

# 《应用文写作实践》教学大纲

张洪芹 编写

## 目 录

一、前言.....	2
二、课程教学目的和基本要求.....	2
三、课程主要内容及学时分配.....	2
四、教学重点与难点.....	2
五、《应用文写作实践》文体特点及写作要求.....	2
六、《应用文写作实践》写作技巧.....	2
七、相关教学环节.....	2
八、教材：自编讲义.....	3
九、主要参考书目.....	3
十、教学内容及进度安排.....	3
Chapter One Introduction.....	4
Chapter Two Official Documents.....	7
Chapter Three Transaction documents.....	12
Section Five Meeting Minutes.....	13
Chapter Six Research Documents.....	18
Chapter Seven Special Letters.....	20
Chapter Eight Other Application Writings.....	23
Chapter nine application writings: class debate.....	25

## 一、前言

《应用文写作实践》为外国语学院英语专业三年级必修课。本课程开设学期为第五学期。

本课程旨在使学生能根据公务或私务的需要，写出既符合党和国家的路线、方针、政策以及有关的法律、法规，又符合应用写作格式和要求的应用文。

本大纲编写人员为张洪芹。

## 二、课程教学目的和基本要求

《应用文写作实践》是英语专业开设的一门基础必修课，具有很强的实践性和实用性。本课程的教学，使英语专业的学生能够受到较系统的应用文写作训练，掌握必要的写作技能技巧，获得较完备的英语应用文写作的理论基础，提高专业写作的实际能力，以适应今后在学习、生活以及科学研究中的写作需要，并为毕业论文写作做好充分的知识准备。

本教学的基本要求：本课程要求学生掌握专用书信，等应用文体的格式和写作要求，学会比较熟练地写作这些应用文；熟练掌握与本专业相关的应用文体的写作；掌握日常生活中高频应用文体的写作；了解本教材涉及到的其他文体的写作。

## 三、课程主要内容及学时分配

本课程的教学目的，要求学生掌握公文、事务文书、礼仪文书、科研文书、专用书信等应用文体的格式和写作要求，学会比较熟练地写作这些应用文。

本课程为 2 学分 36 学时，每个章节 2 学时。

## 四、教学重点与难点

本课程教学重点：注重培养学生的写作能力和实践能力。本课程内容具有较强的实践性，因此，教学过程中要结合课程内容，让学生多提笔写作，切实把写作的理论知识转变为写作的能力。

本课程与相关课程需要衔接和配合，这构成了教学难点，主要体现三个方面：第一、中外思维文化差异；第二、写作理论知识；第三、应用文所涉及到的独特要求及多样的格式内容。因此，本课程需要其他学科知识的储备与支撑。在本课程的教学过程中，需要对上述三个方面投入较大精力。

## 五、《应用文写作实践》文体特点及写作要求

有较强的时效性。及时性是日常应用文的基本特征。

语言朴实、简明、准确。少修辞少描述。总的来说，特点有两个，一是实用性，一是有其惯用的格式。

应用文的写作要求是完整、体谅、礼貌、清楚、简洁、具体和正确。

## 六、《应用文写作实践》写作技巧

1. 切题
2. 格式
3. 连贯
4. 文体

## 七、相关教学环节

《应用文写作实践》课程主要以课堂教学为主，课堂教学形式分为三种形式：教师讲授、学生讨论和技能训练，教师讲授以任务教学法为准，以提问形式处理案例中的法律知识问题、语言运用

问题，学生通过回答问题，把握相关知识和技能。教学手段采用多媒体教学手段。教学评估采用形成性评估和终结性评估两种方式。

#### 八、教材：自编讲义

#### 九、主要参考书目

A.B. Kench, *The Language of English Business Letters*, Macmillan Education Limited, 1977, Hong Kong.

J. C. Tressler, *English in Action*, Boston, D.C. Heath and Company, 1979.

John E. Felber: *The American's Tourist Manual for the People's Republic of China, International Intertrade Index Printing Consultants*, New Jersey, U.S.A, 1979.

编写组，《出国留学指南》，经济科学出版社，2009年。

丁往道等，《英语写作手册》英文版，外语教学与研究出版社，2012年。

李平，《大学英语实用英语写作教程》，北京：外语教学与研究出版社，2005年。

廖瑛，《商务文秘英语写作》，中南大学出版社，2006年。

廖瑛，《实用英语应用文写作》，长沙，中南大学出版社，2006年。

刘书琴、李伯芳、张菊香，《求职英语应用文大全》，北京：机械工业出版社，2006年。

#### 十、教学内容及进度安排

本课程的内容有9个单元，即英语应用文写作实践8个章节和课堂讨论1个章节。每个章节也4学时，具体内容及安排如下：

## Chapter One Introduction

### I. Summary

The applied English writing (AEW) is to briefly introduce theories required in AEW and to make an appropriate application in all types of practical writing so as to equip the students with the skills and prerequisites of future study or work.

### II. The purpose and requirements of teaching AEW

It is to the mastery of the features and characteristics of Applied English Writing (AEW), the understanding of the classification and requirements of AEW.

### III. Teaching Contents

#### Section One the Nature, Features and Functions of AEW

- 1.1 the nature of AEW
- 1.2 the feature of AEW
- 1.3 the function of AEW

#### Section Two the Classification of AEW

- 2.1 classification according to its writer: official documents and private documents
- 2.2 classification according to its usage: general documents and special documents
- 2.3 conventional classification
  - 2.3.1 Social etiquette style: letters of thanks, invitation, congratulation, apologize, apologies, condolence, speeches, etc.
  - 2.3.2 Daily application style: notification, the claiming, announcement, poster, leave request, report, abstract, memos, certificate, application, notarization, recommendation, complaint, etc.
  - 2.3.3 Other applicational styles: agreement, contract, advertisement, product manual, commentary, resume, application, diary, will and etc.

#### Section Three AEW Writing Requirements

- 3.1 writing substances
- 3.2 writing materials
- 3.3 writing structure
- 3.4 language features

#### Section Four Seven Cs required in AEW

The language required in AEW is of completeness, consideration, courtesy, clearness, conciseness and correctness.

#### 4.1 Completeness

A letter should include five parts (5 Ws): who, what, where, when and why.

An order letter is composed of what the consumer wants, when he (she) needs the goods, to whom and where the goods to be sent and how the payment will be made.

#### 4.2. Consideration

The writer is to show respect to the addressee in the letter.

##### **Our attitude**

*We allow 2 percent discount for cash payment*

*We are pleased to announce that...*

*We want you to do it.*

*We follow this policy, because...*

##### **your attitude**

*You earn 2 percent discount when you pay cash*

*You will be pleased to know that...*

*You will no doubt do it.*

*You will benefit from this policy, because...*

#### 4.3 Courtesy

a. Courtesy requires politeness in language and consideration to the partner.

##### **not courtesy**

*You ought to...*

*We warmly welcome you to New York.*

##### **courtesy**

*Perhaps you could...*

*You are warmly welcome in New York.*

b. ways for courtesy

the use of "Will you please..." instead of command.

the use of subjunctive mood "We would ask you to ship the goods by the first available vessel."

the use of passive mood "A very careless mistake was made."

#### 4.4. Clearness

Letter language is required to be concise and direct. For example, the sentence is not clear enough, like "I'd like you and David to come to luncheon next Friday". Here the date needs to be added on. So the revision goes "I'd like you and David to come to luncheon next Friday, May the 1<sup>st</sup>, at twelve o'clock". In a letter reply, the addresser cannot reply this way "I'll come if I'm free".

#### 4.5 Conciseness

It's better to words, phrases, clauses, short sentences instead of phrases, sentences and long sentence. Statements are preferred to questions.

##### **not concise**

*...come to a decision...*

*Will you be good enough to*

##### **concise**

*...decide...*

*Please...*

We express our regret at being unable to fulfill your order on this occasion. (**not concise**)

We are sorry we cannot meet your present order. For the reason that----because...(con**ci**se)

#### 4.6 Concreteness

No vagueness, abstract, and fuzziness are allowed in AEW. The time is to be as exact as the date, month, and year. And the product quality and feature is to be illustrated with data.

##### **inconcrete**

*Thank you for your beautiful gift-----Thank you for your beautiful roses.*

##### **concrete**

#### 4.7 Correctness

The content in the letter is to suite the fact, especially the correctness of digital numbers and trade terms.

For this involves in the benefits and obligations of two parties. So cross-checks are needed for the preciseness in details. The citation of quotation is to acknowledge its source as original as possible without any modification.

#### **IV. Suggestions for instruction**

AEW evolutionary knowledge can be appropriately introduced, and emphasis can be given to the introduction of the classification of AEW with little involvement in the theoretical debates. Furthermore, feature introduction can be illustrated with the features of Literature works to strengthen students' perceptual knowledge.

**V. Teaching hours:** 4 class hours

#### **Discussion of the goals in AEW**

1. Discuss the nature and feature and function of AEW.
2. Describe clearly the classification of AEW.
3. Make a plan as to how to apply the theory of AEW to your study or to your work.

## Chapter Two Official Documents

### I. The purpose and requirements of AEW instruction

the mastery of accurate meanings, features, usage and basic forms of AEW writings such as documents, bulletin, notice, report, requests, letters, reply, meeting minutes; the understanding all kinds of document classification, and the mastery of report writing and meeting minutes

**Teaching hours:** 4 class hours

### II. Teaching Contents

#### Section One Introduction

- 1.1 the nature and characteristics of official documents
- 1.2 the classification of official documents
- 1.3 the format of official documents
- 1.4 the basic requirements of official writing

#### Section Two Bulletins

- 2.1 introduction to bulletins
- 2.2 the basic format of bulletins
- 2.3 the requirements of bulletin writing
- 2.4 bulletin samples

#### Section Three Notice

- 3.1 introduction to notice
- 3.2 the basic format of notice
- 3.3 the writing requirements of notice
- 3.4 notice samples

#### Section Four Reports

- 4.1 introduction to reports
- 4.2 the basic format of reports
- 4.3 the writing requirements of reports
- 4.4 report samples



## Section Five      Requests

- 5.1 introduction to requests
- 5.2 the basic format of requests
- 5.3 the difference between reports and requests
- 5.5 request samples

## Section Six      Letters

- 6.1 introduction to letters
- 6.2 the basic format of letters

### A Block Form

The Stone Girls' Middle School  
286 Smith Road  
X X City, California  
The United States of America  
Aug, 24, 1983

### An Indented Form

Class 8003, English Faculty,  
Foreign Languages Dep.,  
Xinhua Normal University  
Haicity, Up-North Province  
People's Republic of China  
Dec. 18, 1983.

- 6.3 the requirements of letter writing
- 6.4 letter samples

**Business Letter**---asking to visit an Exhibition on Scientific and Technological Inventions

187 Peacock Avenue  
XX District, Shanghai City  
Sept. 16, 1983

Reception Office  
Exhibition Palace, Shanghai  
Gentlemen,

We were very pleased to learn from the local newspaper that many important and valuable inventions of science and technology made since the Second World War are now on display in your exhibition hall. We all know that there have been a large number of scientific and technical achievements, the application of which has been greatly changing our total view of the world. The past four decades in particular have witnessed the birth of many new theories of epoch---making significance. They deal with almost everything in all spheres of human activities. Thanks to the selfless efforts of scientists, Chinese and overseas, man's life has been daily improving. Today, science and technology are advancing in our country much more rapidly than at any time in the past. They are being applied to the needs of production

and life. We, young science workers, intend in all eagerness to make in-depth studies of national and international trends of science and technology developments and keep in pace with the rapid progress of sciences in various fields. To do this, it is necessary for us to get well informed of the latest results of scientific researches.

We thereby write to ask for a chance to visit your exhibition. We will very much appreciate it if you can arrange for us to come on Sept. 25, 1983, next Saturday.

Thank you in advance for a favourable reply at your earliest convenience.

Sincerely yours,

Liu Ming

Li Yangfang

Xiao Yun

### **Private Letter of Invitation**

Department of Biology

X X Normal University

May 16, 1985

Dear Mr. Wang Lin,

It gives me much pleasure to introduce to you the bearer of the this letter, Comrade Lin Ling, who is going to ask you to help her with her studies in physics and chemistry. She graduated from X X Middle School last year. Always a three-good student, she shows herself upright, hardworking and intelligent.

Lin's father, who specializes in biology, has been a bosom friend of mine for more than twenty years. Whatever, you do for her will be greatly appreciated and considered a personal favour to me.

Please accept my heartfelt thanks and with kindest regards to you and yours.

Yours intimately,

Tang Rong

### **Section Seven Reply**

7.1 introduction to reply

7.2 the basic format of reply

7.3 the requirements of reply writing

7.4 reply samples

### **Section Eight Meeting Minutes**

8.1 Introduction to meeting minutes

8.2 The basic format of meeting minutes

8.3 The requirements of writing meetingminutes

8.4 meeting minutes samples

#### **Minutes of a Seminar of Scientists and Technicians**

Seminar Minutes

Time: Saturday, July 14, 1999, at 2: 30 p. m.

Place: Conference hall, second floor, the Central Building of X X Hotel

Attending: Prof. Zhou Fang, Associate Prof. Lin Zhong.,

Senior Engineers Liang Ming and Xie Feng, Engineer Ma Li and others

Prof. Wang Dingwei and Research Fellow Huang Shixiang have sent in apologies for absence.

Chairman: Liu Yi, Director of the X X Institute

Minutes Keeper: Zhao Desheng

Topic for Discussion: the Development of Science and Technology and the Realization of the Four Modernizations in China

The contents are as follows:

Chairman: Comrades, you are welcome to take part in this meeting which is devoted to a discussion of the development of science and technology and the realization of the four modernization in China. I am very sorry that Prof. Wang Dingwei of X X University and Research have sent in apologies for absence because of illness together with written statements. We thank them very much for their kind consideration and support. Now let's begin our discussion. Who will please make a start?

Prof. Zhou Fang: I am very thankful for the chance to attend this seminar. Looking back at what we have achieved in science and technology during the past few years, I feel satisfied and delighted. The Party and the Government have done a lot to speed the progress of science and technology. We have consolidated and expanded the leading scientific research institutes, set up a number of key universities of science and technology. We are attaching great importance to the study of basic theories and striving hard to solve pressing scientific and technological problems in our modernization program.....We have full confidence that we shall be crowned with still greater achievements in this respect.

Senior Engineer Liang Ming: I fully agree to what Prof. Zhou Fang has said. I would like to deal with another aspect of the question. That is to discover, train and make good use of talents in science and technology. Most scientists and technicians hold that attention should be drawn to the need of doing away with the time--worn practice of overstressing seniority. Many middle-aged scientists who have become the backbone force in scientific research should be promoted to important leading posts, and encouragement should be given to young scientists....

Engineer Ma Li: In the past few years, we Chinese scientists and technicians have scored tremendous results in theoretical study and experimental work in mathematics, solid physics, nuclear physics, high energy physics, optics and other fields. We have exploded atomic bombs and successfully put aloft man-made satellites. We are rapidly catching up with advanced countries in space techniques. I am sure the day is not far distant when China ranks among the world's most advanced science powers....

Assistant Engineer Wang Guoquan: To further develop science, it is absolutely necessary to practice and promote democracy in academic discussions, and leadership and guidance should be in conformity with the laws governing the development of science and technology. Scientific research personnel must be provided with necessary conditions so that they may concentrate on their work and study and strive to achieve fruitful results.

.....

Chairman: Comrades, our meeting is a great success. Many scholars and experts have spoken here and frankly aired their views on the development of science and technology. Some have put forward useful suggestions. We shall turn them to the departments concerned for their reference. We hope more such seminars will be held in the future, providing us scientists and technicians with opportunities to swap experience and promote our work. As there is nobody else wants to speak, the seminar is now declared over.

The meeting closed at 5:30.

### **III. Instruction suggestions**

Document writing is the center of this chapter. Each student is required to master the basic format of document writing. Samples can be applied in this instruction, with the

help of error picking from the course book.

### **Discussion**

1. Discuss the nature and characteristics of official documents.
2. Describe clearly the basic forms in official documents
3. Debate on the linguistic features appropriate in official documents
4. Summarize the benefits you gained in official documents.

## Chapter Three Transaction documents

### **I. The purpose and requirements of transaction document instruction**

The mastery of the accurate connotations of transaction documents, plans, summary, bulletins, meeting minutes and of investigative reports; the understanding all kinds of transaction document classification, and the command of writing skills of plan, summary, briefing, meeting minutes, and investigative reports.

**Teaching hours:** 4 class hours

### **II. Teaching Contents**

#### **Section One Introduction**

3.1.1 the nature and characteristics of transaction documents

3.1.2 the application of transaction documents

3.1.3 the classification of transaction documents

3.1.4 the requirements of writing transaction documents

#### **Section Two Plans**

3.2.1 introduction to Plans

3.2.2 the basic format of plans

3.2.3 the writing requirement of plans

3.2.4 sample illustration

#### **Section Three Summary**

3.3.1 introduction to summary

3.3.2 the basic format of summary

3.3.3 the writing requirement of summary

3.3.4 sample illustration

#### **Section Four Briefing**

3.4.1 introduction to briefing

3.4.2 the basic format of briefing

3.4.3 the writing requirements of briefing

3.4.4 sample illustration

## Section Five Meeting Minutes

- 3.5.1 introduction to Meeting Minutes
- 3.5.2 the basic format of Meeting Minutes
- 3.5.3 the writing requirements of Meeting Minutes
- 3.5.4 sample illustration

### Section Six Investigative Reports

- 3.6.1 introduction
- 3.6.2 the basic format of investigation reports
- 3.6.3 the writing demands of investigation reports
- 3.6.4 sample illustration

### III. Instruction suggestions

Transaction document writing requires students to apply theory to the practice of the basic format of document writing. Samples like investigative documents, summary and plans can be applied in this instruction.

#### Discussion

1. Discuss the nature and features of transaction documents.
2. Describe the basic formats for each type in transaction documents.
3. Summarize the skills you have gained from this chapter.

## Chapter Four Financial Special Documents (FSD)

### I. The purpose and requirements of FSD instruction

The mastery of the accurate connotations, characteristics, application and basic format of FSD writings concerning FSD, economic activity analysis report, market forecasts reports, feasibility research report and contacts; the understanding all kinds of FSD classification, and the command of writing skills of economic activity analysis report, market forecasts reports, feasibility research report and contacts

**Teaching hours:** 4 class hours

### II. Teaching Contents

#### Section One Introduction

- 4.1.1 the nature and characteristics of FSD
- 4.1.2 the classification of FSD
- 4.1.3 the writing demands of FSD

## **Section Two Economic Activity Analysis Reports**

- 4.2.1 an introduction to economic activity analysis reports
- 4.2.2 the basic format of economic activity analysis reports
- 4.2.3 the writing requirements of economic activity analysis reports
- 4.2.4 sample illustration

## **Section Three Market Forecasts Reports**

- 4.3.1 an introduction to market forecast reports
- 4.3.2 the basic format of market forecast reports
- 4.3.3 the writing requirement of market forecast reports
- 4.3.4 sample illustration

## **Section Four Feasibility Research Reports**

- 4.4.1 an introduction to feasibility research reports
- 4.4.2 the basic format of feasibility research reports
- 4.4.3 the writing requirements of feasibility research reports
- 4.4.4 sample illustration

## **Section Five Contracts**

- 4.5.1 contracts summary
- 4.5.2 the basic format of contracts
- 4.5.3 the writing requirement of contracts
- 4.5.4 sample illustration

## **III. Instruction suggestions**

This chapter is special documents centered, designed for economic professional student. So there are no high requirements in this teaching instruction.

### **Discussion**

4. Discuss the nature and features of ceremonial documents.
5. Describe the basic formats for each type in ceremonial documents.
6. Summarize the language skills you have gained from this chapter.

## **Chapter Five Ceremonial Documents**

### **I. Teaching Aims and Demands**

Master the connotations of ceremonial documents, invitations, and agreement of employment, the characteristics, applications and basic format of ceremonial documents, invitations, agreement of

employment, letter of congratulations, speech of welcome, send-off speech, acknowledgements, obituary and memorial speech, understand their classifications, be familiar with the writings of invitations and agreement of employment.

**Teaching hours:** 4 class hours

## II. Teaching Content

### Section One Introduction

5.1.1 the nature and features of ceremonial documents

5.1.2 the classification of ceremonial documents

5.1.3. the writing requirements of ceremonial documents

The following are a blank format and a case required in formal invitation.

Mr. and Mrs. Dick Mailer

Request the pleasure of

\_\_\_\_\_

Company at \_\_\_\_\_

On \_\_\_\_\_, the \_\_\_\_\_ of \_\_\_\_\_

at \_\_\_\_\_ o'clock

(address)

(a blank form)

Mr. and Mrs. Dick Mailer

request the pleasure of

Mr. and Mrs George Brown's

Company at a reception at Sheration Hotel

on Friday

January 28<sup>th</sup>, 2010 at seven o'clock P.M.

(address)

(a case form)

Please write dress codes at the right bottom: White ties for very formal occasions, black ties for more formal occasions, and dress optional for ordinary occasions

### Section Two Invitations

5.2.1 introduction to invitations

5.2.2 the basic format of invitations

5.2.3 the writing requirements of invitations

The typical structure used in invitations

(1) Dress: lounge suit day dress

(2) The honor of your presence is requested...

(3) It would give me great pleasure if you would come to...

(4) The pleasure of your company is a request at a dance on Friday evening, June 20 from eight until midnight at the Angel Hotel.



(5) Please reply. R.S. V. P.

5.2.4 sample illustrations: A case---Tea Reception

Mr. and Mrs. Robert Green  
request the pleasure of Mr. and Mrs George Brown's  
Company at a reception at Sheraton Hotel  
on Friday  
January 28<sup>th</sup>, 2010 at seven o'clock P.M.

5.3.1 an introduction to agreement of employment

5.3.2 the basic format of agreement of employment

5.3.3 the writing requirements of agreement of employment

5.3.4 sample illustration

## Section Four Letter of Congratulations

5.4.1 introduction to letter of congratulations

5.4.2 the basic format of letter of congratulations

5.4.3 the writing requirements of letter of congratulations

5.4. sample illustration

Typical words and phrases

圣诞节 Christmas      春节 Spring festival      国庆节 National Day  
祝贺 greeting      衷心的 heartfelt, from the bottom of the heart  
成功 success      周年纪念 anniversary      纪念品 souvenir  
康复 recovery      荣誉 honor  
祝你未来步步高升!

May you have lots of promotions in the future.

2. 祝新年福星高照!

Best of luck in the year ahead!

3. 祝你健康长寿!

Many happy returns of the day!

4. 祝贺你学成毕业，愿来日青云直上，前途无量!

Congratulations on your graduation and hope the future will bring you success and a whole world of happiness.

5. 请接受我衷心的祝福!

Please accept my heartfelt congratulations.

6. 祝愿你在新的一年里取得更大的幸福和成功!

In the year ahead, we wish you greater happiness and success.

7. 在贵公司成立 10 周年之际，请接受我热烈祝贺!

Please accept my warmest congratulation on this 10<sup>th</sup> anniversary of the founding of your business.

8. 我们都为您所取得的巨大成就感到骄傲!

All of us feel proud of your remarkable achievements!

祝贺新年---样例

Dear Mr. Wang,

On the occasion of New Year, may my wife and I extend to you and your wife our sincere greetings, wishing you a happy New Year, your career greater success and your family happiness.

Yours Sincerely,

Yang Li

### **Section Five Speech of Welcome, Send-off Speech, Acknowledgements**

5.5.1 an introduction to speech of welcome, send-off speech and acknowledgements

5.5.2 the basic formats of speech of welcome, send-off speech and acknowledgements

5.5.3 the writing requirements of speech of welcome, send-off speech and acknowledgements

5.5.4 sample illustrations

### **Section Six Obituary and Memorial Speech**

5.6.1 an introduction to obituary and memorial speech

5.6.2 the basic format of obituary and memorial speech

5.6.3 the writing requirements of obituary and memorial speech

5.6.4 sample illustration

### **III. Instruction Advise: get to know the basic knowledge of the whole chapter.**

#### **Discussion**

1. Discuss the nature and features of ceremonial documents.
2. Describe the basic formats for each type in ceremonial documents.
3. Summarize the linguistic skills you have gained from this chapter.

## Chapter Six Research Documents

### I. Teaching Aims and Demands

Master the connotations of academic thesis, and graduation assignments. Understand the characteristics, applications, classification and basic format of academic thesis, graduation assignments, graduation assignments, graduation project, and laboratory report. Grasp the writing of graduate assignments.

**Teaching hours:** 4 class hours

### II. Teaching Contents

#### Section One Introduction

- 6.1.1 the nature and feature of research documents
- 6.1.2 the classification of research documents
- 6.1.3 the writing requirements of research documents

#### Section Two Academic Thesis

- 6.2.1 an introduction to academic thesis
- 6.2.2 the basic format of academic thesis
- 6.2.3 the writing requirements of academic thesis

#### Section Three Graduation Assignments

- 6.3.1 an introduction to graduation assignments
- 6.3.2 the basic format of graduation assignments
- 6.3.3 the writing requirements of graduation assignments
- 6.3.4 defense problems

#### Sections Four Graduation Project

- 6.4.1 an introduction to graduation assignment instruction
- 6.4.2 the basic format of instruction design
- 6.4.3 the writing requirements of instruction design

#### Section Five Laboratory Report

- 6.5.1 an introduction to laboratory report
- 6.5.2 the basic format of laboratory report
- 6.5.3 the writing requirements

**III. Instruction Advice: Master the know-how knowledge and basic concepts. There are no further requirements of writing skills.**

**Discussion**

1. Discuss basic requirement in thesis writing.
2. Describe clearly the basic forms in thesis writing.
3. In what respects does the chapter benefit you in your graduation thesis?

## Chapter Seven Special Letters

### I. Teaching aims and demands

Comprehension of letters of recommendation, certification, consolation, thanks, recommendation, applications, determination, guarantee and self-recommending. Master their classifications, features and basic forms and grasp their writings.

**Teaching hours:** 4 class hours

### II. Teaching Contents

#### Section One Introduction

7.1.1 the features and characteristics of special letters

7.1.2 the classification of special letters

7.1.3 the application of special letters

7.1.4 the format and writing requirements of special letters

#### Section Two Letter of Recommendation Certification

7.2.1 introduction to letters of recommendation and certification

7.2.2 the basic format of recommendation and certification

7.2.3 the writing requirements of recommendation and certification

7.2.4 sample illustration

#### Section three Letters of Consolation, Letters of Thanks, Letters of Recommendation

7.3.1 introduction to letters of consolation, letters of thanks and letters of recommendation

7.3.2 the basic format of letters of consolation, thanks and recommendation

7.3.3 the basic format of letters of consolation, thanks and recommendation

7.3.4 the writing requirements of letters of consolation, thanks and recommendation

7.3.5 sample illustration

#### Section four Application Form, Written Statement of Determination (Guarantee)

7.4.1 introduction to application forms and written statements of determination or guarantees

7.4.2 the basic formats of application forms and written statements of determination or guarantees

7.4.3 the writing requirements of application forms and written statements of determination

7.4.4 sample illustration

## Section five Letters of recommendation and Application

7.5.1 introduction to letters of recommendation and applications

7.5.2 the basic formats of letters of recommendation and applications

7.5.3 the writing requirements of letters of recommendation and applications

7.5.4 sample illustration

**Objective** To work as an English secretary at an enterprise with foreign investment in Shanghai

**Experience** 1992-present Office secretary at Nanjing International Trade Development Company, Responsible for writing English Correspondence and telecommunications to foreign trade partners.

**Education** 1990-1992 Secretarial Course, Nanjing University

**Coursework** included: secretarial principles, office administration, management, business English, English word processing, stenography, bookkeeping

**Skills** Computer programming typing 55 wpm.

**Personal Qualities** Communication skills, accuracy in handling details, cheerful personality, strong leadership and a sense of responsibility

7.5.5 typical words and structures in applications

a. typical words

个人情况	personal information	出生日期	date of birth
出生地点	birthplace	民族、国籍	nationality
身高	height	体重	weight
目前住址	present address	永久住址	permanent address
住宅电话	home phone	办公电话	business phone
健康状况	health condition	血型	blood type
婚姻状况	marital status	未婚	single/unmarried
已婚	married	离异	divorced
家庭状况	family status	职业目标	career objective
希望职业	position wanted	谋求职位	position sought
申请职位	position applied for	工作经历	work experience/ employment record
兼职工作	part-time job	学历	educational history
教育程度	educational background	研究生	graduate student
所学课程	courses taken	特别训练	special training
社会实践	social practice	奖学金	scholarship
学士	bachelor	硕士	master
博士	doctor	主修	major in
辅修	minor in	分数	scores
各种活动经历	activities	学会	society
协会	association	研究生会	research society
学生会	student council	奖励	awards
优秀干部	excellent leader	优秀党员	excellent Party member
先进工作者	advanced worker	证书	certificate
爱好	interests/ hobbies	奖状	commendation
富有创造力	innovative	训练有素的	well-trained
首创精神	initiative	勤奋的	industrious

有合作精神的 dedicated

适应性强的 adaptable

有抱负的 capable

认真的 conscientious

有拼搏精神的 dashing

有见识的 knowledgeable

能胜任的 competent

建设性的 constructive

b. Typical structures

1. Position desired: public relations

2. Job objective: to work as a general manager in a joint venture enterprise in Beijing

3. full-time in summer holidays; part-time during school

4. good command of English both verbal and written, over three years experience in international business

5. reference: available upon request

6. worked as an interpreter in Japan for a Chinese investigation group for three months.

### III. Instruction suggestions

This part focuses on application letters, which requires instructors pay much efforts to the stylistic features and writing skills. If possible, an simulating recruitment can be held to arouse the students' enthusiasm and to provide the chance for them to practice.

#### Discussion

1. Discuss the different formats of special letters.

2. How can the letters be appropriately written?

3. Have a case debate among your neighbors.

## Chapter Eight Other Application Writings

### I. Teaching Aims and Demands

Master the connotations of notices, posters, and project reports, their characteristics, applications and basic formats of notices, posters, reading notes, book reviews, film reviews, speeches and project reports; understand their classifications, be familiar with the writings of notice, posters, reading notes, book reviews, film reviews, speeches and project reports.

**Teaching hours:** 4 class hours

### II. Contents

#### Section one Notices

- 8.1.1 introduction to notices
- 8.1.2 the basic formats of notices
- 8.1.3 the writing requirements of notices
- 8.1.4 sample illustration

#### Section Two Posters

- 8.2.1 introduction to posters
- 8.2.2 the basic formats of posters
- 8.2.3 the writing requirements of posters

#### Section Three Reading Notes

- 8.3.1 introduction to reading notes
- 8.3.2 the basic formats of reading notes
- 8.3.3 the writing requirements of reading notes
- 8.3.4 sample illustration

#### Section Four Reviews of Books and Films

- 8.4.1 introduction to reviews of books and films
- 8.4.2 the basic formats of books and films reviews
- 8.4.3 the writing requirements of books and films reviews
- 8.4.4 sample illustration

#### Section Five Speeches



- 8.5.1 introduction to speeches
- 8.5.2 the basic formats of speeches
- 8.5.3 the writing requirements of speeches
- 8.5.4 sample illustration

## **Section Six     Project Reports**

- 8.6.1 introduction to project reports
- 8.6.2 the basic formats of project reports
- 8.6.3 the writing requirements of project reports
- 8.6.4 sample illustration

### **III. Instruction Tips**

This chapter is miscellaneous in contents. So the major aim in teaching is for introduction as to their stylistic features.

#### **Discussion**

1. What are the basic formats of the cases like, notices, posters, book reviews, speeches, project reports?
2. Illustrate the above questions with concrete cases.

## Chapter nine application writings: class debate

### **Class Debate----4 classroom hours**

9.1 the classification of applied writing in campus

9.2 the classification of applied writing in my daily life

9.3 the classification of applied writing in my senior college study

9.4 the classification of applied writing in my part-time job or future job

9.5 the format of each type

9.6 the typical words and phrases in various applied writings

9.7 the linguistic features of applied types of writing

9.8 the application of applied types of writing

---

# 《英语语法》教学大纲

张和军 编写

## 目 录

一、课程说明.....	2
二、教学基本要求.....	2
三、主要内容和学时分配.....	2
四、课程内容.....	8
五、考核方式和要求.....	17
六、教材和主要参考书目.....	17
教材：.....	17
参考书目：.....	17

## 一、课程说明

- 1.课程代码：308000172
- 2.课程中文名称：英语语法
- 3.课程英文名称：English Grammar
- 4.课程总学时数：36
- 5.课程学分数：2
- 6.授课对象：英语专业一年级学生第一学期
- 7.本课程的性质、地位和作用

《英语语法》为英语专业学生开设的一门专业基础课。语法是语言的组织规律和结构系统，是结合语音系统和语义系统的枢纽。在书面语中，语法则文字系统和语义系统的枢纽。因此，本课程与英语专业基础阶段的其它专业基础课程有着不可分割的联系。本课程旨在通过分析与综合、归纳与演绎来探讨英语语言的组织规律，使学生对语言现象的认识进一步从感性上升层面到理性层面，从而促进学生的语言学习。通过语法的学习，学生能够更得规范地分析和运用语言，准确地表达思想。

## 二、教学基本要求

### 1.本课程的目的、任务

本课程的目的为了高校英语专业学生系统地认识英语从词到句乃至语篇的构造，提高使用英语的规范性，学会用英语准确地、有效地传递信息和表达思想，同时系统地了解英语语法的发展，为进一步地学习及研究英语语言奠定基础。

### 2.本课程的教学要求

本课程要求学生有计划地阅读英语语法教材，探讨英语语言的结构，对英语语法有一个比较系统的了解。通过各种练习，提高在上下文中恰当运用英语语法的能力和运用英语的准确性，并能借助英语语法知识解决英语学习过程中的相关问题，从而牢固地掌握英语语法。在教学中采取分析与综合，归纳与演绎的方法，以讲授为主，课堂讨论为辅；有取有舍，有些章节精讲，部分章节大体涉猎或由学生自学，教师课后进行辅导，答疑；理论与实践相结合，严格要求学生做课后习题，并辅以精选练习。

- 3.课程的阶段性目的：能够熟练处理专业四级和专业八级中的语法试题。

## 三、主要内容和学时分配

### 导论——语法层次

#### 0.1 词素

- 1) 自由词素
- 2) 粘附词素

#### 0.2 词

- 1) 简单词、派生词、复合词
- 2) 封闭词类和开放词类

#### 0.3 词组

- 1) 名词词组
- 2) 动词词组
- 3) 形容词词组
- 4) 副词词组

5) 介词词组

#### 0.4 分句

- 1) 独立分句和从属分句
- 2) 简单分句和复杂分句
- 3) 主句和从句
- 4) 限定分句、非限定分句、无动词分句

#### 0.5 句子

- 1) 完全句和不完全句
- 2) 简单句、并列句、复杂句、并列复杂句

## 第 1 讲 句子结构

### 1.1 主谓结构和句子分析

- 1) 主语和谓语
- 2) 句子分析

### 1.2 基本句型及其转换与扩大

- 1) 基本句型
- 2) 基本句型的转换与扩大

## 第 2 讲 主谓一致（一）

### 2.1 指导原则

- 1) 语法一致
- 2) 意义一致和就近原则

### 2.2 以-s 结尾的名词作主语的主谓一致问题

- 1) 以-s 结尾的疾病名称和游戏名称
- 2) 以-ics 结尾的学科名称
- 3) 以-s 结尾的地理名称
- 4) 其他以-s 结尾的名词

### 2.3 以集体名词作主语的主谓一致问题

- 1) 通常作复数的集体名词
- 2) 通常作不可数名词的集体名词
- 3) 既可作单数也可作复数的集体名词
- 4) a committee of 等+复数名词

## 第 3 讲 主谓一致 (二)

### 3.1 以并列结构作主语的主谓一致问题

- 1) 由 and / both and 连接的并列主语
- 2) 由 or / nor / either or 等连接的并列主语
- 3) 主语+as much as 等
- 4) 主语+as well as 等

### 3.2 以表示数量概念的名词词组作主语的主谓一致问题

- 1) 以表示确定数量的名词词组作主语
- 2) 以表示非确定数量的名词词组作主语

### 3.3 其他方面的主谓一致问题

- 1) 以名词性分句作主语的主谓一致问题
- 2) 以非限定分句作主语的主谓一致问题
- 3) 关系分句中的主谓一致问题
- 4) 复杂句句中的主谓一致问题
- 5) 存在句中的主谓一致问题

## 第 4 讲 名词和名词词组

### 4.1 名词分类和名词词组的句法功能

- 1) 名词分类
- 2) 名词词组的句法功能

### 4.2 名词的数

- 1) 规则复数和不规则复数
- 2) 集体名词、物质名词、抽象名词、专有名词的数

### 4.3 单位词

- 1) 一般表示个数的单位词
- 2) 表示形状的单位词
- 3) 表示容积的单位词
- 4) 表示动作状态的单位词
- 5) 表示成双、成组、成群的单位词

## 第 5 讲 名词属格

### 5.1 名词属格的构成、意义和用法

- 1) 名词属格的构成

- 2) 名词属格的意义
- 3) 名词属格的用法

## 5.2 独立属格和双重属格

- 1) 独立属格
- 2) 双重属格

# 第6讲 限定词（一）

## 6.1 限定词与三类名词的搭配关系

- 1) 能与三类名词搭配的限定词
- 2) 只能与单数名词搭配的限定词
- 3) 只能与复数名词搭配的限定词
- 4) 只能与不可数名词搭配的限定词
- 5) 能与单、复数名词搭配的限定词
- 6) 能与单数名词和不可数名词搭配的限定词
- 7) 能与复数名词和不可数名词搭配的限定词

## 6.2 限定词与限定词的搭配关系

- 1) 中位、前位、后位限定词
- 2) 三类限定词的搭配关系

## 6.3 若干限定词用法比较

- 1) many, much, a lot of, lots of, plenty of 等
- 2) (a) few, (a) little
- 3) some, any
- 4) all, both, every, each, either, neither, any

# 第7讲 限定词（二）

## 7.1 冠词类指和特指

- 1) 冠词的类指用法
- 2) 冠词的特指用法
- 3) 后照应特指、前照应特指、语境特指

## 7.2 各类名词前的冠词用法

- 1) 冠词与专有名词
- 2) 冠词与普通名词
- 3) 冠词的其他用法



## 第8讲 代词（一）

### 8.1 代词及其先行项的“数”的一致

- 1) 先行项为 every-, some-等复合词时代词的选择
- 2) 先行项为某些并列结构时代词的选择
- 3) 先行项为某些集体名词时代词的选择
- 4) 先行项为“复数名词或代词+each”时代词的选择

### 8.2 代词及其先行项的“性”的一致

- 1) 先行项为阳性或阴性名词时代词的选择
- 2) 先行项为通性名词时代词的选择
- 3) 先行项为中性名词时代词的选择

### 8.3 代词及其先行项的“人称”一致

- 1) 代词及其先行项在句中的人称一致
- 2) 语篇中的人称一致

## 第9讲 代词（二）

### 9.1 代词的格

- 1) 用主格还是用宾格
- 2) 用宾格还是用属格

### 9.2 物主代词、反身代词、人称代词的类指用法

- 1) 物主代词
- 2) 反身代词
- 3) 人称代词的类指用法

### 9.3 代词照应

- 1) 后照应、前照应、语境照应
- 2) 人称照应
- 3) 指示照应

## 第10讲 动词和动词词组

### 10.1 动词分类（一）

- 1) 主动词和助动词
- 2) 及物动词、不及物动词、连系动词
- 3) 动态动词和静态动词

### 第11讲 动词的时和体（一）

- 第 12 讲 动词的时和体（二）  
 第 13 讲 将来时间表示法  
 第 14 讲 被动态（一）  
 第 15 讲 被动态（二）  
 第 16 讲 虚拟式  
 第 17 讲 助动词（一）  
 第 18 讲 助动词（二）  
 第 19 讲 不定式（一）  
 第 20 讲 不定式（二）  
 第 21 讲 -ing 分词  
 第 22 讲 -ed 分词  
 第 23 讲 形容词和形容词词组  
 第 24 讲 副词和副词词组  
 第 25 讲 比较等级和比较结构  
 第 26 讲 介词和介词词组  
 第 27 讲 陈述词、疑问句、祈使句、感叹句  
 第 28 讲 存在句  
 第 29 讲 IT-句型  
 第 30 讲 并列结构  
 第 31 讲 从属结构（一）  
 第 32 讲 从属结构（二）  
 第 33 讲 关系分词  
 第 34 讲 条件句  
 第 35 讲 直接引语和间接引语  
 第 36 讲 修饰  
 第 37 讲 替代  
 第 38 讲 省略  
 第 39 讲 后置、前置、倒装  
 第 40 讲 从句到篇  
 总学时：36，第一、三学期开课，周学时 2 课时。

章节	教学内容	课时
导论，第 1 讲	英语语法的结构层次 英语句子的结构与分析 英语基本句型及其转换与扩大	2
第 2, 3 讲	主谓一致三个原则 主谓一致问题	2
第 4, 5 讲	名词分类和名词词组的句法功能 名词的数及单位词 名词属格，独立属格，双重属格	2
第 6, 7 讲	限定词的搭配关系，若干限定词的用法比较 冠词类指和特指，冠词的用法	2

第 8, 9 讲	代词与先行项在“数”“性”“人称”方面的一致 代词的格, 分类, 照应	2
第 10, 11, 12 讲	动词的分类, 动词的时、体、态、式概述 时与体的用法	2
第 13, 14, 15 讲	将来时间表达法 动词的语态	2
第 16 讲	动词虚拟式: be 型和 were 型虚拟	2
第 17, 18 讲	助动词: 情态动词, 半助动词和助动词	2
第 19, 20 讲	不定式的结构形式与不定式符号的几个问题 不定式与形容词、名词和动词的搭配	2
第 21, 22 讲	-ing 分词和-ed 分词	2
第 23, 24 讲	形容词的分类和用法, 副词的分类和用法	2
第 25, 26, 27 讲	比较等级和比较结构 介词的搭配, 介词词组与某些限定分句的转换 句子的种类	2
第 28, 29, 30 讲	存在句、It 句型和并列结构	2
第 31, 32 讲	限定从属分句: 名词性、形容词性、副词性 不定式、-ing 分词、-ed 分词、无动词分句 独立结构	2
第 33, 34 讲	关系分句和条件句	2
第 35, 36, 37 讲	引语, 修饰和替代	2
第 38, 39, 40 讲	省略与倒装 句到篇	2
合计		36

说明: 有些内容或自学、或比较、或串讲, 根据实际情况进行调整。

#### 四、课程内容

##### 导论——语法层次

###### 【本章教学目的、要求】:

认识语法在语言中的地位、作用, 了解语法的基本层次。

###### 【本章教学重点、难点】:

重点: 语法的基本层次。

难点: 自由词素与粘附词素; 派生词; 限定分句、非限定分句、无动词分句。

###### 【本章节主要教学要点】:

语法内容、语法层次: 词素, 词, 词组, 分句, 句子

###### 【本章节作业、练习、思考题】:

练习如何区分独立分句和从属分句、简单分句和复杂分句、主句和从句, 给一篇文章分析里面的句子。

## 第 1 讲 句子结构

**【本讲教学目的、要求】:**

使学生了解句子的基本结构与基本句型,能够转换与扩大句子。

**【本讲教学重点、难点】:**

重点:基本句型。

难点:双重谓语;SVA、SVOA 句型。

**【本讲主要教学要点】:**

主谓结构和句子分析、基本句型及其转换与扩大。

**【本讲作业、练习、思考题】:**

课后做完书上的练习:Exercise1A、1C;课堂处理:Exercise1B。

## 第 2、3 讲 主谓一致

**【两讲教学目的、要求】:**

让学生了解主语和谓语动词在“人称”和“数”的方面的一致关系,能说出规范句子;并列结构、以表示数量概念的名词词组、以名词性分句作主语和其他方面的主谓一致。

**【两讲教学重点、难点】:**

重点:指导原则;以-s 结尾的名词、集体名词作主语的主谓一致问题;并列结构、以表示数量概念的名词词组、以名词性分句作主语的主谓一致。

难点:以-s 结尾的名词、集体名词作主语的主谓一致问题;主语+as well as 等并列结构作主语的主谓一致;以表示非确定数量的名词词组作主语的主谓一致。

**【两讲主要教学要点】:**

指导原则、以-s 结尾的名词作主语的主谓一致问题、以集体名词作主语的主谓一致问题;以并列结构、表示数量概念的名词词组作主语、其他方面的主谓一致问题。

**【两讲作业、练习、思考题】:**

思考:语法一致与意义一致互相冲突时,如何处理?总结就近一致的情况;

主谓一致练习:选出正确的动词形式。

## 第 4 讲 名词和名词词组

**【本讲教学目的、要求】:**

了解名词的不同分类、名词词组的句法功能以及名词的数等,进而正确使用名词。

**【本讲教学重点、难点】:**

重点:名词词组的句法功能、名词的数。

难点:名词的数;单位词。

**【本讲主要教学要点】:**

名词分类和名词词组的句法功能;名词的数;单位词。

**【本讲作业、练习、思考题】:**

思考:总结名词复数不规则变化。

练习:用所给词的名词形式填空;用适当的单位词填空;Exercise4E。

## 第5讲 名词属格

**【本讲教学目的、要求】:**

了解名词属格的构成、意义和用法。

**【本讲教学重点、难点】:**

重点: 名词属格的意义和用法。

难点: 独立属格和双重属格。

**【本讲主要教学要点】:**

名词属格的构成、意义和用法; 独立属格和双重属格

**【本讲作业、练习、思考题】:**

作业: 用属格改写句子; 判断属格的意义; 根据属格知识纠正句子。

## 第6、7讲 限定词

**【两讲教学目的、要求】:**

了解限定词的分类、限定词与三类名词及限定词之间的搭配, 某些限定词的用法; 掌握特殊限定词—冠词的用法。

**【两讲教学重点、难点】:**

重点: 限定词与三类名词及限定词之间的搭配; 冠词的特指。

难点: 限定词之间的搭配; 各类名词前的冠词用法。

**【两讲主要教学要点】:**

限定词与三类名词的搭配关系、限定词与限定词的搭配关系、若干限定词用法比较; 冠词的种类和特指、各类名词前的冠词用法。

**【两讲作业、练习、思考题】:**

用限定词翻译句子; 对不同的限定词进行排序; 翻译句子, 注意冠词的用法; 积累、总结一些与冠词相关的固定搭配; 课堂一起做 Exercise A、B、C、D。

## 第8、9讲 代词

**【两讲教学目的、要求】:**

让学生掌握代词与其先行项在数、性、人称方面的一致关系; 了解代词的格、物主/反身代词、代词的种类用法, 以及代词照应问题。

**【两讲教学重点、难点】:**

重点: 代词与其先行项在数、性方面的一致关系。

难点: 先行项为 every-, some- 等复合词、“复数名词或代词+each”时代词的选择; 代词的照应。

**【两讲主要教学要点】:**

代词及其先行项的“数”、“性”、“人称”的一致; 代词的格、物主代词、反身代词、人称代词的种类用法以及代词照应。

**【两讲作业、练习、思考题】:**

Exercise 8A; 在 he(him, his, himself), she(he, herself, hers) and it(its, itself) 之间进行选择。思考: 只用属格与宾格的情况。在宾格、主格与属格之间进行选择; 运用代词的正确格填空。作业: 收集“动词+反身代词+副词/介词”的固定搭配、某些成语。

## 第 10 讲 动词和动词词组

### 【本讲教学目的、要求】:

掌握动词的时、体、态、式，树立一些有关动词的基本概念；积累一些基本的词组动词。

### 【本讲教学重点、难点】:

重点：按动词在构成动词词组中所起的作用、是否跟补足成分及必须跟什么样的补足成分、词汇意义进行的分类；词组动词；不规则动词。

难点：非限定动词；静态动词、连系动词。

### 【本讲主要教学要点】:

动词分类、动词的时、体、态、式概说。

### 【本讲作业、练习、思考题】:

作业：用所给动词和词组动词翻译句子；积累词组动词；用一个词组动词替换单个动词。思考：时、体、态、式的分类标准。

## 第 11、12 讲 动词的时和体

### 【两讲教学目的、要求】:

掌握一般现在/过去时、现在/过去进行体的用法；了解动词时与体的结合，熟练掌握它们的用法。

### 【两讲教学重点、难点】:

重点：现在时、现在进行体的用法；现在完成体和过去完成体

难点：一般现在时表示现时状态和现在瞬间动作、将来时间、过去时间；一般过去时表示现在时间和将来时间；过去完成体的想象性用法。

### 【两讲主要教学要点】:

一般现在/过去、现在时/过去进行体的用法；现在/过去完成体和现在/过去完成进行体用法；关于完成体用法的几点补充说明。

### 【两讲作业、练习、思考题】:

用动词的正确形式填空。

## 第 13 讲 将来时间表示法

### 【本讲教学目的、要求】:

知道如何表示将来时间、过去将来时间。

### 【本讲教学重点、难点】:

重点：表示将来时间的多种结构。

难点：过去进行体和一般过去时的比较；was/were to+ 不定式与 was/were about to+不定式。

### 【本讲主要教学要点】:

表示将来时间的多种结构、过去将来时间表示法。

### 【本讲作业、练习、思考题】:

课堂上练习用不同结构表示将来时间；作业：用正确的将来形式翻译短句。

## 第 14、15 讲 被动态

**【两讲教学目的、要求】:**

学会主动与被动之间的转换,掌握词组动词、非限定动词的被动态;掌握被动态的用法、意义。

**【两讲教学重点、难点】:**

重点:主动与被动的转换;词组动词的被动态;被动态使用的场合;两种被动句型的转换。

难点:词组动词、非限定动词的被动态;被动结构和被动意义。

**【两讲主要教学要点】:**

主被动句;词组动词、非限定动词的被动态;被动句的用法;被动结构和被动意义。

**【两讲作业、练习、思考题】:**

练习把主动改成被动: Exercise14A-F; 正确运用主动与被动: Exercise15A-D。

## 第 16 讲 虚拟式

**【本讲教学目的、要求】:**

掌握 be-型虚拟式、were-型虚拟式。

**【本讲教学重点、难点】:**

重点: be-型虚拟式、were-型虚拟式。

难点: be-型、were-型虚拟式;假设意义表示法。

**【本讲主要教学要点】:**

be-型虚拟式; were-型虚拟式;假设意义表示法综述。

**【本讲作业、练习、思考题】:**

法律英语中的虚拟语气是如何运用的?

课堂处理 Exercise16A-C; 课后自己做 Exercise16D。

## 第 17、18 讲 助动词

**【两讲教学目的、要求】:**

了解情态动词的用法;特殊的助动词—半助动词,掌握助动词的缩写形式。

**【两讲教学重点、难点】:**

重点:情态意义表示法;半助动词类型。

难点:情态助动词的推测性用法;半助动词与“it...that”结构。

**【两讲主要教学要点】:**

情态意义表示法、情态助动词的推测性用法和非推测性用法;半助动词、助动词的缩略形式。

**【两讲作业、练习、思考题】:**

法律文本中的情态动词;用适当的情态助动词填空;思考推测性程度的高低;用半助动词改写句子;练习在对话中运用助动词的缩写形式。

## 第 19、20 讲 不定式

**【两讲教学目的、要求】:**

熟悉不定式的结构形式,了解与不定式相关的几点问题;掌握不定式与形容词、名词、动词的

搭配。

**【两讲教学重点、难点】:**

重点: 不定式的结构形式; 不定式与形容词、名词、动词的搭配关系。

难点: 什么时候用不带 to 的不定式; 不定式符号 to 与介词 to 的区分; 不定式与形容词的搭配关系。

**【两讲主要教学要点】:**

不定式的结构形式、关于不定式符号的几个问题; 不定式与形容词、名词、动词的搭配关系。

**【两讲作业、练习、思考题】:**

思考: 哪些动词只用不定式, 哪些即可用不定式又可用动名词; 练习不定式与 that-分句的转换; 思考不定式与修饰的名词之间的关系。

## 第 21、22 讲 -ING 分词、-ed 分词

**【两讲教学目的、要求】:**

掌握-ing 分词的用法; 能够运用-ed 分词来作修饰语和补语, 了解“悬垂分词”。

**【两讲教学重点、难点】:**

重点: “动词+ing 分词”; -ed 分词作前置修饰语与补语。

难点: 既能直接带不定式又能带-ing 分词的动词; 能带-ed 分词作宾补的动词分类; “悬垂分词”。

**【两讲主要教学要点】:**

-ing 分词与动词的搭配关系; 既能直接带不定式又能直接带-ing 分词的动词; -ed 分词作前置修饰语; -ed 分词作补语; 关于“悬垂分词”

**【两讲作业、练习、思考题】:**

思考两种分词用法的异同并完成至少一篇专业四级的语法试题。

## 第 23 讲 形容词和形容词词组

**【本讲教学目的、要求】:**

了解形容词的类别、形式和形容词词组的构成和用法。

**【本讲教学重点、难点】:**

重点: 形容词(词组)作名词修饰语; 形容词词组作补语。

难点: 形容词与分词的比较。

**【本讲主要教学要点】:**

形容词分类; 形容词与分词; 形容词(词组)作名词修饰语、补语。

**【本讲作业、练习、思考题】:**

思考: 形容词的分类标准、形容词和分词的区分; 练习: Exercise23A-F。

## 第 24 讲 副词和副词词组

**【本讲教学目的、要求】:**

了解副词的分类, 掌握其用法。

**【本讲教学重点、难点】:**

重点: 副词词组的用法。

难点: 兼有两种形式的副词。



**【本讲主要教学要点】:**

副词和副词词组的主要用法; 兼有两种形式的副词。

**【本讲作业、练习、思考题】:**

思考副词的位置, 自己用实例证明; 举例分清兼有两种形式的副词。

## 第 25 讲 比较等级和比较结构

**【本讲教学目的、要求】:**

理解比较等级概念, 了解比较结构。

**【本讲教学重点、难点】:**

重点: 比较结构。

难点: more...than 结构的其他用法; not so...as 与 not so much...as; not more/-er than 与 no more/er than; the more...the more 与 more and more。

**【本讲主要教学要点】:**

形容词和副词的比较等级; 比较结构; 关于比较结构用法的补充说明。

**【本讲作业、练习、思考题】:**

作业: 做 Exercise25A-G。

## 第 26 讲 介词和介词词组

**【本讲教学目的、要求】:**

重点掌握介词词组, 熟记介词与形容词、动词、名词的固定搭配。

**【本讲教学重点、难点】:**

重点: 介词与形容词、动词、名词的搭配; 复杂介词。

难点: 介词词组与某些限定分句的转换。

**【本讲主要教学要点】:**

介词与形容词、动词、名词的搭配关系; 复杂介词; 介词词组与某些限定分句的转换关系。

**【本讲作业、练习、思考题】:**

查找一些复杂介词。

## 第 27、28 讲 陈述句、疑问句、祈使句、感叹句; 存在句

**【两讲教学目的、要求】:**

让学生掌握句子按其交际功能的划分; 让学生了解存在句的交际功能, 学会使用存在句。

**【两讲教学重点、难点】:**

重点: 疑问句; 祈使句; 存在句的结构特征。

难点: 附加疑问句; 存在句的非限定形式: 作介词补足成分、主语和状语。

**【两讲主要教学要点】:**

陈述句/疑问句/祈使句/感叹句; 存在句的结构特征; 存在句的非限定形式。

**【两讲作业、练习、思考题】:**

在陈述句、疑问句之间进行改写; 举例说明祈使句和感叹句。

## 第 29、30 讲 IT-句型、并列结构

### 【两讲教学目的、要求】:

了解“非指代性 it”作形式主语的三种句子；掌握并学会用并列结构。

### 【两讲教学重点、难点】:

重点：“虚义”it、“分裂句引导词”it；并列结构的各种形式。

难点：“虚义”it 和“先行”it；并列连词的用法。

### 【两讲主要教学要点】:

“虚义”it 和“先行”it；“分裂句引导词”it；并列结构的各种形式；并列连词的意义和用法。

### 【两讲作业、练习、思考题】:

用 it 句型改写句子；并列结构的功能。

## 第 31、32 讲 从属结构

### 【两讲教学目的、要求】:

让学生了解限定从属分句、非限定分句和无动词分句。

### 【两讲教学重点、难点】:

重点：非限定分句：不定式、-ing 分词、-ed 分词分句。

难点：状语分句的主要分类；无动词分句；“独立结构”。

### 【两讲主要教学要点】:

并列与从属；限定从属分句；关于状语分句的几点补充说明；不定式、-ing 分词、-ed 分词、无动词分句；关于“独立结构”。

### 【两讲作业、练习、思考题】:

用用名词性分句改写句子；适当的从属连词连接句子。

## 第 33、34 讲 关系分句、条件句

### 【两讲教学目的、要求】:

了解关系分句的划分，知道如何选择关系词；掌握四种类型的条件句。

### 【两讲教学重点、难点】:

重点：关系词的选择；四种类型条件句。

难点：双重关系分句和嵌入式关系分句；第三、四种类型条件句的变体。

### 【两讲主要教学要点】:

限制性关系分句与非限制性关系分句；关系词的选择；由“介词+关系代词”引导的分句结构；双重关系分句和嵌入式关系分句；第一、二、三、四种类型条件句。

### 【两讲作业、练习、思考题】:

思考关系词的省略、四种类型条件句的基本形式和变体。

## 第 35 讲 直接引语和间接引语

### 【本讲教学目的、要求】:

学会如何引述别人的话，恰当运用直接与间接引语。

**【本讲教学重点、难点】:**

重点: 各种句子的间接语转换。

难点: 疑问句的间接引语。

**【本讲主要教学要点】:**

陈述句、疑问句、祈使句和感叹句、各类句子混杂使用时的间接引语。

**【本讲作业、练习、思考题】:**

把直接引语转换成间接引语; 思考两种引语转换的一般规律。

## 第 36 讲 修饰

**【本讲教学目的、要求】:**

让学生了解不同类型的修饰语, 掌握修饰这一表意手段。

**【本讲教学重点、难点】:**

重点: 名词修饰语; 状语。

难点: 状语。

**【本讲主要教学要点】:**

名词修饰语、同位语、状语。

**【本讲作业、练习、思考题】:**

思考: 修饰性状语、评注性状语和连接性状语。

## 第 37、38 讲 替代、省略

**【两讲教学目的、要求】:**

了解英语中的替代现象; 掌握什么时候运用省略。

**【两讲教学重点、难点】:**

重点: 名词性、动词性替代; 并列、主从结构中的省略现象。

难点: 分句性替代; 主从结构中的省略。

**【两讲主要教学要点】:**

名词性、动词性、分句性替代; 并列结构中的省略现象; 主从结构中的省略现象。

**【两讲作业、练习、思考题】:**

思考: 替代的必要性; 省略和替代的相同功能; 省略和替代的转换。

## 第 39 讲 后置、前置、倒装

**【本讲教学目的、要求】:**

了解什么情况句子采用非自然词序: 后置、前置、倒装。

**【本讲教学重点、难点】:**

重点: 倒装: 部分和全部倒装。

难点: 倒装。

**【本讲主要教学要点】:**

后置; 前置与倒装

**【本讲作业、练习、思考题】:**

把句子改写成倒装句; 总结哪些副词性词组前置, 句子要倒装。

## 第 40 讲 从句到篇

### 【本讲教学目的、要求】:

了解句子在语篇中的使用。

### 【本讲教学重点、难点】:

重点: 语篇纽带; 语篇结构——句子、语段、语篇。

难点: 语篇纽带; 主题语段和辅助语段。

### 【本讲主要教学要点】:

句子和语篇; 语篇纽带; 语篇结构——句子、语段、语篇; 主题语段和辅助语段。

### 【本讲作业、练习、思考题】:

对一篇法律英语文章或者社会科学文章进行分析。

### 五、考核方式和要求

本课程考核采取平时成绩(课外作业)和期末考查相结合的形式。其中期末考试占70%, 平时作业、课堂讨论参与情况、到课情况等占30%。

### 六、教材和主要参考书目

#### 教材:

章振邦主编《新编英语语法教程》(第五版) 上海外语教育出版社, 2009

#### 参考书目:

1. 张道真、温志达编 《英语语法大全》(上、下册) 外语教学与研究出版社, 1998. 8
2. 薄冰 《高级英语语法》 高等教育出版社, 1990
3. 邱述德 《英语学习与交际语法》 高等教育出版社, 2003. 8
4. 张成祎主编 《大学英语语法手册》 上海外语教育出版社, 2004
5. 潘欢怀编 《现代英语实用句法》 北京师范大学出版社, 1984. 9
6. 四川大学外文系编写组编 《英语语法词典》 四川人民出版社, 1986
7. 张道真 《实用英语语法》 商务印书馆, 1981. 4
8. 朱嫣华主编 《高校英语专业八级考试指南》 上海外语教育出版社, 1995
9. Quirk, R. Greenbaum, S. *A University Grammar of English* Longman, 1974
10. Quirk, R. *A Reference Grammar for Students of English* Longman, 1979
11. Quirk, R. *A Comprehensive Grammar of the English Language* Longman, 1985

编制人: 张和军

编制时间: 2012-11-13

# 《英国社会与文化》教学大纲

辛衍君 编写

## 目 录

一、概述.....	4
二、课程教学目的和基本要求.....	4
三、课程主要教学内容及学时分配.....	4
四、相关教学环节.....	4
五、考核方法.....	4
六、教学方法和手段.....	4
七、教材及主要参考书目.....	4
Chapter One: British Origin and Geographic View.....	5
<b>1. Introductory Questions</b> .....	5
<b>2. Main Topics of This Chapter</b> .....	5
<b>3. Questions for Discussion</b> .....	5
<b>4. Further Reading</b> .....	5
Chapter Two: People and History.....	6
<b>1. Introductory Questions</b> .....	6
<b>2. Main Topics of This Chapter</b> .....	6
<b>3. Questions for Discussion</b> .....	6
4. Further Reading.....	6
Chapter Three: Literature and Arts.....	8
<b>1. Introductory Questions</b> .....	8
<b>2. Main Topics of This Chapter</b> .....	8
<b>3. Questions for Discussion</b> .....	8
<b>4. Further Reading</b> .....	8
Chapter Four: Government and Political Parties.....	9
<b>1. Introductory Questions</b> .....	9
<b>2. Main Topics of This Chapter</b> .....	9
<b>3. Questions for Discussion</b> .....	9
<b>4. Further Reading</b> .....	9
Chapter Five: Industry and Economy.....	10
<b>1. Introductory Questions</b> .....	10
<b>2. Main Topics of This Chapter</b> .....	10
<b>3. Questions for Discussion</b> .....	10
<b>4. Further Reading</b> .....	10
Chapter Six: Legal System.....	11
<b>1. Introductory Questions</b> .....	11
<b>2. Main Topics of This Chapter</b> .....	11
<b>3. Questions for Discussion</b> .....	11
<b>4. Further Reading</b> .....	11
Chapter Seven: Foreign Policy.....	12
<b>1. Introductory Questions</b> .....	12

<b>2. Main Topics of This Chapter</b> .....	12
Chapter Eight: Environment and Tourism .....	13
<b>1. Introductory Questions</b> .....	13
<b>2. Main Topics of This Chapter</b> .....	13
<b>3. Questions for Discussion</b> .....	13
<b>4. Further Reading</b> .....	13
Chapter Nine: Social Security and Health Care .....	14
<b>1. Introductory Questions</b> .....	14
<b>2. Main Topics of This Chapter</b> .....	14
<b>3. Questions for Discussion</b> .....	14
<b>4. Further Reading</b> .....	14
Chapter Ten: Education and Employment .....	15
<b>1. Introductory Questions</b> .....	15
<b>2. Main Topics of This Chapter</b> .....	15
<b>3. Questions for Discussion</b> .....	15
<b>4. Further Reading</b> .....	15
Chapter Eleven: Religion and Change in Traditional Value .....	16
<b>1. Introductory Questions</b> .....	16
<b>2. Main Topics of This Chapter</b> .....	16
<b>3. Questions for Discussion</b> .....	16
4. Further Reading .....	16
Chapter Twelve: Mass Media and Popular Culture .....	17
<b>1. Introductory Questions</b> .....	17
<b>2. Main Topics of This Chapter</b> .....	17
<b>3. Questions for Discussion</b> .....	17
<b>4. Further Reading</b> .....	17
Chapter Thirteen: Sports and Entertainments .....	18
<b>1. Introductory Questions</b> .....	18
<b>2. Main Topics of This Chapter</b> .....	18
<b>3. Questions for Discussion</b> .....	18
<b>4. Further Reading</b> .....	18
Chapter Fourteen: Women, Marriage and Family Violence .....	19
<b>1. Introductory Questions</b> .....	19
<b>2. Main Topics of This Chapter</b> .....	19
<b>3. Questions for Discussion</b> .....	19
<b>4. Further Reading</b> .....	19
Chapter Fifteen: Multi-culture and National Identity .....	20
<b>1. Introductory Questions</b> .....	20
<b>2. Main Topics of This Chapter</b> .....	20
<b>3. Questions for Discussion</b> .....	20
<b>4. Further Reading</b> .....	20
Chapter Sixteen: The Fall of the British Empire .....	21
<b>1. Introductory Questions</b> .....	21

---

<b>2. Main Topics of This Chapter</b> .....	21
<b>3. Questions for Discussion</b> .....	21
<b>4. Further Reading</b> .....	21
Chapter Seventeen: Commonwealth of Nations.....	22
<b>1. Introductory Questions</b> .....	22
<b>2. Main Topics of This Chapter</b> .....	22
<b>3. Questions for Discussion</b> .....	22
<b>4. Further Reading</b> .....	22



## 一、概述

《英国社会与文化》是英语专业本科生的专业选修课，在第三学期开设。在学生学习了《英语国家概况》的基础上，本课程目的在于让学生深入了解英国的历史、地理、社会、经济、文化、政治、教育、宗教等方面的情况，加强学生对英国社会的深层理解，拓展学生的西方文化视野，使学生了解英国社会与文化的历史和现状，既有总体的把握又有细节的关注，从而能从广义的文化哲学层面去审视西方文明的精髓，提高学生对中西文化差异的敏感性。

## 二、课程教学目的和基本要求

本课程以社会、文化为纲，多方位系统地介绍英国社会与文化的特点。注重培养学生的跨文化交际能力和文化鉴赏与批判能力，为学生们提供一个更加广阔的知识空间，使其在语言技能学习的同时逐步了解英国的历史和文化，提高他们的文化素养，增强他们在全球化时代应对国际交往的能力。

## 三、课程主要教学内容及学时分配

本课程为英语专业二年级上学期开设的课程，共计 18 周，每周 2 学时，总课时为 36 学时。本课程内容 17 章，计划一章 2 学时，最后一周复习。内容涉及英国的语言与文化属性；英国各种社会形态和历史分析；英国殖民帝国的瓦解及其当代国际政治角色；文学与艺术，宗教文化与价值观念嬗变；当代英国妇女的婚姻与就业；大众文化走向等相关问题。

## 四、相关教学环节

英国社会与文化的博大与深邃，要求师生不断开拓视野，不断探寻，充分利用图书馆和网络资源深化对英国社会与文化的理解。该课程采取课堂讲授和学生讨论相结合的方法，并辅以多媒体教学手段，增强视听感受，力求教学内容直观、多样。课堂教学环节包括重点内容的精讲、欣赏以及分组讨论等等；课后练习环节包括课后拓展阅读、相关资料收集以及阶段论文等等。

## 五、考核方法

平时成绩占 40%，期末考试成绩占 60%

## 六、教学方法和手段

本课程的教学大体分三个层次：第一个层次为提供基本信息；第二个层次为组织学生利用所学的信息进行比较、分析和讨论；第三个层次为拓展部分，调动学生的学习兴趣和开展课外阅读，激发深入探讨英国社会与文化的學習热情。

## 七、教材及主要参考书目

教材：杨金才，马惠琴主编：《英国社会与文化》，高等教育出版社，2010。

参考书：1. 吴斐主编：《英国社会与文化》，武汉大学出版社

2. 周宝娣主编：《主要英语国家概况》，重庆大学出版社。

## Chapter One: British Origin and Geographic View

### 1. Introductory Questions

(1).What is the origin of Britain? What do you know about it?

