



“十二五”普通高等教育本科国家级规划教材

高级英语

第三版

ADVANCED
ENGLISH

重排版

教师用书

张汉熙 编

2

外语教学与研究出版社
FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS



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北京 BEIJING

图书在版编目 (CIP) 数据

高级英语 (第三版) 重排版 2 教师用书 / 张汉熙编. — 北京: 外语教学与研究出版社, 2017.5

ISBN 978-7-5135-9149-2

I. ①高… II. ①张… III. ①英语—高等学校—教学参考资料 IV. ①H319.39

中国版本图书馆 CIP 数据核字 (2017) 第 136934 号

出版人 徐建忠
责任编辑 卫 昱
责任校对 张 汐
封面设计 袁 凌
版式设计 涂 俐
出版发行 外语教学与研究出版社
社 址 北京市西三环北路 19 号 (100089)
网 址 <http://www.fltrp.com>
印 刷 北京九州迅驰传媒文化有限公司
开 本 787×1092 1/16
印 张 22
版 次 2018 年 5 月第 1 版 2018 年 5 月第 1 次印刷
书 号 ISBN 978-7-5135-9149-2
定 价 58.90 元

购书咨询: (010) 88819926 电子邮箱: club@fltrp.com
外研书店: <https://waiyants.tmall.com>
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物料号: 291490001

前 言

由我国著名的英语教育家、北京外国语大学原资深教授张汉熙主编的《高级英语》以及张汉熙主编、王立礼编的《高级英语》(修订本)是我国改革开放后最早出版的大学高年级英语教材,一直深受广大师生的喜爱,至今仍被广泛使用,对我国的英语教学产生了深刻的影响。该套教材曾先后于1988年和1996年分别获得国家教委(现教育部)和北京市社科优秀成果奖,并被评为“60年60本最具影响力英语教育出版物”。

为了继承和发扬原书的优秀品质,进一步提高教科书的质量,外语教学与研究出版社在征集了广大师生的意见和建议后,现对《高级英语》(修订本)进行再次修订。修订后的版本称为《高级英语》(第三版)。第三版修订的重点为:在《高级英语》(修订本)的基础上适当增加新的课文,用更具时代感的新课文替换原教材的部分课文,并对第一、二册的内容做适当调整,在学生用书中加强了关于作品、作者及作品背景的介绍;加强对文章主题、整体结构以及写作风格的分析;调整了练习项目并做了适当修改等。具体如下:

- 一、用更具时代感的新课文替换原教材的部分课文。新选的课文题材新颖,涉及当今社会关注的重要问题,且文章作者具有深远的影响力。
- 二、加强教材中对作者、作品写作背景、作品主题、文章结构等方面的介绍,增加课文中的典故以及文化背景知识的注释,以利于学生更好地理解课文内容,积极参加课堂讨论。每篇课文后都有以下内容:

AIDS TO COMPREHENSION

I. About the Text

II. Notes

III. Words & Expressions

EXERCISES

I. Oral Presentation

II. Questions

III. Paraphrase

IV. Practice with Words and Expressions

V. Translation

READ, THINK AND COMMENT

其中 Oral Presentation 鼓励学生加强预习，独立开展课外研究；READ, THINK AND COMMENT 里有一段选篇，引导学生用已学的知识和方法对其进行分析和评论，加强独立学习的能力。

三、教师用书沿用上一版的体例，内容包括供教师参考的补充背景知识（Additional Background Material for Teachers' Reference）；课文详解（Detailed Study of the Text）；练习答案（Key to Exercises）；“阅读、思考与评论”解析（Aids to “Read, Think and Comment”）。

《高级英语》（第三版）第一、二册以及教师用书第二册由《高级英语》（修订本）编者、北京外国语大学教授王立礼修订；教师用书第一册由北京外国语大学教授、博士生导师梅仁毅与王立礼共同修订。

《高级英语》（第三版）及教师用书均由在北京外国语大学多次任教的新西兰专家海伦·怀利·巴特尔（Helen Wylie Bartle）审校。在此，编者对她致以衷心的感谢。同时，美国专家约翰·布莱尔（John Blair），加拿大专家露丝·甘伯格（Ruth Gamberg），美国专家泰特斯·莱维（Titus Levi），也以不同形式给予了帮助，在此一并表示感谢。

编者

2011年3月

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Lesson 1

Pub Talk and the King's English

Henry Fairlie

Additional Background Material for Teachers' Reference

1. Henry Fairlie

Fairlie was born in London, in a family of Scottish descent. His father, James Fairlie, was a heavy-drinking editor on *Fleet Street*; his mother, Marguerita Vernon, was the daughter of a Presbyterian minister. Fairlie attended Byron House and Highgate School before studying Modern History at Corpus Christi, Oxford.

