chasms, obstacles, dangers as the world which besets the passers-by. Even the dead leaf is a major barrier. But he is tenacious, and in his small purpose he does not waver. He symbolizes perhaps the invincible, unthinking endurance of life. His infinitesimal world fits into the composition, in counterpoint, as it were, with the grand human world so close to him.

Another counterpoint is Nature. The description of Nature conveys a sense of luxuriance, abundance, colour, well being. It recalls, perhaps, the French Impressionist painters, Monet's famous paintings of his garden in particular. Wealth of life, hope, optimism provide an affirmative back-cloth to the doubting, fragile, hesitant human beings who play their uncertain parts against it. The writer engages all the reader's senses in building up their sense of plenitude in the hot afternoon.

By contrast, the mechanical world outside intrudes with its jarring note of steel, gears changing, violating the sanctity of the gardens, the beauty of nature. The machine represents a rude threat to the natural world, the fragile world, to freshness and laughter, to man and his vulnerable spirit.

Finally the author has all the groups “dissolve” in the green-blue atmosphere. Why? What does she mean by that “dissolution”? Nature persists in all its fecund plenitude and variety. Man is but part of Nature, from dust he comes and to dust he will return. He plays out his brief moment on his petty stage, and then returns into the planet from which he came. Nature bears him, and Nature takes him back. The author suggests the transitoriness and pettiness of man’s life as she has him dissolve, as if in a suggestive recall of his final leave-taking.

The children perhaps also play a meaningful role in the story. They represent innocence and freshness. They do not speak. They have no experience to reflect on yet. Perhaps Hubert and Caroline are used to represent a marriage consummated; physically consummated but leaving the deeper needs of the couple unfulfilled, their deep yearnings unanswered. But finally, we hear the “voice of children, such freshness of surprise” tuning the story at the end towards hope, towards future.

So it is an optimistic ending, after all.

Additional Notes to the Text

1. In the first paragraph, the author is building up a composition like a French impressionist painter. She is endowed with considerable evocative and descriptive powers and she uses those powers generously, as an artist might be said to use colour generously. Monet, for example, but not Rembrandt. The composition begins with the colours exhaled as if were by the flowers and enhanced by form and movement. The effect is one of suggestive sensuality — the “throat” of the flower, the “straight

bar", the "clubbed end" of the stalk all enveloped within the petals. The writer, unlike the painter, appeals directly to all the senses and magnifies the effect on the reader by revealing the minute detail: a drop of water, a thread of fibre in a leaf. All stirred by the wind, the breeze. Then men and women pass near by. It is as if they, like the flowers, the insects, the snails and the butterflies, are creatures of the same earth, just as fragile, just as fugitive. Their glories, their displays pass too, and return to mother earth. The composition enhances this sense of unity, of wholeness, of oneness, Man and his petty preoccupation is part of the same order of nature as the flowers and insects.

2. unfurl (1/3)^①: to release from a furled state; unroll e.g. unfurl an umbrella, unfurl the sails
3. gold dust (1/6): pollen
4. voluminous (1/7): large e.g. a voluminous Negress; (of a garment) very full e.g. a voluminous skirt
5. intricate (1/10): having many complexly interrelating parts or elements, complicated e.g. an intricate pattern
6. the drop was left... silver grey once more (1/15): it became silver grey once more because the light had moved away
7. it moved on (1/18): the light moved on
8. she bore on with greater purpose (2/9): she moved forward not so carelessly as her husband
9. he wished to go on with his thoughts (2/13): he wished not to

① In this section throughout the book, each entry is immediately followed by numbers denoting its location. For example, "unfurl(1/3)" means that the word "unfurl" can be found in the 3rd line of page 1.

be disturbed while he was thinking of his past.