### 2. Main Topics of This Chapter

(1).The United Kingdom of Great Britain and Northern Ireland

A. England

B. Scotland

C. Wales

D. Northern Ireland

E. Channel Islands and Isle of Man

(2). Origins

(3). Population

(4). Conurbations and Metropolises

(5). Physical Features

(6).Climate

(7).Weather

### 3. Questions for Discussion

(1).How did the United Kingdom come into being?

(2). What is the relation between Northern Ireland and England?

(3). How do England, Scotland, Wales and Northern Ireland differ from each other?

(4).How do you understand the terms city, conurbation and metropolis in Britain?

(5).It is said that the British are always talking about the weather. Can you find any causes of this phenomenon?

### 4. Further Reading

(1). Stephen Jackson, *Britain's Population: Demographic Issues in Contemporary Society*, London: Routledge, 1998.

(2). Halford J. Mackinder, *Britain and the British Seas*, Oxford: Clarendon Press, 1930.

(3). Donald Matthew, *Britain and the Continent, 1,000-1,300*, London: Hodder Arnold, 2005.

## Chapter Two: People and History

### 1. Introductory Questions

(1).What was the British Empire? What do you know about it?

### 2. Main Topics of This Chapter

(1).National Formation and a History of Memory

A. The prehistoric Period

B. The Romans

C. The Anglo-Saxons

D. The Vikings

E. The Normans

F. The Middle Ages

G. The Tudor Monarchy

H. The Stuarts and the Civil War

I. The Hanoverians and American Independence

J. Georgian Society

K. Queen Victoria and the British Empire

L. The 20<sup>th</sup> Century and the Two World Wars

### 3. Questions for Discussion

(1). Britain had been invaded by many invaders before 1066. Who were the invaders, and what were the consequences of each invasion?

(2). Why were The Middle Ages relatively disturbing? Can you see from the text any traces for this situation?

(3). What made Henry VIII decide to reform the Church of England? Why was the reformation significant in British history?

(4). What do you know about the English Civil War in the 17th century?

(5). America had declared war twice against Britain in the last quarter of the 18th century and at the first of the 19th century. What were the cause and effect of each war?

(6). The British Empire during the Victorian period was also celebrated as the "sun-never-set" empire. What do you think of this title?

(7). In the 20th century, Britain experienced two world wars.

What impact does each of the wars have on the British society?

### 4. Further Reading

(1). John Cannon, ed., *The Oxford Companion to British History*, Oxford: Oxford University Press, 2002.

(2). Eveline Cruickshanks, *The Glorious Revolution*. Houndmills, Basingstoke, Hampshire: Macmillan Press, 2000.

(3).Brian Golding, *Conquest and Colonisation: The Normans in Britain, 1066- 1100*, Houndmills,

Basingstoke, Hampshire: Palgrave, 2001.

(4). A.J. Pollard, *The Wars of the Roses*, Houndmills, Basingstoke, Hampshire: Palgrave, 2001.

(5). George Macaulay Trevelyan, *British History in the Nineteenth Century and After*, (1782-1919), London: Longmans, 1937.

(6). Ian S. Wood, *Churchill*, Houndmills, Basingstoke, Hampshire: Macmillan, 2000.

## Chapter Three: Literature and Arts

### 1. Introductory Questions

(1). Can you name some of the famous British novelists and their master pieces?

### 2. Main Topics of This Chapter

(1). Shaping of the English-language Literature.

- A. Early writing
- B. Elizabethan Drama
- C. The 17th Century
- D. The 18th Century
- E. The Romantic Period
- F. The 19th Century Novel
- G. 20th Century Literature

(2). The arts in Britain

- A. Theater
- B. Music
- C. Architecture
- D. Visual Arts

### 3. Questions for Discussion

(1). What are some main features of Elizabethan Drama and Poetry?

(2). The 19th century Britain saw a flowering of poetry, novel and drama. What factors contributed to this new blossom?

(3). Coming to the 20th century, the British literature went through dramatic changes. What were its outstanding features?

(4). Why is it that the UK has a vibrant tradition of theatre?

(5). The UK architecture has gone through a variety of phases. Explain it in detail.

### 4. Further Reading

(1). Ernest Barker, *Britain and the British People*, London: Oxford University Press, 1942.

(2). Neil Mulholland, *The Cultural Devolution: Art in Britain in the Late Twentieth Century*, Aldershot, Hants, England: Ashgate, 2003.

(3) Christiana Payne & William Vaughan, eds., *English Accents: Interactions with Art, c. 1776-1855*, Aldershot, Hants. Enoland: Ashgate, 2004.

## Chapter Four: Government and Political Parties

### 1. Introductory Questions

- (1). What are the characteristics of British government?

### 2. Main Topics of This Chapter

- (1). The Monarchy
- (2). The Parliament
- (3). The Birth of the Prime Minister and Cabinet
- (4). The British Government Today
  - A. The Constitution
  - B. Parliament
  - C. The Role of Monarchy Today
  - D. The House of Lords and the House of Commons

### 3. Questions for Discussion

- (1). Define the British government and its major elements.
- (2). What are the functions of the British monarchy today?
- (3). What are the responsibilities of the British Sovereign?
- (4). How did the British Parliament come into being? What specific functions does each of its constitutional branches maintain?
- (5) The UK is a two-party nation. How does this kind of system work in terms of the balance of political power?

### 4. Further Reading

- (1). Philip Giddings & Gavin Drewry, eds., *Britain in the European Union: Law, Policy, and Parliament*, Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2004.

## Chapter Five: Industry and Economy

### 1. Introductory Questions

- (1). What do you know about UK economy?

### 2. Main Topics of This Chapter

- (1).Industrial revolution
  - A. Innovations
  - B. Transport
  - C. Social impacts
- (2). The second industrial revolution
- (3).Economy
  - A. Energy resources
  - B. Agriculture
  - C. Manufacturing
  - D. Other factors

### 3. Questions for Discussion

- (1). How do you evaluate British Industrial Revolution?
- (2). The Industrial Revolution helped divide the gender roles in British society, and form what was later called the "traditional family". What impact may the notion of "traditional family" have on the social role of both man and woman?
- (3). What marked the Second Industrial Revolution in the UK?
- (4). The UK has been a leading trading power and financial center in Europe. What are the essential elements that make this possible?
- (5). How is the Kyoto Protocol related to the UK? What are its major concerns?

### 4. Further Reading

- (1).Tony Buxton& Paul Chapman & Temple, eds., *Britain's Economic Performance*, London: Routledge, 1994.
- (2). W.O. Henderson *Britain and Industrial Europe,1750-1870: Studies in British Influence on the Industrial Revolution in Western Europe*, Leicester U.P.,1965.

## Chapter Six: Legal System

### 1. Introductory Questions

(1).How much do you know about British Court?

### 2. Main Topics of This Chapter

(1).The introduction of UK legal system

A. The constitution

B. The judiciary

C. Criminal courts

D. Civil courts

E. Tribunals

F. The executive

### 3. Questions for Discussion

(1). Define the British constitution? How does it function?

(2) .Why is it said that the British constitution is flexible? In what way is the English legal system unique?

(3). How does the court function in the UK?

(4).What constitutes the British Executive? What are the major responsibilities of each division?

### 4. Further Reading

(1). William Ivor Jennings, *The British Constitution*, Cambridge: The University Press, 1946.

(2). Robert Livingston\_Schuyler & Corinne Comstock Weston, *British Constitutional History since 1832*.Princeton:Van Nostrand, 1957.



## Chapter Seven: Foreign Policy

### 1. Introductory Questions

- (1). How did the British Empire end?

### 2. Main Topics of This Chapter

- (1). Foreign policy influenced by its history and geopolitical traits
- (2). Long-term physical separation from the European continent
- (3). The involvement of the Foreign and Commonwealth Office the Treasury
- (4). The permanent member of the UN Security Council the member of the EU
- (5). The member of the Commonwealth
- (6). The special relationship with the United States
- (7). The presence of the superpower bases in the Britain in participation in NATO

### 3. Main Topics of This Chapter

- (1) British then and now
- (2). How foreign policy is made
- (3). Britain and international institutions
- (4). British and the United States
- (5). British security and defense policy

### 4. Questions for Discussion

- (1). What is the UK's attitude toward the EU membership? Explain it.
- (2). What marks the Anglo-American relations?
- (3). How did the Sino-British relations develop?
- (4). What significant role does the Sino-British Joint Declaration play in the relations between China and the UK?
- (5). How does the UK function in the current international affairs?

### 4. Further Reading

- (1). E.H. Carr, *Britain: A Study of Foreign Policy from the Versailles Treaty to the Outbreak of War*, London; Longmans, Green, 1939.
- (2). Oliver J. Daddow, *Britain and Europe Since 1945: Historiographical Perspectives on Integration*, Manchester, UK; Manchester University Press; 2004.
- (3). Julie Flavell & Stephen Conway, ed., *Britain and America Go to War: the Impact of War and Warfare in Anglo-America, 1754--1815*, Gainesville, FL: University Press of Florida, 2004.
- (4). Harry G. Gelber, *Opium, Soldiers and Evangelicals: Britain's 1840-1842 War with China, and Its Aftermath*, New York: Palgrave, Macmillan, 2004.
- (5). R. W. Seaton-Watson, *Britain and the Dictators: A Survey of Post-war British Policy*, Cambridge: The University press, 1938.

## Chapter Eight: Environment and Tourism

### 1. Introductory Questions

(1). What is the current condition of the natural environment in the UK? What measures has UK government taken to preserve its natural environments?

### 2. Main Topics of This Chapter

(1).environment

A. Waterways and biodiversity

B. Forest cover

C. National Parks

D. Natural heritage

E. Sustainable development

(2).tourism

A. Overseas tourism

B. Domestic tourism

C. Scenic spot

### 3. Questions for Discussion

(1). How are the woodlands in the UK preserved?

(2). How are the parks in the UK preserved? What function do they have in both the maintenance of environment and the development of tourist industry?

(3). How does the notion of "sustainable development" work in the UK?

(4). What are the factors that contribute significantly to the tourist industry in the UK?

(5). Why is it said that the domestic tourism is more valuable and important in the UK?

### 4. Further Reading

(1). Halford. J. Mackinder, *Britain and the British Seas*, Oxford: Clarendon Press, 1930.

(2). Donald Matthew, *Britain and the Continent, 1000-1300*, London: Hodder Arnold, 2005.

## Chapter Nine: Social Security and Health Care

### 1. Introductory Questions

(1). How much do you know about the health and social in UK?

### 2. Main Topics of This Chapter

(1). UK's Health and Social Welfare System

A. Social security

B. Social security Benefits

C. The Beveridge Scheme

D. Income support

E. Employment services

F. Pensions

G. Child benefit

(2). Health care

A. The development of health care in Britain

B. The national health care service

C. Health services practitioners

### 3. Questions for Discussion

(1). The welfare system is an essential part of people's life in Britain. What are the measures that the UK government has taken in this regard?

(2). What does "social security" mean according to the text?

(3). How does the social security system function in the UK?

(4). What is the Beveridge Report? How does it work?

(5). What is NHS? How does it function in Britain?

(6). Who are the Health Services Practitioners? What are their contributions to the health care of the people in Britain?

### 4. Further Reading

(1). Sheila Fox, *Someone Cares: Welfare in Britain Today*, London: Harrap, 1980.

## Chapter Ten: Education and Employment

### 1. Introductory Questions

- (1). What are the purposes of the British education system?

### 2. Main Topics of This Chapter

- (1). Education
  - A. Primary education
  - B. Secondary education
  - C. Further education and higher education
- (2). Employment
  - A. Employment in traditional industries
  - B. Government policies in employment
  - C. Employment law in Britain

### 3. Questions for Discussion

- (1). What is the major purpose of primary education in Britain?
- (2). Compared with other forms of secondary education, what are the distinctive features of education in British public schools?
- (3). What is the relationship between Oxford and Cambridge, and what are their respective strengths?
- (4). How did Open University come into being, and what kind of role does it play in British education?

### 4. Further Reading

- (1). Joyce Goodman, Gary McCulloch & William Richardson, *Social Change in the History of British Employment*, New York: Routledge, 2008.
- (2). Peter Gordon & Denis Lawton, *Dictionary of British Education*, London: Woburn Press, 2003.

## Chapter Eleven: Religion and Change in Traditional Value

### 1. Introductory Questions

- (1). How was Britain converted into Christianity?

### 2. Main Topics of This Chapter

- (1). Religion
  - A. The preformation period
  - B. The reformation and Henry VIII
  - C. Ups and downs of British Protestantism
  - D. The present condition of the Anglican church
  - E. Other churches
  - F. The current religious life
- (2). Changing values
  - A. Norms of the British Family
  - B. The changing face of religion
  - C. People's willingness for alteration

### 3. Questions for Discussion

- (1). What factors led to England's divorce from Roman Catholic Church?
- (2). Why was Mary I nicknamed as "Blood Mary"?
- (3). How does religion influence the daily British way of life?
- (4). What are the changes that have taken place in British values?

### 4. Further Reading

- (1). Ian Archer W. & Simon Adams eds., *Religion, Politics, and Society in Sixteenth-century England*, Cambridge: Cambridge University Press for the Royal Historical Society, 2003.

## Chapter Twelve: Mass Media and Popular Culture

### 1. Introductory Questions

- (1). Have you ever listened to BBC broadcasting? What program do you like best?

### 2. Main Topics of This Chapter

- (1). Popularity and functions of the media
- (2). The quality press
- (3). Tabloids
- (4). Television and radio
- (5). The British Broadcasting Corporation (BBC)
- (6). The Independent Television Commission

### 3. Questions for Discussion

- (1). How is "mass media" distinguished from other forms of communication media?
- (2). How many kinds of daily newspapers are there in Britain? And what are their respective characteristics?
- (3). What factors do you think contribute to the great influence of *The Times*?
- (4). How does BBC maintain its independence in daily operation?
- (5). What is the relationship between British popular culture and that in the U.S.?

### 4. Further Reading

- (1). Herbert J. Gans, *Popular Culture and High Culture: An Analysis and Evaluation of Taste*, New York: Basic Books, 1999.
- (2). Fredric Rissover & David C. Birch, *Mass Media and the Popular Arts*, New York: McGraw-Hill, Inc., 1983.

## Chapter Thirteen: Sports and Entertainments

### 1. Introductory Questions

- (1). What do you know about British sport?

### 2. Main Topics of This Chapter

- (1). Football
- (2). Tennis
- (3). Cricket
- (4). Golf
- (5). Horse racing
- (6). Pubs

### 3. Questions for Discussion

- (1). In what way is the football game related to people's life in the UK? What do you think can contribute to its popularity?
- (2). As far as the anecdotal origin of Rugby is concerned, what do you think are its major differences from the football game?
- (3). Do you know the major individual sports in Britain?
- (4). Explain how they have developed? What are the most common leisure activities' in Britain today?
- (5). Pubs are an important part of British life. Why is it so?
- (6). Sports and physical recreation activities have been popular among the people in UK. Describe in brief the major features of each sporting event?

### 4. Further Reading

- (1). Richard Musman, *Britain Today*, London: Longman, 1982.

## Chapter Fourteen: Women, Marriage and Family Violence

### 1. Introductory Questions

(1). What are the forms of family violence? What measures have been taken in order to resolve the problem?

### 2. Main Topics of This Chapter

(1). Women in British History

A. Women's movement

B. Employment and income

(2). Marriage

(3). Family violence

### 3. Questions for Discussion

(1). What contribution does women's movement make to women's social status in today's Britain?

(2). What changes have taken place regarding women's employment and income in today's UK?

(3). Since the late half of the 20th century, there has been significant change in the British people's conception of marriage. What are the factors that have contributed to this change?

### 4. Further Reading

(1). Alison Tweliss, *British Womens History: a Documentary History from the Enlightenment to World War I*, London: I. B. Tauris, 2007.



## Chapter Fifteen: Multi-culture and National Identity

### 1. Introductory Questions

- (1). How did the multi-ethnic culture come into being in the UK?

### 2. Main Topics of This Chapter

- (1).UK's origin of multi-culture
- (2).The multi-ethnic culture in Britain
- (3).British national identity

### 3. Questions for Discussion

- (1). What makes each of the British ethnic groups unique according to the text?
- (2). Why is it said that identity in British society is complex and problematic?
- (3). What were the major restrictions of the Immigration Act 1962? How did it affect the life of the immigrants in Britain?
- (4). What is partiality? How is it related to the British racial issue?
- (5). What are the White people's racial attitudes toward the colored immigrants? What factors have caused these attitudes?
- (6). What is the British national identity crisis? Discuss it with reference to the text.

### 4. Further Reading

- (1). Ernest Barker, *Britain and the British People*, London: Oxford University Press, 1942.
- (2). Brian Golding, *Conquest and Colonisation: The Normans in Britain, 1066-1100*, Houndmills, Basingstoke, Hampshire: Palgrave, 2001 .
- (3). John Stopford & Louis Turner, *Britain and the Multinationals*, Chichester: Wiley, c1985.

## Chapter Sixteen: The Fall of the British Empire

### 1. Introductory Questions

- (1). How did the British Empire come into being?

### 2. Main Topics of This Chapter

- (1). What the British empire used to be
- (2). The impact of the British Empire

### 3. Questions for Discussion

- (1). What were the major factors that led to the demise of the first British Empire?
- (2). What does the British "New Imperialism" mean?
- (3). What is a Dominion? What do you think may have contributed to the transformation of the Dominion status in relation to the British Empire?

### 4. Further Reading

- (1). Alfred F. Havighurst, *Britain in Transition: The Twentieth Century*, Chicago: University of Chicago Press, 1979.

## Chapter Seventeen: Commonwealth of Nations

### 1. Introductory Questions

- (1). Define the Commonwealth? How does it function?

### 2. Main Topics of This Chapter

- (1). The commonwealth as an organization

A. Origins

B. The Commonwealth Realms

C. Membership

### 3. Questions for Discussion

(1). What are the countries or regions that constitute the Commonwealth membership? What responsibilities and rights do the members share?

- (2). What significant role does the Commonwealth play in linking its members?

### 4. Further Reading

(1). L. J. Butler, *Britain and Empire: Adjusting to A Post-imperial World*, London: Taurus, 2002.

(2). Ian Cawood, *Britain in the Twentieth Century*, London: Routledge, 2004.

# 《演讲与辩论》教学大纲

闫琛 编写

## 目 录

一、前言.....	2
二、课程教学目的和基本要求.....	2
三、课程主要内容及学时分配.....	2
四、教学重点与难点.....	2
五、相关教学环节.....	2
六、教材.....	2
七、主要参考书目.....	2
八、教学内容及其进度安排.....	3
第一部分 英语演讲.....	4
第一章 英语演讲艺术：开篇.....	4
第二章 分析演讲的修辞环境.....	5
第三章 搜集、研究资料.....	6
第一节 演讲资料.....	6
第四章 讲稿的撰写.....	11
第五章 讲稿的语言特色.....	13
第六章 成功演讲的方法和技巧要素.....	14
第七章 说明性演讲.....	18
第八章 说服性演讲.....	20
第九章 特殊场合的英语演讲.....	21
第二部分 英语辩论.....	30
第一章 辩论赛事简介.....	30
第二章 辩论简介.....	31
第三章 辩论的语言和技巧.....	32
第四章 辩论实践一.....	33
第五章 辩论实践二.....	34

## 一、前言

《演讲与辩论》是外国语学院二年级学生的选修课。本课程开设学期为第三学期。

本课程的内容是听打量英语名人演讲磁带和阅读有关英语演讲材料，掌握演讲文体的篇章特点，韵律节奏等。通过阅读和实践，培养学生较强的英语讲演和辩论能力、较高层次的听力、写作能力、思辨能力和多层次分析问题的能力，并扩大知识面和词汇量。

## 二、课程教学目的和基本要求

本课程的教学目的是经过一个学期的学习，使学生了解英语演讲技巧及其发展的历史；从理论与实践上提高学生在公共场合的英语演讲能力；学会演讲稿的写作方法；学会利用现代技术进行演讲；通过分析中外名家的演讲，让学生了解演讲中的中西文化差异。

通过本课程的学习，基本掌握演讲技巧，能够在大型公众场合进行英语演讲。

## 三、课程主要内容及学时分配

本课程主要以英语演讲为主线，内容涉及英语演讲的历史，演讲稿的写作，演讲的修辞，台上的演讲技巧，即兴演讲，演讲中的现代技术运用等。

本课程为2学分36课时，共上18周。

## 四、教学重点与难点

教学重点是篇章学习，视听学习，命题、即席演讲训练，训练学生用英语进行流利演讲与思辨的能力，学生最终学会英语演讲技巧与辩论技巧。

教学难点体现在：一是中英文演讲的差别；二是演讲中语言措辞的不同。以上的问题会影响学生的理解及在实践中的训练。在本课程的教学过程中，需要投入较大精力处理以上问题。

## 五、相关教学环节

《演讲与辩论》课程主要以教师课堂授课和学生课堂演讲实践相结合，采用交际法和合作学习法，讲练结合，以练为主；小班教学、多媒体教室。

## 六、教材

Stephen E. Lucas. 演讲的艺术. *The Art of Public Speaking*. 外研社, 2006

祁寿华, 2005, 《英语演讲的艺术》, 上海: 上海外语教育出版社。

崔琳琳, 林立. 大学英语演讲教程. 外交出版社, 2004

## 七、主要参考书目

【1】 Braden, Waldo W., 1966, *Public Speaking: The essentials*. New York: Harper & Row, Publishers.

【2】 Cooper, Martha, 1989, *Analyzing Public Discourse*. Prospect Heights, Illinois: Waveland Press, Inc.

【3】 Gard, Grant G., *The Art of Confident Public Speaking*. Englewood Cliffs, N. J.: Prentice-Hall.

【4】 Lucas, Stephen E., 1995, *The Art of Public Speaking*. New York: McGraw-Hill, Inc.

【5】 Roy V. Wood & Lynn Goodnight, 1995, *Strategic Debate*. National Textbook Company, Illinois, USA.

【6】 Soper, Paul L., 1963, *Basic Public Speaking*. 3rd ed. New York: Oxford University Press.

【7】 Weaver II, Richard L., 1996, *Essentials of Public Speaking*. Scottsdale, Arizona: Gorsuch Scarisbrick, Publishers.

【8】 White, Eugene E., 1982, *Practical Public Speaking*. 4th ed. New York: Macmillan Publishing Co., Inc.

【9】 Wilder, Lilyan, 1999, *Seven Steps to Fearless Speaking*. New York: John Wiley & Sons. Inc.

【10】 蔡基刚, 1998, 《美国大学生演讲点评》, 上海: 上海交通大学出版社。

【11】 陈翰武, 2001, 《演讲与口才》, 武汉: 武汉大学出版社。

【12】 黄庆, 奇琦, 2005, 《为成功而演讲》, 上海: 上海外语教育出版社。

【13】 卡耐基, 2004, 《语言的突破》, 民主与建设出版社。

【14】 邵守义、高振远, 1993, 《演讲学教程》, 北京: 高等教育出版社。

【15】 Grice, George L. *Mastering Public Speaking* [M]. Boston: Allyn and Bacon. 1997.

【16】 Freeley, Austin J. *Argumentation and Debate* [M]. Belmont: Wadsworth Publishing Company. 1993.

#### 八、教学内容及其进度安排

## 第一部分 英语演讲

### 第一章 英语演讲艺术：开篇

课时：3周，共6课时

教学内容

第一节 公共演讲与社会发展

第二节 英语演讲环境的三要素

第三节 成功英语演讲的标准

一、内容标准

观看实例并分析

二、艺术标准

观看实例并分析

三、语言标准

观看实例并分析

四、道德标准

观看实例并分析

第四节 公共演讲的种类

观看实例并分析

第五节 战胜恐惧、战胜自我

演讲实践：假期见闻

思考题：

1、课后阅读 ---我有一个梦想

2、英语演讲环境的三要素是什么？

3、成功英语演讲有几大标准？请说出相关具体内容。



## 第二章 分析演讲的修辞环境

课时：1周，共2课时

教学内容

第一节 题目

第二节 听众

一、演讲者与听众的社会关系

二、听众对题目的兴趣、熟悉和了解程度

三、听众对题目以及演讲者论点的态度

第三节 目的与角色

第四节 其他因素

演讲实践：我有一个梦想

思考题：

- 1、课后阅读 ---火炬已经传给新一代美国人
- 2、运用本章所学知识来分析阅读材料

## 第三章 搜集、研究资料

课时：1 周，共 2 课时

教学内容

### 第一节 演讲资料

一、事例

实例分析：《我有一个梦想》

I Have a Dream by Martin Luther King, Jr.

I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation.

Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity.

But one hundred years later, the Negro still is not free. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later, the Negro is still languished in the corners of American society and finds himself an exile in his own land. And so we've come here today to dramatize a shameful condition.

In a sense we've come to our nation's capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men, yes, black men as well as white men, would be guaranteed the "unalienable Rights" of "Life, Liberty and the pursuit of Happiness." It is obvious today that America has defaulted on this promissory note, insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check, a check which has come back marked "insufficient funds."

But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. And so, we've come to cash this check, a check that will give us upon demand the riches of freedom and the security of justice.

We have also come to this hallowed spot to remind America of the fierce urgency of Now. This is no time to engage in the luxury of cooling off or to take the tranquilizing drug of gradualism. Now is the time to make real the promises of democracy. Now is the time to rise from the dark and desolate valley of

segregation to the sunlit path of racial justice. Now is the time to lift our nation from the quicksand of racial injustice to the solid rock of brotherhood. Now is the time to make justice a reality for all of God's children.

It would be fatal for the nation to overlook the urgency of the moment. This sweltering summer of the Negro's legitimate discontent will not pass until there is an invigorating autumn of freedom and equality. Nineteen sixty-three is not an end, but a beginning. And those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to business as usual. And there will be neither rest nor tranquility in America until the Negro is granted his citizenship rights. The whirlwinds of revolt will continue to shake the foundations of our nation until the bright day of justice emerges.

But there is something that I must say to my people, who stand on the warm threshold which leads into the palace of justice: In the process of gaining our rightful place, we must not be guilty of wrongful deeds. Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred. We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protest to degenerate into physical violence. Again and again, we must rise to the majestic heights of meeting physical force with soul force.

The marvelous new militancy which has engulfed the Negro community must not lead us to a distrust of all white people, for many of our white brothers, as evidenced by their presence here today, have come to realize that their destiny is tied up with our destiny. And they have come to realize that their freedom is inextricably bound to our freedom.

We cannot walk alone.

And as we walk, we must make the pledge that we shall always march ahead.

We cannot turn back.

There are those who are asking the devotees of civil rights, "When will you be satisfied?" We can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality. We can never be satisfied as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities. We cannot be satisfied as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote. No, no, we are not satisfied, and we will not be satisfied until "justice rolls down like waters, and righteousness like a mighty stream." I am not unmindful that some of you have come here out of great trials and tribulations. Some of you have come fresh from narrow jail cells. And some of you have come from areas where your quest -- quest for freedom left you battered by the storms of persecution and staggered by the winds of police brutality. You have been the veterans of creative suffering. Continue to work with the faith that unearned suffering is redemptive. Go back to Mississippi, go back to Alabama, go back to South Carolina, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our northern cities, knowing that somehow this situation can and will be changed.

Let us not wallow in the valley of despair, I say to you today, my friends.

And so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident, that all men are created equal."

I have a dream that one day on the red hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today!

I have a dream that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of "interposition" and "nullification" -- one day right there in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a dream today!

I have a dream that one day every valley shall be exalted, and every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight; "and the glory of the Lord shall be revealed and all flesh shall see it together."?

This is our hope, and this is the faith that I go back to the South with.

With this faith, we will be able to hew out of the mountain of despair a stone of hope. With this faith, we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith, we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

And this will be the day -- this will be the day when all of God's children will be able to sing with new meaning:

My country 'tis of thee, sweet land of liberty, of thee I sing.

Land where my fathers died, land of the Pilgrim's pride,

From every mountainside, let freedom ring!

And if America is to be a great nation, this must become true.

And so let freedom ring from the prodigious hilltops of New Hampshire.

Let freedom ring from the mighty mountains of New York.

Let freedom ring from the heightening Alleghenies of  
Pennsylvania.

Let freedom ring from the snow-capped Rockies of Colorado.

Let freedom ring from the curvaceous slopes of California.

But not only that:

Let freedom ring from Stone Mountain of Georgia.

Let freedom ring from Lookout Mountain of Tennessee.

Let freedom ring from every hill and molehill of Mississippi.

From every mountainside, let freedom ring.

And when this happens, when we allow freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual:

Free at last! free at last!

Thank God Almighty, we are free at last!

## 二、叙事

实例分析：《火炬已经传给新一代美国人墙与桥》

## 三、证词

实例分析：《布什总统就职演说》

## 四、事实和数据

实例分析：《胜利必将属于我们》

## 第二节 挖掘已有知识和阅历

实例分析：《墙与桥》

第三节 调查研究

第四节 使用研究资料

演讲实践：火炬已经传给新一代美国人

思考题：

- 1、课后阅读 ---胜利必将属于我们
- 2、运用本章所学知识来分析阅读材料

## 第四章 讲稿的撰写

课时：2周，共4课时

教学内容

第一节 英语讲稿写作的一般要素

第二节 谋篇布局

第三节 讲稿的开首

一、引出题目和主旨

实例分析：见补充资料

二、预示要点

实例分析：见补充资料

三、吸引听众注意

实例分析：见补充资料

第四节 讲稿的结尾

一、结尾的作用

实例分析：见补充资料

二、结尾的方法

实例分析：见补充资料

演讲实践：胜利必将属于我们

奥巴马演讲：胜利属于你们（英文）

Barack Obama's Victory Speech: Change Has Come To America

If there is anyone out there who still doubts that America is a place where all things are possible, who still wonders if the dream of our founders is alive in our time, who still questions the power of our democracy, tonight is your answer.

It's the answer told by lines that stretched around schools and churches in numbers this nation has never seen, by people who waited three hours and four hours, many for the first time in their lives, because they believed that this time must be different, that their voices could be that difference.

It's the answer spoken by young and old, rich and poor, Democrat and Republican, black, white, Hispanic, Asian, Native American, gay, straight, disabled and not disabled. Americans who sent a message to the world that we have never been just a collection of individuals or a collection of red states and blue states.

We are, and always will be, the United States of America.

It's the answer that led those who've been told for so long by so many to be cynical and fearful and

doubtful about what we can achieve to put their hands on the arc of history and bend it once more toward the hope of a better day.

It's been a long time coming, but tonight, because of what we did on this date in this election at this defining moment change has come to America.

A little bit earlier this evening, I received an extraordinarily gracious call from Sen. McCain.

Sen. McCain fought long and hard in this campaign. And he's fought even longer and harder for the country that he loves. He has endured sacrifices for America that most of us cannot begin to imagine. We are better off for the service rendered by this brave and selfless leader.

I congratulate him; I congratulate Gov. Palin for all that they've achieved. And I look forward to working with them to renew this nation's promise in the months ahead.

I want to thank my partner in this journey, a man who campaigned from his heart, and spoke for the men and women he grew up with on the streets of Scranton and rode with on the train home to Delaware, the vice president-elect of the United States, Joe Biden.

And I would not be standing here tonight without the unyielding support of my best friend for the last 16 years the rock of our family, the love of my life, the nation's next first lady Michelle Obama.

Sasha and Malia I love you both more than you can imagine. And you have earned the new puppy that's coming with us to the new White House.

And while she's no longer with us, I know my grandmother's watching, along with the family that made me who I am. I miss them tonight. I know that my debt to them is beyond measure.

To my sister Maya, my sister Alma, all my other brothers and sisters, thank you so much for all the support that you've given me. I am grateful to them.

思考题:

- 1、课后阅读 ---这是一个具有历史意义的时刻
- 2、运用本章所学知识来分析阅读材料



## 第五章 讲稿的语言特色

课时：1周，共2课时

教学内容

第一节 句式

第二节 词汇

第三节 修辞格

实例分析：书后范文等

演讲实践：这是一个具有历史意义的时刻

思考题：

- 1、课后阅读 ---布什总统就职演说
- 2、运用本章所学知识来分析阅读材料

## 第六章 成功演讲的方法和技巧要素

课时：1周，共2课时

教学内容

第一节 成功演讲的要素

观看实例并分析

第二节 演讲的方法

观看实例并分析

第三节 声调因素

观看实例并分析

第四节 体态语因素

观看实例并分析

第四节 练习和彩排

演讲实践：布什总统就职演说

Inaugural Address of George W. Bush

January 20, 2001

President Clinton, distinguished guests and my fellow citizens:

The peaceful transfer of authority is rare in history, yet common in our country. With a simple oath, we affirm old traditions and make new beginnings.

As I begin, I thank President Clinton for his service to our nation; and I thank Vice President Gore for a contest conducted with spirit and ended with grace.

I am honored and humbled to stand here, where so many of America's leaders have come before me, and so many will follow.

We have a place, all of us, in a long story. A story we continue, but whose end we will not see. It is the story of a new world that became a friend and liberator of the old, a story of a slave-holding society that became a servant of freedom, the story of a power that went into the world to protect but not possess, to defend but not to conquer. It is the American story. A story of flawed and fallible people, united across the generations by grand and enduring ideals. The grandest of these ideals is an unfolding American promise that everyone belongs, that everyone deserves a chance, that no insignificant person was ever born. Americans are called upon to enact this promise in our lives and in our laws; and though our nation has sometimes halted, and sometimes delayed, we must follow no other course.

Through much of the last century, America's faith in freedom and democracy was a rock in a raging

sea. Now it is a seed upon the wind, taking root in many nations. Our democratic faith is more than the creed of our country, it is the inborn hope of our humanity, an ideal we carry but do not own, a trust we bear and pass along; and even after nearly 225 years, we have a long way yet to travel.

While many of our citizens prosper, others doubt the promise, even the justice, of our own country. The ambitions of some Americans are limited by failing schools and hidden prejudice and the circumstances of their birth; and sometimes our differences run so deep, it seems we share a continent, but not a country. We do not accept this, and we will not allow it. Our unity, our union, is the serious work of leaders and citizens in every generation; and this is my solemn pledge, "I will work to build a single nation of justice and opportunity." I know this is in our reach because we are guided by a power larger than ourselves who creates us equal in His image and we are confident in principles that unite and lead us onward.

America has never been united by blood or birth or soil. We are bound by ideals that move us beyond our backgrounds, lift us above our interests and teach us what it means to be citizens. Every child must be taught these principles. Every citizen must uphold them; and every immigrant, by embracing these ideals, makes our country more, not less, American.

Today, we affirm a new commitment to live out our nation's promise through civility, courage, compassion and character. America, at its best, matches a commitment to principle with a concern for civility. A civil society demands from each of us good will and respect, fair dealing and forgiveness. Some seem to believe that our politics can afford to be petty because, in a time of peace, the stakes of our debates appear small. But the stakes for America are never small. If our country does not lead the cause of freedom, it will not be led. If we do not turn the hearts of children toward knowledge and character, we will lose their gifts and undermine their idealism. If we permit our economy to drift and decline, the vulnerable will suffer most. We must live up to the calling we share. Civility is not a tactic or a sentiment. It is the determined choice of trust over cynicism, of community over chaos. This commitment, if we keep it, is a way to shared accomplishment.

America, at its best, is also courageous. Our national courage has been clear in times of depression and war, when defending common dangers defined our common good. Now we must choose if the example of our fathers and mothers will inspire us or condemn us. We must show courage in a time of blessing by confronting problems instead of passing them on to future generations.

Together, we will reclaim America's schools, before ignorance and apathy claim more young lives; we will reform Social Security and Medicare, sparing our children from struggles we have the power to prevent; we will reduce taxes, to recover the momentum of our economy and reward the effort and enterprise of working Americans; we will build our defenses beyond challenge, lest weakness invite challenge; and we will confront weapons of mass destruction, so that a new century is spared new horrors.

The enemies of liberty and our country should make no mistake, America remains engaged in the world by history and by choice, shaping a balance of power that favors freedom. We will defend our allies and our interests; we will show purpose without arrogance; we will meet aggression and bad faith with

resolve and strength; and to all nations, we will speak for the values that gave our nation birth.

America, at its best, is compassionate. In the quiet of American conscience, we know that deep, persistent poverty is unworthy of our nation's promise. Whatever our views of its cause, we can agree that children at risk are not at fault. Abandonment and abuse are not acts of God, they are failures of love. The proliferation of prisons, however necessary, is no substitute for hope and order in our souls. Where there is suffering, there is duty. Americans in need are not strangers, they are citizens, not problems, but priorities, and all of us are diminished when any are hopeless. Government has great responsibilities for public safety and public health, for civil rights and common schools. Yet compassion is the work of a nation, not just a government. Some needs and hurts are so deep they will only respond to a mentor's touch or a pastor's prayer. Church and charity, synagogue and mosque lend our communities their humanity, and they will have an honored place in our plans and in our laws. Many in our country do not know the pain of poverty, but we can listen to those who do. I can pledge our nation to a goal, "When we see that wounded traveler on the road to Jericho, we will not pass to the other side."

America, at its best, is a place where personal responsibility is valued and expected. Encouraging responsibility is not a search for scapegoats; it is a call to conscience. Though it requires sacrifice, it brings a deeper fulfillment. We find the fullness of life not only in options, but in commitments. We find that children and community are the commitments that set us free. Our public interest depends on private character, on civic duty and family bonds and basic fairness, on uncounted, unhonored acts of decency which give direction to our freedom. Sometimes in life we are called to do great things. But as a saint of our times has said, every day we are called to do small things with great love. The most important tasks of a democracy are done by everyone. I will live and lead by these principles, "to advance my convictions with civility, to pursue the public interest with courage, to speak for greater justice and compassion, to call for responsibility and try to live it as well." In all of these ways, I will bring the values of our history to the care of our times.

What you do is as important as anything government does. I ask you to seek a common good beyond your comfort; to defend needed reforms against easy attacks; to serve your nation, beginning with your neighbor. I ask you to be citizens. Citizens, not spectators; citizens, not subjects; responsible citizens, building communities of service and a nation of character.

Americans are generous and strong and decent, not because we believe in ourselves, but because we hold beliefs beyond ourselves. When this spirit of citizenship is missing, no government program can replace it. When this spirit is present, no wrong can stand against it.

After the Declaration of Independence was signed, Virginia statesman John Page wrote to Thomas Jefferson, "We know the race is not to the swift nor the battle to the strong. Do you not think an angel rides in the whirlwind and directs this storm?" Much time has passed since Jefferson arrived for his inauguration. The years and changes accumulate, but the themes of this day he would know, "our nation's grand story of courage and its simple dream of dignity."

We are not this story's author, who fills time and eternity with His purpose. Yet His purpose is

achieved in our duty, and our duty is fulfilled in service to one another. Never tiring, never yielding, never finishing, we renew that purpose today; to make our country more just and generous; to affirm the dignity of our lives and every life.

This work continues. This story goes on. And an angel still rides in the whirlwind and directs this storm.

God bless you all, and God bless America.

思考题:

- 1、课后阅读 ---我们的美国之路必须走下去
- 2、成功演讲的要素有哪些? 分别起了哪些作用?

## 第七章 说明性演讲

课时：1 周，共 2 课时

教学内容

第一节 说明性演讲要素

第二节 说明性演讲的种类

一、说明事物

观看实例并分析

二、说明程序

观看实例并分析

三、说明事情

观看实例并分析

四、说明概念

观看实例并分析

五、说明问题

观看实例并分析

第三节 说明性演讲的注意事项

演讲实践：我们的美国之路必须走下去

Bill Clinton—The Journey of Our America Must Go On(January 20, 1997)

My fellow citizens:

At this last presidential inauguration of the 20th century, let us lift our eyes toward the challenges that awaited us in the next century. It is our great good fortune that time and chance have put us not only at the edge of the new century, in a new millennium, but in the edge of bright new prospect in human affairs---a moment that will define our course, and our character, for decades to come. We must hold our old democracy forever young. Guided by the ancient vision for a promised land, let us sights upon a land of new promise,

The promise of America was born in the 18th century out of the bold conviction that we are all created equal. It was extended in the 19th century, when our nation spread across the continent, save the union, and abolished the awful scourge of slavery.

America become the world's mightiest industrial power; saved the world from tyranny in two world wars and a long cold war; and time and again, reached out across the globe to millions who, like us, longed for the blessings of liberty.

Along the way, Americans produced a great middle class and security in old age; built unrivaled centers of learning and opened public schools to all; spilt the atom and explored the heavens; invented the computer and the microchip; and deepened the wellspring of justice for African Americans and all minorities, and extending the circle of citizenship, opportunity and dignity to women..

Fellow citizens, let us build that America, a nation never moving forward realizing the full potential of all its citizens. Prosperity and power---yes, they are important, and we must maintain them. But let us never forget: the greatest progress we have made and the greatest progress we have yet to make is in the

human heart. In the end, all the world wealth and a thousand armies are no match for the strength and decency of the human spirit.

Thirty-four years ago, the man whose life we celebrate today spoke to us down there, at the other end of this mall, in words that moved the conscience of this a nation. Like a prophet of old, he told of his dream that one day America would rise up and treat all its citizens as equal before the law and in the heart. Martin Luther King's dream was American Dream. His quest was our quest, the ceaseless striving to live out our true creed. Our history was built on such dreams and labors. And by our dreams and labors we will redeem the promise of America in the 21st century.

Fellow citizens, we must not waste the gifts of this time, for all of us are on the same journey of our lives, and our journey, too. But the journey of our America must go on.

From the height of this place and the summit of this century, let us go forth. May the God strengthen our hands for the good work ahead---and always, always bless our America.

思考题:

- 1、课后阅读 ---墙与桥
- 2、运用说明性演讲的知识，以‘Introducing Yangtze River’为题进行演讲实践。

## 第八章 说服性演讲

课时：2周，共4课时

教学内容

第一节 理性诉诸、感性诉诸和伦理诉诸

第二节 门罗五步法

第三节 说服性演讲的种类

第四节 论辩：声称、证据、依据

观看实例并分析

演讲实践：1、墙与桥

2、Introducing Yangtze River

思考题：

- 1、课后阅读 ---哈佛大学毕业典礼讲话
- 2、运用说理性演讲的知识，以‘Economic Development and Environmental Crises’为题进行演讲实践。



## 第九章 特殊场合的英语演讲

课时：1 周，共 2 课时

教学内容

第一节 特殊场合的演讲

一、介绍

观看实例并分析 《2008 年 JK 罗琳在哈佛大学毕业典礼讲话》

<http://houshidai.com/video/j-k-rowling-speech.html>

The Fringe Benefits of Failure, and the Importance of Imagination

Harvard University Commencement Address

J.K. Rowling

Copyright June 2008

As prepared for delivery

President Faust, members of the Harvard Corporation and the Board of Overseers, members of the faculty, proud parents, and, above all, graduates,

The first thing I would like to say is 'thank you.' Not only has Harvard given me an extraordinary honor, but the weeks of fear and nausea I've experienced at the thought of giving this commencement address have made me lose weight. A win-win situation! Now all I have to do is take deep breaths, squint at the red banners and fool myself into believing I am at the world's best-educated Harry Potter convention.

Delivering a commencement address is a great responsibility; or so I thought until I cast my mind back to my own graduation. The commencement speaker that day was the distinguished British philosopher Baroness Mary Warnock. Reflecting on her speech has helped me enormously in writing this one, because it turns out that I can't remember a single word she said. This liberating discovery enables me to proceed without any fear that I might inadvertently influence you to abandon promising careers in business, law or politics for the giddy delights of becoming a gay wizard.

You see? If all you remember in years to come is the 'gay wizard' joke, I've still come out ahead of Baroness Mary Warnock. Achievable goals: the first step towards personal improvement.

Actually, I have wracked my mind and heart for what I ought to say to you today. I have asked myself what I wish I had known at my own graduation, and what important lessons I have learned in the 21 years that has expired between that day and this.

I have come up with two answers. On this wonderful day when we are gathered together to celebrate your academic success, I have decided to talk to you about the benefits of failure. And as you stand on the threshold of what is sometimes called 'real life', I want to extol the crucial importance of imagination.

These might seem quixotic or paradoxical choices, but please bear with me.

Looking back at the 21-year-old that I was at graduation is a slightly uncomfortable experience for the 42-year-old that she has become. Half my lifetime ago, I was striking an uneasy balance between the ambition I had for myself, and what those closest to me expected of me.

I was convinced that the only thing I wanted to do, ever, was to write novels. However, my parents, both of whom came from impoverished backgrounds and neither of whom had been to college, took the view that my overactive imagination was an amusing personal quirk that could never pay a mortgage, or secure a pension.

They had hoped that I would take a vocational degree; I wanted to study English Literature. A compromise was reached that in retrospect satisfied nobody, and I went up to study Modern Languages. Hardly had my parents' car rounded the corner at the end of the road than I ditched German and scuttled off down the Classics corridor.

I cannot remember telling my parents that I was studying Classics; they might well have found out for the first time on graduation day. Of all subjects on this planet, I think they would have been hard put to name one less useful than Greek mythology when it came to securing the keys to an executive bathroom.

I would like to make it clear, in parenthesis, that I do not blame my parents for their point of view. There is an expiry date on blaming your parents for steering you in the wrong direction; the moment you are old enough to take the wheel, responsibility lies with you. What is more, I cannot criticize my parents for hoping that I would never experience poverty. They had been poor themselves, and I have since been poor, and I quite agree with them that it is not an ennobling experience. Poverty entails fear, and stress, and sometimes depression; it means a thousand petty humiliations and hardships. Climbing out of poverty by your own efforts, that is indeed something on which to pride yourself, but poverty itself is romanticized only by fools.

What I feared most for myself at your age was not poverty, but failure.

At your age, in spite of a distinct lack of motivation at university, where I had spent far too long in the coffee bar writing stories, and far too little time at lectures, I had a knack for passing examinations, and that, for years, had been the measure of success in my life and that of my peers.

I am not dull enough to suppose that because you are young, gifted and well-educated; you have never known hardship or heartbreak. Talent and intelligence never yet inoculated anyone against the caprice of the Fates, and I do not for a moment suppose that everyone here has enjoyed an existence of unruffled privilege and contentment.

However, the fact that you are graduating from Harvard suggests that you are not very well-acquainted with failure. You might be driven by a fear of failure quite as much as a desire for success. Indeed, your conception of failure might not be too far from the average person's idea of success, so high have you already flown academically.

Ultimately, we all have to decide for ourselves what constitutes failure, but the world is quite eager to give you a set of criteria if you let it. So I think it fair to say that by any conventional measure, a mere seven years after my graduation day, I had failed on an epic scale. An exceptionally short-lived marriage had imploded, and I was jobless, a lone parent, and as poor as it is possible to be in modern Britain, without being homeless. The fears my parents had had for me, and that I had had for myself, had both come to pass, and by every usual standard, I was the biggest failure I knew.

Now, I am not going to stand here and tell you that failure is fun. That period of my life was a dark one, and I had no idea that there was going to be what the press has since represented as a kind of fairy tale resolution. I had no idea then how far the tunnel extended, and for a long time, any light at the end of it was a hope rather than a reality.

So why do I talk about the benefits of failure? Simply because failure meant a stripping away of the inessential. I stopped pretending to myself that I was anything other than what I was, and began to direct all my energy into finishing the only work that mattered to me. Had I really succeeded at anything else, I might never have found the determination to succeed in the one arena I believed I truly belonged. I was set free, because my greatest fear had already been realized, and I was still alive, and I still had a daughter whom I adored, and I had an old typewriter and a big idea. And so rock bottom became the solid foundation on which I rebuilt my life.

You might never fail on the scale I did, but some failure in life is inevitable. It is impossible to live without failing at something, unless you live so cautiously that you might as well not have lived at all – in which case, you fail by default.

Failure gave me an inner security that I had never attained by passing examinations. Failure taught me things about myself that I could have learned no other way. I discovered that I had a strong will, and more discipline than I had suspected; I also found out that I had friends whose value was truly above rubies.

The knowledge that you have emerged wiser and stronger from setbacks means that you are, ever after, secure in your ability to survive. You will never truly know yourself, or the strength of your relationships, until both have been tested by adversity. Such knowledge is a true gift, for all that it is painfully won, and it has been worth more to me than any qualification I ever earned.

Given a time machine or a Time Turner, I would tell my 21-year-old self that personal happiness lies in knowing that life is not a check-list of acquisition or achievement. Your qualifications, your CV, are not your life, though you will meet many people of my age and older who confuse the two. Life is difficult, and complicated, and beyond anyone's total control and the humility to know that will enable

you to survive its vicissitudes.

You might think that I chose my second theme, the importance of imagination, because of the part it played in rebuilding my life, but that is not wholly so. Though I will defend the value of bedtime stories to my last gasp, I have learned to value imagination in a much broader sense. Imagination is not only the uniquely human capacity to envision that which is not, and therefore the fount of all invention and innovation. In its arguably most transformative and revelatory capacity, it is the power that enables us to empathize with humans whose experiences we have never shared.

One of the greatest formative experiences of my life preceded Harry Potter, though it informed much of what I subsequently wrote in those books. This revelation came in the form of one of my earliest day jobs. Though I was sloping off to write stories during my lunch hours, I paid the rent in my early 20s by working in the research department at Amnesty International's headquarters in London.

There in my little office I read hastily scribbled letters smuggled out of totalitarian regimes by men and women who were risking imprisonment to inform the outside world of what was happening to them. I saw photographs of those who had disappeared without trace, sent to Amnesty by their desperate families and friends. I read the testimony of torture victims and saw pictures of their injuries. I opened handwritten, eye-witness accounts of summary trials and executions, of kidnappings and rapes.

Many of my co-workers were ex-political prisoners, people who had been displaced from their homes, or fled into exile, because they had the temerity to think independently of their government. Visitors to our office included those who had come to give information, or to try and find out what had happened to those they had been forced to leave behind.

I shall never forget the African torture victim, a young man no older than I was at the time, who had become mentally ill after all he had endured in his homeland. He trembled uncontrollably as he spoke into a video camera about the brutality inflicted upon him. He was a foot taller than I was, and seemed as fragile as a child. I was given the job of escorting him to the Underground Station afterwards, and this man whose life had been shattered by cruelty took my hand with exquisite courtesy, and wished me future happiness.

And as long as I live I shall remember walking along an empty corridor and suddenly hearing, from behind a closed door, a scream of pain and horror such as I have never heard since. The door opened, and the researcher poked out her head and told me to run and make a hot drink for the young man sitting with her. She had just given him the news that in retaliation for his own outspokenness against his country's regime, his mother had been seized and executed.

Every day of my working week in my early 20s I was reminded how incredibly fortunate I was, to live in a country with a democratically elected government, where legal representation and a public trial were the rights of everyone.

Every day, I saw more evidence about the evils humankind will inflict on their fellow humans, to

gain or maintain power. I began to have nightmares, literal nightmares, about some of the things I saw, heard and read.

And yet I also learned more about human goodness at Amnesty International than I had ever known before.

Amnesty mobilizes thousands of people who have never been tortured or imprisoned for their beliefs to act on behalf of those who have. The power of human empathy, leading to collective action, saves lives, and frees prisoners. Ordinary people, whose personal well-being and security are assured, join together in huge numbers to save people they do not know, and will never meet. My small participation in that process was one of the most humbling and inspiring experiences of my life.

Unlike any other creature on this planet, humans can learn and understand, without having experienced. They can think themselves into other people's minds; imagine themselves into other people's places.

Of course, this is a power, like my brand of fictional magic that is morally neutral. One might use such an ability to manipulate, or control, just as much as to understand or sympathize.

And many prefer not to exercise their imaginations at all. They choose to remain comfortably within the bounds of their own experience, never troubling to wonder how it would feel to have been born other than they are. They can refuse to hear screams or to peer inside cages; they can close their minds and hearts to any suffering that does not touch them personally; they can refuse to know.

I might be tempted to envy people who can live that way, except that I do not think they have any fewer nightmares than I do. Choosing to live in narrow spaces can lead to a form of mental agoraphobia, and that brings its own terrors. I think the willfully unimaginative see more monsters. They are often more afraid.

What is more, those who choose not to empathize may enable real monsters. For without ever committing an act of outright evil ourselves, we collude with it, through our own apathy.

One of the many things I learned at the end of that Classics corridor down which I ventured at the age of 18, in search of something I could not then define, was this, written by the Greek author Plutarch: What we achieve inwardly will change outer reality.

That is an astonishing statement and yet proven a thousand times every day of our lives. It expresses, in part, our inescapable connection with the outside world, the fact that we touch other people's lives simply by existing.

But how much more are you, Harvard graduates of 2008, likely to touch other people's lives? Your intelligence, your capacity for hard work, the education you have earned and received, give you unique status, and unique responsibilities. Even your nationality sets you apart. The great majority of you belong

to the world's only remaining superpower. The way you vote, the way you live, the way you protest, the pressure you bring to bear on your government, has an impact way beyond your borders. That is your privilege, and your burden.

If you choose to use your status and influence to raise your voice on behalf of those who have no voice; if you choose to identify not only with the powerful, but with the powerless; if you retain the ability to imagine yourself into the lives of those who do not have your advantages, then it will not only be your proud families who celebrate your existence, but thousands and millions of people whose reality you have helped transform for the better. We do not need magic to change the world; we carry all the power we need inside ourselves already: we have the power to imagine better.

I am nearly finished. I have one last hope for you, which is something that I already had at 21. The friends with whom I sat on graduation day have been my friends for life. They are my children's godparents, the people to whom I've been able to turn in times of trouble, friends who have been kind enough not to sue me when I've used their names for Death Eaters. At our graduation we were bound by enormous affection, by our shared experience of a time that could never come again, and, of course, by the knowledge that we held certain photographic evidence that would be exceptionally valuable if any of us ran for Prime Minister.

So today, I can wish you nothing better than similar friendships. And tomorrow, I hope that even if you remember not a single word of mine, you remember those of Seneca, another of those old Romans I met when I fled down the Classics corridor, in retreat from career ladders, in search of ancient wisdom:

As is a tale, so is life: not how long it is, but how good it is, is what matters.

I wish you all very good lives.

Thank you very much.

## 二、授奖

观看实例并分析 《圣诞祝词》

英国女皇 2008 年圣诞祝词

The Queen makes her 56th Christmas broadcast to the nations

Christmas is a time for celebration, but this year it is a more somber occasion for many. Some of those things which could once have been taken for granted suddenly seem less certain and, naturally, give rise to feelings of insecurity.

People are touched by events which have their roots far across the world. Whether it is the global economy or violence in a distant land, the effects can be keenly felt at home.

Once again, many of our service men and women are serving on operations in common cause to bring peace and security to troubled places.

In this 90th year since the end of the First World War, the last survivors recently commemorated the service and enormous sacrifice of their own generation.

Their successors in theatres such as Iraq and Afghanistan are still to be found in harm's way in the service of others. For their loved ones, the worry will never cease until they are safely home.

In such times as these we can all learn something from the past. We might begin to see things in a new perspective. And certainly, we begin to ask ourselves where it is that we can find lasting happiness.

Over the years those who have seemed to me to be the happiest, contented and fulfilled have always been the people who have lived the most outgoing and unselfish lives; the kind of people who are generous with their talents or their time.

There are those who use their prosperity or good fortune for the benefit of others whether they number among the great philanthropists or are people who, with whatever they have, simply have a desire to help those less fortunate than themselves.

What they offer comes in the form of what can easily be recognized as service to the nation or service to the wider community.

As often as not however, their unselfishness is a simply taken for granted part of the life of their family or neighborhood.

They tend to have some sense that life itself is full of blessings, and is a precious gift for which we should be thankful.

When life seems hard the courageous do not lie down and accept defeat; instead they are all the more determined to struggle for a better future.

I think we have a huge amount to learn from individuals such as these. And what I believe many of us share with them is a source of strength and peace of mind in our families and friends.

Indeed, Prince Philip and I can reflect on the blessing, comfort and support we have gained from our own family in this special year for our son, the Prince of Wales.

Sixty years ago, he was baptized here in the Music Room at Buckingham Palace. As parents and grandparents, we feel great pride in seeing our family make their own unique contributions to society.

Through his charities, the Prince of Wales has worked to support young people and other causes for the benefit of the wider community.

At Christmas, we feel very fortunate to have our family around us. But for many of you, this Christmas will mean separation from loved ones and perhaps reflection on the memories of those no

longer with us.

I hope that, like me, you will be comforted by the example of Jesus of Nazareth who, often in circumstances of great adversity, managed to live an outgoing, unselfish and sacrificial life. Countless millions of people around the world continue to celebrate his birthday at Christmas, inspired by his teaching.

He makes it clear that genuine human happiness and satisfaction lie more in giving than receiving; more in serving than in being served.

We can surely be grateful that, two thousand years after the birth of Jesus, so many of us are able to draw inspiration from his life and message, and to find in him a source of strength and courage.

I hope that the Christmas message will encourage and sustain you too, now and in the coming year.

I wish you all a very happy Christmas."

HM. Queen Elizabeth II

### 三、受奖

观看实例并分析 《奥斯卡颁奖典礼演讲》

79 届奥斯卡金像奖颁奖典礼演讲

奥斯卡最佳影片《指环王 3》

BEST PICTURE

THE LORD OF THE RINGS: THE RETURN OF THE KING

Barrie M. Osborne, Peter Jackson and Fran Walsh

ACCEPTANCE SPEECH

Peter Jackson: 彼得·杰克逊

Just waiting for Fran to get her Oscar. There we go. This is just unbelievable. I'm so honored, touched and relieved that the Academy and members of the Academy that have supported us have seen past the trolls and the wizards the hobbits and are now recognizing fantasy this year. Fantasy is an f-word that hopefully the five second delay won't do anything with. I just want to say a very few quick words especially to the people of New Zealand and the government of New Zealand and the city councils and everybody who supported us the length and breadth of the country. Billy Crystal is welcome to come and make a film in New Zealand any time he wants. A special thanks to Peter Nelson and Ken Kamins, who were with me right from the days of "Bad Taste" and "Meet the Feebles" which were wisely overlooked by the Academy at that time. And I especially want to pay tribute to our wonderful producer, Barrie Osborne. And I'd please like him to say a few words.

Barrie Osborne: 巴里·奥斯伯恩

It's a great honor to be here. I started out in the business 35 years ago getting people coffee. And I wonder if the fact that I dated Billy Crystal's cousin so many years ago has anything to do with this. But it is really a great pleasure to be in such great company. Uh-oh, I'm in trouble now. To be nominated with these four other great films and after these many years to receive this award is really a thrill for all of us



and we all thank the Academy. It's really a tribute to the talents of all the people both in front of the camera and behind the camera that we win this award. I want to thank, in particular, my partner Carol, my beautiful daughter Danielle and my 87-year-old dad who's out there in the back somewhere here to celebrate this with us. I want to thank, also, J.R.R. Tolkien and also the fans that supported us on this journey. And of course, Bob Shaye and Michael Lynne whose courageous venture allowed us to make this film and their support throughout the journey, and Mark Ordesky, who worked alongside of us throughout and became a great friend — a great friend, sorry. And of course to Peter Jackson, who was never satisfied with 100%. But by his example of pushing for 110%, he inspired all of us to do our utmost to make these films and bring them to the screen. And finally, to Weta, who is in Chicago, in Wellington, New Zealand, and to the production team who are in the Port Nicholson Yacht Club, it's time to celebrate.

#### 四、“揉撕”和“吐丝”

实例分析

#### 五、颂文、悼词等

#### 第二节 专题讨论会、座谈会、听众问答

演讲实践：1、Economic Development and Environmental Crises

2、哈佛大学毕业典礼讲话

思考题：

1、课后阅读 ---2004 美国总统辩论精选

## 第二部分 英语辩论

### 第一章 辩论赛事简介

课时：1周，共2课时

教学内容

第一节 辩论赛事简介

一、英国国会制辩论赛

二、美国国会制辩论赛

三、“外研社杯”全国英语辩论赛

观看实例并讨论分析：第七届“外研社杯”全国英语辩论赛半决赛第一场

## 第二章 辩论简介

课时：1周，共2课时

教学内容

第一节 辩论的类别

第二节 辩论的组织

第三节 辩论的审题与立意

第四节 辩论的礼仪

第五节 时间的把握

第六节 团队精神

观看实例并讨论分析：第七届“外研社杯”全国英语辩论赛半决赛第二场

## 第三章 辩论的语言和技巧

课时：1周，共2课时

教学内容

第一节 辩论的语言

第二节 辩论技巧一

第三节 辩论技巧二

观看实例并讨论分析：第七届“外研社杯”全国英语辩论赛决赛

思考题：

1、准备辩题---是否提倡大学生打工

## 第四章 辩论实践一

课时：1周，共2课时

教学内容

第一节 辩论实战

- 一、辩论---是否提倡大学生打工
- 二、运用已有的知识分析辩论情况

思考题：

- 1、准备辩题---中国是否该废除死刑

## 第五章 辩论实践二

课时：1 周，共 2 课时

教学内容

第一节 辩论实战

- 一、辩论---中国是否该废除死刑
- 二、运用已有的知识分析辩论情况

思考题：

- 1、通过本课程的学习，你对自己英语演讲和辩论能力有何了解？
- 2、你对本课程有何改进的意见和建议？

九、作业

笔头写作演讲稿 5 篇，辩论稿 4 篇。

口头演讲 9 次，辩论 4 次。

十、课程考核

本课程系理论与实践相结合的课程，且特别注重学生口语能力的提高。采用考查方法。评估方法采用百分制，具体分布为：到课率 10%，平时的课堂实践 40%，演讲稿写作 20%，最后的测试 30%。

# 《西方艺术》教学大纲

张磊 编写

## 目 录

Unit One	General Introduction.....	3
Unit Two	Baroque Music .....	4
Unit Three	Music in Classical Period.....	8
Unit Four	Music in Classical Period .....	14
Unit Five	Modernist Music .....	19
Unit Six	Contemporary Classical Music .....	20
Unit Seven	Pre-Renaissance Western Painting .....	23
Unit Eight	Renaissance, Baroque, Rococo and 19 <sup>th</sup> Century Western Paintings .....	26
Unit Nine	20 <sup>th</sup> Century Painting.....	30



## 一、前言

《西方艺术》是外国语学院英语专业三年级学生的选修课。本课程开设学期为第五学期。

本课程的内容是自文艺复兴时期以来的西方古典音乐、美术等艺术方面的基础性知识、艺术家及其代表作，旨在帮助学生拓宽知识面，提高艺术素养，培养感悟能力。

## 二、课程教学目的和基本要求

本课程的教学目的是经过一个学期的学习，使学生系统地掌握西方艺术产生的历史背景、重要特色和社会及美学意义。

通过本课程的学习，学生基本可以掌握西方艺术的发展脉络和踪迹。

## 三、课程主要内容及学时分配

教学重点是对各个重要阶段的著名艺术家及其作品进行研读和讲解，内容包括文艺复兴时期音乐、巴洛克时期音乐、浪漫主义时期音乐、现代音乐；古希腊建筑、古希腊雕塑、文艺复兴美术、古典主义美术、现代美术等。

本课程为 2 学分 36 课时，共上 18 周。

## 四、教学重点与难点

教学重点是对各个重要阶段中的重要人物及其作品进行分析和讨论，培养学生的分析和归纳总结的能力，学生最终学会如何有效地欣赏名作及陈述自己的看法。

教学难点体现在：一是学生的文艺修养参差不齐；二是课时不够，这样就难免会造成授课老师满堂灌的现象。以上问题可能会影响教学的质量。因此在本课程的教学过程中，老师和学生需要投入较大精力处理这些问题。

## 五、相关教学环节

《西方艺术》课程以教师课堂授课和学生课堂实践为主，即学生选择本单元相关主题作 10—15 分钟的学术报告，并且展开提问与讨论；可以选择大班授课，也可以选择小班授课，规定课下阅读、聆听经典文本；多媒体教室。

## 六、教材

《音乐欣赏 15 讲》，肖复兴，北京大学出版社；《西方美术史十五讲》丁宁，北京大学出版社。

## 七、主要参考书目

Wood, Michael. *Art of the Western World: From Ancient Greece to Post Modernism*.

