

英美短篇小说文本分析与鉴赏

课堂笔记与复习整理

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前言

本笔记系北京大学 C 级英语课程《英美短篇小说文本分析与鉴赏》的课程笔记，旨在为日常学习与期末备考提供支持。全篇以小说七要素为分析框架，按篇目整理课堂笔记、内容梗概、主旨分析、要素概括、Paraphrase 练习、正误判断练习及预习思考题的参考解答，并在末尾附上编者的课程论文（得分 40/40）及编者负责部分 Presentation 的 PPT 材料。附上的材料仅供格式与结构方面的参考，切勿直接抄袭内容。编者最终在此课程中取得了 97 分。

26 春期末题型说明如下，供复习时参照：

1. Paraphrase (5 句 × 3 分，共 15 分)

选取课内篇目中的若干语句，要求在不改变原意的前提下，用自己的语言进行准确改写。不单独考查难词释义，重点在于整体句意的理解与转化能力。

2. 判断题 (15 题 × 2 分，共 30 分)

题型涵盖对课内 14 篇小说内容的理解判断，会考察情节中相对**细节**的重点。本部分不涉及作者生平或文学史背景知识的考察。

3. 课外短篇小说分析 (不少于 350 词，共 55 分)

提供一篇长度约 1500 词、语言相对简练的课外小说，附 4 至 5 道引导性问题。要求撰写一篇连贯的小说分析文章，需包含完整的开头引入与结尾总结，而非逐题对应作答。对引文格式不作统一要求，重点在于体现对文本的整体理解与分析能力。

需要说明的是，本笔记为编者课堂笔记与往届学长学姐笔记的整合，部分内容由 AI 辅助生成，内容上难免存在疏漏或不足之处，敬请使用者不吝指正，以便后续修订完善。

期望本笔记能为您的学习与复习提供切实帮助。

本笔记编者
2026 年 6 月 24 日

1 小说七要素

Plot 情节

- **Plot** 不是普通描述或分析，而是有因果关系的事件结构。Story 是 “The king died and the queen died”；Plot 是 “The king died, and then the queen died of grief”。
- 常见五阶段：**exposition** (介绍人物、setting、conflict) - **rising action** (事件推进) - **climax** (turning point, 重要发现或决定) - **falling action** (高潮后的回落) - **resolution** (结局 / 解决)。

Character 人物

- 看人物的 appearance、personality，以及 character says / thinks / does。
- **Direct characterization** = tells the reader，叙述者直接告诉读者人物是什么样。**Indirect characterization** = shows the reader，通过言语、思想、行动、他人评价和他人反应表现人物。
- **Static character** 基本不变；**dynamic character** 经历变化或认识转折。也可注意 flat / round character。

Setting 背景 / 环境

- 基本定义：time and place。具体可包括 scenery、customs、clothing、weather、time、furniture、transportation 等。
- Setting 的作用：create a mood (feeling / atmosphere)；show a way of life；serve as symbol；be a source of conflict。
- 例子：ocean 可象征 power of nature；springtime 可象征 new life；snowstorm 或 desert heat 可以成为冲突来源。

Point of View 叙述视角

- **First-person point of view** 使用 I / we，亲密但主观，可能 unreliable。
- **Third-person point of view** 可分为 limited、omniscient、objective / dramatic。

Theme / Symbol / Style

- **Theme** 是一句完整的观点或 idea，不是一个单词。可分 explicit theme 和 implicit theme。
- **Symbol** 是 person / place / object that represents something beyond itself。可分 conventional symbol 和 private / contextual symbol。
- **Style** 是 how it is said，包括 diction、syntax、figurative language、imagery、sensory detail 和 tone。

2 逐篇小说整理

(Paraphrase, Preparation Questions, Plot & Theme, True or False Exercises)

1. The Chaser

课堂笔记

- Irony: dramatic irony = readers know more than the naive character; situational irony = expected result is reversed; verbal irony = saying one thing while meaning another.
- Tone: bitter, witty, darkly ironic.
- Story vs. plot: story is a sequence of events; plot emphasizes cause and effect. Alan buys the potion because he wants Diana's love; the ending hints he may return because the potion will become a burden.
- Key language: stock in trade = goods for sale; deal in = sell; such as it is = although it is limited; oblige = do a favor; scientific detachment = pretending to be objective.
- Diana is an ironic name: the mythological Diana is independent and connected with hunting, while Alan wants to turn Diana into someone dependent and controlled.

内容与主旨概览

Alan Austen 来到佩尔街一间阴暗破旧的小房间，向一个神秘老人购买爱情药水。老人先展示昂贵的毒药 “life-cleaner”，再介绍一美元的爱情药水，声称它会让 Diana 永远忠诚、嫉妒、依赖、原谅一切。Alan 把这种失去自由的占有误认为爱情，兴奋地买下药水离开。故事真正的结尾并没有明说未来，却通过 “顾客以后会回来买更贵的东西” 暗示 Alan 迟早会被这种窒息的爱逼回这里。

深度分析

这篇小说的核心不是爱情，而是欲望对爱情的伪装。Alan 追求的并不是 Diana 作为一个自由主体的选择，而是确定性、控制和占有。老人则像一个懂得人性弱点的商人：他知道年轻人会把 “永远的爱” 想象成幸福，也知道这种被制造出来的忠诚最终会变成负担。因此故事形成黑色幽默和反讽：最便宜的爱情药水，其实是最昂贵毒药的前奏。Diana 这个名字又带有反讽色彩：神话中的 Diana 是独立的狩猎女神，而小说中的 Diana 将被药水变成被捕获、被改造、只围绕 Alan 存在的对象。

关键要素

- **Plot:** Alan 求爱失败后寻求药水，老人先展示毒药，再诱导他买爱情药水，结尾暗示未来会回来买毒药。
- **Character:** Alan 天真、浪漫、缺乏反思；老人冷静、老练、犬儒，懂得利用人性的贪婪。
- **Setting:** 阴暗、狭小、破旧的房间制造神秘、危险和道德暧昧的氛围。
- **Point of View:** 第三人称叙述，读者能比 Alan 更清楚地读出老人的暗示，形成戏剧性反讽。

- **Theme:** 没有自由的爱会变成占有；人追求绝对安全感时，往往会毁掉真正的关系。
- **Conflict:** 表面是 Alan 追求 Diana，深层是自由的爱与控制欲之间的冲突。
- **Technique:** 黑色幽默、dramatic irony、verbal irony、foreshadowing。

Paraphrase

1. **原句:** On one of the dirty buff-colored walls were a couple of shelves, containing in all perhaps a dozen bottles and jars.
难点分析: buff-colored = dirty yellow / yellowish brown
Paraphrase: There were a few shelves on one of the dirty yellow walls, and altogether they held perhaps a dozen bottles and jars.
2. **原句:** My stock in trade is not very large—I don't deal in laxatives and teething mixtures—but such as it is, it is varied.
难点分析: pills to pass solid waste from your body; stock in trade = goods one sells; deal in = sell; laxatives = medicine that helps pass solid waste; teething mixtures = medicine for babies' teething pain
Paraphrase: I don't have a lot of goods to sell. I don't buy or sell the medicine that helps pass solid waste and mixtures that help grow teeth. But even so, what I do have is diverse.
3. **原句:** It is only when one is in a position to oblige that one can afford to be so confidential.
难点分析: oblige = do a favor for someone; confidential = open about private matters
Paraphrase: Since I am able to help you, I can speak openly about these private matters.
4. **原句:** Their effects are permanent, and extend far beyond casual impulse.
难点分析: permanent = lasting; casual impulse = sudden temporary desire
Paraphrase: Their effects last permanently and go far beyond a sudden, short-lived desire.
5. **原句:** ... attempting a look of scientific detachment.
难点分析: detachment = objective distance
Paraphrase: Trying to appear objective or indifferent.
6. **原句:** For indifference...they substitute devotion. For scorn, adoration.
难点分析: substitute = replace one thing with another; scorn = contempt / looking down on someone; adoration = worshipful love
Paraphrase: For indifference, they change into strong love. For looking down upon, they change into admiration.

判断题训练

1. The old man first mentions the love potion before introducing the poison.
答案: False. 他先介绍的是昂贵的毒药 “life-cleaner”，再谈到爱情药水。
2. The love potion is cheap because the old man expects customers to return later for more expensive things.
答案: True. 一美元药水像诱饵，真正的利润来自以后可能购买的毒药。
3. Alan clearly understands that Diana's future devotion may become suffocating.

答案: False。 Alan 把嫉妒、监视和依赖都理解成 “love”，没有意识到危险。

4. The story uses dramatic irony because readers can understand the old man’s implication better than Alan does.

答案: True。 读者能看出爱情药水与毒药之间的商业链条，而 Alan 仍然兴奋。

5. The setting of a clean and bright shop suggests moral safety and reliability.

答案: False。 房间阴暗、破旧、神秘，暗示交易的危险性和道德暧昧。

6. Diana’s name may be ironic because the mythological Diana is independent, while the potion would destroy her independence.

答案: True。 这是反讽命名，独立女神被改造成依赖性伴侣。

7. The title can suggest not only Alan chasing Diana but also the future reversal in which Alan may be chased by Diana’s obsession.

答案: True。 标题包含追逐关系的反转，也暗示欲望本身会反噬追逐者。

8. Alan finds the old man’s room after going up dark, creaky stairs in the neighborhood of Pell Street.

答案: True。 原文开头明确写到 Pell Street 附近的黑暗、吱呀作响的楼梯，这是 setting 细节。

9. The old man’s tiny room is luxuriously furnished with many comfortable chairs and cabinets.

答案: False。 房间里几乎没有家具，只有一张普通厨房桌、一把摇椅和一把普通椅子。

10. The poison is described as almost tasteless and imperceptible in coffee, wine, or other drinks.

答案: True。 老人先展示的正是这种几乎无味、验尸也难以察觉的液体。

11. The love potion must be put only into tea, otherwise it will not work.

答案: False。 原文说它的味道在 orange juice, soup, or cocktails 中都难以察觉，并没有限制为茶。

12. The old man says “Au revoir” at the end, hinting that Alan may return rather than simply disappear from his life.

答案: True。 结尾不是普通的 good-bye，而是 Au revoir，有“再见、后会有期”的暗示。

Answer to Preparation Questions (For Your Reference)

1. List the sequence of events in the story.

Answer:

5 Stages of Plot: Exposition 开端 Rising Action 发展 Climax 高潮 Falling Action 回落 Resolution 结局

- Alan Austen goes to a mysterious old man’s room on Pell Street because he wants help winning Diana’s love.

- The old man shows Alan a very expensive poison but says it costs \$5,000.
- Alan says he does not want poison; he only wants a love potion.
- The old man explains that the love potion will make Diana completely devoted and obsessed with Alan.
- Alan becomes very excited and imagines how happy he will be.
- The old man describes how Diana will always watch Alan, worry about him, and never leave him.
- Alan asks for the price of the love potion.
- The old man sells it to him for only \$1.
- The old man hints that customers often return later in life to buy the expensive poison.
- Alan happily leaves with the love potion, not understanding the old man's implication.

2. **Tell the specific effects the old man claims his potion will have on Alan's beloved. How does Alan react to the old man's promises?**

Answer: **Effects the old man claims the potion will have:** Diana will become completely devoted to Alan. She will stop caring about parties or other people and only want to be with him. She will be very jealous of other girls Alan might meet. She will want to know everything he does and thinks every day. She will take great care of him, worrying about his health and safety. She will be terrified if he is late and will always forgive him if he makes mistakes. She will never leave him or divorce him.

Alan's reaction: Alan is very excited and happy when he hears these promises. He thinks the old man is describing true love and calls it "wonderful." He does not notice that the old man's description sounds extreme and controlling, and he eagerly buys the potion.

3. **What makes the potion that Alan wants so inexpensive?**

Answer: The potion that Alan wants is so inexpensive because the old man expects that customers will return later to buy a much more expensive product—the poison (the "life-cleaner"). The love potion makes the woman completely devoted and possessive, which may eventually make the man unhappy.

When that happens, the man may come back to the old man to buy the costly poison. Therefore, the old man sells the love potion cheaply as a way to attract future customers.

4. **Do you think that the old man is trying to trick Alan? Why or why not?**

Answer: Yes. The old man uses the love potion as a bait. He deliberately tells Alan the effects of love potion but not the consequences.

5. **How would you describe the setting of the story?**

Answer: The story is set in a small, shabby room on Pell Street. The atmosphere is mysterious and slightly strange, which matches the unusual meeting between Alan and the old man.

6. **What kind of person is Alan? What kind of person is the old man?**

Answer: Alan is a naive and lonely young man who strongly craves love. He is very romantic and easily believes the old man's promises without thinking about the consequences. The old man is wise, calm, and experienced. He understands human nature very well and speaks in a clever and slightly cynical way.

7. How are the two characters different? Does this foreshadow the outcome of the story?

Answer: The two characters are very different. Alan is young, naive, and romantic. He believes easily in the love potion and only thinks about how happy he will be if Diana loves him. The old man is older, wiser, and more cynical. He understands human nature and hints that love can become a burden over time.

Yes, this difference foreshadows the outcome of the story. It suggests that Alan may not realize the problems that could come from the potion, and he might later regret his decision and return to buy the old man's expensive poison.

8. What do you think the ending of the story means? Explain your answer.

Answer: The ending suggests that love without freedom is not real love. Alan wants Diana to love him completely, but what he really wants is not an equal relationship. He wants control, certainty, and possession. The potion would destroy Diana's independence and turn her into someone whose whole life revolves around him.

In that sense, Alan is not chasing love itself, but ownership disguised as love. At the same time, the ending shows the irony of human desire. Alan believes that total devotion will make him happy, yet the old man clearly understands that such devotion will eventually become suffocating.

A love that removes the other person's freedom also destroys the very qualities that make love meaningful. Diana would no longer be a free individual who chooses Alan; she would become an object shaped by his desire. So the ending is not only about Alan possibly coming back for the poison.

More deeply, it suggests that when love turns into possession, it loses its humanity and becomes destructive. The story questions whether love can still be called love when one person's subjectivity is erased.

9. Why is this story called "The Chaser"?

Answer: The title "The Chaser" has more than one meaning. On the surface, Alan is the "chaser" because he is chasing Diana's love. But more deeply, the title suggests the human tendency to chase an ideal version of love—one that promises certainty, exclusiveness, and total devotion.

Alan is chasing not just Diana, but a fantasy of love without risk or rejection. The title is also ironic because in trying to stop chasing Diana, Alan may create a much worse situation. Once Diana becomes obsessed with him, he may be the one who wants to escape.

So the "chaser" may later become the one being chased. This reversal gives the title a dark and ironic meaning. The old man is a "chaser" too. He is hunting for money. He takes advantage of human beings' weaknesses. In the context of alcoholic beverages, a "chaser" is a second, milder drink consumed immediately after a shot or a sip of a stronger alcoholic beverage.

Its primary purpose is to mitigate the harsh taste of the strong alcohol, cleanse the palate, or make the drinking experience smoother.

2. The Open Window

课堂笔记

- Plot follows a neat five-stage structure: exposition (Framton arrives), rising action (Vera invents the tragedy), climax (hunters return), falling action (Framton escapes), resolution (Vera invents the dog story).
- Situational irony: Framton expects a polite country visit, but Vera's story turns an ordinary return from hunting into a "ghost" scene.
- Conflict: Framton's internal nervousness meets Vera's external manipulation.
- Foreshadowing: Framton knows almost nothing about the family, so Vera can safely invent a story.
- Ironical naming: Vera comes from the idea of truth, but she is the character who lies most skillfully.

内容与主旨概览

神经脆弱的 Framton Nuttel 带着介绍信拜访 Sappleton 夫人。十五岁的 Vera 看出他对当地一无所知，便编造故事说 Sappleton 夫人的丈夫和兄弟三年前打猎失踪，夫人每天开着窗等他们回来。等真正的猎人们带着狗从窗外回来时，Framton 以为亡灵出现，惊慌逃走。Vera 随后又立刻编造第二个故事，说他害怕狗。结尾 "Romance at short notice was her specialty" 揭示她即兴编故事的能力。

深度分析

这篇小说依靠信息差和反转制造喜剧效果。Vera 的叙述让 Framton 和读者同时进入一个“鬼故事”框架，而 Sappleton 夫人的正常谈话被 Framton 误读为疯狂和哀悼。真正的高潮不是猎人回来本身，而是 Framton 把现实误认为超自然的瞬间。最后一句把前面的恐怖气氛变成喜剧，也让 Vera 成为掌控叙事的人。她的名字来自 "truth"，却是最会说谎的人，形成反讽命名。

关键要素

- **Plot:** Vera 编故事 - Framton 相信 - 猎人归来 - Framton 逃跑 - Vera 再次编故事解释。
- **Character:** Framton 焦虑、脆弱、社交尴尬；Vera 冷静、聪明、善于操纵叙事。
- **Setting:** 乡间客厅和打开的法式窗，本应安宁，却被故事改造成恐怖入口。
- **Point of View:** 第三人称，信息控制接近 Framton，使读者暂时也可能受骗。
- **Theme:** 叙事可以塑造现实；想象力既有创造性，也可能成为操纵他人的工具。
- **Conflict:** Framton 的神经脆弱与 Vera 的恶作剧之间的冲突。
- **Technique:** situational irony、foreshadowing、surprise ending、ironic naming。

Paraphrase

1. **原句:** Framton Nuttel endeavored to say the correct something which should duly flatter the niece of the moment without unduly discounting the aunt that was to come.

难点分析: endeavored = tried hard; duly = properly; unduly = too much / unnecessarily

Paraphrase: Framton Nuttel tried to say something nice to the niece properly without unnecessarily showing too little respect to the aunt that was to come.

2. **原句:** Privately he doubted more than ever whether these formal visits on a succession of total strangers would do much towards helping the nerve cure which he was supposed to be undergoing.

难点分析: succession = one after another; nerve cure = treatment for nervous illness

Paraphrase: He privately wondered if formally visiting a series of strangers would really help with his supposed nerve cure.

3. **原句:** An undefinable something about the room seemed to suggest masculine habitation.

难点分析: undefinable = hard to explain clearly; masculine habitation = signs that a man lives there

Paraphrase: There was something about the room that made it seem like a man lived there, but it was hard to explain clearly what it was.

4. **原句:** Bertie, why do you bound?

难点分析: 注意关键词、句法和上下文, 改写时保持原句信息, 不额外添加文本没有说出的结论。

Paraphrase: Why are you behaving so badly, or jumping about so wildly?

5. **原句:** He made a desperate but only partially successful effort to turn the talk on to a less ghastly topic, he was conscious that his hostess was giving him only a fragment of her attention, and her eyes were constantly straying past him to the open window and the lawn beyond.

难点分析: ghastly = horrifying

Paraphrase: He tried really hard to change the conversation to a less scary topic, but he knew that the hostess was absent-minded, and her eyes kept wandering past him to the open window and the lawn outside.

6. **原句:** It was certainly an unfortunate coincidence that he should have paid his visit on this tragic anniversary.

难点分析: 注意关键词、句法和上下文, 改写时保持原句信息, 不额外添加文本没有说出的结论。

Paraphrase: It was really bad luck that he visited on this sad anniversary.

7. **原句:** ... who labored under the tolerably widespread delusion that total strangers and chance acquaintances are hungry for the least detail of one's ailments and infirmities, their cause and cure.

难点分析: labored under = suffered from / was trapped by; delusion = false belief; ailments = illnesses; infirmities = weaknesses of body or mind

Paraphrase: ... who believed that strangers and casual acquaintances are interested in hearing all the details about one's illnesses and health issues, even though this idea believed by most people is false.

8. **原句:** Framton grabbed wildly at his stick and hat; the hall door, the gravel drive, and the front gate were dimly noted stages in his headlong retreat.

难点分析: headlong = rushing without control

Paraphrase: Framton wildly grabbed his walking stick and hat, then rushed out through the hall door, along the gravel drive, and through the front gate, barely noticing each stage of his escape.

9. **原句:** He was once hunted into a cemetery somewhere on the banks of the Ganges by a pack of pariah dogs, and had to spend the night in a newly dug grave with the creatures snarling and grinning and foaming just above him.

难点分析: pariah dogs = stray dogs; snarling = making a low angry sound

Paraphrase: He was once chased by a group of stray dogs into a graveyard near the Ganges, and had to spend the night in a newly dug grave while the dogs showed the teeth and made a low angry sound angrily above him.

10. **原句:** Romance at short notice was her specialty.

难点分析: Romance here means an invented dramatic story; short notice = little time for preparation

Paraphrase: She was good at imagining stories of adventure with little time for preparation.

判断题训练

1. Vera tells Framton that the open window is connected with a family tragedy.

答案: True. 她说丈夫和兄弟从窗外出去打猎后失踪, 因此窗一直开着等他们回来。

2. Framton has known Mrs. Sappleton for many years before the visit.

答案: False. 他几乎只知道她的名字和地址。

3. Mrs. Sappleton's cheerful talk about the hunters increases Framton's fear because he interprets it through Vera's false story.

答案: True. 同样的话在真实语境中正常, 在 Framton 那里却变成恐怖证据。

4. The returning hunters are ghosts.

答案: False. 他们只是正常打猎归来的丈夫和兄弟。

5. The last line removes the surprise by telling us at the beginning that Vera is a liar.

答案: False. 最后一句放在结尾才产生反转; 若放在开头, 悬念会被削弱。

6. The open window functions as both a physical object and a symbolic opening into Vera's invented fiction.

答案: True. 窗户既是猎人进入的通道, 也是谎言进入 Framton 想象的入口。

7. The story's point of view gives us full access to Vera's real motives from the start.

答案: False. 叙述没有提前揭露 Vera 的动机, 因此读者也可能被她误导。

8. Vera is fifteen years old when she receives Framton before her aunt comes downstairs.

答案: True. 开头称她为 "a very self-possessed young lady of fifteen".

9. Framton's sister gave him letters of introduction because she worried he would isolate himself in the countryside.

答案: True. 姐姐担心他在乡下不见人、神经更糟, 所以给他介绍信。

10. Vera's invented tragedy says Mrs. Sappleton's father and son disappeared through the window.

答案: False. 她说的是 Mrs. Sappleton 的丈夫和两个年轻兄弟, 不是父亲和儿子。

11. In Vera's story, the missing men went out for shooting with a little brown spaniel.

答案: True. 细节包括打猎、泥沼、白色雨衣、小棕色猎犬等。

12. After Framton runs away, Vera explains his behavior by inventing a fear of dogs connected with an incident near the Ganges.

答案: True. 她第二次即兴编故事, 说他曾被野狗追进恒河边的墓地。

Answer to Preparation Questions (For Your Reference)

1. **How old is Mrs. Sappleton's niece Vera?**

Answer: Vera is fifteen years old.

2. **How well does Framton know Mrs. Sappleton?**

Answer: Framton knows Mrs. Sappleton hardly at all. He says he knows only her name and address.

3. **Who gave Framton his letters of introduction? What is the purpose of a letter of introduction?**

Answer: Framton's sister gave him the letters of introduction. A letter of introduction is used to formally introduce someone to people they do not know, so they can visit or meet them more easily.

4. **What kind of person is Framton? How do you know?**

Answer: Framton is nervous, anxious, self-centered, and socially awkward. We know this because he talks a lot about his illnesses and nerve cure, even to people he has just met. And he is undergoing a "nerve cure," worries about what to say in conversation, and becomes frightened and runs away when he thinks the dead men are returning.

5. **Why, according to the niece, does Mrs. Sappleton keep the window open?**

Answer: According to the niece, Mrs. Sappleton keeps the window open because she believes her husband and two brothers, who supposedly died in a bog three years ago while hunting, will return through the window one day, just as they used to.