10. Paragraph 3: The whole paragraph is his interior monologue except the last two sentences addressed to his wife. The dragonfly is a dragonfly throughout the paragraph in which it appears. But loosely speaking the dragonfly represents Simon, represents his love, his desire, and more important, is an omen of his fate. If the dragonfly fails to land on the solid leaf, his love will fail to alight on its chosen place of repose. His fate never settled. He was not to have Lily. Only Eleanor.
11. marked the hour(3/15): took notice of the time
12. wart (3/17): a horny projection on the skin
13. the mother of all my kisses(3/18): Loosely speaking, the kiss is a metaphor, a symbol of the promise of kisses to come, of a sensual future which was not to be fulfilled. That kiss represents for Eleanor a love that it seems she was never to have.
14. the space of two minutes (3/25): the period of two minutes
15. labour over (3/27): struggle over with great difficulty
16. singular (4/1): distinguished by superiority; exceptional
17. high-stepping (4/1): lifting the feet high. It is a matter-of-fact description of the way that a grasshopper move. But it bears the connotation of arrogance, self-importance.
18. in deliberation (4/3): in careful consideration
deliberate: *vt.* to think about deliberately and often with formal discussion before reaching a decision
19. stepped off (4/3): began to go in the other direction
20. circumvent (4/9): make a detour round
21. The second group: The old man's madness also might in some way be metaphorical in the total composition. Virginia Woolf builds up so well the sense of fragility in all things. The robust

sensuality and sensuousness of flower, of leaf, of colour, of light, is at the same time fragile, vulnerable. Is not man's mind also fragile? Why does the author introduce it — and at length? Is not the boundary between health and weakness, between security and madness also fragile, as fragile as the veins in the leaves? Is not the disordered train of thought, rich in its way, a metaphor? Do we not see in it images of our own fantasies, which if taken at the flood may lead to madness?

22. directly his companion had done speaking (4/15): immediately after his companion had finished speaking
directly: as soon as
e. g. Directly he arrived, he came to see Mr Simpson.
23. in company with (5/20): together with
24. he suffered himself to be moved on by William (5/24): suffer:
allow, permit
e. g. He suffered himself to be dissuaded....

In later years, he suffered his beard to grow long.

25. people of their station (6/1): people of their social status
26. they were frankly fascinated by any signs of eccentricity betokening a disordered brain (6/1 – 3): they did not conceal their fascination with any gestures betraying a deranged mind
27. The ponderous woman looked through the pattern of falling words at the flowers. (6/14 – 15): pattern: a natural or chance configuration

The author interlaces her piece with such metaphors as “the pattern of falling words”, the “piecing together” of their dialogue, as in this reification of immaterial entities they become almost tangible, sensuous themselves, swaying the woman's ponderous body.

28. starts broad awake (6/19 – 20): springs up as if from a shock and becomes awake
29. come to a standstill (6/22): all movement and activity has stopped
e. g. The traffic had come to a standstill.
30. swaying the top part of her slowly backwards and forwards (6/25 – 26): as if she was enchanted, under a spell
31. taking stock of the high brown roof (7/6): examining the leaf
32. he observed (7/15): he remarked
33. these short insignificant words also expressed something, words with short wings for their heavy body of meaning, inadequate to carry them far and thus alighting awkwardly upon the very common objects that surrounded them. (7/26 – 9): We find this an extremely effective metaphor given the natural world magnified and foregrounded around the couple. The awkwardness of their speech, the displacements of their emotion into insignificant feelings and words should have wings like a beetle, barely able to carry their unwieldy bodies. And so the overall metaphor of fragility extends into this particular metaphor of words. It extends also into the metaphor of unreality which pervades the whole of Virginia Woolf's piece: the two shilling piece is unreal, the little tables, the waitresses — all are contained in this pervading metaphor of unreality, which infects the girl too: "Wherever does one have one's tea?"
34. precipice (8/3): a very steep side on a mountain or rock; any types of dangerous situation that is like a precipice
35. What slopes of ice don't shine in the sun on the other side? (8/3): In spite of the sunshine, there may be slopes of ice (as a type of precipice) on the other side that will precipitate one.