## Unit One General Introduction

### **Summary**

The western art is briefly introduced including its origin, historical periods, major artists and their representative works.

### **Aim**

To know about the historical development of western art, including its music and paintings.

**Teaching hours: 2 class hours**

### **Contents:**

1. Origin of western art
2. Types of western arts(mainly music and paintings)
3. Historical periods
4. Major artists
5. Representative works

### **Discussion**

1. Students' goal of the course.
2. Differences between the western art and the traditional Chinese art

## Unit Two Baroque Music

### Summary

Baroque music is the style of Western art music composed from approximately 1600 to 1750. This era follows the Renaissance and was followed in turn by the Classical era. The word "baroque" comes from the Portuguese word barroco, meaning "misshapen pearl" a negative description of the ornate and heavily ornamented music of this period; later, the name came to be applied also to its architecture. Baroque music forms a major portion of the "classical music" canon, being widely studied, performed, and listened to. Composers of the Baroque era include Johann Sebastian Bach, George Frideric Handel, Alessandro Scarlatti, Domenico Scarlatti, Antonio Vivaldi, Georg Philipp Telemann, Jean-Baptiste Lully, Arcangelo Corelli, François Couperin, Denis Gaultier, Claudio Monteverdi, Jean-Philippe Rameau and Henry Purcell. The Baroque period saw the creation of tonality. During the period, composers and performers used more elaborate musical ornamentation, made changes in musical notation, and developed new instrumental playing techniques. Baroque music expanded the size, range, and complexity of instrumental performance, and also established opera as a musical genre. Many musical terms and concepts from this era are still in use today.

### Aim

1. To trace the origin of baroque music.
2. To know major composers and their works.
3. To understand the style of these composers.

**Teaching hours: 4 class hours**

### Contents:

1. Baroque styles and forms
  - a. The Baroque suite

The Baroque suite often consists of the following movements:

Overture – The Baroque suite often began with a French overture ("Overture" in French), which was followed by a succession of dances of different types.

Allemande – Often the first dance of an instrumental suite, the allemande was a very popular dance that had its origins in the German Renaissance era, when it was more often called the almain. The allemande was played at a moderate tempo and could start on any beat of the bar.

Courante – The courante is a lively, French dance in triple meter. The Italian version is called the corrente.

Sarabande – The sarabande, a Spanish dance, is one of the slowest of the baroque dances. It is also in triple meter and can start on any beat of the bar, although there is an emphasis on the second beat, creating the characteristic 'halting', or iambic rhythm of the sarabande.

Gigue – The gigue is an upbeat and lively baroque dance in compound meter, typically the concluding movement of an instrumental suite. The gigue can start on any beat of the bar and is easily recognized by its rhythmic feel. The gigue originated in the British Isles. Its counterpart in folk music is the jig.

These four dance types make up the majority of 17th century suites; later suites interpolate additional movements between the sarabande and gigue:

**Gavotte** – The gavotte can be identified by a variety of features; it is in 4/4 time and always starts on the third beat of the bar, although this may sound like the first beat in some cases, as the first and third beats are the strong beats in quadruple time. The gavotte is played at a moderate tempo, although in some cases it may be played faster.

**Bourrée** – The bourrée is similar to the gavotte as it is in 2/2 time although it starts on the second half of the last beat of the bar, creating a different feel to the dance. The bourrée is commonly played at a moderate tempo, although for some composers, such as Handel, it can be taken at a much faster tempo.

**Minuet** – The minuet is perhaps the best-known of the baroque dances in triple meter. It can start on any beat of the bar. In some suites there may be a Minuet I and II, played in succession, with the Minuet I repeated.

**Passepied** – The passepied is a fast dance in binary form and triple meter that originated as a court dance in Brittany. Examples can be found in later suites such as those of Bach and Handel.

**Rigaudon** – The rigaudon is a lively French dance in duple meter, similar to the bourrée, but rhythmically simpler. It originated as a family of closely related southern-French folk dances, traditionally associated with the provinces of Vavaraïs, Languedoc, Dauphiné, and Provence.

#### b. Other features

**Basso continuo** – a kind of continuous accompaniment notated with a new music notation system, figured bass, usually for a sustaining bass instrument and a keyboard instrument.

The concerto and concerto grosso

**Monody** – music for one melodic voice with accompaniment, characteristic of the early 17th century, especially in Italy

**Homophony** – music with one melodic voice and rhythmically similar accompaniment (this and monody are contrasted with the typical Renaissance texture, polyphony)

Dramatic musical forms like opera, *dramma per musica*

Combined instrumental-vocal forms, such as the oratorio and cantata

New instrumental techniques, like tremolo and pizzicato

Clear and linear melody

**Notes inégales** – a technique of playing pairs of notes of equal written length (typically eighth notes) with a "swung" rhythm, alternating longer and shorter values in pairs, the degree of inequality varying according to context. Particularly characteristic of French performance practice.

The aria

The *ritornello* aria – repeated short instrumental interruptions of vocal passages.

The *concertato* style – contrast in sound between orchestra and solo-instruments or small groups of instruments.

Precise instrumental scoring (in the Renaissance, exact instrumentation for ensemble playing was rarely indicated)

Virtuosic instrumental and vocal writing, with appreciation for virtuosity as such

Extensive Ornamentation

Development to modern Western tonality (major and minor scales)[citation needed]

Cadenza (an extended virtuosic section for the soloist usually near the end of a movement of a concerto).

## 2. Genres of Baroque Music

### a. Vocal

Opera

Zarzuela

Opera seria

Opera comique

Opera-ballet

Masque

Oratorio

Passion (music)

Cantata

Mass (music)

Anthem

Monody

Chorale

### b. Instrumental

Chorale composition

Concerto grosso

Fugue

Suite

Allemande

Courante

Sarabande

Gigue

Gavotte

Minuet

Sonata

Sonata da camera

Sonata da chiesa

Trio sonata

Partita

Canzona

Sinfonia

Fantasia

Ricercar

Toccata

Prelude

Chaconne

Passacaglia

Chorale prelude

Stylus fantasticus

3. Representative composers

Monteverdi

Corelli

Purcell

Rameau

Vivaldi

Handel

J.S.Bach

**Discussion**

What is the major characteristic of Baroque music? Please give one or two examples.

## Unit Three Music in Classical Period

### Summary

The dates of the Classical period in Western music are generally accepted as being between about 1750 and 1820. However, the term classical music is used colloquially to describe a variety of Western musical styles from the ninth century to the present, and especially from the sixteenth or seventeenth to the nineteenth. This article is about the specific period from 1750 to 1820.

The Classical period falls between the Baroque and the Romantic periods. The best known composers from this period are Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven; other notable names include Luigi Boccherini, Muzio Clementi, Antonio Soler, Antonio Salieri, François Joseph Gossec, Johann Stamitz, Carl Friedrich Abel, Carl Philipp Emanuel Bach, and Christoph Willibald Gluck. Ludwig van Beethoven is also sometimes regarded either as a Romantic composer or a composer who was part of the transition to the Romantic.

### Aim

1. To trace the origin of music in the classical period.
2. To know major composers and their works.
3. To understand the style of these composers.

**Teaching hours: 6 class hours**

### Contents:

1. Classicist music style

Classical music has a lighter, clearer texture than Baroque music and is less complex. It is mainly homophonic—melody above chordal accompaniment (but counterpoint is by no means forgotten, especially later in the period).

Variety and contrast within a piece became more pronounced than before. Variety of keys, melodies, rhythms and dynamics (using crescendo, diminuendo and sforzando), along with frequent changes of mood and timbre were more commonplace in the Classical period than they had been in the Baroque. Melodies tended to be shorter than those of Baroque music, with clear-cut phrases and clearly marked cadences. The Orchestra increased in size and range; the harpsichord continuo fell out of use, and the woodwind became a self-contained section. As a solo instrument, the harpsichord was replaced by the piano (or fortepiano). Early piano music was light in texture, often with Alberti bass accompaniment, but it later became richer, more sonorous and more powerful.

Importance was given to instrumental music—the main kinds were sonata, trio, string quartet, symphony, concerto, serenade and divertimento. Sonata form developed and became the most important form. It was used to build up the first movement of most large-scale works, but also other movements and single pieces (such as overtures).

2. Historical stages of Classicist music
  - a. The Baroque/Classical transition c. 1730–1760

At first the new style took over Baroque forms—the ternary da capo aria and the sinfonia and concerto—but composed with simpler parts, more notated ornamentation and more emphatic di

vision into sections. However, over time, the new aesthetic caused radical changes in how pieces were put together, and the basic layouts changed. Composers from this period sought dramatic effects, striking melodies, and clearer textures. The Italian composer Domenico Scarlatti was an important figure in the transition from Baroque to Classical. His unique compositional style is strongly related to that of the early Classical period. He is best known for composing more than five hundred one-movement keyboard sonatas. In Spain, Antonio Soler also produced valuable keyboard sonatas, more varied in form than those of Scarlatti, with some pieces in three or four movements.

Another important break with the past was the radical overhaul of opera by Christoph Willibald Gluck, who cut away a great deal of the layering and improvisational ornament and focused on the points of modulation and transition. By making these moments where the harmony changes more focal, he enabled powerful dramatic shifts in the emotional color of the music. To highlight these episodes he used changes in instrumentation, melody, and mode. Among the most successful composers of his time, Gluck spawned many emulators, one of whom was Antonio Salieri. Their emphasis on accessibility brought huge successes in opera, and in vocal music more widely: songs, oratorios, and choruses. These were considered the most important kinds of music for performance and hence enjoyed greatest success in the public estimation.

The phase between the Baroque and the rise of the Classical, with its broad mixture of competing ideas and attempts to unify the different demands of taste, economics and "worldview", goes by many names. It is sometimes called Galant, Rococo, or pre-Classical, or at other times early Classical. It is a period where some composers still working in the Baroque style flourish, though sometimes thought of as being more of the past than the present—Bach, Handel, and Telemann all composed well beyond the point at which the homophonic style is clearly in the ascendant. Musical culture was caught at a crossroads: the masters of the older style had the technique, but the public hungered for the new. This is one of the reasons C.P.E. Bach was held in such high regard: he understood the older forms quite well and knew how to present them in new garb, with an enhanced variety of form.

#### b. Circa 1750–1775

By the late 1750s there were flourishing centers of the new style in Italy, Vienna, Mannheim, and Paris; dozens of symphonies were composed and there were "bands" of players associated with theatres. Opera or other vocal music was the feature of most musical events, with concertos and "symphonies" (arising from the overture) serving as instrumental interludes and introductions for operas and church services. Over the course of the Classical period, "symphonies" and concertos developed and were presented independently of vocal music.

The "normal" ensemble—a body of strings supplemented by winds—and movements of particular rhythmic character were established by the late 1750s in Vienna. However, the length and weight of pieces was still set with some Baroque characteristics: individual movements still focused on one affect or had only one sharply contrasting middle section, and their length was not significantly greater than Baroque movements. There was not yet a clearly enunciated theory of how to compose in the new style. It was a moment ripe for a breakthrough.

Many consider this breakthrough to have been made by C.P.E. Bach, Gluck, and several others. Indeed, C.P.E. Bach and Gluck are often considered to be founders of the Classical style.



The first great master of the style was the composer Joseph Haydn. In the late 1750s he began composing symphonies, and by 1761 he had composed a triptych (Morning, Noon, and Evening) solidly in the "contemporary" mode. As a vice-Kapellmeister and later Kapellmeister, his output expanded: he composed over forty symphonies in the 1760s alone. And while his fame grew, as his orchestra was expanded and his compositions were copied and disseminated, his voice was only one among many.

While some suggest that he was overshadowed by Mozart and Beethoven, it would be difficult to overstate Haydn's centrality to the new style, and therefore to the future of Western art music as a whole. At the time, before the pre-eminence of Mozart or Beethoven, and with Johann Sebastian Bach known primarily to connoisseurs of keyboard music, Haydn reached a place in music that set him above all other composers except perhaps George Frideric Handel. He took existing ideas, and radically altered how they functioned—earning him the titles "father of the symphony," and "father of the string quartet."

One of the forces that worked as an impetus for his pressing forward was the first stirring of what would later be called Romanticism—the Sturm und Drang, or "storm and stress" phase in the arts, a short period where obvious emotionalism was a stylistic preference. Haydn accordingly wanted more dramatic contrast and more emotionally appealing melodies, with sharpened character and individuality. This period faded away in music and literature: however, it influenced what came afterward and would eventually be a component of aesthetic taste in later decades.

The Farewell Symphony, No. 45 in F $\sharp$  Minor, exemplifies Haydn's integration of the differing demands of the new style, with surprising sharp turns and a long adagio to end the work. In 1772, Haydn completed his Opus 20 set of six string quartets, in which he deployed the polyphonic techniques he had gathered from the previous era to provide structural coherence capable of holding together his melodic ideas. For some this marks the beginning of the "mature" Classical style, where the period of reaction against the complexity of the late Baroque began to be replaced with a period of integration of elements of both Baroque and Classical styles.

c. Circa 1775–1790

Haydn, having worked for over a decade as the music director for a prince, had far more resources and scope for composing than most and also the ability to shape the forces that would play his music. This opportunity was not wasted, as Haydn, beginning quite early on his career, sought to press forward the technique of building ideas in music. His next important breakthrough was in the Opus 33 string quartets (1781), where the melodic and the harmonic roles segue among the instruments: it is often momentarily unclear what is melody and what is harmony. This changes the way the ensemble works its way between dramatic moments of transition and climactic sections: the music flows smoothly and without obvious interruption. He then took this integrated style and began applying it to orchestral and vocal music.

Haydn's gift to music was a way of composing, a way of structuring works, which was at the same time in accord with the governing aesthetic of the new style. However, a younger contemporary, Wolfgang Amadeus Mozart, brought his genius to Haydn's ideas and applied them to two of the major genres of the day: opera, and the virtuoso concerto. Whereas Haydn spent much of his working life as a court composer, Mozart wanted public success in the concert life of cities. This meant opera, and it meant performing as a virtuoso. Haydn was not a virtuoso at the international touring level; nor was he seeking to create operatic works that could play for many

nights in front of a large audience. Mozart wanted both. Moreover, Mozart also had a taste for more chromatic chords (and greater contrasts in harmonic language generally), a greater love for creating a welter of melodies in a single work, and a more Italianate sensibility in music as a whole. He found, in Haydn's music and later in his study of the polyphony of Bach, the means to discipline and enrich his gifts.

Mozart rapidly came to the attention of Haydn, who hailed the new composer, studied his works, and considered the younger man his only true peer in music. In Mozart, Haydn found a greater range of instrumentation, dramatic effect and melodic resource; the learning relationship moved in two directions.

Mozart's arrival in Vienna in 1780 brought an acceleration in the development of the Classical style. There Mozart absorbed the fusion of Italianate brilliance and Germanic cohesiveness which had been brewing for the previous 20 years. His own taste for brilliances, rhythmically complex melodies and figures, long cantilena melodies, and virtuoso flourishes was merged with an appreciation for formal coherence and internal connectedness. It is at this point that war and inflation halted a trend to larger orchestras and forced the disbanding or reduction of many theatre orchestras. This pressed the Classical style inwards: towards seeking greater ensemble and technical challenge—for example, scattering the melody across woodwinds, or using thirds to highlight the melody taken by them. This process placed a premium on chamber music for more public performance, giving a further boost to the string quartet and other small ensemble groupings.

It was during this decade that public taste began, increasingly, to recognize that Haydn and Mozart had reached a higher standard of composition. By the time Mozart arrived at age 25, in 1781, the dominant styles of Vienna were recognizably connected to the emergence in the 1750s of the early Classical style. By the end of the 1780s, changes in performance practice, the relative standing of instrumental and vocal music, technical demands on musicians, and stylistic unity had become established in the composers who imitated Mozart and Haydn. During this decade Mozart composed his most famous operas, his six late symphonies which helped to redefine the genre, and a string of piano concerti which still stand at the pinnacle of these forms.

One composer who was influential in spreading the more serious style that Mozart and Haydn had formed is Muzio Clementi, a gifted virtuoso pianist who tied with Mozart in a musical "duel" before the emperor in which they each improvised and performed their compositions. Clementi's sonatas for the piano circulated widely, and he became the most successful composer in London during the 1780s. Also in London at this time was Jan Ladislav Dussek, who, like Clementi, encouraged piano makers to extend the range and other features of their instruments, and then fully exploited the newly opened possibilities. The importance of London in the Classical period is often overlooked, but it served as the home to the Broadwood's factory for piano manufacturing and as the base for composers who, while less notable than the "Vienna School", had a decisive influence on what came later. They were composers of many fine works, notable in their own right. London's taste for virtuosity may well have encouraged the complex passage work and extended statements on tonic and dominant.

#### d. Circa 1790–1820

When Haydn and Mozart began composing, symphonies were played as single movements—before, between, or as interludes within other works—and many of them lasted only ten or twelve minutes; instrumental groups had varying standards of playing, and the continuo was a central p

art of music-making. In the intervening years, the social world of music had seen dramatic changes: international publication and touring had grown explosively, concert societies were beginning to be formed, notation had been made more specific, more descriptive, and schematics for works had been simplified (yet became more varied in their exact working out). In 1790, just before Mozart's death, with his reputation spreading rapidly, Haydn was poised for a series of successes, notably his late oratorios and "London" symphonies. Composers in Paris, Rome, and all over Germany turned to Haydn and Mozart for their ideas on form.

The moment was again ripe for a dramatic shift. During the 1790s, there emerged of a new generation of composers, born around 1770, who, while they had grown up with the earlier styles, found in the recent works of Haydn and Mozart a vehicle for greater expression. In 1788 Luigi Cherubini settled in Paris and in 1791 composed *Lodoiska*, an opera that raised him to fame. Its style is clearly reflective of the mature Haydn and Mozart, and its instrumentation gave it a weight that had not yet been felt in the grand opera. His contemporary Étienne Méhul extended instrumental effects with his 1790 opera *Euphrosine et Coradin*, from which followed a series of successes.

The most fateful of the new generation was Ludwig van Beethoven, who launched his numbered works in 1794 with a set of three piano trios, which remain in the repertoire. Somewhat younger than the others, though equally accomplished because of his youthful study under Mozart and his native virtuosity, was Johann Nepomuk Hummel. Hummel studied under Haydn as well; he was a friend to Beethoven and Schubert. He concentrated more on the piano than any other instrument, and his time in London in 1791 and 1792 generated the composition and publication in 1793 of three piano sonatas, opus 2, which idiomatically used Mozart's techniques of avoiding the expected cadence, and Clementi's sometimes modally uncertain virtuoso figuration. Taken together, these composers can be seen as the vanguard of a broad change in style and the center of music. They studied one another's works, copied one another's gestures in music, and on occasion behaved like quarrelsome rivals.

The crucial differences with the previous wave can be seen in the downward shift in melodies, increasing durations of movements, the acceptance of Mozart and Haydn as paradigmatic, the greater use of keyboard resources, the shift from "vocal" writing to "pianistic" writing, the growing pull of the minor and of modal ambiguity, and the increasing importance of varying accompanying figures to bring "texture" forward as an element in music. In short, the late Classical was seeking a music that was internally more complex. The growth of concert societies and amateur orchestras, marking the importance of music as part of middle-class life, contributed to a booming market for pianos, piano music, and virtuosi to serve as exemplars. Hummel, Beethoven, and Clementi were all renowned for their improvising.

Direct influence of the Baroque continued to fade: the figured bass grew less prominent as a means of holding performance together, the performance practices of the mid-18th century continued to die out. However, at the same time, complete editions of Baroque masters began to become available, and the influence of Baroque style continued to grow, particularly in the ever more expansive use of brass. Another feature of the period is the growing number of performances where the composer was not present. This led to increased detail and specificity in notation; for example, there were fewer "optional" parts that stood separately from the main score.

The force of these shifts became apparent with Beethoven's 3rd Symphony, given the name *Eroica*, which is Italian for "heroic", by the composer. As with Stravinsky's *The Rite of Spring*, it may not have been the first in all of its innovations, but its aggressive use of every part of the Classical style set it apart from its contemporary works: in length, ambition, and harmonic resources as well.

#### e. First Viennese School

The First Viennese School is a name mostly used to refer to three composers of the Classical period in late-18th-century Vienna: W. A. Mozart, Haydn, and Beethoven. Franz Schubert is occasionally added to the list.

In German speaking countries, the term *Wiener Klassik* (lit. Viennese classical era/art) is used. That term is often more broadly applied to the Classical era in music as a whole, as a means to distinguish it from other periods that are colloquially referred to as classical, namely Baroque and Romantic music.

The term "Viennese School" was first used by Austrian musicologist Raphael Georg Kiesewetter in 1834, although he only counted Haydn and Mozart as members of the school. Other writers followed suit, and eventually Beethoven was added to the list. The designation "first" is added today to avoid confusion with the Second Viennese School.

Whilst, Schubert apart, these composers certainly knew each other (with Haydn and Mozart even being occasional chamber-music partners), there is no sense in which they were engaged in a collaborative effort in the sense that one would associate with 20th-century schools such as the Second Viennese School, or Les Six. Nor is there any significant sense in which one composer was "schooled" by another (in the way that Berg and Webern were taught by Schoenberg), though it is true that Beethoven for a time received lessons from Haydn.

Attempts to extend the First Viennese School to include such later figures as Anton Bruckner, Johannes Brahms, and Gustav Mahler are merely journalistic, and never encountered in academic musicology.

#### **Discussion**

**1. What characteristics do Haydn and Mozart and Beethoven share in common? Do they reflect the spirit of the times?**

**2. What are the stylistic differences among composers during different stages of the classical period?**

## Unit Four Music in Classical Period

### Summary

Romantic music is a term describing a style of Western classical music that began in the late 18th or early 19th century. It was related to and in Germany dominated Romanticism, the artistic and literary movement that arose in the second half of the 18th century in Europe. Romantic music as a movement evolved from the formats, genres and musical ideas established in earlier periods, such as the classical period, and went further in the name of expression and syncretism of different art forms with music. Romanticism does not necessarily refer to romantic love, though that theme was prevalent in many works composed during this time period, both in literature, painting, or music. Romanticism followed a path that led to the expansion of formal structures for a composition set down or at least created in their general outlines in earlier periods, and the end result is that the pieces are "understood" to be more passionate and expressive, both by 19th century and today's audiences. Because of the expansion of form (those elements pertaining to form, key, instrumentation and the like) within a typical composition, and the growing idiosyncrasies and expressiveness of the new composers from the new century, it thus became easier to identify an artist based on his work or style. Romantic music attempted to increase emotional expression and power to describe deeper truths or human feelings, while preserving but in many cases extending the formal structures from the classical period, in others, creating new forms that were deemed better suited to the new subject matter. The subject matter in the new music was now not only purely abstract, but also frequently drawn from other art-form sources such as literature, or history (historical figures) or nature itself.[citation]

### Aim

1. To trace the origin of music in the romantic period.
2. To know major composers and their works.
3. To understand the style of these composers.

**Teaching hours: 6 class hours**

### Contents:

1. Romantic Style
  - a. A freedom in form and design; a more intense personal expression of emotion in which fantasy, imagination and a quest for adventure play an important part.
  - b. Emphasis on lyrical, songlike melodies; adventurous modulation; richer harmonies, often chromatic, with striking use of discords.
  - c. Greater sense of ambiguity: especially in tonality or harmonic function, but also in rhythm or meter.
  - d. Denser, weightier textures with bold dramatic contrasts, exploring a wider range of pitch, dynamics and tone-colours.
  - e. Expansion of the orchestra, sometimes to gigantic proportions; the invention of the valve system leads to development of the brass section whose weight and power often dominate the texture.

f. Rich variety of types of piece, ranging from songs and fairly short piano pieces to huge musical canvasses with lengthy time-span structures with spectacular, dramatic, and dynamic climaxes.

g. Closer links with other arts lead to a keener interest in programme music (programme symphony, symphonic poem, concert overture).

h. Shape and unity brought to lengthy works by use of recurring themes (sometimes transformed/developed): *idée fixe* (Berlioz), thematic transformations (Liszt), *Leitmotif* (Wagner), motto theme.

i. Greater technical virtuosity – especially from pianists, violinists and flautists.

j. The idea of instrumental music composed without reference to anything other than itself.

k. The elevation of the performer as genius as demonstrated through the virtuosity of Paganini and Liszt.

## 2. Important composers in Romantic era

### a. Felix Mendelssohn

Mendelssohn is a German composer, pianist, organist and conductor of the early Romantic period. The grandson of the philosopher Moses Mendelssohn, he was born into a prominent Jewish family, although initially he was raised without religion and was later baptised as a Lutheran Christian. Mendelssohn was recognised early as a musical prodigy, but his parents were cautious and did not seek to capitalise on his talent.

He achieved early success in Germany, where he also revived interest in the music of Johann Sebastian Bach, was followed by travel throughout Europe. Mendelssohn was particularly well received in Britain as a composer, conductor and soloist, and his ten visits there – during which many of his major works were premiered – form an important part of his adult career. His essentially conservative musical tastes, however, set him apart from many of his more adventurous musical contemporaries such as Franz Liszt, Richard Wagner and Hector Berlioz. The Leipzig Conservatoire (now the University of Music and Theatre Leipzig), which he founded, became a bastion of this anti-radical outlook.

Mendelssohn's work includes symphonies, concerti, oratorios, piano music and chamber music. His most-performed works include his Overture and incidental music for *A Midsummer Night's Dream*, the Italian Symphony, the Scottish Symphony, the overture *The Hebrides*, his Violin Concerto, and his String Octet. After a long period of relative denigration due to changing musical tastes and anti-Semitism in the late 19th and early 20th centuries, his creative originality has now been recognised and re-evaluated. He is now among the most popular composers of the Romantic era.

### b. Frédéric Chopin

Chopin was a Polish composer and virtuoso pianist. He is widely considered one of the greatest Romantic composers.[3] Chopin was born in Żelazowa Wola, a village in the then Duchy of Warsaw. A renowned child-prodigy pianist and composer, he grew up in Warsaw and completed his music education there; he composed many mature works in Warsaw before leaving Poland in 1830 at age 20, shortly before the November 1830 Uprising.

Following the Russian suppression of the Uprising, he settled in Paris as part of Poland's Great Emigration. During the remaining 19 years of his life, Chopin gave only some 30 public performances.

ormances, preferring the more intimate atmosphere of the salon; he supported himself by sales of his compositions and as a piano teacher. After some romantic dalliances with Polish women, including an abortive engagement, from 1837 to 1847 he carried on a relationship with the French writer Amantine Dupin. For most of his life, Chopin suffered from poor health; he died in Paris in 1849 at age 39.

The vast majority of Chopin's works are for solo piano, though he also wrote two piano concertos, a few chamber pieces and some songs (to Polish texts). His piano works are often technically demanding, with an emphasis on nuance and expressive depth. Chopin invented the instrumental ballade and made major innovations to the piano sonata, mazurka, waltz, nocturne, polonaise, étude, impromptu, scherzo and prélude.

#### c. Robert Schumann

Robert Schumann was a German composer, aesthete and influential music critic. He is regarded as one of the greatest and most representative composers of the Romantic era. Schumann left the study of law to return to music, intending to pursue a career as a virtuoso pianist. He had been assured by his teacher Friedrich Wieck that he could become the finest pianist in Europe, but a hand injury ended this dream. Schumann then focused his musical energies on composing.

Schumann's published compositions were written exclusively for the piano until 1840; he later composed works for piano and orchestra; many Lieder (songs for voice and piano); four symphonies; an opera; and other orchestral, choral, and chamber works. Works such as *Kinderszenen*, *Album für die Jugend*, *Blumenstück*, *Sonatas* and *Albumblätter* are among his most famous. His writings about music appeared mostly in the *Neue Zeitschrift für Musik* (New Journal for Music), a Leipzig-based publication which he jointly founded.

In 1840, against her father's wishes, Schumann married pianist Clara Wieck, daughter of his former teacher, the day before she legally came of age at 21. Had they waited one day, they would have no longer needed her father's consent, which had been the subject of a long and acrimonious legal battle, which found in favor of Clara and Robert. Clara also composed music and had a considerable concert career, the earnings from which formed a substantial part of her father's fortune.

For the last two years of his life, after an attempted suicide, Schumann was confined to a mental institution, at his own request.

#### d. Franz Liszt

Franz Liszt was a 19th-century Hungarian composer, pianist, conductor and teacher.

Liszt became renowned in Europe during the nineteenth century for his virtuosic skill as a pianist. He was said by his contemporaries to have been the most technically advanced pianist of his age, and in the 1840s he was considered by some to be perhaps the greatest pianist of all time. Liszt was also a well-known and influential composer, piano teacher and conductor. He was a benefactor to other composers, including Richard Wagner, Hector Berlioz, Camille Saint-Saëns, Edvard Grieg and Alexander Borodin.

As a composer, Liszt was one of the most prominent representatives of the "Neudeutsche Schule" ("New German School"). He left behind an extensive and diverse body of work in which he influenced his forward-looking contemporaries and anticipated some 20th-century ideas and trends. Some of his most notable contributions were the invention of the symphonic poem, developing

the concept of thematic transformation as part of his experiments in musical form and making radical departures in harmony. He also played an important role in popularizing a wide array of music by transcribing it for piano.

#### e. Hector Berlioz

Hector Berlioz was a French Romantic composer, best known for his compositions *Symphonie fantastique* and *Grande messe des morts* (Requiem). Berlioz made significant contributions to the modern orchestra with his *Treatise on Instrumentation*. He specified huge orchestral forces for some of his works; as a conductor, he performed several concerts with more than 1,000 musicians. He also composed around 50 songs. His influence was critical for the further development of Romanticism, especially in composers like Richard Wagner, Nikolai Rimsky-Korsakov, Franz Liszt, Richard Strauss, Gustav Mahler and many others.

#### f. Giuseppe Verdi

Giuseppe Fortunino Francesco Verdi (Italian pronunciation: [dʒuˈzɛppe ˈverdi]; 10 October 1813 – 27 January 1901) was an Italian Romantic composer, mainly of opera. Some of his themes have long since taken root in popular culture – such as "La donna è mobile" from *Rigoletto*, "Va, pensiero" (The Chorus of the Hebrew Slaves) from *Nabucco*, "Libiamo ne' lieti calici" (The Drinking Song) from *La traviata* and the "Grand March" from *Aida*.

#### g. Richard Wagner

Richard Wagner was a German composer, theatre director, polemicist and conductor primarily known for his operas (or "music dramas", as they are sometimes called). His compositions, particularly those of his later period, are notable for their complex textures, rich harmonies and orchestration, and the elaborate use of leitmotifs: musical themes associated with individual characters, places, ideas or plot elements. His advances in musical language, such as extreme chromaticism and quickly shifting tonal centres, greatly influenced the development of European classical music. His *Tristan und Isolde* is sometimes described as marking the start of modern music.

Initially establishing his reputation as a composer of works which were broadly in the romantic vein of Weber and Meyerbeer, Wagner transformed operatic thought through his concept of the *Gesamtkunstwerk* ("total work of art"). It sought to synthesise the poetic, visual, musical and dramatic arts, with music subsidiary to drama, and was announced in a series of essays between 1849 and 1852. Wagner realized it most fully in the first half of the four-opera cycle *Der Ring des Nibelungen* (The Ring). However, his thoughts on the relative importance of music and drama were to change again, and he reintroduced some traditional forms into his last few stage works, including *Die Meistersinger von Nürnberg*.

Unlike most other opera composers, Wagner wrote both the music and libretto for all of his stage works. He had his own opera house built, the Bayreuth Festspielhaus, which contained many novel design features. It was here that the Ring and Parsifal received their premieres and where his most important stage works continue to be performed today in an annual festival run by his descendants.

Wagner's life was characterized, until his last decades, by political exile, turbulent love affairs, poverty and repeated flight from his creditors. The effect of his ideas can be traced in many



of the arts throughout the 20th century; their influence spread beyond composition into conducting, philosophy, literature, the visual arts and theatre. Wagner's controversial writings on music, drama and politics have attracted extensive comment in recent decades, especially where they have antisemitic content.

**Discussion**

- 1. What appeal does Chopin hold to us? What is so special about his piano works?**
- 2. What sets Wagner apart from Verdi? What contributes to their differences in composing operas?**
- 3. Does the diversity of romantic styles have anything to do with the literature and philosophy of that time?**

## Unit Five Modernist Music

### Summary

In music, the term "modernism" refers generally to the period of change and development in musical language that occurred at or around the turn of the 20th century, a period of diverse reactions in challenging and reinterpreting older categories of music, innovations that lead to new ways of organizing and approaching harmonic, melodic, sonic, and rhythmic aspects of music, and changes in aesthetic worldviews in close relation to the larger identifiable period of modernism in the arts of the time. The operative word most associated with it is "innovation". Its leading feature is a "linguistic plurality", which is to say that no one musical language ever assumed a dominant position.

Inherent within musical modernism is the conviction that music is not a static phenomenon defined by timeless truths and classical principles, but rather something which is intrinsically historical and developmental. While belief in musical progress or in the principle of innovation is not new or unique to modernism, such values are particularly important within modernist aesthetic stances. Examples include the celebration of Arnold Schoenberg's transcendence of tonality in chromatic post-tonal and twelve-tone works and Igor Stravinsky's move beyond metrical rhythm.

### Aim

1. To trace the origin of music in the modernist period.
2. To know major composers and their works.
3. To understand the style of these composers.

**Teaching hours: 2 class hours**

### Contents:

Different Types of Modernist Music:

1. Expressionism
2. New Objectivity
3. Hyperrealism
4. Abstractionism
5. Neoclassicism
6. Neobarbarism
7. Futurism
8. Mythic Method

### Discussion

**Where does the uniqueness of modernist music lie for contemporary ears? Why is it so different from previous music?**

## Unit Six Contemporary Classical Music

### Summary

Contemporary classical music can be understood as belonging to the period that started in the mid-1970s with the retreat of modernism. However, the term may also be employed in a broader sense to refer to all post-1945 modern musical forms.

### Aim

1. To trace the origin of music in the contemporary period.
2. To know major composers and their works.
3. To understand the style of these composers.

**Teaching hours: 4 class hours**

### Contents:

Different Types of Contemporary Music

#### 1. Serialism

Serialism is one of the most important post-war movements among the high modernist schools. Serialism, more specifically named "integral" or "compound" serialism, was led by composers such as Pierre Boulez, Bruno Maderna, Luigi Nono, and Karlheinz Stockhausen in Europe, and by Milton Babbitt, Donald Martino, and Charles Wuorinen in the United States. Some of their compositions use an ordered set or several such sets, which may be the basis for the whole composition, while others use "unordered" sets. The term is also often used for dodecaphony, or twelve-tone technique, which is alternatively regarded as the model for integral serialism.

Modernist composers active during this period include Scottish composer James MacMillan (who draws on sources as diverse as plainchant, South American 'liberation theology', Scottish folksongs, and Polish avant-garde techniques of the 1960s), Finnish composers Erkki Salmenhaara, Henrik Otto Donner,[13] and Magnus Lindberg, Italian composer Franco Donatoni, and English composer Jonathan Harvey.

#### 2. Electronic music

Between 1975 and 1990, a shift in the paradigm of computer technology had taken place, making electronic music systems affordable and widely accessible. The personal computer had become an essential component of the electronic musician's equipment, entirely superseding analog synthesizers and fulfilling the traditional functions of the computer in music for composition and scoring, synthesis and sound processing, control over external synthesizers and other performance equipment, and the sampling of audio input.

#### 3. Spectral music

Spectral music (or spectralism) is a musical practice where compositional decisions are often informed by sonographic representations and mathematical analysis of sound spectra. The spectral approach focuses on manipulating the features identified through this analysis, interconnecting them, and transforming them. In this formulation, computer-based sound analysis and representations of audio signals are treated as being analogous to a timbral representation of sound.

The spectral approach originated in France in the early 1970s, and techniques were developed, and later refined, primarily at IRCAM, Paris, with the Ensemble l'itinéraire, by composers suc

h as Gerard Grisey and Tristan Murail. Murail has described spectral music as an aesthetic rather than a style, not so much a set of techniques as an attitude – that "music is ultimately sound evolving in time".[1] Julian Anderson indicates that a number of major composers associated with spectralism consider the term inappropriate, misleading, and reductive. The Istanbul Spectral Music Conference of 2003 suggested a redefinition of the term "spectral music" to encompass any music that foregrounds timbre as an important element of structure or language.

#### 4. Postmodern music

Postmodern music is either simply music of the postmodern era, or music that follows aesthetic and philosophical trends of postmodernism. As the name suggests, the postmodernist movement formed partly in reaction to modernism. Even so, postmodern music still does not primarily define itself in opposition to modernist music; this label is applied instead by critics and theorists.

Postmodern music is not a distinct musical style, but rather refers to music of the postmodern era. The terms "postmodern", "postmodernism", "postmodernist", and "postmodernity" are exasperating terms. Indeed, postmodernists question the tight definitions and categories of academic disciplines, which they regard simply as the remnants of modernity.

#### 5. Polystylism

Polystylism is the use of multiple styles or techniques in literature, art, film, or, especially, music, and is a postmodern characteristic.

Some prominent contemporary polystylist composers include Peter Maxwell Davies, Michael Colgrass, Lera Auerbach, Sofia Gubaidulina, George Rochberg, Alfred Schnittke, Django Bates, Alexander Zhurbin, Lev Zhurbin and John Zorn. However, Gubaidulina, among others, has rejected the term as not applicable to her work. Polystylist composers from earlier in the twentieth century include Charles Ives and Eric Satie. Among literary figures, James Joyce has been referred to as a polystylist.

Though perhaps not the original source of the term, the first important essay on the subject is Alfred Schnittke's essay "Polystylistic Tendencies in Modern Music (1971)". The composers cited by Schnittke as those who make use of polystylism are Alban Berg, Luciano Berio, Pierre Boulez, Edison Denisov, Hans Werner Henze, Mauricio Kagel, Jan Klusák, György Ligeti, Carl Orff, Arvo Pärt, Krzysztof Penderecki, Henri Pousseur, Rodion Shchedrin, Dmitri Shostakovich, Sergei Slonimsky, Karlheinz Stockhausen, Igor Stravinsky, Boris Tishchenko, Anton Webern, and Bernd Alois Zimmermann.

#### 6. New Simplicity

New Simplicity is a movement in Denmark in the late nineteen-sixties and another in Germany in the late seventies and early eighties, the former attempting to create more objective, impersonal music, and the latter reacting with a variety of strategies to restore the subjective to composing, both sought to create music using simple textures. The German New Simplicity's best-known composer is Wolfgang Rihm, who strives for the emotional volatility of late 19th-century Romanticism and early 20th-century Expressionism. Called *Die neue Einfachheit* in German, it has also been termed "New Romanticism", "New Subjectivity", "New Inwardness", "New Sensuality", "New Expressivity", and "New Tonality".

Styles found in other countries sometimes associated with the German New Simplicity movement include the so-called "Holy Minimalism" of the Pole Henryk Górecki and the Estonian Arv

o Pärt (in their works after 1970), as well as Englishman John Tavener, who unlike the New Simplicity composers have turned back to Medieval and Renaissance models, however, rather than to 19th-century romanticism for inspiration. Important representative works include Symphony No. 3 "Symphony of Sorrowful Songs" (1976) by Górecki, Cantus in memoriam Benjamin Britten (1977) by Pärt, and The Veil of the Temple (2002) by Tavener, "Silent Songs" (1977) by Valentin Silvestrov.

#### 7. New Complexity

New Complexity is a current within today's European contemporary avant-garde music scene, named in reaction to the New Simplicity. Amongst the candidates suggested for having coined the term are the composer Nigel Osborne, the Belgian musicologist Harry Halbreich, and the British/Australian musicologist Richard Toop, who gave currency to the concept of a movement with his article "Four Facets of the New Complexity".

Though often atonal, highly abstract, and dissonant in sound, the "New Complexity" is most readily characterized by the use of techniques which require complex musical notation. This includes extended techniques, microtonality, odd tunings, highly disjunct melodic contour, innovative timbres, complex polyrhythms, unconventional instrumentations, abrupt changes in loudness and intensity, and so on. The diverse group of composers writing in this style includes Richard Barrett, Brian Ferneyhough, Claus-Steffen Mahnkopf, James Dillon, Michael Finnissy, James Erber, and Roger Redgate.

#### 8. Minimalism and post-minimalism

The minimalist generation still has a prominent role in new composition. Philip Glass has been expanding his symphony cycle, while John Adams's *On the Transmigration of Souls*, a choral work commemorating the victims of the September 11, 2001 attacks, won a Pulitzer Prize. Steve Reich has explored electronic opera (most notably in *Three Tales*) and Terry Riley has been active in composing instrumental music and music theatre.

Many composers are expanding the resources of minimalist music to include rock and world instrumentation and rhythms, serialism, and many other techniques. Post-minimalism is a movement in painting and sculpture that began in the late 1960s.

#### **Discussion**

- 1. Discuss the causes for the sheer originality of contemporary classical music.**
- 2. Discuss the sonic effect of such composers as Kagel and Penderecki.**
- 3. Discuss the influences of contemporary polystylistic music on other fields.**

## Unit Seven Pre-Renaissance Western Painting

### Summary

Before the Renaissance period, western painting went through a host of stages, ranging from the Egyptian, Roman and Greek period to the Medieval period. They represent the dawning of civilization and its artistic manifestations.

### Aim

1. To trace the various stages of painting before the Renaissance period.
2. To know about major paintings during this era.
3. To understand the style of these paintings.

**Teaching hours: 4 class hours**

### Contents:

1. Paintings in ancient Egypt, Greece and Rome

Ancient Egypt, a civilization with strong traditions of architecture and sculpture (both originally painted in bright colours), had many mural paintings in temples and buildings, and painted illustrations on papyrus manuscripts. Egyptian wall painting and decorative painting is often graphic, sometimes more symbolic than realistic. Egyptian painting depicts figures in bold outline and flat silhouette, in which symmetry is a constant characteristic. Egyptian painting has close connection with its written language—called Egyptian hieroglyphs. Painted symbols are found amongst the first forms of written language. The Egyptians also painted on linen, remnants of which survive today. Ancient Egyptian paintings survived due to the extremely dry climate. The ancient Egyptians created paintings to make the afterlife of the deceased a pleasant place. The themes included journey through the afterworld or their protective deities introducing the deceased to the gods of the underworld. Some examples of such paintings are paintings of the gods and goddesses Ra, Horus, Anubis, Nut, Osiris and Isis. Some tomb paintings show activities that the deceased were involved in when they were alive and wished to carry on doing for eternity. In the New Kingdom and later, the Book of the Dead was buried with the entombed person. It was considered important for an introduction to the afterlife.

To the north of Egypt was the Minoan civilization on the island of Crete. The wall paintings found in the palace of Knossos are similar to those of the Egyptians but much more free in style.

Around 1100 BC, tribes from the north of Greece conquered Greece and its art took a new direction. The culture of Ancient Greece is noteworthy for its outstanding contributions to the visual arts. Painting on pottery of Ancient Greece and ceramics gives a particularly informative glimpse into the way society in Ancient Greece functioned. Many fine examples of Black-figure vase painting and Red-figure vase painting still exist. Some famous Greek painters who worked on wood panels and are mentioned in texts are Apelles, Zeuxis and Parrhasius; however, with the single exception of the Pitsa panels, no examples of Ancient Greek panel painting survive, only written descriptions by their contemporaries or later Romans. Zeuxis lived in the 5th century BC and was said to be the first to use sfumato. According to Pliny the Elder, the realism of his painting

gs was such that birds tried to eat the painted grapes. Apelles is described as the greatest painter of antiquity, and is noted for perfect technique in drawing, brilliant color, and modeling.

Roman art was influenced by Greece and can in part be taken as descendant from Ancient Greek painting. However, Roman painting does have important unique characteristics. Almost all surviving Roman works are wall paintings, many from villas in Campania, in Southern Italy. Such painting can be grouped into four main "styles" or periods[17] and may contain the first examples of trompe-l'oeil, pseudo-perspective, and pure landscape.[18] Almost the only painted portraits surviving from the Ancient world are a large number of Mummy Portraits of bust form found in the Late Antique cemetery of Al-Fayum. Although these were neither of the best period nor the highest quality,[citation needed] they are impressive in themselves, and suggest the quality of the finest ancient work. A very small number of miniatures from Late Antique illustrated books also survive, as well as a rather larger number of copies of them from the Early Medieval period.

## 2. Painting in the Middle Ages

Byzantine art, once its style was established by the 6th century, placed great emphasis on retaining traditional iconography and style, and gradually evolved during the thousand years of the Byzantine Empire and the living traditions of Greek and Russian Orthodox icon-painting. Byzantine painting has a hieratic feeling and icons were and still are seen as a representation of divine revelation. There were many frescos, but fewer of these have survived than mosaics. Byzantine art has been compared to contemporary abstraction, in its flatness and highly stylised depictions of figures and landscape. Some periods of Byzantine art, especially the so-called Macedonian art of around the 10th century, are more flexible in approach. Frescos of the Palaeologian Renaissance of the early 14th survive in the Chora Church in Istanbul.

In post-Antique Catholic Europe the first distinctive artistic style to emerge that included painting was the Insular art of the British Isles, where the only surviving examples are miniatures in illuminated manuscripts such as the Book of Kells.[19] These are most famous for their abstract decoration, although figures, and sometimes scenes, were also depicted, especially in Evangelist portraits. Carolingian and Ottonian art also survives mostly in manuscripts, although some wall-painting remain, and more are documented. The art of this period combines Insular and "barbarian" influences with a strong Byzantine influence and an aspiration to recover classical monumentality and poise.

Walls of Romanesque and Gothic churches were decorated with frescoes as well as sculpture and many of the few remaining murals have great intensity, and combine the decorative energy of Insular art with a new monumentality in the treatment of figures. Far more miniatures in illuminated manuscripts survive from the period, showing the same characteristics, which continue into the Gothic period.

Panel painting becomes more common during the Romanesque period, under the heavy influence of Byzantine icons. Towards the middle of the 13th century, Medieval art and Gothic painting became more realistic, with the beginnings of interest in the depiction of volume and perspective in Italy with Cimabue and then his pupil Giotto. From Giotto on, the treatment of composition by the best painters also became much more free and innovative. They are considered to be the two great medieval masters of painting in western culture. Cimabue, within the Byzantine tradition, used a more realistic and dramatic approach to his art. His pupil, Giotto, took these innovati

ons to a higher level which in turn set the foundations for the western painting tradition. Both artists were pioneers in the move towards naturalism.

Churches were built with more and more windows and the use of colorful stained glass became a staple in decoration. One of the most famous examples of this is found in the cathedral of Notre Dame de Paris. By the 14th century Western societies were both richer and more cultivated and painters found new patrons in the nobility and even the bourgeoisie. Illuminated manuscripts took on a new character and slim, fashionably dressed court women were shown in their landscapes. This style soon became known as International style and tempera panel paintings and altarpieces gained importance.

#### **Discussion**

- 1. Explain why and how the pre-renaissance paintings flourished.**
- 2. Discuss the special features of Roman paintings and its connection with other ancient paintings, citing one or two examples.**



## Unit Eight Renaissance, Baroque, Rocco and 19<sup>th</sup> Century Western Paintings

### Summary

From the Renaissance period on, western painting went through new phases, ranging from the Renaissance style to 19th century style. They represent one of the peaks of civilization and its artistic manifestations.

### Aim

**1. To trace the various stages of painting from the Renaissance period to the 19<sup>th</sup> century.**

**2. To know about major paintings during this era.**

**3. To understand the style of these paintings.**

**Teaching hours: 4 class hours**

### Contents:

#### 1. The Renaissance painting

Renaissance is a cultural movement roughly spanning the 14th through the mid-17th century, heralded the study of classical sources, as well as advances in science which profoundly influenced European intellectual and artistic life. In Italy artists like Paolo Uccello, Fra Angelico, Masaccio, Piero della Francesca, Andrea Mantegna, Filippo Lippi, Giorgione, Tintoretto, Sandro Botticelli, Leonardo da Vinci, Michelangelo Buonarroti, Raphael, Giovanni Bellini and Titian took painting to a higher level through the use of perspective, the study of human anatomy and proportion, and through their development of an unprecedented refinement in drawing and painting techniques.

Flemish, Dutch and German painters of the Renaissance such as Hans Holbein the Younger, Albrecht Dürer, Lucas Cranach, Matthias Grünewald, Hieronymous Bosch, and Pieter Bruegel represent a different approach from their Italian colleagues, one that is more realistic and less idealized. Genre painting became a popular idiom amongst the Northern painters like Pieter Bruegel. The adoption of oil painting whose invention was traditionally, but erroneously, credited to Jan Van Eyck, (an important transitional figure who bridges painting in the Middle Ages with painting of the early Renaissance), made possible a new verisimilitude in depicting reality. Unlike the Italians, whose work drew heavily from the art of Ancient Greece and Rome, the northerners retained a stylistic residue of the sculpture and illuminated manuscripts of the Middle Ages.

Renaissance painting reflects the revolution of ideas and science (astronomy, geography) that occurred in this period, the Reformation, and the invention of the printing press. Dürer, considered one of the greatest of printmakers, states that painters are not mere artisans but thinkers as well. With the development of easel painting in the Renaissance, painting gained independence from architecture. Following centuries dominated by religious imagery, secular subject matter slowly returned to Western painting. Artists included visions of the world around them, or the products of their own imaginations in their paintings. Those who could afford the expense could become patrons and commission portraits of themselves or their family.

In the 16th century, movable pictures which could be hung easily on walls, rather than paintings affixed to permanent structures, came into popular demand.

The High Renaissance gave rise to a stylized art known as Mannerism. In place of the balanced compositions and rational approach to perspective that characterized art at the dawn of the 16th century, the Mannerists sought instability, artifice, and doubt. The unperturbed faces and gestures of Piero della Francesca and the calm Virgins of Raphael are replaced by the troubled expressions of Pontormo and the emotional intensity of El Greco.

## 2. Baroque painting

Baroque painting is associated with the Baroque cultural movement, a movement often identified with Absolutism and the Counter Reformation or Catholic Revival; the existence of important Baroque painting in non-absolutist and Protestant states also, however, underscores its popularity, as the style spread throughout Western Europe.

Baroque painting is characterized by great drama, rich, deep color, and intense light and dark shadows. Baroque art was meant to evoke emotion and passion instead of the calm rationality that had been prized during the Renaissance. During the period beginning around 1600 and continuing throughout the 17th century, painting is characterized as Baroque. Among the greatest painters of the Baroque are Caravaggio, Rembrandt, Frans Hals, Rubens, Velázquez, Poussin, and Jan Vermeer. Caravaggio is an heir of the humanist painting of the High Renaissance. His realistic approach to the human figure, painted directly from life and dramatically spotlighted against a dark background, shocked his contemporaries and opened a new chapter in the history of painting. Baroque painting often dramatizes scenes using light effects; this can be seen in works by Rembrandt, Vermeer, Le Nain and La Tour.

During the 18th century, Rococo followed as a lighter extension of Baroque, often frivolous and erotic. Rococo developed first in the decorative arts and interior design in France. Louis XV's succession brought a change in the court artists and general artistic fashion. The 1730s represented the height of Rococo development in France exemplified by the works of Antoine Watteau and François Boucher. Rococo still maintained the Baroque taste for complex forms and intricate patterns, but by this point, it had begun to integrate a variety of diverse characteristics, including a taste for Oriental designs and asymmetric compositions.

The Rococo style spread with French artists and engraved publications. It was readily received in the Catholic parts of Germany, Bohemia, and Austria, where it was merged with the lively German Baroque traditions. German Rococo was applied with enthusiasm to churches and palaces, particularly in the south, while Frederician Rococo developed in the Kingdom of Prussia.

The French masters Watteau, Boucher and Fragonard represent the style, as do Giovanni Battista Tiepolo and Jean-Baptiste-Siméon Chardin who was considered by some as the best French painter of the 18th century – the Anti-Rococo. Portraiture was an important component of painting in all countries, but especially in England, where the leaders were William Hogarth, in a blunt realist style, and Francis Hayman, Angelica Kauffmann (who was Swiss), Thomas Gainsborough and Joshua Reynolds in more flattering styles influenced by Anthony van Dyck. While in France during the Rococo era Jean-Baptiste Greuze (the favorite painter of Denis Diderot),[24] Maurice Quentin de La Tour, and Élisabeth Vigée-Lebrun were highly accomplished Portrait painters and History painters.

William Hogarth helped develop a theoretical foundation for Rococo beauty. Though not intentionally referencing the movement, he argued in his *Analysis of Beauty* (1753) that the undulating lines and S-curves prominent in Rococo were the basis for grace and beauty in art or nature (unlike the straight line or the circle in Classicism). The beginning of the end for Rococo came in the early 1760s as figures like Voltaire and Jacques-François Blondel began to voice their criticism of the superficiality and degeneracy of the art. Blondel decried the "ridiculous jumble of shells, dragons, reeds, palm-trees and plants" in contemporary interiors.

By 1785, Rococo had passed out of fashion in France, replaced by the order and seriousness of Neoclassical artists like Jacques-Louis David.

3.19th century painting: Neo-classicism, History painting, Romanticism, Impressionism, Post Impressionism, Symbolism

After Rococo there arose in the late 18th century, in architecture, and then in painting severe neo-classicism, best represented by such artists as David and his heir Ingres. Ingres' work already contains much of the sensuality, but none of the spontaneity, that was to characterize Romanticism. This movement turned its attention toward landscape and nature as well as the human figure and the supremacy of natural order above mankind's will. There is a pantheist philosophy (see Spinoza and Hegel) within this conception that opposes Enlightenment ideals by seeing mankind's destiny in a more tragic or pessimistic light. The idea that human beings are not above the forces of Nature is in contradiction to Ancient Greek and Renaissance ideals where mankind was above all things and owned his fate. This thinking led romantic artists to depict the sublime, ruined churches, shipwrecks, massacres and madness.

By the mid-19th century painters became liberated from the demands of their patronage to only depict scenes from religion, mythology, portraiture or history. The idea "art for art's sake" began to find expression in the work of painters like Francisco de Goya, John Constable, and J.M.W. Turner. Romantic painters turned landscape painting into a major genre, considered until then as a minor genre or as a decorative background for figure compositions. Some of the major painters of this period are Eugène Delacroix, Théodore Géricault, J. M. W. Turner, Caspar David Friedrich and John Constable. Francisco Goya's late work demonstrates the Romantic interest in the irrational, while the work of Arnold Böcklin evokes mystery and the paintings of Aesthetic movement artist James Abbott McNeill Whistler evoke both sophistication and decadence. In the United States the Romantic tradition of landscape painting was known as the Hudson River School: exponents include Thomas Cole, Frederic Edwin Church, Albert Bierstadt, Thomas Moran, and John Frederick Kensett. Luminism was a movement in American landscape painting related to the Hudson River School.

The leading Barbizon School painter Camille Corot painted in both a romantic and a realistic vein; his work prefigures Impressionism, as does the paintings of Eugène Boudin who was one of the first French landscape painters to paint outdoors. Boudin was also an important influence on the young Claude Monet, whom in 1857 he introduced to Plein air painting. A major force in the turn towards Realism at mid-century was Gustave Courbet. In the latter third of the century Impressionists like Édouard Manet, Claude Monet, Pierre-Auguste Renoir, Camille Pissarro, Alfred Sisley, Berthe Morisot, Mary Cassatt, and Edgar Degas worked in a more direct approach than had previously been exhibited publicly. They eschewed allegory and narrative in favor of individualized responses to the modern world, sometimes painted with little or no preparatory study, rel

ying on deftness of drawing and a highly chromatic palette. Manet, Degas, Renoir, Morisot, and Cassatt concentrated primarily on the human subject. Both Manet and Degas reinterpreted classical figurative canons within contemporary situations; in Manet's case the re-imaginings met with hostile public reception. Renoir, Morisot, and Cassatt turned to domestic life for inspiration, with Renoir focusing on the female nude. Monet, Pissarro, and Sisley used the landscape as their primary motif, the transience of light and weather playing a major role in their work. While Sisley most closely adhered to the original principals of the Impressionist perception of the landscape, Monet sought challenges in increasingly chromatic and changeable conditions, culminating in his series of monumental works of Water Lilies painted in Giverny.

Pissarro adopted some of the experiments of Post-Impressionism. Slightly younger Post-Impressionists like Vincent van Gogh, Paul Gauguin, and Georges-Pierre Seurat, along with Paul Cézanne led art to the edge of modernism; for Gauguin Impressionism gave way to a personal symbolism; Seurat transformed Impressionism's broken color into a scientific optical study, structured on frieze-like compositions; Van Gogh's turbulent method of paint application, coupled with a sonorous use of color, predicted Expressionism and Fauvism, and Cézanne, desiring to unite classical composition with a revolutionary abstraction of natural forms, would come to be seen as a precursor of 20th-century art. The spell of Impressionism was felt throughout the world, including in the United States, where it became integral to the painting of American Impressionists such as Childe Hassam, John Henry Twachtman, and Theodore Robinson. It also exerted influence on painters who were not primarily Impressionistic in theory, like the portrait and landscape painter John Singer Sargent. At the same time in America at the turn of the 20th century there existed a native and nearly insular realism, as richly embodied in the figurative work of Thomas Eakins, the Ashcan School, and the landscapes and seascapes of Winslow Homer, all of whose paintings were deeply invested in the solidity of natural forms. The visionary landscape, a motive largely dependent on the ambiguity of the nocturne, found its advocates in Albert Pinkham Ryder and Ralph Albert Blakelock.

In the late 19th century there also were several, rather dissimilar, groups of Symbolist painters whose works resonated with younger artists of the 20th century, especially with the Fauvists and the Surrealists. Among them were Gustave Moreau, Odilon Redon, Pierre Puvis de Chavannes, Henri Fantin-Latour, Arnold Böcklin, Edvard Munch, Félicien Rops, and Jan Toorop, and Gustav Klimt amongst others including the Russian Symbolists like Mikhail Vrubel.

Symbolist painters mined mythology and dream imagery for a visual language of the soul, seeking evocative paintings that brought to mind a static world of silence. The symbols used in Symbolism are not the familiar emblems of mainstream iconography but intensely personal, private, obscure and ambiguous references. More a philosophy than an actual style of art, the Symbolist painters influenced the contemporary Art Nouveau movement and Les Nabis. In their exploration of dreamlike subjects, symbolist painters are found across centuries and cultures, as they are still today; Bernard Delvaile has described René Magritte's surrealism as "Symbolism plus Freud".

## Unit Nine 20<sup>th</sup> Century Painting

### Summary

At the beginning of the 20th century Henri Matisse and several other young artists including the pre-cubist Georges Braque, André Derain, Raoul Dufy and Maurice de Vlaminck revolutionized the Paris art world with "wild", multi-colored, expressive, landscapes and figure paintings that the critics called Fauvism (as seen in the gallery above). Henri Matisse's second version of *The Dance* signifies a key point in his career and in the development of modern painting. It reflects Matisse's incipient fascination with primitive art: the intense warm colors against the cool blue-green background and the rhythmical succession of dancing nudes convey the feelings of emotional liberation and hedonism. Pablo Picasso made his first cubist paintings based on Cézanne's idea that all depiction of nature can be reduced to three solids: cube, sphere and cone. With the painting *Les Femmes d'Alger (O. J. Version O)* 1907, Picasso dramatically created a new and radical picture depicting a raw and primitive brothel scene with five prostitutes, violently painted women, reminiscent of African tribal masks and his own new Cubist inventions. Analytic cubism was jointly developed by Pablo Picasso and Georges Braque, exemplified by *Violin and Candlestick, Paris*, (seen above) from about 1908 through 1912. Analytic cubism, the first clear manifestation of cubism, was followed by Synthetic cubism, practised by Braque, Picasso, Fernand Léger, Juan Gris, Albert Gleizes, Marcel Duchamp and countless other artists into the 1920s. Synthetic cubism is characterized by the introduction of different textures, surfaces, collage elements, papier collé and a large variety of merged subject matter.

The Salon d'Automne of 1905 brought notoriety and attention to the works of Henri Matisse and Fauvism. The group gained their name, after critic Louis Vauxcelles described their work with the phrase "Donatello au milieu des fauves!" ("Donatello among the wild beasts"), contrasting the paintings with a Renaissance-type sculpture that shared the room with them. Henri Rousseau (1844–1910), an artist that Picasso knew and admired and who was not a Fauve, had his large jungle scene "The Hungry Lion Throws Itself on the Antelope" also hanging near the works by Matisse and which may have had an influence on the particular sarcastic term used in the press.

Vauxcelles' comment was printed on 17 October 1905 in the daily newspaper *Gil Blas*, and passed into popular usage.

Although the pictures were widely derided—"A pot of paint has been flung in the face of the public", declared the critic Camille Mauclair (1872–1945)—they also attracted some favorable attention. The painting that was singled out for the most attacks was Matisse's *Woman with a Hat*; the purchase of this work by Gertrude and Leo Stein had a very positive effect on Matisse, who was suffering demoralization from the bad reception of his work.

During the years between 1910 and the end of World War I and after the heyday of cubism, several movements emerged in Paris. Giorgio de Chirico moved to Paris in July 1911, where he joined his brother Andrea (the poet and painter known as Alberto Savinio). Through his brother he met Pierre Laprade a member of the jury at the Salon d'Automne, where he exhibited three of his dreamlike works: *Enigma of the Oracle*, *Enigma of an Afternoon* and *Self-Portrait*. During 1913 he exhibited his work at the Salon des Indépendants and Salon d'Automne, his work was

noticed by Pablo Picasso and Guillaume Apollinaire and several others. His compelling and mysterious paintings are considered instrumental to the early beginnings of Surrealism. *Song of Love* 1914, is one of the most famous works by de Chirico and is an early example of the surrealist style, though it was painted ten years before the movement was "founded" by André Breton in 1924.

In the first two decades of the 20th century and after cubism, several other important movements emerged; Futurism (Balla), Abstract art (Kandinsky) *Der Blaue Reiter* (Wassily Kandinsky and Franz Marc), Bauhaus (Kandinsky and Klee), Orphism, (Delaunay and Kupka), Synchronism (Russell), *De Stijl* (van Doesburg and Mondrian), Suprematism (Malevich), Constructivism (Tatlin), Dadaism (Duchamp, Picabia and Arp), and Surrealism (de Chirico, André Breton, Miró, Magritte, Dalí and Ernst). Modern painting influenced all the visual arts, from Modernist architecture and design, to avant-garde film, theatre and modern dance and became an experimental laboratory for the expression of visual experience, from photography and concrete poetry to advertising art and fashion. Van Gogh's painting exerted great influence upon 20th-century Expressionism, as can be seen in the work of the Fauves, *Die Brücke* (a group led by German painter Ernst Kirchner), and the Expressionism of Edvard Munch, Egon Schiele, Marc Chagall, Amedeo Modigliani, Chaim Soutine and others.