6. **Why did Framton try to change the subject of the conversation—"to turn the talk on to a less ghastly topic"?**

Answer: Framton tried to change the subject because the conversation about the supposed tragedy and the open window made him feel frightened and uncomfortable.

7. **What did Framton do when he saw the three figures walking across the lawn?**

Answer: When Framton saw the three figures walking across the lawn, he grabbed his hat and stick and ran out of the house in panic.

8. When Vera saw the returning hunters, what was her reaction?

Answer: When Vera saw the returning hunters, she pretended to be shocked and frightened, acting as if she believed the dead men had come back.

9. What did Mrs. Sappleton say about Framton's sudden departure?

Answer: Mrs. Sappleton said that Framton was a very strange man who talked only about his illnesses and suddenly ran away without saying goodbye or apologizing, as if he had seen a ghost.

10. How did Vera explain Framton's departure?

Answer: Vera explained Framton's departure by saying that he had a strong fear of dogs. She told them he had once been chased by a pack of dogs and had to hide in a grave all night, so seeing the spaniel frightened him.

11. How would putting the last line at the beginning change the story?

Answer: If the last line were placed at the beginning, the reader would immediately know that Vera likes making up stories. This would remove the surprise and irony at the end, and the story would be less humorous and less dramatic because the reader would already know the tragedy was invented.

3. A Shocking Accident

课堂笔记

- Characterization: direct characterization tells the reader; indirect characterization shows character through words, thoughts, actions, and others' responses.
- Preparatory school in the British context is a private school preparing boys for elite secondary "public schools"; here "public school" does not mean a state school.
- The accident is comic because of surprise, so Jerome tries to remove surprise and turn the death into an anti-climax.
- Character terms: static character, dynamic character, round character, flat character, and epiphany are useful for this story.
- Sally's reaction becomes a small emotional test: she accepts both the tragedy and the absurdity without humiliating Jerome.

内容与主旨概览

Jerome 九岁时被老师告知父亲去世。他原本崇拜父亲，把父亲想象成间谍或冒险家，却得知父亲在那不勒斯被一头从阳台坠落的猪砸死。这个荒诞的死亡方式让别人难以忍笑，也让 Jerome 成年后不断练习如何讲述这件事，以保护父亲的尊严。婚前，他担心未婚妻 Sally 听后会笑。Sally 没有笑，而是认真地感到恐惧和同情，随后问“那头可怜的猪怎么样了”，Jerome 反而感到幸福。

深度分析

故事的力量来自悲剧与喜剧的并置。父亲死亡本身是真实创伤，但死亡原因荒诞到近乎笑话。Jerome 一生都在控制叙述方式，因为他害怕父亲的记忆被简化成笑料。Sally 的反应很关键：她

既没有嘲笑，也没有装出空洞的哀悼，而是以一种朴素的同情接受了事件的荒诞性。结尾说明成熟的爱不一定来自激情，而来自能否温柔地理解对方最脆弱、最尴尬的记忆。

关键要素

- **Plot:** 童年接收父亲死讯 - 成长中发现他人反应 - 练习讲述方式 - 婚前测试 Sally - 得到安慰。
- **Character:** Jerome 敏感、克制、爱父亲；Sally 朴素、善良、有同理心。
- **Setting:** 英国学校与家庭客厅构成体面、克制的社会背景，反衬死亡原因的荒诞。
- **Point of View:** 第三人称，但紧贴 Jerome 心理，呈现他的羞耻、爱和焦虑。
- **Theme:** 人的尊严常常依赖他人的解释；荒诞并不取消悲伤。
- **Conflict:** 外部是别人对死亡方式的笑，内部是 Jerome 保护父亲记忆的焦虑。
- **Technique:** anti-climax、situational irony、direct/indirect characterization。

Paraphrase

1. **原句:** He had no fear of trouble, for he was a warden— the name that the proprietor and headmaster of a rather expensive preparatory school had chosen to give to approved, reliable boys in the lower forms (from a warden one became a guardian and finally before leaving, it was hoped for Marlborough or Rugby, a crusader).

难点分析: warden = trusted schoolboy title in the story

Paraphrase: He wasn't afraid of trouble because he was a warden at an expensive preparatory school. The headmaster chose this title for trustworthy boys in the lower grades. As they advanced, they would become guardians and eventually, before leaving for Marlborough or Rugby, they were expected to become crusaders.

2. **原句:** An inexplicable convulsion took place in the nerves of Mr. Wordsworth's face;

难点分析: inexplicable = impossible to explain; convulsion = sudden twitching movement

Paraphrase: There appeared strange trembling of the muscles on Mr. Wordsworth's face.

3. **原句:** ...the first led gently up to the accident, so that by the time it was described the listener was so well prepared that the death came really as an anti-climax. The chief danger of laughter in such a story was always surprise.

难点分析: anti-climax = a disappointing or deliberately less dramatic ending

Paraphrase: The first method was to lead up to the accident gradually, so that by the time the listener heard the cause of death, it would seem less surprising and almost boring. Without surprise, the listener would be less likely to laugh.

4. **原句:** In course of time, neither too early nor too late, rather as though, in his capacity as a chartered accountant, Jerome had studied the statistics and taken the average, he became engaged to be married: ...

难点分析: chartered accountant = qualified public accountant

Paraphrase: Jerome later became a qualified public accountant. He estimated the average age when people get married, and then arranged his engagement just at the right time of his life.

5. **原句:** Their relationship was contented rather than exciting, as became the love-affair of a chartered accountant; it would never have done if it had interfered with the figures.

难点分析: chartered accountant = qualified public accountant

Paraphrase: Jerome was satisfied with Sally but he did not have a strong passion for Sally. If a person became an accountant dealing with figures every day, he seemed to lose the ability to have strong emotions in love-affairs.

6. **原句:** And he could not have told himself whether his apprehension was more for his father's memory or the security of his own love.

难点分析: apprehension = anxiety

Paraphrase: He worried for his father's memory and he also worried for the security of his own love.

7. **原句:** Penny for your thoughts, my darling.

难点分析: Penny for your thoughts = tell me what you are thinking

Paraphrase: Tell me what you are thinking about, my darling.

判断题训练

1. Jerome worships and romanticizes his father when he is a child.

答案: True. 他把父亲想象成神秘冒险家甚至特工。

2. The housemaster finds it easy to tell Jerome the news because the accident is ordinary.

答案: False. 事故严重又荒诞, 老师尴尬到几乎要笑。

3. Jerome's question about the pig shows simple cruelty and lack of feeling.

答案: False. 他不是冷酷, 而是在努力想象并理解这一奇怪场景。

4. As an adult, Jerome tries to make the story less surprising because surprise may cause laughter.

答案: True. 他的第一种方法就是铺垫到让死亡变成 anti-climax。

5. Sally's failure to laugh reassures Jerome about both his father's memory and his own love.

答案: True. 她的反应安抚了他长期的恐惧。

6. The title is ironic because the shocking accident is also strangely comic.

答案: True. "shocking" 既指悲剧性, 也指荒诞性。

7. Jerome becomes a highly passionate and adventurous man like his imagined father.

答案: False. 他成为特许会计师, 生活更平稳、克制。

8. Jerome is called into Mr. Wordsworth's room between the second and the third class on a Tuesday morning.

答案: True. 这是故事开头交代的时间和场景。

9. Jerome's father dies in Naples because a pig falls from a fifth-floor balcony.

答案: True. 原文说明猪太胖, 阳台断裂, 从五楼坠下砸中父亲。

10. Jerome's father is shot through the heart by the police, just as Jerome first imagines.

答案: False。 这是 Jerome 的英雄化想象; 真实死因是被猪砸死。

11. At the time of the accident, Jerome's father is on his way to the Hydrographic Museum.

答案: True。 姑妈后来复述时提到父亲正走在去 Hydrographic Museum 的路上。

12. Sally is twenty-five, and her father is a doctor in Pinner.

答案: True。 成年后 Jerome 订婚对象 Sally 的背景细节包括二十五岁、父亲是 Pinner 的医生。

Answer to Preparation Questions (For Your Reference)

1. **How old is Jerome at the beginning of the story? How do you know?**

Answer: Jerome is about nine years old at the beginning.

Evidence: Later in the story he says, "Just nine." when asked about his age at the time of his father's death. Since the opening scene describes that moment, he must be around nine.

2. **What sort of school was Jerome at? How do you know?**

Answer: He was at a rather expensive preparatory school (prep school) for boys.

Evidence: The text says "a rather expensive preparatory school" Terms like "housemaster", "warden", and "lower forms" indicate a British boarding prep school system.

3. **What did the housemaster at the prep school tell Jerome in the break? What made it difficult for the housemaster to tell Jerome the news? How did Jerome react to the news?**

Answer: He told Jerome that his father had had an accident and later died. The news was serious and tragic. The cause of death was absurd (a pig falling on him). The housemaster felt awkward and emotionally unprepared. He remained calm and unemotional. He imagined a heroic scenario (gunfire, secret service). He asked unusual questions like "Did they shoot him through the heart?"

4. **What is the relationship between Jerome and his father that you can figure out from the first part of the story?**

Answer: Jerome idolizes and romanticizes his father.

5. **What are the two methods Jerome uses to tell the accident to strangers or new acquaintances? What is Jerome's motive to do so?**

Answer:

Method 1: A gradual, detailed, and deliberately boring build-up. It leads slowly to the accident, removes the element of surprise, and makes the death come as an **anti-climax**.

Method 2: A short and sudden version, almost like a "pig-sticking" joke. It is direct and unexpected, so it is more likely to make people laugh.

Motive: Jerome wants to control people's reactions, avoid laughter, and protect his father's dignity.

6. **How do Jerome's feelings for his father develop as he grows up? Pick out the phrases that describe these feelings.**

Answer:

Early: hero-worship - “worshipped his father.”

Middle school years: confusion and mystery - “part of the mysteries of life.”

Adulthood: deeper emotional understanding - “his love... increased,” “realized what affection had gone into the picture-postcards,” and “longing to protect his memory.”

7. How does the shocking accident affect Jerome as he grows up?

Answer: It makes him sensitive to others’ reactions. He becomes aware of how tragedy can turn into humor or ridicule. He tries to control narrative and meaning. He fears losing dignity of memory.

8. Do you think Sally will be a good wife? Why or why not?

Answer: Yes, Sally is likely to be a good wife because she shows kindness, simplicity, and genuine empathy.

Reasons: She does not laugh at the story (crucial moment). She reacts with horror and sympathy. She is affectionate and caring (holds his hand, calls him “Jemmy”). She represents stability and emotional warmth.

4. Mr. Know-All

课堂笔记

- Foil character: Ramsay works as a foil to Kelada; his bluntness and insensitivity make Kelada’s sacrifice clearer.
- First-person unreliable narrator: the narrator’s judgments reveal his own prejudice as much as Kelada’s character.
- Calling someone by first name can signal over-familiarity; this is one reason the narrator feels annoyed by Kelada.
- Direct vs. indirect characterization: Kelada’s real character is shown not by what the narrator says about him, but by what he does in the pearl scene.

内容与主旨概览

一位英国叙述者在前往横滨的船上与 Max Kelada 同住一舱，还没见面就因名字和身份产生反感。Kelada 热情、自信、爱发表意见，被众人称为 “Mr. Know-All”。在一次关于珍珠项链真假的争论中，他看出 Mrs. Ramsay 戴的珍珠是真的，但为了保护她可能隐藏的秘密，故意认输，说项链是假的，并赔给 Ramsay 一百美元。第二天他收到匿名归还的钱。叙述者最终承认自己 “不完全讨厌” Kelada 了。

深度分析

故事表面写一个讨厌的万事通，深层则揭露叙述者的种族偏见和阶级优越感。第一人称叙述者并不完全可靠：他把 Kelada 的热情解读为粗俗，把他的英国身份视为不纯正，却在结尾被 Kelada 的自我牺牲打脸。珍珠项链是关键象征：它既是真假判断的对象，也暴露婚姻、忠诚、秘密和道德

判断的复杂性。真正 “know all” 的人不是到处说自己知道的人，而是在该沉默时懂得沉默的人。

关键要素

- **Plot:** 叙述者先入为主讨厌 Kelada - 船上众人厌烦他 - 珍珠赌局 - Kelada 故意输 - 叙述者改观。
- **Character:** Kelada 外向、爱表现但慷慨；叙述者自以为文明，却带有偏见。Ramsay 是 foil，衬托 Kelada 的体面。
- **Setting:** 战后远洋轮船的封闭空间迫使不同身份的人接触。
- **Point of View:** 第一人称不可靠叙述，读者需要看穿叙述者偏见。
- **Theme:** 外表、口音和身份不能决定人格；真正的绅士风度体现在同情和自我克制。
- **Conflict:** 表面是珍珠真假之争，深层是偏见与真实品格之间的冲突。
- **Technique:** irony、foil、indirect characterization、symbolism。

Paraphrase

1. **原句:** It was bad enough to share a cabin for fourteen days with anyone (I was going from San Francisco to Yokohama), but I should have looked upon it with less dismay if my fellow- passenger's name had been Smith or Brown.

难点分析: dismay = distress / unhappiness

Paraphrase: Unfortunately, my cabin companion did not seem like a typical Englishman, so I felt very unhappy even before meeting him.

2. **原句:** Mr. Kelada's brushes, ebony with his monogram in gold, would have been all the better for a scrub.

难点分析: scrub = cleaning

Paraphrase: Mr. Kelada's brushes, though expensive and marked with his initials in gold, were themselves dirty and needed cleaning.

3. **原句:** I'm all for us English sticking together when we're abroad, if you understand what I mean.

难点分析: stick together = support each other

Paraphrase: I agree that we English should support each other when we are abroad.

4. **原句:** “Are you English?” (Para.7) “...British to the backbone.” (Para.8) King George has many strange subjects.

难点分析: to the backbone = completely

Paraphrase: When the narrator asks “Are you English?” and Kelada answers “British to the backbone,” the narrator's comment about King George's “strange subjects” shows his prejudice against colonial or non-white British citizens.

5. **原句:** I felt pretty sure that a closer inspection of that British passport would have betrayed the fact that Mr. Kelada was born under a bluer sky than is generally seen in England.

难点分析: betrayed = revealed unintentionally

Paraphrase: I felt quite sure that if I looked closely at the passport, I would find the truth that Mr. Kelada was born not in England but in the place where there was a lot of sunshine.

6. **原句:** The Union Jack is an impressive piece of drapery, but when it is flourished by a gentleman from Alexandria or Beirut, I cannot but feel that it loses somewhat in dignity.

难点分析: Union Jack = the British flag

Paraphrase: The national flag of Great Britain is noble but someone from Alexandria or Beirut shows his loyalty to the Great Britain then the British identity loses its value.

7. **原句:** I do not wish to put on airs, but I cannot help feeling that it is seemly in a total stranger to put “mister” before my name when he addresses me. Mr. Kelada, doubtless to set me at my ease, used no such formality.

难点分析: put on airs = act superior; seemly = proper

Paraphrase: I don't mean to act superior but I think it polite for Mr. Kelada to put “mister” before my name. Mr. Kelada, perhaps to make me feel comfortable, did not use such formality.

8. **原句:** He was as dogmatic as Mr. Kelada and resented bitterly the Levantine's coxsureness.

难点分析: dogmatic = stubbornly certain; coxsureness = overconfidence

Paraphrase: He was just as stubborn as Mr. Kelada and deeply disliked the Levantine's overconfidence.

9. **原句:** You take my word for it, Mrs. Ramsay, that chain you're wearing will never be worth a cent less than it is now.

难点分析: take my word for it = believe me

Paraphrase: Believe me, Mrs. Ramsay, the chain you are wearing will never decrease in value.

判断题训练

1. The narrator dislikes Mr. Kelada even before meeting him.

答案: True. 他从名字和想象中的身份开始产生偏见。

2. Mr. Kelada loses the pearl bet because he cannot recognize real pearls.

答案: False. 他知道珍珠是真的，但为了保护 Mrs. Ramsay 而故意认输。

3. The story uses a first-person narrator whose judgments should be questioned.

答案: True. 叙述者的偏见使他成为不完全可靠的观察者。

4. Mr. Ramsay functions partly as a foil to Mr. Kelada.

答案: True. Ramsay 的粗鲁、自信和不敏感反衬 Kelada 的体面。

5. The pearl necklace is only a decorative object and has no role in revealing character.

答案: False. 它揭示 Mrs. Ramsay 的秘密、Kelada 的牺牲和丈夫的迟钝。

6. The ending forces the narrator to revise his earlier prejudice.

答案: True. 他说自己不再完全讨厌 Kelada，说明认知发生变化。

7. The main theme is that people who talk too much are always morally inferior.

答案: False. 故事恰恰复杂化了这种判断：Kelada 烦人，却有高贵一面。

8. The narrator is traveling by liner from San Francisco to Yokohama after the war.

答案: True。 开头交代战后客运拥挤, 叙述者路线是 San Francisco 到 Yokohama。

9. Mr. Kelada proves his Englishness by showing a British passport.

答案: True。 他自称 “British to the backbone”, 并把护照拿出来给叙述者看。

10. Mr. Kelada has no alcohol on board because Prohibition makes the ship completely dry.

答案: False。 表面上船上 bone-dry, 但他从口袋里拿出酒壶, 可提供 whisky and soda 或 dry martini。

11. Ramsay works in the American Consular Service and is stationed at Kobe.

答案: True。 Ramsay 的职业和驻地是珍珠赌局前的人物背景。

12. Mrs. Ramsay openly admits that the pearls are real before Mr. Kelada examines them.

答案: False。 她并没有公开承认; 她的苍白和恐惧让 Kelada 意识到真相, 于是故意改口。

Answer to Preparation Questions (For Your Reference)

1. **Where and when did the story take place?**

Answer: The story takes place shortly after the First World War on an ocean-going liner travelling from San Francisco to Yokohama. The enclosed ship **setting** forces the narrator and Mr. Kelada to share a cabin and meet each other constantly.

2. **What does the opening paragraph tell us about the narrator?**

Answer: It shows that the narrator is prejudiced and class-conscious. Before he even meets Mr. Kelada, he dislikes him because of his name and what he imagines about his identity. This prepares us to read the **first-person** narration critically.

3. **What did Mr. Kelada do that annoyed the narrator when they first met?**

Answer: He was too familiar: he sat down, called the narrator without using “Mister,” offered drinks, interrupted the card game with advice, performed card tricks even after the narrator said he hated them, and had already arranged a dining seat for him.

4. **Why did the narrator consider Mr. Kelada as “the best hated man in the ship”?**

Answer: Because Kelada was everywhere and always involved: he organized activities, talked constantly, argued at meals, and insisted on being right. His energy and confidence made many passengers feel trapped by him.

5. **Who is Mr. Ramsay? What kind of person is he?**

Answer: Mr. Ramsay works in the American Consular Service and is stationed at Kobe. He is dogmatic, insensitive, and eager to challenge Kelada. His confidence about the pearls is based more on pride than real knowledge.

6. **What is special about Mrs. Ramsay?**

Answer: She is pretty, modest, well-mannered, and quietly distinguished despite simple clothing. The pearl necklace reveals that she may have a private secret from her husband.

7. Who suggested a bet on Mrs. Ramsay's pearls? Who won the bet?

Answer: Ramsay suggests the bet by claiming the pearls cost only eighteen dollars. Kelada actually recognizes they are real, but he deliberately says they are imitation to protect Mrs. Ramsay. Ramsay wins the bet outwardly, but morally Kelada is the real winner.

8. What does Mr. Kelada mean when he says "If I had a pretty little wife I shouldn't let her spend a year in New York while I stayed at Kobe"?

Answer: He implies that Mrs. Ramsay probably received the expensive pearls from someone else while she was away from her husband. Kelada does not state the secret directly, but his sentence shows that he understands why she was terrified.

9. How do you understand the title "Mr. Know-All" after reading the story?

Answer: The title is ironic. At first it describes Kelada's annoying habit of acting as if he knows everything. By the end, however, he really does know the truth about the pearls and chooses silence. The story suggests that true knowledge includes tact, sympathy, and self-control.

5. The Far and the Near

课堂笔记

- Setting = time and place in which characters act, but also scenery, weather, atmosphere, social life, and symbolic space.
- Functions of setting: create mood, show a way of life, symbolize an idea, and become a source of conflict.
- Vocabulary: rumble = deep rolling sound; cut/cutting = narrow passage cut through a hill for a railway; stubble = short crop ends left after harvest; vista = broad view.
- Core contrast: agricultural life / imagined domestic peace versus industrialized life / train routine.
- Title: "far" produces idealization; "near" destroys the fantasy.

内容与主旨概览

一位火车工程师多年驾驶列车经过一座小屋，远远看见屋边的女人和女孩向他挥手。他把这座小屋想象成温暖、宁静、善良的生活象征。退休后，他决定亲自拜访，却发现近距离看到的女人和女儿疲惫、贫瘠、怀疑，屋子也没有他想象的美好。他的希望和温情变成羞耻、失落和恐惧，最终意识到远方的幻象永远消失。

深度分析

标题直接提示主题：远处的美和近处的真实之间存在无法弥合的裂缝。工程师并没有真正认识那两位女性，他爱的是自己从远处投射出的理想。火车象征工业、重复和距离，小屋象征他对农业、家庭和宁静生活的幻想。等他下车走近，凝视的对象不再是“画面”，而是有贫困、疲惫和戒备的真实人生。故事并不是简单说现实丑陋，而是批判一种把他人生活浪漫化的远距离观看。

关键要素

- **Plot:** 长期远望小屋 - 建立理想幻象 - 退休后拜访 - 近看现实 - 幻象破灭。
- **Character:** 工程师善良但天真，女人和女儿在现实压力中显得疲惫和警惕。
- **Setting:** 铁路、田野、小屋形成工业世界与乡村幻象的对照。
- **Point of View:** 第三人称接近工程师意识，使读者体验幻象的生成和破灭。
- **Theme:** 距离可以制造美感，也可以遮蔽真实；理想化他人生活会带来失望。
- **Conflict:** 远方幻象与近处现实的冲突；希望与羞耻的内在冲突。
- **Technique:** symbolism、contrast、imagery、ironic title。

Paraphrase

1. **原句:** At that moment the great train, having halted for a breathing space at the town near by, was beginning to lengthen evenly into its stroke, but it had not yet reached the full drive of its terrific speed.

难点分析: halted = stopped; breathing space = short rest

Paraphrase: The great train had stopped briefly at the nearby town and was now beginning to speed up, though it had not yet reached its full speed.

2. **原句:** It swung into view deliberately, swept past with a powerful swaying motion of the engine, a low smooth rumble of its heavy cars upon pressed steel, and then it vanished in the cut.

难点分析: rumble = deep rolling sound; cut = railway cutting through a hill

Paraphrase: The train came into view, passed with the powerful swaying motion of the engine and the deep rolling sound of its heavy cars on the rails, and then disappeared in the narrow passage cutting through the hill.

3. **原句:** For a moment the progress of the engine could be marked by heavy bellowing puffs of smoke that burst at spaced intervals above the edges of the meadow grass, and finally nothing could be heard but the solid clacking tempo of the wheels receding into the drowsy stillness of the afternoon.

难点分析: puffs of smoke = quick bursts of smoke

Paraphrase: As the train moved, it made a loud and deep sound and gave off smoke once in a while above the meadow grass along the tracks. The train passed by with its wheels striking the tracks steadily. Finally the sound faded away into the quiet afternoon.

4. **原句:** ...and four times he had seen before him on the tracks the ghastly dot of tragedy converging like a cannon ball to its eclipse of horror at the boiler head...