After taking his degree in 1945, Fairlie began his journalism career at the *Manchester Evening News*, followed by a brief stint working at the *Observer*. During this time he married Lisette Todd Phillips, with whom he would have a son and two daughters.

In 1950, Fairlie joined the staff of *The Times*, rising at an early age to become the chief writer of its leaders on domestic politics. In 1954, he gave up the security of that post to assume the greater independence of a freelance writer, which he remained until the end of his life. As the author of the “Political Commentary” column in *The Spectator*—first under the nom de plume “Trimmer,” then under his own byline—he helped define the modern political column.

In September 1955, Fairlie devoted a column to how the friends and acquaintances of Guy Burgess and Donald Maclean, two members of the Foreign Office, widely believed to have defected to Moscow, tried to deflect press scrutiny from the men's families. He defined that network of prominent, well-connected people as “the Establishment,”

explaining:

“By the ‘Establishment,’ I do not only mean the centres of official power—though they are certainly part of it—but rather the whole matrix of official and social relations within which power is exercised. The exercise of power in Britain (more specifically, in England) cannot be understood unless it is recognised that it is exercised socially.”

The term was quickly picked up in newspapers and magazines all over London, making Fairlie famous. Though he would later determine that he hadn’t been the first to use “the Establishment” in this fashion—awarding the distinction to Emerson—the *Oxford English Dictionary* would cite Fairlie’s column as its *locus classicus*.

In 1965 he visited America for the first time, and fell immediately in love with the country. A few months later, he moved there for good. Fairlie was an anomaly in Washington, a Tory whose unique brand of conservatism frequently left him more sympathetic to the Democrats than the Republicans. These heterodox politics helped him find a perch at *The New Republic*, where he was a regular contributor from the mid-1970s until his death in 1990. In the mid-1980s, when he was unable to keep up payments on his apartment, he was even reduced to living in his office there, sleeping on a couch next to his desk.

Fairlie devoted much of the second half of his career to trying to explain America to Americans. Between 1976 and 1982, he wrote “Fairlie at Large,” a bi-weekly column for *The Washington Post*. In those pieces he often abandoned political subjects to write about American manners and morals: for instance, why Americans would do well to give up showers in favor of more contemplative baths. His romantic attachment to the possibilities of American life found its fullest expression in a long essay titled “Why I Love America,” which *The New Republic* published on July 4, 1983.

In the winter of 1990, Fairlie fell in the lobby of *The New Republic*, breaking a hip. After a brief hospitalization, he died on February 25.

2. Exposition

“Pub Talk and the King’s English” is a piece of exposition or expository writing. The word “exposition” quite literally means “to put forth, expound.” The purpose or intention of the writer of exposition (informative writing) is to inform or explain. He appeals to a reader’s understanding with verifiable facts and valid information, explaining and interpreting that material so that the reader will accept his point of view or explanation. Thus he must organize and develop his thought objectively and present it with honesty and completeness so that the reader will have confidence in what he is saying.

Exposition is the most common kind of writing, for it is applicable to anything which challenges the understanding—the definition of a word, the structure of a plant, the meaning of a historical event, the significance of a philosophical system, etc.

The writer generally makes a statement of the central thought or of his purpose quite early. This statement is sometimes called the “thesis” and may even be the title of the piece. Sometimes the writer may first present and develop his facts and make his general statement as a conclusion at the end. The thesis may be supported and developed in a variety of ways. Some of the methods usually employed are: comparison, contrast, analogy, identification, illustration, analysis, definition, etc. The writer may use any one of these methods or any combination of these methods.