### **Aim**

**1. To trace the various stages of painting in the 20<sup>th</sup> century.**

**2. To know about major paintings during this era.**

**3. To understand the style of these paintings.**

**Teaching hours: 4 class hours**

### **Contents:**

Different Types of 20th Century Painting

#### 1. Pioneers of Abstraction

Wassily Kandinsky, a Russian painter, printmaker and art theorist, one of the most famous 20th-century artists is generally considered the first important painter of modern abstract art. As an early modernist, in search of new modes of visual expression, and spiritual expression, he theorized as did contemporary occultists and theosophists, that pure visual abstraction had corollary vibrations with sound and music. They posited that pure abstraction could express pure spirituality. His earliest abstractions were generally titled as the example in the *Composition VII*, making connection to the work of the composers of music. Kandinsky included many of his theories about abstract art in his book *Concerning the Spiritual in Art*. Piet Mondrian's art was also related to his spiritual and philosophical studies. In 1908 he became interested in the theosophical movement launched by Helena Petrovna Blavatsky in the late 19th century.

Blavatsky believed that it was possible to attain a knowledge of nature more profound than that provided by empirical means, and much of Mondrian's work for the rest of his life was inspired by his search for that spiritual knowledge. Other major pioneers of early abstraction include Swedish painter Hilma af Klint, Russian painter Kazimir Malevich, and Swiss painter Paul Klee. Robert Delaunay was a French artist who is associated with Orphism, (reminiscent of a link between pure abstraction and cubism). His later works were more abstract, reminiscent of Paul Klee. His key contributions to abstract painting refer to his bold use of color, and a clear love of experimentation of both depth and tone. At the invitation of Wassily Kandinsky, Delaunay and his wi

fe the artist Sonia Delaunay, joined The Blue Rider (Der Blaue Reiter), a Munich-based group of abstract artists, in 1911, and his art took a turn to the abstract. Still other important pioneers of abstract painting include Czech painter, František Kupka and Synchronism, an art movement founded in 1912 by American artists Stanton MacDonald-Wright and Morgan Russell that closely resembles Orphism.

## 2. Les Fauves

Les Fauves were early-20th-century painters, experimenting with freedom of expression through color. The name was given, humorously and not as a compliment, to the group by art critic Louis Vauxcelles. Fauvism was a short-lived and loose grouping of early-20th-century artists whose works emphasized painterly qualities, and the imaginative use of deep color over the representational values. Fauvists made the subject of the painting easy to read, exaggerated perspectives and an interesting prescient prediction of the Fauves was expressed in 1888 by Paul Gauguin to Paul Sérusier, "How do you see these trees? They are yellow. So, put in yellow; this shadow, rather blue, paint it with pure ultramarine; these red leaves? Put in vermilion."

The leaders of the movement were Henri Matisse and André Derain – friendly rivals of a sort, each with his own followers. Ultimately Matisse became the yang to Picasso's yin in the 20th century. Fauvist painters included Albert Marquet, Charles Camoin, Maurice de Vlaminck, Raoul Dufy, Othon Friesz, the Dutch painter Kees van Dongen, and Picasso's partner in Cubism, Georges Braque amongst others.

Fauvism, as a movement, had no concrete theories, and was short lived, beginning in 1905 and ending in 1907, they only had three exhibitions. Matisse was seen as the leader of the movement, due to his seniority in age and prior self-establishment in the academic art world. His 1905 portrait of Mme. Matisse's *The Green Line* caused a sensation in Paris when it was first exhibited. He said he wanted to create art to delight; art as a decoration was his purpose and it can be said that his use of bright colors tries to maintain serenity of composition. In 1906 at the suggestion of his dealer Ambroise Vollard, André Derain went to London and produced a series of paintings like *Charing Cross Bridge, London* in the Fauvist style, paraphrasing the famous series by the Impressionist painter Claude Monet.

By 1907 Fauvism no longer was a shocking new movement, soon it was replaced by Cubism on the critics radar screen as the latest new development in Contemporary Art of the time. In 1907 Apollinaire, commenting about Matisse in an article published in *La Falange*, said, "We are not here in the presence of an extravagant or an extremist undertaking: Matisse's art is eminently reasonable."

*Der Blaue Reiter* was a German movement lasting from 1911 to 1914, fundamental to Expressionism, along with *Die Brücke*, a group of German expressionist artists formed in Dresden in 1905. Founding members of *Die Brücke* were Fritz Bleyl, Erich Heckel, Ernst Ludwig Kirchner and Karl Schmidt-Rottluff. Later members included Max Pechstein, Otto Mueller and others. This was a seminal group, which in due course had a major impact on the evolution of modern art in the 20th century and created the style of Expressionism.

Wassily Kandinsky, Franz Marc, August Macke, Alexej von Jawlensky, whose psychically expressive painting of the Russian dancer *Portrait of Alexander Sakharoff*, 1909, is in the gallery above, Marianne von Werefkin, Lyonel Feininger and others founded the *Der Blaue Reiter* group in response to the rejection of Kandinsky's painting *Last Judgement* from an exhibition. *Der Blaue*

Reiter lacked a central artistic manifesto, but was centered around Kandinsky and Marc. Artists Gabriele Münter and Paul Klee were also involved.

The name of the movement comes from a painting by Kandinsky created in 1903 (see illustration). It is also claimed that the name could have derived from Marc's enthusiasm for horses and Kandinsky's love of the colour blue. For Kandinsky, blue is the colour of spirituality: the darker the blue, the more it awakens human desire for the eternal.

### 3. Expressionism, Symbolism, American Modernism, Bauhaus

Expressionism and Symbolism are broad rubrics that involve several important and related movements in 20th-century painting that dominated much of the avant-garde art being made in Western, Eastern and Northern Europe. Expressionist works were painted largely between World War I and World War II, mostly in France, Germany, Norway, Russia, Belgium, and Austria. Expressionist artists are related to both Surrealism and Symbolism and are each uniquely and somewhat eccentrically personal. Fauvism, Die Brücke, and Der Blaue Reiter are three of the best known groups of Expressionist and Symbolist painters. Artists as interesting and diverse as Marc Chagall, whose painting *I and the Village*, tells an autobiographical story that examines the relationship between the artist and his origins, with a lexicon of artistic Symbolism. Gustav Klimt, Egon Schiele, Edvard Munch, Emil Nolde, Chaim Soutine, James Ensor, Oskar Kokoschka, Ernst Ludwig Kirchner, Max Beckmann, Franz Marc, Käthe Schmidt Kollwitz, Georges Rouault, Amedeo Modigliani and some of the Americans abroad like Marsden Hartley, and Stuart Davis, were considered influential expressionist painters. Although Alberto Giacometti is primarily thought of as an intense Surrealist sculptor, he made intense expressionist paintings as well.

In the USA during the period between World War I and World War II painters tended to go to Europe for recognition. Modernist artists like Marsden Hartley, Patrick Henry Bruce, Gerald Murphy and Stuart Davis, created reputations abroad. While Patrick Henry Bruce, created cubist related paintings in Europe, both Stuart Davis and Gerald Murphy made paintings that were early inspirations for American pop art and Marsden Hartley experimented with expressionism. During the 1920s photographer Alfred Stieglitz exhibited Georgia O'Keeffe, Arthur Dove, Alfred Henry Maurer, Charles Demuth, John Marin and other artists including European Masters Henri Matisse, Auguste Rodin, Henri Rousseau, Paul Cézanne, and Pablo Picasso, at his New York City gallery the 291. In Europe masters like Henri Matisse and Pierre Bonnard continued developing their narrative styles independent of any movement.

### 4. Dada and Surrealism

Marcel Duchamp came to international prominence in the wake of the New York City Armory Show in 1913 where his *Nude Descending a Staircase* became the cause celebre. He subsequently created the *The Bride Stripped Bare by Her Bachelors, Even, Large Glass*. The *Large Glass* pushed the art of painting to radical new limits being part painting, part collage, part construction.

Duchamp (who was soon to renounce artmaking for chess) became closely associated with the Dada movement that began in neutral Zürich, Switzerland, during World War I and peaked from 1916 to 1920. The movement primarily involved visual arts, literature (poetry, art manifestoes, art theory), theatre, and graphic design, and concentrated its anti war politics through a rejection of the prevailing standards in art through anti-art cultural works. Francis Picabia (see above), Man Ray, Kurt Schwitters, Tristan Tzara, Hans Richter, Jean Arp, Sophie Taeuber-Arp, along with Duchamp and many others are associated with the Dadaist movement. Duchamp and several Dadaists



are also associated with Surrealism, the movement that dominated European painting in the 1920s and 1930s.

In 1924 André Breton published the Surrealist Manifesto. The Surrealist movement in painting became synonymous with the avant-garde and which featured artists whose works varied from the abstract to the super-realist. With works on paper like *Machine Turn Quickly*, Francis Picabia continued his involvement in the Dada movement through 1919 in Zürich and Paris, before breaking away from it after developing an interest in Surrealist art. Yves Tanguy, René Magritte and Salvador Dalí are particularly known for their realistic depictions of dream imagery and fantastic manifestations of the imagination. Joan Miró's *The Tilled Field* of 1923–1924 verges on abstraction, this early painting of a complex of objects and figures, and arrangements of sexually active characters; was Miro's first Surrealist masterpiece. The more abstract Joan Miró, Jean Arp, André Masson, and Max Ernst were very influential, especially in the United States during the 1940s.

Throughout the 1930s, Surrealism continued to become more visible to the public at large. A Surrealist group developed in Britain and, according to Breton, their 1936 London International Surrealist Exhibition was a high water mark of the period and became the model for international exhibitions. Surrealist groups in Japan, and especially in Latin America, the Caribbean and in Mexico produced innovative and original works.

Dalí and Magritte created some of the most widely recognized images of the movement. The 1928/1929 painting *This Is Not A Pipe*, by Magritte is the subject of a Michel Foucault 1973 book, *This is not a Pipe*, that discusses the painting and its paradox. Dalí joined the group in 1929, and participated in the rapid establishment of the visual style between 1930 and 1935.

Surrealism as a visual movement had found a method: to expose psychological truth by stripping ordinary objects of their normal significance, in order to create a compelling image that was beyond ordinary formal organization, and perception, sometimes evoking empathy from the viewer, sometimes laughter and sometimes outrage and bewilderment.

1931 marked a year when several Surrealist painters produced works which marked turning points in their stylistic evolution: in one example liquid shapes become the trademark of Dalí, particularly in his *The Persistence of Memory*, which features the image of watches that sag as if they are melting. Evocations of time and its compelling mystery and absurdity.

The characteristics of this style – a combination of the depictive, the abstract, and the psychological – came to stand for the alienation which many people felt in the modernist period, combined with the sense of reaching more deeply into the psyche, to be "made whole with one's individuality."

Max Ernst, whose 1920 painting *Murdering Airplane*, studied philosophy and psychology in Bonn and was interested in the alternative realities experienced by the insane. His paintings may have been inspired by the psychoanalyst Sigmund Freud's study of the delusions of a paranoiac, Daniel Paul Schreber. Freud identified Schreber's fantasy of becoming a woman as a castration complex. The central image of two pairs of legs refers to Schreber's hermaphroditic desires. Ernst's inscription on the back of the painting reads: *The picture is curious because of its symmetry. The two sexes balance one another.*

During the 1920s André Masson's work was enormously influential in helping the young artist Joan Miró find his roots in the new Surrealist painting. Miró acknowledged in letters to his dealer Pierre Matisse the importance of Masson as an example to him in his early years in Paris.

Long after personal, political and professional tensions have fragmented the Surrealist group into thin air and ether, Magritte, Miro, Dalí and the other Surrealists continue to define a visual program in the arts. Other prominent surrealist artists include Giorgio de Chirico, Méret Oppenheim, Toyen, Grégoire Michonze, Roberto Matta, Kay Sage, Leonora Carrington, Dorothea Tanning, and Leonor Fini among others.

#### 5. Neue Sachlichkeit, Social realism, regionalism, American Scene painting, Symbolism

During the 1920s and the 1930s and the Great Depression, the European art scene was characterized by Surrealism, late Cubism, the Bauhaus, De Stijl, Dada, Neue Sachlichkeit, and Expressionism; and was occupied by masterful modernist color painters like Henri Matisse and Pierre Bonnard.

In Germany Neue Sachlichkeit ("New Objectivity") emerged as Max Beckmann, Otto Dix, George Grosz and others politicized their paintings. The work of these artists grew out of expressionism, and was a response to the political tensions of the Weimar Republic, and was often sharply satirical.

American Scene painting and the Social Realism and Regionalism movements that contained both political and social commentary dominated the art world in the USA. Artists like Ben Shahn, Thomas Hart Benton, Grant Wood, George Tooker, John Steuart Curry, Reginald Marsh, and others became prominent. In Latin America besides the Uruguayan painter Joaquín Torres García and Rufino Tamayo from Mexico, the muralist movement with Diego Rivera, David Siqueiros, José Orozco, Pedro Nel Gómez and Santiago Martínez Delgado and the Symbolist paintings by Frida Kahlo began a renaissance of the arts for the region, with a use of color and historic, and political messages. Frida Kahlo's Symbolist works also relate strongly to Surrealism and to the Magic Realism movement in literature. The psychological drama in many of Kahlo's self portraits (above) underscore the vitality and relevance of her paintings to artists in the 21st century.

Diego Rivera is perhaps best known by the public world for his 1933 mural, "Man at the Crossroads", in the lobby of the RCA Building at Rockefeller Center. When his patron Nelson Rockefeller discovered that the mural included a portrait of Lenin and other communist imagery, he fired Rivera, and the unfinished work was eventually destroyed by Rockefeller's staff. The film *Cradle Will Rock* includes a dramatization of the controversy. Frida Kahlo (Rivera's wife's) works are often characterized by their stark portrayals of pain. Of her 143 paintings 55 are self-portraits, which frequently incorporate symbolic portrayals of her physical and psychological wounds. Kahlo was deeply influenced by indigenous Mexican culture, which is apparent in her paintings' bright colors and dramatic symbolism. Christian and Jewish themes are often depicted in her work as well; she combined elements of the classic religious Mexican tradition—which were often bloody and violent—with surrealist renderings. While her paintings are not overtly Christian—she was, after all, an avowed communist—they certainly contain elements of the macabre Mexican Christian style of religious paintings.

Political activism was an important piece of David Siqueiros' life, and frequently inspired him to set aside his artistic career. His art was deeply rooted in the Mexican Revolution, a violent and chaotic period in Mexican history in which various social and political factions fought for recognition and power. The period from the 1920s to the 1950s is known as the Mexican Renaissance, and Siqueiros was active in the attempt to create an art that was at once Mexican and universal. He briefly gave up painting to focus on organizing miners in Jalisco. He ran a political a

rt workshop in New York City in preparation for the 1936 General Strike for Peace and May Day parade. The young Jackson Pollock attended the workshop and helped build floats for the parade. Between 1937 and 1938 he fought in the Spanish Civil War alongside the Spanish Republican forces, in opposition to Francisco Franco's military coup. He was exiled twice from Mexico, once in 1932 and again in 1940, following his assassination attempt on Leon Trotsky.

During the 1930s radical leftist politics characterized many of the artists connected to Surrealism, including Pablo Picasso. On 26 April 1937, during the Spanish Civil War, the Basque town of Gernika was the scene of the "Bombing of Gernika" by the Condor Legion of Nazi Germany's Luftwaffe. The Germans were attacking to support the efforts of Francisco Franco to overthrow the Basque Government and the Spanish Republican government. The town was devastated, though the Biscayan assembly and the Oak of Gernika survived. Pablo Picasso painted his mural sized *Guernica* to commemorate the horrors of the bombing.

In its final form, *Guernica* is an immense black and white, 3.5 metre (11 ft) tall and 7.8 metre (23 ft) wide mural painted in oil. The mural presents a scene of death, violence, brutality, suffering, and helplessness without portraying their immediate causes. The choice to paint in black and white contrasts with the intensity of the scene depicted and invokes the immediacy of a newspaper photograph. Picasso painted the mural sized painting called *Guernica* in protest of the bombing. The painting was first exhibited in Paris in 1937, then Scandinavia, then London in 1938 and finally in 1939 at Picasso's request the painting was sent to the United States in an extended loan (for safekeeping) at MoMA. The painting went on a tour of museums throughout the USA until its final return to the Museum of Modern Art in New York City where it was exhibited for nearly thirty years. Finally in accord with Pablo Picasso's wish to give the painting to the people of Spain as a gift, it was sent to Spain in 1981.

During the Great Depression of the 1930s, through the years of World War II American art was characterized by Social Realism and American Scene Painting (as seen above) in the work of Grant Wood, Edward Hopper, Ben Shahn, Thomas Hart Benton, and several others. *Nighthawks* (1942) is a painting by Edward Hopper that portrays people sitting in a downtown diner late at night. It is not only Hopper's most famous painting, but one of the most recognizable in American art. It is currently in the collection of the Art Institute of Chicago. The scene was inspired by a diner (since demolished) in Greenwich Village, Hopper's home neighborhood in Manhattan. Hopper began painting it immediately after the attack on Pearl Harbor. After this event there was a large feeling of gloominess over the country, a feeling that is portrayed in the painting. The urban street is empty outside the diner, and inside none of the three patrons is apparently looking or talking to the others but instead is lost in their own thoughts. This portrayal of modern urban life as empty or lonely is a common theme throughout Hopper's work.

*American Gothic* is a painting by Grant Wood from 1930. Portraying a pitchfork-holding farmer and a younger woman in front of a house of Carpenter Gothic style, it is one of the most familiar images in 20th-century American art. Art critics had favorable opinions about the painting, like Gertrude Stein and Christopher Morley, they assumed the painting was meant to be a satire of rural small-town life. It was thus seen as part of the trend towards increasingly critical depictions of rural America, along the lines of Sherwood Anderson's 1919 *Winesburg, Ohio*, Sinclair Lewis' 1920 *Main Street*, and Carl Van Vechten's *The Tattooed Countess* in literature.[48] However,

with the onset of the Great Depression, the painting came to be seen as a depiction of steadfast American pioneer spirit.

#### 6. Abstract expressionism

The 1940s in New York City heralded the triumph of American abstract expressionism, a modernist movement that combined lessons learned from Henri Matisse, Pablo Picasso, Surrealism, Joan Miró, Cubism, Fauvism, and early Modernism via great teachers in America like Hans Hofmann and John D. Graham. American artists benefited from the presence of Piet Mondrian, Fernand Léger, Max Ernst and the André Breton group, Pierre Matisse's gallery, and Peggy Guggenheim's gallery The Art of This Century, as well as other factors.

Post-Second World War American painting called Abstract expressionism included artists like Jackson Pollock, Willem de Kooning, Arshile Gorky, Mark Rothko, Hans Hofmann, Clyfford Still, Franz Kline, Adolph Gottlieb, Barnett Newman, Mark Tobey, James Brooks, Philip Guston, Robert Motherwell, Conrad Marca-Relli, Jack Tworckov, Esteban Vicente, William Baziotis, Richard Pousette-Dart, Ad Reinhardt, Hedda Sterne, Jimmy Ernst, Bradley Walker Tomlin, and Theodoros Stamos, among others. American Abstract expressionism got its name in 1946 from the art critic Robert Coates. It is seen as combining the emotional intensity and self-denial of the German Expressionists with the anti-figurative aesthetic of the European abstract schools such as Futurism, the Bauhaus and Synthetic Cubism. Abstract expressionism, Action painting, and Color Field painting are synonymous with the New York School.

Technically Surrealism was an important predecessor for Abstract expressionism with its emphasis on spontaneous, automatic or subconscious creation. Jackson Pollock's dripping paint onto a canvas laid on the floor is a technique that has its roots in the work of André Masson. Another important early manifestation of what came to be abstract expressionism is the work of American Northwest artist Mark Tobey, especially his "white writing" canvases, which, though generally not large in scale, anticipate the "all over" look of Pollock's drip paintings.

Additionally, Abstract expressionism has an image of being rebellious, anarchic, highly idiosyncratic and, some feel, rather nihilistic. In practice, the term is applied to any number of artists working (mostly) in New York who had quite different styles, and even applied to work which is not especially abstract nor expressionist. Pollock's energetic "action paintings", with their "busy" feel, are different both technically and aesthetically, to the violent and grotesque Women series of Willem de Kooning. As seen above in the gallery Woman V is one of a series of six paintings made by de Kooning between 1950 and 1953 that depict a three-quarter-length female figure. He began the first of these paintings, Woman I collection: The Museum of Modern Art, New York City, in June 1950, repeatedly changing and painting out the image until January or February 1952, when the painting was abandoned unfinished. The art historian Meyer Schapiro saw the painting in de Kooning's studio soon afterwards and encouraged the artist to persist. De Kooning's response was to begin three other paintings on the same theme; Woman II collection: The Museum of Modern Art, New York City, Woman III, Tehran Museum of Contemporary Art, Woman IV, Nelson-Atkins Museum of Art, Kansas City, Missouri. During the summer of 1952, spent at East Hampton, de Kooning further explored the theme through drawings and pastels. He may have finished work on Woman I by the end of June, or possibly as late as November 1952, and probably the other three women pictures were concluded at much the same time. The Woman series are decidedly figurative paintings. Another important artist is Franz Kline, as demonstrated by his pa

inting High Street, 1950 as with Jackson Pollock and other Abstract Expressionists, was labelled an "action painter because of his seemingly spontaneous and intense style, focusing less, or not at all, on figures or imagery, but on the actual brush strokes and use of canvas.

Clyfford Still, Barnett Newman, Adolph Gottlieb, and the serenely shimmering blocks of color in Mark Rothko's work (which is not what would usually be called expressionist and which Rothko denied was abstract), are classified as abstract expressionists, albeit from what Clement Greenberg termed the Color field direction of abstract expressionism. Both Hans Hofmann (see gallery) and Robert Motherwell can be comfortably described as practitioners of action painting and Color field painting.

Abstract Expressionism has many stylistic similarities to the Russian artists of the early 20th century such as Wassily Kandinsky. Although it is true that spontaneity or of the impression of spontaneity characterized many of the abstract expressionists works, most of these paintings involved careful planning, especially since their large size demanded it. An exception might be the drip paintings of Pollock.

Why this style gained mainstream acceptance in the 1950s is a matter of debate. American Social realism had been the mainstream in the 1930s. It had been influenced not only by the Great Depression but also by the Social Realists of Mexico such as David Alfaro Siqueiros and Diego Rivera. The political climate after World War II did not long tolerate the social protests of those painters. Abstract expressionism arose during World War II and began to be showcased during the early 1940s at galleries in New York like The Art of This Century Gallery. The late 1940s through the mid-1950s ushered in the McCarthy era. It was after World War II and a time of political conservatism and extreme artistic censorship in the United States. Some people have conjectured that since the subject matter was often totally abstract, Abstract expressionism became a safe strategy for artists to pursue this style. Abstract art could be seen as apolitical. Or if the art was political, the message was largely for the insiders. However those theorists are in the minority. As the first truly original school of painting in America, Abstract expressionism demonstrated the vitality and creativity of the country in the post-war years, as well as its ability (or need) to develop an aesthetic sense that was not constrained by the European standards of beauty.

Although Abstract expressionism spread quickly throughout the United States, the major centers of this style were New York City and California, especially in the New York School, and the San Francisco Bay area. Abstract expressionist paintings share certain characteristics, including the use of large canvases, an "all-over" approach, in which the whole canvas is treated with equal importance (as opposed to the center being of more interest than the edges. The canvas as the arena became a credo of Action painting, while the integrity of the picture plane became a credo of the Color Field painters. Many other artists began exhibiting their abstract expressionist related paintings during the 1950s including Alfred Leslie, Sam Francis, Joan Mitchell, Helen Frankenthaler, Cy Twombly, Milton Resnick, Michael Goldberg, Norman Bluhm, Ray Parker, Nicolas Carone, Grace Hartigan, Friedel Dzubas, and Robert Goodnough among others.

During the 1950s Color Field painting initially referred to a particular type of abstract expressionism, especially the work of Mark Rothko, Clyfford Still, Barnett Newman, Robert Motherwell and Adolph Gottlieb. It essentially involved abstract paintings with large, flat expanses of color that expressed the sensual, and visual feelings and properties of large areas of nuanced surface. Art critic Clement Greenberg perceived Color Field painting as related to but different from Acti

on painting. The overall expanse and gestalt of the work of the early color field painters speaks of an almost religious experience, awestruck in the face of an expanding universe of sensuality, color and surface. During the early-to-mid-1960s Color Field painting came to refer to the styles of artists like Jules Olitski, Kenneth Noland, and Helen Frankenthaler, whose works were related to second-generation abstract expressionism, and to younger artists like Larry Zox, and Frank Stella, – all moving in a new direction. Artists like Clyfford Still, Mark Rothko, Hans Hofmann, Morris Louis, Jules Olitski, Kenneth Noland, Helen Frankenthaler, Larry Zox, and others often used greatly reduced references to nature, and they painted with a highly articulated and psychological use of color. In general these artists eliminated recognizable imagery. In *Mountains and Sea*, from 1952, (see above) a seminal work of Colorfield painting by Helen Frankenthaler the artist used the stain technique for the first time.

In Europe there was the continuation of Surrealism, Cubism, Dada and the works of Matisse. Also in Europe, Tachisme (the European equivalent to Abstract expressionism) took hold of the newest generation. Serge Poliakoff, Nicolas de Staël, Georges Mathieu, Vieira da Silva, Jean Dubuffet, Yves Klein and Pierre Soulages among others are considered important figures in post-war European painting.

Eventually abstract painting in America evolved into movements such as Neo-Dada, Color Field painting, Post painterly abstraction, Op art, hard-edge painting, Minimal art, shaped canvas painting, Lyrical Abstraction, Neo-expressionism and the continuation of Abstract expressionism. As a response to the tendency toward abstraction imagery emerged through various new movements, notably Pop art.

#### 7. Realism, Landscape, Figuration, Still-Life, Cityscape

During the 1930s through the 1960s as abstract painting in America and Europe evolved into movements such as abstract expressionism, Color Field painting, Post-painterly Abstraction, Op art, hard-edge painting, Minimal art, shaped canvas painting, and Lyrical Abstraction. Other artists reacted as a response to the tendency toward abstraction allowing imagery to continue through various new contexts like the Bay Area Figurative Movement in the 1950s and new forms of expressionism from the 1940s through the 1960s. In Italy during this time, Giorgio Morandi was the foremost still life painter, exploring a wide variety of approaches to depicting everyday bottles and kitchen implements. Throughout the 20th century many painters practiced Realism and used expressive imagery; practicing landscape and figurative painting with contemporary subjects and solid technique, and unique expressivity like Milton Avery, John D. Graham, Fairfield Porter, Edward Hopper, Andrew Wyeth, Balthus, Francis Bacon, Frank Auerbach, Lucian Freud, Leon Kossoff, Philip Pearlstein, Willem de Kooning, Arshile Gorky, Grace Hartigan, Robert De Niro, Sr., Elaine de Kooning and others. Along with Henri Matisse, Pablo Picasso, Pierre Bonnard, Georges Braque, and other 20th-century masters.

Arshile Gorky's portrait of Willem de Kooning is an example of the evolution of abstract expressionism from the context of figure painting, cubism and surrealism. Along with his friends de Kooning and John D. Graham Gorky created bio-morphically shaped and abstracted figurative compositions that by the 1940s evolved into totally abstract paintings. Gorky's work seems to be a careful analysis of memory, emotion and shape, using line and color to express feeling and nature.

Study after Velázquez's Portrait of Pope Innocent X, 1953 is a painting by the Irish born artist Francis Bacon and is an example of Post World War II European Expressionism. The work shows a distorted version of the Portrait of Innocent X painted by the Spanish artist Diego Velázquez in 1650. The work is one of a series of variants of the Velázquez painting which Bacon executed throughout the 1950s and early 1960s, over a total of forty-five works. When asked why he was compelled to revisit the subject so often, Bacon replied that he had nothing against the Popes, that he merely "wanted an excuse to use these colours, and you can't give ordinary clothes that purple colour without getting into a sort of false fauve manner." The Pope in this version seethes with anger and aggression, and the dark colors give the image a grotesque and nightmarish appearance. The pleated curtains of the backdrop are rendered transparent, and seem to fall through the Pope's face. The figurative work of Francis Bacon, Frida Kahlo, Edward Hopper, Lucian Freud, Andrew Wyeth and others served as a kind of alternative to abstract expressionism. One of the most well-known images in 20th-century American art is Wyeth's painting, Christina's World, currently in the collection of the Museum of Modern Art in New York City. It depicts a woman lying on the ground in a treeless, mostly tawny field, looking up at and crawling towards a gray house on the horizon; a barn and various other small outbuildings are adjacent to the house. This tempera work, done in a realist style, is nearly always on display at the Museum of Modern Art in New York.

After World War II the term School of Paris often referred to Tachisme, the European equivalent of American Abstract expressionism and those artists are also related to Cobra. Important proponents being Jean Dubuffet, Pierre Soulages, Nicolas de Staël, Hans Hartung, Serge Poliakoff, and Georges Mathieu, among several others. During the early 1950s Dubuffet (who was always a figurative artist), and de Staël, abandoned abstraction, and returned to imagery via figuration and landscape. De Staël's work was quickly recognised within the post-war art world, and he became one of the most influential artists of the 1950s. His return to representation (seascapes, footballers, jazz musicians, seagulls) during the early 1950s can be seen as an influential precedent for the American Bay Area Figurative Movement, as many of those abstract painters like Richard Diebenkorn, David Park, Elmer Bischoff, Wayne Thiebaud, Nathan Oliveira, Joan Brown and others made a similar move; returning to imagery during the mid-1950s. Much of de Staël's late work – in particular his thinned, and diluted oil on canvas abstract landscapes of the mid-1950s predicts Color Field painting and Lyrical Abstraction of the 1960s and 1970s. Nicolas de Staël's bold and intensely vivid color in his last paintings predict the direction of much of contemporary painting that came after him including Pop art of the 1960s.

#### 8. Pop art

Pop art in America was to a large degree initially inspired by the works of Jasper Johns, Larry Rivers, and Robert Rauschenberg. Although the paintings of Gerald Murphy, Stuart Davis and Charles Demuth during the 1920s and 1930s set the table for Pop art in America.

In New York City during the mid-1950s Robert Rauschenberg and Jasper Johns created works of art that at first seemed to be continuations of Abstract expressionist painting. Actually their works and the work of Larry Rivers, were radical departures from abstract expressionism especially in the use of banal and literal imagery and the inclusion and the combining of mundane materials into their work. The innovations of Johns' specific use of various images and objects like chairs, numbers, targets, beer cans and the American Flag; Rivers paintings of subjects drawn from

m popular culture such as George Washington crossing the Delaware, and his inclusions of images from advertisements like the camel from Camel cigarettes, and Rauschenberg's surprising constructions using inclusions of objects and pictures taken from popular culture, hardware stores, junk yards, the city streets, and taxidermy gave rise to a radical new movement in American art. Eventually by 1963 the movement came to be known worldwide as Pop art.

Pop art is exemplified by artists: Andy Warhol, Claes Oldenburg, Wayne Thiebaud, James Rosenquist, Jim Dine, Tom Wesselmann and Roy Lichtenstein among others. Lichtenstein used oil and Magna paint in his best known works, such as *Drowning Girl* (1963), which was appropriated from the lead story in DC Comics' *Secret Hearts* #83. (*Drowning Girl* now is in the collection of Museum of Modern Art, New York.) Also featuring thick outlines, bold colors and Ben-Day dots to represent certain colors, as if created by photographic reproduction. Lichtenstein would say of his own work: Abstract Expressionists "put things down on the canvas and responded to what they had done, to the color positions and sizes. My style looks completely different, but the nature of putting down lines pretty much is the same; mine just don't come out looking calligraphic, like Pollock's or Kline's." Pop art merges popular and mass culture with fine art, while injecting humor, irony, and recognizable imagery and content into the mix. In October 1962 the Sidney Janis Gallery mounted *The New Realists* the first major Pop art group exhibition in an uptown art gallery in New York City. Sidney Janis mounted the exhibition in a 57th Street storefront near his gallery at 15 E. 57th Street. The show sent shockwaves through the New York School and reverberated worldwide. Earlier in the fall of 1962 a historically important and ground-breaking *New Painting of Common Objects* exhibition of Pop art, curated by Walter Hopps at the Pasadena Art Museum sent shock waves across the Western United States. *Campbell's Soup Cans* (sometimes referred to as *32 Campbell's Soup Cans*) is the title of an Andy Warhol work of art (see gallery) that was produced in 1962. It consists of thirty-two canvases, each measuring 20 inches in height x 16 inches in width (50.8 x 40.6 cm) and each consisting of a painting of a Campbell's Soup can—one of each canned soup variety the company offered at the time. The individual paintings were produced with a semi-mechanised silkscreen process, using a non-painterly style. They helped usher in Pop art as a major art movement that relied on themes from popular culture. These works by Andy Warhol are repetitive and they are made in a non-painterly commercial manner.

Earlier in England in 1956 the term Pop Art was used by Lawrence Alloway for paintings that celebrated consumerism of the post World War II era. This movement rejected Abstract expressionism and its focus on the hermeneutic and psychological interior, in favor of art which depicted, and often celebrated material consumer culture, advertising, and iconography of the mass production age. The early works of David Hockney whose paintings emerged from England during the 1960s like *A Bigger Splash*, (see above) and the works of Richard Hamilton, Peter Blake, and Eduardo Paolozzi, are considered seminal examples in the movement. While in the downtown scene in New York's East Village 10th Street galleries artists were formulating an American version of Pop art. Claes Oldenburg had his storefront, and the Green Gallery on 57th Street began to show Tom Wesselmann and James Rosenquist. Later Leo Castelli exhibited other American artists including the bulk of the careers of Andy Warhol and Roy Lichtenstein and his use of Benday dots, a technique used in commercial reproduction and seen in ordinary comic books and in paintings like *Drowning Girl*, 1963, in the gallery above. There is a connection between the radical w



orks of Duchamp, and Man Ray, the rebellious Dadaists – with a sense of humor; and Pop Artists like Alex Katz (whose parody of portrait photography and suburban life can be seen above), Claes Oldenburg, Andy Warhol, Roy Lichtenstein and the others.

#### 9. Art Brut, New Realism, Bay Area Figurative Movement, Neo-Dada, Photorealism

During the 1950s and 1960s as abstract painting in America and Europe evolved into movements such as Color Field painting, Post painterly abstraction, Op art, hard-edge painting, Minimal art, shaped canvas painting, Lyrical Abstraction, and the continuation of Abstract expressionism.

Other artists reacted as a response to the tendency toward abstraction with Art brut, Fluxus, Neo-Dada, New Realism, allowing imagery to re-emerge through various new contexts like Pop art, the Bay Area Figurative Movement and later in the 1970s Neo-expressionism. The Bay Area Figurative Movement of whom David Park, Elmer Bischoff, Nathan Oliveira and Richard Diebenkorn whose painting *Cityscape 1*, 1963 is a typical example were influential members flourished during the 1950s and 1960s in California. Although throughout the 20th century painters continued to practice Realism and use imagery, practicing landscape and figurative painting with contemporary subjects and solid technique, and unique expressivity like Milton Avery, Edward Hopper, Jean Dubuffet, Francis Bacon, Frank Auerbach, Lucian Freud, Philip Pearlstein, and others. Younger painters practiced the use of imagery in new and radical ways. Yves Klein, Arman, Martial Raysse, Christo, Niki de Saint Phalle, David Hockney, Alex Katz, Malcolm Morley, Ralph Goings, Audrey Flack, Richard Estes, Chuck Close, Susan Rothenberg, Eric Fischl, and Vija Celmins were a few who became prominent between the 1960s and the 1980s. Fairfield Porter was largely self-taught, and produced representational work in the midst of the Abstract Expressionist movement. His subjects were primarily landscapes, domestic interiors and portraits of family, friends and fellow artists, many of them affiliated with the New York School of writers, including John Ashbery, Frank O'Hara, and James Schuyler. Many of his paintings were set in or around the family summer house on Great Spruce Head Island, Maine.

Also during the 1960s and 1970s, there was a reaction against painting. Critics like Douglas Crimp viewed the work of artists like Ad Reinhardt, and declared the 'death of painting'. Artists began to practice new ways of making art. New movements gained prominence some of which are: Postminimalism, Earth art, Video art, Installation art, arte povera, performance art, body art, fluxus, mail art, the situationists and conceptual art among others.

Neo-Dada is also a movement that started in the 1950s and 1960s and was related to Abstract expressionism only with imagery. Featuring the emergence of combined manufactured items, with artist materials, moving away from previous conventions of painting. This trend in art is exemplified by the work of Jasper Johns and Robert Rauschenberg, whose "combines" in the 1950s were forerunners of Pop Art and Installation art, and made use of the assemblage of large physical objects, including stuffed animals, birds and commercial photography. Robert Rauschenberg, Jasper Johns, Larry Rivers, John Chamberlain, Claes Oldenburg, George Segal, Jim Dine, and Edward Kienholz among others were important pioneers of both abstraction and Pop Art; creating new conventions of art-making; they made acceptable in serious contemporary art circles the radical inclusion of unlikely materials as parts of their works of art.

#### 10. Geometric abstraction, Op Art, Hard-Edge, Color field, Minimal Art, New Realism

During the 1960s and 1970s abstract painting continued to develop in America through varied styles. Geometric abstraction, Op art, hard-edge painting, Color Field painting and minimal painting

ting, were some interrelated directions for advanced abstract painting as well as some other new movements. Morris Louis was an important pioneer in advanced Colorfield painting, his work can serve as a bridge between Abstract expressionism, Colorfield painting, and Minimal Art. Two influential teachers Josef Albers and Hans Hofmann introduced a new generation of American artists to their advanced theories of color and space. Josef Albers is best remembered for his work as an Geometric abstractionist painter and theorist. Most famous of all are the hundreds of paintings and prints that make up the series *Homage to the Square*. In this rigorous series, begun in 1949, Albers explored chromatic interactions with flat colored squares arranged concentrically on the canvas. Albers' theories on art and education were formative for the next generation of artists. His own paintings form the foundation of both hard-edge painting and Op art.

Josef Albers, Hans Hofmann, Ilya Bolotowsky, Burgoyne Diller, Victor Vasarely, Bridget Riley, Richard Anuszkiewicz, Frank Stella, Morris Louis, Kenneth Noland, Ellsworth Kelly, John McLaughlin, Barnett Newman, Larry Poons, Ronald Davis, John Hoyland, Larry Zox, Al Held, Mino Argento are artists closely associated with Geometric abstraction, Op art, Color Field painting, and in the case of Hofmann and Newman Abstract expressionism as well. Agnes Martin, Robert Mangold, Brice Marden, Jo Baer, Robert Ryman, Richard Tuttle, Neil Williams, David Novros, Paul Mogenson, are examples of artists associated with Minimalism and (exceptions of Martin, Baer and Marden) the use of the shaped canvas also during the period beginning in the early 1960s. Many Geometric abstract artists, minimalists, and Hard-edge painters elected to use the edges of the image to define the shape of the painting rather than accepting the rectangular format. In fact, the use of the shaped canvas is primarily associated with paintings of the 1960s and 1970s that are coolly abstract, formalistic, geometrical, objective, rationalistic, clean-lined, brashly sharp-edged, or minimalist in character. The Bykert Gallery, and the Park Place Gallery were important showcases for Minimalism and shaped canvas painting in New York City during the 1960s.

In 1965, an exhibition called *The Responsive Eye*, curated by William C. Seitz, was held at the Museum of Modern Art, in New York City. The works shown were wide ranging, encompassing the Minimalism of Frank Stella, the Op art of Larry Poons, the work of Alexander Liberman, alongside the masters of the Op Art movement: Victor Vasarely, Richard Anuszkiewicz, Bridget Riley and others. The exhibition focused on the perceptual aspects of art, which result both from the illusion of movement and the interaction of color relationships. Op art, also known as optical art, is a style present in some paintings and other works of art that use optical illusions. Op art is also closely akin to geometric abstraction and hard-edge painting. Although sometimes the term used for it is perceptual abstraction. Op art is a method of painting concerning the interaction between illusion and picture plane, between understanding and seeing.[62] Op art works are abstract, with many of the better known pieces made in only black and white. When the viewer looks at them, the impression is given of movement, hidden images, flashing and vibration, patterns, or alternatively, of swelling or warping.

#### 11. Shaped canvas, Washington Color School, Abstract Illusionism, Lyrical Abstraction

Color Field painting clearly pointed toward a new direction in American painting, away from abstract expressionism. Color Field painting is related to Post-painterly abstraction, Suprematism, Abstract Expressionism, Hard-edge painting and Lyrical Abstraction.

Color Field painting sought to rid art of superfluous rhetoric. Artists like Clyfford Still, Mark Rothko, Hans Hofmann, Morris Louis, Jules Olitski, Kenneth Noland, Helen Frankenthaler, Larry

y Zox, and others often used greatly reduced references to nature, and they painted with a highly articulated and psychological use of color. In general these artists eliminated recognizable imagery. Certain artists made references to past or present art, but in general color field painting presents abstraction as an end in itself. In pursuing this direction of modern art, artists wanted to present each painting as one unified, cohesive, monolithic image. Gene Davis along with Kenneth Noland, Morris Louis and several others was a member of the Washington Color School painters who began to create Color Field paintings in Washington, D.C. during the 1950s and 1960s, *Black, Grey, Beat* is a large vertical stripe painting and typical of Gene Davis's work.

Frank Stella, Kenneth Noland, Ellsworth Kelly, Barnett Newman, Ronald Davis, Neil Williams, Robert Mangold, Charles Hinman, Richard Tuttle, David Novros, and Al Loving are examples of artists associated with the use of the shaped canvas during the period beginning in the early 1960s. Many Geometric abstract artists, minimalists, and Hard-edge painters elected to use the edges of the image to define the shape of the painting rather than accepting the rectangular format. In fact, the use of the shaped canvas is primarily associated with paintings of the 1960s and 1970s that are coolly abstract, formalistic, geometrical, objective, rationalistic, clean-lined, brashly sharp-edged, or minimalist in character.

From 1960 Frank Stella produced paintings in aluminum and copper paint and are his first works using shaped canvases (canvases in a shape other than the traditional rectangle or square), often being in L, N, U or T-shapes. These later developed into more elaborate designs, in the *Irregular Polygon* series (67), for example. Also in the 1960s, Stella began to use a wider range of colors, typically arranged in straight or curved lines. Later he began his *Protractor Series* (71) of paintings, in which arcs, sometimes overlapping, within square borders are arranged side-by-side to produce full and half circles painted in rings of concentric color. *Harran II*, 1967, is an example of the *Protractor Series*. These paintings are named after circular cities he had visited while in the Middle East earlier in the 1960s. The *Irregular Polygon* canvases and *Protractor series* further extended the concept of the shaped canvas.

The Andre Emmerich Gallery, the Leo Castelli Gallery, the Richard Feigen Gallery, and the Park Place Gallery were important showcases for Color Field painting, shaped canvas painting and Lyrical Abstraction in New York City during the 1960s. There is a connection with post-painterly abstraction, which reacted against abstract expressionism's mysticism, hyper-subjectivity, and emphasis on making the act of painting itself dramatically visible – as well as the solemn acceptance of the flat rectangle as an almost ritual prerequisite for serious painting. During the 1960s Color Field painting and Minimal art were often closely associated with each other. In actuality by the early 1970s both movements became decidedly diverse.

Another related movement of the late 1960s, Lyrical Abstraction (the term being coined by Larry Aldrich, the founder of the Aldrich Contemporary Art Museum, Ridgefield Connecticut), encompassed what Aldrich said he saw in the studios of many artists at that time. It is also the name of an exhibition that originated in the Aldrich Museum and traveled to the Whitney Museum of American Art and other museums throughout the United States between 1969 and 1971.

Lyrical Abstraction in the late 1960s is characterized by the paintings of Dan Christensen, Ronnie Landfield, Peter Young and others, and along with the Fluxus movement and Postminimalism (a term first coined by Robert Pincus-Witten in the pages of *Artforum* in 1969) sought to expand the boundaries of abstract painting and Minimalism by focusing on process, new materials and

d new ways of expression. Postminimalism often incorporating industrial materials, raw materials, fabrications, found objects, installation, serial repetition, and often with references to Dada and Surrealism is best exemplified in the sculptures of Eva Hesse. Lyrical Abstraction, Conceptual Art, Postminimalism, Earth Art, Video, Performance art, Installation art, along with the continuation of Fluxus, Abstract Expressionism, Color Field painting, Hard-edge painting, Minimal Art, Op art, Pop art, Photorealism and New Realism extended the boundaries of Contemporary Art in the mid-1960s through the 1970s. Lyrical Abstraction is a type of freewheeling abstract painting that emerged in the mid-1960s when abstract painters returned to various forms of painterly, pictorial, expressionism with a predominate focus on process, gestalt and repetitive compositional strategies in general.

Lyrical Abstraction shares similarities with Color Field painting and Abstract Expressionism especially in the freewheeling usage of paint – texture and surface. Direct drawing, calligraphic use of line, the effects of brushed, splattered, stained, squeegeed, poured, and splashed paint superficially resemble the effects seen in Abstract Expressionism and Color Field painting. However the styles are markedly different. Setting it apart from Abstract Expressionism and Action Painting of the 1940s and 1950s is the approach to composition and drama. As seen in Action Painting there is an emphasis on brushstrokes, high compositional drama, dynamic compositional tension. While in Lyrical Abstraction as exemplified by the 1971 Ronnie Landfield painting *Garden of Delight*, there is a sense of compositional randomness, all over composition, low key and relaxed compositional drama and an emphasis on process, repetition, and an all over sensibility.

## 12. Abstract Illusionism, Monochrome, Minimalism, Postminimalism

One of the first artists specifically associated with Minimalism was the painter, Frank Stella, whose early "stripe" paintings were highlighted in the 1959 show, "16 Americans", organized by Dorothy Miller at the Museum of Modern Art in New York. The width of the stripes in Frank Stella's stripe paintings were determined by the dimensions of the lumber, visible as the depth of the painting when viewed from the side, used to construct the supportive chassis upon which the canvas was stretched. The decisions about structures on the front surface of the canvas were therefore not entirely subjective, but pre-conditioned by a "given" feature of the physical construction of the support. In the show catalog, Carl Andre noted, "Art excludes the unnecessary. Frank Stella has found it necessary to paint stripes. There is nothing else in his painting." These reductive works were in sharp contrast to the energy-filled and apparently highly subjective and emotionally charged paintings of Willem De Kooning or Franz Kline and, in terms of precedent among the previous generation of abstract expressionists, leaned more toward less gestural, often somber coloristic field paintings of Barnett Newman and Mark Rothko.

Although Stella received immediate attention from the MOMA show, artists like Larry Poons whose work related to Op Art with his emphasis on dots, ovals and after-images bouncing across color fields, Kenneth Noland, Ralph Humphrey, Robert Motherwell and Robert Ryman had begun to explore stripes, monochromatic and Hard-edge formats from the late 1950s through the 1960s.

Because of a tendency in Minimalism to exclude the pictorial, illusionistic and fictive in favor of the literal, (as demonstrated by Robert Mangold, who understood the concept of the shape of the canvas and its relationship to objecthood) – there was a movement away from painterly and toward sculptural concerns. Donald Judd had started as a painter, and ended as a creator of o

jects. His seminal essay, "Specific Objects" (published in *Arts Yearbook* 8, 1965), was a touchstone of theory for the formation of Minimalist aesthetics. In this essay, Judd found a starting point for a new territory for American art, and a simultaneous rejection of residual inherited European artistic values. He pointed to evidence of this development in the works of an array of artists active in New York at the time, including Jasper Johns, Dan Flavin and Lee Bontecou. Of "preliminary" importance for Judd was the work of George Earl Ortman [4], who had concretized and distilled painting's forms into blunt, tough, philosophically charged geometries. These Specific Objects inhabited a space not then comfortably classifiable as either painting or sculpture. That the categorical identity of such objects was itself in question, and that they avoided easy association with well-worn and over-familiar conventions, was a part of their value for Judd.

In a much more broad and general sense, one might, in fact, find European roots of Minimalism in the geometric abstractions painters in the Bauhaus, in the works of Piet Mondrian and other artists associated with the movement DeStijl, in Russian Constructivists and in the work of the Romanian sculptor Constantin Brâncuși. American painters Larry Poons, Ronald Davis, Robert Mangold, Brice Marden and even a more expressionist-oriented painter like Cy Twombly show a clear European influence in their pure abstraction, minimalist painting of the 1960s. Ronald Davis polyurethane works from the late 1960s pay homage to the Broken Glass of Marcel Duchamp.

This movement was heavily criticised by high modernist formalist art critics and historians. Some anxious critics thought Minimalist art represented a misunderstanding of the modern dialectic of painting and sculpture as defined by critic Clement Greenberg, arguably the dominant American critic of painting in the period leading up to the 1960s. The most notable critique of Minimalism was produced by Michael Fried, a Greenbergian critic, who objected to the work on the basis of its "theatricality". In *Art and Objecthood* (published in *Artforum* in June 1967) he declared that the Minimalist work of art, particularly Minimalist sculpture, was based on an engagement with the physicality of the spectator. He argued that work like Robert Morris's transformed the act of viewing into a type of spectacle, in which the artifice of the act observation and the viewer's participation in the work were unveiled. Fried saw this displacement of the viewer's experience from an aesthetic engagement within, to an event outside of the artwork as a failure of Minimalist art. Fried's opinionated essay was immediately challenged by artist Robert Smithson in a letter to the editor in the October issue of *Artforum*. Smithson stated the following: "What Fried fears most is the consciousness of what he is doing—namely being himself theatrical."

Other Minimalist artists include: Richard Allen, Walter Darby Bannard, John Hoyland, Larry Bell, Ronald Bladen, Mel Bochner, Norman Carlberg, Erwin Hauer, Dan Flavin, Sol LeWitt, Brice Marden, Agnes Martin, Jo Baer, John McCracken, Paul Mogensen, David Novros, Ad Reinhardt, Fred Sandback, Richard Serra, Tony Smith, Robert Smithson, and Anne Truitt.

Ad Reinhardt, actually an artist of the Abstract Expressionist generation, but one whose reductive all-black paintings seemed to anticipate minimalism, had this to say about the value of a reductive approach to art: "The more stuff in it, the busier the work of art, the worse it is. More is less. Less is more. The eye is a menace to clear sight. The laying bare of oneself is obscene. Art begins with the getting rid of nature."

During the 1960s and 1970s artists as powerful and influential as Robert Motherwell, Adolph Gottlieb, Phillip Guston, Lee Krasner, Cy Twombly, Robert Rauschenberg, Jasper Johns, Richard Diebenkorn, Josef Albers, Elmer Bischoff, Agnes Martin, Al Held, Sam Francis, Ellsworth Kelly,

Morris Louis, Helen Frankenthaler, Gene Davis, Frank Stella, Kenneth Noland, Joan Mitchell, Friedel Dzubas, and younger artists like Brice Marden, Robert Mangold, Sam Gilliam, Sean Scully, Pat Steir, Elizabeth Murray, Larry Poons, Walter Darby Bannard, Larry Zox, Ronnie Landfield, Ronald Davis, Dan Christensen, Joan Snyder, Richard Tuttle, Ross Bleckner, Archie Rand, Susan Crole, and dozens of others produced vital and influential paintings.

Still other important innovations in abstract painting took place during the 1960s and the 1970s characterized by Monochrome painting and Hard-edge painting inspired by Ad Reinhardt, Barnett Newman, Milton Resnick, and Ellsworth Kelly. Artists as diversified as Al Held, Larry Zox, Frank Stella, Larry Poons, Brice Marden and others explored the power of simplification. The convergence of Color Field painting, Minimal art, Hard-edge painting, Lyrical Abstraction, and Postminimalism blurred the distinction between movements that became more apparent in the 1980s and 1990s. The Neo-expressionism movement is related to earlier developments in Abstract expressionism, Neo-Dada, Lyrical Abstraction and Postminimal painting.

### 13. Neo-expressionism

In the late 1960s the abstract expressionist painter Philip Guston helped to lead a transition from abstract expressionism to Neo-expressionism in painting, abandoning the so-called "pure abstraction" of abstract expressionism in favor of more cartoonish renderings of various personal symbols and objects. These works were inspirational to a new generation of painters interested in a revival of expressive imagery. His painting *Painting, Smoking, Eating* 1973, seen above in the gallery is an example of Guston's final and conclusive return to representation.

In the late 1970s and early 1980s, there was also a return to painting that occurred almost simultaneously in Italy, Germany, France and Britain. These movements were called Transavantgarde, Neue Wilde, Figuration Libre, Neo-expressionism, the school of London, and in the late 80s the Stuckists respectively. These paintings were characterized by large formats, free expressive mark making, figuration, myth and imagination. All work in this genre came to be labeled neo-expressionism. Critical reaction was divided. Some critics regarded it as driven by profit motivations by large commercial galleries. This type of art continues in popularity into the 21st century, even after the art crash of the late 1980s. Anselm Kiefer is a leading figure in European Neo-expressionism by the 1980s, (see *To the Unknown Painter* 1983, in the gallery above) Kiefer's themes widened from a focus on Germany's role in civilization to the fate of art and culture in general. His work became more sculptural and involves not only national identity and collective memory, but also occult symbolism, theology and mysticism. The theme of all the work is the trauma experienced by entire societies, and the continual rebirth and renewal in life.

During the late 1970s in the United States painters who began working with invigorated surfaces and who returned to imagery like Susan Rothenberg gained in popularity, especially as seen above in paintings like *Horse 2*, 1979. During the 1980s American artists like Eric Fischl, David Salle, Jean-Michel Basquiat, Julian Schnabel, and Keith Haring, and Italian painters like Mimmo Paladino, Sandro Chia, and Enzo Cucchi, among others defined the idea of Neo-expressionism in America.

Neo-expressionism was a style of modern painting that became popular in the late 1970s and dominated the art market until the mid-1980s. It developed in Europe as a reaction against the conceptual and minimalistic art of the 1960s and 1970s. Neo-expressionists returned to portraying recognizable objects, such as the human body (although sometimes in a virtually abstract manne

r), in a rough and violently emotional way using vivid colours and banal colour harmonies. The veteran painters Philip Guston, Frank Auerbach, Leon Kossoff, Gerhard Richter, A. R. Penck and Georg Baselitz, along with slightly younger artists like Anselm Kiefer, Eric Fischl, Susan Rothenberg, Francesco Clemente, Damien Hirst, Jean-Michel Basquiat, Julian Schnabel, Keith Haring, and many others became known for working in this intense expressionist vein of painting.

Painting still holds a respected position in contemporary art. Art is an open field no longer divided by the objective versus non-objective dichotomy. Artists can achieve critical success whether their images are representational or abstract. What has currency is content, exploring the boundaries of the medium, and a refusal to recapitulate the works of the past as an end goal.

#### 14. Contemporary painting into the 21st century

Throughout the 20th century and into the 21st century, with the advent of Modern and Post modern art forms, distinctions between what is generally regarded as the fine arts and the low arts have started to fade, as contemporary high art continues to challenge these concepts by mixing with popular culture.

At the beginning of the 21st century Contemporary painting and Contemporary art in general continues in several contiguous modes, characterized by the idea of pluralism. The "crisis" in painting and current art and current art criticism today is brought about by pluralism. There is no consensus, nor need there be, as to a representative style of the age. There is an anything goes attitude that prevails; an "everything going on", and consequently "nothing going on" syndrome; this creates an aesthetic traffic jam with no firm and clear direction and with every lane on the artistic superhighway filled to capacity. Consequently magnificent and important works of art continue to be made albeit in a wide variety of styles and aesthetic temperaments, the marketplace being left to judge merit.

Hard-edge painting, Geometric abstraction, Appropriation, Hyperrealism, Photorealism, Expressionism, Minimalism, Lyrical Abstraction, Pop art, Op art, Abstract Expressionism, Color Field painting, Monochrome painting, Neo-expressionism, Collage, Intermedia painting, Assemblage painting, Digital painting, Postmodern painting, Neo-Dada painting, Shaped canvas painting, environmental mural painting, Graffiti, traditional Figure painting, Landscape painting, Portrait painting, are a few continuing and current directions in painting at the beginning of the 21st century.

#### **Discussion**

- 1. How do you account for the dazzling diversity of western painting in the 20<sup>th</sup> and 21<sup>st</sup> centuries?**
- 2. Is there any main thread that can connect all these different styles in painting?**
- 3. What is your personal prediction for the future artistic development?**

---

# 《西方戏剧》教学大纲

张立新 编写



## 目 录

一、前言.....	2
二、课程教学目的和基本要求.....	2
三、课程主要内容及学时分配.....	2
四、教学重点与难点.....	2
五、相关教学环节.....	2
六、教材：自编讲义.....	2
七、主要参考书目：.....	3
八、教学内容及进度安排：.....	3
Unit 1 Introduction.....	4
Unit 2 The Origin of the Western Drama.....	5
Unit 3 George Bernard Shaw: <i>Pygmalion</i> (1).....	6
Unit 4 George Bernard Shaw: <i>Pygmalion</i> (2).....	7
Unit 5 Tennessee Williams: <i>The Glass Menagerie</i> .....	8
Unit 6 Anton Pavlovich Chekhov: <i>The Cherry Orchard</i> .....	9
Unit 7 Henrik Ibsen: <i>A Doll's House</i> .....	10
Unit 8 Samuel Beckett: <i>Waiting For Godot</i> .....	11
Unit 9 William Shakespeare: <i>Macbeth</i> (1).....	12
Unit 10 William Shakespeare: <i>Macbeth</i> (2).....	13
Unit 11 William Shakespeare: <i>Hamlet</i> (1).....	14
Unit 12 William Shakespeare: <i>Hamlet</i> (2).....	15
Unit 13 Molière: <i>Tartuffe</i> .....	16
Unit 14 Edward Albee: <i>Who's Afraid of Virginia Woolf?</i> .....	17
Unit 15 Arthur Miller: <i>Death of a Salesman</i> .....	18
Unit 16 Eugene O'Neill: <i>Long Day's Journey into Night</i> .....	19

## 一、前言

《西方戏剧》为外国语学院英语专业三学生的选修课。本课程开设学期为第六学期。

本课程以剧本为主体，精选西方主要作家，特别是英美现代戏剧代表作品的文本，通过指导性的阅读和讲解，帮助学生了解戏剧的不同类型、流派、结构，并培养学生赏析、评论英美戏剧作品的基本能力和掌握一些必要的技巧。

本大纲编写人员为张立新。

## 二、课程教学目的和基本要求

本课程以精选剧本的文本为主体，在学生课外预习和课内观赏根据名剧改编的影片的基础上，通过课内对剧本的主题创作、人物形象塑造、语言或结构等方面的重点、难点进行指导性的阅读和讲解，辅以思考型问题组织课堂或学生小组讨论和布置学生小组口头报告和课外写作的教学方法，帮助学生了解戏剧的不同类型、流派、结构，并培养学生赏析、评论西方戏剧作品的基本能力和掌握一些必要的技巧。课文教学从篇章结构着手，对一些常用的词汇用法和文章的写作手法进行分析，理清作品的写作思路和谋篇布局，为学生自己的写作打好基础。

本课程要求学生具有一定的文学鉴赏力、较高的英语水平。

## 三、课程主要内容及学时分配

本课程以剧本为主体开展教学活动。主要教学内容包括：戏剧概要介绍、戏剧史纵览、多位重要剧作家及其作品选读和一部完整的剧作赏析，以西方现代戏剧家威廉·莎士比亚（William Shakespeare）的代表作《麦克白》（*Macbeth*），《李尔王》（*King Lear*），《哈姆莱特》（*Hamlet*），乔治·萧伯纳（George Bernard Shaw）的《皮格马利翁》（*Pygmalion*）、易卜生（Henrik Ibsen）的《玩偶之家》（*A Doll's House*）、萨缪尔·贝克特（Samuel Beckett）的《等待戈多》、莫里哀（Moliere）的《伪君子》（*Tartuffe*）、安东·巴甫洛维奇·契诃夫（Anton Pavlovich Chekhov）的《樱桃园》、（田纳西·威廉斯（Tennessee Williams）的《玻璃动物园》（*The Glass Menagerie*）、阿瑟·米勒（Arthur Miller）的《推销员之死》（*The Death of a Salesman*）、爱德华·阿尔比（Edward Albee）的《谁害怕弗吉尼亚·伍尔夫》、尤金·奥尼尔（Eugene O'Neill）的《进入黑夜的漫长旅程》（*Long Day's Journey into Night*）等作品的讲评探讨。

本课程在英语专业三年级下半学期开设一学期，每周 2 学时，共计 36 学时

## 四、教学重点与难点

教学重点是把握现代西方戏剧，特别是英美现代戏剧的特点，对剧本文本的理解。

教学难点体现在： 1、 对古英语台词的处理； 2、 对戏剧内涵的挖掘 3、 对戏剧语言的认识与模仿。

## 五、相关教学环节

课程以文本为主体，布置学生课外预习和组织学生课内观赏根据剧本改编的影片，在此基础上，在课内对剧本的主题创作、人物形象塑造、语言或结构等方面的重点、难点进行指导性的阅读和讲解，同时辅以思考型问题组织课堂或学生小组讨论，并布置学生小组口头报告和课外写作任务。

## 六、教材：自编讲义

### 七、主要参考书目：

刘海平、赵宇.《英美戏剧》.南京：南京大学出版社，1991.

Innes, Christopher. 《萧伯纳》.上海：上海外语教育出版社，2000.

Roudané, Matthew C. 田纳西·威廉斯.上海：上海外语教育出版社，2000.

张耘出.《西方戏剧》.北京：外语教学与研究出版社，2008.

Wells, Stanley. 《莎士比亚研究》.上海：上海外语教育出版社，2000.

### 八、教学内容及进度安排：

本课程的内容有 16 个单元，每个单元 2 个课时，共 36 个课时。具体内容及安排如下：

## Unit 1 Introduction

### Summary:

#### The Elements and Structure of Drama

### Aim:

1 Give students a general introduction to the content, teaching methodology, testing format and the structure and features of the adopted textbook to get them ready for the course.

2 Familiarize them with the basic knowledge of dramas by means of introducing and explaining the features and components of dramas to prepare them for the coming text analysis and appreciation.

Teaching hours: 2 class hours

### Contents:

#### 1. The purpose of studying drama

“Why study drama? Is it out of tune with this age of information and television?”

#### 2. The Nature of Drama

It is a form of literature to be read and judged in itself like poetry and fiction.

It is also, or even more, meant to be performed on the stage.

#### 3. The Elements and Structure of Drama

Aristotle, the great Greek philosopher and drama theoretician, categorized drama into six elements, which are listed in his *Poetics* in order of importance as he viewed them: Plot, Character, Thought, Diction, Music and Spectacle.

### Discussion

1. Why do you study drama?
2. What are the elements and structure of drama?

## Unit 2 The Origin of the Western Drama

### Summary:

A brief history of the western drama

### Aim:

- 1 Give students a general introduction of the history of the western drama.
- 2 Familiarize them with the basic knowledge of dramas by means of introducing and explaining the historical developments of western drama.

Teaching hours: 2 class hours

### Contents:

1. The history of western drama
2. Introduce the ancient Greece drama. Ancient Greece drama is generally the drama culture during the 6th to 4th century BC.
3. Introduce the drama in the middle ages, in the enlightenment era, in the 19<sup>th</sup> century and the 20<sup>th</sup> century.

### Discussion

3. What are the main features of ancient drama?
4. Why is Athen the center of ancient drama?

## Unit 3 George Bernard Shaw: *Pygmalion* (1)

### Summary:

1. Personality depiction of the hero (Mr. Higgins) and the heroine (Liza) in the first half of *Pygmalion*.
2. Plot design and development and their preparatory and highlighting function in the depiction of the characters' personalities in the first half of the play.

### Aim:

1. Stimulating students' discussion about the depiction of the hero and heroine, plot design and development, preparatory description and highlighting of the characters' features in the first half of the plot of George Bernard Shaw's famed *Pygmalion* on the basis of the question-and-answer teaching methodology.
2. The discussion focuses on reasoning and evidence without requiring uniformity in ideas.

Teaching hours: 2 class hours

### Contents:

#### 1. Background Information

(1) What's the original meaning of *Pygmalion*?

It's the name of a king of Cyprus in Greek myth famous for his sculpture.

(2) What's the story with him?

He made an ivory statue of a woman, so beautiful that he fell in love with it, and was in despair because the statue could not return his love. Aphrodite [goddess of physical beauty and sexual love in Greek myth; in Rome she was known as Venus] took pity on him, and brought the statue to life. So *Pygmalion* and the woman got married.

(3) What's the story in George Bernard Shaw's play *Pygmalion*? Is it the retelling of the Greek myth?

No. (See Acts one by one.)

2. Act One

3. Act Two

4. Act Three

### Discussion

1. Comment on the background information
2. Comment on the story.

## Unit 4 George Bernard Shaw: *Pygmalion* (2)

### Summary:

1. Personality depiction of the heroine (Liza) in the latter half of *Pygmalion*.
2. Discussion concerning such questions as the theme thought and plot design.

### Aim:

1. Stimulating and guiding students' discussion about the character depiction of the heroine Liza, the theme, thought and plot design in this part of George Bernard Shaw's famed *Pygmalion* on the basis of the question-and-answer teaching methodology.

2. The discussion focuses on reasoning and evidence without requiring uniformity in idea
- 3.

Teaching hours: 2 class hours

### Content:

1. Analysis of the character Liza.
2. the conflicts between Higgins and Liza.
3. Review the scene at the end of Act Five when Liza tells Higgins her plan to be married to Freddy and to be a teacher as well as her refusal to stay at his home.