难点分析: ghastly = horrifying; cannonball = heavy ball shot from a cannon

Paraphrase: He had seen four tragedies happening before him on the rails. The small frightening dot far away on the rails was like a cannon ball shooting at the train with its horrible shadow.

5. **原句:** He had seen them through the harsh bare light of wintry gray across the brown and frosted stubble of the earth, and he had seen them again in the green luring sorcery of April.

难点分析: stubble = short ends of crops after harvest

Paraphrase: He had seen them across the brown fields covered with frost and ends of the crops in the cold and dull light of the winter, and he had seen them again in the April when the earth was covered with attracting green plants.

6. **原句:** But her face was harsh and pinched and meager; the flesh sagged wearily in sallow folds, and the small eyes peered at him with timid suspicion and uneasy doubt.

难点分析: pinched = tired and thin-looking; meager = thin / poor; sallow = yellowish and unhealthy-looking

Paraphrase: Her face looked hard, tired, and thin. The yellowish flesh on her face drooped loosely and was in deep lines and the small eyes looked at him closely with careful and unpleasant doubt.

7. **原句:** But he faltered on, fighting stubbornly against the horror of regret, confusion, disbelief that surged up in his spirit, drowning all his former joy and making his act of hope and tenderness seem shameful to him.

难点分析: 注意关键词、句法和上下文，改写时保持原句信息，不额外添加文本没有说出的结论。

Paraphrase: He continued speaking uncertainly, struggling against the regret, confusion, and disbelief rising inside him. These feelings drowned his former joy and made him feel shameful for his visit searching for hope and tenderness.

8. **原句:** His heart, which had been brave and confident when it looked along the familiar vista of the rails, was now sick with doubt and horror as it saw the strange and unsuspected visage of the earth which had always been within a stone's throw of him, and which he had never seen or known.

难点分析: vista = a large view; within a stone's throw = very close

Paraphrase: He had been brave and confident when he looked at the beautiful picture of the familiar rails. Now he felt doubtful and frightened when he saw this strange and once-trusted place, the place that was not far away from him, and the place he had never seen or known before.

9. **原句:** And he knew that all the magic of that bright lost way, the vista of that shining line, the imagined corner of that small good universe of hope's desire, was gone forever, could never be got back again.

难点分析: The beautiful picture of the shining rail that gained him respect and honor, and the small cottage where he had imagined he could find hope. So this things finally disappeared.; vista = a large view

Paraphrase: And he realized that something wonderful in his life was gone forever and would never return. The dream that somewhere in the world there existed a shining place for the lost.

判断题训练

1. The engineer sees the cottage every day from the train and gradually idealizes it.

答案: True. 小屋和挥手的女人成为他心中的宁静象征。

2. When he finally visits, the reality perfectly matches his dream.

答案: False. 近距离的现实让他的幻想彻底破灭。

3. The title suggests a contrast between distant perception and close reality.

答案: True. far 与 near 构成全文的核心结构。

4. The train and the cottage create a contrast between mechanical routine and imagined domestic peace.

答案: True. 火车的速度、声音和工业性反衬小屋的安静幻象。

5. The story suggests that the engineer truly knows the two women before he visits them.

答案: False. 他只是远远观看, 把自己的愿望投射到她们身上。

6. The engineer's disappointment is partly caused by his own imagination rather than by the women themselves.

答案: True. 他失去的是自己建构的理想世界。

7. The setting has no thematic function beyond showing where the train runs.

答案: False. setting 本身就是主题的载体: 距离、工业、乡村、幻象。

8. The cottage is described as a tidy little house of white boards with green blinds.

答案: True. 第一页描写小屋为白木板、绿色百叶窗, 周围有菜园、葡萄架、橡树和花。

9. The limited express passes the cottage every day a few minutes after two o'clock in the afternoon.

答案: True. 这是工程师多年观看小屋和两位女性的固定时间。

10. At first the woman appears with a small child, and later the child grows to full womanhood.

答案: True. 原文强调时间流逝: 孩子先抓着母亲裙子, 后来也每天出来挥手。

11. The engineer visits the cottage while he is still actively driving the train on duty.

答案: False. 他是在铁路服务结束、成为公司退休人员之后才去拜访。

12. When seen closely, the woman looks warm and welcoming exactly as the engineer imagined.

答案: False. 近看时她显得 harsh, pinched, meager, 并带着怀疑和不安。

Answer to Preparation Questions (For Your Reference)

1. How do you understand the title before you read the story?

Answer: Before reading, the title *The Far and the Near* suggests a contrast between distant perception and close reality. It implies that things viewed from afar (the "far") may appear beautiful, ideal, or romantic, but when approached closely (the "near"), they often turn out to be disappointing, harsh, or ordinary. The title prepares the reader for a **theme** about illusion versus truth.

2. Could you draw a picture of the little cottage according to the detailed description in the first paragraph? From whose perspective is the cottage described? What is the mood created by the setting?

Answer: Picture of the cottage: White boards, green blinds A garden with neat vegetable plots and a grape arbor (grapes ripen in late August) Three large oaks in front providing shade A border of bright flowers on the other side Overall: tidy, thrifty, modest, comfortable

Perspective: The cottage is described from an omniscient **third-person** narrator, but the perspective is closely aligned with the engineer as he passes by on the train every day. It is the view he sees from a distance. Mood created by the **setting**: Peaceful, idyllic, warm, and inviting. The cottage feels like a small paradise – orderly, natural, and full of simple beauty.

3. **From whose perspective is the train described in the second paragraph? Why does the author give a detailed description of the train?**

Answer:

Perspective: The train is described from the engineer's perspective (we see its movement, sound, and rhythm as he drives it).

However, the narrator also steps back to give an external, almost poetic observation.

Purpose of detailed description: To establish the routine – the train passes the same spot every day at the same time. To emphasize the train's power, speed, and noise as a contrast to the quiet, small cottage. To create a rhythmic, almost hypnotic atmosphere that mirrors the engineer's daily life. To highlight the gap between the mechanical world of the train and the human world of the cottage. Agricultural life vs Industrialized life

4. **What do you know about the engineer from the fourth paragraph? Why does the author mention the tragedies on the rail?**

Answer: What we know about the engineer: He has grown old and gray in service. He has driven the train ten thousand times. His children are grown and married. He has witnessed four terrible rail tragedies (children in a wagon, a stalled car, a deaf hobo, a person thrown past his window).

He has experienced grief, joy, peril, and labor. He is weathered, loyal, humble, courageous, and wise – he has “grandeur and wisdom.” Why mention the tragedies: To show that the engineer's life has been hard and full of suffering. To contrast the ugliness and horror of his work with the beauty and peace he finds in the vision of the cottage and the waving women.

To explain why the cottage became so precious to him – it was his one constant, pure source of happiness. (hope & comfort)

5. **Does the engineer know the woman well? How do you know?**

Answer: No, he does not know her well at all.

Evidence: He has only seen her from the train, waving every day. He has never spoken to her or met her. He imagines her life: “he felt that he knew their lives completely, to every hour and moment of the day” – but this is his own fantasy. When he finally meets her, he is shocked because the real woman is completely different from his imagination.

6. **When does the engineer visit the cottage? What drives him to visit the cottage?**

Answer: When: After his years of service end. He is now a pensioned retiree with no more work.

What drives him: His long-held desire to finally meet the women who had become so important to him. The vision of the cottage and the waving women had become “fixed in his mind as something beautiful and enduring, beyond all change and ruin.” He resolved that one day he would “go and find these people and speak at last with them whose lives had been so wrought into his own.”

In short, nostalgia, gratitude, and a longing for human connection drive him.

7. **What impact does the engineer's visit to the cottage have on him?**

Answer: The visit is devastating: He immediately regrets coming: “with a sense of bitter loss and grief, he was sorry he had come.” The woman’s face is “harsh and pinched and meager,” her eyes “mistrustful,” her tongue “unfriendly.” All the warmth and affection he had imagined vanish.

He feels confused, doubtful, and hopeless. He suddenly knows he is an old man. His heart, once brave and confident, becomes “sick with doubt and horror.” He realizes that the magic of the “bright lost way” is gone forever and can never be recovered.

8. What details from the story foreshadow an unpleasant ending?

Answer: Several details hint that the visit will not go well: When the engineer steps off the train, “everything was as strange to him as if he had never seen this town before.” He feels “bewilderment and confusion,” “disquieting” sensations, and “perplexity of his spirit.” The town and road become “unfamiliar as the landscape of some ugly dreams.” His hand “falters on the gate” – he hesitates, afraid.

He asks himself: “why did he now feel this sense of confusion, doubt and hopelessness?” All these signs suggest that the reality will not match the dream.

9. What is the central idea the author wants to tell?

Answer: The central idea is the painful contrast between idealized distance and disappointing reality. From a distance, the engineer creates a perfect, romantic image of the cottage and the women – a source of beauty and meaning in his hard life. But when he approaches that image up close, it shatters.

The real woman is ordinary, unfriendly, and flawed. The story teaches that sometimes the dream is better than the reality. The longing and imagination can be more precious than the actual experience. It also explores themes of loneliness, illusion, and the limits of human connection – we may love an image we create, but real people are always more complex and less perfect.

What we idealize from a distance may lose its wonder when we come close.

6. The Lady, or the Tiger?

课堂笔记

- The story is not a simple fairy tale for children; its real subject is the complexity of the human heart.
- The king is “semi-barbaric”: he borrows civilized forms but uses them for violent spectacle and absolute power.
- The public arena looks like impartial justice, but it is also entertainment and cruelty.
- The open ending transfers the judgment from the young man’s fate to the reader’s understanding of love, jealousy, and possession.

内容与主旨概览

故事设定在一个古老的半野蛮王国。国王用竞技场审判被告：被告必须选择两扇门之一，一扇门后是猛虎，意味着死亡；另一扇门后是美女，意味着立即结婚。公主爱上一位身份较低的青年，国

王发现后把青年送入竞技场。公主知道哪扇门后是虎、哪扇门后是她嫉妒的美女。青年向她求助，她指向右边的门。故事到此戛然而止，把“美女还是老虎”的答案留给读者。

深度分析

这篇小说最重要的不是猜答案，而是读懂开放结尾如何逼迫读者判断人性。国王的制度号称交给命运，其实是暴力、娱乐和绝对权力的结合。公主继承了父亲“半野蛮”的性格：她深爱青年，也嫉妒那个可能拥有他的女人。开放结尾把外部审判转化为内心审判，真正被审判的不是青年，而是公主的爱是否能战胜占有欲，以及读者相信人性中的哪一面。

关键要素

- **Plot:** 国王制度介绍 - 公主恋情暴露 - 青年入场 - 公主知道秘密 - 指门 - 开放结尾。
- **Character:** 国王任性、残酷而自以为公正；公主热烈、骄傲、嫉妒；青年被动接受命运。
- **Setting:** 半野蛮王国和公共竞技场构成残酷审判与大众娱乐的社会环境。
- **Point of View:** 第三人称叙述，后半部分叙述者直接介入，引导读者思考。
- **Theme:** 爱、嫉妒、权力和占有之间的冲突；所谓公正可能只是暴力的仪式化。
- **Conflict:** 公主内心的爱与嫉妒冲突是中心。
- **Technique:** open ending、intrusive narrator、symbolic doors、moral dilemma。

Paraphrase

1. **原句:** In the very olden time there lived a semi-barbaric king, whose ideas though somewhat polished and sharpened by the progressiveness of distant Latin neighbors, were still large, florid, and untrammelled, as became the half of him which was barbaric.

难点分析: semi-barbaric = partly civilized, partly uncivilized; florid = showy / elaborate; untrammelled = uncontrolled

Paraphrase: Once up a time, there lived an uncivilized king, under the influence of the Latin countries nearby. He refined and improved his idea but they were still big, fancy and wild, which made half of him uncivilized.

2. **原句:** He was a man of exuberant fancy, and, withal, of an authority so irresistible that, at his will, he turned his varied fancies into facts.

难点分析: exuberant fancy = rich, excessive imagination; withal = besides / in addition; irresistible = impossible to resist; Thor = Norse god of thunder

Paraphrase: He was a man full of extravagant imagination, and because his authority was absolute, he could turn his many fancies into reality whenever he wished.

3. **原句:** When every member of his domestic and political systems moved smoothly in its appointed course, his nature was bland and genial; but, whenever there was a little hitch, and some of his orbs got out of their orbits, he was blander and more genial, for nothing pleased him so much as to make the crooked straight and crush down uneven places.

难点分析: hitch = small problem; orbs = planets / spheres, used metaphorically

Paraphrase: When all his people did as they were told to do, he would be mild and cheerful. When something went wrong or someone disobeyed him, he became even more cheerful, because he enjoyed

straightening out disorder and punishing what was irregular.

4. **原句:** Among the borrowed notions by which his barbarism had become semified was that of the public arena. in which, by exhibitions of manly and beastly valor, the minds of his subjects were refined and cultured.

难点分析: public arena = public amphitheater for spectacle; valor = courage

Paraphrase: One of the foreign concepts that had influenced his partially uncivilized state of being was the public arena. Through displays of both human and animal courage, the minds of his subjects were improved and cultivated.

5. **原句:** The arena of the king was built, not to give the people an opportunity of hearing the rhapsodies of dying gladiators, nor to enable them to view the inevitable conclusion of a conflict between religious opinions and hungry jaws, but for purposes far better adapted to widen and develop the mental energies of the people.

难点分析: rhapsodies = emotional speeches or songs

Paraphrase: The arena of the king was built, not to give the people an opportunity of hearing the mourning cries of dying fighters, nor to let them see one would be killed by beasts if he insisted wrong religious belief, but to better widen and develop the mental energies of the people.

6. **原句:** This vast amphitheater, with its encircling galleries, its mysterious vaults, and its unseen passages, was an agent of poetic justice, in which crime was punished, or virtue rewarded, by the decrees of an impartial and incorruptible chance.

难点分析: poetic justice = reward or punishment that seems fitting; impartial = fair / unbiased; incorruptible = impossible to corrupt

Paraphrase: This big arena, with its rings of seats, hidden rooms, and secret paths, was like a place where right and wrong were decided by luck. In this place, bad things might get punished, or good things might get rewarded, all because of a fair and honest chance.

7. **原句:** ..who, every barleycorn a king, knew no tradition to which he owed more allegiance than pleased his fancy, and who ingrafted (on every adopted form of human thought and action) the rich growth of his barbaric idealism.

难点分析: every barleycorn = every part; allegiance = loyalty; ingrafted = grafted onto / joined to

Paraphrase: The king is a king in every way and in every part. He did not follow tradition, he was only faithful to his wild ideas and he tried to hold his wild ideas into practice so that his people could think and behave according to his barbaric principles.

8. **原句:** It involves a study of the human heart which leads us through devious mazes of passion, out of which it is difficult to find our way.

难点分析: devious mazes = complicated winding paths

Paraphrase: The human heart is as complicated as a twisting maze of passions, and it is difficult to find our way through it.(It is difficult for us to understand human heart.)

判断题训练

1. The king's system is presented as both orderly and cruel.

答案: True. 它有仪式和规则, 却把生死婚姻交给残酷的偶然。

2. The accused can appeal the result after choosing a door.

答案: False. 门后的结果即刻执行, 没有上诉余地。

3. The princess knows what is behind each door.

答案: True. 她通过权力和意志得知了秘密。

4. The story clearly tells us whether the lady or the tiger comes out.

答案: False. 结尾开放, 答案留给读者。

5. The two doors symbolize two possible forms of loss for the princess: death of the lover or his marriage to another woman.

答案: True. 两种结果都让她失去青年。

6. The central conflict is only between the young man and the tiger.

答案: False. 更深的冲突在公主内心: 爱与嫉妒。

7. The narrator's direct address to readers makes them participate in the moral judgment.

答案: True. 读者被迫根据自己对人性的理解完成结尾。

8. In the arena, the king sits high on one side, while the two identical doors stand opposite him.

答案: True. 空间布局是国王在一侧高处, 受审者从王座下方出来, 对面是两扇完全一样的门。

9. If the accused opens the door with the lady, he is married to her immediately even if he already has a wife or lover.

答案: True. 国王的制度不考虑已有婚姻或感情, 婚礼当场举行。

10. The princess discovers only the tiger's door but never learns who the lady is.

答案: False. 她不仅知道虎和美女在哪扇门后, 也知道被选中的美女是谁。

11. The selected lady is one of the fairest and loveliest damsels of the court, and the princess hates her.

答案: True. 这正是公主嫉妒冲突的来源之一。

12. The princess makes a slight, quick movement toward the right, and only her lover sees it.

答案: True. 原文明确写她示意右边, 除了青年外无人看见。

Answer to Preparation Questions (For Your Reference)

1. What is the setting of the story? (The legal system, the social conventions and customs)

Answer: setting and Legal System: The story is set in an ancient, semi-barbaric kingdom. The king has devised a unique judicial system centered on a public arena. When a subject is accused of a crime of sufficient importance, their fate is determined by chance: they must open one of two identical doors.

Behind one door waits a ferocious tiger that will kill and devour them as punishment for guilt. Behind the other waits a beautiful lady, selected by the king, whom the accused must immediately marry as a reward for innocence. The outcome is determined purely by “impartial and incorruptible chance,” and there is no appeal.

Social Conventions and Customs: The trial is a public spectacle attended by the entire populace, who view it as entertainment. The king’s authority is absolute; his whims become law, and he is not bound by tradition. Social hierarchy is rigid: a commoner or lower-ranked courtier loving the princess is a transgression punishable by the arena.

Personal circumstances—existing marriages, affections, or family—are irrelevant before the king’s system of justice.

2. **Please draw a picture of the public arena where the king, the princess, the young man and the two doors are located.**

Answer: 略

3. **What does the narrator mean when he says the king is “semi-barbaric”?**

Answer: The term “semi-barbaric” describes the king’s dual nature. He has been influenced by the “progressiveness of distant Latin neighbors,” which lends a veneer of refinement and culture to his ideas.

However, his core temperament remains wild, untamed, and driven by exuberant, often brutal, imagination. He grafts “the rich growth of his barbaric idealism” onto borrowed civilized forms. In practice, this means his justice system appears orderly and impartial—with its arena, doors, and elements of chance—but is fundamentally cruel, capricious, and designed to satisfy his personal aesthetic and love of spectacle rather than true fairness.

4. **In the kingdom described in the story, what happens when a person is accused of a crime? Why do the members of the community support this method?**

Answer:

What happens: A public notice announces the trial date. On that day, the accused enters the king’s arena and must choose one of two identical doors. If they open the door with the tiger, they are instantly killed. If they open the door with the lady, they are immediately married to her in a public ceremony within the arena, regardless of prior attachments.

Why the community supports it: The narrator explains that the institution is “very popular.” The element of uncertainty—never knowing whether the day will bring a “bloody slaughter” or a “hilarious wedding”—makes the occasion thrilling entertainment for the masses. Additionally, the “thinking part of the community” finds the method fair because the accused “have the whole matter in his own hands”—the outcome rests solely on their choice of door and chance. The system thus combines spectacle, perceived fairness, and the satisfaction of seeing **poetic justice** (or injustice) unfold.

5. **What is the young man’s crime? Why are his actions considered criminal?**

Answer:

The crime: The young man, a courtier of “fineness of blood and lowness of station,” has fallen in love with the princess, and she with him. The king discovers their love affair.

Why it is criminal: In this highly stratified, semi-barbaric society, a subject daring to love the king’s daughter is an unforgivable act of presumption and disobedience. The narrator states, “Never before had a subject dared to love the daughter of the king.” It violates the social order and challenges the king’s supreme authority over his household and realm. Regardless of the mutual affection, the act itself is deemed a crime worthy of the arena.

6. **What does the princess do when the young man is in the arena? What motive does she have for sending him to his death, and what motive does she have for saving his life?**

Answer:

What she does: When the young man looks to her for guidance, she makes a “slight, quick movement toward the right.” No one else sees it. He immediately walks to the door on the right and opens it.

Motive for sending him to his death (the tiger): The princess has discovered not only the secret of the doors but also the identity of the lady behind the other door—a beautiful maiden of the court whom she hates. She has seen, or imagined, this woman exchanging glances with her lover. The princess is consumed by jealousy and the “savage blood” of her ancestors. The thought of her lover marrying and living happily with another woman, while she must watch, causes her “soul to burn in agony.” Letting him die quickly might be preferable to witnessing his union with a rival.

Motive for saving his life (the lady): She loves him with “an ardor that had enough of barbarism in it to make it exceedingly warm and strong.” She knows he is innocent of any crime beyond loving her. The thought of the tiger’s “cruel fangs” and his blood and screams fills her with “wild horror.” Saving his life, even if it means losing him to another woman, is an act of love that would allow him to live.

7. **Why do you think the story ends with a question instead of an answer?**

Answer: The story ends with the question—“Which came out of the opened door—the lady, or the tiger?”—for several literary and thematic reasons: Engaging the reader: The open ending forces the reader to become an active participant in interpreting the story, debating the answer based on human psychology.

Exploring human nature: The narrator states that the answer involves “a study of the human heart” leading through “devious mazes of passion.” The question probes the nature of love, jealousy, and the **conflict** between self-interest and altruism. Emphasizing the princess’s character: The ending highlights that the true subject of the story is not the young man’s fate, but the princess’s internal struggle.

Her “hot-blooded, semi-barbaric” soul is the real mystery. Creating timeless ambiguity: A definitive answer would resolve the tension. Leaving it open makes the story a classic philosophical dilemma, ensuring it remains memorable and discussed.

8. **“Which came out of the opened door—the lady or the tiger?” What do you think? Did the princess send her lover to the lady or to the tiger? Why?**

Answer: Argument for the Tiger: The princess’s nature is repeatedly described as semi-barbaric, fervent, imperious, and possessing the “intensity of savage blood.” Her jealousy is overwhelming; the

thought of her lover with the other woman torments her day and night. The narrator emphasizes how often she imagines his wedding with agony, “gnashing her teeth” and “tearing her hair.” In many of her visions, she sees him alive and happy with another—an outcome that might cause her more prolonged suffering than his swift death. If she cannot have him, no one else will. Her love is possessive and fierce, and the barbaric half of her soul might prevail.

Argument for the Lady: Despite her jealousy, she loves him deeply. The narrator also describes how she recoils in horror at the thought of the tiger’s fangs and his blood. She knows he is innocent and that she herself is the reason he is in the arena. Sending him to the lady would be an act of self-sacrifice—proving her love by allowing him to live, even if it destroys her own happiness. In some interpretations, the princess’s semi-barbaric nature might mean she is capable of grand, dramatic gestures, including a noble, painful sacrifice. The ambiguity is precisely what Stockton intended; the answer reveals more about the reader’s own view of human passion than about the princess herself. Not written for children, not a fairy tale The complexity of human heart

7. The Tell-Tale Heart

课堂笔记

- Genre: Gothic horror; more specifically, ambiguous Gothic, because the story never fully confirms whether the terror is supernatural or psychological.
- Ambiguities: the narrator’s location, the listener addressed as “you,” the relationship between narrator and old man, and the exact motive for murder.
- First-person narration is central: the narrator tries to prove sanity, but his own language reveals madness.
- Poe’s unity of single effect: punctuation, repetition, sound imagery, contrast between silence and noise, and obsessive diction all build one psychological effect.
- In paraphrase, inverted sentence order should be restored: “than did mine” becomes “than my hand did.”