3. “Strange News of the Intercepting of Certain Letters”

Thomas Nashe took part in the Martin Marprelate controversy, answering attacks made on the Church of England by a Puritan group of writers known as Martin Marprelate. Using the pen name “Pasquil,” Nashe may have written several satiric pamphlets, of which *An Almond for a Parrot* (1590) is the only one attributed to him with conviction. Nashe also took part in a violent literary controversy with the poet Gabriel Harvey and his brother Richard. Richard Harvey had been extremely critical of Nashe’s “Preface to Greene’s *Menaphon*,” and Nashe retaliated in *Pierce Penniless, His Supplication to the Devil* (1592). The work, a prose satire, was in part an attack on the Harveys, as well as on Nashe’s opponents in the Marprelate controversy; it also protests against the public’s neglect of worthy writers. Gabriel Harvey wrote an unpleasant account of Greene’s final days in his *Four Letters* the same year, and Nashe responded by writing *Four Letters Confuted* to defend his dead friend’s memory. The latter was published in 1593, and is also known as “*Strange News of the Intercepting of Certain Letters*.”

Detailed Study of the Text

1. Pub Talk and the King’s English (Title)

It means an interesting pub talk which centered around the meaning of the phrase, “the King’s English.”

King’s English (or Queen’s English): Supposedly correct or standard English (especially British English) as to grammar and pronunciation, so called from the

notion of royal sanction. When the ruling monarch is a queen, it is called “the Queen’s English.”

2. **Conversation is the most sociable of all human activities. (Para. 1)**

More than any other human activity, conversation helps to promote an agreeable, pleasant and informal relationship among people. This opening sentence of Paragraph 1 is the thesis statement of the essay.

sociable: friendly or agreeable, especially in an easy, informal way

3. **And it is an activity only of humans. (Para. 1)**

And conversation is an activity which is found only among human beings (animals and birds are not capable of conversation).

4. **However intricate the ways in which...name of conversation. (Para. 1)**

No matter how complicated the manner in which animals make known their intentions to each other, they do not go in for any activity which might rightly be called conversation.

1) **however intricate:** no matter how intricate, complicated

2) **communicate:** to give or exchange information, signals or messages in any way, as by talk, gestures, writing, etc.

3) **deserves the name of:** to have a right to be called; to be worthy of the name of

5. **The charm of conversation is that it does...or just glows. (Para. 2)**

A mixed metaphor. The writer in the same sentence compares “conversation” to a stream which meanders and leaps, and also to fire which glows and sparkles. The writer may excuse himself by saying that he was not “composing a piece of prose for print.” It does not need a special topic to start a conversation. Anything may start a good conversation. And once started no one knows how or where it will end. That’s why conversation is delightful and charming.

1) **meanders or leaps:** (like a stream) to flow placidly and aimlessly or to flow swiftly and joyously onwards

2) **sparkles or just glows:** (like fire) to burn steadily without flame or to burn brightly throwing off sparks

6. **The enemy of good conversation...“something to say.” (Para. 2)**

Good conversation is generally spoilt by people who think they have a lot of important things to say.

7. **Conversation is not for making a point. (Para. 2)**

Conversation is not for persuading others to accept our idea or point of view. In a conversation we should not try to establish the force of an idea or argument.

8. **There is no winning in conversation. (Para. 2)**

In a conversation one doesn't try to prove oneself right and the others wrong. We may argue but we needn't try to convince others that they are wrong and we are right.

9. **In fact, the best conversationalists are those who are prepared to lose. (Para. 2)**

In fact a person who really enjoys and is skilled at conversation will not argue to win or force others to accept his point of view.

10. **They are ready to let it go. (Para. 2)**

They are ready to give up the opportunity to tell one of their best anecdotes (because the conversation has moved on to other subjects).

11. **Paragraph 2**

In Paragraph 2 the writer explains what a good conversation is. According to his opinion, a good conversation does not really start from anywhere, and no one has any idea where it will go. A good conversation is not for making a point. Argument may often be a part of it, but the purpose of the argument is not to convince. When people become serious and talk as if they have something very important to say, when they argue to convince or to win their point, the conversation is spoilt.

12. **Perhaps it is because of my upbringing...of its own. (Para. 3)**

Perhaps it is because I've spent so much of my time in English pubs that I think bar conversation has a special charm.

1) **upbringing**: the training and education received while growing up. This is an exaggeration of the author for he didn't really grow up in a pub. He was only a frequenter of pubs. Note the light tone of the sentence, which he uses throughout his essay.