### Discussion

1. Shaw has been accused of dangling before us the prospect of marriage between Liza and Higgins, then at the end perversely withdrawing it. Do you think Shaw is justified in his refusal to give the play a conventional romantic ending?

2. Comment on the structure of the play. Does it mean that Shaw only retells the Greek legend in modern language and modern setting or he tries to say something else based on the myth? Explain how he does.

## Unit 5 Tennessee Williams: *The Glass Menagerie*

### Summary:

1. A brief life history of Tennessee Williams;
2. Discussing and analyzing the production notes about the characters in *The Glass Menagerie*.

### Aim:

1. Stimulating students' discussion about the depiction of the hero and heroine, plot design and development, preparatory description and highlighting of the characters' features in of the plot of Tennessee Williams's work on the basis of the question-and-answer teaching methodology.
2. The discussion focuses on reasoning and evidence without requiring uniformity in ideas.

Teaching hours: 2 class hours

### Content:

1. A brief introduction of Tennessee Williams.
2. Discuss the obvious difference of this play from other plays, especially, the traditional (or classical) plays.
3. Analyze characters in this play.
4. Discuss the relationship between Amanda, Laura and Tom.

### Discussion

1. What kinds of people are they according to Williams' own descriptions?
2. What do you think of the significance of this conflict for the play?



## Unit 6 Anton Pavlovich Chekhov: *The Cherry Orchard*

### Summary:

1. A brief life history of Anton Pavlovich Chekhov. Anton Pavlovich Chekhov was born in the provincial town of Taganrog, Ukraine, in 1860. He is considered one of Russia's greatest playwrights.

2. Discussing and analyzing the characters in *The Cherry Orchard*.

### Aim:

1. Guiding and enlightening the students in their exploration and analysis of the theme of the play demonstrated by the various aspects.

2. To deepen their understanding of the theme

Teaching hours: 2 class hours

### Content:

1. The *Cherry Orchard* is a masterpiece of Chekhov, who brought believable but complex personalization to his characters, while exploring the conflict between the landed gentry and the oppressed peasant classes. Discuss its features.

2. Discuss the tragedy in the decline of the charming Ranevskaya family and the fate of Madame Ranevskaya.

### Discussion

1. What does the cherry orchard owned by Madame Ranevskaya symbolize?

2. What do you think of the significance of the play?

## Unit 7 Henrik Ibsen: *A Doll's House*

### Summary:

1. A brief life history of Henrik Ibsen.
2. He is considered by many to be the father of modern prose drama. Though he was not the first to try, Henrik Ibsen was the first to succeed in writing brilliant realistic drama.

### Aim:

1. Guiding and enlightening the students in their further exploration and analysis of the theme of the play.
2. To deepen the understanding of the theme and the portrayal Nora Helmer.

Teaching hours: 2 class hours

### Content:

1. Discuss the sacrificial role of women; Money versus People; The unreliability of appearances.
2. Discussion the plots and symbols in the play, such as The Christmas tree and New Year's Day

### Discussion

1. What is the relationship between Mrs. Linde's arrival and Nora's awakening and transformation?
2. Compare Nora and Krogstad. Are there any similarities between them, especially as far as their relationship to society is concerned?

## Unit 8 Samuel Beckett: *Waiting For Godot*

### Summary:

1. A brief life history of Samuel Beckett.
2. Beckett was the first of the absurdist to win international fame. His works have been translated into over twenty languages.
3. Teacher makes comments on the discussion and oral presentations with certain appreciation of students' creative ideas.

### Aim:

1. Guiding and enlightening the students in their further exploration and analysis of the theme of the play.
2. Based on the student-centered teaching principle, such forms as students' group discussion and oral presentations are adopted to cultivate their abilities in independent thinking and analyzing and solving problems by themselves and also to deepen their understanding of the theme of *Waiting for Godot*, the character portrayal and writing techniques.

Teaching hours: 2 class hours

### Content:

1. Discuss Beckett's dramatic works in plot, characterization, and final solution, which had hitherto been the hallmarks of drama, for a series of concrete stage images. He creates a mythical universe peopled by lonely creatures who struggle vainly to express the inexpressible. His characters exist in a terrible dreamlike vacuum, overcome by an overwhelming sense of bewilderment and grief, grotesquely attempting some form of communication, then crawling on, endlessly.

2. Analyze his language.

2. Divide the students into three groups with three different questions for each to discuss about and then ask three representatives of each group to report the results of their discussion in oral presentations.

### Discussion

1. Comment on the author.
2. What do you think is his writing style?

## Unit 9 William Shakespeare: *Macbeth* (1)

### Summary:

1. Analyze the changing of Macbeth's character and its causes.
2. A brief life history of William Shakespeare.
3. Teacher makes comments on the discussion and oral presentations with certain appreciation of students' creative ideas.

### Aim:

1. Guiding and enlightening the students in their further exploration and analysis of the theme (conflict between illusion and reality) of the play.
2. Based on the student-centered teaching principle, such forms as students' group discussion and oral presentations are adopted to cultivate their abilities in independent thinking and analyzing and solving problems by themselves and also to deepen their understanding of the theme of *Macbeth*, the character portrayal and writing techniques.

Teaching hours: 2 class hours

### Content:

1. By means of introducing the background information and a story summary of Shakespeare's famed *Macbeth* and by focusing on the portrayal of the hero as well as careful reading of the relevant text, the teacher intends to help students analyze and understand how Macbeth was reduced from a popular hero to a blood-thirsty despot and consequently become aware of the greatness of Shakespeare and his works *Macbeth*.
2. Discuss *Macbeth* and the play
3. Read the play carefully to trace the change in Lady Macbeth's character.
4. Do the interpretations and discussions on the portrayal of the change in Macbeth's character through the development of plots and especially the psychological analysis [soliloquies] of the character

### Discussion

1. Comment on the author.
2. What do you think of *Macbeth* and the play?

## Unit 10 William Shakespeare: *Macbeth* (2)

### Summary:

1. Find out the reversed changing of Lady Macbeth's character and its causes.
2. Teacher makes comments on the discussion and oral presentations with certain appreciation of students' creative ideas.

### Aim:

1. Guiding and enlightening the students in their further exploration and analysis of the theme (conflict between illusion and reality) of the play.
2. Based on Shakespeare's famed *Macbeth* and by focusing on the portrayal of the heroine Lady Macbeth as well as careful reading of the relevant text, the teacher intends to help students analyze and understand how Lady Macbeth, who experiences a reversed change in character, is in contrast to her husband. Meanwhile, taking some dialogues as illustrative examples, the teacher tries to guide the students appreciate the unusual glamour of Shakespeare's simple English.

Teaching hours: 2 class hours

### Content:

1. Interpretations and discussions on the portrayal of the image of Lady Macbeth through the development of plots
2. Discuss Shakespeare's mastery of the English language

### Discussion

1. Comment on the change in Macbeth's character.
2. What do you think of Shakespeare's writing styles?

## Unit 11 William Shakespeare: *Hamlet* (1)

### Summary:

1. *Hamlet* is Shakespeare's longest play and among the most powerful and influential tragedies in all of English literature, with a story capable of "seemingly endless retelling and adaptation by others.

2. Teacher makes comments on the discussion and oral presentations with certain appreciation of students' creative ideas.

### Aim:

1. Guiding and enlightening the students in their further exploration and analysis of the theme (conflict between illusion and reality) of the play.

2. To help students analyze and understand the character.

3. The teacher tries to guide the students to appreciate Shakespeare's writing.

Teaching hours: 2 class hours

### Content:

1 Make a brief introduction of the background

2. Make a brief introduction of the play, including the background and characters.

### Discussion

1. Comment on the change in Hamlet's character.

2. What do you think of the theme of the writing?

## Unit 12 William Shakespeare: Hamlet (2)

### Summary:

1. Analyze the changing of Hamlet's character and its causes.
2. The reasons for the tragic results.
3. Teacher makes comments on the discussion and oral presentations with certain appreciation of students' creative ideas.

### Aim:

1. Guiding and enlightening the students in their further exploration and analysis of the theme (conflict between illusion and reality) of the play.
2. To help students analyze and understand the character.
3. The teacher tries to guide the students to appreciate Shakespeare's writing.

Teaching hours: 2 class hours

### Content:

1. By reading the text, introduce the main plot of the play to students
2. Discuss the vivid portrayal of the play: both true and feigned madness – from overwhelming grief to seething rage – and explores themes of treachery, revenge, incest, and moral corruption and family.

### Discussion

1. Choose one or two sentences which impress you most.
2. What do you think of the protagonist's hesitativeness?

## Unit 13 Molière: *Tartuffe*

### Summary:

1. Molière wrote *Tartuffe* in 1664. Despite his own preference for tragedy, which he had tried to further with the Illustre Théâtre, Molière became famous for his farces, which were generally in one act and performed after the tragedy.

2. A brief life history of the author.

3. Teacher makes comments on the discussion and oral presentations with certain appreciation of students' creative ideas.

### Aim:

1. Guiding and enlightening the students in their further exploration and analysis of the theme of the play.

2. To help students analyze and understand the character.

3. The teacher tries to guide the students to appreciate Molière's writing.

Teaching hours: 2 class hours

### Content:

1. By reading the text, introduce the main plot of the play to students

2. Discuss the writing skills of the author.

3. Discuss Molière's widespread success with the public, and especially the comedies which became popular with both the French public and the critics

### Discussion

1. What do you think of *Tartuffe* and the relationship between Orgon and *Tartuffe*?

2. What do you think of the significance of the play?



## Unit 14 Edward Albee: Who's Afraid of Virginia Woolf?

### Summary:

1. Analyze the main conflicts in the play.
2. A brief introduction of the author.
3. Teacher makes comments on the discussion and oral presentations with certain appreciation of students' creative ideas.

### Aim:

1. Guiding and enlightening the students in their further exploration and analysis of the theme (conflict between illusion and reality) of the play.
2. To help students analyze and understand the character.
3. The teacher tries to guide the students to appreciate Albee's writing.

Teaching hours: 2 class hours

### Content:

1. By reading the text, introduce the main plot of the play to students
2. Discuss the writing skills of the author.
3. Discuss Albee's real successes: his original and absurdist dramas. His first three-act drama and the play for which he is best known, *Who's Afraid of Virginia Woolf?*, was produced in New York in 1962. Immediately it became popular and controversial.

### Discussion

1. At the time that *Who's Afraid of Virginia Woolf?* was produced, Albee was already a successful and noteworthy new playwright, most well known for his one-act, *The Zoo Story*. Both plays showcase his talent for combining realism and absurdism. Comment on them.
2. What do you think of the significance of the play?

## Unit 15 Arthur Miller: *Death of a Salesman*

### Summary:

1. Analyze the changing of Willy Loman's character.
2. The reasons for the tragic results.
3. Teacher makes comments on the discussion and oral presentations with certain appreciation of students' creative ideas.

### Aim:

1. Guiding and enlightening the students in their further exploration and analysis of the theme (conflict between illusion and reality) of the play.
2. To help students analyze and understand the character.
3. The teacher tries to guide the students to appreciate Arthur Miller's writing.

Teaching hours: 2 class hours

### Content:

1. By reading the text, introduce the main plot of the play to students
2. Discuss Arthur Miller's *Death of a Salesman*: it stems from both Arthur Miller's personal experiences and the theatrical traditions in which the playwright was schooled. The play recalls the traditions of Yiddish theater that focus on family as the crucial element, reducing most aspects of the play to a family level.
3. Introduce Willy Loman's symbolic meaning.

### Discussion

1. What do you think of the author's contribution to American drama?
2. What do you think of the protagonist's tragic ending?

## Unit 16 Eugene O'Neill: Long Day's Journey into Night

### Summary:

1. Analyze the changing of James Tyrone's character.
2. The reasons for the tragic results.
3. Teacher makes comments on the discussion and oral presentations with certain appreciation of students' creative ideas.

### Aim:

1. Guiding and enlightening the students in their further exploration and analysis of the theme (conflict between illusion and reality) of the play.
2. To help students analyze and understand the character.
3. The teacher tries to guide the students to appreciate Eugene O'Neill's writing.

Teaching hours: 2 class hours

### Content:

1. By reading the text, introduce the main plot of the play to students
2. *Discuss the play Long Day's Journey into Night* . It is one of Eugene O'Neill's later plays. The play was written in part as a way for O'Neill to show the world what his family was like and in what sort of environment he was raised. The drama is very similar to O'Neill's family situation as a young man, but more importantly, it has become a universal play representing the problems of a family that cannot live in the present, mired in the dark recesses of a bitter, troubled past.
3. Discuss the writing skills of the author.

### Discussion

1. What might be a long day's journey for a family? What might the phrase "long day's journey into night" imply?
2. What impact can parents have on their children?

# 《视译》教学大纲

闫琛 编写

## 目 录

一、前言.....	2
二、课程教学目的和基本要求.....	2
三、课程主要内容及学时分配.....	2
四、教学重点与难点.....	2
五、相关教学环节.....	2
六、教材.....	2
七、主要参考书目.....	2
八、教学内容及其进度安排.....	3
九、作业.....	19
十、课程考核.....	19

## 一、前言

《视译》是外国语学院三年级学生的必修课。本课程开设学期为第六学期。

本课程的内容是通过介绍视译基本理论和基本技巧，以“视译概论”为先导，“视译”单元训练是教学的主体。英汉/汉英双向视译训练贯穿于教学的全过程；“视译技能”将作为教学辅导，着重较长篇章的英-汉两种语言的视译，模拟会议视译等视译练习，内容主要涉及社会、政治、经济、贸易、体育、科技等方面。通过实践，培养学生英汉互译能力，双语表达能力，分析能力等。

## 二、课程教学目的和基本要求

本课程的教学目的是通过本课程的学习，初步认识及学习视译的基本理论；培养学生的即席视译能力，提高学生在英汉两种语言之间的转换能力和速度，通过视译训练，使学生逐步掌握视译及同声传译技巧，学会分析需要进行即时翻译的文字稿的长句、难句，学会处理数字和语言难点，能够迅速抓住全文大意和线索，胜任外事、科技、商贸、对外交流工作中的视译任务。

通过本课程的学习，基本掌握视译的要求，能即时视译 500-800 字左右的文字稿；具有良好的应变能力和心态，能随时根据发言人及发言稿的变动进行调整等；能够胜任外事、科技、商贸、对外交流工作中的视译任务。

## 三、课程主要内容及学时分配

本课程主要以实践模拟为主，内容涉及外事，科技，商贸，对外交流工作重的视译任务等。本课程为 2 学分 36 课时，共上 18 周。

## 四、教学重点与难点

教学重点是快速阅读文字稿后，快速理解，快速分析意层、意群，快速断句后进行双语转换；培养学生的语篇分析能力与英汉双语表达能力；掌握顺句驱动技巧。

教学难点：一是学生即时翻译的快速反应；二是教学材料的选用问题。视译旨在培养较好地掌握两种语言，灵活地运用语言技能、口译技巧，具有相应的文化背景知识的实际操作型人才。视译涉及的面很广，一、二本教材无法满足要求。基于以上问题，建议建议以一、二本教材为基础，适当补充并更新材料。做到“点”（选用的教材）、“面”（补充的材料）结合

## 五、相关教学环节

《视译》课程采用综合教学法：基础知识与应用能力培训相结合；听、说技能相兼容；文字、声像相结合。以课堂教学为培训主体，以实践为职业体验，精讲多练。除了对口译理论、视译技巧进行比较系统的介绍以外，主要以实践为主，实践部分的材料主要来自于国内外的国际性会议讲话，名人重要场合演讲，访谈，以及记者招待会等。

## 六、教材

秦亚青，2010，《英汉视译》外教研社

仲伟合，2010，《同声传译基础》，北京：外语教学与研究出版社

盛丹丹自编教程《视译》

## 七、主要参考书目

[1] 梅德明(主编)《英语口语教程》高等教育出版社 2008

[2] 雷天放,陈菁(主编)《口译教程》上海外语教育出版社 2006

[3]冯建忠(主编),2002,《实用英语口语教程》,上海:译林出版社

[4]林超伦,2004,《实战口译》,北京:外语教学与研究出版社。

[5]刘和平,2001,《口译技巧—思维科学与口译推理教学法》,中国对外翻译出版公司。

[6]梅德明,2003,《中级口译教程》,上海:上外教育出版社。

[7]吴冰,2004,《现代汉译英口译教程》,北京:外语教学与研究出版社。

[8]厦门大学外文系/中英英语合作项目小组,1999,上海:《新编英语口语教程》上海外语教育出版社。

[9]《商务口译教程》赵军峰编著 高等教育出版社。

## 八、教学内容及其进度安排

### (一) 总论(或绪论、概论等)

学时(课堂讲授学时+其他教学学时):2

主要内容:英汉视译的基本原理,工作程序,适用场合,准备工作及质量要求等。

教学要求:了解相关要求,认真参与观摩和实际演练。

重点、难点:质量要求:流畅、不回溯。

其它教学环节(如实验、习题课、讨论课、其它实践活动):实地观摩会议现场

### (二) 第一章 译前准备

学时(课堂讲授学时+其他教学学时):2

主要内容:学习如何利用互联网搜索相关主题的知识

教学要求:广泛阅读,提炼主旨内容。

重点、难点:平行阅读积累词汇。

其它教学环节(如实验、习题课、讨论课、其它实践活动):录音练习

### (三) 第二章 语篇分析 学时(课堂讲授学时+其他教学学时)2

主要内容:学习如何分析句子结构、抓住重点

什么是语篇?语篇是高于句子层次的一个语言单位。只要具有语篇特征,具有衔接成分,语义上是连贯的,句与句之间的排列符合逻辑,就可以看作是语篇。语篇分析就是以语篇为基本单位,从语义、语法和语用几个方面分析文本,研究语篇的结构、句子的排列、句际关系、会话结构、语句的指向性、信息度、句子之间的语句衔接和语义上的连贯等内容,强调文本的一致性和连贯性。“文体分析”、“语域分析”和“体裁分析”构成语篇分析的三个途径。

#### 一、语篇分析三个途径之间的关系及其在英语教学中的应用

1. 文体分析、语域分析和体裁分析的功用及三者间的关系。第一,文体分析。所谓“文体分析”,是运用语言学的理论对作者的风格和文体特色进行的分析。“文体分析”以语言分析为起点,将描述与阐述相结合,从而达到鉴赏的目的。在任何一种文体中,基本词汇、基本句式和表达方式都是占主导地位的,它们构成了语言的“共核”。语言的“共核”成分构成了语言使用中的“常规”,而不同文体所表现出的不同的语言特点,则是在常规的基础上出现的“变异”。“文体分析”通常在语音、词汇、语法和语句之间的衔接等方面对语篇进行分析,找出语言运用中的“常规”和“变异”,进而说明语言手段是如何增强表达效果的,并揭示作品的风格以及形成这种风格的方式和手段。第二,语域分析。语域分析从语篇形成的情景语境入手对语篇进行分析。由于语言是一种社会现象,是在特定的社会情景中人与人之间的有意义的交往的活动,所以语言又不仅仅是词汇、语法、音位系统和结构,而是连接语言事件中的参与者与其环境的行为。“语域分析”正是从语言的情景语境和功能出发分析语言的使用状况。通过“语域分析”,我们可以知道文本是在什么情景语境中产生的以及语言的形式与功能之间存在着什么样的关系。第三,体裁分析。“体裁分析”大体上有三种指向:一是语言学的“体裁分析”,主要从语言学的角度,对文本的语言特征进行描述,并注

重研究修辞与语篇组织的关系；二是社会学的“体裁分析”，这方面的研究揭示了某个特殊的体裁是如何界定、组织以及如何使社会现实得以交流理解的；三是心理学的“体裁分析”，即从心理学角度出发，研究体裁结构的策略和技巧。全面的“体裁分析”应包括上述三个方面，其主要功用就是对文本中大量使用的词汇语法特点、对话篇格式及语篇化特征、对话篇体裁的结构进行三个层面的分析。另外，“体裁分析”还十分注重分析语篇中的跨文化因素。

语言、语域和体裁构成了语篇的三个层面，三者之间互为补充，互为制约。而“文体分析”“语域分析”“体裁分析”三者之间的关系也是如此。“文体分析”主要是在语言层面、围绕语篇本身的内部结构进行的分析。“语域分析”，探讨语言形式与情景语境之间的关系，其分析结果不仅帮助我们认识特定语篇产生的背景，而且可以帮助我们从社会情景角度分析语篇构建的得体性。但仅从这两方面分析无法对影响一个特定的语篇体裁的社会文化、常规和组织规约进行完整的解释，而“体裁分析”正是弥补这一不足的一种语篇分析方法，它将语篇分析从描述扩展到解释，不仅考虑社会文化因素，而且考虑心理语言因素，这样的分析不仅能分析出语篇的交际目的，还能分析出作者在达到自己的目的时所使用的策略技巧。综上所述，这三种分析途径各有侧重，如将三者融合在一起，将会形成对话篇的多层次的、完整的分析。

2. 语篇分析在英语教学中的作用。在英语教学中，对任何类型的课文进行解析，都是语篇分析的过程。因此，围绕任何类型的英语篇章进行教学，都应引入“文体分析”，“语域分析”和“体裁分析”的方法，这不仅是十分有效的语篇分析方法，而且还有助于提高教学效果。在英语教学中采用“文体分析”的方法可以帮助学生根据不同的交际方式、内容、对象和场合去选择适当的语言风格，运用得体的语言，实现交际目的。“语域分析”在英语教学中同样有着十分重要的作用。由于语言教学的主要任务之一是发展学生根据不同的语境运用语言的能力，因此在语言教学的各个步骤中都应注重语域特征，这对帮助学生分析和理解语篇是十分有益的。由于词汇和语法结构的使用是由情景语境决定的，在讲授词汇和语法结构时，也应将其与语域联系起来，从而让学生明白哪些词汇、语法结构在哪些情景语境中表达哪些意义，即适合表达哪一种语域。且语域具有反映文化和预测的功能，所以根据语域的特点教学，还有益于使学生学习语言的文化特点及其表意方式，加深对语篇的理解，提高听说和阅读理解的能力。“文体分析”和“语域分析”已普遍运用于教学实践中，并取得了较好的效果。但是我们对英语篇章的体裁却不够注重，虽对话篇的衔接或句际关系有所重视，却缺乏对话篇的宏观结构的分析以及对话篇体裁的社会功能和交际目的的分析。尽管我们能引导学生注意不同的英语篇章有不同的篇章结构，但往往没有说明为什么不同的体裁应有不同的写法，而这部分的教学内容对培养学生用语言办事的能力有着直接的作用。如果我们把“体裁分析”应用于语篇教学，对培养学生应用语言的能力大有益处。

## 二、语篇分析与翻译

(1) 结合语篇，理解原文。“理解是进行翻译的先决条件”。译者只有在一定的语境中，对话篇进行分析，确定整个语篇的含义，再确定其中每一句话、每一个词的确切含义，才有可能动笔进行翻译。语篇分析，可以从以下几个方面帮助译者理解原文：一是可以帮助译者确定一段话的主题，把握其大意。语篇中往往有一个主题，贯穿始终，起到衔接语篇的作用。二是可以帮助译者确定词义，从而确定句子和语篇的意义。运用语篇分析的原则，根据语篇衔接的特点，确定各句、各词之间的联系，从而确定一个词、一个短语在语篇中的确切含义。三是可以帮助译者明确指代关系。英语中代词用得较多，通过仔细的语篇分析，译者能清楚原文中的指代关系。四是可以帮助译者确定有些句子中的省略成分。英语里的省略与汉语里的省略很少是对应的，英译汉时，往往需要把省略成分补出来，这就需要通过语篇分析，找出这些成分。(2) 分析语篇，把握脉络。大致理解了原文之后，就需弄清楚原文中各句话、所述各个动作之间的关系和顺序，这也是上述理解原文过程的深化。通过分析语篇，一是可以确定各句之间的逻辑联系。英语中，各句之间的逻辑联系往往由逻辑联系语作为标志，表明句与句之间语义上的联系，但是仅仅看逻辑联系语，有时还难以确定逻辑



关系，要确定各句的联系，必须要从整个语篇进行分析。二是可以理清语篇中所述动作的先后。英语中有时只通过动词时和体的形式来表示动作的顺序，翻译时就需要通过对语篇中时与体的分析，来确定哪个动作在前，哪个动作在后。三是可以明确句子或语篇的信息排列，确定主要信息，从而把握语篇的重点。英语语篇的信息排列有句末中心原则，即把重点放在语篇的末尾，翻译时应该注意这点。（3）安排译文，通顺流畅。翻译不仅有一个理解的过程，还有一个表达的过程。和理解一样，表达也要运用语篇分析，用通顺流畅的译文准确地再现原文的意义。这就要求对原文和译文都进行语篇分析，要充分注意到英汉两种语言的差异，摆脱英语衔接手段的束缚，用符合汉语习惯的衔接手段使译文连贯起来。

教学要求：通过提升语感快速理解句子意思

重点、难点：学习断句

类意群应具备三个基本特征：相对独立的意义概念；在一目可及的范围之内；能够通过连接语较灵活地与前后的视译单位结合。相对独立的意义概念指一个具有相独立意义的词组或短语，这也是意群的基本特征，可以被独立翻译出来而不会产生意义上的误会或不完整。在一目可及的范围之内，是指译员可以一目扫过而尽收眼中的长度，这不同于意群的特征，可以保证视译员的视译速度。能够通过连接语较灵活地与前后视译单位结合，是指在增加一个连接词之后，就可以比较顺畅地将一个句子的意思完整地表达出来。这并不是意群的特征，只有具备这个特征，断句之后的翻译才不至于支离破碎而难以表达原文的整体意义。

以下用具体例句来说明，如何在掌握类意群基本特征的基础上进行断句、衔接。

例 1: Worries have mounted that there will be blackouts during the summer when demand surges due to heavy use of air-conditioning.

这句话包含了五个相对独立的意义概念：（1）worries have mounted；（2）there will be blackouts；（3）during the summer；（4）demand surges；（5）due to heavy use of air-conditioning。有经验的视译员在一目可及的范围内可以把（2）和（3）合成一个意义概念，那么译成中文则是：（1）担心加剧；（2）夏季会停电；（3）需求激增；（4）因为空调使用频繁。通过连接语把这几个类意群结合起来就是：人们越来越担心，夏季会进行限电管理（前文提到用电高峰期限电管理），那时对电量需求加大，因为空调使用频繁。按照类意群划分标准给长句断句后，要保证视译译文表达通顺、清晰，增加衔接词极其关键。增加的衔接词不仅是表达逻辑关系的连词，出现重复词语现象时，也要注意所增加词汇与上下文搭配是否恰当。

例 2: Executive Vice President also said that the utility was discussing the issue of compensation for victims of the nuclear crisis with the government but no final decision had been made yet.

Executive Vice President also said// that the utility was discussing the issue// of compensation for victims of the nuclear crisis//with the government// but no final decision had been made yet.

执行副总裁还说//公司公共事务部正在讨论的议题是//给核危机受害者提供赔偿//这次讨论是与政府之间进行//但最终决定尚未做出。

英语中有些修饰语与被修饰词结构简单，但直译成汉语明显有拼凑的痕迹，这时就需要将修饰语进行词性转换，或者单独挑出来作为一个意义概念，独立成句译成汉语

例 3: (The city's sudden growth spurt has also bred greed.) People have become very materialistic and want to make fast money.

People have become very materialistic//and want to make fast money.

这一句句式结构很明确，不少练习初次练习视译的人翻译成：（1）人们变得非常物质化；（2）而且想挣快钱。

汉语没有“快钱”这种搭配，有经验的视译员会进行词性转换，将这句话翻译成：（1）人们变得非常物质化；（2）而且想很快地挣到钱。在口译训练过程中，词性转换是非常常见的一种技

巧，可以保证译入语表达通顺，符合听众的语言预期。视译训练同样有时间限制，初学者如果无法熟练进行词性的转换，可尝试下列处理方式：（1）人们变得非常物质化；（2）大家都想要挣钱；（3）而且钱要来得快。这样的翻译虽然有点啰唆，但完整地表达了原文的信息，没有引起任何歧义，语言表达通顺，也反映了译员思维的灵活性，没有死板地遵循原文句子结构细节。

其它教学环节（如实验、习题课、讨论课、其它实践活动）：实地观摩会议现场

#### （四）第三章 顺句驱动 学时 6

主要内容：断句然后整合片段意思，使之符合逻辑、连贯通顺。

英语长句汉译时，断句的原则一般是先弄清英语原文的句法结构，找出句子的主语、谓语和宾语，然后找出修饰主语和宾语的定语和定语从句，以及修饰谓语的状语和状语从句，理清句子的语法层次之后，就要按照译文的语言习惯调整搭配，恰如其分地断开长句进行翻译。有人说，英语长句的翻译是英译汉过程中的难中之难，由此，如何进行英语长句的断句就成为英汉翻译研究中的一个重要课题。

#### 断句译法的应用

有时英语长句中主句与从句或主句与修饰语间的关系并不十分密切，翻译时可按汉语多用短句的习惯，把长句中的从句或短语化为句子，分开来叙述；为使语义连贯，有时还可适当增加词语，下面运用例子进一步阐述断句译法的应用。

#### （一）拆分原文中的一个单词译成句子

##### 1. 副词

Incidentally, I hope to get better medical treatment in these countries than I can possibly get here in the United States.

顺便提一下，我希望能在这几个国家都得到比我在美国这里更好的治疗。

##### 2. 形容词

He had long been held in cordial contempt by his peers; now that contempt was no longer cordial.

长期以来，他的同僚虽然看不起他，却还是对他有些亲切感；现在，除看不起之外，亲切感也没有了。

##### 3. 名词

As a place to live, it left much to be desired. As a secret training base for a revolutionary new plane, it was an excellent site, its remoteness effectively masking its activity. . .

作为居住的地方，这里有許多不足之处。但作为完全新型飞机的秘密训练基地确实是非常理想的。它地处边疆，人们不易了解其中的活动

#### （二）拆分原文中的一个短语译成句子

##### 1 介词短语

Spring has so much more than speech in its unfolding flowers and leaves, and the coursing of its streams, and in its sweet restless seeking!

春花怒放，春水奔流，无限春光，争奇斗艳，语言已不足以尽述奇妙。

##### 2 不定式短语

(1) It's too late for the pubs to be open.

时间太晚了，酒店不会营业了。

(2) I went to see my friend only to learn he was in hospital.

我去看我的朋友，不料他住院了。

(3) To hear my father tell those stories about the Civil War, he'd been in about every battle.

如果听到我父亲讲述那些关于美国内战的故事，你准以为他亲自参加了每一场战斗。

##### 3. 分词短语

On the top was the clear outline of a great wolf sitting still, ears pointed, alert, listening.

在岩石顶上清晰地映出一只大狼的轮廓。它一动不动地坐在那，耳朵竖起来，机警地在听着什么。

#### 4. 名词短语

I gazed about in silent admiration at the book shelves, glass-fronted cases containing figures of ivory and carved stone, cabinets full of fossils, trays of pinned butterflies and, best of all a dozen or so stuffed birds- including a glass-eyed eagle owl.

我怀着敬意默默打量着她的书架，镶着玻璃的盒子里装着象牙和石头雕刻的人像，柜子里满是化石，托盘里放着别好的蝴蝶，最棒的是，还有几十只鸟的填充标本，包括一只玻璃眼的猫头鹰。

#### (三) 拆分原文中的一个分句译成句子

##### 1 拆开并列句

The shark swung over and the old man saw his eye was not alive and then he swung over once again, wrapping himself in two loops of the rope.

鲨鱼在海里翻滚过来。老头儿看见它的眼珠已经没有生气了，但是它又翻滚了一下，滚得自己给绳子缠了两道。

##### 2 拆开定语从句

Among primitive people, a person is seen as a dependant part of nature, a frail reed in a harsh world governed by natural laws that must be obeyed if he is to survive.

在原始人看来，人是从属于大自然的，是大自然的一部分；他就像一棵纤弱的芦苇生长在这个由自然法则统治

着的严酷的世界里。如果他想生存下去，就得服从这些法则。

#### (四) 拆分原文中的两个或多个分句译成句子

(1) This trend began during the Second World War, when several governments came to the conclusion that the specific demands that a government wants to make of its scientific establishment cannot generally be foreseen in detail.

分析：句子的主干部分为 this trend began during the Second World War，其余部分为分枝。句中 when 引导的是定语从句，第一个 that 引导的是 conclusion 的同位语从句第二个 that 引导的是修饰 demands 的定语从句。这种从句里又套从句的现象在英文中十分普遍，关键是要找出其主干才不会被这么多的修饰语迷惑。句子的意思分为两层：一是政府下结论，二是结论的内容。所以在最后确定译文时，就要根据句子的意思调整中文词语的顺序。译文：这种趋势始于第二次世界大战期间，当时一些国家的政府下了结论，认为：政府向科研机构提出的具体要求通常是无法详尽预见的。

(2) The president said at a press conference dominated by questions on yesterday's election results that he could not explain why the republicans had suffered such a widespread defeat, which in the end would deprive the Republican Party of long held superiority in the House.

分析：这个句子是由一个带有分词短语的主句、两个宾语从句和一个非限制性定语从句组成。全句共有三层意思：一是总统发了言，二是他不能解释为什么共和党遭到这样大的失败，三是这种情况会使共和党失去优势。这三层意思都具有相对的独立性，因此在译文中可拆开来分别叙述，成为三个单句。译文：在一次记者招待会上，问题集中于昨天的选举结果，总统就此发了言。他说他不能够解释为什么共和党遭到了这样大的失败。这种情况最终会使共和党失去在众院中长期的优势。

教学要求：断句练习

重点、难点：断句后加减连接词整合句子意思

其它教学环节（如实验、习题课、讨论课、其它实践活动）：讨论

(五) 第四章 逻辑连贯 学时 2

主要内容: 怎样使句子逻辑连贯

教学要求: 国际交流主题的讲话

中国发展, 亚洲共享, 世界共赢

——国际社会热议胡锦涛主席在金砖国家领导人会晤和博鳌亚洲论坛上重要讲话

中国国家主席胡锦涛 14 日在三亚金砖国家领导人会晤时发表了题为《展望未来 共享繁荣》的重要讲话, 15 日在博鳌亚洲论坛开幕式上发表了《推动共同发展 共建和谐亚洲》的重要演讲, 引起国际社会的广泛关注和高度评价。

“传递和平发展合作信息”

胡锦涛在金砖国家领导人会晤时发表的重要讲话中指出, 改革开放 30 多年来, 中国发展取得了举世瞩目的成就。在过去 10 年里, 中国平均每年进口价值 6870 亿美元的商品, 为相关国家和地区创造了 1400 多万个就业岗位。这充分说明, 中国发展是世界发展的一部分, 中国发展得越好, 对世界作出的贡献越大。

率先提出“金砖国家”这一概念的高盛经济学家吉姆·奥尼尔在接受新华社记者采访时说: “虽然中国在控制经济增长速度, 但仍保持较快的发展。经济规模越大, 对世界其他国家的影响也就越大, 中国就处在这样的过程中。”

菲律宾前总统、博鳌亚洲论坛前理事长拉莫斯对新华社记者说, 中国在亚洲乃至全球经济发展中正发挥着日益重要的影响力, 拥有巨大的市场潜力。随着欧美这两个东盟传统市场的衰退, 中国正成为东南亚经济发展的引擎。随着中国融入全球经济一体化, 韩国、新加坡、日本等东亚经济体均从中获益。

墨西哥经济分析家卡洛斯·莫塔说, 胡主席的讲话“乐观自信”, 特别是他提到应该加强多边贸易体制, 推动多哈回合谈判早日实现发展回合目标, 这表明中国在推动全球平衡发展上明确地作出了表率。

《今日印度》杂志资深编辑罗伊说, 中国领导人在金砖峰会上传递了和平发展合作的信息。当今世界面临许多不确定因素, 许多发展中国家都在思考如何应对挑战。中国作为世界第二大经济体和经济快速增长的国家, 强调和平和发展的重要性, 对广大发展中国家有着重要的启迪和鼓励作用。

坦桑尼亚标准报业集团代理总编辑库姆巴瓦·阿里说, 胡锦涛的讲话是“具有建设性的重要讲话”。他说, 胡锦涛主席的讲话保证中国不只自己发展, 还要与亚洲其他国家, 以及非洲、欧洲和美洲等其他地区的国家合作, 以共享繁荣发展。

胡锦涛主席在博鳌亚洲论坛年会开幕式上发表的演讲中还介绍了中国制定十二五规划情况, 提出了今后 5 年中国发展的四个“着力”, 包括着力实施扩大内需特别是消费需求的战略、着力实施“走出去”战略、着力参与全球经济治理和区域合作、着力建设资源节约型、环境友好型社会等。

法国前总理、博鳌论坛理事拉法兰说, 中国制订的十二五规划反映了对增长模式的思考, 将扩大内部消费放在更加重要的位置, 并充分考虑经济安全和人民社会福利和保险。拉法兰认为, 对中国来说, 建立这种模式需要一个长期的过程, 也是对世界经济更加均衡的一个贡献。

日本《读卖新闻》文章说, 胡锦涛主席的讲话, 体现了中国在全球发展、合作中负责任的积极姿态。美国《华尔街日报》也撰文指出, 胡锦涛在讲话中对中国经济发展、调整和作用方面的许多表述, 都表明中国推动世界经济复苏、平衡和全球协调发展的积极意愿和切实努力。中国正在努力摆脱依赖出口的经济格局。同时, 胡锦涛也呼吁亚洲各国政府积极调整经济结构。

“珍惜历史机遇, 共建和谐亚洲”

今年恰逢博鳌亚洲论坛成立 10 周年。10 年来, 博鳌亚洲论坛在凝聚共识、传播亚洲声音、促

进亚洲合作方面发挥了重要作用。10年来，中国同几乎所有亚洲国家建立起不同形式的伙伴关系，成为多个亚洲国家的最大贸易伙伴和最大出口市场。正如胡锦涛主席在演讲中所说，中国发展繁荣离不开亚洲，亚洲发展繁荣也需要中国。

作为博鳌亚洲论坛的发起人之一，菲律宾前总统拉莫斯对新华社记者说，该论坛是第一个以亚洲为基地通过经济一体化、跨地区合作、跨文化交流、促进亚洲国家利益的国际论坛。自从有了博鳌亚洲论坛，“利益共享、积极交流、真诚友爱”的精神把亚洲各国凝聚到一起。

新加坡《联合早报》18日发表社论，认为胡锦涛在博鳌亚洲论坛上的演讲，表明中国有意在这个地区扮演更积极的引领角色：一方面深化其参与促进亚洲发展的程度，与其他国家分享中国增长的机遇；另一方面展现和平姿态，化解区域对其综合国力不断上升的疑虑，进而巩固其在亚洲的地位。

博鳌论坛本次年会以“包容性发展：共同议程与全新挑战”为主题，推动共同发展，共建和谐亚洲，是时代赋予亚洲人民的共同使命。胡锦涛为此提出了五点建议，包括尊重多样文明、转变发展方式、分享发展机遇、坚持求同存异、倡导互利共赢等。

泰国主要英文报纸《曼谷邮报》评论说，胡锦涛主席在亚洲博鳌论坛上发表讲话，呼吁建立一个新的亚洲安全模式，以回避由于各国领土主权之争越来越受困扰的这一地区的争议。美联社的报道指出，这一“新安全观”表明中国准备在未来5年采取更积极主动的开放战略，在亚洲地区创造并扩大利益，同时也将致力通过和平方式解决同邻国的争端，对中国强大的正面意义作出保证。报道还注意到胡锦涛在讲话中呼吁亚洲国家建立互助友爱的关系。

10年来，亚洲经济快速发展，区域合作蓬勃推进，国际影响力持续提高。亚洲能够取得这样显著的成就，是有着重要原因的。胡锦涛指出，亚洲人民历来具有“自强不息的奋斗精神”、“开拓进取的创新精神”、“开放包容的学习精神”、“同舟共济的团结精神”。

泰国《亚洲日报》评论说，胡锦涛主席根据近年来亚洲国家在抵御国际金融危机、应对自然灾害中的表现，总结出了四大亚洲精神。评论认为，只要发扬这些优良传统，亚洲人民就将创造出新的业绩。

印尼发行量最大的中文报纸《国际日报》在头版位置发表题为《印尼官商应鼓足干劲 积极发展共建和谐亚洲》的文章，认为胡锦涛主席的博鳌论坛演讲总结出四大亚洲精神，代表了弘扬亚洲精神、发扬优良传统的时代强音，受到亚洲各国、包括印尼官方和民间的高度重视，亚洲各国应珍惜难得的历史机遇，积极发展合作，共建和谐亚洲。

**“携手共进，务实合作，推动世界共享繁荣”**

胡锦涛在金砖国家领导人会晤的讲话中，就“如何使人类拥有一个和平安宁、共享繁荣的21世纪”，提出了中国的主张，包括大力维护世界和平稳定，大力推动各国共同发展，大力促进国际交流合作，大力加强金砖国家共同发展的伙伴关系等。这些建议引起了有关各方的高度关注，被广泛解读为是“在当代国际关系中传递了新的发展理念”，体现了南南合作的“互助雄心”和全球治理的“合作呼声”。

南非前沿咨询公司研究部主任艾娜说，胡锦涛主席的讲话集中传达了新兴经济体对改革国际政治经济秩序的声音。而南非派拉蒙集团主席艾弗·艾奇科维奇认为，讲话向国际社会发出明确的信号：金砖国家集团正携手共进，务实合作，推动世界共享繁荣。

俄罗斯政治学者沃洛金说，新兴经济体积极有效的合作将推动世界经济复苏和全球治理的势头，“进而加速全新国际关系模式的形成”。

巴西社会发展银行行长科蒂尼奥认为，三亚峰会标志着金砖国家在经济合作上呈现重大突破，并使得该组织越来越像一个实质性的国际组织。

法国《世界报》16日发表《在金砖峰会上，北京推动另一种合作模式》的文章，说胡锦涛在峰会上赞扬了以金砖国家为代表的新兴国家合作机制是“全球经济合作的新模式，是多边主义的重

要实践”。美国《世界日报》也刊文指出，三亚峰会推动世界朝更加均衡的方向发展，其影响力正延伸全球范围，将进一步提高发展中国家在国际舞台上的地位。

联合国开发计划署南南合作特设局局长周一平在接受新华社记者采访时说：“金砖国家可以将有效的南南合作成功经验提炼出来，并通过联合国向传统的发达国家援助机构传授这方面的经验，使得国际合作更加有效。”

阿根廷托尔夸托·迪特拉大学国际问题专家图尔兹说，在今后 10 至 15 年里，虽然可能会出现一些曲折和反复，但是金砖国家总体崛起的大趋势将很难逆转，从而会彻底改变世界经济、贸易、外交格局，从美欧等发达国家到广大发展中国家，都将受到金砖国家崛起的影响。

二十国集团领导人第二次金融峰会在伦敦举行 胡锦涛出席并发表重要讲话

新华网伦敦 4 月 2 日电（记者 陈鹤高 熊争艳）二十国集团领导人第二次金融峰会 2 日在英国首都伦敦举行。国家主席胡锦涛出席会议并发表重要讲话。

这次金融峰会在伦敦展览中心召开。会议分为两个阶段举行，与会领导人重点就加强各国宏观经济政策协调、稳定国际金融市场、推动国际金融体系改革等问题交换意见。

胡锦涛在会上发表了题为《携手合作 同舟共济》的重要讲话。胡锦涛指出，国际金融危机仍在蔓延和深化，对全球实体经济的冲击日益显现，世界经济金融形势依然复杂严峻。当前，最紧迫的任务是全力恢复世界经济增长，防止其陷入严重衰退；反对各种形式的保护主义，维护开放自由的贸易投资环境；加快推进相关改革，重建国际金融秩序。我们应该进一步落实国际社会达成的共识，树立更坚定的信心，采取更有效的措施，开展更广泛的合作，实施更合理的改革，努力取得实质性成果。

第一，进一步坚定信心。经过长期发展，世界经济形成了坚实的物质技术基础，我们具备应对国际金融危机的客观条件。各国宏观调控工具明显增多，调控的针对性和有效性大为增强，我们具备应对国际金融危机的政策手段。国际社会愿意加强协调和合作，我们具备应对国际金融危机的共同意愿。只要我们坚定信心、共同努力，就一定能渡过难关，实现我们共同确定的目标。

第二，进一步加强合作。这场国际金融危机是在经济全球化深入发展、国与国相互依存日益紧密的大背景下发生的，任何国家都不可能独善其身，合作应对是正确抉择。我们应该认清形势、加强沟通、相互支持、携手合作、共克时艰。我们应该保持宏观经济政策导向总体上的一致性、时效性、前瞻性。作为具有广泛代表性的二十国集团，是国际社会共同应对国际经济金融危机的重要有效平台。我们应该大力开展各项实质性合作，加快结构调整，稳定市场，促进增长，增加就业，改善民生，千方百计减轻国际金融危机对实体经济的冲击和影响。

第三，进一步推进改革。加强金融监管既是防范和化解国际金融危机的关键环节，也是维护国际金融市场稳定和促进世界经济发展的重要措施。这场国际金融危机给我们的一个重要启示，就是加强金融监管势在必行。一是加强金融监管合作，处理好普遍性和特殊性、自我约束和外部监管、当前和长远的关系，增强各国自身金融监管能力、完善国际金融监管体系、加强对跨境金融机构的有效监管、加强对评级机构的监管；二是国际金融机构应该增强对发展中国家的救助；三是金融稳定论坛应该发挥更大作用；四是国际货币基金组织应该加强和改善对各方特别是主要储备货币发行经济体宏观经济政策的监督，尤其应该加强对货币发行政策的监督。五是改进国际货币基金组织和世界银行治理结构，提高发展中国家代表性和发言权。六是完善国际货币体系，健全储备货币发行调控机制，保持主要储备货币汇率相对稳定，促进国际货币体系多元化、合理化。

第四，进一步反对保护主义。任何国家和地区都不应借刺激经济之名、行保护主义之实。我们应该共同反对任何形式的贸易保护主义，反对以各种借口提高市场准入门槛和各种以邻为壑的投资保护主义行为，共同反对滥用贸易救济措施。多哈回合谈判事关全球贸易自由化进程。我们应该共同坚守 2008 年 7 月有关各方达成的共识，在现有框架基础上继续前进，推动谈判早日取得全面、均衡的成果。

第五,进一步支持发展中国家。国际社会应该高度关注和尽量减少国际金融危机对发展中国家特别是最不发达国家造成的损害;国际社会特别是发达国家应该承担应尽的责任和义务,继续履行援助、减债等承诺,切实保持和增加对发展中国家援助,切实帮助发展中国家维护金融稳定、促进经济增长,切实帮助发展中国家特别是非洲国家克服困难,不断改善这些国家发展的外部环境。

胡锦涛指出,国际金融危机给中国带来了前所未有的困难和挑战。为应对国际金融危机冲击、保持经济平稳较快发展,中国及时调整宏观经济政策,果断实施积极的财政政策和适度宽松的货币政策,形成了进一步扩大内需、促进经济增长的一揽子计划。这些措施已取得初步成效、呈现出积极迹象。这表明中国的应对思路是符合实际的,政策是积极有效的。

胡锦涛强调,面对国际金融危机冲击,我们将继续坚持对外开放的基本国策,始终不渝奉行互利共赢的开放战略。中国作为国际社会负责任的成员,始终积极参与应对国际金融危机的国际合作,显示了中国坚持对外开放、推动恢复世界经济增长的坚定态度。中国将继续同国际社会加强宏观经济政策协调,推动国际金融体系改革,积极维护多边贸易体制稳定,为推动恢复世界经济增长作出应有贡献。

会议结束时发表的领导人声明说,与会领导人就国际货币基金组织增资和加强金融监管等全球携手应对金融经济危机议题达成多项共识。二十国集团领导人同意为国际货币基金组织和世界银行等多边金融机构提供总额1.1万亿美元资金,其中国际货币基金组织资金规模将扩大至现在的3倍,由2500亿美元增加到7500亿美元,以帮助陷入困境的国家。

声明说,二十国集团领导人认为有必要对所有具有系统性影响的金融机构、金融产品和金融市场实施监管和监督,并首次把对冲基金置于金融监管之下。此外,信用评级机构和企业高管薪酬都将受到更加严格的监管。二十国集团领导人重申反对保护主义,促进全球贸易和投资。二十国集团领导人还同意设立总额至少2500亿美元的基金,用于贸易融资,以促进世界贸易,帮助全球经济复苏。与会领导人表示,将在今年年内再举行一次二十国集团峰会。

重点、难点: 抛开句子表面结构、传达意思而不带有翻译腔

其它教学环节(如实验、习题课、讨论课、其它实践活动): 评判同学的视译表现

(六)第五章 被动句的视译学时 2

主要内容: 被动句的视译

1. We decided to stay at home rather than to see a movie because of the rain.

笔译: 由于下雨,我们决定呆在家里而不是去看电影。

视译: 我们决定呆在家里而不是去看电影,因为天下雨了。

2. They started pumping water to the field, working from dark to dark.

笔译: 他们开始起早贪黑地抽水浇地。

视译: 他们开始抽水浇地,从早干到晚。

3. For four years, Ms Rice has been a sounding board, tutor and weather vane. She will now have to articulate a clear view// of the post-Al-Qeada world.

笔译: 四年来,赖斯是传声筒,是辅导老师,也是风向标。现在赖斯要在后基地组织的世界中更为明确地表达自己的观点。

视译: 四年来,赖斯是传声筒,是辅导老师,是风向标,她却需要表达更清晰的观点,说明如何看待后基地组织时期的世界。

4. But should America's attitude to // Vladimir Putin's centralization of power// be determined by the need to keep good relations // with a partner in the war on terror.

笔译: 那么,对于一个普拉基米尔·普京高度集权的俄罗斯,美国在制定对俄政策时应该是

出于反恐需要与其保持伙伴关系吗？

视译：但是美国的态度应该是什么呢？面对普京的集权政策，美国要维持峨嵋良好关系，继续成为反恐战争中的伙伴吗？

**【视译之被动语态】：**

被动语态的笔译技巧：

一 转换成汉语主动句。

The whole country was armed in a few days. 几天内全国武装起来了。

二 译成汉语被动句

Any minute we would surely be spotted by enemy planes flying in and out of the airfield.

我们随时都会被出入机场的敌机发现。

三 译成“把”，“使”，“由”的字句。

The famous hotel had been practically destroyed by the big fire.

**【被动语态的视译技巧】**

1. 可以译成主动语态的句子，这类句子一般不写明施事方，可以顺句译出。

The sense of inferiority that he acquired in his youth has never been totally eradicated.

笔译：他在青少年时期留下的自卑感，还没有完全消除。

视译：有一种自卑感，是他在青少年时期留下的，一直都没有完全消除。

2. 带有施事方的被动语态句。

这一类一般翻译成被动句。

笔译的译法一般是：主语+被+施事方+动词

英语原文是：主语+动词+施事方

视译：一般将 by 前面的部分作为一个独立成分译出，然后将 by 引导的施事方译出，并重复原词动作，使后面也单独成为一个短句。

Our foreign policy is supported by the people all over the world.

笔译：我们的外交政策受到全世界人民的欢迎

视译：我对外政策受到了支持，全世界人民的支持。

Any minute we would surely be spotted by enemy planes flying in and out the airfield.

笔译：我们随时都会被进入机场的敌机发现。

视译：随时我们都会被发现，被敌机发现，因为这些敌机不时出入机场。

3. 笔译中使用“把”，“使”，“由”的字句，视译尽量少用。

Since the wingspan of the win-engine bombers was too wide for the ship's elevator, they couldn't be stored below.

笔译：由于这种双引擎轰炸机翼超过了升降机的宽度，所以不能把他们放在甲板底下。

视译：这种双引擎轰炸机机翼太长，军舰的升降机装不了，所以不能停放在甲板底下。

教学要求：汉语不用“被”字表达被动的意思

重点、难点：开场白客套话的视译

其它教学环节（如实验、习题课、讨论课、其它实践活动）：听实况会议录音



(七) 第六章 学会预测提高反应速度 学时 4

主要内容: 有关经济发展的话题

阿尔斯通: 继续扩大在华投资 中国地位举足轻重

“国际金融危机及其给经济带来的影响, 使所有企业都感受到了压力。但是, 我想告诉我们员工的是, 阿尔斯通拥有 3 项很有利的资产, 可以帮助我们成功地应对当下危机造成的一些负面影响。”阿尔斯通全球总裁兼首席执行官柏珂龙在中国农历正月十五上午来到北京, 当天下午在会见公司在中国的 9000 名员工的代表时, 以公司良好的经营状况和业绩向他们传递振奋人心的信息, 激励员工树立信心, 与企业共克时艰。

柏珂龙说: “我要给大家传达的 3 个好消息是: 第一, 阿尔斯通公司所在的基础设施行业有着长期增长潜力的市场, 尽管可能有种种波动, 但是从长期来看, 其增长势头不减; 第二, 公司拥有雄厚的订单储备量, 总值约为 500 亿欧元, 差不多能够维持两年半, 这是相当有利的一笔资产; 第三, 公司没有欠债, 相反手头上还拥有大量现金。这使公司对未来更有把握, 而且也有能力应对危机造成的负面影响。当然, 这并不意味着公司就不需要谨慎行事, 事实上在管理和支出方面, 公司会非常审慎, 并将确定优先领域, 更好地对需求进行分析。”

当全球众多公司在经济衰退周期压缩开支, 通过举行网上会议的方式减少出差次数, 严格控制出差费用时, 柏珂龙却一如既往频繁往返于企业在全世界 70 多个开展业务的国家和地区。柏珂龙在北京接受记者专访时强调说: “我对中国的访问是定期的、常规性的, 这次也是如此。我每次来都会尽可能多地安排一些相关会面, 不仅是和我们的客户及合作伙伴, 也包括与我们内部员工进行一些交流。”“员工是阿尔斯通发展战略的基石, 是我们最大的财富。为了让每位员工都能分享公司的业绩与成果, 我们于 2005 年推出了全员奖励活动, 每位阿尔斯通员工都获得了 12 股赠予股票。此外, 我们在 2007 年面向全体员工推出了新的员工持股计划 ‘2007 阿尔斯通业绩共享计划’, 目前有超过 60% 的阿尔斯通中国员工参与了这项计划。今年 2 月, 集团启动了新一轮的 2009 共享计划。”

作为全球电力和交通运输基础设施领域的领先企业, 阿尔斯通在全球有 2040 个实验室、研发中心和设计部门。在 2007/2008 财年, 集团投入研发经费 5.54 亿欧元, 同比增长 21%。柏珂龙告诉记者, 阿尔斯通致力于可持续业务增长与环境保护之间的相互协调, 为实现未来清洁城市的愿景, 阿尔斯通通过开发节能、低排放和高效的电力与交通运输解决方案, 构建符合各地区不同环保要求的城市基础设施。例如, 电厂通过采用阿尔斯通的技术, 可以帮助减少城市超过 90% 的硫氧化物和氮氧化物等传统污染物的排放, 此外, 还可大规模减少二氧化碳的排放量。阿尔斯通在二氧化碳捕捉技术领域也走在了世界前列。

2009 年是阿尔斯通第一个代表处在中国设立 30 周年。柏珂龙说: “中国在阿尔斯通全球战略中举足轻重。在过去 12 个月当中, 我一共来过中国 4 次, 这是因为我们在中国的业务已经发展到了这样的阶段, 我们必须在这里加大业务拓展的力度, 不仅服务于本土市场, 同时也通过这里服务海外市场。阿尔斯通与中国的合作伙伴建立了非常密切的合作关系, 并在广泛的业务领域里实施了多项技术转让。通过这样的一些合作, 应该说我们和合作伙伴都取得了双赢的结果。我相信阿尔斯通在未来还将继续这一做法。”

谈到在国际金融危机时期阿尔斯通是否继续实施其在中国的发展战略以及新的投资计划, 柏珂龙向记者透露, 基于与中国伙伴的互信和互惠关系, 阿尔斯通决定扩大在华投资, 并计划在 2009

年开设新的工厂，其中一家是为武汉锅炉股份有限公司建造崭新的工厂，将于 2009 年下半年在武汉郊区建成并投入使用，这将是阿尔斯通在全球最大的锅炉厂。阿尔斯通将为该工厂提供先进的技术，包括超临界和超超临界锅炉技术，循环硫化床锅炉和低氮燃烧器技术，以及国际化的管理知识及技能。另外，天津阿尔斯通水电设备有限公司也正在新建车间厂房，该厂将专门用于为国内及海外市场提供最大的水轮发电机。

#### 全球经济

##### 增长？衰退？增长型衰退？

在欧债危机的拖累下，2012 年世界经济会否又一次陷入衰退？这是不少人担心的问题。综合野村、瑞银、渣打等多家大行的观点，今年全球经济有望实现超过 3% 的增长，出现二度衰退的概率相对较小。

德意志银行全球研究主管大卫·傅克斯蓝多预计，2012 年，由于中国经济增长速度回升以及美国经济持续复苏，这两方面的影响将会抵消欧洲有可能出现的衰退。鉴于此，该行预计，全球经济在 2012 年将继续保持 3.5% 的增长幅度，与 2011 年基本相当。

野村的经济学家则认为，受欧元区经济衰退及其对世界其他地区连锁效应的影响，预期 2012 年全球经济将放缓增长。野村注意到，尽管 2011 年全球经济屡次受到打击，但仍实现 3.8% 左右的正增长，其中新兴市场功不可没，增长了 6.6%；发达经济体仅增长 1.5%。

整体上，野村预计今年全球经济增长将进一步减速至 3.2%，其中新兴市场增长 5.6%，发达经济体增长 1.2%。野村认为，一个主要经济体都需要很大的冲击才会陷入衰退，更不用说全球经济整体陷入衰退了。

德盛安集团旗下研富资产管理公司认为，基于几方面原因，全球经济今年有望避开二次衰退。一是全球超低的实际利率水平，二是对于发达国家更多量化宽松的预期，三是对新兴市场货币紧缩将结束的预期，四是民间部门开支增加。

瑞银表示，整体看，预计未来两年全球经济将继续温和扩张。该行对 2012 年世界经济增速的预期为 3.1%，2011 年预计增长 3.2%。预计世界经济 2013 年将增长 3.4%。

不过，考虑到欧债危机等诸多不确定性，也有一些业内人士对经济前景持相对谨慎看法。渣打表示，尽管其十分看好长期的全球前景，但对 2012 年全球增长却持悲观态度，预计增幅仅为 2.2%，2013 年和 2014 年则可能回升至 3.6% 和 3.8%。

纽约梅隆首席经济学家霍伊则认为，全球经济可能出现“增长型衰退”，而非传统意义的全面衰退。

#### 欧债危机

##### 今年将迎来重要时间节点

各大行在欧元区主权债务危机的看法上存在较大分歧。但今年普遍被认为是这场危机的一个重要时间节点。

野村认为，政策方面的不作为，将在 2012 年将欧元区推向“爆发点”和经济衰退。欧洲央行或不得不实施数量放松政策，避免欧元区解体的痛苦后果。

根据野村的预测，欧洲央行最终会在 2012 年采取一系列更有力的数量放松操作，从而提振市场信心、显著放松货币状况并使得欧元明显贬值。在野村看来，这样的政策措施将确保欧元区的完整性，即没有成员国退出欧元区，并为 2012 年底经济的重新复苏铺平道路。

野村认为，欧元区解体仍是一个可以避免的风险。“我们的基本预期是，决策者能够避免这样糟糕结果的出现，特别是如果 2012 年初欧洲央行实施数量放松政策的话，但政策失误的可能性很大。在我们看来，债务无序重组和/或欧元区解体的后果，对实体经济的伤害至少会和 2008 至 2009 年经济下滑时期一样严重。”

但即便不至于发生分裂，欧元区陷入衰退也是业界共识。野村将 2012 年和 2013 年的欧元区

GDP 增速预期下调至-1%和 1.9%，瑞银则认为 2012 年欧元区将仅增长 0.2%，上半年会陷入衰退。德银预计欧元区经济增长将从 2011 年的 1.5%降低到 2012 年的 0.4%。

渣打银行认为，在当前形式下，欧元将无法继续存在。如果要欧元继续存在，则必须成为一个政治联盟，尽管近期已出现某些这方面的动向，但这不可能立即实现。鉴于欧元核心国家的基本面缺陷，以及一个或多个国家退出欧元区的可能性，不排除未来废除欧元的可能。

教学要求：熟悉经济词汇

重点、难点：自学相关经济术语，了解背景

其它教学环节（如实验、习题课、讨论课、其它实践活动）：自我练习

（八）第七章 无准备视译 学时 2

主要内容：用简单话题（迎来送往）练习无准备视译

教学要求：无准备视译更锻炼顺句驱动的能力

重点、难点：顺句驱动、不回溯地流畅表达

其它教学环节（如实验、习题课、讨论课、其它实践活动）：观摩会议录音

（九）第八章 带稿同传 学时 6

主要内容：多任务处理，倾听发言人同时监控自己的译语

教学要求：熟悉讲稿，跟随发言人的速度

重点、难点：边看边听边译

其它教学环节（如实验、习题课、讨论课、其它实践活动）：自我练习

（十）第九章 优美表达 学时 4

主要内容：锤炼译语

教学要求：精益求精，找准汉语最佳字眼

重点、难点：为什么“眼中有景道不得”？加强中文功底，苦练精准表达

其它教学环节（如实验、习题课、讨论课、其它实践活动）：录音练习

（十一）第十章 质量评估 学时 2

主要内容：联合国会议讲话

**胡锦涛在联合国成立 60 周年首脑会议上的讲话**  
**努力建设持久和平、共同繁荣的和谐世界**  
**——在联合国成立 60 周年首脑会议上的讲话**  
(2005 年 9 月 15 日, 美国纽约)

中华人民共和国主席 胡锦涛主席先生，各位同事，各位代表，女士们，先生们：

在这个庄严而重要的时刻，世界各国的领导人和代表集聚一堂，共同纪念联合国成立 60 周年，重申我们对恪守联合国宪章宗旨和原则的承诺，表达维护世界和平、促进共同发展的决心。这是世界各国人民的共同愿望，也是各国有见识的政治家的共同认识。

联合国的成立，是人类为和平与发展长期努力的结果。联合国体现了世界各国人民“欲免后世再遭今代人类两度身历惨不堪言之战祸”、“彼此以善邻之道，和睦相处”的崇高精神，承载了国际社会共同促进经济社会发展的美好理想。60 年的实践表明，联合国的成立是人类历史上一件具有划时代意义的大事，是人类和平进步事业发展的一座重要里程碑。

60 年来，人类社会沧桑巨变，国际舞台风云变幻，联合国也历经种种考验，走过了不平凡的历程。我们高兴地看到，60 年来特别是冷战结束以来，广大会员国共同努力，推动联合国各项事业蓬勃发展，使联合国在维护世界和平、推动共同发展、促进人类文明等方面发挥了重要作用，取

得了巨大成就。

60年来, 尽管地区动荡不断、局部冲突时有发生, 但各国更加重视对话合作, 更加重视谈判解决争端, 通过联合国预防和制止武装冲突、维护世界和平日益成为国际社会的普遍诉求。遵守国际责任, 承担国际义务, 以和平方式解决争端, 采取有效集体措施, 共同维护地区和全球安全, 是成立联合国的初衷, 也越来越成为国际社会实现持久和平、普遍安全的必由之路。

60年来, 尽管强权政治依然存在、国际关系民主化尚未实现, 但对话交流、和睦相处已成为国际关系的主流, 各国互相尊重、平等相待日益成为国际社会的重要共识。尊重国家主权和领土完整, 尊重各国自主选择社会制度和发展道路的权利, 是联合国宪章的重要原则, 也越来越成为不同社会制度、不同发展水平国家互相建立和发展关系的指导原则。

60年来, 尽管世界发展还很不平衡、贫穷和饥饿仍在不少国家肆虐, 但国际社会已经制定了减少贫困、促进发展的目标, 加强合作、共同发展日益成为各国的普遍选择。加强国际合作, 促进共同发展, 实现互利共赢, 是联合国的重要宗旨, 也越来越成为实现各国共同发展繁荣的重要途径。

主席先生、各位同事!

新的世纪为人类社会发展展现了光明前景。在维护世界和平、促进共同发展的道路上, 我们既面临着难得机遇, 也面临着严峻挑战。

要和平、促发展、谋合作是时代的主旋律。世界多极化和经济全球化的趋势深入发展, 科技进步日新月异, 世界生产力显著提高, 全球经济保持总体增长, 各类全球性和区域性合作生机勃勃, 国际关系民主化不断推进。人类正以前所未有的速度发展进步。

同时, 世界和平与发展这两大问题还没有得到根本解决。因种种原因导致的局部战争和冲突时起时伏, 地区热点问题错综复杂, 南北差距进一步拉大, 许多国家人民的基本生存甚至生命安全得不到保障, 国际恐怖势力、民族分裂势力、极端宗教势力在一些地区还相当活跃, 环境污染、毒品走私、跨国犯罪、严重传染性疾病等跨国性问题日益突出。人类实现普遍和平、共同发展的理想还任重道远。

主席先生、各位同事!