内容与主旨概览

第一人称叙述者反复宣称自己没有疯，只是神经过度敏锐。他没有因为金钱或仇恨杀害老人，而是无法忍受老人的“vulture eye”。他连续七夜观察老人，第八夜终于杀死老人并把尸体肢解藏在地板下。警察来访时，他一开始镇定自信，甚至坐在藏尸处上方，但逐渐听见越来越响的心跳声，最终崩溃承认罪行。

深度分析

这篇哥特式心理小说的关键在于不可靠叙述。叙述者越努力证明自己理性，越暴露出疯狂：他把计划的冷静当作理智证据，却忽视杀人动机本身的荒谬。所谓“心跳声”可能是老人之心、叙述者自己的罪感，也可能是精神幻觉；这种暧昧性使故事成为 ambiguous Gothic。故事真正的冲突不是侦探式的“谁杀了人”，而是罪感如何从被压抑的内心返回并摧毁自我控制。

关键要素

- **Plot:** 叙述者厌恶老人眼睛 - 多夜观察 - 杀人藏尸 - 警察到来 - 幻听心跳 - 自白。
- **Character:** 叙述者敏感、偏执、自我辩解; 老人几乎被简化为一只眼睛。
- **Setting:** 夜晚、卧室、地板下空间形成封闭恐怖氛围。
- **Point of View:** 第一人称不可靠叙述, 读者必须怀疑叙述者的判断。
- **Theme:** 罪感无法被理性掩盖; 疯狂常伪装成极端的理智。
- **Conflict:** 叙述者与老人之间的外部冲突, 以及理性伪装与罪感之间的内部冲突。
- **Technique:** Gothic horror、sound imagery、repetition、ambiguous symbol。

Paraphrase

1. **原句:** True! — nervous — very, very dreadfully nervous I had been and am; but why will you say that I am mad?

难点分析: 口语化, 听叙述者在说, show strong feeling of the narrator

Paraphrase: The narrator sounds extremely nervous and emotional, yet he keeps insisting that he is not mad.

2. **原句:** Object there was none. Passion there was none.

难点分析: 注意关键词、句法和上下文, 改写时保持原句信息, 不额外添加文本没有说出的结论。

Paraphrase: The narrator did not kill the old man for money and he did not kill the old man for revenge.

3. **原句:** One of his eyes resembled that of a vulture—a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees—very gradually—I made up my mind to take the life of the old man, and thus rid myself of the eye forever.

难点分析: The old man may be suffering from cataract (白内障) or an old injury from years before.; vulture = a bird associated with death

Paraphrase: One of the old man's eyes looked like a vulture's eye: pale blue, with a film over it. Whenever the eye looked at the narrator, he felt terrified, and gradually he decided to kill the old man in order to get rid of the eye forever.

4. **原句:** You should have seen how wisely I proceeded—with what caution—with what foresight—with what dissimulation I went to work!

难点分析: dissimulation = hiding one's real intention

Paraphrase: It is a pity that you did not see how wisely I carried on the action, how I went to work with caution, with prescience, and with disguise. 人称要换回来!!!

5. **原句:** ...for it was not the old man who vexed me, but his Evil Eye.

难点分析: Irritated or annoyed, 专有名词 Evil Eye; Evil Eye is treated as a special threatening object

Paraphrase: The narrator says he was not disturbed by the old man himself, but by the old man's "Evil Eye."

6. **原句:** A watch's minute hand moves more quickly than did mine.

难点分析: 结构, mine 指 my hand, 注意倒装; mine = my hand; change inversion into normal order

Paraphrase: A watch's minute hand moved more quickly than my hand did.

7. **原句:** Never before that night had I felt the extent of my own powers—of my sagacity (睿智、聪慧、洞察力强).(Para.4)

难点分析: sagacity = wisdom / sharp intelligence

Paraphrase: Before that night I had never felt how powerful I was and how clever I was.

8. **原句:** He was still sitting up in the bed listening, just as I have done, night after night, hearkening to the death watches in the wall. (Para.6)

难点分析: hearken = listen carefully; deathwatch = insect sound associated with death

Paraphrase: The old man was still sitting up in bed and listening, just as I had often lain awake at night listening to the deathwatch beetles in the wall.

判断题训练

1. The narrator insists that he is sane, but this insistence makes him seem less reliable.

答案: True. 反复自证理性反而强化了疯狂感。

2. The narrator kills the old man mainly to get his money.

答案: False. 他明确否认金钱动机, 声称是因为老人的眼睛。

3. The old man's eye becomes a symbol of the narrator's obsession and distorted perception.

答案: True. 眼睛被夸大成威胁, 反映叙述者心理异常。

4. The police immediately discover the body under the floorboards.

答案: False. 他们并未发现, 是叙述者被心跳声逼到自白。

5. The heartbeat can be read as a sign of guilt, hallucination, or ambiguous Gothic uncertainty.

答案: True. 文本没有给出完全客观的解释。

6. The story's first-person point of view gives readers an objective account of events.

答案: False. 第一人称极端主观, 正是不可靠性来源。

7. The climax occurs when the narrator can no longer bear the sound and confesses.

答案: True. 自我控制在此崩溃, 冲突达到顶点。

8. The text clearly identifies the old man as the narrator's father.

答案: False. 原文只称 old man, 没有明确说明父子、亲属或雇佣关系; 这类关系判断不能脑补。

9. The narrator says he loves the old man and has no desire for his gold.

答案: True. 他明确说老人没有冒犯他, 他也不想要金子, 动机被集中到那只眼睛上。

10. For seven nights the narrator shines the lantern on the open eye and therefore kills the old man each night.

答案: False. 前七夜眼睛都闭着, 他没有动手; 第八夜眼睛睁开后才杀人。

11. The narrator hides the body by cutting it up and placing it beneath three floor planks.

答案: True. 他肢解尸体, 掀起三块地板, 把尸体藏在下面。

12. Three police officers come because a neighbor has heard a shriek during the night.

答案: True. 警察是因邻居听见尖叫、怀疑有 foul play 而来。

Answer to Preparation Questions (For Your Reference)

1. Where is the narrator? To whom is the narrator telling a story?

Answer: The narrator's exact location is not specified, but it is likely a prison or an asylum. He is telling the story to the reader or an unnamed listener (such as a guard, a judge, or a visitor), attempting to convince them that he is not mad.

2. What does the narrator do to the old man and why? What is the relationship between the narrator and the old man?

Answer: The narrator murders and dismembers the old man, hiding the body beneath the floorboards. The motive is not hatred or greed, but the old man's "vulture eye"—a pale blue eye with a film over it—which fills the narrator with terror and loathing. The exact relationship is unclear; the narrator claims "I loved the old man," suggesting they may have been master and servant, relatives, or simply housemates.

"eye": the control of the father / the authority

3. In paragraph 7 the narrator tells the old man's fears. How does the narrator know so much of what the old man feels?

Answer: The narrator projects his own nocturnal anxieties onto the old man. Having himself spent countless sleepless nights lying awake in fear, he imagines the old man's inner thoughts based on his own experience. What he describes is essentially his own past terror mirrored in another.

4. Why does the narrator unnecessarily tell the police the truth in the end?

Answer: He falls apart because of the beating in his ears — the imagined sound of the dead man's heart beating beneath the floorboards. The sound grows louder and more insistent, and he becomes convinced that the police officers hear it too and are mocking him with their smiles. Unable to endure the psychological torment, he breaks down and confesses.

5. What are the reasons given by the narrator to prove his sanity? Do you agree with what he tells?

Answer: He cites his hyper-acute senses (especially hearing), his cautious and methodical planning, his calm manner of narration, and his kindness toward the old man before the murder. Readers generally do not agree; these very claims reveal his paranoia, obsession, and detachment from reality, thereby proving the opposite.

6. What is the mood of the story? Identify some of the means used by Poe to achieve the mood of this story.

Answer: The mood is one of mounting tension, dread, and claustrophobic horror. Poe achieves this through: Repetition and short, breathless sentences (e.g., "louder—louder—louder!") Auditory

imagery and onomatopoeia (e.g., “the hellish tattoo of the heart”) **first-person** interior monologue
Imagery of darkness and confinement (midnight, pitch-black rooms, the space beneath the floor)

7. What are the conflicts in the story? Are the conflicts resolved or not?

Answer: The primary conflicts are: Internal **conflict:** The narrator’s struggle between his assertion of sanity and his evident madness; between his pride and his overwhelming guilt/fear. External **conflict:** The narrator versus the old man’s “Evil Eye,” and later versus the suspicion of the police.

The conflicts are not truly resolved; the story ends with the narrator’s confession, but the psychological torment that drove him there remains unaddressed.

8. Do you think the first-person point of view is particularly effective in this story? Why?

Answer: Yes, it is exceptionally effective. The **first-person** perspective immerses the reader directly into the narrator’s distorted mind, allowing us to witness his progression from smug self-assurance to utter collapse. This limited viewpoint heightens psychological realism and amplifies the horror, since we can only perceive events through the eyes of a madman.

8. Miss Brill

课堂笔记

- Point of view: third-person limited, closely filtered through Miss Brill’s consciousness.
- Free indirect speech blends the narrator’s third-person grammar with Miss Brill’s own feelings and voice.
- Epiphany: the young couple’s comments force a sudden painful recognition.
- The story builds a single lyrical effect through music, stage imagery, repeated listening, and the fur symbol.
- Intrusive narrator is different from this story’s limited point of view; here the narrator does not openly lecture the reader.

内容与主旨概览

Miss Brill 每周日去公园，穿上心爱的皮草，听乐队演奏，观察人群，并把整个公园想象成一出戏，自己也是其中不可缺少的演员。她借这种想象抵抗孤独。然而一对年轻情侣嘲笑她和她的皮草，说她像不该出现的人。Miss Brill 回到小而暗的房间，没有像往常一样买蜂蜜蛋糕，把皮草放回盒子里，仿佛听见盒子里有什么在哭。

深度分析

故事通过自由间接引语贴近 Miss Brill 的意识，让读者既感受她的温柔幻想，也逐渐意识到她的孤独。公园中的 “play” 是她给世界赋予意义的方式：只要她是演员，她就不是无关紧要的旁观者。年轻人的嘲笑打破了这个剧场幻象，也把她从 “参与者” 推回孤独的 “spectator”。皮草是她的替身，既可爱又陈旧，被年轻人嘲笑后也像她一样受伤。结尾的哭声不是简单拟人，而是她被压抑的自我哀悼。

关键要素

- **Plot:** Miss Brill 去公园 - 想象公园为戏剧 - 被情侣嘲笑 - 回到小房间 - 幻想破裂。
- **Character:** Miss Brill 敏感、孤独、需要被世界承认。年轻情侣作为打破幻象的力量。
- **Setting:** 公园看似热闹，反衬她的孤独；小房间暗示封闭生活。
- **Point of View:** 第三人称限制视角和自由间接引语，贴近她的心理。
- **Theme:** 孤独的人会用幻想维持尊严，但社会冷漠能轻易击碎这种自我保护。
- **Conflict:** 自我幻想与外部现实之间的冲突。
- **Technique:** symbolism、epiphany、free indirect speech、contrast。

Paraphrase

1. **原句:** Although it was so brilliantly fine – the blue sky powdered with gold and great spots of light like white wine splashed over the Jardins Publiques — Miss Brill was glad that she had decided on her fur.

难点分析: 句意不难，重点是保留景物与语气

Paraphrase: Although the weather was bright and beautiful, with a golden blue sky and white-wine-like light over the public gardens, Miss Brill was still glad that she had worn her fur.

2. **原句:** Oh, how sweet it was to see them snap at her again from the red eiderdown! Little rogue! Yes, she really felt like that about it. Little rogue biting its tail just by her left ear. (Para.1)

难点分析: 提醒大家，第三人称限制视角，人称变化不会改变

Paraphrase: She was delighted to see the fur's eyes seem to snap at her again from the red eiderdown. She affectionately calls it a "little rogue," as if it were a living companion biting its tail near her ear.

3. **原句:** And when she breathed, something light and sad —no, not sad, exactly—something gentle seemed to move in her bosom. (Para. 1)

难点分析: 提醒大家，第三人称限制视角，人称变化不会改变

Paraphrase: When she breathed, she felt something light and gentle move in her chest. She almost calls it sadness, but then corrects herself, because the feeling is softer and less definite than sadness.

4. **原句:** And what they played was warm, sunny, yet there was just a faint chill—a something, what was it? —not sadness—no, not sadness— a something that made you want to sing.

难点分析: 提醒大家，第三人称限制视角，人称变化不会改变

Paraphrase: The music felt warm and sunny, but there was also a faint chill in it - something not exactly sadness, but something that made a person want to sing.

5. **原句:** Now there came a little "flutey" bit very pretty! —a little chain of bright drops. She was sure it would be repeated. It was; she lifted her head and smiled.

难点分析: flutey = sounding like a flute

Paraphrase: Now she heard a pretty flute-like passage, flowing like a chain of bright drops. She expected it to be repeated, and when it was, she lifted her head and smiled.

6. **原句:** And sometimes a tiny staggerer came suddenly rocking into the open from under the trees, stopped, stared, as suddenly sat down "flop," until its small high-stepping mother, like a young hen, rushed scolding to its rescue.

难点分析: staggerer = a very young child walking unsteadily; flop = falling/sitting down heavily

Paraphrase: And sometimes a little child suddenly rushed into the open ground from under the trees with unsteady steps, stopped, stared and then fell down heavily on the ground. The mother with her feet lifted high, like a young hen, rushed to help her baby to stand up while scolding him.

7. **原句:** and such a funny old man with long whiskers hobbled along in time to the music and was nearly knocked over by four girls walking abreast.

难点分析: whiskers = long facial hair; abreast = side by side

Paraphrase: He was a funny old man with long beard. He walked unsteadily and the music was in tune with his movement. He was nearly pushed down by the four girls who were walking side by side.

8. **原句:** But it wasn't till a little brown dog trotted on solemn and then slowly trotted off, like a little "theatre" dog, a little dog that had been drugged, that Miss Brill discovered what it was that made it so exciting.

难点分析: trotted = moved with short quick steps

Paraphrase: Miss Brill noticed that there was a little brown dog moving with small steps, serious and dignified. The dog was like an actor and looked drugged. it then moved away slowly. Right now she discovered what made her so excited.

判断题训练

1. Miss Brill imagines the park as a theatrical performance.

答案: True. 她认为每个人都有角色,自己也参与其中。

2. The fur is only a piece of clothing and has no symbolic function.

答案: False. 皮草象征 Miss Brill 自身、她的尊严和孤独。

3. The young couple's remarks trigger Miss Brill's painful realization.

答案: True. 他们的嘲笑直接打破了她的自我幻象。

4. The story is mainly narrated through an objective camera-like point of view with no access to Miss Brill's mind.

答案: False. 叙述贴近她的意识,常使用自由间接引语。

5. The park setting creates both community and exclusion.

答案: True. 公园热闹,但并不真正接纳 Miss Brill。

6. Miss Brill's return to the little dark room confirms the collapse of her Sunday fantasy.

答案: True. 她不买蛋糕,把皮草放回盒子,象征退回孤独。

7. The ending offers a cheerful resolution in which Miss Brill becomes socially accepted.

答案: False. 结尾是痛苦、压抑和开放的。

8. Miss Brill takes her fur out of its box, brushes it, and imagines life returning to its little eyes.

答案: True. 开头细写她整理皮草,并把皮草当成有生命的东西。

9. Miss Brill's special seat is shared at first by two noisy young lovers.

答案: False. 一开始同坐的是一位穿天鹅绒外套的老人和一位织毛线的老太太, 他们并不说话。

10. Miss Brill reads the newspaper four afternoons a week to an old invalid gentleman.

答案: True. 她把这一工作也纳入自己“演员”的幻想之中。

11. On ordinary Sundays, she often buys a slice of honey-cake on her way home.

答案: True. 蜂蜜蛋糕是她的 Sunday treat, 有杏仁时像小礼物。

12. After the young couple insults her, she still buys the honey-cake and happily eats it in the park.

答案: False. 当天她路过面包店没有买, 回到像 cupboard 一样的小暗房间。

Answer to Preparation Questions (For Your Reference)

1. Give a very brief introduction to Miss Brill. (Her age, occupation, nationality, marital status, and living condition.)

Answer: Miss Brill is a middle-aged or elderly unmarried Englishwoman who lives alone in France. She works as an English teacher, giving private lessons, and reads the newspaper aloud to an invalid gentleman. She lives in poverty in a tiny, dark room she herself compares to a cupboard. She has no family or friends visible in the story, and her life is marked by loneliness and routine.

2. What does she do every Sunday? Why?

Answer: Every Sunday afternoon, she goes to the Jardins Publiques (the public gardens), sits on the same bench, and watches the people, listens to the band, and eavesdrops on conversations. She does this as a weekly ritual that gives her a sense of belonging. Later in the story she imagines the whole scene as a play in which she is a participant—showing she uses this outing to feel connected, important, and less alone.

3. What is the setting of the story? How is the setting important for plot development?

Answer: The story is set in a public garden in a French seaside town on a brilliantly fine autumn afternoon, at the beginning of the social Season. The park functions as a metaphorical stage: the band rotunda is a focal point, and the open space allows Miss Brill to construct a fantasy that everyone, including herself, is acting in a play.

The public but anonymous nature of the park lets her feel part of a social world without any real intimacy, and the contrast between the lively crowd and her own isolation drives the story toward her eventual humiliation.

4. List all the persons observed by Miss Brill in the park in order of appearance. Of what importance to the story is the woman in the ermine toque?

Answer: Persons observed, in order: The silent old couple on her bench An Englishman in a Panama hat and his complaining wife (recalled from last Sunday) Couples and groups parading, stopping to talk and buy flowers The old beggar with a tray fixed to the railings Children, including little boys with big white silk bows and girls dressed in velvet and lace A tiny toddler who staggers and falls, and his high-stepping mother Two young girls in red and two young soldiers in blue Two peasant women with straw hats leading smoke-colored donkeys A cold, pale nun A beautiful woman who drops a

bunch of violets and throws them away when a boy returns them The woman in the ermine toque and the gentleman in grey Four girls walking abreast A funny old man with long whiskers who hobbles along in time to the music A little brown dog (“theatre” dog) The young couple (a boy and a girl in love) The woman in the ermine toque is crucial because she serves as a mirror for Miss Brill.

She is aging, shabby, and clinging to a past when her hair was “yellow.” Her encounter with the cold, dismissive gentleman—who blows smoke in her face and walks away—prefigures Miss Brill’s own rejection by the young couple. The ermine toque’s response, smiling “more brightly than ever” and pretending to see someone else, shows the desperate illusion that Miss Brill also builds, and its inevitable collapse.

5. **Music plays a significant role in this short story. Find at least three details that refer to music. How does Miss Brill see herself in terms of music?**

Answer: Three musical details: The band “sounded louder and gayer” because the Season had begun, **setting** the festive mood. A “flutey” passage—a “little chain of bright drops”—is played, and Miss Brill is sure it will be repeated; when it is, she smiles, feeling acknowledged.

After the ermine toque is snubbed, the band seems to “know what she was feeling” and plays “more softly, played tenderly,” while the drum beats “The Brute! The Brute!”. (Additional) Later, the music becomes “warm, sunny, yet there was just a faint chill... something that made you want to sing,” triggering her vision of togetherness.

Miss Brill sees herself as an integral part of the music—a subtle accompaniment “something low, that scarcely rose or fell, something so beautiful—moving.” She imagines that she, along with everyone in the park, will join in a grand, wordless song, revealing her longing for inclusion and her belief that even her quiet presence contributes something essential.

6. **What does the young couple say about Miss Brill? What effect does their dialogues have on Miss Brill?**

Answer: The boy calls her “that stupid old thing” and says, “Why does she come here at all—who wants her? Why doesn’t she keep her silly old mug at home?” The girl giggles that her fur is “exactly like a fried whiting.” The effect is devastating: in an instant, Miss Brill’s cherished fantasy of being a valued “actress” in a communal performance is destroyed.

She sees herself through their eyes as unwanted and ridiculous. She skips her usual stop at the baker’s, returns to her dark room, and silently locks the fur away—her joy and sense of self shattered.

7. **What function does Miss Brill’s fur serve in the story? What is the meaning of the final sentence?**

Answer: The fur functions as an extension of Miss Brill herself—both are old, shabby, stored in a box, brought out for special occasions, and personified by her as “Dear little thing!” It represents her dignity, her femininity, and her only companion. When the young girl mocks it as “a fried whiting,” it becomes the weapon of her humiliation, reducing her entire identity to an absurd, dead object.

The final sentence—“But when she put the lid on she thought she heard something crying”—is richly ambiguous. Most likely, Miss Brill herself is weeping inwardly but displaces the grief onto the fur, because she cannot face her own pain. It also symbolizes the death of her illusion: the fantasy that she was seen, that she mattered, is now closed away, leaving only a stifled cry.

8. In what point of view is the story narrated? How is it different from the traditional third-person point of view?

Answer: The story is told in the **third-person** limited omniscient **point of view**, filtered almost entirely through Miss Brill's consciousness. What makes it different from a traditional **third-person** narration is its extensive use of **free indirect discourse** (or free indirect style).

The narrator's voice blends seamlessly with Miss Brill's interior thoughts and feelings—for instance, “Dear little thing! It was nice to feel it again” or “Wasn't the conductor wearing a new coat, too?”—without tags like “she thought.” This technique creates deep intimacy, allowing readers to experience her emotions from the inside, while simultaneously maintaining the ironic distance needed to recognize her self-deceptions.

A traditional **third-person** narrator would remain more detached and would not so fully absorb the character's voice.

9. Harrison Bergeron

课堂笔记

- Theme must be a complete idea, not just a topic. Topic: equality enforced by government. Theme: forced equality destroys individuality, beauty, and freedom.
- Explicit theme is directly stated; implicit theme must be inferred from plot, conflict, ending, and symbols.
- Utopia = ideal but nonexistent good place; dystopia = imagined bad place where social tendencies become disastrous.
- Science fiction may project future changes not only through technology but also through social and political systems.
- “Equal before God and the law” is echoed ironically: the story turns moral/legal equality into violent sameness.

内容与主旨概览

故事设定在 2081 年的美国，政府为了实现“人人平等”，用各种 handicaps 压制聪明、美丽、强壮和有才华的人。George 因聪明而戴着会发出噪音的耳机，芭蕾舞者戴着重物和面具，电视节目也被强制降低美感。Harrison Bergeron 因异常优秀被捕，后来闯入电视演播室，宣布自己为皇帝，与一位芭蕾舞者短暂展示力量、美和自由，随后被 Diana Moon Glampers 枪杀。George 和 Hazel 很快忘记发生了什么。

深度分析

这是一篇反乌托邦讽刺小说，讽刺的不是公平本身，而是用暴力把差异和卓越全部消灭的“强制平等”。政府把平等理解为向最低处拉齐，因此美、智慧、艺术和爱都必须被削弱。Harrison 的出场像神话式反抗，夸张到近乎荒诞，但他的死亡说明个人英雄主义在制度暴力前极其脆弱。父母的遗忘更冷酷：制度不仅杀死反抗者，还切断记忆和悲伤，使人无法形成真正的抵抗。

关键要素

- **Plot:** 介绍强制平等社会 - Harrison 越狱上电视 - 解除 handicaps - 舞蹈反抗 - 被射杀 - 父母遗忘。
- **Character:** Harrison 象征极端个体能力; George 被压制且麻木; Hazel 代表被制度塑造的平庸。
- **Setting:** 2081 年的反乌托邦美国, 通过法律和技术控制身体与意识。
- **Point of View:** 第三人称, 以冷静、讽刺口吻呈现荒诞现实。
- **Theme:** 强制消灭差异会毁灭自由、卓越、艺术和真实的人性。
- **Conflict:** 个人天赋与国家控制之间的冲突。
- **Technique:** satire、hyperbole、dystopia、irony。

Paraphrase

1. **原句:** They weren't only equal before God and the law.