2) **of its own**: belonging strictly to it (to bar conversation); specially belonging to it

13. **Bar friends are not deeply involved in each other's lives. (Para. 3)**

People who meet each other for a drink in a pub are not intimate friends for they are not deeply absorbed or engrossed in each other's lives.

14. **The fact that their marriages may be...not a concern. (Para. 3)**

It is not a matter of interest or importance if their marriages are breaking up, or their love affairs have broken or they are just cross or grouchy.

1) **on the rocks**: (*colloquial*) in or into a condition of ruin or catastrophe. Here the word "rocks" is used figuratively, originally used to describe a ship wrecked on the rocks.

2) **get up on the wrong side of the bed**: to be cross or in a bad temper for the day

15. **They are like the musketeers of Dumas who... and feelings. (Para. 3)**

A simile. The three musketeers in Dumas' novel were very close friends. They supported each other with their fortunes and their lives, yet they showed no curiosity in, nor tried to find out anything about each other's private lives. Bar friends, likewise, do not probe deep into each other's lives, nor do they try to find out the inmost thoughts and feelings of their drinking companions. This is only true of male bar friends, and all bar friends used to be men. Women are now bar friends and exchange great intimacies.

1) **delve:** to search energetically

e.g. He *delved* into the history of his village.

2) **the recesses of:** the inner hidden parts of something

16. **It was on such an occasion the other evening...was a focus. (Para. 4)**

The conversation rambled along aimlessly without a focal subject. They talked about the most common things and also made some remarks about the planet Jupiter. Then suddenly a magical transformation took place and there was a focal subject to talk about.

1) **desultorily:** (*formal*) done without any particular plan or purpose

2) **alchemy:** figuratively used here, meaning the seemingly miraculous change of a thing into something better

17. **...it was not something that was pressing on her mind... (Para. 4)**

It wasn't something in her mind that was calling for immediate attention.

18. **"Someone told me the other day...properly use." (Para. 5)**

This is a short transition paragraph, introducing the focal subject of the conversation—the King's English as a term of criticism. The term "the King's English" is generally regarded by most people as referring to standard or correct English, i.e. good English which everyone should try to imitate. Now the speaker says the term refers to English that should not be used. Instead of being praised, the term is now criticized.

19. **The glow of the conversation burst into flames. (Para. 6)**

A metaphor, conversation is being compared to a fire. The conversation became spirited and exciting.

20. **...and of course the promise, made in all such conversation...in the morning. (Para. 6)**

Some of us promised, as people usually do in all conversation when they come across an unsettled question, to look up reference books (dictionaries and so on) next morning to find out the exact meaning of the King's English.

21. That would settle it...go ignorantly on. (Para. 6)

By looking up reference books one could settle the right or wrong of an argument. The reference books would prove or refute the allegation of the speaker that the King's English is a term of criticism. However, there is no need to decide who is right or wrong in a conversation: It could go on without anybody knowing who is right or wrong.

22. It was an Australian who had given...of convicts. (Para. 7)

When the speaker explained that the definition was given to her by an Australian, her listeners immediately made some sharp cutting replies saying it was not surprising to hear Australians talk such nonsense because they were descendants of convicts.

1) **tart remarks:** sharp, cutting remarks

2) **descendants of convicts:** implying the Australians are crude, unrefined people. See Note 6 to the text about descendants of convicts. Australians take great pride in being descended from convicts these days.

23. We had traveled in five minutes to Australia. (Para. 7)

A metaphor. Though they were in an English pub, their conversation covered topics about Australia and the Australians.

24. Of course, there would be resistance to the King's English in such a society. (Para. 7)

Of course in Australia where the people are descendants of convicts, (hence belonging to the lower classes) there will be resistance to the use of the King's English, a language used by the upper class. And this is true in New Zealand too. Colonies resent the fact that the colonizer looks down on their accents. Local accents are acceptable in England on radio and TV now, but in the past only the Queen's English was used. Attitudes to accent have changed hugely in Britain and Australia.

25. Look at the language barrier between...Norman conquerors. (Para. 8)

The Norman rulers, king and nobles, spoke French at court and the conquered Saxon peasants spoke English and refused to learn the French of their masters, hence they had difficulty communicating with each other.