历史昭示我们, 在机遇和挑战并存的重要历史时期, 只有世界所有国家紧密团结起来, 共同把握机遇、应对挑战, 才能为人类社会发展创造光明的未来, 才能真正建设一个持久和平、共同繁荣的和谐世界。我愿就此发表以下几点意见。

第一, 坚持多边主义, 实现共同安全。和平是人类社会实现发展目标的根本前提。没有和平, 不仅新的建设无以推进, 而且以往的发展成果也会因战乱而毁灭。无论对于小国弱国还是大国强国, 战争和冲突都是灾难。因此, 各国应该携起手来, 共同应对全球安全威胁。我们要摒弃冷战思维, 树立互信、互利、平等、协作的新安全观, 建立公平、有效的集体安全机制, 共同防止冲突和战争, 维护世界和平与安全。

联合国作为集体安全机制的核心, 在保障全球安全的国际合作中发挥着不可替代的作用。其作用只能加强, 不能削弱。联合国宪章确定的宗旨和原则, 对维护世界和平与安全发挥着举足轻重的作用, 已经成为公认的国际关系基本准则, 必须得到切实遵循。安理会作为联合国维护世界和平与安全的专门机构, 其维护世界和平与安全的权威必须得到切实维护。

我们应该鼓励和支持以和平方式, 通过协商、谈判解决国际争端或冲突, 共同反对侵犯别国主权的行径, 反对强行干涉一国内政, 反对任意使用武力或以武力相威胁; 应该加强反恐合作, 坚持标本兼治, 重在消除根源, 坚决打击恐怖主义; 应该按照公正、合理、全面、均衡的原则, 实现有效裁军和军备控制, 防止核扩散, 积极推进国际核裁军进程, 维护全球战略稳定。

第二, 坚持互利合作, 实现共同繁荣。发展事关各国人民的切身利益, 也事关消除全球安全威胁的根源。没有普遍发展和共同繁荣, 世界难享太平。经济全球化趋势的深入发展, 使各国利益相互交织、各国发展与全球发展日益密不可分。经济全球化应该使各国特别是广大发展中国家普遍受

益，而不应造成贫者愈贫、富者愈富的两极分化。联合国应该采取切实措施，落实千年发展目标，特别是要大力推动发展中国家加快发展，使 21 世纪真正成为“人人享有发展的世纪”。

我们应该积极推动建立健全开放、公平、非歧视的多边贸易体制，进一步完善国际金融体制，为世界经济的增长营造健康有序的贸易环境和稳定高效的金融环境；应该加强全球能源对话和合作，共同维护能源安全和能源市场稳定，为世界经济的增长营造充足、安全、经济、清洁的能源环境；应该积极促进和保障人权，努力普及全民教育，实现男女平等，加强公共卫生能力建设，使人人享有平等追求全面发展的机会和权利。

发达国家应该为实现全球普遍、协调、均衡发展承担更多责任，进一步对发展中国家特别是重债穷国和最不发达国家开放市场，转让技术，增加援助，减免债务。发展中国家要充分利用自身优势推动发展，广泛开展南南合作，推动社会全面进步。中国将尽自己所能，为推动各国共同发展作出积极贡献。

第三，坚持包容精神，共建和谐世界。文明多样性是人类社会的基本特征，也是人类文明进步的重要动力。在人类历史上，各种文明都以自己的方式为人类文明进步作出了积极贡献。存在差异，各种文明才能相互借鉴、共同提高；强求一律，只会导致人类文明失去动力、僵化衰落。各种文明有历史长短之分，无高低优劣之别。历史文化、社会制度和发展模式的差异不应成为各国交流的障碍，更不应成为相互对抗的理由。

我们应该尊重各国自主选择社会制度和发展道路的权利，相互借鉴而不是刻意排斥，取长补短而不是定于一尊，推动各国根据本国国情实现振兴和发展；应该加强不同文明的对话和交流，在竞争比较中取长补短，在求同存异中共同发展，努力消除相互的疑虑和隔阂，使人类更加和睦，让世界更加丰富多彩；应该以平等开放的精神，维护文明的多样性，促进国际关系民主化，协力构建各种文明兼容并蓄的和谐世界。

第四，坚持积极稳妥方针，推进联合国改革。联合国宪章确立的各项宗旨和原则，符合和平、发展、合作的历史潮流，符合国际关系健康发展的本质要求，符合世界各国人民的根本利益。我们应该通过合理、必要的改革，维护联合国权威，提高联合国效率，更好地发挥联合国作用，增强联合国应对新威胁新挑战的能力。

联合国改革是全方位、多领域的，可以先易后难、循序渐进，推动改革尽可能多出成果。改革应该重点推动联合国加大在发展领域的投入，致力于维护联合国宪章的宗旨和原则，增进广大会员国团结。

安理会改革是联合国改革的一项重要内容。要通过改革安理会，优先增加发展中国家特别是非洲国家的代表性，让更多国家特别是中小国家有更多机会参与安理会决策。改革涉及各国利益，应该充分协商，在达成广泛共识的基础上作出决定。

主席先生、各位同事！

在这里，我愿重申：中国将坚定不移地高举和平、发展、合作的旗帜，坚定不移地走和平发展道路，坚定不移地奉行独立自主的和平外交政策，在和平共处五项原则的基础上同世界各国发展友好合作关系。中国将始终不渝地把自身的发展与人类共同进步联系在一起，既充分利用世界和平发展带来的机遇发展自己，又以自身的发展更好地维护世界和平、促进共同发展。中国将一如既往地遵守联合国宪章的宗旨和原则，积极参与国际事务，履行国际义务，同各国一道推动建立公正合理的国际政治经济新秩序。中华民族是热爱和平的民族。中国的发展不会妨碍任何人，也不会威胁任何人，只会有利于世界的和平稳定、共同繁荣。

主席先生、各位同事！

在人类漫长的发展史上，各国人民的命运从未像今天这样紧密相连、休戚与共。共同的目标把我们联结在一起，共同的挑战需要我们团结在一起。让我们携手合作，共同为建设一个持久和平、共同繁荣的和谐世界而努力！

谢谢各位。

新华社里约热内卢6月20日电 国务院总理温家宝20日在巴西里约热内卢出席联合国可持续发展大会高级别圆桌会，并作了题为《创新理念 务实行动 坚持走中国特色可持续发展之路》的发言。发言全文如下：

**创新理念 务实行动 坚持走中国特色可持续发展之路**  
**——在联合国可持续发展大会高级别圆桌会上的发言**  
**中华人民共和国国务院总理 温家宝**  
(2012年6月20日)

主席先生，女士们、先生们、朋友们：

很高兴参加今天的圆桌会议，就“展望未来、落实成果”这一主题交流看法。历史和现实表明，全球可持续发展的道路是曲折的，但前途是光明的，我们对此充满信心。落实大会的成果，要靠各国的行动。中国将与国际社会一道，坚定不移走可持续发展道路。

中国是可持续发展理念的坚定支持者。上世纪70年代以来，从斯德哥尔摩到里约热内卢，中国参加了可持续发展理念形成和发展过程中历次重要国际会议，并作出积极贡献。进入新世纪，中国结合国内外实践，提出以人为本、全面协调可持续发展的科学发展观，建设资源节约型、环境友好型社会和生态文明，走新型工业化道路，这些先进理念，充分体现了中国特色，也吸取了有益的国际经验。

中国是可持续发展战略的积极实践者。我们注重统筹兼顾经济发展、社会进步和环境保护。在经济发展方面，过去34年国内生产总值年均增长9.9%，贫困人口减少2亿多，中国成为最早实现联合国千年发展目标中“贫困人口比例减半”的国家。中国实行最严格的耕地和水资源保护制度，用占全球不到10%的耕地和人均仅有世界平均水平28%的水资源，养活了占全球1/5的人口。在社会建设方面，全面实现免费义务教育，不断深化养老保障制度改革，初步建立覆盖城乡居民的基本养老和基本医疗保障体系。在环保领域，全面推进节能减排，过去6年单位国内生产总值能源消耗降低了21%，相当于减少二氧化碳排放约1.6亿吨，主要污染物排放总量减少了15%左右。建成世界上最大的人工林，面积达6.2万平方公里。我们用行动履行了对本国人民和国际社会的庄严承诺。

中国是可持续发展国际合作的有力推动者。我们积极开展南南合作，为世界可持续发展作出了力所能及的贡献。截至2011年底，中国累计免除50个重债穷国和最不发达国家约300亿元人民币债务，对38个最不发达国家实施了超过60%的产品零关税待遇，并向其他发展中国家提供了1000多亿元人民币优惠贷款。我们积极推进南北合作，与发达国家在环境保护、气候变化、能源资源等领域形成了制度化的合作机制。我们积极参与国际组织的活动，认真履行国际公约，承担了与自身能力相符的责任与义务。

展望未来，中国推进可持续发展任重道远。中国仍是一个发展中国家，虽然经济总量较大，但人均国民收入还排在世界的90位左右，按照新的扶贫标准，还有1亿多人处于贫困线以下，资源环境压力不断增大，发展中不平衡不协调不可持续的问题依然突出。

我们将全面实施“十二五”规划，凝聚全社会力量，采取综合性措施，加快转变经济发展方式，调整优化经济结构，合理控制能源消费总量，大力建设节约资源、保护环境的生产生活方式和消费模式，努力完成2015年比2010年单位国内生产总值二氧化碳排放下降17%、能源消耗下降16%、非化石能源比重提高到11.4%、主要污染物排放总量降低8%到10%的约束性指标，提高发展质量，实现绿色繁荣。

我们将更加积极地推进国际合作，参与可持续发展全球治理，并逐步增加对其他发展中国家的

援助，与国际社会携手并肩、同舟共济，为子孙后代创造更加美好的家园。

谢谢！

教学要求：如何判断视译质量

重点、难点：判断什么是高质量的视译

其它教学环节（如实验、习题课、讨论课、其它实践活动）：誊写录音并写分析报告

## 九、作业

课下实践，每两周交一份相关材料的视译的录音。

## 十、课程考核

本课程系理论与实践相结合的课程，且特别注重学生口语能力的提高。采用考查方法。评估方法采用百分制，具体分布为：到课率 10%，平时的课堂实践 40%，模拟测试 20%，最后的测试 30%。

# 《人文经典阅读二》教学大纲

闫琛 编写



## 目 录

一、前言.....	2
二、课程教学目的和基本要求.....	2
三、课程主要内容及学时分配.....	2
四、教学重点与难点.....	2
五、相关教学环节.....	2
六、教材.....	2
七、主要参考书目.....	2
八、教学内容及其进度安排.....	3
第一章 启蒙运动.....	4
第一节 什么是启蒙运动.....	4
第二节 理性时期.....	6
第三节 政府二论.....	7
第二章 浪漫主义.....	12
第一节 《抒情歌谣》 《打开表》.....	12
第二节 《浮士德》.....	16
第三章 社会主义.....	20
第一节 《共产党宣言》.....	20
第二节 《老古玩店》.....	22
第四章 自由主义.....	25
第一节 《国富论》.....	25
第二节 《论自由》.....	26
第三节 《自由立法与契约合同》.....	27
第五章 达尔文主义.....	29
第一节 《物种起源》.....	29
第二节 社会静态学.....	29
第六章 对传统的挑战.....	30
第一节 《权力意志》与《敌基督》.....	30
第二节 《文明及其不满》.....	32
第七章 现代主义运动.....	33
第一节 《超现实主义宣言》.....	33
第二节 尤利西斯.....	33
第三节 The Second Coming by W.B. Yeats.....	35
第四节 Since Feeling is First by E.E. Cummings.....	35
第八章 全球化时代的西方.....	37
第一节 存在主义是一种人道主义.....	37
第二节 女性的奥秘.....	38

## 一、前言

《西方思想经典导读》是外国语学院二年级学生的必修课。本课程开设学期为第四学期。

本课程的内容是探讨西方文化史上的价值观念演变，重要思想家及思想流派，主要文学与艺术成就，宗教社会以及社会历史变迁，旨在通过对西方文化史的纵向考察和对西方思想经典文献的深度阅读，帮助学生拓宽知识面，提高人文素养，培养思辨能力。

## 二、课程教学目的和基本要求

本课程的教学目的是经过一个学期的学习，使学生认识西方思想产生的历史背景，感受西方思想和价值观念在西方文艺作品中的生动表现，掌握批判性阅读的技巧，学会运用证据和逻辑有效组织和陈述自己的观点。

通过本课程的学习，学生基本掌握西方文明史的宏观演进路径，能够把西方文明的大概脉络描述出来。

## 三、课程主要内容及学时分配

教学重点是对各个重要阶段的著名思想家及其作品进行研读和讲解，内容包括启蒙运动，浪漫主义，社会主义，自由主义，达尔文主义，对传统的挑战现代主义运动，全球化时代的西方等。

本课程为2学分36课程，共上18周。

## 四、教学重点与难点

教学重点是对各个重要阶段中的重要人物及其作品进行分析和讨论，培养学生的分析和归纳总结的能力，学生最终学会如何有效地欣赏名作及陈述自己的看法。

教学难点体现在：一是学生的文学修养参差不齐；二是课时不够，这样就难免会造成授课老师满堂灌的现象。以上问题可能会影响教学的质量。因此在本课程的教学过程中，老师和学生需要投入较大精力处理这些问题。

## 五、相关教学环节

《西方思想经典导读》课程以教师课堂授课和学生课堂实践为主，即学生选择本单元相关主题作10—15分钟的学术报告，并且展开提问与讨论；可以选择大班授课，也可以选择小班授课，规定课下阅读经典文选；多媒体教室。

## 六、教材

孙有中，《西方思想经典选读》，北京：外语教学与研究出版社，2008.09

## 七、主要参考书目

Beatty, John L. & Johnson, Oliver A. *Heritage of Western Civilization*. Vols. 1&2, N.J.: Prentice Hall, 2004

Burger, Michael. *Sources for the History of Western Civilization*. Vols. 1&2, Peterborough, Ont.: Broadview Press, 2003

Danzer, Gerald A. *Mapping Western Civilization: A Guide for Beginning Students*. New York, N.Y.: Harper Collins Pub., 1991

Stearns, Peter N. *Western Civilization in World History*. New York: Routledge, 2003

Patterson, Thomas Carl. *Inventing Western Civilization*. New York: Monthly Review Press, 1997

Noble, Thomas F. X. et al. *Western Civilization: The Continuing Experiment*. Boston: Houghton Mifflin, 1998

Joseph, John Earl et al. *The Western Tradition in the Twentieth Century*. London; New York: Routledge, 2001

Hobson, John M.: *The Eastern Origins of Western Civilization*. New York: Cambridge University Press, 2004

#### 八、教学内容及其进度安排

## 第一章 启蒙运动

课时：2 周， 共 4 课时

教学内容

### 第一节 什么是启蒙运动

What is Enlightenment?

Immanuel Kant 1

Enlightenment is man's emergence from his self-imposed nonage. Nonage is the inability to use one's own understanding without another's guidance. This nonage is self-imposed if its cause lies not in lack of understanding but in indecision and lack of courage to use one's own mind without another's guidance. Dare to know! (Sapere aude.) "Have the courage to use your own understanding," is therefore the motto of the enlightenment.

Laziness and cowardice are the reasons why such a large part of mankind gladly remain minors all their lives, long after nature has freed them from external guidance. They are the reasons why it is so easy for others to set themselves up as guardians. It is so comfortable to be a minor. If I have a book that thinks for me, a pastor who acts as my conscience, a physician who prescribes my diet, and so on--then I have no need to exert myself. I have no need to think, if only I can pay; others will take care of that disagreeable business for me. Those guardians who have kindly taken supervision upon themselves see to it that the overwhelming majority of mankind--among them the entire fair sex--should consider the step to maturity, not only as hard, but as extremely dangerous. First, these guardians make their domestic cattle stupid and carefully prevent the docile creatures from taking a single step without the leading-strings to which they have fastened them. Then they show them the danger that would threaten them if they should try to walk by themselves. Now this danger is really not very great; after stumbling a few times they would, at last, learn to walk. However, examples of such failures intimidate and generally discourage all further attempts.

Thus it is very difficult for the individual to work himself out of the nonage which has become almost second nature to him. He has even grown to like it, and is at first really incapable of using his own understanding because he has never been permitted to try it. Dogmas and formulas, these mechanical tools designed for reasonable use--or rather abuse--of his natural gifts, are the fetters of an everlasting nonage. The man who casts them off would make an uncertain leap over the narrowest ditch, because he is not used to such free movement. That is why there are only a few men who walk firmly, and who have emerged from nonage by cultivating their own minds.

It is more nearly possible, however, for the public to enlighten itself; indeed, if it is only given freedom, enlightenment is almost inevitable. There will always be a few independent thinkers, even among the self-appointed guardians of the multitude. Once such men have thrown off the yoke of nonage, they will spread about them the spirit of a reasonable appreciation of man's value and of his duty to think for himself. It is especially to be noted that the public which was earlier brought under the yoke by these men afterwards forces these very guardians to remain in submission, if it is so incited by some of its guardians who are themselves incapable of any enlightenment. That shows how pernicious it is to implant

prejudices: they will eventually revenge themselves upon their authors or their authors' descendants. Therefore, a public can achieve enlightenment only slowly. A revolution may bring about the end of a personal despotism or of avaricious tyrannical oppression, but never a true reform of modes of thought. New prejudices will serve, in place of the old, as guide lines for the unthinking multitude.

This enlightenment requires nothing but freedom--and the most innocent of all that may be called "freedom": freedom to make public use of one's reason in all matters. Now I hear the cry from all sides: "Do not argue!" The officer says: "Do not argue--drill!" The tax collector: "Do not argue--pay!" The pastor: "Do not argue--believe!" Only one ruler in the world says: "Argue as much as you please, but obey!" We find restrictions on freedom everywhere. But which restriction is harmful to enlightenment? Which restriction is innocent, and which advances enlightenment? I reply: the public use of one's reason must be free at all times, and this alone can bring enlightenment to mankind.

On the other hand, the private use of reason may frequently be narrowly restricted without especially hindering the progress of enlightenment. By "public use of one's reason" I mean that use which a man, as scholar, makes of it before the reading public. I call "private use" that use which a man makes of his reason in a civic post that has been entrusted to him. In some affairs affecting the interest of the community a certain [governmental] mechanism is necessary in which some members of the community remain passive. This creates an artificial unanimity which will serve the fulfillment of public objectives, or at least keep these objectives from being destroyed. Here arguing is not permitted: one must obey. Insofar as a part of this machine considers himself at the same time a member of a universal community--a world society of citizens--(let us say that he thinks of himself as a scholar rationally addressing his public through his writings) he may indeed argue, and the affairs with which he is associated in part as a passive member will not suffer. Thus it would be very unfortunate if an officer on duty and under orders from his superiors should want to criticize the appropriateness or utility of his orders. He must obey. But as a scholar he could not rightfully be prevented from taking notice of the mistakes in the military service and from submitting his views to his public for its judgment. The citizen cannot refuse to pay the taxes levied upon him; indeed, impertinent censure of such taxes could be punished as a scandal that might cause general disobedience. Nevertheless, this man does not violate the duties of a citizen if, as a scholar, he publicly expresses his objections to the impropriety or possible injustice of such levies. A pastor, too, is bound to preach to his congregation in accord with the doctrines of the church which he serves, for he was ordained on that condition. But as a scholar he has full freedom, indeed the obligation, to communicate to his public all his carefully examined and constructive thoughts concerning errors in that doctrine and his proposals concerning improvement of religious dogma and church institutions. This is nothing that could burden his conscience. For what he teaches in pursuance of his office as representative of the church, he represents as something which he is not free to teach as he sees it. He speaks as one who is employed to speak in the name and under the orders of another. He will say: "Our church teaches this or that; these are the proofs which it employs." Thus he will benefit his congregation as much as possible by presenting doctrines to which he may not subscribe with full conviction. He can commit himself to teach them because it is not completely impossible that they may contain hidden truth. In any event, he has found nothing in the doctrines that contradicts the heart of religion. For if he believed that such contradictions existed, he would not be able to administer his office with a clear conscience. He would have to resign it. Therefore the use which a scholar makes of his reason before the congregation that employs him is only a private use, for no matter how sizable, this is only a domestic audience. In view of this he, as preacher, is not free and ought not to be free, since he is carrying

out the orders of others. On the other hand, as the scholar who speaks to his own public (the world) through his writings, the minister in the public use of his reason enjoys unlimited freedom to use his own reason and to speak for himself. That the spiritual guardians of the people should themselves be treated as minors is an absurdity which would result in perpetuating absurdities.

## 第二节 理性时期

I believe in one God, and no more; and I hope for happiness beyond this life.

I believe the equality of man, and I believe that religious duties consist in doing justice, loving mercy, and endeavoring to make our fellow-creatures happy.

But, lest it should be supposed that I believe many other things in addition to these, I shall, in the progress of this work, declare the things I do not believe, and my reasons for not believing them.

I do not believe in the creed professed by the Jewish church, by the Roman church, by the Greek Church, by the Turkish church, by the Protestant church, nor by any church that I know of. My own mind is my own church.

When Moses told the children of Israel that he received the two tables of the commandments from the hand of God, they were not obliged to believe him, because they had no other authority for it than his telling them so; and I have no other authority for it than some historian telling me so, the commandments carrying no internal evidence of divinity with them. They contain some good moral precepts such as any man qualified to be a lawgiver or a legislator could produce himself, without having recourse to supernatural intervention. [NOTE: It is, however, necessary to except the declamation which says that God 'visits the sins of the fathers upon the children'. This is contrary to every principle of moral justice.--Author.]

When I am told that the Koran was written in Heaven, and brought to Mahomet by an angel, the account comes to near the same kind of hearsay evidence and second hand authority as the former. I did not see the angel myself, and therefore I have a right not to believe it.

When also I am told that a woman, called the Virgin Mary, said, or gave out, that she was with child without any cohabitation with a man, and that her betrothed husband, Joseph, said that an angel told him so, I have a right to believe them or not: such a circumstance required a much stronger evidence than their bare word for it: but we have not even this; for neither Joseph nor Mary wrote any such matter themselves. It is only reported by others that they said so. It is hearsay upon hearsay, and I do not choose to rest my belief upon such evidence.

It is, however, not difficult to account for the credit that was given to the story of Jesus Christ being the Son of God. He was born when the heathen mythology had still some fashion and repute in the world, and that mythology had prepared the people for the belief of such a story. Almost all the extraordinary men that lived under the heathen mythology were reputed to be the sons of some of their gods. It was not a new thing at that time to believe a man to have been celestially begotten; the intercourse of gods with women was then a matter of familiar opinion. Their Jupiter, according to their accounts, had cohabited with hundreds; the story therefore had nothing in it either new, wonderful, or obscene; it was conformable to the opinions that then prevailed among the people called Gentiles, or mythologists, and it was those people only that believed it. The Jews, who had kept strictly to the belief of one God, and no more, and who had always rejected the heathen mythology, never credited the story.

NOTHING that is here said can apply, even with the most distant disrespect, to the real character of Jesus Christ. He was a virtuous and an amiable man. The morality that he preached and practiced was of the most benevolent kind; and though similar systems of morality had been preached by Confucius, and by some of the Greek philosophers, many years before, by the Quakers since, and by many good men in all ages, it has not been exceeded by any.

But the resurrection of a dead person from the grave, and his ascension through the air, is a thing very different, as to the evidence it admits of, to the invisible conception of a child in the womb. The resurrection and ascension, supposing them to have taken place, admitted of public and ocular demonstration, like that of the ascension of a balloon, or the sun at noon day, to all Jerusalem at least. A thing which everybody is required to believe, requires that the proof and evidence of it should be equal to all, and universal; and as the public visibility of this last related act was the only evidence that could give sanction to the former part, the whole of it falls to the ground, because that evidence never was given. Instead of this, a small number of persons, not more than eight or nine, are introduced as proxies for the whole world, to say they saw it, and all the rest of the world are called upon to believe it. But it appears that Thomas did not believe the resurrection; and, as they say, would not believe without having ocular and manual demonstration himself. So neither will I; and the reason is equally as good for me, and for every other person, as for Thomas.

It is in vain to attempt to palliate or disguise this matter. The story, so far as relates to the supernatural part, has every mark of fraud and imposition stamped upon the face of it. Who were the authors of it is as impossible for us now to know, as it is for us to be assured that the books in which the account is related were written by the persons whose names they bear. The best surviving evidence we now have. Respecting this affair is the Jews. They are regularly descended from the people who lived in the time this resurrection and ascension is said to have happened, and they say 'it is not true.' It has long appeared to me a strange inconsistency to cite the Jews as a proof of the truth of the story. It is just the same as if a man were to say, I will prove the truth of what I have told you, by producing the people who say it is false.

### 第三节 政府二论

MEN being, as has been said, by nature, all free, equal, and independent, no one can be put out of this estate, and subjected to the political power of another, without his own consent. The only way whereby any one divests himself of his natural liberty, and puts on the bonds of civil society, is by agreeing with other men to join and unite into a community for their comfortable, safe, and peaceable living one amongst another, in a secure enjoyment of their properties, and a greater security against any, that are not of it. This any number of men may do, because it injures not the freedom of the rest; they are left as they were in the liberty of the state of nature. When any number of men have so consented to make one community or government, they are thereby presently incorporated, and make one body politic, wherein the majority have a right to act and conclude the rest.

For when any number of men have, by the consent of every individual, made a community, they have thereby made that community one body, with a power to act as one body, which is only by the will and determination of the majority: for that which acts any community, being only the consent of the individuals of it, and it being necessary to that which is one body to move one way; it is necessary the

body should move that way whither the greater force carries it, which is the consent of the majority: or else it is impossible it should act or continue one body, one community, which the consent of every individual that united into it, agreed that it should; and so everyone is bound by that consent to be concluded by the majority. And therefore we see, that in assemblies, empowered to act by positive laws, where no number is set by that positive law which empowers them, the act of the majority passes for the act of the whole, and of course determines, as having, by the law of nature and reason, the power of the whole.

And thus every man, by consenting with others to make one body politic under one government, puts himself under an obligation, to every one of that society, to submit to the determination of the majority, and to be concluded by it; or else this original compact, whereby he with others incorporates into one society, would signify nothing, and be no compact, if he be left free, and under no other ties than he was in before in the state of nature. For what appearance would there be of any compact? What new engagement if he were no farther tied by any decrees of the society, than he himself thought fit, and did actually consent to? This would be still as great a liberty, as he himself had before his compact, or anyone else in the state of nature hath, who may submit himself, and consent to any acts of it if he thinks fit.

For if the consent of the majority shall not, in reason, be received as the act of the whole, and conclude every individual; nothing but the consent of every individual can make anything to be the act of the whole: but such a consent is next to impossible ever to be had, if we consider the infirmities of health, and avocations of business, which in a number, though much less than that of a common-wealth, will necessarily keep many away from the public assembly. To which if we add the variety of opinions, and contrariety of interests, which unavoidably happen in all collections of men, the coming into society upon such terms would be only like Cato's coming into the theatre, only to go out again. Such a constitution as this would make the mighty Leviathan of a shorter duration, than the feeblest creatures, and not let it outlast the day it was boom in: which cannot be supposed, till we can think, that rational creatures should desire and constitute societies only to be dissolved: for where the majority cannot conclude the rest, there they cannot act as one body, and consequently will be immediately dissolved again.

Whosoever therefore out of a state of nature unite into a community, must be understood to give up all the power, necessary to the ends for which they unite into society, to the majority of the community, unless they expressly agreed in any number greater than the majority. And this is done by barely agreeing to unite into one political society, which is the entire compact that is, or needs be, between the individuals, that enter into, or make up a commonwealth. And thus that, which begins and actually constitutes any political society, is nothing but the consent of any number of freemen capable of a majority to unite and incorporate into such a society. And this is that and that only, which did, or could give beginning to any lawful government in the world.

To this I find two objections made.

First, that there are no instances to be found in story, of a company of men independent, and equal one amongst another, that met together, and in this way began and set up a government.

Secondly, it is impossible of right, that men should do so, because all men being born under government, they are to submit to that, and are not at liberty to begin a new one.



To the first there is this to answer, that it is not at all to be wondered, that history gives us but a very little account of men that lived together in the state of nature. The inconveniences of that condition, and the love and want of society, no sooner brought any number of them together, but they presently united and incorporated, if they designed to continue together. And if we may not suppose men ever to have been in the state of nature, because we hear not much of them in such a state, we may as well suppose the armies of Salmanasser or Xerxes were never children, because we hear little of them, till they were men, and embodied in armies. Government is everywhere antecedent to records, and letters seldom come in amongst a people still a long continuation of civil society has, by other more necessary arts, provided for their safety, ease, and plenty: and then they begin to look after the history of their founders, and search into their original, when they have outlived the memory of it: for it is with commonwealths as with particular persons, they are commonly ignorant of their own births and infancies: and if they know anything of their original, they are beholden for it, to the accidental records that others have kept of it. And those that we have, of the beginning of any polities in the world, excepting that of the Jews, where God himself immediately interposed, and which favors not at all paternal dominion, are all either plain instances of such a beginning as I have mentioned, or at least have manifest footsteps of it.

He must show a strange inclination to deny evident matter of fact, when it agrees not with his hypothesis, who will not allow, that shew a strange inclination to deny evident matter of fact, when it agrees not with his hypothesis, who will not allow, that the beginning of Rome and Venice were by the uniting together of several men free and independent one of another, amongst whom there was no natural superiority or subjection. And if Josephus Acosta's word may be taken, he tells us, that in many parts of America there was no government at all. There are great and apparent conjectures, says he, that these men, speaking of those of Peru, for a long time had neither kings nor commonwealths, but lived in troops, as they do this day in Florida, the Cheriquanas, those of Brazil, and many other nations, which have no certain kings, but as occasion is offered, in peace or war, they choose their captains as they please, 1. i. c. 25. If it be said, that every man there was born subject to his father or the head of his family; that the subjection due from a child to a father took not away his freedom of uniting into what political society he thought fit, has been already proved. But be that as it will, these men, it is evident, were actually free; and whatever superiority some politicians now would place in any of them, they themselves claimed it not, but by consent were all equal, till by the same consent they set rulers over themselves. So that their politic societies all began from a voluntary union, and the mutual agreement of men freely acting in the choice of their governors, and forms of government.

And I hope those who went away from Sparta with Palantus, mentioned by Justin, 1. iii. c. 4. Will be allowed to have been freemen independent one of another, and to have set up a government over themselves, by their own consent. Thus I have given several examples, out of history, of people free and in the state of nature that being met together incorporated and began a commonwealth. And if the want of such instances be an argument to prove that government were not, nor could not be so begun, I suppose the contenders for paternal empire were better let it alone, than urge it against natural liberty: for if they can give so many instances, out of history, of governments begun upon paternal right, I think (though at best an argument from what has been, to what should of right be, has no great force) one might, without any great danger, yield them the cause. But if I might advise them in the case, they would do well not to search too much into the original of governments, as they have begun de facto, lest they should find, at the foundation of most of them, something very little favorable to the design they promote, and such a power as they contend for.

But to conclude, reason being plain on our side, that men are naturally free, and the examples of history showing, that the governments of the world, that were begun in peace, had their beginning laid on that foundation, and were made by the consent of the people; there can be little room for doubt, either where the right is, or what has been the opinion, or practice of mankind, about the first erecting of governments.

I will not deny that if we look back as far as history will direct us, towards the original of commonwealths, we shall generally find them under the government and administration of one man. And I am also apt to believe, that where a family was numerous enough to subsist by itself, and continued entire together, without mixing with others, as it often happens, where there is much land, and few people, the government commonly began in the father: for the father having, by the law of nature, the same power with every man else to punish, as he thought fit, any offences against that law, might thereby punish his transgressing children, even when they were men, and out of their pupillage; and they were very likely to submit to his punishment, and all join with him against the offender, in their turns, giving him thereby power to execute his sentence against any transgression, and so in effect make him the law-maker, and governor over all that remained in conjunction with his family. He was fittest to be trusted; paternal affection secured their property and interest under his care; and the custom of obeying him, in their childhood, made it easier to submit to him, rather than to any other. If therefore they must have one to rule them, as government is hardly to be avoided amongst men that live together; who so likely to be the man as he that was their common father; unless negligence, cruelty, or any other defect of mind or body made him unfit for it? But when either the father died, and left his next heir, for want of age, wisdom, courage, or any other qualities, less fit for rule; or where several families met, and consented to continue together; there, it is not to be doubted, but they used their natural freedom, to set up him, whom they judged the ablest, and most likely, to rule well over them. Conformable hereunto we find the people of America, who (living out of the reach of the conquering swords, and spreading domination of the two great empires of Peru and Mexico) enjoyed their own natural freedom, though, *caeteris paribus*, they commonly prefer the heir of their deceased king; yet if they find him any way weak, or incapable, they pass him by, and set up the stoutest and bravest man for their ruler.

Thus, though looking back as far as records give us any account of peopling the world, and the history of nations, we commonly find the government to be in one hand; yet it destroys not that which I affirm, *viz.* that the beginning of politic society depends upon the consent of the individuals, to join into, and make one society; who, when they are thus incorporated, might set up what form of government they thought fit. But this having given occasion to men to mistake, and think, that by nature government was monarchical, and belonged to the father, it may not be amiss here to consider, why people in the beginning generally pitched upon this form, which though perhaps the father's pre-eminency might, in the first institution of some commonwealths, give a rise to, and place in the beginning, the power in one hand; yet it is plain that the reason, that continued the form of government in a single person, was not any regard, or respect to paternal authority; since all petty monarchies, that is, almost all monarchies, near their original, have been commonly, at least upon occasion, elective.

First then, in the beginning of things, the father's government of the childhood of those sprung from him, having accustomed them to the rule of one man, and taught them that where it was exercised with care and skill, with affection and love to those under it, it was sufficient to procure and preserve to men all the political happiness they sought for in society. It was no wonder that they should pitch upon, and

naturally run into that form of government, which from their infancy they had been all accustomed to; and which, by experience, they had found both easy and safe. To which, if we add, that monarchy being simple, and most obvious to men, whom neither experience had instructed in forms of government, nor the ambition or insolence of empire had taught to beware of the encroachments of prerogative, or the inconveniences of absolute power, which monarchy in succession was apt to lay claim to, and bring upon them, it was not at all strange, that they should not much trouble themselves to think of methods of restraining any exorbitances of those to whom they had given the authority over them, and of balancing the power of government, by placing several parts of it in different hands. They had neither felt the oppression of tyrannical dominion, nor did the fashion of the age, nor their possessions, or way of living, (which afforded little matter for covetousness or ambition) give them any reason to apprehend or provide against it; and therefore it is no wonder they put themselves into such a frame of government, as was not only, as I said, most obvious and simple, but also best suited to their present state and condition; which stood more in need of defense against foreign invasions and injuries, than of multiplicity of laws. The equality of a simple poor way of living, confining their desires within the narrow bounds of each man's small property, made few controversies, and so no need of many laws to decide them, or variety of officers to superintend the process, or look after the execution of justice, where there were but few trespasses, and few offenders. Since then those, who like one another so well as to join into society, cannot but be supposed to have some acquaintance and friendship together, and some trust one in another; they could not but have greater apprehensions of others, than of one another: and therefore their first care and thought cannot but be supposed to be, how to secure themselves against foreign force. It was natural for them to put themselves under a frame of government which might best serve to that end, and chuse the wisest and bravest man to conduct them in their wars, and lead them out against their enemies, and in this chiefly be their ruler.

思考题:

1. 启蒙时代的特征是什么?
2. 课后阅读相关文章
3. 谈谈你对《政府二论》的看法。

## 第二章 浪漫主义

课时：2 周，4 课时

教学内容

### 第一节 《抒情歌谣》 《打开表》

The principal object, then, which I proposed to myself in these Poems was to chuse incidents and situations from common life, and to relate or describe them, throughout, as far as was possible, in a selection of language really used by men; and, at the same time, to throw over them a certain coloring of imagination, whereby ordinary things should be presented to the mind in an unusual way; and, further, and above all, to make these incidents and situations interesting by tracing in them, truly though not ostentatiously, the primary laws of our nature: chiefly, as far as regards the manner in which we associate ideas in a state of excitement. Low and rustic life was generally chosen, because in that condition, the essential passions of the heart find a better soil in which they can attain their maturity, are less under restraint, and speak a plainer and more emphatic language; because in that condition of life our elementary feelings co-exist in a state of greater simplicity, and, consequently, may be more accurately contemplated, and more forcibly communicated; because the manners of rural life germinate from those elementary feelings; and, from the necessary character of rural occupations, are more easily comprehended, and are more durable; and lastly, because in that condition the passions of men are incorporated with the beautiful and permanent forms of nature. The language, too, of these men is adopted (purified indeed from what appear to be its real defects, from all lasting and rational causes of dislike or disgust) because such men hourly communicate with the best objects from which the best part of language is originally derived; and because, from their rank in society and the sameness and narrow circle of their intercourse, being less under the influence of social vanity they convey their feelings and notions in simple and unelaborated expressions. Accordingly, such a language, arising out of repeated experience and regular feelings, is a more permanent, and a far more philosophical language, than that which is frequently substituted for it by Poets, who think that they are conferring honor upon themselves and their art, in proportion as they separate themselves from the sympathies of men, and indulge in arbitrary and capricious habits of expression, in order to furnish food for fickle tastes, and fickle appetites, of their own creation.[note 1]

I cannot, however, be insensible of the present outcry against the triviality and meanness both of thought and language, which some of my contemporaries have occasionally introduced into their metrical compositions; and I acknowledge, that this defect, where it exists, is more dishonorable to the Writer's own character than false refinement or arbitrary innovation, though I should contend at the same time that it is far less pernicious in the sum of its consequences. From such verses the Poems in these volumes will be found distinguished at least by one mark of difference, that each of them has a worthy purpose. Not that I mean to say, that I always began to write with a distinct purpose formally conceived; but I believe that my habits of meditation have so formed my feelings, as that my descriptions of such objects as strongly excite those feelings, will be found to carry along with them a purpose. If in this opinion I am mistaken, I can have little right to the name of a Poet. For all good poetry is the spontaneous overflow of

powerful feelings: but though this be true, Poems to which any value can be attached, were never produced on any variety of subjects but by a man, who being possessed of more than usual organic sensibility, had also thought long and deeply. For our continued influxes of feeling are modified and directed by our thoughts, which are indeed the representatives of all our past feelings; and, as by contemplating the relation of these general representatives to each other we discover what is really important to men, so, by the repetition and continuance of this act, our feelings will be connected with important subjects, till at length, if we be originally possessed of much sensibility, such habits of mind will be produced, that, by obeying blindly and mechanically the impulses of those habits, we shall describe objects, and utter sentiments, of such a nature and in such connection with each other, that the understanding of the being to whom we address ourselves, if he be in a healthful state of association, must necessarily be in some degree enlightened, and his affections ameliorated.

I have said that each of these poems has a purpose. I have also informed my Reader what this purpose will be found principally to be: namely to illustrate the manner in which our feelings and ideas are associated in a state of excitement. But, speaking in language somewhat more appropriate, it is to follow the fluxes and refluxes of the mind when agitated by the great and simple affections of our nature. This object I have endeavored in these short essays to attain by various means; by tracing the maternal passion through many of its more subtle windings, as in the poems of the IDIOT BOY and the MAD MOTHER; by accompanying the last struggles of a human being, at the approach of death, cleaving in solitude to life and society, as in the Poem of the FORSAKEN INDIAN; by showing, as in the Stanzas entitled WE ARE SEVEN, the perplexity and obscurity which in childhood attend our notion of death, or rather our utter inability to admit that notion; or by displaying the strength of fraternal, or to speak more philosophically, of moral attachment when early associated with the great and beautiful objects of nature, as in THE BROTHERS; or, as in the Incident of SIMON LEE, by placing my Reader in the way of receiving from ordinary moral sensations another and more salutary impression than we are accustomed to receive from them. It has also been part of my general purpose to attempt to sketch characters under the influence of less impassioned feelings, as in the TWO APRIL MORNINGS, THE FOUNTAIN, THE OLD MAN TRAVELLING, THE TWO THIEVES, &c. characters of which the elements are simple, belonging rather to nature than to manners, such as exist now, and will probably always exist, and which from their constitution may be distinctly and profitably contemplated. I will not abuse the indulgence of my Reader by dwelling longer upon this subject; but it is proper that I should mention one other circumstance which distinguishes these Poems from the popular Poetry of the day; it is this, that the feeling therein developed gives importance to the action and situation, and not the action and situation to the feeling. My meaning will be rendered perfectly intelligible by referring my Reader to the Poems entitled POOR SUSAN and the CHILDLESS FATHER, particularly to the last Stanza of the latter Poem.

I will not suffer a sense of false modesty to prevent me from asserting, that I point my Reader's attention to this mark of distinction, far less for the sake of these particular Poems than from the general importance of the subject. The subject is indeed important! For the human mind is capable of being excited without the application of gross and violent stimulants; and he must have a very faint perception of its beauty and dignity who does not know this, and who does not further know, that one being is elevated above another, in proportion as he possesses this capability. It has therefore appeared to me, that to endeavor to produce or enlarge this capability is one of the best services in which, at any period, a Writer can be engaged; but this service, excellent at all times, is especially so at the present day. For a multitude of causes, unknown to former times, are now acting with a combined force to blunt the

discriminating powers of the mind, and unfitting it for all voluntary exertion to reduce it to a state of almost savage torpor. The most effective of these causes are the great national events which are daily taking place, and the increasing accumulation of men in cities, where the uniformity of their occupations produces a craving for extraordinary incident, which the rapid communication of intelligence hourly gratifies. To this tendency of life and manners the literature and theatrical exhibitions of the country have conformed themselves. The invaluable works of our elder writers, I had almost said the works of Shakespeare and Milton, are driven into neglect by frantic novels, sickly and stupid German Tragedies, and deluges of idle and extravagant stories in verse. When I think upon this degrading thirst after outrageous stimulation, I am almost ashamed to have spoken of the feeble effort with which I have endeavored to counteract it; and, reflecting upon the magnitude of the general evil, I should be oppressed with no dishonorable melancholy, had I not a deep impression of certain inherent and indestructible qualities of the human mind, and likewise of certain powers in the great and permanent objects that act upon it which are equally inherent and indestructible; and did I not further add to this impression a belief, that the time is approaching when the evil will be systematically opposed, by men of greater powers, and with far more distinguished success.

Having dwelt thus long on the subjects and aim of these Poems, I shall request the Reader's permission to apprise him of a few circumstances relating to their style, in order, among other reasons, that I may not be censured for not having performed what I never attempted. The Reader will find that personifications of abstract ideas rarely occur in these volumes; and, I hope, are utterly rejected as an ordinary device to elevate the style, and raise it above prose. I have proposed to myself to imitate, and, as far as is possible, to adopt the very language of men; and assuredly such personifications do not make any natural or regular part of that language. They are, indeed, a figure of speech occasionally prompted by passion, and I have made use of them as such; but I have endeavored utterly to reject them as a mechanical device of style, or as a family language which Writers in meter seem to lay claim to by prescription. I have wished to keep my Reader in the company of flesh and blood, persuaded that by so doing I shall interest him. I am, however, well aware that others who pursue a different track may interest him likewise; I do not interfere with their claim, I only wish to prefer a different claim of my own. There will also be found in these volumes little of what is usually called poetic diction; I have taken as much pains to avoid it as others ordinarily take to produce it; this I have done for the reason already alleged, to bring my language near to the language of men, and further, because the pleasure which I have proposed to myself to impart is of a kind very different from that which is supposed by many persons to be the proper object of poetry. I do not know how without being culpably particular I can give my Reader a more exact notion of the style in which I wished these poems to be written than by informing him that I have at all times endeavored to look steadily at my subject, consequently, I hope that there is in these Poems little falsehood of description, and that my ideas are expressed in language fitted to their respective importance. Something I must have gained by this practice, as it is friendly to one property of all good poetry, namely, good sense; but it has necessarily cut me off from a large portion of phrases and figures of speech which from father to son have long been regarded as the common inheritance of Poets. I have also thought it expedient to restrict myself still further, having abstained from the use of many expressions, in themselves proper and beautiful, but which have been foolishly repeated by bad Poets, till such feelings of disgust are connected with them as it is scarcely possible by any art of association to overpower.

The tables turned

Up! Up! My Friend, and quit your books;

Or surely you'll grow double;

Up! Up! My Friend, and clear your looks;

Why all this toil and trouble?

The sun, above the mountain's head,

A freshening luster mellow

Through all the long green fields has spread,

His first sweet evening yellow.

Books! 'tis a dull and endless strife:

Come, hear the woodland linnet,

How sweet his music! On my life,

There's more wisdom in it.

And hark! How blithe the throut sings!

He, too, is no mean preacher:

Come forth into the light of things,

Let Nature be your teacher.

She has a world of ready wealth,

Our minds and hearts to bless—

Spontaneous wisdom breathed by health,

Truth breathed by cheerfulness.

One impulse from a vernal wood

May teach you more of man,  
Of moral evil and of good,  
Than all the sages can.  
Sweet is the lore which nature brings;  
Our meddling intellect  
Misshapes the beautiful forms of things;--  
We murder to dissect.  
Enough of Science and of Art;  
Close up those barren leaves;  
Come forth, and bring with you a heart  
That watches and receives.

## 第二节 《浮士德》

I've studied now Philosophy  
And Jurisprudence, Medicine,—  
And even, alas! Theology,—  
From end to end, with labor keen;  
And here, poor fool! with all my lore  
I stand, no wiser than before:  
I'm Magister—yea, Doctor—high,  
And straight or cross-wise, wrong or right,  
These ten years long, with many woes,  
I've led my scholars by the nose,—  
And see, that nothing can be known!  
That knowledge cuts me to the bone.  
I'm cleverer, true, than those fops of teachers,  
Doctors and Magisters, Scribes and Preachers;  
Neither scruples nor doubts come now to smite me,  
Nor Hell nor Devil can longer affright me.



For this, all pleasure am I foregoing;  
I do not pretend to aught worth knowing,  
I do not pretend I could be a teacher  
To help or convert a fellow-creature.  
Then, too, I've neither lands nor gold,  
Nor the world's least pomp or honor hold—  
No dog would endure such a curst existence!  
Wherefore, from Magic I seek assistance,  
That many a secret perchance I reach  
Through spirit-power and spirit-speech,  
And thus the bitter task forego  
Of saying the things I do not know,—  
That I may detect the inmost force  
Which binds the world, and guides its course;  
Its germs, productive powers explore,  
And rummage in empty words no more!  
O full and splendid Moon, whom I  
Have, from this desk, seen climb the sky  
So many a midnight,—would thy glow  
For the last time beheld my woe  
Ever thine eye, most mournful friend,  
O'er books and papers saw me bend;  
But would that I, on mountains grand,  
Amid thy blessed light could stand,  
With spirits through mountain-caverns hover,  
Float in thy twilight the meadows over,  
And, freed from the fumes of lore that swathe me,  
To health in thy dewy fountains bathe me!  
Ah, me! this dungeon still I see.  
This drear, accursed masonry,  
Where even the welcome daylight strains  
But duskly through the painted panes.  
Hemmed in by many a toppling heap  
Of books worm-eaten, gray with dust,  
Which to the vaulted ceiling creep,  
Against the smoky paper thrust,—  
With glasses, boxes, round me stacked,  
And instruments together hurled,  
Ancestral lumber, stuffed and packed—  
Such is my world: and what a world!  
And do I ask, wherefore my heart  
Falters, oppressed with unknown needs?  
Why some inexplicable smart  
All movement of my life impedes?

Alas! in living Nature's stead,  
Where God His human creature set,  
In smoke and mould the fleshless dead  
And bones of beasts surround me yet!  
Fly! Up, and seek the broad, free land!  
And this one Book of Mystery  
From Nostradamus' very hand,  
Is't not sufficient company?  
When I the starry courses know,  
And Nature's wise instruction seek,  
With light of power my soul shall glow,  
As when to spirits spirits speak.  
Tis vain, this empty brooding here,  
Though guessed the holy symbols be:  
Ye, Spirits, come—ye hover near—  
Oh, if you hear me, answer me!  
(He opens the Book, and perceives the sign of the Macrocosm.)  
Ha! what a sudden rapture leaps from this  
I view, through all my senses swiftly flowing!  
I feel a youthful, holy, vital bliss  
In every vein and fibre newly glowing.  
Was it a God, who traced this sign,  
With calm across my tumult stealing,  
My troubled heart to joy unsealing,  
With impulse, mystic and divine,

The powers of Nature here, around my path, revealing?  
Am I a God?—so clear mine eyes!  
In these pure features I behold  
Creative Nature to my soul unfold.  
What says the sage, now first I recognize:  
“The spirit-world no closures fasten;  
Thy sense is shut, thy heart is dead:  
Disciple, up! untiring, hasten  
To bathe thy breast in morning-red!”  
(He contemplates the sign.)  
How each the Whole its substance gives,  
Each in the other works and lives!  
Like heavenly forces rising and descending,  
Their golden urns reciprocally lending,  
With wings that winnow blessing  
From Heaven through Earth I see them pressing,  
Filling the All with harmony unceasing!

How grand a show! but, ah! a show alone.  
Thee, boundless Nature, how make thee my own?  
Where you, ye beasts? Founts of all Being, shining,  
Whereon hang Heaven's and Earth's desire,  
Where to our withered hearts aspire,—  
Ye flow, ye feed: and am I vainly pining?

思考题:

1. 课后阅读《浮士德》全文。
2. 经过对这些作品的分析研读,谈谈你对浪漫主义的看法。

## 第三章 社会主义

课时：2 周，4 课时

教学内容

### 第一节 《共产党宣言》

The history of all hitherto existing society is the history of class struggles.

Freeman and slave, patrician and plebian, lord and serf, guild-master and journeyman, in a word, oppressor and oppressed, stood in constant opposition to one another, carried on an uninterrupted, now hidden, now open fight, a fight that each time ended, either in a revolutionary reconstitution of society at large, or in the common ruin of the contending classes.

In the earlier epochs of history, we find almost everywhere a complicated arrangement of society into various orders, a manifold gradation of social rank. In ancient Rome we have patricians, knights, plebeians, slaves; in the Middle Ages, feudal lords, vassals, guild-masters, journeymen, apprentices, serfs; in almost all of these classes, again, subordinate gradations.

The modern bourgeois society that has sprouted from the ruins of feudal society has not done away with class antagonisms. It has but established new classes, new conditions of oppression, and new forms of struggle in place of the old ones.

Our epoch, the epoch of the bourgeoisie, possesses, however, this distinct feature: it has simplified class antagonisms. Society as a whole is more and more splitting up into two great hostile camps, into two great classes directly facing each other -- bourgeoisie and proletariat.

From the serfs of the Middle Ages sprang the chartered burghers of the earliest towns. From these burgesses the first elements of the bourgeoisie were developed.

The discovery of America, the rounding of the Cape, opened up fresh ground for the rising bourgeoisie. The East-Indian and Chinese markets, the colonization of America, trade with the colonies, the increase in the means of exchange and in commodities generally, gave to commerce, to navigation, to industry, an impulse never before known, and thereby, to the revolutionary element in the tottering feudal society, a rapid development.

The feudal system of industry, in which industrial production was monopolized by closed guilds, now no longer suffices for the growing wants of the new markets. The manufacturing system took its place. The guild-masters were pushed aside by the manufacturing middle class; division of labor between the different corporate guilds vanished in the face of division of labor in each single workshop.

Meantime, the markets kept ever growing, the demand ever rising. Even manufacturers no longer sufficed. Thereupon, steam and machinery revolutionized industrial production. The place of manufacture was taken by the giant, MODERN INDUSTRY; the place of the industrial middle class by industrial millionaires, the leaders of the whole industrial armies, the modern bourgeois.

Modern industry has established the world market, for which the discovery of America paved the way. This market has given an immense development to commerce, to navigation, to communication by land. This development has, in turn, reacted on the extension of industry; and in proportion as industry,

commerce, navigation, railways extended, in the same proportion the bourgeoisie developed, increased its capital, and pushed into the background every class handed down from the Middle Ages.

We see, therefore, how the modern bourgeoisie is itself the product of a long course of development, of a series of revolutions in the modes of production and of exchange.

Each step in the development of the bourgeoisie was accompanied by a corresponding political advance in that class. An oppressed class under the sway of the feudal nobility, an armed and self-governing association of medieval commune [4]: here independent urban republic (as in Italy and Germany); there taxable "third estate" of the monarchy (as in France); afterward, in the period of manufacturing proper, serving either the semi-feudal or the absolute monarchy as a counterpoise against the nobility, and, in fact, cornerstone of the great monarchies in general -- the bourgeoisie has at last, since the establishment of Modern Industry and of the world market, conquered for itself, in the modern representative state, exclusive political sway. The executive of the modern state is but a committee for managing the common affairs of the whole bourgeoisie.

The bourgeoisie, historically, has played a most revolutionary part.

The bourgeoisie, wherever it has got the upper hand, has put an end to all feudal, patriarchal, idyllic relations. It has pitilessly torn asunder the motley feudal ties that bound man to his "natural superiors", and has left no other nexus between people than naked self-interest, than callous "cash payment". It has drowned out the most heavenly ecstasies of religious fervor, of chivalrous enthusiasm, of philistine sentimentalism, in the icy water of egotistical calculation. It has resolved personal worth into exchange value, and in place of the numberless indefeasible chartered freedoms, has set up that single, unconscionable freedom -- Free Trade. In one word, for exploitation, veiled by religious and political illusions, it has substituted naked, shameless, direct, brutal exploitation.

The bourgeoisie has stripped of its halo every occupation hitherto honored and looked up to with reverent awe. It has converted the physician, the lawyer, the priest, the poet, the man of science, into its paid wage laborers.

The bourgeoisie has torn away from the family its sentimental veil, and has reduced the family relation into a mere money relation.

The bourgeoisie has disclosed how it came to pass that the brutal display of vigor in the Middle Ages, which reactionaries so much admire, found its fitting complement in the most slothful indolence. It has been the first to show what man's activity can bring about. It has accomplished wonders far surpassing Egyptian pyramids, Roman aqueducts, and Gothic cathedrals; it has conducted expeditions that put in the shade all former exoduses of nations and crusades.

The bourgeoisie cannot exist without constantly revolutionizing the instruments of production, and thereby the relations of production, and with them the whole relations of society. Conservation of the old modes of production in unaltered form was, on the contrary, the first condition of existence for all earlier industrial classes. Constant revolutionizing of production, uninterrupted disturbance of all social conditions, everlasting uncertainty and agitation distinguish the bourgeois epoch from all earlier ones. All fixed, fast frozen relations, with their train of ancient and venerable prejudices and opinions, are swept away, all new-formed ones become antiquated before they can ossify. All that is solid melts into air all that is holy is profaned, and man is at last compelled to face with sober senses his real condition of life and his relations with his kind.

## 第二节 《古玩店》

Mr. Swiveller complied, and looking about him with a propitiatory smile, observed that last week was a fine week for the ducks, and this week was a fine week for the dust; he also observed that whilst standing by the post at the street corner, he had observed a pig with a straw in his mouth issuing out of the tobacco-shop, from which appearance he augured that another fine week for the ducks was approaching, and that rain would certainly ensue. He furthermore took occasion to apologize for any negligence that might be perceptible in his dress, on the ground that last night he had had ‘the sun very strong in his eyes;’ by which expression he was understood to convey to his hearers in the most delicate manner possible, the information that he had been extremely drunk.

‘But what,’ said Mr. Swiveller with a sigh, ‘what is the odds so long as the fire of soul is kindled at the taper of conviviality, and the wing of friendship never molts a feather! What is the odds so long as the spirit is expanded by means of rosy wine, and the present moment is the least happiest of our existence!’

‘You needn’t act the chairman here,’ said his friend, half aside.

‘Fred!’ cried Mr. Swiveller, tapping his nose, ‘a word to the wise is sufficient for them — we may be good and happy without riches, Fred. Say not another syllable. I know my cue; smart is the word. Only one little whisper, Fred — is the old min friendly?’

‘Never you mind,’ replied his friend.

‘Right again, quite right,’ said Mr. Swiveller, ‘caution is the word, and caution is the act.’ With that, he winked as if in preservation of some deep secret, and folding his arms and leaning back in his chair, looked up at the ceiling with profound gravity.

It was perhaps not very unreasonable to suspect from what had already passed, that Mr. Swiveller was not quite recovered from the effects of the powerful sunlight to which he had made allusion; but if no such suspicion had been awakened by his speech, his wiry hair, dull eyes, and sallow face, would still have been strong witnesses against him. His attire was not, as he had himself hinted, remarkable for the nicest arrangement, but was in a state of disorder which strongly induced the idea that he had gone to bed in it. It consisted of a brown body-coat with a great many brass buttons up the front and only one behind, a bright check neckerchief, a plaid waistcoat, soiled white trousers, and a very limp hat, worn with the wrong side foremost, to hide a hole in the brim. The breast of his coat was ornamented with an outside pocket from which there peeped forth the cleanest end of a very large and very ill-favored handkerchief; his dirty wristbands were pulled down as far as possible and ostentatiously folded back over his cuffs; he displayed no gloves, and carried a yellow cane having at the top a bone hand with the semblance of a ring on its little finger and a black ball in its grasp. With all these personal advantages (to which may be added a strong savor of tobacco-smoke, and a prevailing greasiness of appearance) Mr. Swiveller leant back in his chair with his eyes fixed on the ceiling, and occasionally pitching his voice to the needful key, obliged the company with a few bars of an intensely dismal air, and then, in the middle of a note, relapsed into his former silence.

The old man sat himself down in a chair, and, with folded hands, looked sometimes at his grandson and sometimes at his strange companion, as if he were utterly powerless and had no resource but to leave them to do as they pleased. The young man reclined against a table at no great distance from

his friend, in apparent indifference to everything that had passed; and I—who felt the difficulty of any interference, notwithstanding that the old man had appealed to me, both by words and looks—made the best feint I could of being occupied in examining some of the goods that were disposed for sale, and paying very little attention to the person before me.

The silence was not of long duration, for Mr. Swiveller, after favoring us with several melodious assurances that his heart was in the Highlands, and that he wanted but his Arab steed as a preliminary to the achievement of great feats of valor and loyalty, removed his eyes from the ceiling and subsided into prose again.

‘Fred,’ said Mr. Swiveller stopping short as if the idea had suddenly occurred to him, and speaking in the same audible whisper as before, ‘is the old min friendly?’

‘What does it matter?’ returned his friend peevishly.

‘No, but is he?’ said Dick.

‘Yes, of course. What do I care whether he is or not?’

Emboldened as it seemed by this reply to enter into a more general conversation, Mr. Swiveller plainly laid himself out to captivate our attention. He began by remarking that soda-water, though a good thing in the abstract, was apt to lie cold upon the stomach unless qualified with ginger, or a small infusion of brandy, which latter article he held to be preferable in all cases, saving for the one consideration of expense. Nobody venturing to dispute these positions, he proceeded to observe that the human hair was a great retainer of tobacco-smoke, and that the young gentlemen of Westminster and Eton, after eating vast quantities of apples to conceal any scent of cigars from their anxious friends, were usually detected in consequence of their heads possessing this remarkable property; when he concluded that if the Royal Society would turn their attention to the circumstance, and endeavor to find in the resources of science a means of preventing such untoward revelations, they might indeed be looked upon as benefactors to mankind. These opinions being equally incontrovertible with those he had already pronounced, he went on to inform us that Jamaica rum, though unquestionably an agreeable spirit of great richness and flavor, had the drawback of remaining constantly present to the taste next day; and nobody being venturous enough to argue this point either, he increased in confidence and became yet more companionable and communicative.

‘It’s a devil of a thing, gentlemen,’ said Mr. Swiveller, ‘when relations fall out and disagree. If the wing of friendship should never molt a feather, the wing of relationship should never be clipped, but be always expanded and serene. Why should a grandson and grandfather peg away at each other with mutual violence when all might be bliss and concord? Why not jine hands and forget it?’

‘Hold your tongue,’ said his friend.

‘Sir,’ replied Mr. Swiveller, ‘don’t you interrupt the chair. Gentlemen, how does the case stand, upon the present occasion? Here is a jolly old grandfather—I say it with the utmost respect—and here is a wild young grandson. The jolly old grandfather says to the wild young grandson, “I have brought you up and educated you, Fred; I have put you in the way of getting on in life; you have bolted a little out of the course, as young fellows often do; and you shall never have another chance, nor the ghost of half a one.” The wild young grandson makes answer to this and says, “You’re as rich as rich can be; you have been at no uncommon expense on my account, you’re saving up piles of money for my little sister that lives with you in a secret, stealthy, hugger-muggering kind of way and with no manner of enjoyment—why can’t you stand a trifle for your grown-up relation?” The jolly old grandfather unto this, retorts, not only that he declines to fork out with that cheerful readiness which is

always so agreeable and pleasant in a gentleman of his time of life, but that he will bow up, and call names, and make reflections whenever they meet. Then the plain question is can't it a pity that this state of things should continue, and how much better would it be for the old gentleman to hand over a reasonable amount of tin, and make it all right and comfortable?'

Having delivered this oration with a great many waves and flourishes of the hand, Mr. Swiveller abruptly thrust the head of his cane into his mouth as if to prevent himself from impairing the effect of his speech by adding one other word.

'Why do you hunt and persecute me, God help me!' said the old man turning to his grandson. 'Why do you bring your proliferate companions here? How often am I to tell you that my life is one of care and self-denial, and that I am poor?'

'How often am I to tell you,' returned the other, looking coldly at him, 'that I know better?'

'You have chosen your own path,' said the old man. 'Follow it. Leave Nell and me to toil and work.'

'Nell will be a woman soon,' returned the other, 'and, bred in your faith, she'll forget her brother unless he shows himself sometimes.'

'Take care,' said the old man with sparkling eyes, 'that she does not forget you when you would have her memory keenest. Take care that the day don't come when you walk barefoot in the streets, and she rides by in a gay carriage of her own.'

'You mean when she has your money?' retorted the other. 'How like a poor man he talks!'

'And yet,' said the old man dropping his voice and speaking like one who thinks aloud, 'how poor we are and what a life it is! The cause is a young child's, guiltless of all harm or wrong, but nothing goes well with it! Hope and patience! hope and patience!'

These words were uttered in too low a tone to reach the ears of the young men. Mr. Swiveller appeared to think they implied some mental struggle consequent upon the powerful effect of his address, for he poked his friend with his cane and whispered his conviction that he had administered 'a clincher,' and that he expected a commission on the profits. Discovering his mistake after a while, he appeared to grow rather sleepy and discontented, and had more than once suggested the propriety of an immediate departure, when the door opened, and the child herself appeared.

思考题:

1. 反复阅读《共产党宣言》，把握其主旨。
2. 分析《老古玩店》里的人物形象。



## 第四章 自由主义

课时：2 周，4 课时

教学内容

### 第一节 《国富论》

But when the division of labor first began to take place, this power of exchanging must frequently have been very much clogged and embarrassed in its operations. One man, we shall suppose, has more of a certain commodity than he himself has occasion for, while another has less. The former consequently would be glad to dispose of, and the latter to purchase, a part of this superfluity. But if this latter should chance to have nothing that the former stands in need of, no exchange can be made between them. The butcher has more meat in his shop than he himself can consume, and the brewer and the baker would each of them be willing to purchase a part of it. But they have nothing to offer in exchange, except the different productions of their respective trades, and the butcher is already provided with all the bread and beer which he has immediate occasion for. No exchange can, in this case, be made between them. He cannot be their merchant, nor are they his customers; and they all of them thus mutually less serviceable to one another. In order to avoid the inconveniency of such situations, every prudent man in every period of society, after the first establishment of the division of labor, must nature ally have endeavored to manage his affairs in such a manner as to have at all times by him, besides the peculiar produce of his own industry, a certain quantity of someone commodity or other, such as he imagined few people would be likely to refuse in exchange for the produce of their industry. Many different commodities, it is probable, were successively both thought of and employed for this purpose. In the rude ages of society, cattle are said to have been the common instrument of commerce; and, though ugh they must have been a most inconvenient one, yet in old times we find things were frequently valued according to the number of cattle which had been given in exchange for them. The armor of Diomedes, says Homer, cost only nine oxen; but that of Glaucus cost an hundred oxen. Salt is said to be the common instrument of commerce and exchanges in Abyssinia; a species of shells in some parts of the coast of India; dried cod at Newfoundland; tobacco in Virginia; sugar in some of our West India colonies; hides or dressed leather in some other countries; and there is at this day a village in Scotland where it is not uncommon, I am told, for a workman to carry nails instead of money to the baker's shop or the alehouse. In all countries, however, men seem at last to have been determined by irresistible reasons to give the preference, for this employment, to metals above every other commodity. Metals can not only be kept with as little loss as any other commodity, scarce anything being less perishable than they are, but they can likewise, without any loss, be divided into any number of parts, as by fusion those parts can easily be reunited again; a quality which no other equally durable commodities possess, and which more than any other quality renders them fit to be the instruments of commerce and circulation. The man who wanted to buy salt, for example, and had nothing but cattle to give in exchange for it, must have been obliged to buy salt to the value of a whole ox, or a whole sheep at a time. He could seldom buy less than this, because what he was to give for it could seldom be divided without loss; and if he had a mind to buy more, he must, for the

same reasons, have been obliged to buy double or triple the quantity, the value, to wit, of two or three oxen, or of two or three sheep. If, on the contrary, instead of sheep or oxen, he had metals to give in exchange for it, he could easily proportion the quantity of the metal to the precise quantity of the commodity which he had immediate occasion for.