难点分析: 圣经

Paraphrase: They were not only equal before God and equal before the law; in 2081, they were forced to be equal in every possible way.

2. **原句:** All this equality was due to the 211th, 212th, and 213th Amendments to the Constitution, and to the unceasing vigilance of agents of the United States Handicapper General.

难点分析: 宪法修正案, 让步比赛; Handicapper General = government officer who enforces handicaps

Paraphrase: This artificial equality was created by the 211th, 212th, and 213th Amendments and maintained by the constant watchfulness of the United States Handicapper General's agents.

3. **原句:** They were burdened with sashweights and bags of birdshot, and their faces were masked, so that no one, seeing a free and graceful gesture or a pretty face, would feel like something that the cat drug in.

难点分析: sashweights = heavy window weights; birdshot = small metal pellets

Paraphrase: The ballerinas were weighed down with sashweights and bags of birdshot, and their faces were covered with masks, so that no one would feel inferior when seeing their graceful movements or pretty faces.

4. **原句:** Hazel, as a matter of fact, bore a strong resemblance to the Handicapper General, a woman named Diana Moon Glampers.

难点分析: Diana, hunter, myth; Handicapper General = government officer who enforces handicaps

Paraphrase: Hazel looked very much like Diana Moon Glampers, the Handicapper General.

5. **原句:** The rest of Harrison's appearance was Halloween and hardware.

难点分析: 注意关键词、句法和上下文, 改写时保持原句信息, 不额外添加文本没有说出的结论。

Paraphrase: Harrison was forced to put on heavy handicaps as if he was tending a Halloween party.

6. **原句:** And to offset his good looks, the H-G men required that he wear at all times a red rubber ball for a nose. keep his eyebrows shaved off, and cover his even white teeth with black caps at snaggle-tooth random.

难点分析: offset = balance / cancel out; snaggle-tooth = crooked tooth

Paraphrase: To cancel out his good looks, the H-G man forced him to put a red rubber ball on his nose like a clown, had his eyebrows shaved off, and made his smooth and white teeth black and crooked.

7. **原句:** He flung away his rubber-ball nose, revealed a man that would have awed Thor, the god of thunder.

难点分析: 北欧神话; Thor = Norse god of thunder

Paraphrase: When Harrison threw away the rubber-ball nose, he revealed a man so powerful and impressive that even Thor, the god of thunder, would have been awed.

判断题训练

1. The government in the story enforces equality by giving handicaps to talented or beautiful people.

答案: True. 聪明人、美丽者、强壮者都被强制削弱。

2. The story celebrates the idea that everyone should be made exactly the same by force.

答案: False. 它讽刺这种把平等变成压迫的制度。

3. Harrison's brief dance with the ballerina symbolizes a moment of freedom and beauty.

答案: True. 他们暂时摆脱 handicaps, 展示被压抑的卓越。

4. Diana Moon Glampers protects individual freedom at the end.

答案: False. 她代表国家暴力, 开枪杀死 Harrison 和芭蕾舞者。

5. George and Hazel's inability to remember deeply intensifies the story's dystopian horror.

答案: True. 遗忘让悲剧无法转化为反抗。

6. The story's tone is purely realistic and contains no exaggeration.

答案: False. 它大量使用夸张和讽刺。

7. The central conflict is between individuality and enforced sameness.

答案: True. 这是全篇的核心矛盾。

8. George wears a mental handicap radio in his ear, while Hazel has no mental handicap because her intelligence is average.

答案: True. 这是极易偷换的细节: 戴装置的是 George, 不是 Hazel。

9. George's handicap bag contains forty-seven pounds of birdshot padlocked around his neck.

答案: True. Hazel 劝他把这个袋子搁在枕头上休息一下。

10. George and Hazel's son Harrison is fourteen years old when the H-G men take him away.

答案: True. 原文写他们十四岁的儿子 Harrison 被 H-G men 带走。

11. Harrison removes his handicaps but leaves the ballerina's handicaps in place.

答案: False. 他选她为 Empress 后, 也摘掉她耳中的 mental handicap 并解除身体障碍。

12. Diana Moon Glampers kills Harrison and the ballerina with a double-barreled ten-gauge shotgun.

答案: True。 结尾她进入演播室开两枪, Emperor 和 Empress 落地前已经死去。

Answer to Preparation Questions (For Your Reference)

1. **How does American society in the year 2081 differ from the society today?**

Answer: In 2081, the United States has achieved total equality through constitutional amendments. Nobody is smarter, more attractive, stronger, or quicker than anyone else. The government forces people with above-average talents to wear physical and mental handicaps — such as weights, masks, ear radios that emit painful sounds, and distorting eyeglasses — so that no one can be better than anyone else in any way.

This is very different from today, where individual differences in ability and appearance are generally accepted and competition is part of life.

2. **How does the government treat those who are above normal?**

Answer: The government imposes handicaps on them. The intellectually gifted are required to wear mental handicap radios that blast loud noises every twenty seconds or so, disrupting their thoughts. The strong and graceful are burdened with heavy weights and bags of birdshot.

The beautiful are forced to wear ugly masks. Anyone who tries to remove or lighten these handicaps faces severe punishment — for example, two years in prison and a two-thousand-dollar fine for every ball removed.

3. **How old is Harrison Bergeron? Why is he taken away by the government?**

Answer: Harrison Bergeron is fourteen years old. He is taken away by the government because he is exceptional — a genius and an athlete — and is suspected of plotting to overthrow the government. The authorities regard him as extremely dangerous because his natural gifts break the enforced equality.

4. **Why don't George and Hazel think much about their son's capture?**

Answer: They don't think much about it because their mental capacities are limited. Hazel has perfectly average intelligence and can only think in short bursts, so she easily forgets things. George has above-normal intelligence, but his mental handicap radio constantly disrupts his thoughts with painful sounds, preventing him from holding on to a thought for long.

Together, these handicaps make sustained grief or deep reflection almost impossible.

5. **What reason does George give for not trying to cheat? What is George's view on competition?**

Answer: George says that if he tried to cheat by removing some of the shot from his handicap bag, other people would do the same, and soon society would return to the “dark ages” where everybody competes against everybody else. He believes such competition is wrong and would make people unhappy. He sees enforced equality as a fair bargain that prevents a chaotic, competitive world.

6. **What happens to Harrison Bergeron finally? How do you understand the dialogue between George and Hazel at the end of the story?**

Answer: Harrison escapes from jail, storms into a television studio, tears off his handicaps, declares himself Emperor, and performs a breathtakingly beautiful dance with a ballerina. The Handicapper General, Diana Moon Glampers, then enters and shoots them both dead. At the end, George and Hazel briefly see the events on TV, but when the screen goes dark, George has gone for a beer and a handicap signal shakes him.

Hazel is crying but has already forgotten why. The dialogue shows the total success of the system: even the brutal murder of their own son is so effectively erased from their memory that life goes on as if nothing happened.

7. Who is Diana Moon Glampers? In what way does she resemble Hazel?

Answer: Diana Moon Glampers is the Handicapper General, the chief enforcer of the equality laws. She personally kills Harrison and the ballerina. Hazel resembles her physically — the story says Hazel “bore a strong resemblance” to her. The irony is that while Hazel mentions she would be a good Handicapper General, the real one is a ruthless executioner, and Hazel, with her limited understanding, could never truly fill that role.

8. Does the story argue for anything? How would you sum up its theme?

Answer: Yes, the story argues against the idea of absolute, enforced equality. It satirizes a society that reduces everyone to the lowest common denominator in the name of fairness. Its **theme** is that forced equality destroys individuality, excellence, beauty, art, and even love. True equality that comes from suppressing natural talents leads to a nightmarish, soul-crushing world.

9. From what point of view is the story narrated? Could it be told by Harrison Bergeron in the first-person point of view?

Answer: The story is told from the **third-person** omniscient **point of view**, knowing the thoughts and feelings of all characters. It cannot be well told in Harrison’s **first-person** view. **third-person** can show the whole society and ordinary people’s numbness. **first-person** from Harrison would only focus on his own experience and lose the satire of the whole social system.

10. Say Yes

课堂笔记

- The story uses third-person limited point of view centered mostly on the husband.
- The central conflict begins as an abstract debate about interracial marriage, but it becomes a test of intimacy and prejudice inside the marriage.
- The husband’s self-image as considerate is undercut by his need to control the conversation and defend himself.
- The ending makes the familiar wife seem strange, exposing the limits of knowing another person.

内容与主旨概览

一对夫妻在厨房洗碗时谈到跨种族婚姻。丈夫认为白人与黑人结婚不是好主意，并不断用“不是种族主义”“文化不同”“统计数据”等理由包装自己的偏见。妻子把讨论拉到私人层面，问如果她是黑人，他是否还会娶她。丈夫最终暴露出他的爱是有条件的。一次看似普通的家庭对话使夫妻之间出现陌生感，结尾中丈夫在黑暗中等妻子，却仿佛面对一个他并不真正认识的人。

深度分析

故事的高明之处在于把公共议题放进亲密关系。丈夫一开始通过帮忙洗碗塑造“好丈夫”形象，但他的善意建立在自我欣赏上。当妻子把抽象辩论变成“如果是我呢”的问题时，丈夫的理性外衣被撕开。厨房这个日常 setting 制造了强烈反差：偏见不是只存在于政治演讲或街头冲突中，也可能藏在看似体面的家庭语言里。题目“Say Yes”既是妻子的情感请求，也是对丈夫道德诚实的测试。

关键要素

- **Plot:** 夫妻洗碗 - 讨论跨种族婚姻 - 妻子提出假设 - 丈夫暴露条件性爱 - 关系变陌生。
- **Character:** 丈夫自以为开明却有偏见；妻子敏感、坚持、要求真正的承认。
- **Setting:** 厨房和夜晚家庭空间让社会偏见进入亲密关系。
- **Point of View:** 第三人称贴近丈夫，读者从他的自我辩解中看出盲点。
- **Theme:** 爱若不能承认对方在不同身份下仍值得被爱，就不是无条件的爱。
- **Conflict:** 表面是观点争论，深层是婚姻中承认、偏见和亲密信任的冲突。
- **Technique:** dialogue、irony、symbolic darkness、domestic realism。

Paraphrase

1. **原句:** I don't need you coming along now and implying that I'm a racist.

难点分析: implying = indirectly suggesting

Paraphrase: I don't want you to be here suggesting that I'm a racist.

2. **原句:** “Yes, different,” he snapped, angry with her for resorting to this trick of repeating his words so that they sounded crass, or hypocritical.

难点分析: snapped = spoke sharply; crass = stupid / insensitive; hypocritical = pretending to have higher standards than one really has

Paraphrase: He spoke sharply. He was angry because she had repeated his word “different” in a way that made it sound crude or hypocritical.

3. **原句:** He'd acted out of concern for her, with no thought of getting anything in return, but now the thought occurred to him that it would be a nice gesture on her part not to start up that conversation again, as he was tired of it.

难点分析: 注意关键词、句法和上下文，改写时保持原句信息，不额外添加文本没有说出的结论。

Paraphrase: He had shown concern for his wife and he hoped that his wife would show her concern in return by not continuing this unpleasant conversation because he was tired of it.

4. **原句:** He had won the argument but he still felt cornered.

难点分析: cornered = trapped in a difficult situation

Paraphrase: He thought he had won the argument but he still felt he was put into a difficult situation.

5. **原句:** But from a sound in her voice, a level and definite note that was strange to him, he knew that he had to come up with the right answer.

难点分析: level and definite = calm and firm

Paraphrase: Her voice had a calm, firm note that sounded strange to him, and he knew he had to give the right answer.

判断题训练

1. The husband initially presents himself as a helpful and considerate husband.

答案: True. 他洗碗并意识到自己与其他男人不同。

2. The couple's discussion remains abstract and never becomes personal.

答案: False. 妻子的问题“如果我是黑人”把抽象观点变成私人考验。

3. The husband's claim that he is not racist is complicated by his actual arguments.

答案: True. 他的理由暴露了文化偏见和条件性接纳。

4. The kitchen setting is irrelevant to the theme.

答案: False. 日常家庭空间凸显偏见如何潜伏在亲密生活中。

5. The title can be read as the wife's demand for emotional recognition.

答案: True. 她要的不只是答案，而是丈夫对她作为人的确认。

6. The ending restores complete harmony between husband and wife.

答案: False. 结尾强化陌生感和不安。

7. The story relies heavily on dialogue to reveal character and conflict.

答案: True. 人物的真实立场主要通过对话逐步暴露。

8. At the beginning, the wife is washing dishes while the husband dries them.

答案: True. 开头的家务分工是 wife washing, he dried.

9. The wife is named Ann in the story.

答案: True. 丈夫在她切到手后说“Ann, don't move”。

10. Ann cuts her thumb while plunging her hands into the dishwater.

答案: True. 她把手猛地伸入水下后喊叫，随后拇指流血。

11. After the quarrel, the husband leaves the blood on the floor as a sign that he refuses domestic work.

答案: False. 他反而清洗碗盘、擦台面炉灶，还把血滴处的 linoleum 擦洗干净。

12. Near the end, Ann asks him to turn off the light before coming into the bedroom.

答案: True。 黑暗中的要求让肤色差异暂时不可见, 也强化结尾的陌生感。

Answer to Preparation Questions (For Your Reference)

1. On the basis of the first paragraph, characterize the husband.

Answer: The husband presents himself as a considerate and helpful man who actively participates in housework, unlike most men he knows. He is aware that others perceive him this way, and he takes pride in it, viewing dishwashing as a deliberate demonstration of his thoughtfulness. This suggests he is somewhat self-conscious about his image as a good husband.

2. What is the topic the couple discuss while washing the dishes in the kitchen?

Answer: They discuss whether white people should marry black people. The husband states he thinks it is a bad idea, which sparks a tense and increasingly personal argument.

3. What is the husband's standpoint? How does he support his idea?

Answer: The husband believes interracial marriage is a bad idea. He supports his standpoint with several arguments:

First, he asserts he is not a racist because he has lived, worked, and gone to school with black people.

Second, he claims black people come from a different culture and even have their own language, making deep mutual understanding between a black person and a white person impossible.

Third, he appeals to statistics, saying most such marriages end in divorce. Finally, he uses a logical-sounding argument that if his wife were black, she would not be "herself," so the hypothetical question is meaningless.

4. What is the wife's standpoint? Why does she corner her husband?

Answer: The wife's standpoint is that there is nothing wrong with a white person marrying a black person, especially if they love each other. She corners her husband because she is wounded by his categorical rejection and wants to test the depth of his prejudice. By repeatedly forcing him to answer the hypothetical question of whether he would have married her if she were black, she strips away his logical defenses and exposes an emotional truth: his abstract principle translates to a personal rejection of her under different circumstances.

5. What is the relationship between the husband and the wife? Do you think they know each other very well?

Answer: They have a close, long-term relationship and a functioning domestic routine. The husband firmly believes they know each other extremely well, using their understanding as proof that people from the same background can truly connect.

However, the story ultimately suggests they do not know each other as well as he thinks. The argument reveals hidden tensions and assumptions, and the ending shows him feeling like she is a stranger. Their supposed deep knowledge is challenged by the emotional distance and unpredictability the **conflict** exposes.

6. How do you understand the ending of the story?

Answer: The ending is deeply ambiguous. After their fight, the wife asks the husband to turn off the light and approaches him in the dark. His heart pounds as it did on their first night together, and he compares the sound of her movement to that of a stranger. On one level, this represents a possible reconciliation—she is coming to him, and the darkness erases the visual marker of race, allowing them to reconnect purely as two people.

On another level, it underscores the story's central irony: even after years of intimacy, the person closest to you can feel suddenly unknown. The ending leaves open whether this moment will heal the rift or simply confirm the gulf between them.

7. In what point of view is the story narrated? How do you know?

Answer: The story is narrated from a **third-person limited point of view**, centered almost entirely on the husband's consciousness. We know this because the narrator reveals the husband's private thoughts, feelings, and motivations directly (e.g., "he thought, I try," "he hoped that she appreciated how quickly he had come to her aid," "it hurt him").

In contrast, we only perceive the wife through her external actions, expressions, and dialogue, never accessing her interior thoughts directly.

8. What is the theme of the story?

Answer: On the surface, "Say Yes" is about a husband's casual racism. But dig a little deeper, and it's about something much more unsettling: the limits of how well we can ever really know another person — even someone we love.

theme 1: Unexamined prejudice hiding behind a "nice guy" self-image. The husband clearly thinks of himself as a good, fair-minded person. He helps with dishes, he's proud of being considerate, and he can list all the black people he's gone to school or worked with. But when pushed, he falls back on knee-jerk stereotypes: "they" have a different culture, "they" even have their own language, and statistics say "most of those marriages break up." His arguments are a thin cover for a racial bias he's never actually questioned. The story exposes how easy it is for people to carry around a quiet, polite bigotry while believing they're above prejudice.

theme 2: The hidden gap in even the closest relationships. This is where the story really hits home. Throughout the argument, the husband uses his marriage as proof that two people from the same background can truly know each other: "Like you know me? — Yes. Like I know you." He holds his own relationship up as the gold standard of understanding. But the ending rips that idea apart. When his wife walks toward him in the dark, he describes the sound as "someone moving through the house, a stranger." That's the core irony: the very person he claimed to know completely suddenly feels utterly unknown. The story is saying that no matter how many years you've spent together, there may still be a stranger inside your spouse — and maybe inside yourself, too.

theme 3: Love, reconciliation, and the unknown. The beautiful and frustrating thing about the ending is that it doesn't resolve anything. She comes to him in the dark. The darkness erases skin color, erases the statistics, erases the whole stupid argument, and leaves two people reaching for each other. Yet even in that moment of possible reconciliation, she still feels strange to him. The story suggests something that's both hopeful and scary: maybe you don't need to fully "know" someone to love them. Maybe love is partly about learning to live with the parts of another person you'll never quite understand.

In short, “Say Yes” works two layers at once. On one level, it’s a portrait of everyday prejudice and how it poisons intimacy. On a deeper level, it’s a quietly devastating look at how even the most solid marriage is built on a foundation of partial understanding — and how a single conversation can make that unknown suddenly visible.

11. The Lottery

课堂笔记

- Point of view: third-person objective / dramatic point of view, like a roving camera. It records actions and dialogue without entering characters’ minds.
- The objective narration increases eeriness because we cannot directly access anyone’s inner feelings.
- Symbol: a person, object, or place that means more than itself; it lets readers read behind the lines.
- Conventional symbol = widely shared meaning, such as rose/love or dove/peace. Private/contextual symbol = meaning created by the specific story, such as the lottery as unexamined tradition.
- The ordinary setting makes the violence more shocking, not less.

内容与主旨概览

在六月二十七日的一个晴朗早晨，三百人左右的小村庄聚集在广场举行一年一度的 lottery。场面一开始像普通社区活动：孩子玩耍，成年人聊天，Mr. Summers 主持抽签。然而细节逐渐显得不安：黑箱破旧、仪式残缺、孩子们收集石头。最终 Tessie Hutchinson 抽中带黑点的纸，所有村民包括儿童都参与向她投石。她喊着“不公平”，但仪式仍继续完成。

深度分析

故事最恐怖之处不是疯狂的恶人，而是普通人平静地执行暴力传统。第三人称客观叙述像摄影机一样记录行动和对话，不进入人物内心，反而增强诡异感。黑箱象征传统：它已经破旧，来源也模糊，但村民仍不愿改变。石头象征原始集体暴力，而广场位于邮局和银行之间，暗示这种暴力并非社会边缘，而是嵌入公共生活。Tessie 不是道德觉醒者；她只是在自己成为牺牲品后才喊不公，这进一步揭示从众和替罪羊机制。

关键要素

- **Plot**: 村民集合 - 抽签仪式 - Hutchinson 家被选中 - Tessie 被选中 - 集体投石。
- **Character**: Tessie 从参与者变成替罪羊；Old Man Warner 维护传统；Mr. Summers 使仪式日常化。
- **Setting**: 普通夏日村庄制造表面安宁，与结尾暴力形成反差。
- **Point of View**: 第三人称客观叙述，不进入内心，像 roving camera。
- **Theme**: 盲目传统和集体顺从能把普通人变成暴力执行者。

- **Conflict:** 个人生命与群体传统之间的冲突。
- **Technique:** symbolism、foreshadowing、objective narration、situational irony。

Paraphrase

1. **原句:** There were the lists to make up—of heads of families, heads of households in each family, members of each household in each family. (7)
难点分析: 注意关键词、句法和上下文, 改写时保持原句信息, 不额外添加文本没有说出的结论。
Paraphrase: The lists had to be prepared by family structure: heads of families, heads of households within each family, and members of each household.
2. **原句:** There was the proper swearing-in of Mr. Summers by the postmaster, as the official of the lottery; at one time, some people remembered, there had been a recital of some sort, performed by the official of the lottery, a perfunctory, tuneless chant that had been rattled off duly each year... (7)
难点分析: duly = properly; swearing-in = formal appointment ceremony; perfunctory = done carelessly as a routine; tuneless chant = words spoken/sung without melody
Paraphrase: There was a ceremony in which Mr. Summers was pointed to run the lottery by the postmaster. Some people remembered that long time ago the official of the lottery would say some words quickly and carelessly each year at the beginning of the lottery.
3. **原句:** “Wouldn’t have me leave m’ dishes in the sink, now, would you Joe?” (9)
难点分析: 注意关键词、句法和上下文, 改写时保持原句信息, 不额外添加文本没有说出的结论。
Paraphrase: You would not have me leave my dishes in the sink, would you?
4. **原句:** “Lottery in June, corn be heavy soon.” (32)
难点分析: proverb; corn be heavy = a good corn harvest; the saying connects the lottery with agricultural fertility
Paraphrase: The lottery is held each year to bring good harvest to the community.
5. **原句:** “It isn’t fair, it isn’t right,” Mrs. Hutchinson screamed, and then they were upon her. (79)
难点分析: 注意关键词、句法和上下文, 改写时保持原句信息, 不额外添加文本没有说出的结论。
Paraphrase: Finally Mrs. Hutchinson was killed by the stones.

判断题训练

1. The lottery takes place in an ordinary-looking village on a pleasant summer morning.
答案: True. 平常化的 setting 是恐怖效果的重要来源。
2. The black box is new, carefully preserved, and respected because everyone knows its clear origin.
答案: False. 黑箱破旧, 来源模糊, 却因代表传统而被保留。
3. The children collecting stones foreshadows the final act of violence.
答案: True. 开头看似游戏的石头在结尾成为凶器。
4. Old Man Warner strongly supports abandoning the lottery.

答案: False。 他代表守旧力量，反对废除。

5. The objective point of view makes the violence feel more chilling by avoiding psychological explanation.

答案: True。 冷静记录让普通性和恐怖性并存。

6. Tessie objects to the lottery from the beginning because she rejects the tradition on moral grounds.

答案: False。 她直到自己家被选中后才强调不公平。

7. The story criticizes collective violence hidden behind tradition and ritual.

答案: True。 这是主旨核心。

8. In this village, the lottery begins around ten o'clock on the morning of June 27th.

答案: True。 原文开头明确写本村六月二十七日上午十点左右集合。

9. In every town the lottery always begins at exactly ten o'clock on June 27th and never varies.

答案: False。 有些镇人多，要抽两天，必须六月二十六日开始；不能把本村细节扩大成所有地方。

10. Bobby Martin, Harry Jones, and Dickie Delacroix help make and guard a pile of stones.

答案: True。 孩子收集石头是结尾投石的伏笔。

11. The slips of paper are prepared by Mr. Summers and Mr. Graves the night before the lottery.

答案: True。 原文说明他们前一晚做好纸条并把箱子锁进煤炭公司的保险柜。

12. Tessie wants Don and Eva included in the final drawing because she calmly rejects the lottery on moral principle.

答案: False。 她是想扩大抽签范围以减少自己家庭被选中的风险；女儿按规则随丈夫家庭抽。

Answer to Preparation Questions (For Your Reference)

1. Where and when did this lottery take place? What purpose do you suppose the author has in making this setting appear so familiar and ordinary?