26. Who was right, who was wrong, did not matter. (Para. 8)

Reaffirming the same idea expressed in Paragraph 6: "but conversation does not need to be settled; it could still go ignorantly on."

27. The conversation was on wings. (Para. 8)

A metaphor, comparing conversation to a bird flying and soaring. The conversation soon became spirited and exciting.

28. worth the reconsidering (Para. 9)

Same as "worth reconsidering." The definite article "the" gives a greater noun

force to the gerund “reconsidering.” Some grammarians call such gerunds “verbal nouns.”

29. It is a pig in its sty; it is pork (*porc*) on the table. (Para. 9)

When the animal is still alive in its sty, it is called a “pig.” But when it is killed and its meat served as a dish on the table it (or its meat) is called “pork.” “Pig” is an Anglo-Saxon word while “pork” comes from the French word “porc.”

sty: a place where pigs are kept, also pigsty

30. They are cattle in the fields, but we sit down to beef (*boeuf*). (Para. 9)

These animals are called “cattle” when they are alive and feeding in the fields, but when we sit down at the table to eat, we call their meat “beef.” The word “beef” comes from the French word “boeuf.”

31. Even if our menus were not written...Norman English. (Para. 9)

In English restaurants, especially in high-class restaurants, the names of the dishes on the menus are quite often in French. This is done out of snobbery because in Western countries people consider French food to be the best. But even if they wrote their menus in English, they would have to use many words, such as pork, beef, veal, poultry, etc., derived from French words, which were first introduced into English by the Norman rulers.

1) **out of snobbery:** in order to show one’s superior tastes in the matter of food and to show one’s linguistic sophistication

2) **Norman English:** words and phrases introduced into the English language by the Norman rulers

32. What all this tells us is of...Norman Conquest. (Para. 9)

After the Norman Conquest, the Norman kings and nobles used French and tried to impose this language on the conquered English who persisted in using their own language. This resulted in a widening of the class gap in the culture of England.

33. The Saxon peasants who tilled the land...Norman tables. (Para. 10)

The poor Saxon peasants, who belonged to the oppressed class, could not afford the meat the Norman conquerors ate. Hence the names of the meat, derived from French, reflect the class difference at that time.

34. ...the Norman lords of course turned up their noses at it. (Para. 10)

Naturally the Norman rulers scorned the cheap rabbit meat. It would lower their social position if they ate the cheap rabbit meat eaten by the poor Saxon peasants.

35. So rabbit is still rabbit on our tables...of *lapin*. (Para. 10)

As the Norman rulers scorned rabbit meat, it is still called by its Anglo-Saxon

name “rabbit.” If the Norman rulers had liked it, they would have given it a name derived from the French word, “*lapin*.”

rendering: expressing or presenting something in a particular way

36. **As we listen today to the arguments...the Saxon peasant. (Para. 11)**

When we listen to the merits and demerits of bilingual education, we should try to think as the Saxon peasants did when two languages (English and Norman French) were being used in England.

1) **bilingual education:** using two languages in teaching, for example, using English and Chinese to teach Chinese students English; being educated through the use of two languages

2) **into the shoes:** to think as if one were in the position of the Saxon peasant, i.e., as if one were a Saxon peasant. The original expression is “to be in another’s shoes,” meaning to be in another’s position.

e.g. If I were *in your shoes* I would take the job in Shanghai.

37. **The new ruling class had built a cultural barrier...his own language. (Para. 11)**

The new ruling class, by using French instead of English, made it difficult for the English to accept or absorb the culture of the rulers.

barrier: originally, a fortress, stockade, etc. for defending an entrance or gate; a thing that prevents passage or approach; obstruction, as a fence, wall, etc.; here it means anything that holds apart, separates, or hinders.

e.g. racial *barrier*; *barriers* to progress

38. **There must have been a great deal...by the English... (Para. 11)**

The English must have felt greatly humiliated when they were forced to listen to and use a foreign language and to accept a foreign culture.

39. **“The King’s English”—if the term...become French. (Para. 11)**

If the term “the King’s English” had existed at that time it had become French, for then the King spoke French and not English.

40. **And here in America now...heirs to it. (Para. 11)**

The meaning of “it” is not clear. “It” perhaps refers to cultural humiliation. In America today we are facing the same problem that existed in England 900 years ago, the problem of having two languages (English and Spanish in some parts of the US) existing side by side. The Spanish speakers feel the same cultural humiliation as the Saxons, from English being the language of the powerful.