Different metals have been made use of by different nations for this purpose. Iron was the common instrument of commerce among the ancient Spartans; copper among the ancient Romans; and gold and silver among all rich and commercial nations. Those metals seem originally to have been made use of for this purpose in rude bars, without any stamp or coinage. Thus we are told by Pliny, upon the authority of Timaeus, an ancient historian, that, till the time of Servius Tullius, the Romans had no coined money, but made use of unstamped bars of copper, to purchase whatever they had occasion for. These bars, therefore, performed at this time the function of money.

The use

## 第二节 《论自由》

THE subject of this Essay is not the so-called Liberty of the Will, so unfortunately opposed to the misnamed doctrine of Philosophical Necessity; but Civil, or Social Liberty: the nature and limits of the power which can be legitimately exercised by society over the individual. A question seldom stated, and hardly ever discussed, in general terms, but which profoundly influences the practical controversies of the age by its latent presence, and is likely soon to make itself recognized as the vital question of the future. It is so far from being new, that, in a certain sense, it has divided mankind, almost from the remotest ages, but in the stage of progress into which the more civilized portions of the species have now entered, it presents itself under new conditions, and requires a different and more fundamental treatment.

The struggle between Liberty and Authority is the most conspicuous feature in the portions of history with which we are earliest familiar, particularly in that of Greece, Rome, and England. But in old times this contest was between subjects, or some classes of subjects, and the government. By liberty, was meant protection against the tyranny of the political rulers. The rulers were conceived (except in some of the popular governments of Greece) as in a necessarily antagonistic position to the people whom they ruled. They consisted of a governing One, or a governing tribe or caste, who derived their authority from inheritance or conquest; who, at all events, did not hold it at the pleasure of the governed, and whose supremacy men did not venture, perhaps did not desire, to contest, whatever precautions might be taken against its oppressive exercise. Their power was regarded as necessary, but also as highly dangerous; as a weapon which they would attempt to use against their subjects, no less than against external enemies. To prevent the weaker members of the community from being preyed upon by innumerable vultures, it was needful that there should be an animal of prey stronger than the rest, commissioned to keep them down. But as the king of the vultures would be no less bent upon preying upon the flock than any of the minor harpies, it was indispensable to be in a perpetual attitude of defense against his beak and claws. The aim, therefore, of patriots, was to set limits to the power which the ruler should be suffered to exercise over the community; and this limitation was what they meant by liberty.

It was attempted in two ways. First, by obtaining recognition of certain immunities, called political liberties or rights, which it was to be regarded as a breach of duty in the ruler to infringe, and which, if he did infringe, specific resistance, or general rebellion, was held to be justifiable. A second, and generally a

later expedient, was the establishment of constitutional checks; by which the consent of the community, or of a body of some sort supposed to represent its interests, was made a necessary condition to some of the more important acts of the governing power. To the first of these modes of limitation, the ruling power, in most European countries, was compelled, more or less, to submit. It was not so with the second; and to attain this, or when already in some degree possessed, to attain it more completely, became everywhere the principal object of the lovers of liberty. And so long as mankind were content to combat one enemy by another, and to be ruled by a master, on condition of being guaranteed more or less efficaciously against his tyranny, they did not carry their aspirations beyond this point.

A time, however, came in the progress of human affairs, when men ceased to think it a necessity of nature that their governors should be an independent power, opposed in interest to them. It appeared to them much better that the various magistrates of the State should be their tenants or delegates, revocable at their pleasure. In that way alone, it seemed, could they have complete security that the powers of government would never be abused to their disadvantage. By degrees, this new demand for elective and temporary rulers became the prominent object of the exertions of the popular party, wherever any such party existed; and superseded, to a considerable extent, the previous efforts to limit the power of rulers. As the struggle proceeded for making the ruling power emanate from the periodical choice of the ruled, some persons began to think that too much importance had been attached to the limitation of the power itself. That (it might seem) was a resource against rulers whose interests were habitually opposed to those of the people. What was now wanted was, that the rulers should be identified with the people; that their interest and will should be the interest and will of the nation. The nation did not need to be protected against its own will. There was no fear of its tyrannizing over itself. Let the rulers be effectually responsible to it, promptly removable by it, and it could afford to trust them with power of which it could itself dictate the use to be made. Their power was but the nation's own power, concentrated, and in a form convenient for exercise. This mode of thought, or rather perhaps of feeling, was common among the last generation of European liberalism, in the Continental section of which, it still apparently predominates.

### 第三节 《自由立法与契约合同》

We shall probably all agree that freedom, rightly understood, is the greatest of blessings; that its attainment is the true end of all our effort as citizens. But when we thus speak of freedom, we should consider carefully what we mean by it. . . . If the ideal of true freedom is the maximum of power for all members of human society alike to make the best of them, we are right in refusing to ascribe the glory of freedom to a state in which the apparent elevation of the few is founded on the degradation of the many. . . .

If I have given a true account of that freedom which forms the goal of social effort, we shall see that freedom of contract, freedom in all the forms of doing what one will with one's own, is valuable only as a means to an end. That end is . . . the liberation of the powers of all men equally for contributions to a common good. No one has a right to do what he will with his own in such a way as to contravene this end. . . . Everyone has an interest in securing to everyone else the free use and enjoyment and disposal of his possessions, so long as that freedom on the part of one does not interfere with a like freedom on the part of others, because such freedom contributes to that equal development of the faculties of all which is the highest good for all. This is the true and the only justification of rights of property. Rights of property,

however, have been and are claimed which cannot be thus justified. We are all now agreed that men cannot rightly be the property of men. The institution of property being justifiable as a means to the free exercise of the social capabilities of all, there can be no true right to property of a kind which debar one class of men from such free exercise altogether. . . .A contract by which an one agreed for a certain consideration to become the slave of another we should reckon a void contract. Here, then is a limitation upon freedom of contract which we all recognize as rightful. . . .

Are there no other contracts which, less obviously perhaps but really, are open to the same objection? In the first place, let us consider contracts affecting labor. Labor, the economist tells us, is a commodity exchangeable like other commodities. This is in a certain sense true, but it is a commodity which attaches in a peculiar manner to the person of man. Hence restrictions may need to be placed on the sale of this commodity which would be unnecessary in other cases, in order to prevent labour from being sold under conditions which make it impossible for the person selling it ever to become a free contributor to social good in any form. This is most plainly the case when a man bargains to work under conditions fatal to health, e.g. in an unventilated factory. Every injury to the health of the individual is, so far as it goes, a public injury. It is an impediment to the general freedom; so much deduction from our power, as members of society, to make the best of ourselves. Society is, therefore, plainly within its right when it limits freedom of contract for the sale of labor, so far as is done by our laws for the sanitary regulations of factories, workshops, and mines. . . .Its application to compulsory education may not be quite so obvious, but it will appear on a little reflection. Without a command of certain elementary arts and knowledge, the individual in modern society is as effectually crippled as by the loss of a limb or a broken constitution. He is not free to develop his faculties. With a view to securing such freedom among its members it is as certainly within the province of the state to prevent children from growing up in that kind of ignorance which practically excludes them from a free career in life, as it is within its province to require the sort of building and drainage necessary for public health.

Our modern legislation then with reference to labor, and education, and health, involving as it does manifold interference with freedom of contract, is justified on the ground that it is the business of the state, not indeed directly to promote moral goodness, for that, from the very nature of moral goodness, it cannot do, but to maintain the conditions without which a free exercise of the human faculties is impossible. . . .

Now we shall probably all agree that a society, in which the public health was duly protected and necessary education duly provided for, by the spontaneous action of individuals, was in a higher condition than one in which the compulsion of law was needed to secure these ends. But we must take men as we find them. Until such a condition of society is reached, it is the business of the state to take the best security it can for the young citizens growing up in such health and with so much knowledge as is necessary for their real freedom.

思考题:

1. 《国富论》的中心观点是什么?
2. 《论自由》强调了什么?
3. 阅读老师课上指定的材料。

## 第五章 达尔文主义

课时：2 周，4 课时

教学内容

### 第一节 《物种起源》

There are other relations between the species of large genera and their recorded varieties which deserve notice. We have seen that there is no infallible criterion by which to distinguish species and well-marked varieties; and in those cases in which intermediate links have not been found between doubtful forms, naturalists are compelled to come to a determination by the amount of difference between them, judging by analogy whether or not the amount suffices to raise one or both to the rank of species. Hence the amount of difference is one very important criterion in settling whether two forms should be ranked as species or varieties. Now Fries has remarked in regard to plants, and Westwood in regard to insects, that in large genera the amount of difference between the species is often exceedingly small. I have endeavored to test this numerically by averages, and, as far as my imperfect results go, they always confirm the view. I have also consulted some sagacious and most experienced observers, and, after deliberation, they concur in this view. In this respect, therefore, the species of the larger genera resemble varieties, more than do the species of the smaller genera. Or the case may be put in another way, and it may be said, that in the larger genera, in which a number of varieties or incipient species greater than the average are now manufacturing, many of the species already manufactured still to a certain extent resemble varieties, for they differ from each other by a less than usual amount of difference. Moreover, the species of the large genera are related to each other, in the same manner as the varieties of any one species are related to each other. No naturalist pretends that all the species of a genus are equally distinct from each other; they may generally be divided into sub-genera, or sections, or lesser groups. As Fries has well remarked, little groups of species are generally clustered like satellites around certain other species. And what are varieties but groups of forms, unequally related to each other, and clustered round certain forms--that is, round their parent-species? Undoubtedly there is one most important point of difference between varieties and species; namely, that the amount of difference between varieties, when compared with each other or with their parent-species, is much less than that between the species of the same genus. But when we come to discuss the principle, as I call it, of Divergence of Character, we shall see how this may be explained, and how the lesser differences between varieties will tend to increase into the greater differences between species.

### 第二节 社会静态学

思考题：

1. 达尔文是如何定义“自然选择”？
2. 阅读相关材料

## 第六章 对传统的挑战

课时：2 周，4 课时

教学内容

### 第一节 《权力意志》与《敌基督》

The will to power

Believing one chooses remedies, one chooses in fact that which hastens exhaustion; Christianity is an example (to name the greatest example of such an aberration of the instincts); "progress" is another instance.-

2. One loses one's power of resistance against stimuli--and comes to be at the mercy of accidents: one coarsens and enlarges one's experiences tremendously--"depersonalization," disintegration of the will; example: one whole type of morality, the altruistic one which talks much of pity--and is distinguished by the weakness of the personality, so that it is sounded, too, and like an overstimulated string vibrates continually--an extreme irritability.-

3. One confuses cause and effect: one fails to understand decadence as a physiological condition and mistakes its consequences for the real cause of the indisposition; example: all of religious morality.

4. One longs for a condition in which one no longer suffers: life is actually experienced as the ground of ills; one esteems unconscious states, without feeling, (sleep, fainting) as incomparably more valuable than conscious ones; from this a method.

45 (March-June 1888)

On the hygiene of the "weak."--Everything done in weakness fails. Moral: do nothing. Only there is the hitch that precisely the strength to suspend activity, not to react, is sickest of all under the influence of weakness: one never reacts more quickly and blindly than when one should not react at all.

A strong nature manifests itself by waiting and postponing any reaction: it is as much characterized by a certain adiaphorous as weakness is by an involuntary countermovement and the suddenness and inevitability of "action."-- The will is weak-- and the prescription to avoid stupidities would be to have a strong will and to do nothing.--Contradiction.--A kind of self- destruction; the instinct of preservation is compromised.--The weak harm themselves.--That is the type of decadence.

In fact, we find a tremendous amount of reflection about practices that would lead to impassability. The instinct is on the right track insofar as doing nothing is more expedient than doing something.

All the practices of the orders, the solitary philosophers, the fakirs are inspired by the right value standard that a certain kind of man cannot benefit himself more than by preventing himself as much as possible from acting.-

Means of relief: absolute obedience, machinelike activity, avoidance of people and things that would demand instant decisions and actions.

The antichrist

2.

What is good?--Whatever augments the feeling of power, the will to power, power itself, in man.

What is evil?--Whatever springs from weakness.

What is happiness?--The feeling that power increases--that resistance is overcome.

Not contentment, but more power; not peace at any price, but war; not virtue, but efficiency (virtue in the Renaissance sense, virtu, virtue free of moral acid).

The weak and the botched shall perish: first principle of our charity. And one should help them to it.

What is more harmful than any vice?--Practical sympathy for the botched and the weak--Christianity...

3.

The problem that I set here is not what shall replace mankind in the order of living creatures (--man is an end--): but what type of man must be bred, must be willed, as being the most valuable, the most worthy of life, the most secure guarantee of the future.

This more valuable type has appeared often enough in the past: but always as a happy accident, as an exception, never as deliberately willed. Very often it has been precisely the most feared; hitherto it has been almost the terror of terrors ;--and out of that terror the contrary type has been willed, cultivated and attained: the domestic animal, the herd animal, the sick brute-man--the Christian. . .

5.

We should not deck out and embellish Christianity: it has waged a war to the death against this higher type of man, it has put all the deepest instincts of this type under its ban, it has developed its concept of evil, of the Evil One himself, out of these instincts--the strong man as the typical reprobate, the "outcast among men." Christianity has taken the part of all the weak, the low, the botched; it has made an ideal out of antagonism to all the self-preservative instincts of sound life; it has corrupted even the faculties of those natures that are intellectually most vigorous, by representing the highest intellectual values as sinful, as misleading, as full of temptation. The most lamentable example: the corruption of Pascal, who believed that his intellect had been destroyed by original sin, whereas it was actually destroyed by Christianity!--

6.

It is a painful and tragic spectacle that rises before me: I have drawn back the curtain from the rottenness of man. This word, in my mouth, is at least free from one suspicion: that it involves a moral accusation against humanity. It is used--and I wish to emphasize the fact again--without any moral significance: and this is so far true that the rottenness I speak of is most apparent to me precisely in those quarters where there has been most aspiration, hitherto, toward "virtue" and "godliness." As you probably surmise, I understand rottenness in the sense of decadence: my argument is that all the values on which mankind now fixes its highest aspirations are decadence-values.

I call an animal, a species, an individual corrupt, when it loses its instincts, when it chooses, when it prefers, what is injurious to it. A history of the "higher feelings," the "ideals of humanity"--and it is possible that I'll have to write it--would almost explain why man is so degenerate. Life itself appears to me as an instinct for growth, for survival, for the accumulation of forces, for power: whenever the will to power fails there is disaster. My contention is that all the highest values of humanity have been emptied of this will--that the values of decadence, of nihilism, now prevail under the holiest names.

7.

Christianity is called the religion of pity.-- Pity stands in opposition to all the tonic passions that augment the energy of the feeling of aliveness: it is a depressant. A man loses power when he pities. Through pity that drain upon strength which suffering works is multiplied a thousand fold. Suffering is made contagious by pity;

## 第二节 《文明及其不满》

We come upon a contention which is so astonishing that we must dwell upon it. This contention holds that what we call our civilization is largely responsible for our misery, and that we should be much happier if we gave it up and returned to primitive conditions. I call this contention astonishing because, in whatever way we may define the concept of civilization, it is a certain fact that all the things with which we seek to protect ourselves against the threats that emanate from the sources of suffering are part of that very civilization.

How has it happened that so many people have come to take up this strange attitude of hostility to civilization? I believe that the basis of it was a deep and long-standing dissatisfaction with the then existing state of civilization and that on that basis a condemnation of it was built up, occasioned by certain specific historical events. I think I know what the last and the last but one of those occasions were. I am not learned enough to trace the chain of them far back enough in the history of the human species; but a factor of this kind hostile to civilization must already have been at work in the victory of Christendom over the heathen religions. For it was very closely related to the low estimation put upon earthly life by the Christian doctrine. The last but one of these occasions was when the progress of voyages of discovery led to contact with primitive peoples and races. In consequence of insufficient observation and a mistaken view of their manners and customs, they appeared to Europeans to be leading a simple, happy life with few wants, a life such as was unattainable by their visitors with their superior civilization. Later experience has corrected some of those judgments. In many cases the observers had wrongly attributed to the absence of complicated cultural demands what was in fact due to the bounty of nature and the ease with which the major human needs were satisfied. The last occasion is especially familiar to us. It arose when people came to know about the mechanism of the neuroses, which threaten to undermine the modicum of happiness enjoyed by civilized men. It was discovered that a person becomes neurotic because he cannot tolerate the amount of frustration which society imposes on him in the service of its cultural ideals, and it was inferred from this that the abolition or reduction of those demands would result in a return to possibilities of happiness.

There is also an added factor of disappointment. During the last few generations mankind has made an extraordinary advance in the natural sciences and in their technical application and has established his control over nature in a way never before imagined. The single steps of this advance are common knowledge and it is unnecessary to enumerate them. Men are proud of those achievements, and have a right to be. But they seem to have observed that this newly-won power over space and time, this subjugation of the forces of nature, which is the fulfillment of a longing that goes back thousands of years, has not increased the amount of pleasurable satisfaction which they may expect from life and has not made them feel happier.

If the development of civilization has such a far-reaching similarity to the development of the individual and if it employs the same methods, may we not be justified in reaching the diagnosis that, under the influence of cultural urges, some civilizations, or some epochs of civilization possibly the whole of mankind have become 'neurotic'?

思考题:

1. 尼采是如何定义高等人和低等人？你怎么看？
2. 弗洛伊德对未来的人类文明持消极态度还是积极态度？给出理由。
3. 通过这课的学习，思考传统与非传统的差异？



## 第七章 现代主义运动

课时：3 周， 6 课时

教学内容

### 第一节 《超现实主义宣言》

We are still living under the reign of logic: this, of course, is what I have been driving at. But in this day and age logical methods are applicable only to solving problems of secondary interest. The absolute rationalism that is still in vogue allows us to consider only facts relating directly to our experience. Logical ends, on the contrary, escape us. It is pointless to add that experience itself has found itself increasingly circumscribed. It paces back and forth in a cage from which it is more and more difficult to make it emerge. It too leans for support on what is most immediately expedient, and it is protected by the sentinels of common sense. Under the pretense of civilization and progress, we have managed to banish from the mind everything that may rightly or wrongly be termed superstition, or fancy; forbidden is any kind of search for truth which is not in conformance with accepted practices. It was, apparently, by pure chance that a part of our mental world which we pretended not to be concerned with any longer -- and, in my opinion by far the most important part -- has been brought back to light. For this we must give thanks to the discoveries of Sigmund Freud. On the basis of these discoveries a current of opinion is finally forming by means of which the human explorer will be able to carry his investigation much further, authorized as he will henceforth be not to confine himself solely to the most summary realities. The imagination is perhaps on the point of reasserting itself, of reclaiming its rights. If the depths of our mind contain within it strange forces capable of augmenting those on the surface, or of waging a victorious battle against them, there is every reason to seize them -- first to seize them, then, if need be, to submit them to the control of our reason. The analysts themselves have everything to gain by it. But it is worth noting that no means has been designated a priori for carrying out this undertaking, that until further notice it can be construed to be the province of poets as well as scholars, and that its success is not dependent upon the more or less capricious paths that will be followed.

### 第二节 尤利西斯

a quarter after what an unearthly hour I suppose they're just getting up in China now combing out their pigtails for the day well soon have the nuns ringing the angelus they've nobody coming in to spoil their sleep except an odd priest or two for his night office or the alarm clock next door at cocksfoot clattering the brains out of itself let me see if I can doze off 1 2 3 4 5 what kind of flowers are those they invented like the stars the wallpaper in Lombard street was much nicer the apron he gave me was like that something only I only wore it twice better lower this lamp and try again so as I can get up early Ill go to Lambes there beside Findlaters and get them to send us some flowers to put about the place in case he brings him home tomorrow today I mean no no Fridays an unlucky day first I want to do the place up

someway the dust grows in it I think while Im asleep then we can have music and cigarettes I can accompany him first I must clean the keys of the piano with milk what'll I wear shall I wear a white rose or those fairy cakes in Liptons I love the smell of a rich big shop at 7 1/2d a lb or the other ones with the cherries in them and the pinky sugar I'd a couple of lbs of those a nice plant for the middle of the table I'd get that cheaper in wait where's this I saw them not long ago I love flowers I'd love to have the whole place swimming in roses God of heaven there's nothing like nature the wild mountains then the sea and the waves rushing then the beautiful country with the fields of oats and wheat and all kinds of things and all the fine cattle going about that would do your heart good to see rivers and lakes and flowers all sorts of shapes and smells and colors springing up even out of the ditches primroses and violets nature it is as for them saying there's no God I wouldn't give a snap of my two fingers for all their learning why don't they go and create something I often asked him atheists or whatever they call themselves go and wash the cobbles off themselves first then they go howling for the priest and they dying and why because they're afraid of hell on account of their bad conscience ah yes I know them well who was the first person in the universe before there was anybody that made it all who ah that they don't know neither do I so there you are they might as well try to stop the sun from rising tomorrow the sun shines for you he said the day we were lying among the rhododendrons on Howth head in the grey tweed suit and his straw hat the day I got him to propose to me yes first I gave him the bit of seedcake out of my mouth and it was leap year like now yes 16 years ago my God after that long kiss I near lost my breath yes he said I was a flower of the mountain yes so we are flowers all a woman's body yes that was one true thing he said in his life and the sun shines for you today yes that was why I liked him because I saw he understood or felt what a woman is and I knew I could always get round him and I gave him all the pleasure I could leading him on till he asked me to say yes and I wouldn't answer first only looked out over the sea and the sky I was thinking of so many things he didn't know of Mulvey and Mr. Stanhope and Hester and father and old captain Groves and the sailors playing all birds fly and I say stoop and washing up dishes they called it on the pier and the sentry in front of the governors house with the thing round his white helmet poor devil half roasted and the Spanish girls laughing in their shawls and their tall combs and the auctions in the morning the Greeks and the Jews and the Arabs and the devil knows who else from all the ends of Europe and Duke street and the fowl market all clucking outside Larby Sharons and the poor donkeys slipping half asleep and the vague fellows in the cloaks asleep in the shade on the steps and the big wheels of the carts of the bulls and the old castle thousands of years old yes and those handsome Moors all in white and turbans like kings asking you to sit down in their little bit of a shop and Ronda with the old windows of the Posadas 2 glancing eyes a lattice hid for her lover to kiss the iron and the wine shops half open at night and the castanets and the night we missed the boat at Algeciras the watchman going about serene with his lamp and O that awful deep down torrent O and the sea the sea crimson sometimes like fire and the glorious sunsets and the figures in the Alameda gardens yes and all the queer little streets and the pink and blue and yellow houses and the rose gardens and the Jessamine and geraniums and cactuses and Gibraltar as a girl where I was a Flower of the mountain yes when I put the rose in my hair like the Andalusia girls used or shall I wear a red yes and how he kissed me under the Moorish wall and I thought well as well him as another and then I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes.

### 第三节 The Second Coming by W.B. Yeats

Turning and turning in the widening gyre  
 The falcon cannot hear the falconer;  
 Things fall apart; the centre cannot hold;  
 Mere anarchy is loosed upon the world,  
 The blood-dimmed tide is loosed, and everywhere  
 The ceremony of innocence is drowned;  
 The best lack all conviction, while the worst  
 Are full of passionate intensity.  
 Surely some revelation is at hand;  
 Surely the Second Coming is at hand.  
 The Second Coming! Hardly are those words out  
 When a vast image out of Spiritus Mundi  
 Troubles my sight: a waste of desert sand;  
 A shape with lion body and the head of a man,  
 A gaze blank and pitiless as the sun,  
 Is moving its slow thighs, while all about it  
 Wind shadows of the indignant desert birds.  
 The darkness drops again but now I know  
 That twenty centuries of stony sleep  
 Were vexed to nightmare by a rocking cradle,  
 And what rough beast, its hour come round at last,  
 Slouches towards Bethlehem to be born?

### 第四节 Since Feeling is First by E.E. Cummings

since feeling is first  
 who pays any attention  
 to the syntax of things  
 will never wholly kiss you  
 wholly to be a fool  
 while Spring is in the world  
 my blood approves  
 and kisses are a better fate  
 than wisdom  
 lady i swear by all flowers. Don't cry  
 the best gesture of my brain is less than  
 your eyelids' flutter which says  
 we are for each other: then  
 laugh leaning back in my arms

for life's not a paragraph  
and death i think is no parenthesis

思考题：

1. 课后阅读与文章相关的著作
2. 四位伟人想通过自己的作品传达些什么？
3. 《尤利西斯》的主旨是什么？

## 第八章 全球化时代的西方

课时：3 周，6 课时

教学内容

### 第一节 存在主义是一种人道主义

What do we mean by saying that existence precedes essence? We mean that man first of all exists, encounters himself, surges up in the world – and defines himself afterwards. If man as the existentialist sees him is not definable, it is because to begin with he is nothing. He will not be anything until later, and then he will be what he makes of himself. Thus, there is no human nature, because there is no God to have a conception of it. Man simply is. Not that he is simply what he conceives himself to be, but he is what he wills, and as he conceives himself after already existing – as he wills to be after that leap towards existence. Man is nothing else but that which he makes of himself. That is the first principle of existentialism. And this is what people call its “subjectivity,” using the word as a reproach against us. But what do we mean to say by this, but that man is of a greater dignity than a stone or a table? For we mean to say that man primarily exists – that man is, before all else, something which propels itself towards a future and is aware that it is doing so. Man is, indeed, a project which possesses a subjective life, instead of being a kind of moss, or a fungus or a cauliflower. Before that projection of the self nothing exists; not even in the heaven of intelligence: man will only attain existence when he is what he purposes to be. Not, however, what he may wish to be. For what we usually understand by wishing or willing is a conscious decision taken – much more often than not – after we have made ourselves what we are. I may wish to join a party, to write a book or to marry – but in such a case what is usually called my will is probably a manifestation of a prior and more spontaneous decision. If, however, it is true that existence is prior to essence, man is responsible for what he is. Thus, the first effect of existentialism is that it puts every man in possession of himself as he is, and places the entire responsibility for his existence squarely upon his own shoulders. And, when we say that man is responsible for himself, we do not mean that he is responsible only for his own individuality, but that he is responsible for all men. The word “subjectivism” is to be understood in two senses, and our adversaries play upon only one of them. Subjectivism means, on the one hand, the freedom of the individual subject and, on the other, that man cannot pass beyond human subjectivity. It is the latter which is the deeper meaning of existentialism. When we say that man chooses himself, we do mean that every one of us must choose himself; but by that we also mean that in choosing for himself he chooses for all men. For in effect, of all the actions a man may take in order to create himself as he wills to be, there is not one which is not creative, at the same time, of an image of man such as he believes he ought to be. To choose between this or that is at the same time to affirm the value of that which is chosen; for we are unable ever to choose the worse. What we choose is always the better; and nothing can be better for us unless it is better for all. If, moreover, existence precedes essence and we will to exist at the same time as we fashion our image, that image is valid for all and for the entire epoch in which we find ourselves. Our responsibility is thus much greater than we had supposed, for it concerns mankind as a whole. If I am a worker, for instance, I may choose to join a Christian rather than a

Communist trade union. And if, by that membership, I choose to signify that resignation is, after all, the attitude that best becomes a man, that man's kingdom is not upon this earth, I do not commit myself alone to that view. Resignation is my will for everyone, and my action is, in consequence, a commitment on behalf of all mankind. Or if, to take a more personal case, I decide to marry and to have children, even though this decision proceeds simply from my situation, from my passion or my desire, I am thereby committing not only myself, but humanity as a whole, to the practice of monogamy. I am thus responsible for myself and for all men, and I am creating a certain image of man as I would have him to be. In fashioning myself I fashion man.

## 第二节 女性的奥秘

The new mystique is much more difficult for the modern woman to question than the old prejudices, partly because the mystique is broadcast by the very agents of education and social science that are supposed to be the chief enemies of prejudice, partly because the very nature of Freudian thought makes it virtually invulnerable to question. How can an educated American woman, who is not herself an analyst, presume to question a Freudian truth? She knows that Freud's discovery of the unconscious workings of the mind was one of the great breakthroughs in man's pursuit of knowledge. She knows that the science built on that discovery has helped many suffering men and women. She has been taught that only after years of analytic training is one capable of understanding the meaning of Freudian truth. She may even know how the human mind unconsciously resists that truth. How can she presume to tread the sacred ground where only analysts are allowed?

No one can question the basic genius of Freud's discoveries, not the contribution he has made to our culture. Nor do I question the effectiveness of psychoanalysis as it is practiced today by Freudian or anti-Freudian. But I do question, from my own experience as a woman, and my reporter's knowledge of other women, the application of the Freudian theory of femininity to women today. I question its use, not in therapy, but as it has filtered into the lives of American women through the popular magazines and the opinions and interpretations of so-called experts. I think much of the Freudian theory about women is obsolescent, an obstacle to truth for women in America today, and a major cause of the pervasive problem that has no name.

There are many paradoxes here. Freud's concept of the superego helped to free man of the tyranny of the 'shoulds', the tyranny of the past, which prevents the child from becoming an adult. Yet Freudian thought helped create a new super-ego that paralyses educated modern American women a new tyranny of the 'shoulds', which chains women to an old image, prohibits choice and growth, and denies them individual identity.

Freudian psychology, with its emphasis on freedom from a repressive morality to achieve sexual fulfillment, was part of the ideology of women's emancipation. The lasting American image of the 'emancipated woman' is the flapper of the twenties: burdensome hair shingled off, knees bared, flaunting her new freedom to live in a studio in Greenwich Village or Chicago's near North Side, and drive a car, and drink, and smoke, and enjoy sexual adventures – or talk about them. And yet today, for reasons far removed from the life of Freud himself, Freudian thought has become the ideological bulwark of the sexual counter-revolution in America. Without Freud's definition of the sexual nature of woman to give the conventional image of femininity new authority, I do not think several generations of educated,

spirited American women would have been so easily diverted from the dawning realization of who they were and what they could be.

The concept 'penis envy', which Freud coined to describe a phenomenon he observed in women – that is, in the middle-class women who were his patients in Vienna in the Victorian era – was seized in this country in the 1940s as the literal explanation of all that was wrong with American women. Many who preached the doctrine of endangered femininity reversing the movement of American women towards independence and identity, never knew its Freudian origin. Many who seized on it – not the few psychoanalysts, but the many popularizers, sociologists, educators, ad-agency manipulators, magazine writers, child experts, marriage counselors, ministers, cocktail-party authorities – could not have known what Freud himself meant by penis envy. One needs only to know what Freud was describing, in those Victorian women, to see the fallacy in literally applying his theory of femininity to women today. And one needs only to know why he described it in that way to understand that much of it is obsolescent contradicted by knowledge that is part of every social scientist's thinking today, but was not yet known in Freud's time.

Freud, it is generally agreed, was a most perceptive and accurate observer of important problems of the human personality. But in describing and interpreting those problems, he was a prisoner of his own culture. As he was creating a new framework for our culture, he could not escape the framework of his own. Even his genius could not give him, then, the knowledge of cultural processes which men who are not geniuses grow up with today.

The physicist's relativity, which in recent years has changed our whole approach to scientific knowledge, is harder, and therefore easier to understand, than the social scientist's relativity. It is not a slogan; but a fundamental statement about truth to say that no social scientist can completely free himself from the prison of his own culture; he can only interpret what he observes in the scientific framework of his own time. This is true even of the great innovators. They cannot help but translate their revolutionary observations into language and rubrics that have been determined by the progress of science up until their time. Even those discoveries that create new rubrics are relative to the vantage point of their creator.

Much of what Freud believed to be biological, instinctual, and changeless has been shown by modern research to be a result of specific cultural causes. Much of what Freud described as characteristic of universal human nature was merely characteristic of certain middle-class European men and women at the end of the nineteenth century.

For instance, Freud's theory of the sexual origin of neurosis stems from the fact that many of the patients he first observed suffered from hysteria – and in those cases, he found sexual repression to be the cause. Orthodox Freudians still profess to believe in the sexual origin of all neurosis, and since they look for unconscious sexual memories in their patients, and translate what they hear into sexual symbols, they still manage to find what they are looking for.

But the fact is, cases of hysteria as observed by Freud are much more rare today. In Freud's time, evidently, cultural hypocrisy forced the repression of sex. (Some social theorists even suspect that the very absence of other concerns, in that dying Austrian empire, caused the sexual preoccupation of Freud's patients.) Certainly the fact that his culture denied sex focused Freud's interest on it. He then developed his theory by describing all the stages of growth as sexual, fitting all the phenomena he observed into sexual rubrics.

His attempt to translate all psychological phenomena into sexual terms and to see all problems of adult personality as the effect of childhood sexual fixations also stemmed, in part, from his own

background in medicine, and from the approach to causation implicit in the scientific thought of his time. He had the same diffidence about dealing with psychological phenomena in their own terms which often plagues scientists of human behavior. Something that could be described in physiological terms, linked to an organ of anatomy, seemed more comfortable, solid, real, scientific, as he moved into the unexplored country of the unconscious mind. As his biographer, Ernest Jones, put it, he made a ‘desperate effort to cling to the safety of cerebral anatomy’. Actually, he had the ability to see and describe psychological phenomena so vividly that whether his concepts were given names borrowed from physiology, philosophy, or literature – penis envy, ego, Oedipus complex – they seemed to have a concrete physical reality. Psychological facts, as Jones said, were ‘as real and concrete to him as metals are to a metallurgist’. This ability became a source of great confusion as his concepts were passed down by lesser thinkers.

The whole superstructure of Freudian theory rests on the strict determinism that characterized the scientific thinking of the Victorian era. Determinism has been replaced today by a more complex view of cause and effect, in terms of physical processes and phenomena as well as psychological. In the new view, behavioral scientists do not need to borrow language from physiology to explain psychological events, or give them pseudo-reality. Sexual phenomena are no more nor less real than, for instance, the phenomenon of Shakespeare’s writing Hamlet, which cannot exactly be ‘explained’ by reducing it to sexual terms. Even Freud himself cannot be explained by his own deterministic, physiological blueprint though his biographer traces his genius, his ‘divine passion for knowledge’, to an insatiable sexual curiosity, before the age of three, as to what went on between his mother and father in the bedroom.

Today biologists, social scientists, and increasing numbers of psychoanalysts see the need or impulse to human growth as a primary human need, as basic as sex. The ‘oral’ and ‘anal’ stages which Freud described in terms of sexual development the child gets his sexual pleasure first by mouth, from mother’s breast, then from his bowel movements – are now seen as stages of human growth, influenced by cultural circumstances and parental attitudes as well as by sex. When the teeth grow, the mouth can bite as well as suck. Muscle and brain also grow; the child becomes capable of control, mastery, understanding; and his need to grow and learn, at five, twenty-five, or fifty, can be satisfied, denied, repressed, atrophied, evoked, or discouraged by his culture as can his sexual needs. Child specialists today confirm Freud’s observation that problems between mother and child in the earliest stages are often played out in terms of eating; later in toilet training. And yet in America in recent years there has been a noticeable decline in children’s ‘eating problems’. Has the child’s instinctual development changed? Impossible if, by definition, the oral stage is instinctual. Or has the culture removed eating as a focus for early childhood problems – by the American emphasis on permissiveness in child care, or simply by the fact that in our affluent society food has become less a cause for anxiety in mothers? Because of Freud’s own influence on our culture, educated parents are usually careful not to put conflict-producing pressures on toilet training. Such conflicts are more likely to occur today as the child learns to talk or read.

In the 1940s, American social scientists and psychoanalysts had already begun to reinterpret Freudian concepts in the light of their growing cultural awareness. But, curiously, this did not prevent their literal application of Freud’s theory of femininity to American women.

The fact is that to Freud, even more than to the magazine editor on Madison Avenue today, women were a strange, inferior, less-than-human species. He saw them as childlike dolls, who existed in terms only of man’s love, to love man and serve his needs. It was the same kind of unconscious solipsism that made man for many centuries see the sun only as a bright object that revolved around the earth. Freud grew up with this attitude built in by his culture – not only the culture of Victorian Europe, but that Jewish



culture in which men said the daily prayer: 'I thank Thee, Lord, that Thou hast not created me a woman,' and women prayed in submission: 'I thank Thee, Lord, that Thou has created me according to Thy will.'

Freud's mother was the pretty, docile bride of a man twice her age; his father ruled the family with an autocratic authority traditional in Jewish families during those centuries of persecution when the fathers were seldom able to establish authority in the outside world. His mother adored the young Sigmund, her first son, and thought him mystically destined for greatness; she seemed to exist only to gratify his every wish. His own memories of the sexual jealousy he felt for his father, whose wishes she also gratified, were the basis of his theory of the Oedipus complex. With his wife, as with his mother and sisters, his needs, his desires, his wishes, were the sun around which the household revolved. When the noise of his sisters' practicing the piano interrupted his studies, 'the piano disappeared,' Anna Freud recalled years later, 'and with it all opportunities for his sisters to become musicians.'

思考题:

- 1.根据存在主义者的观点，为什么人是不能定义的？
- 2.Betty Friedan 所说的成为“完整的女人”，指的是什么？
3. 谈谈你对女权主义或女权运动的看法？

九.作业

课下阅读老师指定的阅读材料，轮流做课堂展示。

十.课程考核

本课程的考核形式为闭卷考试。评估方法采用百分制，具体分布为：到课率 10%，课堂实践 20%，期末考试 70%。

# 《人文经典阅读（一）》教学大纲

张磊 编写

## 目 录

一、前言.....	2
二、课程教学目的和基本要求.....	2
三、课程主要内容及学时分配.....	2
四、教学重点与难点.....	2
五、相关教学环节.....	2
六、教材.....	2
七、主要参考书目.....	2
Chapter 1 Greek Culture .....	4
Chapter 2 Roman Culture.....	15
Chapter 3 Early Christianity.....	18
Chapter 4 Middle Ages.....	23
Chapter 5 Renaissance .....	26
Chapter 6 The Reformation.....	32
Chapter 7 The Scientific Revolution.....	36

## 一、前言

《人文经典阅读（一）》是外国语学院英语系二年级学生的必修课。本课程开设学期为第三学期。本课程的内容是探讨西方文化史上的价值观念演变，重要思想家及思想流派，主要文学与艺术成就，宗教社会以及社会历史变迁，旨在通过对西方文化史的纵向考察和对西方思想经典文献的深度阅读，帮助学生拓宽知识面，提高人文素养，培养思辨能力。

## 二、课程教学目的和基本要求

本课程的教学目的是经过一个学期的学习，使学生认识西方思想产生的历史背景，感受西方思想和价值观念在西方文艺作品中的生动表现，掌握批判性阅读的技巧，学会运用证据和逻辑有效组织和陈述自己的观点。

通过本课程的学习，学生基本掌握西方文明史的宏观演进路径，能够把西方文明的大概脉络描述出来。

## 三、课程主要内容及学时分配

教学重点是对各个重要阶段的著名思想家及其作品进行研读和讲解，内容包括启蒙运动，浪漫主义，社会主义，自由主义，达尔文主义，对传统的挑战现代主义运动，全球化时代的西方等。

本课程为2学分36课程，共上18周。

## 四、教学重点与难点

教学重点是对各个重要阶段中的重要人物及其作品进行分析和讨论，培养学生的分析和归纳总结的能力，学生最终学会如何有效地欣赏名作及陈述自己的看法。

教学难点体现在：一是学生的文学修养参差不齐；二是课时不够，这样就难免会造成授课老师满堂灌的现象。以上问题可能会影响教学的质量。因此在本课程的教学过程中，老师和学生需要投入较大精力处理这些问题。

## 五、相关教学环节

《人文经典阅读（一）》课程以教师课堂授课和学生课堂实践为主，即学生选择本单元相关主题作10—15分钟的学术报告，并且展开提问与讨论；可以选择大班授课，也可以选择小班授课，规定课下阅读经典文选；多媒体教室。

## 六、教材

孙有中，《西方思想经典选读》，北京：外语教学与研究出版社，2008.09

## 七、主要参考书目

Beatty, John L. & Johnson, Oliver A. *Heritage of Western Civilization*. Vols. 1&2, N.J.: Prentice Hall, 2004

Burger, Michael. *Sources for the History of Western Civilization*. Vols. 1&2, Peterborough, Ont.: Broadview Press, 2003

Danzer, Gerald A. *Mapping Western Civilization: A Guide for Beginning Students*. New York, N.Y.: Harper Collins Pub., 1991

Stearns, Peter N. *Western Civilization in World History*. New York: Routledge, 2003

Patterson, Thomas Carl. *Inventing Western Civilization*. New York: Monthly Review Press, 1997

Noble, Thomas F. X. *et al. Western Civilization: The Continuing Experiment. Boston: Houghton Mifflin, 1998*

Joseph, John Earl *et al. The Western Tradition in the Twentieth Century. London; New York: Routledge, 2001*

Hobson, John M.: *The Eastern Origins of Western Civilization. New York: Cambridge University Press, 2004*

### General Introduction

#### Summary

A general survey of the historical, aesthetical and philosophical significance of western civilization is made.

Time for lectures: 4 class hours

## Chapter 1 Greek Culture

Major goals: to address the political foundation——democracy——of Greek cultural excellence.

Key points: understanding the profound meaning of democracy in Greek thinking

Difficult points: the subtle differences between the three thinkers in this period, namely Thucydide, Plato and Aristotle

Time for lectures: 6 classes

Text A Thucydide's *The Funeral Oration of Pericles*

1. A brief introduction to Thucydides and his major thoughts

Thucydides(c. 460 – c. 395 BC) is a Greek historian and Athenian general. His *History of the Peloponnesian War* recounts the 5th century BC war between Sparta and Athens to the year 411 BC. Thucydides has been dubbed the father of "scientific history", because of his strict standards of evidence-gathering and analysis in terms of cause and effect without reference to intervention by the gods, as outlined in his introduction to his work. He has also been called the father of the school of political realism, which views the relations between nations as based on might rather than right. His text is still studied at advanced military colleges worldwide, and the Melian dialogue remains a seminal work of international relations theory. More generally, Thucydides showed an interest in developing an understanding of human nature to explain behaviour in such crises as plague, massacres, as in that of the Melians, and civil war.

2. *The Funeral Oration of Pericles*

2.1 A brief introduction

*The Funeral Oration of Pericles* is a famous speech from Thucydides' *History of the Peloponnesian War*. The speech was delivered by Pericles, an eminent Athenian politician, at the end of the first year of the Peloponnesian War (431 - 404 BC) as a part of the annual public funeral for the war dead.

2.2 Background

It was an established Athenian practice by the late fifth century to hold a public funeral in honor of all those who had died in war. The remains of the dead were left out for three days in a tent, where offerings could be made for the dead. Then a funeral procession was held, with ten cypress coffins carrying the remains, one for each of the Athenian tribes. The procession led to a public grave (the Kerameikos), where they were buried. The last part of the ceremony was a speech delivered by a prominent Athenian citizen.

Several funeral orations from classical Athens are still extant, which seem to corroborate Thucydides' evidence that this was a regular feature of Athenian funerary custom in wartime.

*Funeral Oration* was recorded by Thucydides in book two of his *History of the Peloponnesian War*. Although Thucydides records the speech in the first person as if it were a word for word record of what Pericles said, there can be little doubt that Thucydides has edited the speech at the very least. Thucydides

says early in his History that the speeches presented are not verbatim records, but are intended to represent the main ideas of what was said and what was, according to Thucydides, "called for in the situation". Pericles likely delivered a speech at the end of the first year of the war, but there is no consensus as to what degree Thucydides' record resembles Pericles' actual speech. Another confusing factor is that Pericles is known to have delivered another funeral oration in 440 BC during the Samian War. It is possible that elements of both speeches are represented in Thucydides' version. Nevertheless Thucydides was extremely meticulous in his documentation, and records the varied certainty of his sources each time. Significantly he begins recounting the speech by saying: "Περικλῆς ὁ Ξανθίππου ... ἔλεγε τοιάδε", i.e. "Pericles, son of Xanthippos, spoke like this". Had he quoted the speech verbatim, he would have written "τάδε" ("this", or "these words") instead of "τοιάδε" ("like this" or "words like these"). The most likely possibility therefore is that Thucydides writes from his own memory of the event, in which case verbatim quotation is doubtful, though it is likely that Pericles' emblematic points have been faithfully recorded.

### 2.3 Content of the speech

*The Funeral Oration* is significant because the speech departs from the typical formula of Athenian funeral speeches. David Cartwright describes it as "a eulogy of Athens itself...". The speech is a glorification of Athens' achievements, designed to stir the spirits of a state still at war.

#### Proemium (2.35)

The speech begins by praising the custom of the public funeral for the war dead, but criticizes the inclusion of the speech, arguing that the "reputations of many brave men" should "not be imperiled in the mouth of a single individual". Pericles argues that the speaker of the oration has the impossible task of satisfying the associates of the dead, who would wish that their deeds be magnified, while everyone else might feel jealous and suspect exaggeration.

#### Praise of the dead (2.36-2.42)

Pericles begins his praise of the war dead, as the other Athenian funeral orations do, by praising the ancestors of present day Athenians (2.36.1-2.36.3), touching briefly on the acquisition of the empire.

At this point, however, Pericles departs most dramatically from the example of other Athenian funeral orations and skips over the great martial achievements of Athens' past: "That part of our history which tells of the military achievements which gave us our several possessions, or of the ready valor with which either we or our fathers stemmed the tide of Hellenic or foreign aggression, is a theme too familiar to my hearers for me to dwell upon, and I shall therefore pass it by." Instead, Pericles proposes to focus on "the road by which we reached our position, the form of government under which our greatness grew, and the national habits out of which it sprang". This amounts to a focus on present day Athens; Thucydides' Pericles thus decides to praise the war dead by glorifying the city for which they died.

#### The greatness of Athens

"If we look to the laws, they afford equal justice to all in their private differences...if a man is able to serve the state, he is not hindered by the obscurity of his condition. The freedom we enjoy in our government extends also to our ordinary life. There, far from exercising a jealous surveillance over each other, we do not feel called upon to be angry with our neighbor for doing what he likes..." These lines form the roots of the famous phrase "equal justice under law." The liberality of which Pericles spoke also extended to Athens' foreign policy: "We throw open our city to the world, and never by alien acts exclude foreigners from any opportunity of learning or observing, although the eyes of an enemy may occasionally profit by our liberality..." Yet Athens' values of equality and openness do not, according to Pericles, hinder Athens' greatness, indeed, they enhance it, "...advancement in public life falls to reputations for capacity,

class considerations not being allowed to interfere with merit...our ordinary citizens, though occupied with the pursuits of industry, are still fair judges of public matters...at Athens we live exactly as we please, and yet are just as ready to encounter every legitimate danger."

In the climax of his praise of Athens, Pericles declares: "In short, I say that as a city we are the school of Hellas; while I doubt if the world can produce a man, who where he has only himself to depend upon, is equal to so many emergencies, and graced by so happy a versatility as the Athenian." Finally, Pericles links his praise of the city to the dead Athenians for whom he is speaking, "...for the Athens that I have celebrated is only what the heroism of these and their like have made her...none of these men allowed either wealth with its prospect of future enjoyment to unnerve his spirit, or poverty with its hope of a day of freedom and riches to tempt him to shrink from danger. No, holding that vengeance upon their enemies was more to be desired than any personal blessings, and reckoning this to be the most glorious of hazards, they joyfully determined to accept the risk... Thus, choosing to die resisting, rather than to live submitting, they fled only from dishonor..." The conclusion seems inevitable: "Therefore, having judged that to be happy means to be free, and to be free means to be brave, do not shy away from the risks of war". With the linkage of Athens' greatness complete, Pericles moves to addressing his audience.

#### Exhortation to the living

Pericles then turns to the audience and exhorts them to live up to the standards set by the deceased, "So died these men as becomes Athenians. You, their survivors, must determine to have as unflinching a resolution in the field, though you may pray that it may have a happier outcome."

#### Epilogue

Pericles ends with a short epilogue, reminding the audience of the difficulty of the task of speaking over the dead. The audience is then dismissed.

#### Text B Plato's *The Apology*

##### 1. A brief introduction of Plato and his major thoughts

Plato (424/423 BC[a] – 348/347 BC) was a Classical Greek philosopher, mathematician, student of Socrates, writer of philosophical dialogues, and founder of the Academy in Athens, the first institution of higher learning in the Western world. Along with his mentor, Socrates, and his student, Aristotle, Plato helped to lay the foundations of Western philosophy and science. In the words of A. N. Whitehead: "The safest general characterization of the European philosophical tradition is that it consists of a series of footnotes to Plato. I do not mean the systematic scheme of thought which scholars have doubtfully extracted from his writings. I allude to the wealth of general ideas scattered through them."

Plato's sophistication as a writer is evident in his Socratic dialogues; thirty-six dialogues and thirteen letters have been ascribed to him. Plato's writings have been published in several fashions; this has led to several conventions regarding the naming and referencing of Plato's texts. Plato's dialogues have been used to teach a range of subjects, including philosophy, logic, ethics, rhetoric, and mathematics. Plato is one of the most important founding figures in Western philosophy.

##### 2. *The Apology*

###### 2.1 A brief introduction

*The Apology* is Plato's version of the speech given by Socrates as he defended himself in 399 BC against the charges of "corrupting the young, and by not believing in the gods in whom the city believes, but in other daimonia that are novel". "Apology" here has its earlier meaning (now usually expressed by the word "apologia") of speaking in defense of a cause or of one's beliefs or actions.



*The Apology* begins with Socrates saying he does not know if the men of Athens (his jury) have been persuaded by his accusers. This first sentence is crucial to the theme of the entire speech. Indeed, in the *Apology* Socrates will suggest that philosophy begins with a sincere admission of ignorance; he later clarifies this, dramatically stating that whatever wisdom he has, comes from his knowledge that he knows nothing (23b, 29b).

Socrates imitates, parodies and even corrects the Orators by asking the jury to judge him not by his oratorical skills, but by the truth (cf. *Lysias* XIX 1,2,3, *Isaeus* X 1, *Isocrates* XV 79, *Aeschines* II 24). Socrates says he will not use ornate words and phrases that are carefully arranged, but will speak using the expressions that come into his head. He says he will use the same way of speaking that he is heard using at the agora and the money tables. In spite of his disclaimers, Socrates proves to be a master orator who is not only eloquent and persuasive, but even wise. This is how he corrects the Orators, showing what they should have been doing all along, speaking the truth persuasively with wisdom. The speech does not succeed in winning him acquittal. Socrates is condemned to death.

## 2.2 Background: Socrates' accusers

The three men who brought the charges against Socrates were:

Anytus, son of a prominent Athenian, Anthemion. Socrates says Anytus joined the prosecution because he was "vexed on behalf of the craftsmen and politicians" (23e-24a). Anytus makes an important cameo appearance in *Meno*. Anytus appears unexpectedly while Socrates and Meno (a visitor to Athens) are discussing the acquisition of virtue. Having taken the position that virtue cannot be taught, Socrates adduces as evidence for this that many prominent Athenians have produced sons inferior to themselves. Socrates says this, and then proceeds to name names, including Pericles and Thucydides. Anytus becomes very offended, and warns Socrates that running people down ("kakos legein") could get him into trouble someday (*Meno* 94e-95a).

Plutarch gives some information that might help us realize the real reason behind Anytus' worries. He says that Anytus wanted to be friends with Alcibiades but he preferred to be with Socrates. And also we hear that Anytus' son had a sexual relationship with Socrates, which was an accepted relationship between teacher and pupil in classical Athens.

Meletus, the only accuser to speak during Socrates' defense. Socrates says Meletus joined the prosecution because he was "vexed on behalf of the poets" (23e). He is mentioned in another dialogue, the *Euthyphro*, but does not appear in person. Socrates says there that Meletus is a young unknown with an aquiline nose. In the *Apology*, Meletus allows himself to be cross-examined by Socrates and stumbles into a trap. Apparently not paying attention to the very charges he is bringing, he accuses Socrates both of atheism and of believing in demi-gods.

Lycon, about whom, according to one scholar, "we know nothing except that he was the mouthpiece of the professional rhetoricians." Socrates says Lycon joined the prosecution because he was "vexed on behalf of the rhetoricians" (24a). Some scholars, such as Debra Nails, identify Lycon as the father of Autolycus, who appears in Xenophon's *Symposium* 2.4ff. Nails also identifies Socrates' prosecutor with the Lycon who is the butt of jokes in Aristophanes and became a successful democratic politician after the fall of the Four Hundred; she suggests that he may have joined in the prosecution because he associated Socrates with the Thirty Tyrants, who had executed his son, Autolycus. Others, however, question the identification of Socrates' prosecutor with the father of Autolycus; John Burnet, for instance, claims it "is most improbable".

Socrates says that he has to refute two sets of accusations: Socrates was charged with disrespect toward the gods and corruption of the youth. He did believe in the gods, but questioned their abilities.

Socrates says that the old charges stemmed from years of gossip and prejudice against him and hence were difficult to address. These so-called 'informal charges' Socrates puts into the style of a formal legal accusation: "Socrates is committing an injustice, in that he inquires into things below the earth and in the sky, and makes the weaker argument the stronger, and teaches others to follow his example" (19b-c). He says that these allegations are repeated in a certain comic poet, namely Aristophanes. In his play, *The Clouds*, Aristophanes lampooned Socrates by presenting him as the paradigm of atheistic, scientific sophistry. Yet it is unlikely that Aristophanes would have intended these charges to be taken seriously, since Plato depicts Aristophanes and Socrates as being on very good terms with each other in the *Symposium*.

Socrates says that he cannot possibly be mistaken for a sophist because they are wise (or at least thought to be) and highly paid. He says he lives in "ten-thousandfold poverty" (23c) and claims to know nothing noble and good.

### 2.3 The content

*The Apology* can be divided into three parts. The first part is Socrates' own defense of himself and includes the most famous parts of the text, namely his recounting of the Oracle at Delphi and his cross-examination of Meletus. The second part is the verdict, and the third part is the sentencing.

#### Part one

Socrates begins by telling the jury that their minds were poisoned by his enemies when they were young and impressionable. He says his reputation for sophistry comes from his enemies, all of whom are envious of him, and malicious. He says they must remain nameless, except for Aristophanes, the comic poet. He later answers the charge that he has corrupted the young by arguing that deliberate corruption is an incoherent idea. Socrates says that all these false accusations began with his obedience to the oracle at Delphi. He tells how Chaerephon went to the Oracle at Delphi, to ask if anyone was wiser than Socrates. When Chaerephon reported to Socrates that the god told him there is none wiser, Socrates took this as a riddle. He himself knew that he had no wisdom "great or small" but that he also knew that it is against the nature of the gods to lie.

Socrates then went on a "divine mission" to solve the paradox (that an ignorant man could also be the wisest of all men) and to clarify the meaning of the Oracles' words. He systematically interrogated the politicians, poets and craftsmen. Socrates determined that the politicians were imposters, and the poets did not understand even their own poetry, like prophets and seers who do not understand what they say. Craftsmen proved to be pretentious too, and Socrates says that he saw himself as a spokesman for the oracle (23e). He asked himself whether he would rather be an impostor like the people he spoke to, or be himself. Socrates tells the jury that he would rather be himself than anyone else.

Socrates says that this questioning earned him the reputation of being an annoying busybody. Socrates interpreted his life's mission as proof that true wisdom belongs to the gods and that human wisdom and achievements have little or no value. Having addressed the cause of the prejudice against him, Socrates then tackles the formal charges, corruption of the young and atheism.

Socrates' first move is to accuse his accuser, Meletus (whose name means literally, "the person who cares," or "caring") of not caring about the things he professes to care about. He argues during his interrogation of Meletus that no one would intentionally corrupt another person (because they stand to be harmed by him at a later date). The issue of corruption is important for two reasons: first, it appears to be

the heart of the charge against him, that he corrupted the young by teaching some version of atheism, and second, Socrates says that if he is convicted, it will be because Aristophanes corrupted the minds of his audience when they were young (with his slapstick mockery of Socrates in his play, "The Clouds", produced some twenty-four years earlier).

Socrates then proceeds to deal with the second charge, that he is an atheist. He cross-examines Meletus, and extracts a contradiction. He gets Meletus to say that Socrates is an atheist who believes in spiritual agencies and demigods. Socrates announces that he has caught Meletus in a contradiction, and asks the court whether Meletus has designed an intelligence test for him to see if he can identify logical contradictions.

Socrates repeats his claim that it will not be the formal charges which will destroy him, but rather the prejudicial gossip and slander. He is not afraid of death, because he is more concerned about whether he is acting rightly or wrongly. Further, Socrates argues, those who fear death are showing their ignorance: death may be a great blessing, but many people fear it as an evil when they cannot possibly know it to be such. Again Socrates points out that his wisdom lies in the fact that he is aware that he does not know.

Socrates states clearly that a lawful superior, whether human or divine, should be obeyed. If there is a clash between the two, however, divine authority should take precedence. "Gentlemen, I am your grateful and devoted servant, but I owe a greater obedience to God than to you; and as long as I draw breath and have my faculties I shall never stop practicing philosophy". Since Socrates has interpreted the Delphic Oracle as singling him out to spur his fellow Athenians to a greater awareness of moral goodness and truth, he will not stop questioning and arguing should the people forbid him to do so, even if they were to withdraw the charges. Nor will he stop questioning his fellow citizens. "Are you not ashamed that you give your attention to acquiring as much money as possible, and similarly with reputation and honor, and give no attention or thought to truth and understanding and the perfection of your soul?"

In a highly inflammatory section of the Apology, Socrates claims that no greater good has happened to Athens than his concern for his fellow citizens, that wealth is a consequence of goodness (and not the other way around), that God does not permit a better man to be harmed by a worse, and that, in the strongest statement he gives of his task, he is a stinging gadfly and the state a lazy horse, "and all day long I will never cease to settle here, there and everywhere, rousing, persuading and reproving every one of you."

As further evidence of his task, Socrates reminds the court of his daimon which he sees as a supernatural experience. He recognizes this as partly behind the charge of believing in invented beings. Again Socrates makes no concession to his situation.

Socrates claims to never have been a teacher, in the sense of imparting knowledge to others. He cannot therefore be held responsible if any citizen turns bad. If he has corrupted anyone, why have they not come forward to be witnesses? Or if they do not realize that they have been corrupted, why have their relatives not stepped forward on their behalf? Many relatives of the young men associated with him, Socrates points out, are presently in the courtroom to support him.

Socrates concludes this part of the Apology by reminding the judges that he will not resort to the usual emotive tricks and arguments. He will not break down in tears, nor will he produce his three sons in the hope of swaying the judges. He does not fear death; nor will he act in a way contrary to his religious duty. He will rely solely on sound argument and the truth to present his case.

The verdict

Socrates is voted guilty by a narrow margin (36a). Plato never gives the total number of Socrates' judges nor the exact numbers of votes against him and for his acquittal, though Socrates does say that if only 30 more had voted in his favor then he would have been acquitted. Many scholars assume the number of judges was 281 to 220 and was sentenced to death by a vote of 361 to 140.[9][10]

#### Part two

It was the tradition that the prosecutor and the defendant each propose a penalty, from which the court would choose. In this section, Socrates antagonises the court even further when considering his proposition.

He points out that the vote was comparatively close: he only needed 30 more votes for himself, and he would have been found innocent. He engages in some dark humour by suggesting that Meletus narrowly escaped a fine for not meeting the statutory one-fifth of the votes (in order to avoid frivolous cases coming to court, plaintiffs were fined heavily if the judges' votes did not reach this number in a case where the defendant won). Assuming there were 501 or 500 jurymen, the prosecution had to gain at least 100 of the judges' votes. Taken by itself however Meletus' vote (as representing one-third of the prosecution case) would have numbered only 93 or 94 (assuming 501 or 500 total judges). Regardless of the number of plaintiffs, it was their case that had to reach the requisite one-fifth. Not only that, the prosecutors had won.

Instead of proposing a penalty, Socrates proposes a reward for himself: as benefactor to Athens, he should be given free meals in the Prytaneum, one of the important buildings which housed members of the Council. This was an honour reserved for athletes and other prominent citizens.

Finally Socrates considers imprisonment and banishment before settling on a fine of 100 drachmae, as he had little funds of his own with which he could pay the fine. This was a small sum when weighed against the punishment proposed by the prosecutors and encouraged the judges to vote for the death penalty. Socrates' supporters immediately increased the amount to 3,000 drachmae, but in the eyes of the judges this was still not an alternative.

So the judges decided on the sentence of death.

#### Part three

Plato indicates that the majority of judges voted in favor of the death penalty (Apology 38c), but he does not indicate exactly how many did. Our only source for the actual numbers of these votes is Diogenes Laertius, who says that 80 more voted for the death sentence than had voted for Socrates' guilt in the first place (2.42); but the details of this account have been disputed. Others have concluded from this that Socrates' speech angered the jury.

Socrates now responds to the verdict. He first addresses those who voted for death.

He claims that it is not a lack of arguments that has resulted in his condemnation, but rather lack of time and his unwillingness to stoop to the usual emotive appeals expected of any defendant facing death. Again he insists that the prospect of death does not absolve one from following the path of goodness and truth.

Socrates prophesies that younger and harsher critics will follow him vexing them even more.(39d)

To those who voted for his acquittal, Socrates gives them encouragement: He says that his daimon did not stop him from conducting his defense in the way that he did, that this was a sign that it was the right thing to do.

In this way, his daimon was even telling him that death must be a blessing. For either it is an annihilation (thus bringing eternal peace from all worries, and therefore not something to be truly afraid of)

or a migration to another place to meet souls of famous people such as Hesiod and Homer and heroes like Odysseus. With these, it will be a joy to continue the practice of Socratic dialogue.

Socrates concludes his Apology with the claim that he bears no grudge against those who accused and condemned him, and asks them to look after his three sons as they grow up, ensuring that they put goodness before selfish interests.

#### 2.4 Modes of interpretation

Three different methods for interpreting the Apology have been commonly suggested. The first of these, that it was meant to be solely a piece of art, is not widely held.

A second possibility is that the Apology is a historical recounting of the actual defense made by Socrates in 399 BC. This seems to be the oldest opinion. Its proponents maintain that, as one of Plato's earliest works, it would not have been fitting to embellish and fictionalise the memory of his mentor, especially while so many who remembered him were still living.

In 1741, Johann Jakob Brucker was the first to suggest that Plato was not to be trusted as a source about Socrates. Since that time, more evidence has been brought to light supporting the theory that the Apology is not a historical account but a philosophical work.

#### Text C Aristotle's *Politics*

##### 1. A brief introduction to Aristotle and his major thoughts

Aristotle (384 BC – 322 BC) was a Greek philosopher and polymath, a student of Plato and teacher of Alexander the Great. His writings cover many subjects, including physics, metaphysics, poetry, theater, music, logic, rhetoric, linguistics, politics, government, ethics, biology, and zoology. Together with Plato and Socrates (Plato's teacher), Aristotle is one of the most important founding figures in Western philosophy. Aristotle's writings were the first to create a comprehensive system of Western philosophy, encompassing morality, aesthetics, logic, science, politics, and metaphysics.

Aristotle's views on the physical sciences profoundly shaped medieval scholarship, and their influence extended well into the Renaissance, although they were ultimately replaced by Newtonian physics. In the zoological sciences, some of his observations were confirmed to be accurate only in the 19th century. His works contain the earliest known formal study of logic, which was incorporated in the late 19th century into modern formal logic. In metaphysics, Aristotelianism had a profound influence on philosophical and theological thinking in the Islamic and Jewish traditions in the Middle Ages, and it continues to influence Christian theology, especially the scholastic tradition of the Catholic Church. Aristotle was well known among medieval Muslim intellectuals and revered as *الأول المعلم* - "The First Teacher". His ethics, though always influential, gained renewed interest with the modern advent of virtue ethics. All aspects of Aristotle's philosophy continue to be the object of active academic study today. Though Aristotle wrote many elegant treatises and dialogues (Cicero described his literary style as "a river of gold"), it is thought that the majority of his writings are now lost and only about one-third of the original works have survived.

#### 2. *Politics*

##### 2.1 A brief introduction

Aristotle's *Politics* is a work of political philosophy. The end of the Nicomachean Ethics declared that the inquiry into ethics necessarily follows into politics, and the two works are frequently considered to be parts of a larger treatise, or perhaps connected lectures, dealing with the "philosophy of human affairs." The title of the *Politics* literally means "the things concerning the polis."

##### 2.2 The content

### Book I

In the first book, Aristotle discusses the city (polis) or "political community" (koinōnia politikē) as opposed to other types of communities and partnerships such as the household and village. The highest form of community is the polis. Aristotle comes to this conclusion because he believes the public life is far more virtuous than the private. He comes to this conclusion because men are "political animals." He begins with the relationship between the city and man (I. 1–2), and then specifically discusses the household (I. 3–13).[2] He takes issue with the view that political rule, kingly rule, rule over slaves, and rule over a household or village are only different in terms of size. He then examines in what way the city may be said to be natural.

Aristotle discusses the parts of the household, which includes slaves, leading to a discussion of whether slavery can ever be just and better for the person enslaved or is always unjust and bad. He distinguishes between those who are slaves because the law says they are and those who are slaves by nature, saying the inquiry hinges on whether there are any such natural slaves. Only someone as different from other people as the body is from the soul or beasts are from human beings would be a slave by nature, Aristotle concludes, all others being slaves solely by law or convention. Some scholars have therefore concluded that the qualifications for natural slavery preclude the existence of such a being.