Answer: The lottery takes place on the morning of June 27th, in a small village of about three hundred people. The gathering happens in the square between the post office and the bank. Jackson makes the **setting** deliberately familiar and ordinary — a sunny summer day, flowers blooming, villagers chatting about tractors and taxes, children playing — to lull the reader into a false sense of comfort.

This ordinariness serves a chilling purpose: it suggests that horrific violence can exist in the most normal-looking places. By making the village resemble any small American community, Jackson implies that the blind cruelty she depicts is not confined to some distant, exotic place but could happen anywhere, even in one's own hometown.

2. When did you first realize that this was a strange lottery?

Answer: There are several early clues that something is off, but the moment when the lottery clearly becomes sinister varies by reader. The children piling up stones is an early, subtle hint — it seems like innocent play until the ending retroactively reveals its purpose.

The formal, tense behavior of the men when drawing their slips, and Mrs. Hutchinson's desperate cry of "It wasn't fair!" after her husband draws the marked paper, are moments when many readers realize this is no ordinary lottery. The word "lottery" itself misleadingly suggests winning a prize, and Jackson deliberately withholds the true nature of the event until the very last lines.

3. What details did the author add to make the lottery seem like a "normal" lottery? What details indicate that the lottery was strange?

Answer:

Details that make it seem normal: It takes place on a bright, pleasant summer day. It is conducted alongside other community events like square dances and the Halloween program. Mr. Summers runs it cheerfully, like any civic activity. Names are called, slips drawn from a box — it resembles any drawing or raffle. People joke, chat, and gossip casually.

Details that indicate it is strange: The children are piling up stones. The black box is described as shabby and splintered, yet no one wants to replace it. The villagers keep their distance from the box and hesitate to help. People are nervous — they grin "humorlessly," wet their lips, and handle the slips of paper "over and over nervously." Mrs. Hutchinson arrives late, breathless, as if she'd rather not be there. When Bill Hutchinson "wins," his wife protests that it wasn't fair — no one treats a real prize this way.

4. Which aspects of the lottery have changed? Which have not changed?

Answer: Changed: The original paraphernalia has been lost. Wood chips have been replaced by slips of paper, because the population grew. Many parts of the ritual — a recited chant, a ritual salute — have been forgotten or discarded. The official no longer stands or walks in a prescribed way.

Not changed: The black box, though shabby, is still used — a fragment of continuity. The core structure remains: heads of families draw, then a second round within the chosen family. Most crucially, the ending is unchanged: the person selected is stoned to death by the entire community.

This contrast shows that while the form has decayed, the violence at the heart of the tradition persists untouched.

5. What was Old Man Warner's attitude toward the lottery? In what way and why did his attitude differ from those of other members of the community?

Answer: Old Man Warner is the lottery's staunchest defender. He dismisses other villages that consider giving it up as a "pack of crazy fools." He recites the old saying "Lottery in June, corn be heavy soon," and insists "There's always been a lottery." His attitude differs from others because most villagers participate with quiet, nervous resignation — they don't question it, but they don't passionately defend it either.

Warner, as the oldest man in town (77 lotteries), embodies the voice of unthinking tradition. His age makes him a **symbol** of how customs outlive their original meaning, and his fear of change is so deep that he equates abandoning the lottery with returning to living in caves.

6. Why did Tessie want to include Don and Eva in the final drawing?

Answer: Tessie wanted to include her married daughter Eva and Eva's husband Don in the drawing because it would increase the pool of people and decrease her own individual chance of being selected. By adding two more people to the Hutchinson household drawing, her odds would drop from 1 in 5 to 1 in 7.

Her demand to "make them take their chance" is a desperate, selfish act of self-preservation. It also reveals her hypocrisy: she was perfectly willing to participate when it was someone else at risk, but once the lottery turns against her, she tries to spread the danger.

Mr. Summers gently reminds her that daughters draw with their husbands' families — a rule she knows perfectly well.

7. Why do you think everyone had to take part in the final step of the lottery?

Answer: Everyone — men, women, even young children — participates in the stoning. This collective involvement serves several purposes: Shared guilt: By making everyone an executioner, no single person can be blamed. The murder becomes a communal act, diffusing individual responsibility.

Reinforcing tradition: Participation binds the community together. The ritual is not just about killing one person; it's about renewing the social order through shared violence. Normalizing brutality: When children are given pebbles to throw at a neighbor, the culture ensures that the next generation will accept the lottery as normal.

Symbolic meaning: The story suggests that systemic violence doesn't require a single villain — it is sustained by ordinary people who go along with it.

8. Take a close look at Jackson's description of the black wooden box and of the black spot on the fatal slip of paper. What do these objects suggest to you? Are there any other symbols in the story?

Answer: The black box: The box symbolizes tradition itself — old, worn, shabby, barely holding together, yet treated with superstitious reverence. No one wants to replace it despite its decay, mirroring how people cling to hollow customs. It is "splintered badly" and "faded or stained," suggesting the moral corruption hidden beneath the community's pleasant surface.

The fact that it is stored haphazardly — sometimes in a barn, sometimes underfoot in the post office — shows how the lottery is simultaneously sacred and casually disregarded. The black spot: The black spot on the slip of paper represents death, fate, and arbitrary condemnation.

It is made with a heavy pencil in a coal company office the night before — a detail that underscores the cold, bureaucratic nature of the killing. The spot is small, almost insignificant in appearance, yet it carries absolute lethal power. This contrast between its trivial physical form and its deadly meaning echoes the story's central horror: evil can look very small and ordinary.

Other symbols: Stones: The stoning is the most primal, ancient form of execution. Stones are everywhere, free, and require no specialized weapon — violence is always within arm's reach. The children gathering them at the beginning transforms innocence into complicity.

The three-legged stool: tripod of prophecy 在阿波罗神庙 神谕 Trinity common belief Stoning: a collective violence Names: Mr. Summers suggests warmth and life — the irony being that he conducts the death ritual on a beautiful summer day. Mr. Graves (grave = tomb) foreshadows death.

Delacroix means “of the cross” in French — a possible allusion to sacrifice. The date June 27th: Close to the summer solstice, an ancient time of pagan fertility rituals and sacrifices, linking the lottery to old, pre-rational traditions. The **setting**: The square between the post office and the bank — symbols of government and commerce — suggests the lottery is embedded in the civic and economic life of the town.

Mrs. Hutchinson: the scapegoat The Banality /bə'næl.ə.ti/ of Evil (Hannah Arendt) The evil in the story comes not from hatred or madness, but from ordinary people thoughtlessly performing their roles and conforming to custom. Scapegoating and Sacrifice

12. Astronomer's Wife

课堂笔记

- Central opposition: up vs. down. The astronomer moves upward toward stars and abstraction; the plumber moves downward toward drains, earth, and bodily life.
- Silence vs. speech: the astronomer's silence isolates Mrs. Ames; the plumber's direct speech gives her concrete answers.
- Mind vs. body: the astronomer represents abstract intellect; the plumber represents physical, practical life.
- Symbols include the flooded house, blocked drains, light/darkness, earth, and the cow's cud.
- The ending can be read as Mrs. Ames choosing the real, earthly, living world over cold abstraction.

内容与主旨概览

Mrs. Ames 醒来后照常以家务和行动开始一天，而她的天文学家丈夫仍躺在床上，沉默、遥远、沉浸在抽象思想中。家里出现管道问题，水管工来到屋中。他与 Mrs. Ames 交谈，代表实际、身体、土地和可触摸的生活。相比丈夫的高处、天空、沉默和轻蔑，水管工让她意识到另一种生命可能。结尾她告诉仆人自己 “gone down”，跟随水管工走向地下，进入 “the heart of the earth”。

深度分析

这篇小说的象征系统非常清楚：丈夫向上，水管工向下；丈夫是 mind，水管工是 body；丈夫连接星空和抽象，水管工连接水、土、修补和日常生命。Mrs. Ames 长期生活在丈夫的沉默中，被规定为 “undertow”，即把男性拉回现实的暗流。水管工并不只是浪漫诱惑，而是一个象征性引导者，带她重新接触具体的身体世界和被压抑的自我。结尾的 “down” 不是堕落，而是向现实、土地和生命源头的下降，也可读作一次自我觉醒。

关键要素

- **Plot**: 清晨家务 - 管道问题 - 水管工到来 - 与丈夫世界形成对照 - Mrs. Ames 选择向下走。
- **Character**: Mrs. Ames 温顺却逐渐觉醒；天文学家抽象冷漠；水管工具体、身体化、有生命力。
- **Setting**: 房屋、屋顶/天空与地下管道形成上下空间对立。
- **Point of View**: 第三人称接近 Mrs. Ames 的意识，呈现她对婚姻和身体世界的感受。

- **Theme:** 抽象精神若脱离身体和生活, 会造成情感死亡; 觉醒来自重新接触现实。
- **Conflict:** 婚姻中的精神疏离与身体/现实生命力之间的冲突。
- **Technique:** symbolism、contrast、archetypal imagery、metaphor。

Paraphrase

1. **原句:** The astronomer's wife felt the interval gaping and at once filled it to the brim. (1)

难点分析: 注意关键词、句法和上下文, 改写时保持原句信息, 不额外添加文本没有说出的结论。

Paraphrase: The astronomer's wife felt an empty pause opening up in her day, so she immediately filled it completely with household tasks.

2. **原句:** She fetched up her gentle voice and sent it warily down the stairs for coffee, swung her feet upon the oval mat, and hailed the morning with her bare arms' quivering flesh drawn taut in rhythmic exercise. (1)

难点分析: oval = egg-shaped

Paraphrase: She picked up her gentle voice and carefully told her maid downstairs to make a coffee. She stepped upon the egg-shaped carpet and greeted the morning by stretching her bare arms tightly in regular movement.

3. **原句:** left, left, left my wife and fourteen children, right, right, right in the middle of the dusty road. (1)

难点分析: 双关语

Paraphrase: The line plays on "left" and "right": "left" can mean the direction or "abandoned," and "right" can mean the direction or "just/exactly."

4. **原句:** The day would proceed from this, beat by beat, without reflection, like every other day.

难点分析: 注意关键词、句法和上下文, 改写时保持原句信息, 不额外添加文本没有说出的结论。

Paraphrase: The day would go on like this, day by day, without a careful thought, just like every other day in her routine.

5. **原句:** Although scarcely ever out of sight of the impenetrable silence of his brow, she would be absent from him all the day in being clean, busy, kind. (2)

难点分析: impenetrable = impossible to enter or understand

Paraphrase: Although she was almost always within the reach of her husband's silent presence, she could be absent from him during the day by keeping herself clean, busy, and kind.

6. **原句:** That man might be each time the new arching wave, and woman the undertow that sucked him back, were things she had been told by his silence were so. (2)

难点分析: 比喻; undertow = undercurrent pulling backward

Paraphrase: His silence had taught her to believe that a man might be like a new rising wave, while a woman was like the undertow that pulled him back.

7. **原句:** "Does it come from the wash-basin," he said, "or from the other...?" (8)

难点分析: Toilet, for politeness; wash-basin = sink for washing

Paraphrase: The plumber politely asks whether the problem comes from the wash-basin or from the toilet, and Mrs. Ames answers without hesitation that it comes from the toilet.

8. **原句:** In this place the villas were scattered out few and primitive, and although beauty lay without there was no reflection of her face within. (10)

难点分析: 注意关键词、句法和上下文, 改写时保持原句信息, 不额外添加文本没有说出的结论。

Paraphrase: In this place there were only a few scattered, primitive villas. Although the outside scenery was beautiful, that beauty was not reflected in Mrs. Ames's face or inner life.

9. **原句:** Here all was awkward and unfit; a sense of wrestling with uncouth forces gave everything an austere countenance. (10)

难点分析: uncouth = rough / awkward; austere = severe / plain

Paraphrase: Everything here was uncomfortable and inconvenient. It seemed that the house was struggling against some brutal forces and put on a serious face.

10. **原句:** Even the plumber, dealing as does a woman with matters under hand, was grave and stately. (10)

难点分析: 注意关键词、句法和上下文, 改写时保持原句信息, 不额外添加文本没有说出的结论。

Paraphrase: Even the plumber, who dealt with practical matters close at hand like a woman, appeared serious and dignified.

11. **原句:** "Here's a problem worthy of your mettle." (22)

难点分析: mettle = courage / ability

Paraphrase: Here is a problem worthy of your ability and courage.

12. **原句:** The mind of man, she knew, made steep and sprightly flights, pursued illusion, took foothold in the nameless things that cannot pass between the thumb and finger. (25)

难点分析: 注意关键词、句法和上下文, 改写时保持原句信息, 不额外添加文本没有说出的结论。

Paraphrase: She knew that the man liked to fly his imagination, pursue illusion, and grasp the nameless things that she could not understand.

13. **原句:** But whenever the astronomer gave voice to the thoughts that soared within him, she returned in gratitude to the long expanses of his silence. (25)

难点分析: 注意关键词、句法和上下文, 改写时保持原句信息, 不额外添加文本没有说出的结论。

Paraphrase: But when the astronomer told her the fancy ideas that occurred in his mind, she preferred that he would keep silent as before, because she can not understand what he said.

判断题训练

1. The astronomer is associated with height, silence, abstraction, and distance.

答案: True. 他属于屋顶、星空、思想和不可触摸之物。

2. The plumber is presented as merely comic and has no symbolic importance.

答案: False. 他象征土地、身体、修补和现实生命力。

3. Mrs. Ames's movement downward at the end can be read as a movement toward the earth and toward self-awakening.

答案: True. "down" 在这里具有重生而非单纯堕落的含义。

4. The marriage between Mr. and Mrs. Ames is shown as intimate and communicative.

答案: False. 他们之间充满沉默、轻蔑和情感距离。

5. The story uses spatial symbolism: up versus down, sky versus earth.

答案: True. 这是理解人物关系和主题的关键。

6. The opening paragraphs already prepare the contrast between movement and stillness.

答案: True. Mrs. Ames 行动, 丈夫静止或假装睡着。

7. The central conflict is mainly a physical fight between the astronomer and the plumber.

答案: False. 冲突主要是象征和心理层面: 抽象精神与现实生命。

8. Mrs. Ames's first action after waking includes calling downstairs for coffee and beginning the day's routine.

答案: True. 开头用行动、节奏和家务把她同丈夫的静止沉默区分开。

9. The plumber comes because there is a motionless spread of water in the hall.

答案: True. 女仆说水管工来了, Mrs. Ames 随后带他绕过楼上的积水。

10. Mrs. Ames says the water comes from the wash-basin.

答案: False. 水管工问来自洗脸盆还是另一个地方, 她回答 “from the other”。

11. Professor Ames calls his wife “Katherine” and says there is a problem worthy of her mettle.

答案: True. 这是丈夫从床上传来的带讽刺感的声音。

12. At the end, Mrs. Ames asks the servant to tell Mr. Ames that she has gone up to the roof.

答案: False. 她说的是 “I've gone down”, 并跟水管工走向地下。

Answer to Preparation Questions (For Your Reference)

1. In what ways do the opening paragraphs prepare the reader for the story that follows?

Answer: The opening paragraphs immediately establish the central tension between movement and stillness, the earthly and the abstract. The “evil moment on awakening” suggests a daily sense of unease. Crucially, the narrator tells us that for women, hesitation is brief — they set life in motion with a gesture or a word.

Mrs. Ames is introduced as a woman who fills the “gaping interval” with action: calling for coffee, exercising, starting the day's rhythm. The astronomer, by contrast, is still, silent, either asleep or pretending. The paragraph also introduces the metaphor of “man the arching wave” and “woman the undertow that sucked him back,” framing their relationship as one where he surges upward and outward while she is the grounding, returning force.

This prepares us for a story in which the wife will be drawn toward the earthly, the practical, and the physical — embodied by the plumber — and away from her husband's cold, distant world of abstract thought.

2. Define the relationship that exists between Mr. and Mrs. Ames.

Answer: The relationship between Mr. and Mrs. Ames is one of profound emotional distance masked by domestic routine. He is the “mind,” the dreamer, the one who goes “up” — to the roof, the mountains, the heavens. She is the body, the caretaker, the one who stays “down” managing the household.

Communication between them is essentially nonexistent: his silence is “impenetrable,” and when he speaks, his words are laced with “scorn.” She has learned her place through his silence — that he is the “arching wave” and she the “undertow.” There is no intimacy, no partnership.

He lies in bed while she deals with the flooded house. When he finally calls out, it is not to help but to mockingly challenge her “mettle.” The marriage is a shell: she moves around him, clean and busy and kind, but she is fundamentally alone and unfulfilled.

3. What kind of person is the astronomer? What kind of life does he live?

Answer: The astronomer is a man of pure intellect, abstraction, and detachment. He is a dreamer who “lay still for hours” or sat behind his telescope or wandered the mountains. His world is one of “nameless things that cannot pass between the thumb and finger” — concepts so abstract they have no physical form.

He has no interest in the practical, earthly matters of daily life. He is still in bed during a household flood, and when he does speak, it is with “scorn.” He lives a life of the mind, disconnected from the body, from domestic concerns, and from his wife. His movement is always upward — “as the dead go” — suggesting he is spiritually or emotionally dead to the living world below.

His life is solitary, silent, and cold, defined by “steep and sprightly flights” of thought that his wife cannot follow or share.

4. What kind of person is the plumber? What kind of life does he live?

Answer: The plumber is the astronomer’s opposite: he is a man of the body, the earth, and practical action. He is described in vividly physical terms — “tough, hardy,” with a “strong, weathered face,” “high, rugged bones,” “flesh as firm and clean as wood.” His hands are “blunt, but comprehensible.” He deals directly with material problems: clogged pipes, soil lines, water seals.

He goes “down” into the drains, into the earth, and fixes things with his hands. He speaks simply and directly about remedies: “There’s a remedy for every ill... there’s always a help for everything amiss.” He tells stories about cows and herbs and rain. His life is one of engagement with the physical world, of labor and tangible results.

He represents the “meat” of mankind — the corporeal, the flesh, the earthly — and he offers a kind of connection that the astronomer never could.

5. What kind of person is Mrs. Ames? What kind of life does Mrs. Ames live with her husband?

Answer: Mrs. Ames is a woman trapped between two worlds. She is physically alive and capable — she exercises, manages the household, turns off the water in her nightgown — but emotionally and intellectually she has been dimmed by her marriage. Her eyes are gray because “the light had been extinguished in them.” She lives in the shadow of her husband’s “impenetrable silence,” her voice hushed “soft as a willow weeping.” She has internalized his superiority and her own insignificance; she

cannot understand his abstract thoughts, and his words fill her with “despair.” Her life with him is one of quiet servitude: she removes spots from his vest, makes mayonnaise, steps around his sleeping body, and receives only scorn or silence in return.

She is starved for genuine connection and simple, honest communication — things the plumber unexpectedly provides.

6. Why does Mrs. Ames follow the plumber at the end of the story? What does the ending of the story imply?

Answer: Mrs. Ames follows the plumber down into the earth because she has undergone a profound awakening. Throughout the story, she has lived in her husband’s world of “up” — the abstract, the silent, the dead. The plumber speaks to her in a language she can understand: concrete, physical, practical.

His words “touched her flesh and bone.” She realizes that “men were then divided into two bodies” — the mind (her husband) and the meat (the plumber) — and that she belongs with the meat, with the corporeal, the living, the earthly. When she steps “into the heart of the earth” and takes the plumber’s arm, “knowing that what he said was true,” she is choosing life over death, body over mind, connection over isolation.

The ending implies a rejection of her husband’s cold intellectual world and an embrace of the physical, the real, and the human. It is a quiet but decisive act of liberation, and possibly a sexual awakening — she goes down with a man who sees her, speaks to her, and offers her something solid to hold onto.

7. What is your reflection on the story?

Answer: This story is a quiet, devastating portrait of a woman’s awakening from a life of emotional starvation. What moves me most is the subtlety of the transformation: Mrs. Ames doesn’t give a speech or slam a door; she simply steps into the earth with a man who knows how to fix things.

The contrast between “up” and “down” works brilliantly — the astronomer’s lofty abstractions are revealed as a kind of death, while the plumber’s dirty, physical labor in the drains becomes associated with life, truth, and genuine human connection. The story is also a feminist text in the deepest sense: it shows a woman choosing to trust her own senses and desires over the patriarchal structure that has told her — through silence and scorn — that she is lesser.

The plumber’s remark about making a new cud for his cow “out of flowers and things and what-not” is a parable of creative, earthy renewal. Mrs. Ames has been spiritually dead, and the plumber, simply by treating her as a person worthy of direct answers and kind attention, brings her back to life.

The story leaves us with a sense of hope, but also with the haunting image of the astronomer still asleep upstairs, oblivious, lost in his dreams.

8. What symbolic details does the author employ to reinforce the story’s characterization, conflict, and theme?

Answer: Boyle uses a rich network of symbolic details: Up vs. Down: The central symbolic opposition. The astronomer goes “up” — to the roof, the mountains, the heavens — representing abstraction, intellect, spirit, and death (“as the dead go”). The plumber goes “down” — into the drains, into the earth — representing the body, the physical, the real, and life (“like the corporeal

being the dead"). Mrs. Ames's journey downward at the end symbolizes her choice of life and body over spiritual death. The flooded house: The overflowing water that the astronomer ignores and the plumber diagnoses symbolizes the emotional and physical neglect in the Ames marriage. The "soil lines" are blocked, gases are "backing up" — the marriage itself is clogged, toxic, unable to flow naturally. The plumber's work is to clear the blockage and restore healthy function, which mirrors what he does for Mrs. Ames emotionally. Silence vs. Speech: The astronomer's silence is "impenetrable," a weapon of control and scorn. The plumber's speech, by contrast, is direct, simple, and healing — it "touched her flesh and bone." The astronomer's words are "a continuous query to which there could be no response"; the plumber's words offer "true answers." Light and darkness: Mrs. Ames's eyes are gray because "the light had been extinguished in them." The plumber's hair shines "like a star" even in the dark drains. When they emerge into the sun, color returns to her face. Light is associated with the plumber and the earthly world he represents; darkness and dimness with the astronomer. The body: The plumber is described in intensely physical, admiring terms — his "firm and clean" flesh, his "ripe blue veins," his "burnt brow." The astronomer has no body in the story; he is only a brow, a voice, a silence. The contrast emphasizes the **theme** of flesh versus spirit, the living versus the dead. The earth: Descending into the earth is a classic **symbol** of returning to the source, to the mother, to the real. Mrs. Ames steps into "the heart of the earth" — a phrase suggesting both burial and rebirth. She is burying her old life and being born into a new one. The cow's cud: The plumber's story about making a new cud "out of flowers and things" is a **symbol** of creative, natural renewal. It suggests that what is lost can be remade from simple, beautiful, earthly materials — a message of hope that directly counters the astronomer's sterile intellectualism. Names: "Ames" suggests "aims" — perhaps the astronomer has lost his true aim, aiming too high and missing the life right in front of him. The plumber is unnamed, making him a kind of archetypal figure — Everyman, the Earth Man, the universal principle of physical, practical, living truth. 希腊神话背景参考: Icarus was the son of the famous craftsman Daedalus in Greek mythology. His father was the creator of the Labyrinth, a huge maze located under the court of King Minos of Crete, where the Minotaur, a half-man half-bull creature lived. In order for the secret of the Labyrinth to be kept, Minos had then imprisoned Daedalus and Icarus in a tower above his palace. Daedalus managed to create two sets of wings for himself and his son, that were made of feathers glued together with wax. He taught Icarus how to fly and warned him not to fly too high, which would cause the wax to melt. Together, they flew out of the tower towards freedom.