41. **...“thou clipst the King’s English.” (Para. 12)**

Middle English. In modern English it would read: “you clip the King’s English.”

clip: to abbreviate (as a word or a customary sequence of sounds) in speech or writing in some way (as “n’kyou” for “thank you”)

42. **Is the phrase in Shakespeare? That would be the confirmation...use. (Para. 12)**
Is the phrase “the King’s English” in Shakespeare’s works? If he used it, that would prove the term was in general use at that time.
Shakespeare: synecdoche, the person standing for his works
43. **...when Mistress Quickly in...in a rage... (Para. 12)**
Mistress Quickly is a character in Shakespeare’s play, *The Merry Wives of Windsor*.
1) **Mistress Quickly:** the servant to Doctor Caius
2) *The Merry Wives of Windsor:* The exact date of this comedy or farce is uncertain. It was first published in 1602, though believed to have been written prior to 1597, during Shakespeare’s second period (1595–1601), a period of mature power in comedy and history plays. *The Merry Wives of Windsor* is said to have been written at the request of Queen Elizabeth, who desired to see Falstaff (an immortal comic character created by Shakespeare in *Henry IV*) in love.
3) **master:** referring to Doctor Caius, a French physician in the play
44. **...“here will be an old abusing of God’s patience and the King’s English”... (Para. 12)**
There will be a great trying of one’s patience and plentiful misuse of the King’s English. This is a direct quotation from the play (see Note 12 to the text). “Old” means that it has happened before.
1) **abusing:** one word but used in two senses
a. take unfair or undue advantage of (one’s patience)
b. improper or incorrect use of language (the King’s English)
2) **God’s patience:** No matter how patient you are, you won’t be able to bear him, because he will even try God’s patience. God is more patient than any human being.
45. **...and it rings true. (Para. 12)**
It sounds true. It gives people the impression that Mistress Quickly’s statement is true.
46. **After five centuries of growth...the conqueror... (Para. 13)**
After 500 years of development, after struggling and contending with the French of the Norman rulers, English succeeded in absorbing the French elements. English survived and became once more the universal language of England.
1) **five centuries:** The Normans, under William I, conquered England in 1066 and *The Merry Wives of Windsor* was probably written prior to 1597—a time span of roughly 500 years between the two events.
2) **the conquered conquering the conqueror:** This is true in both senses. The Norman rulers and the French language they used were both absorbed by

the English.

47. ...English had come royally into its own. (Para. 13)

The English language received proper recognition and was used by the king once more.

- 1) **come into one's own:** to receive what properly belongs to one, especially acclaim or recognition
- 2) **royally:** The King of England now spoke English (not French), so the term "the King's English" became appropriate. English received the recognition of the King, too.

48. There was a King's (or Queen's) English to be proud of. (Para. 14)

The English of this period (Shakespeare's time), whether called the King's (or Queen's) English, was something Englishmen could be proud of.

49. The Elizabethans blew on it as on...of the earth. (Para. 14)

A simile, the English language being compared to the seeds of the dandelion. The Elizabethan writers spread the English language far and wide.

Elizabethan: (*noun*) an English person, especially a writer, of the time of Queen Elizabeth I (1558–1603)

50. "The King's English"...racial discrimination. (Para. 14)

The use of "the King's English" (standard, correct English) was no longer a form of racial discrimination. The use of English was no longer restricted to a certain race or class. After the Norman Conquest the king and nobles used French and the oppressed Saxon peasants used English. Now, English is used both by the king and common people in England.

51. The phrase has always been used...lower classes. (Para. 15)

The phrase, the King's English, has always been used disparagingly and jokingly by the lower classes. The working people very often make fun of the proper and formal language of the educated people.

52. ...will lose his control...ordinary folk. (Para. 15)

Dr. Caius may lose control of himself and use the strong language that ordinary people would use in such circumstances. The language of the ordinary people is more vigorous, direct and straightforward. The educated people would speak euphemistically or in a roundabout way.

53. If the King's English is "English... should be spoke." (Para. 15)

The educated people (teachers, grammarians, etc.) insist that one must use the King's English, i.e. speak English as it should be spoken. But the working people,