However, Icarus soon forgot his father's warnings, and started flying higher and higher, until the wax started melting under the scorching sun. His wings dissolved and he fell into the sea and drowned.

13. Going Home

课堂笔记

- Autobiographical background, Armenian identity, and the figure of a drifter/rootless man matter to the story.
- Paradox: the protagonist loves home passionately and also hates the ugliness and monotony of that life.
- Style = how language is handled, including diction, syntax, imagery, figurative language, and tone.

- Tone is emotional and nostalgic at first, then oppressed and painful.
- The plot divides into two sections: before he sees the house and after he sees it.

内容与主旨概览

一个年轻人离家两年后回到加州 San Joaquin Valley。他一开始被故乡的空气、水、气味和熟人唤起强烈的喜悦，觉得一切 “same as ever”，充满 simplicity 和 reality。尤其是故乡的水让他感觉整个山谷的纯净和真实都进入身体。但当他走近自己的旧房子，贫穷、丑陋、单调和压抑的记忆突然回归。他透过窗看见家人，既强烈地爱他们，又无法忍受他们被困住的生活，最终没有进门，而是在无力感中哭泣离开。

深度分析

这篇小说的情感结构是 paradox：回家既是欲望，也是伤口。前半部分通过气味、水、空气和街道制造强烈怀旧感，后半部分则让家从神圣空间变成压迫性空间。主人公不是简单地厌恶家乡，也不是简单地热爱家乡；他同时被归属感吸引，又被贫困、停滞和精神困境排斥。水象征故乡的真实滋养，房子则象征无法逃脱的家庭命运。标题 “Going Home” 因此带有反讽：身体可以回去，但心理上已经无法真正回到过去。

关键要素

- **Plot:** 回到山谷 - 感到喜悦和归属 - 喝故乡水 - 见到朋友 - 靠近家屋 - 情感逆转 - 不进门离开。
- **Character:** 主人公是漂泊者，既 rootless 又深受根源牵引。
- **Setting:** San Joaquin Valley、水、街道、旧屋构成记忆与现实的空间。
- **Point of View:** 第三人称限制视角，带有意识流和强烈主观感受。
- **Theme:** 回家意味着面对无法解决的爱与恨；人可能永远无法真正回到过去的家。
- **Conflict:** 归属欲与逃离欲之间的内部冲突。
- **Technique:** paradox、sensory imagery、repetition、personification、lyrical style。

Paraphrase

1. **原句:** This valley, he thought, all this country between the mountains is mine, home to me, the place I dream about, and everything is the same, not a thing is changed, water sprinklers still splash in circles over lawns of bermuda grass, good old home town, simplicity, reality. (1)

难点分析: 补充完整即可，见下；“me”，说明是直接引语，但是省略了引号；**Structure:** 病句，全是逗号，意识流的形式

Paraphrase: He thinks that this whole valley between the mountains belongs to him emotionally. It is his home, the place he has dreamed about, and everything seems unchanged: the sprinklers, lawns, hometown simplicity, and reality are all just as he remembers them.

2. **原句:** Everything was fine, common and good, the smell of earth, cooking suppers, smoke, the rich summer air of the valley full of plant growth, grapes growing, peaches ripening, and the oleander bush swooning with sweetness, the same as ever. (2)

难点分析: Structure 同上；(补充完整即可)；oleander = a sweet-smelling flowering shrub

Paraphrase: Everything was fine, common and good. The smell of earth, the smell of cooking

suppers, the smell of smoke and the smell of the rich summer air of the valley were full of plant growth. There were grapes growing, peaches ripening, and the oleander bush swooning with sweetness. And everything was the same as ever.

3. **原句:** The cleanliness of the air sharpened the moment so that, walking, he felt the magnificence of being, glory of possessing substance, of having form and motion and intellect, the piety of merely being alive on the earth. (2)

难点分析: piety = sacred or reverent feeling

Paraphrase: The clean air made him think a lot at the moment. When he was walking, he felt that he was so happy to be living in this world. He did possess something meaningful in his life. He was proud of his strong body and mind. And he was grateful for living on the earth right now.

4. **原句:** He felt suddenly ill and afraid, something he had forgotten about the place, about that life which he had always hated, something ugly and mean. (28)

难点分析: 注意关键词、句法和上下文，改写时保持原句信息，不额外添加文本没有说出的结论。

Paraphrase: Suddenly he felt sick and afraid, as he remembered something ugly and mean about the place and the life he had always hated.

5. **原句:** The stillness of the valley began to oppress him, losing its piety, becoming merely a form of the valley's monotony. (31)

难点分析: piety = sacred or reverent feeling; monotony = dull repetition

Paraphrase: The valley's stillness, which had first seemed sacred, began to press on him and became only part of the valley's dull monotony.

6. **原句:** ...loving them passionately and hating the ugliness and monotony of their lives (36)

难点分析: 主题句; monotony = dull repetition

Paraphrase: He loved his family passionately, but at the same time he hated the ugliness and monotony of their lives.

判断题训练

1. The young man has been away from home for two years.

答案: True. 笔记和文本都指出他离家两年。

2. At first, he experiences the valley through intense sensory images of smell, air, water, and growth.

答案: True. 感官描写制造怀旧和归属感。

3. The water symbolizes the bitterness and falseness of the city.

答案: False. 水主要象征故乡的纯净、真实、滋养和连接。

4. His feelings change when he approaches and sees the old house.

答案: True. 旧屋触发丑陋、贫穷和压抑的记忆。

5. He leaves without seeing his mother because he feels no love for his family.

答案: False. 恰恰是爱与无力感、愤怒混合到无法承受。

6. The story's title is ironic because going home does not restore simple happiness.

答案: True。 回家使他发现自己无法真正回去。

7. The style is completely detached and unemotional.

答案: False。 风格抒情、主观、怀旧，充满感官和情绪波动。

8. The young man says he was born on G Street in Russian town, across the Southern Pacific tracks.

答案: True。 这是他向老人解释自己离家两年、刚回来时说出的具体出身地点。

9. The old man says San Joaquin Valley water is worse than water in San Francisco and Los Angeles.

答案: False。 老人恰好相反，称山谷水最好，说 Frisco 和 Los Angeles 的水让他反感。

10. Tony Rocca is the old friend the young man meets in town.

答案: True。 两人像梦中重逢，互相打闹、说脏话，唤起童年记忆。

11. The young man actually enters the house and has dinner with his mother before leaving.

答案: False。 他只从窗外看见家人，没有进门，也没有吃到母亲的饭。

12. Through the kitchen window he sees his youngest sister Martha washing dishes and later sees his brother Paul come in for water.

答案: True。 这两个细节直接触发他强烈的爱、悲伤和无力感。

Answer to Preparation Questions (For Your Reference)

1. **How long does the man leave his home? Where is his home?**

Answer: The man has been away from home for two years. His home is in a small town in the San Joaquin Valley, California — specifically on G Street in the Russian town neighborhood, across the Southern Pacific railroad tracks. He was born there, and the valley between the mountains is the place he dreams about.

2. **What does the man feel about his hometown when he first sees it again? List the words and phrases that show his feelings.**

Answer: When he first returns, he feels overwhelming joy, nostalgia, and a sense of belonging. The words and phrases that show his feelings include: “glad to be home again” “Everything was fine, common and good” “simplicity, reality” “the magnificence of being, glory of possessing substance” “the piety of merely being alive on the earth” “fulfillment, the clarity of life” “splendid” “laughing to himself with delight” “great, very amusing” “Nice to be back” “It was good, and he was glad he had made the mistake and come back” “It was great to be back” He also says: “We’re mighty lucky, us folk in the Valley,” and thinks of the town as “the kind of place to live in, settle down in, marry in, have a home, kids, a job.”

3. **What is special about the water? What does the water symbolize?**

Answer: The water of the San Joaquin Valley is special because it tastes sweet, rich, and pure —

unlike the water in San Francisco (which has “no taste”) or Los Angeles (which “tastes like castor oil”). When he drinks it, he says “The whole valley was in that water, all the clarity, all the genuineness, all the goodness and simplicity and reality.” He drinks two quarts of it, unable to stop.

The water symbolizes home itself — everything pure, real, and nourishing about his roots. It represents the land, the past, the simplicity and authenticity he has been longing for during his two years away. It also represents connection: unlike the abstract, distant things in life, the water is immediate, physical, and satisfying.

4. What does the man mean when he says “greatest mistake I ever made, coming back this way”?

Answer: On the surface, this is a playful, ironic statement — he means it was a mistake in the best possible way, a “good mistake.” He hadn’t planned to come home; he was just hitchhiking south and got pulled by the pull of the land. So “mistake” here means an unplanned detour that turned out to be deeply fulfilling.

However, there is a deeper layer of meaning that becomes clear later. The phrase foreshadows the emotional devastation to come. By the end of the story, returning home has forced him to confront everything he hated about his childhood — the ugliness, the monotony, the poverty, the sense of being trapped. So the “greatest mistake” is also prophetic: coming back has torn open old wounds and left him sobbing in the dark, unable to enter his own house.

5. Is everything in his hometown the same as he remembers, or have things changed?

Answer: At first, everything seems exactly the same — “not a thing is changed.” The sprinklers still splash, the oleander still smells sweet, the stores have the same names, the faces are the same, and even his old friend Tony is still there, unchanged. The only physical change he notices is a new tall building (“They put up that one while I was away; things must be booming”).

However, the deeper truth is that he has changed, and his perception of the town shifts drastically once he nears his house. What seemed charming and genuine at a distance becomes ugly and oppressive up close. The reality of the place — the fallen fence, the shabby house, the trapped lives of his family — overwhelms the initial romantic vision. So the town itself hasn’t changed; his ability to see it clearly has returned.

6. When does a change in his feelings occur? List the words and phrases that reflect his new attitude.

Answer: The change in his feelings occurs when he sees his house from about a block away: “his heart began to jump” “He felt suddenly ill and afraid” “something ugly and mean” “The house suddenly appeared to be very ugly” “all his hatred for it returned” “the longing to be away from it” “the deep inarticulate hatred” “its falseness, its meanness, the stupidity of its people, the emptiness of their minds” “feeling alien and unrelated to it” “the place that tormented him” “bewildered and disgusted” “The stillness of the valley began to oppress him” “losing its piety, becoming merely a form of the valley’s monotony” “making it all ugly and unreal” “He could never come back” Later, looking through the kitchen window: “all these things seemed so sad and so pathetic” “tears came to his eyes” “the boy seemed lost, bewildered, imprisoned” “he began to cry softly, saying, Jesus, O Jesus, Jesus” “his grief mounting in him” “he began to sob, loving them passionately and hating the ugliness and monotony of their lives” “crying bitterly” “there was nothing he could do, not one confounded thing”

7. Why does he leave without seeing his mother?

Answer: He leaves without seeing his mother because the pain of seeing her would be too much to bear. He knows exactly how she would look: “large and red-faced and serious and angry toward him, loving him.” He has been dreaming for months of eating her cooking and sitting at the old table, but now that he is there, he cannot bring himself to knock on the door.

The combination of love and hatred — loving his family passionately while hating the ugliness and monotony of their lives — paralyzes him. He says: “He would become so angry that he would do something crazy.” He leaves because he cannot fix anything for them, cannot change their trapped existence, and the sight of his mother would only deepen his grief and helpless rage.

He is a man torn between two irreconcilable emotions: an overwhelming love and an equally overwhelming desire to escape.

8. What is the theme of the story? Is the theme directly stated or implied in the story?

Answer: The **theme** is implied, not directly stated. The story explores the painful ambivalence of returning to one’s roots. The central **theme** is the irreconcilable **conflict** between love for one’s family and home, and the hatred of the poverty, monotony, and spiritual confinement that that home represents.

The protagonist is torn between the pull of belonging — the water, the land, the people, the memories — and the push of escape — the ugliness, the stagnation, the sense of being trapped. A related **theme** is the impossibility of truly going home again. The place remains the same, but the person who left has changed, and the return forces a painful confrontation with the past that cannot be resolved.

The story is also about helplessness: the protagonist’s final, bitter weeping comes from the realization that “there was nothing he could do, not one confounded thing” to change the lives of the people he loves.

9. What is the style of the story? What factors contribute to the writer’s style?

Answer: The style is lyrical, impressionistic, and intensely subjective. Several factors contribute to Saroyan’s style: **third-person limited point of view:** The entire story is filtered through the protagonist’s consciousness. We see everything through his eyes, feel his emotions directly, and hear his unspoken thoughts.

This creates an intimate, stream-of-consciousness quality. **Sensory imagery:** Saroyan fills the story with vivid sensory details — the smell of earth and cooking suppers, the taste of the water, the sound of sprinklers, the feel of the hot valley air. This grounds the emotional journey in physical reality.

Repetition and rhythm: Phrases recur like refrains — “same as ever, not a thing changed,” “simplicity, reality,” “goodness and simplicity and reality.” This creates a hypnotic, meditative rhythm that mirrors the protagonist’s emotional oscillations. **Contrast:** The story is structured around stark contrasts: the initial joy versus the later despair, the water versus the house, the friend Tony versus the family, the dream of home versus its reality.

Simple, direct language: Saroyan uses plain, unadorned prose with short sentences and everyday vocabulary. This simplicity mirrors the protagonist’s yearning for “simplicity, reality” and gives the emotional climax its raw power. **Symbolism:** The water, the house, the journey “down” into the valley — all carry symbolic weight without being heavy-handed.

Unspoken emotion: Much of the story's power comes from what is not said directly. The protagonist never articulates exactly why he left, what he was doing for two years, or what he will do next. This restraint gives the story its haunting, unresolved quality.

14. Hills Like White Elephants

课堂笔记

- Hemingway's style is spare and objective; much of the meaning is omitted rather than explained directly.
- Plot is the causal and logical structure of events; sequence is the order in which events are presented.
- Open ending: the main conflict is not fully resolved, so the reader must interpret what remains uncertain.
- Theme is often implicit; look at title, characters, conflict, ending, symbols, and repeated dialogue.
- Lost Generation context helps explain emotional dislocation, rootlessness, and difficulty with stable commitment.

内容与主旨概览

一对男女在西班牙 Ebro 河谷的火车站等待去马德里的火车。他们喝酒、谈话，表面上讨论一个“simple operation”，但文本从不直接说出这个词，实际暗示 Jig 是否要堕胎。男人不断说手术很简单、之后他们会像以前一样快乐；Jig 则观察远处像白象的山和河谷另一边的肥沃景色，表现出犹豫、痛苦和对可能生命的感知。结尾没有明确告诉读者 Jig 如何选择。

深度分析

这篇小说体现海明威“冰山原则”：最重要的冲突被压在对话和沉默之下。男人语言上似乎给 Jig 选择，实际上不断施压；Jig 的短句、转移话题和沉默显示她听见了关系中的不平等。两侧风景构成象征：干燥、无树的一边暗示贫瘠和空虚；有河流、谷物、树木的一边暗示生命、生育和可能性。标题中的 white elephants 既可指珍贵但负担沉重的礼物，也可指无法忽视却被回避的问题。开放结尾让读者停留在选择之前的伦理压力中。

关键要素

- **Plot**: 两人在车站等待 - 讨论未明说的手术 - Jig 观察风景 - 争论升级又压回表面 - 开放结尾。
- **Character**: Jig 敏感、犹豫、逐渐意识到代价；American 自私、控制欲强、以理性语言施压。
- **Setting**: 两条铁轨之间的车站象征选择和过渡；两侧风景象征两种未来。
- **Point of View**: 第三人称客观/戏剧式叙述，几乎只呈现对话和外部动作。
- **Theme**: 亲密关系中的沟通失败、性别权力和女性身体自主。
- **Conflict**: 表面是是否做手术，深层是 Jig 的自主与男人的控制。
- **Technique**: iceberg theory、dialogue、symbolism、open ending、understatement。

判断题训练

1. The operation is never directly named in the story.

答案: True。 文本通过暗示和对话让读者推断。

2. The American man clearly refuses to influence Jig's decision.

答案: False。 他口头说由她决定，却不断强调手术简单、之后会幸福。

3. The train station setting symbolizes transition and choice.

答案: True。 两人处在两条轨道和两个未来之间。

4. The fertile landscape across the valley can symbolize life and possibility.

答案: True。 河流、树木、谷物与干燥一侧形成对照。

5. The story ends with a clear statement that Jig has decided to have the operation.

答案: False。 结尾开放，没有明确答案。

6. The dialogue is simple on the surface but carries deep emotional conflict underneath.

答案: True。 这是冰山原则的典型表现。

7. The white elephants image has no connection to the couple's conflict.

答案: False。 它象征被回避的问题、负担、珍贵又难处理的生命可能。

8. The express train comes from Barcelona, stops at the junction for two minutes, and then goes on to Madrid.

答案: True。 开头交代了路线、等待时间和停靠时间。

9. Jig and the American order Anis del Toro, and they have it with water.

答案: True。 他们先喝啤酒，又点 Anis del Toro，并选择加水。

10. The station is between two lines of rails, and one side of the valley is dry while the other has fields, trees, and the river.

答案: True。 这些 setting 细节构成选择与生命可能性的象征。

11. The American directly uses the word abortion several times.

答案: False。 文本始终不直接说出这个词，只用“operation”等间接说法。

12. At the end, the girl says, “There is nothing wrong with me. I feel fine.”

答案: True。 这是结尾原话，语气表面平静但仍保留解释空间。

Answer to Preparation Questions (For Your Reference)

1. What is the setting of the story? Why does Jig admire the view of the mountains, the field of grain, and the river?

Answer: The story takes place at a train station in the Ebro Valley in Spain. The station is between two lines of rails, with one side dry, brown, and barren, and the other side full of grain, trees, and the river. It is very hot, and the express from Barcelona is due in forty minutes, stopping for only two minutes before continuing to Madrid.

Jig admires the fertile side of the landscape — the mountains, the fields of grain, the river — because it represents life, fertility, and possibility. This side of the valley stands in stark contrast to the dry, barren side where they are sitting. The landscape she admires symbolizes what she might want: a life with the child, a settled existence, a natural, growing, fruitful future.

The shadow of a cloud moving across the grain field is a moment of quiet beauty that she draws the man's attention to, and her words "we could have all this" make the connection explicit: the landscape represents everything she feels they are about to lose.

2. Why does Jig remark that the hills remind her of "white elephants"? What is the expression symbolized?

Answer: Jig says the hills look like white elephants because of "the coloring of their skin through the trees." On a literal level, the bare white hills against the green suggest the pale skin of an elephant glimpsed through vegetation. Symbolically, a "white elephant" is a term for an unwanted, burdensome possession — something costly to maintain and difficult to dispose of.

The phrase originates from the story that the King of Siam would give a white elephant as a "gift" to a courtier he wished to ruin, because the sacred animal could not be refused or used for labor, yet was enormously expensive to keep. In the story, the white elephant symbolizes the unborn child: to the man, it is an unwanted burden that threatens their carefree, traveling life; to Jig, it may be precious and sacred, something that should not be casually discarded.

The ambiguity of the **symbol** — is it a burden or a sacred gift? — captures the central **conflict** between them.

3. The main topic of discussion between the man and the girl is never mentioned. What is the "awfully simple operation"? What different attitudes are taken toward it by the man and the girl? Why?

Answer: The "awfully simple operation" is an abortion. Hemingway never uses the word, letting the euphemism itself reveal the man's attempt to minimize and sanitize what is actually a serious medical procedure. The man's attitude: He repeatedly insists it is "perfectly simple," "not really an operation at all," "just to let the air in." He says he knows "lots of people that have done it," and that afterwards everything will be fine, "just like we were before." He wants her to have the abortion because he sees the pregnancy as an obstacle to their free, unencumbered life of travel.

Yet he delivers this pressure in a manipulative way, repeatedly saying "I don't want you to do it if you don't want to" while simultaneously insisting it is "the best thing to do." His surface tolerance masks a clear agenda. Jig's attitude: She is deeply conflicted.

She asks, "Then what will we do afterwards?" and "What makes you think so?" and says sarcastically, "And afterwards they were all so happy." She fears that even if she has the abortion, their relationship cannot go back to what it was — the trust has been broken.

She also seems drawn to the possibility of keeping the child, as suggested by her gazing at the fertile landscape and her words "we could have all this." By the end, her repeated "I feel fine" suggests not resolution but exhaustion and emotional withdrawal. Why the difference?

The man sees the pregnancy as a problem to be solved; Jig sees it as a potential life and as a test of their relationship's meaning. He wants to return to the past; she senses that the past is already gone and that the operation will only confirm its loss.

4. What is indicated about the past life of the man and the girl? What has happened to the quality of their relationship? How do you know?

Answer: Their past life is indicated by the labels on the bags: "There were labels on them from all the hotels where they had spent nights." This suggests they have been traveling together for some time, living a nomadic, transient life — moving from city to city, hotel to hotel, with no fixed home.

It was a life of pleasure, new drinks, new sights, freedom from responsibility. The quality of their relationship has deteriorated sharply. This is evident in several ways: Jig's line, "That's all we do, isn't it — look at things and try new drinks?" suggests emptiness and boredom beneath the surface of their wandering life.

Her comment that "Everything tastes of licorice. Especially all the things you've waited so long for" reveals a deep disappointment and disillusionment. Her statement, "We could have everything and every day we make it more impossible," suggests that their relationship is on a downward trajectory, that their choices are closing off possibilities rather than opening them.

The tension in their dialogue — the interruptions, the sarcasm, the plea "please please please please please please please stop talking" — reveals a profound breakdown in communication. The man's relentless pressure about the operation, despite his surface protestations of concern, reveals that his primary commitment is to his own freedom, not to her well-being.

5. Point out lines in the dialogue that seem to have a double or oblique meaning.

Answer: The story is built on double meanings; nearly every line carries hidden weight. Key examples include: "It's just to let the air in." — The man's euphemism for abortion is so vague as to be absurd. It deliberately obscures the reality of the procedure. "Everything tastes of licorice.

Especially all the things you've waited so long for, like absinthe." — On the surface, a comment about the drink. Beneath, a statement about disillusionment: everything she has longed for (their relationship, their life, perhaps the child) has turned bitter-sweet, disappointing.

"They look like white elephants." — Seemingly an idle observation about the hills, but the phrase carries the symbolic weight of the unwanted pregnancy. "We can have the whole world." / "No, we can't. It isn't ours any more." — Ostensibly about travel and freedom.

Actually about whether their relationship can ever recover its lost innocence, and whether the child (once "taken away") can ever be returned. "I don't care about me." — Jig's statement is on the surface a declaration of selflessness. Beneath, it signals despair and a hollow surrender.

"I feel fine. There's nothing wrong with me. I feel fine." — The repetition and the insertion of the defensive "There's nothing wrong with me" reveals the opposite: she is not fine at all. This is emotional shutdown, not recovery. "The train comes in five minutes." — The waitress's practical announcement carries heavy symbolic weight: time is running out.

A decision must be made now. There is no more time to talk. "They were all waiting reasonably for the train." — The word "reasonably" is ironic. Inside the bar, life is orderly and normal. Outside, two people's world is falling apart. The contrast underscores how invisible private anguish is to the public world.

6. Trace the various phases of emotion in the girl.

Answer: Jig moves through several distinct emotional phases during the story:

1. Playful evasiveness: At the beginning, she is light and teasing. She tries to have “a fine time,” makes the “white elephants” remark and asks if it was “bright,” suggests trying new drinks. She is making an effort to keep the mood pleasant, to connect.

2. Underlying tension and sarcasm: As the conversation continues, her irritation surfaces. “That’s all we do, isn’t it — look at things and try new drinks?” She says “Everything tastes of licorice,” implying disappointment with life. She is beginning to probe the emptiness she feels.

3. Despair and self-negation: When the man presses about the operation, she says, “Then I’ll do it. Because I don’t care about me.” This is a moment of deep despair — she is offering herself up as a sacrifice, and her repetition of “I don’t care about me” suggests she feels her own wants and needs have no value in this negotiation.

4. Longing and hope: She walks to the end of the station and looks at the fertile landscape — the grain, the trees, the river. She says, “We could have all this... we could have everything.” For a moment, she allows herself to imagine a different future, one that includes the child and a settled life. This is the emotional high point of her resistance.

5. Grief and recognition of loss: Immediately after hope comes collapse: “No, we can’t. It isn’t ours any more. And once they take it away, you never get it back.” She understands that something essential has already been destroyed between them, regardless of what decision they make.

6. Exhaustion and emotional shutdown: She begs him to stop talking — the repeated “please” seven times is a cry of desperation. She withdraws into herself. By the end, her “I feel fine” (stated twice, defensively) signals not healing but resignation. She has stopped fighting. She will likely go through with the operation, but she is no longer pretending it will fix anything.

7. Has Jig made an important decision at the end of the story?

Answer: Hemingway deliberately leaves this ambiguous, but the evidence strongly suggests that Jig has reached a decision — or more precisely, that she has stopped resisting. Her repeated “I feel fine. There’s nothing wrong with me. I feel fine” is not a statement of wellness but of surrender.

She is not saying she has chosen the abortion; she is saying she has given up fighting about it. Several clues point to this reading: the man has already moved the bags to “the other side of the station” — the side from which the train to Madrid will depart. Jig smiles at him and tells him to come back and “we’ll finish the beer,” which suggests a return to a surface normality, a decision to stop the argument.

Most tellingly, her “I feel fine” echoes the hollowness of someone who has emotionally checked out. Whether she actually goes through with the abortion is left unclear, but she has made a decision of a different kind: she has decided that this conversation cannot be won, that the man will not hear her, and that she must either go along or break apart.

Her “I feel fine” is the sound of her closing a door inside herself.

8. The point of view is objective. Does this mean that we cannot tell whether the sympathy of the author lies more with one character than with the other? Explain your answer.

Answer: No. Although the story is told in a strictly objective, **third-person point of view** — the narrator reports only what can be seen and heard, never entering any character's mind — we can still discern that the author's sympathy lies more with Jig. Several elements guide us to this conclusion:

- 1.

The symbolic landscape aligns with Jig. The fertile side of the valley — the grain, the trees, the river — is seen through her eyes, and she is the one who articulates its meaning: "We could have all this." The barren side, where they sit, represents the emptiness the man is pushing them toward.

The landscape functions as a silent commentary on what is at stake, and it is Jig who sees and names it. 2. The man's language condemns him. His repeated insistence that the operation is "perfectly simple" and "just to let the air in" is so transparently evasive and manipulative that it alienates the reader.

His pattern of saying "I don't want you to do it if you don't want to" while simultaneously arguing for it reveals a manipulative, self-serving quality that undermines his credibility. 3. Jig's emotional depth contrasts with the man's shallowness. Jig's despair, her longing, her grief, and her final hollow surrender are rendered with profound emotional complexity.

The man, by contrast, seems primarily concerned with managing the situation and returning to the status quo. Even his "I love you" feels tactical rather than felt. 4. The "white elephant" is hers. The central **symbol** of the story is Jig's creation. She sees the hills as white elephants; she is the one with the imagination and sensitivity to perceive symbolic meaning.

The man's response — "I've never seen one" — is literal and dismissive. He does not engage with her imaginative world. 5. The ending is her tragedy, not his. The story closes on her words: "I feel fine. There's nothing wrong with me. I feel fine." The repetition and defensiveness make it clear that she is suffering, and the narrator's refusal to editorialize only makes the pain more acute.

The man, meanwhile, has already moved the bags, had a drink at the bar, and observed the other travelers "waiting reasonably" — he seems to have already moved on. The objective **point of view** does not mean the author is neutral. It means the author refuses to tell us what to feel.

But by showing us what these two people say and do, and by surrounding them with a landscape that speaks volumes, Hemingway quietly and powerfully aligns our sympathies with Jig.

9. What is Hemingway's style?

Answer: Hemingway's style in this story — and in his work generally — is characterized by several distinctive features:

1. The Iceberg Theory (Theory of Omission): Hemingway famously said, "If a writer of prose knows enough about what he is writing about, he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them." In this story, the word "abortion" is never spoken. The couple's past, their future, the nature of their relationship — all remain beneath the surface, and yet we feel them with tremendous force.

2. Objective, dramatic point of view: The narrator is like a camera, recording only what can be externally observed. There is no access to any character's thoughts, no authorial commentary, no judgment. This forces the reader to become an active interpreter, reading between the lines of dialogue and gesture.

3. Dialogue-driven narrative: The story is told almost entirely through dialogue. The conversation carries all the emotional weight, the **conflict**, and the characterization. The dialogue is terse, repetitive, and seemingly mundane, yet every line carries submerged meaning.

4. Repetition: Hemingway uses repetition heavily: “perfectly simple” is repeated by the man like a mantra; “I feel fine” is repeated by Jig; “please” is repeated seven times. This repetition creates rhythm, reveals character (the man’s insistence, Jig’s desperation), and builds emotional intensity.

5. Simple, unadorned language: Hemingway’s prose is famously spare. Sentences are short. Adjectives are minimal. The vocabulary is plain. This simplicity gives the moments of emotional intensity their power — when everything else is stripped away, the few words that remain carry enormous weight.

6. Symbolic landscape: The **setting** is not merely backdrop but carries symbolic meaning. The two sides of the valley — barren and fertile — represent the two possible futures. The station between two tracks represents the choice that must be made. The landscape speaks what the characters cannot.

7. Compression: The story is extremely short, yet contains a full, emotionally devastating drama. Every detail serves a purpose. Nothing is wasted.

8. Open ending: Hemingway refuses resolution. We do not know what Jig will ultimately do, or what will become of the couple. The story ends in medias res, leaving the reader with the weight of what remains unresolved.

3 课程论文参考

说明

以下内容仅供格式与结构参考，严禁抄袭或直接套用。

课程论文

Question:

*“Who is the dynamic character in the story?
Give evidence to support your view.”*

Text to Use:

- *Mr. Know-All* by Somerset Maugham

Prejudice, Perception, and the Power of Perspective: Understanding the Narrator as a Dynamic Character

“First impressions are often misleading.” This familiar idea reflects a broad truth about human perception: we tend to jump to judgments about others based on limited information and surface details, and only later realize how incomplete they are. This tendency is central to Somerset Maugham’s short story *Mr. Know-All*, where readers are led to form an immediate negative impression of Mr. Kelada through the narrator’s unreliable first-person perspective. However, as the story unfolds, this initial judgment begins to shift. Although Mr. Kelada appears to change in our perception, his personality does not actually change throughout the story. Rather, what changes is the narrator’s view. It is the narrator who undergoes a genuine transformation, making him the true dynamic character in the story.

At the beginning, the narrator is clearly prejudiced. He “was prepared to dislike Max Kelada” (1) even before he knew him. Simply seeing a non-British name is enough to arouse his dislike. In the following days, he merely puts up with Kelada, describing his belongings and behavior through a biased lens. The “too many labels” on the suitcases and the wardrobe trunk that is “too big” (2) both suggest that the narrator is overly critical of Kelada’s appearance. His tone is also slightly ironic, as he mocks Kelada as “a patron of the excellent Monsieur Coty” (2). Although Mr. Kelada is not entirely innocent and sometimes even crosses the line, showing little respect for personal boundaries — for example, he tells the narrator “where to put the card you have turned up before you have had a chance to look for yourself” (19) — there are also signs that the narrator tends to magnify these behaviors. The narrator admits that when the Union Jack “is flourished by a gentleman from Alexandria or Beirut” (17), he cannot but feel that “it loses somewhat in dignity” (17), which suggests that his negative attitude toward Mr. Kelada is not just about personality, but also about culture and identity. This sentence reveals a subtle sense of the narrator’s cultural superiority toward those who do not fit into the narrator’s norms. Up to now, the narrator seems rooted in his prejudice.

However, everything begins to shift at the climax of the story — the bet about pearls between Mr. Kelada and Mr. Ramsay. As the topic of the dinner-time conversation turns to pearls, the narrator carefully observes the entire process. He notices the subtle but telling reactions of Mrs. Ramsay: she “flushed a little” (35) and “slipped the chain inside her dress” (35), and later her face becomes “so white that she looked as though she were about to faint”

(57). The narrator reads fear and shame from these details. At the same time, he also observes Mr. Ramsay's lack of awareness, as he "jumped up" (55) without noticing anything unusual about his wife. Faced with these signals contradicting the narrator's previous impressions on Mr. and Mrs. Ramsay, the narrator begins to question all his earlier assumptions. He starts to pay closer attention to Kelada's behavior, looking beyond surface impressions. He notices that Kelada's "smile of triumph" (57) gives way to a "flush" (58), and that Kelada's hands are "trembling" (62) when he hands over the hundred-dollar bill. Compared to the previous tone, at this point, the narrator's tone becomes noticeably more restrained and objective. Rather than emphasizing Kelada's flaws, he presents these details without judgment, allowing a larger and more complex image of Kelada to emerge.

By the end of the story, the narrator's transformation becomes evident, as he begins to reconsider his earlier judgment of Mr. Kelada. He now starts to recognize the more positive aspects of Mr. Kelada's character. He admits that he "did not entirely dislike Mr. Kelada" (71), a subtle but significant shift from his earlier prejudice. More importantly, he begins to reinterpret Kelada's behavior rather than simply judge it. When Mr. Kelada says, "If I had a pretty little wife, I shouldn't let her spend a year in New York while I stayed at Kobe" (70), the narrator recognizes that Kelada understands the situation but chooses not to expose it. This realization marks a turning point in the narrator's perception: instead of seeing Mr. Kelada as merely intrusive or self-important, he now begins to see the intention behind his actions and appreciate his wisdom and kindness. He also follows Mr. Kelada's request to throw the torn envelope "out of the porthole" (67) without question and responds with a "smile" (67), suggesting a change in attitude and a growing sense of respect.

The narrator's transformation is also convincing when we consider how it develops throughout the story. It does not happen suddenly, but grows out of the narrator's direct observations and the specific situation he is placed in. The "pearl incident" provides sufficient motivation for him to question his earlier assumptions, and the gradual shift in his tone shows that this change takes place over time. In this sense, the narrator's development fully meets the conditions of a convincing dynamic character.

This also brings us to a broader understanding of the story. Sometimes, it is easy to overlook that in a first-person narrative, the narrator himself or herself is also an important character. What we as readers see is not objective, but filtered through the narrator's perspective. Understanding the narrator as a character, especially as a dynamic one, is crucial to uncovering the deeper meaning and hidden implications of the story.

By constructing such a dynamic narrator, Maugham guides readers through a similar process of transformation. We share his bias at first, but gradually, we learn to see beyond it. In this way, the story reminds us that what we see is often incomplete, and that true understanding begins only when we learn to question the way we see.

Teacher's Comments:

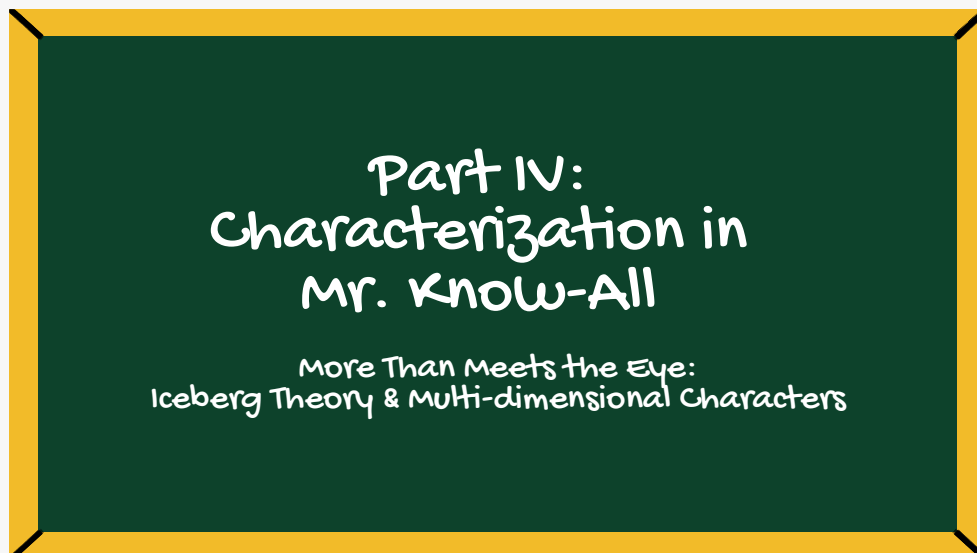
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Very good!

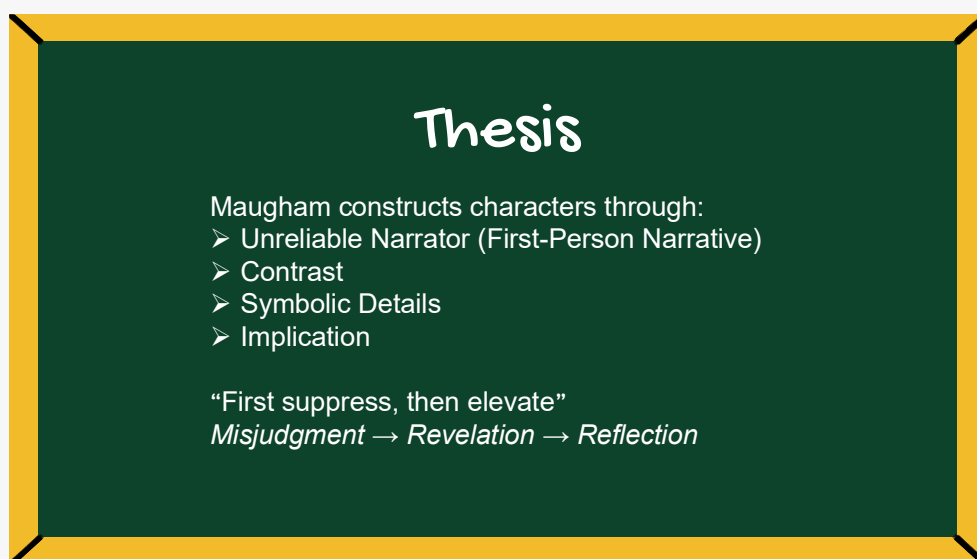
4 课堂展示参考

Presentation Reference

本部分展示编者负责的 Presentation 参考材料。



Page 1



Page 2

Recap: Round Characters



- “The line dividing good and evil cuts through the heart of every human being.”

—— Aleksandr Solzhenitsyn

From last week: A round character is anyone who has a complex personality, he or she is often portrayed as a conflicted and contradictory person.

No character in *Mr. Know-All* is purely good or bad. That is why the characters feel real — because they are morally complex.

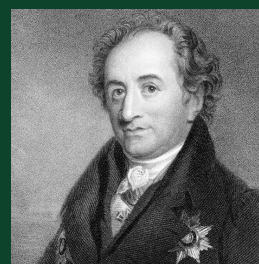
Page 3

First Impression of Kelada

- “A man’s manners are a mirror in which he shows his portrait.”

—— Johann Wolfgang von Goethe

Kelada’s manners and style express his personality before he even speaks.



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First Impression of Kelada

- “there were too many labels on the suit-cases, and the wardrobe trunk was too big” (Para. 2)
→ eager to display his experience and status
- “he was a patron of the excellent Monsieur Coty” (Para. 2)
→ carries a slightly ironic tone, suggesting that Mr. Kelada is overly concerned with appearance
- “Mr. Kelada’s brushes, ebony with his monogram in gold, would have been all the better for a scrub.” (Para. 2)
→ sort of careless beneath appearance

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Kelada's Social Personality

- “There is nothing more exasperating when you are playing patience than to be told where to put the card you have turned up before you have had a chance to look for yourself.” (Para. 19)
- “He ran everything. He managed the sweeps, conducted the auctions, collected money for prizes at the sports, got up quoit and golf matches, organized the concert and arranged the fancy-dress ball.” (Para. 29)
- “it was an affront to his overweening vanity that you should disagree with him.” (Para. 29)
 - lacks a sense of personal boundaries, confident, talkative, resourceful, dominant

Page 6

Kelada's Social Personality

- “I'm all for us English sticking together when we're abroad, if you understand what I mean.” (Para. 5)
- “Rather. You don't think I look like an American, do you? British to the backbone. that's what I am.” (Para. 8)
- “To prove it, Mr. Kelada took out of his pocket a passport and airily waved it under my nose.” (Para. 9)
 - Has a strong sense of belonging, kind of patriotic

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Elevate: Kelada's Wisdom & Kindness

- “If I had a pretty little wife I shouldn't let her spend a year in New York while I stayed at Kobe,” said he. (Para. 70)
- “Mr. Kelada stopped with his mouth open. He flushed deeply. You could almost see the effort he was making over himself.” (Para. 58)

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The Iceberg Theory

- “The dignity of movement of an iceberg is due to only one-eighth of it being above water.”

— Ernest Hemingway



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- Meaning is created not only by what is stated, but by what is **deliberately withheld**.

Page 10

Mrs. Ramsay

— Surface Construction: Idealized Femininity

- “Mrs. Ramsay was a very pretty little thing, with pleasant manners and a sense of humor.” (Para. 30)
- “She achieved an effect of quiet distinction.” (Para. 30)
- “You could not look at her without being struck by her modesty.” (Para. 30)

A socially ideal image: graceful, modest, well-mannered

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Mrs. Ramsay

— The First Submerged Layer: Physical Behavior

- “Mrs. Ramsay in her modest way flushed a little and slipped the chain inside her dress.” (Para. 35)

The gesture suggests discomfort and signals that something is wrong.

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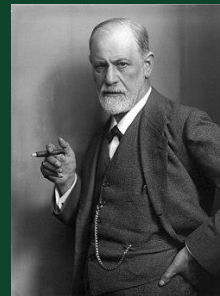
Mrs. Ramsay

— The Second Submerged Layer: Language as Evasion

- “But how can it be proved?” she continued. “It’s only my word against Mr. Kelada’s.” (Para. 49)
- “I can’t undo it,” she said. “Mr. Kelada will just have to take my word for it.” (Para. 53)

Freud’s Theory Of Defense Mechanisms:
Displacement is when emotions are redirected from their original source to a safer or less threatening target.

Reference: Relational Psych Group. Understanding Displacement as a Defense Mechanism.



Page 13

Mrs. Ramsay

— Let’s Dive Deeper...

- “It was so white that she looked as though she were about to faint. She was staring at him with wide and terrified eyes. They held a desperate appeal...” (Para. 57)

This part contains at least four layers of meaning:

- 1) her fear is not ordinary embarrassment; it is close to collapse.
- 2) she is asking for rescue, not offering an explanation.
- 3) this “desperate appeal” shows that she has a sense of shame.
- 4) the author deliberately refuses to tell us where the necklace came from. (7/8 of the iceberg)

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Mrs. Ramsay

— And Deeper...

- “But Mrs. Ramsay retired to her state-room with a headache.” (Para. 63)
- “He took out of the envelope, not a letter, but a hundred-dollar bill.” (Para. 66)

Question: Who most likely slipped the envelope containing the \$100 bill under Mr. Kelada's door?

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Mrs. Ramsay

— And Deeper...

She does not thank him in person, because that would touch the secret once again.
 She does not write an explanation, because explanation would turn what is hidden into language.
 She can only respond through this **anonymous return of money**.

A person who makes moral mistakes in marriage, but possesses shame, gratitude and self-awareness.

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Mr. Ramsay

— Surface Construction: Representative of Normal Male Authority

- “Ramsay was in the American Consular Service and was stationed at Kobe.” (Para. 30)
- “He was as dogmatic as Mr. Kelada and resented bitterly the Levantine's cocksureness.” (Para. 29)



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Mr. Ramsay

— The First Submerged Layer: Identity-based hostility

- “he could not resist the opportunity to have a fling at the Levantine” (Para. 31)

The hostility and superiority of a socially dominant identity toward someone seen as different.

He dislikes Kelada not only because Kelada is loud, but because Kelada's expressive confidence and non-Anglo style of presence irritate him.



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Mr. Ramsay

— The Second Submerged Layer: Blindness within marriage

- Ramsay jumped up. “I’ll undo it.” (Para. 55 & 56)
- “They held a desperate appeal; it was so clear that I wondered why her husband did not see it.” (Para. 57)

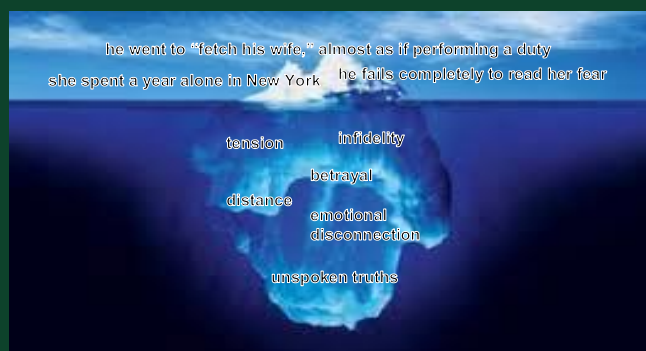
In the marriage, he functions more as an owner or judge than as an interpreter of her inner life.

He is a husband in the legal and social sense, but not a husband who can genuinely perceive his wife's emotional reality.

“A little initiative can go a very long, long way” — Sabrina Carpenter, *Tears*

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Marriage as an Iceberg



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First-Person Narrative

- Narrator = "I"
- Limited perspective
- Subjective → No objective truth

We only see what the narrator chooses to show.

The whole story is kind of **"biased"**.

The narrator is unreliable — his prejudice shapes and distorts our understanding.

We inherit the narrator's bias before we question it.

Page 21

Narrator as a Character

- *"I was prepared to dislike Max Kelada even before I knew him."* (Para. 1)
- *"The Union Jack is an impressive piece of drapery, but when it is flourished by a gentleman from Alexandria or Beirut, I cannot but feel that it loses somewhat in dignity."* (Para. 17)

→ Prejudiced, Judgmental, Identity-focused

but...

- *"At that moment I did not entirely dislike Mr. Kelada."* (Para. 71)

→ Observant, Capable of reflection

The narrator himself is also a round character.

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Takeaway Messages

- Characters are multi-dimensional
- What is deliberately withheld is crucial
- We need to see through the surface



Page 23

5 致谢

本笔记的整理与编写，离不开多方面的支持与帮助，在此谨致诚挚谢意。

首先，感谢茆卫彤老师在课程期间的悉心讲授与耐心指导。老师对短篇小说叙事艺术的深入剖析，不仅帮助我建立起以“小说七要素”为核心的分析框架，也让我在文本细读与批评写作方面获益良多。本笔记中诸多思路与方法，皆源于课堂上的启发。

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同时，也在此说明，笔记在整理过程中使用了 AI 辅助工具。AI 主要承担了文本润色、结构梳理与排版调试等辅助性工作，所有分析思路、学术判断与内容定稿均由编者独立完成。

最后，感谢每一位使用本笔记的读者。你们的反馈与指正，是这本笔记得以持续修订完善的动力。由于编者水平有限，加之整理时间仓促，笔记中难免存在疏漏与不当之处，敬请不吝赐教。

本笔记编者
2026 年 6 月 24 日