Aristotle then moves to the question of property in general, arguing that the acquisition of property does not form a part of household management (oikonomike) and criticizing those who take it too seriously. It is necessary, but that does not make it a part of household management any more than it makes medicine a part of household management just because health is necessary. He criticizes income based upon trade and says that those who become avaricious do so because they forget that money merely symbolizes wealth without being wealth.

Book I concludes with Aristotle's assertion that the proper object of household rule is the virtuous character of one's wife and children, not the management of slaves or the acquisition of property. Rule over the slaves is despotic, rule over children kingly, and rule over one's wife political (except there is no rotation in office). Aristotle questions whether it is sensible to speak of the "virtue" of a slave and whether the "virtues" of a wife and children are the same as those of a man before saying that because the city must be concerned that its women and children be virtuous, the virtues that the father should instill are dependent upon the regime and so the discussion must turn to what has been said about the best regime.

### Book II

Book II examines various views concerning the best regime.[4] It opens with an analysis of the regime presented in Plato's Republic (2. 1–5) before moving to that presented in Plato's Laws (2. 6). Aristotle then discusses the systems presented by two other philosophers, Phaleas of Chalcedon (2. 7) and Hippodamus of Miletus (2. 8).

After addressing regimes invented by theorists, Aristotle moves to the examination of three regimes that are commonly held to be well managed. These are the Spartan (2. 9), Cretan (2. 10), and Carthaginian (2. 11). The book concludes with some observations on regimes and legislators.

### Book III

- Who is a citizen?

"He who has the power to take part in the deliberative or judicial administration of any state is said by us to be a citizen of that state; and speaking generally, a state is a body of citizens sufficing for the purpose of life. But in practice a citizen is defined to be one of whom both the parents are citizens; others insist on going further back; say two or three or more grandparents." Aristotle asserts that a citizen is

anyone who can take part in the governmental process. He finds that most people in the polis are capable of being citizens. This is contrary to the Platonist view which asserts that only very few can take part in the deliberative or judicial administration of the state.

- Classification of constitution.
- Just distribution of political power.
- Types of monarchies:-
- Monarchy: exercised over voluntary subjects, but limited to certain functions; the king was a general and a judge, and had control of religion.
- Absolute: government of one for the absolute good
- Barbarian: legal and hereditary+ willing subjects
- Dictator: installed by foreign power elective dictatorship + willing subjects (elective tyranny)

#### Book IV

Aristotle's classification of constitutions

- Tasks of political theory
- Why are there many types of constitutions?
- Types of democracies
- Types of oligarchies
- Polity (Constitutional Government) is the optimal form of government
- When perverted, a Polity becomes a Democracy, the least harmful derivative government as regarded by Aristotle.

- Government offices

#### Book V

- Constitutional change
- Revolutions in different types of constitutions and ways to preserve constitutions
- Instability of tyrannies

#### Book VI

- Democratic constitutions
- Oligarchic constitutions

#### Book VII

- Best state and best life
- Ideal state. Its population, territory, position etc.
- Citizens of the ideal state
- Marriage and children

#### Book VIII

- Education in the ideal state

Questions for discussion

1. Discuss the features and limitations of the Athenian democracy.
2. The death of Socrates has served for 2500 years as the humanistic example of how a man should die. Discuss whether it is still a relevant example today.
3. Explain that Greek art is realistic, idealistic, and humanistic.
4. Do you think it is important for a democratic state to allow or even encourage free discussion on public affairs?

5. Argue for or against the statement that every citizen of a democratic state should concern himself or herself with politics.

6. Assess the claim that the Greeks of antiquity established a brilliant foundation for the development of just about the whole of Western civilization.



## Chapter 2 Roman Culture

Major goals: To notice the universalism and cosmopolitanism that characterized the Roman Empire.

Time for lectures: 6 classes

### Text A Aelius Aristides' *Roman Oration*

#### 1. A brief introduction to Aelius Aristides and his major thoughts

Aelius Aristides (AD 117 - 181) was a popular Greek orator, who lived during the Roman Empire. He is considered to be a prime example of the Second Sophistic, a group of showpiece orators who flourished from the reign of Nero until ca. 230 AD. His surname was Theodorus. He showed extraordinary talents even in his early youth, and devoted himself with remarkable zeal to the study of rhetoric, which appeared to him the worthiest occupation of a man, and along with it he cultivated poetry as an amusement. Besides the rhetorician Herodes Atticus, whom he heard at Athens, he also received instructions from Aristocles at Pergamum, from Polemon at Smyrna, and from the grammarian Alexander of Cotiaeum.

#### 2. *Roman Oration*

##### 2.1 A brief introduction

##### 2.2 Background

##### 2.3 Content of the speech

### Text B Marcus Aelius' *The Meditations*

#### 1. A brief introduction to Marcus Aelius and his major thoughts

Marcus Aurelius (April 26, 121 CE – March 17, 180 CE), was Roman Emperor from 161 to 180 CE. He ruled with Lucius Verus as co-emperor from 161 until Verus' death in 169. He was the last of the Five Good Emperors, and is also considered one of the most important members of the Stoic philosophers.

During his reign, the Empire defeated a revitalized Parthian Empire in the East; Aurelius' general Avidius Cassius sacked the capital Ctesiphon in 164. In central Europe, Aurelius fought the Marcomanni, Quadi, and Sarmatians with success during the Marcomannic Wars, with the threat of the Germanic tribes beginning to represent a troubling reality for the Empire. A revolt in the East led by Avidius Cassius failed to gain momentum and was suppressed immediately.

Marcus Aurelius' Stoic tome *Meditations*, written in Greek while on campaign between 170 and 180, is still revered as a literary monument to a philosophy of service and duty, describing how to find and preserve equanimity in the midst of conflict by following nature as a source of guidance and inspiration.

#### 2. *The Meditations*

##### 2.1 A brief introduction

Marcus Aurelius wrote the 12 books of the *Meditations* in "highly educated" Koine Greek as a source for his own guidance and self-improvement. It is possible that large portions of the work were written at Sirmium, where he spent much time planning military campaigns from 170 to 180. Some of it was written while he was positioned at Aquincum on campaign in Pannonia, because internal notes tell us that the second book was written when he was campaigning against the Quadi on the river Granova (modern-day Hron) and the third book was written at Carnuntum. It is not clear that he ever intended the writings to be

published, so the title *Meditations* is but one of several commonly assigned to the collection. These writings take the form of quotations varying in length from one sentence to long paragraphs.

## 2.2 Content

The *Meditations* is divided into twelve books that chronicle different periods of Marcus's life. Each book is not in chronological order and it was written for no one but himself. The style of writing that permeates the text is one that is simplified, straightforward, and perhaps reflecting Marcus's Stoic perspective on the text. Depending on the English translation, Marcus's style is not viewed as anything regal or belonging to royalty, but rather a man among other men which allows the reader to relate to his wisdom.

A central theme to "*Meditations*" is to analyze your judgment of self and others and developing a cosmic perspective. As he said "You have the power to strip away many superfluous troubles located wholly in your judgment, and to possess a large room for yourself embracing in thought the whole cosmos, to consider everlasting time, to think of the rapid change in the parts of each thing, of how short it is from birth until dissolution, and how the void before birth and that after dissolution are equally infinite". He advocates finding one's place in the universe and sees that everything came from nature, and so everything shall return to it in due time. It seems at some points in his work that we are all part of a greater construct thus taking a *collectivist* approach rather than having an *individualist* perspective. Another strong theme is of maintaining focus and to be without distraction all the while maintaining strong ethical principles such as "Being a good man".

His Stoic ideas often involve avoiding indulgence in sensory affections, a skill which, he says, will free a man from the pains and pleasures of the material world. He claims that the only way a man can be harmed by others is to allow his reaction to overpower him. An order or *logos* permeates existence. Rationality and clear-mindedness allow one to live in harmony with the *logos*. This allows one to rise above faulty perceptions of "good" and "bad".

## 2.3 Influence

Marcus Aurelius has been lauded for his capacity "to write down what was in his heart just as it was, not obscured by any consciousness of the presence of listeners or any striving after effect". Gilbert Murray compares the work to Jean-Jacques Rousseau's *Confessions* and St. Augustine's *Confessions*. Though Murray criticizes Marcus for the "harshness and plainness of his literary style", he finds in his *Meditations* "as much intensity of feeling...as in most of the nobler modern books of religion, only [with] a sterner power controlling it". "People fail to understand Marcus", he writes, "not because of his lack of self-expression, but because it is hard for most men to breathe at that intense height of spiritual life, or, at least, to breathe soberly".

D.A. Rees calls the *Meditations* "unendingly moving and inspiring", but does not offer them up as works of original philosophy. Bertrand Russell found them contradictory and inconsistent, evidence of a "tired age" where "even real goods lose their savour". Using Marcus as an example of greater Stoic philosophy, he found their ethical philosophy to contain an element of "sour grapes". "We can't be happy, but we can be good; let us therefore pretend that, so long as we are good, it doesn't matter being unhappy". Both Russell and Rees find an element of Marcus' Stoic philosophy in Kant's own philosophical system.

Michael Grant called Marcus Aurelius "the noblest of all the men who, by sheer intelligence and force of character, have prized and achieved goodness for its own sake and not for any reward".

Gregory Hays' translation of *Meditations* for The Modern Library made the bestseller list for two weeks in 2002.

The book has been described as a prototype of reflective practice by Seamus Mac Suibhne.

Author John Steinbeck makes several direct allusions to *Meditations* in his magnum opus *East of Eden*.

Former U.S. President Bill Clinton said that "Meditations" is his favorite book.

Questions for discussion

1. Edgar Allan Poe, the 19<sup>th</sup>-century American writer, wrote about "the glory that was Greece and the grandeur that was Roma." Explain how his statement may help apply to the visual arts of the two civilizations.

2. Contrast the Roman games with the Greek Olympic Games. Discuss the different values they exemplify.

3. Compare Roman and Greek values as reflected in their literary and artistic works.

4. Discuss the relationship between Greek culture and Roman culture.

5. Analyze the factors that resulted in the decline of the Western Roman Empire.

## Chapter 3 Early Christianity

Major goals: To know how Christianity relate to classical philosophy

Time for lectures: 6 classes

Text A *The Gospel According to St. Matthew*

### 1. *The Gospel According to St. Matthew*

#### 1.1 A brief introduction

The Gospel According to Matthew (Gospel of Matthew or simply Matthew) is one of the four canonical gospels, one of the three synoptic gospels, and the first book of the New Testament. It tells of the life, ministry, death, and resurrection of Jesus of Nazareth.

Matthew probably originated in a Jewish-Christian community in Roman Syria towards the end of the first century A.D. The anonymous author drew three main sources, including the Gospel of Mark, the sayings collection known as the Q source, and material unique to his own community. The narrative tells how Israel's Messiah, having been rejected by Israel (i.e., God's chosen people), withdrew into the circle of his disciples, passed judgment on those who had rejected him (so that "Israel" becomes the non-believing "Jews"), and finally sent the disciples instead to the gentiles

#### 1.2 Background

A. J. Saldarini summarises the common scholarly view on the origins of Matthew as follows:

"[T]he Gospel of Matthew addresses a deviant group within the Jewish community in greater Syria, a reformist Jewish sect seeking influence and power (relatively unsuccessfully) within the Jewish community as a whole."

The community which gave rise to Matthew originated in Palestine, but: "There the community's mission to Israel failed, and eventually, probably in the period preceding the Jewish War of 66-70, they were forced to leave the land of Israel. They found a new home in Syria and began to missionize among the Gentiles." Antioch, a coastal city in northern Syria and the third largest in the Roman world, is often mentioned as this later home of the Matthean community, but it could have been any large city in the eastern Mediterranean with large Jewish and Christian populations, and recent research points towards a location near Galilee or Judea.

According to an influential hypothesis put forward by W.D. Davies, the gospel of Matthew was written as a direct response to developments within the Jewish community following the destruction of the Temple in Jerusalem in 70 AD. The Pharisees of Judea emerged as the new leaders of the Jewish community after the war, and the loss of the Temple and its priests and the ritual of sacrifice faced them with the problem of finding a new Jewish identity. Their answer was to insist on strict observance of the Law (the Torah), isolation from the gentiles, and minimalisation of the expectation of the coming of the Messiah (the expectation which had provoked the war). The Jewish Christians of Antioch responded differently: obedience to law will be done though following Jesus; Jesus was the Messiah; and Jew and gentile were to be brought into the one community.

If Matthew's prime concern was to preserve the Jewish character of the church, he failed: Christianity became a Gentile religion, and Christianity and Judaism came to view each other as opposites. Matthew's own Christian community may have called themselves Nazoreans, a sect mentioned by Jerome and others: like Matthew, they maintained a "high Christology" (i.e., they stressed Jesus' divine nature over his

human-ness), and did not demand that Gentile Christians observe all the Law.

### 1.3 Content

Prologue: genealogy, nativity and infancy

Main article: Genealogy of Jesus

Main article: Nativity of Jesus

The Gospel of Matthew begins with the words "The Book of Genealogy [in Greek, "Genesis"] of Jesus Christ", deliberately echoing the first words of the Old Testament in Greek. The genealogy tells of Jesus' descent from Abraham and King David and the miraculous events surrounding his virgin birth, and the infancy narrative tells of the massacre of the innocents, the flight into Egypt, and eventual journey to Nazareth.

First narrative and discourse

Main article: Baptism of Jesus

Main article: Sermon on the Mount

The first narrative section begins. John baptizes Jesus, and the Holy Spirit descends upon him. Jesus prays and meditates in the wilderness for forty days, and is tempted by Satan. His early ministry by word and deed in Galilee meets with much success, and leads to the Sermon on the Mount, the first of the discourses. The sermon presents the ethics of the kingdom of God, and includes the Beatitudes ("Blessed are...") as its introduction. It concludes with a reminder that the response to the kingdom will have eternal consequences, and the crowd's amazed response leads into the next narrative block.

Second narrative and discourse

From the authoritative words of Jesus the gospel turns to three sets of three miracles interwoven with two sets of two discipleship stories (the second narrative), followed by a discourse on mission and suffering. Jesus commissions the Twelve Disciples and sends them to preach to the Jews, perform miracles, and prophesy the imminent coming of the Kingdom, commanding them to travel lightly, without staff or sandals, and to be prepared for persecution. Scholars are divided over whether these rules originated with Jesus or with apostolic practice.

Third narrative and discourse

Opposition to Jesus comes to a head with accusations that his deeds are done through the power of Satan; Jesus in turn accuses his opponents of blaspheming the Holy Spirit. The discourse is a set of parables emphasising the sovereignty of God, and concluding with a challenge to the disciples to understand the teachings as scribes of the kingdom of heaven. (Matthew avoids using the holy word God in the expression "Kingdom of God"; instead he prefers the term "Kingdom of Heaven", reflecting the Jewish tradition of not speaking the name of God).

Fourth narrative and discourse

Main article: Confession of Peter

The fourth narrative section reveals that the increasing opposition to Jesus will result in his crucifixion in Jerusalem, and that his disciples must therefore prepare for his absence. The instructions for the post-crucifixion church emphasize responsibility and humility. (This section contains Matthew 16:13–19, in which Simon, newly renamed Peter, (*πέτρος*, *petros*, meaning "stone"), calls Jesus "the Christ, the son of the living God", and Jesus states that on this "bedrock" (*πέτρα*, *petra*) he will build his church—the passage forms the foundation for the papacy's claim of authority).

Fifth narrative and discourse

### Main article: Second Coming

Jesus travels to Jerusalem, and the opposition intensifies: he is tested by Pharisees immediately he begins to move towards the city, and when he arrives he is soon in conflict with the Temple and other religious leaders. The disciples ask about the future, and in his final discourse (the Olivet discourse) Jesus speaks of the coming end. There will be false Messiahs, earthquakes, and persecutions, the sun, moon, and stars will fail, but "this generation" will not pass away before all the prophecies are fulfilled. The disciples must steel themselves for ministry to all the nations. At the end of the discourse Matthew notes that Jesus has finished all his words, and attention turns to the crucifixion.

### Conclusion: Passion, Resurrection and Great Commission

The events of Jesus' last week occupy a third of the content of all four gospels. Jesus enters Jerusalem in triumph and drives the money changers from the temple, holds a last supper, prays to be spared the coming agony, and is betrayed. He is tried by the Jewish leaders (the Sanhedrin) and before Pontius Pilate, and Pilate washes his hands of his blood. Jesus is crucified as king of the Jews, mocked by all. On his death there is an earthquake, and saints rise from their tombs. The two Marys discover the empty tomb, guarded by an angel, and Jesus himself tells them to tell the disciples to meet him in Galilee.

After the resurrection the remaining disciples return to Galilee, "to the mountain that Jesus had appointed," where he comes to them and tells them that he has been given "all authority in heaven and on Earth." He gives the Great Commission: "Therefore go and make disciples of all the nations, baptising them in the name of the Father and of the Son and of the Holy Spirit, teaching them to obey everything that I have commanded you;" Jesus will be with them "to the very end of the age."

### Text B The City of God

#### 6. A Brief Introduction to Saint Augustine and his major thought

Augustine of Hippo (13 November 354 – 28 August 430), also known as St. Augustine, St. Austin, or St. Augoustinos, was bishop of Hippo Regius (present-day Annaba, Algeria). He was a Latin philosopher and theologian from the Africa Province of the Roman Empire and is generally considered as one of the greatest Christian thinkers of all time. His writings were very influential in the development of Western Christianity and translations remain in print.

According to his contemporary Jerome, Augustine "established anew the ancient Faith." In his early years he was heavily influenced by Manichaeism and afterward by the Neo-Platonism of Plotinus. After his conversion to Christianity and his baptism in 387, Augustine developed his own approach to philosophy and theology, accommodating a variety of methods and different perspectives. He believed that the grace of Christ was indispensable to human freedom and he framed the concepts of original sin and just war.

When the Western Roman Empire began to disintegrate, Augustine developed the concept of the Catholic Church as a spiritual City of God (in a book of the same name), distinct from the material Earthly City. His thoughts profoundly influenced the medieval worldview. Augustine's *City of God* was closely identified with the Church, the community that worshiped the Trinity.

In the Catholic Church and the Anglican Communion, he is a saint, pre-eminent Doctor of the Church, and the patron of the Augustinians. His memorial is celebrated 28 August, the day of his death. He is the patron saint of brewers, printers, theologians, the alleviation of sore eyes, and a number of cities and dioceses. Many Protestants, especially Calvinists, consider him to be one of the theological fathers of the Protestant Reformation due to his teachings on salvation and divine grace. In the Eastern Orthodox Church he is also considered a saint, his feast day being celebrated on 15 June. He carries the additional

title of *Blessed*. Among the Orthodox, he is called "Blessed Augustine" or "St. Augustine the Blessed".

## 2. *The City of God*

### 2.1 A brief introduction

*De Civitate Dei*, translated in English as *The City of God*, is a book of Christian philosophy written in Latin by Augustine of Hippo in the early 5th century AD. It is one of Augustine's major works, standing alongside his *The Confessions*, *On Christian Doctrine*, and *On the Trinity*. Augustine is considered the most influential Father of the Church in Western Christianity, and *The City of God* profoundly shaped Western civilization.

### 2.2 Background

Augustine wrote the treatise to explain Christianity's relationship with competing religions and philosophies, as well as its relationship with the Roman government, with which it was increasingly intertwined. It was written soon after Rome was sacked by the Visigoths in 410. This event left Romans in a deep state of shock, and many saw it as punishment for abandoning traditional Roman religion for Catholic Christianity. It was in this atmosphere that Augustine set out to console Christians, writing that, even if the earthly rule of the Empire was imperiled, it was the City of God that would ultimately triumph. Augustine's eyes were fixed on Heaven, a theme of many Christian works of Late Antiquity.

Despite Christianity's designation as the official religion of the Empire, Augustine declared its message to be spiritual rather than political. Christianity, he argued, should be concerned with the mystical, heavenly city, the New Jerusalem — rather than with earthly politics.

The book presents human history as being a conflict between what Augustine calls the City of Man and the City of God, a conflict that is destined to end in victory of the latter. The City of God is marked by people who forgot earthly pleasure to dedicate themselves to the eternal truths of God, now revealed fully in the Christian faith. The City of Man, on the other hand, consists of people who have immersed themselves in the cares and pleasures of the present, passing world.

### 2.3 Content of the speech

Augustine provides a brief description of the contents of the work:

However, this great undertaking was at last completed in twenty-two books. Of these, the first five refute those who fancy that the polytheistic worship is necessary in order to secure worldly prosperity, and that all these overwhelming calamities have befallen us in consequence of its prohibition. In the following five books I address myself to those who admit that such calamities have at all times attended, and will at all times attend, the human race, and that they constantly recur in forms more or less disastrous, varying only in the scenes, occasions, and persons on whom they light, but, while admitting this, maintain that the worship of the gods is advantageous for the life to come. But that no one might have occasion to say, that though I had refuted the tenets of other men, I had omitted to establish my own, I devote to this object the second part of this work, which comprises twelve books, although I have not scrupled, as occasion offered, either to advance my own opinions in the first ten books, or to demolish the arguments of my opponents in the last twelve. Of these twelve books, the first four contain an account of the origin of these two cities—the city of God, and the city of the world. The second four treat of their history or progress; the third and last four, of their deserved destinies.

—Augustine, *Retractions*

In other words, the City of God can be divided into two parts. Part I, which comprises Books I-X, is polemical in style and is devoted to a critique of Roman cultures and mores (Books I-V) and of pagan philosophy (Books VI-X). Interpreters often take these first ten books to correspond with the Earthly City,

in contrast to the City of God discussed in Part II, which comprises the remaining twelve books. Part II is where Augustine shifts from criticism to positing a coherent account of the relationship between the City of God and an Earthly City subordinated to it.

As indicated in the above passage from the *Retractions*, the *City of God* can be further subdivided into the following parts:

PART I (Books I-X):

- a) Books I-V: criticism of Rome
- b) Books VI-X: criticism of pagan philosophy

Part II (Books XI-XXII):

- c) Books XI-XIV: the origins of the two cities
- d) Books XV-XVIII: their history or progress
- e) Books XIX-XXII: their deserved destinies

Questions for discussion:

1. Summarize Jesus' basic teachings of love based on your reading of the Matthew Gospel.
2. Account for the factors that contributed to the triumph of Christianity in the Roman Empire.
3. Comment on one of your favorite parables from the Bible.



## Chapter 4 Middle Ages

Major goals: To get a general idea about how one reconciles those things that are part of human learning with those supernatural truths revealed by God in the Bible and through the teaching of the church.

Time for lectures: 6 classes

Text A *Summa Theologica*

### 1. A brief introduction to Thomas Aquinas and his major thoughts

Saint Thomas Aquinas, O.P. also Thomas of Aquin or Aquino, was an Italian Dominican priest of the Roman Catholic Church, and an immensely influential philosopher and theologian in the tradition of scholasticism, within which he is also known as The "Dumb Ox" "Angelic Doctor", Doctor Communis, and Doctor Universalis. "Aquinas" is the demonym of Aquino: Thomas came from one of the noblest families of the Kingdom of Naples, with the title of "counts of Aquino". He was the foremost classical proponent of natural theology, and the father of Thomism. His influence on Western thought is considerable, and much of modern philosophy was conceived in development or refutation of his ideas, particularly in the areas of ethics, natural law, metaphysics, and political theory.

Thomas is held in the Catholic Church to be the model teacher for those studying for the priesthood, and indeed the highest expression of both natural reason and speculative theology. The study of his works, according to papal and magisterial documents, is a core of the required program of study for those seeking ordination as priests or deacons, as well as for those in religious formation and for other students of the sacred disciplines (Catholic philosophy, theology, history, liturgy, and canon law). The works for which he is best-known are the *Summa theologiae* and the *Summa Contra Gentiles*. One of the 35 Doctors of the Church, he is considered the Church's greatest theologian and philosopher. Pope Benedict XV declared: "This (Dominican) Order ... acquired new luster when the Church declared the teaching of Thomas to be her own and that Doctor, honored with the special praises of the Pontiffs, the master and patron of Catholic schools."

### 2. *Summa Theologica*

#### 2.1 A brief introduction

The *Summa Theologiae* (written 1265–1274 and also known as the *Summa Theologica* or simply the *Summa*) is the best-known work of Thomas Aquinas (c.1225–1274). Although unfinished, the *Summa* is "one of the classics of the history of philosophy and one of the most influential works of Western literature." It is intended as a manual for beginners in theology and a compendium of all of the main theological teachings of the Catholic Church. It presents the reasoning for almost all points of Christian theology in the West. The *Summa's* topics follow a cycle: the existence of God; Creation, Man; Man's purpose; Christ; the Sacraments; and back to God.

Among non-scholars the *Summa* is perhaps most famous for its five arguments for the existence of God known as the "five ways" (Latin: *quinque viae*). The five ways occupy one and one half pages of the *Summa's* approximately three thousand five hundred pages.

Throughout the *Summa* Aquinas cites Christian, Muslim, Hebrew, and Pagan sources including but not limited to: Christian Sacred Scripture, Aristotle, Augustine of Hippo, Avicenna, Averroes, Al-Ghazali,

Boethius, John of Damascus, Paul the Apostle, Dionysius the Areopagite, Maimonides, Anselm, Plato, Cicero, and Eriugena.

The *Summa* is a more structured and expanded version of Aquinas's earlier *Summa contra Gentiles*, though these works were written for different purposes, the *Summa Theologiae* to explain the Christian faith to beginning theology students, and the *Summa contra Gentiles* to explain the Christian faith and defend it in hostile situations, with arguments adapted to the intended circumstances of its use, each article refuting a certain belief of a specific heresy.

Aquinas conceived of the *Summa* specifically as a work suited to beginning students: "Because a doctor of catholic truth ought not only to teach the proficient, but to him pertains also to instruct beginners. as the Apostle says in 1 Corinthians 3: 1-2, *as to infants in Christ, I gave you milk to drink, not meat*, our proposed intention in this work is to convey those things that pertain to the Christian religion, in a way that is fitting to the instruction of beginners."

It was while teaching at the Santa Sabina *studium provinciale*, the forerunner of the Santa Maria sopra Minerva *studium generale* and College of Saint Thomas which in the 20th century would become the Pontifical University of Saint Thomas Aquinas, *Angelicum*, that Aquinas began to compose the *Summa*. He completed the *Prima Pars* in its entirety and circulated it in Italy before departing to take up his second regency as professor at the University of Paris (1269–1272).

## 2.2 Content

The *Summa* is composed of three major parts, each of which deals with a major subsection of Christian theology.

7. First Part(in Latin, *Prima Pars*): God's existence and nature; the creation of the world; angels; the nature of man

8. Second Part:

a) First part of the Second Part (*Prima Secundae*, often abbreviated Part I-II): general principles of morality (including a theory of law)

b) Second part of the Second Part (*Secunda Secundae*, or Part II-II): morality in particular, including individual virtues and vices

9. Third Part(*Tertia Pars*): the person and work of Christ, who is the way of man to God; the sacraments; the end of the world. Aquinas left this part unfinished.

Each part contains several questions, each of which revolves around a more specific subtopic; one such question is "Of Christ's Manner of Life." Each question contains several articles phrased as interrogative statements dealing with specific issues, such as "Whether Christ should have led a life of poverty in this world?" The *Summa* has a standard format for each article.

10. A series of objections to the (yet to be stated) conclusion are given; one such objection, for example, is that "Christ should have embraced the most eligible form of life...which is a mean between riches and poverty."

11. A short counter-statement, beginning with the phrase "*sed contra*" ("on the contrary"), is then given; this statement almost always references authoritative literature, such as the Bible or Aristotle. In this instance, Aquinas begins, "It is written (in Matthew 8:20): 'The Son of Man hath not where to lay His head'".

12. The actual argument is then made; this is generally a clarification of the issue. For example, Aquinas states that "it was fitting for Christ to lead a life of poverty in this world" for four distinct reasons,

each of which is expounded in some detail.

13. Individual replies to the preceding objections are then given, if necessary. These replies range from one sentence to several paragraphs in length. Aquinas's reply to the above objection is that "those who wish to live virtuously need to avoid abundance of riches and beggary, ...but voluntary poverty is not open to this danger: and such was the poverty chosen by Christ."

This method of exposition is derived from Averroes, to whom Aquinas refers respectfully as "*the Commentator*."

### 2.3 Influence

Not only has the *Summa Theologica* been one of the main intellectual inspirations for Thomistic philosophy, but it also had such a great influence on Dante Alighieri's *Divine Comedy* that Dante's epic poem has been called "the *Summa* in verse."

#### Text B *The Christian Way of Life*

##### 1. A Brief Introduction to St. Benedict of Nursia and his major thought

Benedict of Nursia (c.480–547) is a Christian saint, honored by the Anglican Church and the Roman Catholic Church as the patron saint of Europe and students.

Benedict founded twelve communities for monks at Subiaco, Italy (about 40 miles (64 km) to the east of Rome), before moving to Monte Cassino in the mountains of southern Italy. There is no evidence that he intended to found a Roman Catholic religious order.<sup>[citation needed]</sup> The Roman Catholic Order of St Benedict and the Anglican Order of St Benedict are of later origin and, moreover, not an "order" as commonly understood but merely a confederation of autonomous congregations.

Benedict's main achievement is his "Rule of Saint Benedict", containing precepts for his monks. It is heavily influenced by the writings of John Cassian, and shows strong affinity with the Rule of the Master. But it also has a unique spirit of balance, moderation and reasonableness, and this persuaded most religious communities founded throughout the Middle Ages to adopt it. As a result, his Rule became one of the most influential religious rules in Western Christendom. For this reason, Benedict is often called the founder of western monasticism.

#### 2. *The Christian Way of Life*

##### 2.1 A brief introduction

##### 2.2 Background

##### 2.3 Content of the speech

Questions for discussion:

- According to St. Benedict, what are the primary behavioral and thinking codes that makes should live by?
- What might he mean by "to make himself a stranger to the affairs of the world"?
- Are you in favor of some of the rules given by St. Benedict? Why
- What are some of the Christian rules that correspond with Chinese traditional values? Give some examples from the passage.

## Chapter 5 Renaissance

Major goals: To address humanism and political theory of the Italian Renaissance.

Time for lectures: 6 classes

Text A *Oration on the Dignity of Man*

1. A brief introduction to Pico della Mirandola and his major thoughts

Count Giovanni Pico della Mirandola (24 February 1463 – 17 November 1494) was an Italian Renaissance philosopher. He is famed for the events of 1486, when at the age of 23, he proposed to defend 900 theses on religion, philosophy, natural philosophy and magic against all comers, for which he wrote the famous *Oration on the Dignity of Man*, which has been called the "Manifesto of the Renaissance", and a key text of Renaissance humanism and of what has been called the "Hermetic Reformation."

2. Oration on the Dignity of Man

2.1 A brief introduction

The Oration on the Dignity of Man is a famous public discourse pronounced in 1486 by Pico della Mirandola, a philosopher of the Renaissance. It has been called the "Manifesto of the Renaissance"

2.2 Content of the speech

Amazing capacity of human achievement

Pico's Oration attempted to remap the human landscape to center all attention on human capacity and human perspective. Arriving in Florence, this famous Renaissance philosopher taught the amazing capacity of human achievement. "Pico himself had a massive intellect and literally studied everything there was to be studied in the university curriculum of the Renaissance; the "Oration" in part is meant to be a preface to a massive compendium of all the intellectual achievements of humanity, a compendium that never appeared because of Pico's early death."

Dignity of liberal arts

Pico della Mirandola spoke in front of hostile clerics of the dignity of the liberal arts and of the dignity and glory of angels. He said that a man should emulate the dignity and glory of the angels by "exercising philosophy." Pico della Mirandola said a man, if he cultivates what is rational, "will reveal himself a heavenly being; if intellectual, he will be an angel and the son of God." Pico della Mirandola said a philosopher "is a creature of Heaven and not of earth."

Importance of human quest for knowledge

In the Oration, Pico justified the importance of the human quest for knowledge within a Neoplatonic framework. He writes that after God had created all creatures, he conceived of the desire for another, sentient being who would appreciate all his works, but there was no longer any room in the chain of being; all the possible slots from angels to worms had been filled. So, God created man such that he had no specific slot in the chain. Instead, men were capable of learning from and imitating any existing creature. When man philosophizes, he ascends the chain of being towards the angels, and communion with God.

When he fails to exercise his intellect, he vegetates. Pico did not fail to notice that this system made philosophers like himself among the most dignified human creatures.

#### Man's ascent of the chain of being

The idea that men could ascend the chain of being through the exercise of their intellectual capacities was a profound endorsement of the dignity of human existence in this earthly life. The root of this dignity lay in his assertion that only human beings could change themselves through their own free will, whereas all other changes in nature were the result of some outside force acting on whatever it is that undergoes change. He observed from history that philosophies and institutions were always in change, making man's capacity for self-transformation the only constant. Coupled with his belief that all of creation constitutes a symbolic reflection of the divinity of God, Pico's philosophies had a profound influence on the arts, helping to elevate writers and painters from their medieval role as mere artisans to the Renaissance ideal of the artist as genius.

#### Introduction to Pico's 900 theses

The Oration also served as an introduction to Pico's 900 theses, which he believed to provide a complete and sufficient basis for the discovery of all knowledge, and hence a model for mankind's ascent of the chain of being. The 900 Theses are a good example of humanist syncretism, because Pico combined Platonism, Neoplatonism, Aristotelianism, Hermeticism and Kabbalah. They also included 72 theses describing what Pico believed to be a complete system of physics.

#### Mystical vocation of humanity

In the Oration he writes that "human vocation is a mystical vocation that has to be realized following a three stage way, which comprehends necessarily moral transformation, intellectual research and final perfection in the identity with the absolute reality. This paradigm is universal, because it can be retraced in every tradition."

#### Text B *The Prince*

- A brief introduction to Niccolò Machiavelli and his major thoughts

Niccolò di Bernardo dei Machiavelli (3 May 1469 – 21 June 1527) was an Italian historian, politician, diplomat, philosopher, humanist and writer based in Florence during the Renaissance. He was for many years an official in the Florentine Republic, with responsibilities in diplomatic and military affairs. He was a founder of modern political science, and more specifically political ethics. He also wrote comedies, carnival songs, and poetry. His personal correspondence is renowned in the Italian language. He was Secretary to the Second Chancery of the Republic of Florence from 1498 to 1512, when the Medici were out of power. He wrote his masterpiece, *The Prince*, after the Medici had recovered power and he no longer held a position of responsibility in Florence.

## 2. *The Prince*

### 2.1 A brief introduction

*The Prince* is a political treatise by the Italian diplomat, historian and political theorist Niccolò Machiavelli. From correspondence a version appears to have been distributed in 1513, using a Latin title, *De Principatibus (About Principalities)*. However, the printed version was not published until 1532, five years after Machiavelli's death. This was done with the permission of the Medici pope Clement VII, but "long before then, in fact since the first appearance of the *Prince* in manuscript, controversy had swirled about his writings".

Although it was written as if it were a traditional work in the *mirrors for princes* style, it is generally

agreed that it was especially innovative. This is only partly because it was written in the Vernacular (Italian) rather than Latin, a practice which had become increasingly popular since the publication of Dante's *Divine Comedy* and other works of Renaissance literature.

*The Prince* is sometimes claimed to be one of the first works of modern philosophy, especially modern political philosophy, in which the effective truth is taken to be more important than any abstract ideal. It was also in direct conflict with the dominant Catholic and scholastic doctrines of the time concerning how to consider politics and ethics.

Although it is relatively short, the treatise is the most remembered of his works and the one most responsible for bringing the word "Machiavellian" into wide usage as a pejorative term. It also helped make "Old Nick" an English term for the devil, and even contributed to the modern negative connotations of the words "politics" and "politician" in western countries. In terms of subject matter it overlaps with the much longer *Discourses on Livy*, which was written a few years later. In its use of near contemporary Italians as examples of people who perpetrated criminal deeds for politics, another lesser-known work by Machiavelli which *The Prince* has been compared to is the *Life of Castruccio Castracani*.

The descriptions within *The Prince* have the general theme of accepting that the aims of princes—such as glory and survival—can justify the use of immoral means to achieve those ends.

## 2.2 Content

As shown by his letter of dedication, Machiavelli's work eventually came to be dedicated to Lorenzo di Piero de' Medici, grandson of "Lorenzo the Magnificent", and a member of the ruling Florentine Medici family, whose uncle Giovanni became pope Leo X in 1513. It is known from his personal correspondence that it was written during 1513, the year after the Medici took control of Florence, and a few months after Machiavelli's arrest, torture, and banishment by the in-coming Medici regime. It was discussed for a long time with Francesco Vettori, a friend of Machiavelli who he wanted to pass it and commend it to the Medici. The book had originally been intended for Giuliano di Lorenzo de' Medici, young Lorenzo's uncle, who however died in 1516. It is not certain that the work was ever read by any of the Medici before it was printed. Machiavelli describes the contents as being an un-embellished summary of his knowledge about the nature of princes and "the actions of great men", based not only on reading but also, unusually, on real experience.

The types of political behavior which are discussed with apparent approval by Machiavelli in *The Prince* were perceived as shocking by contemporaries, and its immorality is still a subject of serious discussion. Although the work advises princes how to tyrannize, Machiavelli is generally thought to have preferred some form of free republic. Some commentators justify his acceptance of immoral and criminal actions by leaders by arguing that he lived during a time of continuous political conflict and instability in Italy, and that his influence has increased the "pleasures, equality and freedom" of many people, loosening the grip of medieval Catholicism's "classical teleology", which "disregarded not only the needs of individuals and the wants of the common man, but stifled innovation, enterprise, and enquiry into cause and effect relationships that now allow us to control nature".

On the other hand, Strauss (1958:11) notes that "even if we were forced to grant that Machiavelli was essentially a patriot or a scientist, we would not be forced to deny that he was a teacher of evil". Furthermore, Machiavelli "was too thoughtful not to know what he was doing and too generous not to admit it to his reasonable friends".

Machiavelli emphasized the need for realism, as opposed to idealism. In *The Prince* he does not

explain what he thinks the best ethical or political goals are, except the control of one's own fortune, as opposed to waiting to see what chance brings. Machiavelli took it for granted that would-be leaders naturally aim at glory or honor. He associated these goals with a need for "virtue" and "prudence" in a leader, and saw such virtues as essential to good politics and indeed the common good. That great men should develop and use their virtue and prudence was a traditional theme of advice to Christian princes. And that more virtue meant less reliance on chance was a classically influenced "humanist commonplace" in Machiavelli's time, as Fischer (2000:75) says, even if it was somewhat controversial. However, Machiavelli went far beyond other authors in his time, who in his opinion left things to fortune, and therefore to bad rulers, because of their Christian beliefs. He used the words "virtue" and "prudence" to refer to glory-seeking and spirited excellence of character, in strong contrast to the traditional Christian uses of those terms, but more keeping with the original pre-Christian Greek and Roman concepts from which they derived. He encouraged ambition and risk taking. So in another break with tradition, he treated not only stability, but also radical innovation, as possible aims of a prince in a political community. Managing major reforms can show off a Prince's virtue and give him glory. He clearly felt Italy needed major reform in his time, and this opinion of his time is widely shared. Machiavelli's descriptions encourage leaders to attempt to control their fortune gloriously, to the extreme extent that some situations may call for a fresh "founding" (or re-founding) of the "modes and orders" that define a community, despite the danger and necessary evil and lawlessness of such a project. Founding a wholly new state, or even a new religion, using injustice and immorality has even been called the chief theme of the *Prince*.<sup>[19]</sup> For a political theorist to do this in public was one of Machiavelli's clearest breaks not just with medieval scholasticism, but with the classical tradition of political philosophy, especially the favorite philosopher of Catholicism at the time, Aristotle. This is one of Machiavelli's most lasting influences upon modernity.

Nevertheless Machiavelli was heavily influenced by classical pre-Christian political philosophy. According to Strauss (1958:291) Machiavelli refers to Xenophon more than Plato, Aristotle, and Cicero put together. Xenophon wrote one of the classic mirrors of princes, the *Education of Cyrus*. Gilbert (1938:236) wrote: "The Cyrus of Xenophon was a hero to many a literary man of the sixteenth century, but for Machiavelli he lived". Xenophon also, as Strauss pointed out, wrote a dialogue, *Hiero* which showed a wise man dealing sympathetically with a tyrant, coming close to what Machiavelli would do in questioning the ideal of "the imagined prince". Xenophon however, like Plato and Aristotle, was a follower of Socrates, and his works show approval of a "teleological argument", while Machiavelli rejected such arguments. On this matter, Strauss (1958:222–223) gives evidence that Machiavelli may have seen himself as having learned something from Democritus, Epicurus and classical materialism, which was however not associated with political realism, or even any interest in politics.

On the topic of rhetoric Machiavelli, in his introduction, stated that "I have not embellished or crammed this book with rounded periods or big, impressive words, or with any blandishment or superfluous decoration of the kind which many are in the habit of using to describe or adorn what they have produced". This has been interpreted as showing a distancing from traditional rhetoric styles, but there are echoes of classical rhetoric in several areas. In Chapter 18, for example, he uses a metaphor of a lion and a fox, examples of cunning and force; according to Zerba (2004:217), "the Roman author from whom Machiavelli in all likelihood drew the simile of the lion and the fox" was Cicero. The *Rhetorica ad Herennium*, a work which was believed during Machiavelli's time to have been written by Cicero, was used widely to teach rhetoric, and it is likely that Machiavelli was familiar with it. Unlike Cicero's more widely accepted works however, according to Cox (1997:1122), "Ad Herennium ... offers a model of an

ethical system that not only condones the practice of force and deception but appears to regard them as habitual and indeed germane to political activity". This makes it an ideal text for Machiavelli to have used.

### 2.3 Influence

Machiavelli's ideas on how to accrue honor and power as a leader had a profound impact on political leaders throughout the modern west, helped by the new technology of the printing press. Pole reported that it was spoken of highly by Thomas Cromwell in England and had influenced Henry VIII in his turn towards Protestantism, and in his tactics, for example during the Pilgrimage of Grace. A copy was also possessed by the Catholic king and emperor Charles V. In France, after an initially mixed reaction, Machiavelli came to be associated with Catherine de Medici and the St Bartholomew's Day Massacre. As Bireley (1990:17) reports, in the 16th century, Catholic writers "associated Machiavelli with the Protestants, whereas Protestant authors saw him as Italian and Catholic". In fact, he was apparently influencing both Catholic and Protestant kings.

One of the most important early works dedicated to criticism of Machiavelli, especially *The Prince*, was that of the Huguenot, Innocent Gentillet, *Discourse against Machiavelli*, commonly also referred to as *Anti Machiavel*, published in Geneva in 1576. He accused Machiavelli of being an atheist and accused politicians of his time by saying that they treated his works as the "Koran of the courtiers". Another theme of Gentillet was more in the spirit of Machiavelli himself: he questioned the effectiveness of immoral strategies (just as Machiavelli had himself done, despite also explaining how they could sometimes work). This became the theme of much future political discourse in Europe during the 17th century. This includes the Catholic Counter Reformation writers summarised by Bireley: Giovanni Botero, Justus Lipsius, Carlo Scribani, Adam Contzen, Pedro de Ribadeneira, and Diego Saavedra Fajardo. These authors criticized Machiavelli, but also followed him in many ways. They accepted the need for a prince to be concerned with reputation, and even a need for cunning and deceit, but compared to Machiavelli, and like later modernist writers, they emphasized economic progress much more than the riskier ventures of war. These authors tended to cite Tacitus as their source for realist political advice, rather than Machiavelli, and this pretense came to be known as "Tacitism".

Modern materialist philosophy developed in the 16th, 17th and 18th century, starting in the generations after Machiavelli. The importance of Machiavelli's realism was noted by many important figures in this endeavor, for example Bodin, Francis Bacon, Descartes, Harrington, Rousseau, Hume and Adam Smith. Although he was not always mentioned by name as an inspiration, due to his controversy, he is also thought to have been a major influence on other major influence for example upon Hobbes, Spinoza, and Montesquieu.

In literature:-

2. Machiavelli is featured as a character in the prologue of Christopher Marlowe's *The Jew of Malta*.

3. In William Shakespeare's tragedy, *Othello*, the antagonist Iago has been noted by some literary critics as being archetypal in adhering to Machiavelli's ideals by advancing himself through machination and duplicity with the consequence of causing the demise of both Othello and Desdemona.

Amongst later political leaders:-

4. Under the guidance of Voltaire, Frederick the Great of Prussia criticised Machiavelli's conclusions in his "Anti-Machiavel", published in 1740.



5. At different stages in his life, Napoleon I of France wrote extensive comments to *The Prince*. After his defeat at Waterloo, these comments were found in the emperor's coach and taken by Prussian military.

6. Italian dictator Benito Mussolini wrote a discourse on *The Prince*.

20th century Italian-American mobsters were influenced by *The Prince*. John Gotti and Roy DeMeo would regularly quote *The Prince* and consider it to be the "Mafia Bible".

Questions for discussion:

- Summarize the distinguishing features of Renaissance art.
- Justify the statement that the Renaissance marked the departure from the Middle Ages and the beginning of modernity.
- Explain why the Renaissance artist and discuss the humanist elements in his works.
- Compare the difference between medieval and Renaissance artistic or literary works.
- Based on your reading of primary sources, analyze the major themes of Renaissance humanism.

## Chapter 6 The Reformation

Major goals: To address Lutheranism and Calvinism

Time for lectures: 6 classes

Text A *On Papal Power; Justification by Faith; The Interpretation of the Bible*

7. A brief introduction to Martin Luther and his major thoughts

Martin Luther (10 November 1483 – 18 February 1546) was a German monk, priest, professor of theology and important figure of the Protestant Reformation. He strongly disputed the claim that freedom from God's punishment for sin could be purchased with money. He confronted indulgence salesman Johann Tetzel with his *Ninety-Five Theses* in 1517. His refusal to retract all of his writings at the demand of Pope Leo X in 1520 and the Holy Roman Emperor Charles V at the Diet of Worms in 1521 resulted in his excommunication by the pope and condemnation as an outlaw by the Emperor.

Luther taught that salvation is not earned by good deeds but received only as a free gift of God's grace through faith in Jesus Christ as redeemer from sin. His theology challenged the authority of the Pope of the Roman Catholic Church by teaching that the Bible is the only source of divinely revealed knowledge and opposed sacerdotalism by considering all baptized Christians to be a holy priesthood. Those who identify with Luther's teachings are called Lutherans.

His translation of the Bible into the vernacular (instead of Latin) made it more accessible, causing a tremendous impact on the church and on German culture. It fostered the development of a standard version of the German language, added several principles to the art of translation,<sup>[4]</sup> and influenced the translation into English of the King James Bible. His hymns influenced the development of singing in churches. His marriage to Katharina von Bora set a model for the practice of clerical marriage, allowing Protestant priests to marry.

In his later years, while suffering from several illnesses and deteriorating health, Luther became increasingly antisemitic, writing that Jewish homes should be destroyed, their synagogues burned, money confiscated and liberty curtailed. These statements have contributed to his controversial status.

2. *On Papal Power; Justification by Faith; The Interpretation of the Bible*

2.1 A brief introduction

2.2 Background

2.3 Content of the speech

Text B *The Institutes*

1. A brief introduction to John Calvin and his major thoughts

John Calvin (10 July 1509 – 27 May 1564) was an influential French theologian and pastor during the Protestant Reformation. He was a principal figure in the development of the system of Christian theology later called Calvinism. Originally trained as a humanist lawyer, he broke from the Catholic Church around 1530. After religious tensions provoked a violent uprising against Protestants in France, Calvin fled to Basel, Switzerland, where he published the first edition of his seminal work *The Institutes of the Christian Religion* in 1536.

In that year, Calvin was recruited by William Farel to help reform the church in Geneva. The city council resisted the implementation of Calvin's and Farel's ideas, and both men were expelled. At the invitation of Martin Bucer, Calvin proceeded to Strasbourg, where he became the minister of a church of French refugees. He continued to support the reform movement in Geneva, and was eventually invited back to lead its church.

Following his return, Calvin introduced new forms of church government and liturgy, despite the opposition of several powerful families in the city who tried to curb his authority. During this time, the trial of Michael Servetus was extended by libertines in an attempt to harass Calvin. However, since Servetus was also condemned and wanted by the Inquisition, outside pressure from all over Europe forced the trial to continue. Following an influx of supportive refugees and new elections to the city council, Calvin's opponents were forced out. Calvin spent his final years promoting the Reformation both in Geneva and throughout Europe.

Calvin was a tireless polemic and apologetic writer who generated much controversy. He also exchanged cordial and supportive letters with many reformers, including Philipp Melancthon and Heinrich Bullinger. In addition to the *Institutes*, he wrote commentaries on most books of the Bible, as well as theological treatises and confessional documents. He regularly preached sermons throughout the week in Geneva. Calvin was influenced by the Augustinian tradition, which led him to expound the doctrine of predestination and the absolute sovereignty of God in salvation of the human soul from death and eternal damnation.

Calvin's writing and preachings provided the seeds for the branch of theology that bears his name. The Reformed and Presbyterian churches, which look to Calvin as a chief expositor of their beliefs, have spread throughout the world.

## 2. *The Institutes*

### 2.1 A brief introduction

*The Institutes of the Christian Religion (Institutio Christianae religionis)* is John Calvin's seminal work on Protestant systematic theology. Highly influential in the Western world<sup>[1]</sup> and still widely read by theological students today, it was published in Latin in 1536 (at the same time as the English King Henry VIII's Dissolution of the Monasteries) and in his native French in 1541, with the definitive editions appearing in 1559 (Latin) and in 1560 (French).

The book was written as an introductory textbook on the Protestant faith for those with some previous knowledge of theology and covered a broad range of theological topics from the doctrines of church and sacraments to justification by faith alone and Christian liberty. It vigorously attacked the teachings of those Calvin considered unorthodox, particularly Roman Catholicism to which Calvin says he had been "strongly devoted" before his conversion to Protestantism.

The *Institutes* is a highly regarded secondary reference for the system of doctrine adopted by the Reformed churches, usually called Calvinism.

### 2.2 Background

Calvin's *magnum opus*, penned early in his life, "came like Minerva in full panoply out of the head of Jupiter," and even through its enlargements and revisions it remained basically the same in its content. It overshadowed the earlier Protestant theologies such as Melancthon's *Loci Communes* and Zwingli's *Commentary on the True and False Religion*. According to historian Philip Schaff, it is a classic of theology at the level of Origen's *On First Principles*, Augustine's *The City of God*, Thomas Aquinas's

*Summa Theologica*, and Schleiermacher's *The Christian Faith*.

The original Latin edition appeared in 1536 with a preface addressed to King Francis I of France, written on behalf of the French Protestants (*Huguenots*) who were being persecuted. Most often, references to the *Institutes* are to Calvin's final Latin edition of 1559, which was expanded and revised from earlier editions. Calvin wrote five major Latin editions in his lifetime (1536, 1539, 1543, 1550, and 1559). He translated the first French edition of the *Institutes* in 1541, corresponding to his 1539 Latin edition, and supervised the translation of three later French translations. The French translations of Calvin's *Institutes* helped to shape the French language for generations, not unlike the influence of the King James Version for the English language. The final edition of the *Institutes* is approximately five times the length of the first edition.

In English, five complete translations have been published - four from the Latin and one from the French. The first was made in Calvin's lifetime (1561) by Thomas Norton, the son-in-law of the English Reformer Thomas Cranmer. In the nineteenth century there were two translations, one by John Allen (1813) and one by Henry Beveridge (1845). The most recent from Latin is the 1960 edition, translated by Ford Lewis Battles and edited by John T. McNeill, currently considered the most authoritative edition by scholars. Calvin's first French edition (1541) has been translated by Elsie Anne McKee (2009). Due to the length of the *Institutes*, several abridged versions have been made. The most recent is by Tony Lane and Hilary Osborne; the text is their own alteration and abridgment of the Beveridge translation.

A history of the Latin, French, Greek, Canadian, British, German, African, and English versions of Calvin's *Institutes* was done by B. B. Warfield, "On the Literary History of Calvin's Institutes," published in the seventh American edition of the John Allen translation (Philadelphia, 1936).

### 2.3 Content of the speech

The opening chapter of the *Institutes* is perhaps the best known, in which Calvin presents the basic plan of the book. There are two general subjects to be examined: the creator and his creatures. Above all, the book concerns the knowledge of God the Creator, but "as it is in the creation of man that the divine perfections are best displayed", there is also an examination of what can be known about humankind. After all, it is mankind's knowledge of God and of what He requires of his creatures that is the primary issue of concern for a book of theology. In the first chapter, these two issues are considered together to show what God has to do with mankind (and other creatures) and, especially, how knowing God is connected with human knowledge.

To pursue an explanation of the relationship between God and man, Calvin adopts a traditional structure of Christian instruction used in Western Christianity, by arranging the material according to the plan of the Apostles' Creed. First, the knowledge of God is considered as knowledge of the Father, the creator, provider, and sustainer. Next, it is examined how the Son reveals the Father, since only God is able to reveal God. The third section of the *Institutes* describes the work of the Holy Spirit, who raised Christ from the dead, and who comes from the Father and the Son to affect a union in the Church through faith in Jesus Christ, with God, forever. And finally, the fourth section speaks of the Christian church, and how it is to live out the truths of God and Scriptures, particularly through the sacraments. This section also describes the functions and ministries of the church, how civil government relates to religious matters, and includes a lengthy discussion of the deficiencies of the papacy.

Questions about this Chapter:

2. How do you understand the statement that Renaissance characteristics also describe the ideas of the Protestant Reformation?
3. Give examples to analyze the impact of the Reformation on medieval institutions and traditions.
4. Compare the central beliefs of Catholicism and Protestantism.
5. Tocqueville said, "Christianity is the companion of liberty in all its conflicts--the cradle of its infancy, and the divine source of its claims." How do you understand this comment?
6. Benjamin Franklin said, "The moral and religious system which Jesus Christ transmitted to us is the best the world has ever been, or can see." Comment on this viewpoint.

## Chapter 7 The Scientific Revolution

Major goals: To address how one ascertain the truth.

Time for lectures: 6 classes

Text A *Attack on Authority and Advocacy of Experimental Science*

8. A brief introduction to Francis Bacon and his major thoughts

Francis Bacon, 1st Viscount St. Alban, Kt., KC (22 January 1561 – 9 April 1626) was an English philosopher, statesman, scientist, jurist, and author. He served both as Attorney General and Lord Chancellor of England. Although his political career ended in disgrace, he remained extremely influential through his works, especially as philosophical advocate and practitioner of the scientific method during the scientific revolution.

Bacon has been called the creator of empiricism. His works established and popularised inductive methodologies for scientific inquiry, often called the *Baconian method*, or simply the scientific method. His demand for a planned procedure of investigating all things natural marked a new turn in the rhetorical and theoretical framework for science, much of which still surrounds conceptions of proper methodology today.

Bacon was knighted in 1603, and created both the Baron Verulam in 1618 and the Viscount St. Alban in 1621; as he died without heirs, both peerages became extinct upon his death. He famously died by contracting pneumonia while studying the effects of freezing on the preservation of meat.

9. *Attack on Authority and Advocacy of Experimental Science*

2.1 A brief introduction

2.2 Background

2.3 Content of the speech

Text B *Discourse on Method*

7. A brief introduction to Rene Descartes and his major thoughts

René Descartes (31 March 1596 –11 February 1650) was a French philosopher, mathematician, and writer who spent most of his adult life in the Dutch Republic. He has been dubbed the 'Father of Modern Philosophy', and much subsequent Western philosophy is a response to his writings,<sup>[7][8]</sup> which are studied closely to this day. In particular, his *Meditations on First Philosophy* continues to be a standard text at most university philosophy departments. Descartes' influence in mathematics is equally apparent; the Cartesian coordinate system — allowing reference to a point in space as a set of numbers, and allowing algebraic equations to be expressed as geometric shapes in a two-dimensional coordinate system (and conversely, shapes to be described as equations) — was named after him. He is credited as the father of analytical geometry, the bridge between algebra and geometry, crucial to the discovery of infinitesimal calculus and analysis. Descartes was also one of the key figures in the Scientific Revolution and has been described as an example of genius.

2. *Discourse on the Method*

## 2.1 A brief introduction

The *Discourse on the Method* is a philosophical and autobiographical treatise published by René Descartes in 1637. Its full name is *Discourse on the Method of Rightly Conducting One's Reason and of Seeking Truth in the Sciences*. The *Discourse on Method* is best known as the source of the famous quotation "*Je pense, donc je suis*" ("I think, therefore I am"), which occurs in Part IV of the work.

The *Discourse on the Method* is one of the most influential works in the history of modern philosophy, and important to the evolution of natural sciences. In this work, Descartes tackles the problem of skepticism, which had previously been studied by Sextus Empiricus, Al-Ghazali and Michel de Montaigne. Descartes modified it to account for a truth he found to be incontrovertible. Descartes started his line of reasoning by doubting everything, so as to assess the world from a fresh perspective, clear of any preconceived notions.

The book was originally published in Leiden, Netherlands. Later, it was translated into Latin and published in 1656 in Amsterdam. The book was intended as an introduction to three works *Dioptrique*, *Météores* and *Géométrie*. *La Géométrie* contains Descartes' first introduction of the Cartesian coordinate system.

Together with *Meditations on First Philosophy* (*Meditationes de Prima Philosophia*), *Principles of Philosophy* (*Principia philosophiae*) and *Rules for the Direction of the Mind* (*Regulae ad directionem ingenii*), it forms the base of the Epistemology known as Cartesianism.

## 2.2 Organization

The book is divided into six parts, described in the author's preface as

1. Various considerations touching the Sciences
2. The principal rules of the Method which the Author has discovered
3. Certain of the rules of Morals which he has deduced from this Method
4. The reasonings by which he establishes the existence of God and of the Human Soul
5. The order of the Physical questions which he has investigated, and, in particular, the explication of the motion of the heart and of some other difficulties pertaining to Medicine, as also the difference between the soul of man and that of the brutes
6. What the Author believes to be required in order to greater advancement in the investigation of Nature than has yet been made, with the reasons that have induced him to write

Part I: various considerations touching the Sciences

Descartes begins by allowing himself some wit:

*Good sense is, of all things among men, the most equally distributed; for every one thinks himself so abundantly provided with it, that those even who are the most difficult to satisfy in everything else, do not usually desire a larger measure of this quality than they already possess.*

In this he followed by Hobbes "*But this proveth rather that men are in that point equal, than unequal. For there is not ordinarily a greater sign of the equal distribution of anything than that every man is contented with his share.*". He continues with a warning:

*For to be possessed of a vigorous mind is not enough; the prime requisite is rightly to apply it. The greatest minds, as they are capable of the highest excellences, are open likewise to the greatest aberrations; and those who travel very slowly may yet make far greater progress, provided they keep always to the straight road, than those who, while they run, forsake it.*

Descartes describes his disappointment with his education: *as soon as I had finished the entire course of study... I found myself involved in so many doubts and errors, that I was convinced I had advanced no*

*farther.. than the discovery at every turn of my own ignorance..* He notes his special delight with mathematics, and contrasts its strong foundations to *the disquisitions of the ancient moralists [which are] towering and magnificent palaces with no better foundation than sand and mud.*

Part II: the principal rules of the Method which the Author has discovered

Descartes was in Germany, attracted thither by the wars in that country, and describes his intent by a "building metaphor". He observes that buildings, cities or nations that have been planned by a single hand are more elegant and commodious than those that have grown organically. He resolves not to build on old foundations, or to lean upon principles which, in his youth, he had taken upon trust.

Descartes seeks to ascertain the true method by which to arrive at the knowledge of whatever lay within the compass of his powers; he presents four precepts:

"The first was never to accept anything for true which I did not clearly know to be such; that is to say, carefully to avoid precipitancy and prejudice, and to comprise nothing more in my judgment than what was presented to my mind so clearly and distinctly as to exclude all ground of doubt.

The second, to divide each of the difficulties under examination into as many parts as possible, and as might be necessary for its adequate solution.

The third, to conduct my thoughts in such order that, by commencing with objects the simplest and easiest to know, I might ascend by little and little, and, as it were, step by step, to the knowledge of the more complex; assigning in thought a certain order even to those objects which in their own nature do not stand in a relation of antecedence and sequence.

And the last, in every case to make enumerations so complete, and reviews so general, that I might be assured that nothing was omitted."

There exists two theories which try to explain the origin of using 'x' as an unknown, (a highly standard/common usage in algebra).

2. The first theory says it came about during the printing of the appendix of "La Geometries". While the text was being typeset the printer ran short of certain letters in the alphabet and therefore used a single alternative for all of them.

3. According to the second theory, the usage alludes to the Arabic root word "shei" which stands for the unknown.

Part III: Morals, and Maxims accepted while conducting Method

Descartes uses the analogy of rebuilding a house from secure foundations, and extends the analogy to the idea of needing a temporary abode while his own house is being rebuilt. The following three maxims were adopted by Descartes so that he could effectively function in the "real world" while experimenting with his method of radical doubt. They formed a rudimentary belief system from which to act before he developed a new system based on the truths he discovered using his method.

- The first was to obey the laws and customs of my country, adhering firmly to the faith in which, by the grace of God, I had been educated from my childhood and regulating my conduct in every other matter according to the most moderate opinions, and the farthest removed from extremes, which should happen to be adopted in practice with general consent of the most judicious of those among whom I might be living.

- Be as firm and resolute in my actions as I was able

- Endeavor always to conquer myself rather than fortune, and change my desires rather than the order of the world, and in general, accustom myself to the persuasion that, except our own thoughts, there is nothing absolutely in our power; so that when we have done our best in things external to us, our



ill-success cannot possibly be failure on our part.

#### Part IV: Proof of God and the Soul

Applying the method to itself, Descartes challenges his own reasoning and reason itself. But Descartes believes three things are not susceptible to doubt and the three support each other to form a stable foundation for the method. He cannot doubt that something has to be there to do the doubting (I think, therefore I am). The method of doubt cannot doubt reason as it is based on reason itself. By reason there exists a God and God is the guarantor that reason is not misguided.

Perhaps the most strained part of the argument is the reasoned proof of the existence of God and indeed Descartes seems to realize this as he supplies three different 'proofs' including what is now referred to as the negotiable ontological proof of the existence of God.

#### Part V: Physics, the heart, the soul of man and animals

Here he describes how he in other writings discusses the idea of laws of nature, of the sun and stars, the idea of the moon being the cause of ebb and flood, on gravitation and going to discuss light and fire.

Describing his work on light, he states that he

expounded at considerable length what the nature of that light must be which is found in the sun and the stars, and how thence in an instant of time it traverses the immense spaces of the heavens.

His work on such physico-mechanical laws is, however, projected into a "new world". A theoretical place God created "somewhere in the imaginary spaces [with] matter sufficient to compose... [a "new world" in which He]... agitate[d] variously and confusedly the different parts of this matter, so that there resulted a chaos as disordered as the poets ever feigned, and after that did nothing more than lend his ordinary concurrence to nature, and allow her to act in accordance with the laws which he had established." He does this "to express my judgment regarding... [his subjects] with greater freedom, without being necessitated to adopt or refute the opinions of the learned". Descartes goes on to say that he "was not, however, disposed, from these circumstances, to conclude that this world had been created in the manner I described; for it is much more likely that God made it at the first such as it was to be." Despite this admission, it seems Descartes' project for understanding the world was that of re-creating creation - a cosmological project which aimed, through Descartes particular brand of experimental method, to show not merely the possibility of such a system, but to suggest that this way of looking at the world - one with (as Descartes saw it) no assumptions about God or nature - provided the only basis upon which he could see knowledge progressing (as he states in Book II). Thus, in Descartes work, we can see some of the fundamental assumptions of modern cosmology in evidence - the project of examining the historical construction of the universe through a set of quantitative laws describing interactions which would allow the ordered present to be constructed from a chaotic past.

He goes on to the motion of the blood in the heart and arteries, endorsing the findings of William Harvey though not by name, ascribing them to "a physician of England", but ascribing the motive power of the circulation to heat rather than muscle power. He describes that these motions seem to be totally independent of what we think, and concludes that our bodies are separate from our souls.

He does not seem to distinguish between mind, spirit and soul, which are identified as our faculty for rational thinking. Hence the term "I think, therefore I am". All three of these words (particularly "mind" and "soul") can be identified by the single French term *âme*.

#### Part VI

Descartes begins by noting, without directly referring to it, the recent trial of Galileo for heresy and the condemnation of heliocentrism; and explains that for these reasons he has been slow to publish.

"I remarked, moreover, with respect to experiments, that they become always more necessary the more one is advanced in knowledge; for, at the commencement, it is better to make use only of what is spontaneously presented to our senses"

"First, I have essayed to find in general the principles, or first causes of all that is or can be in the world"

Secure on these foundation stones, Descartes shows the practical application of 'The Method' in Mathematics and the Science.

### 2.3 Influence

The most important influence, however, was the first precept, which states, in Descartes words, "[To] never to accept anything for true which I did not clearly know to be such".

This method of pro-foundational skepticism is considered by some to be the start of modern philosophy.

Questions for discussion:

- What had Descartes experienced before concluding that he could judge others by himself?
- Why didn't Descartes resort to theology for knowledge?
- What eventually became Descartes' sole object of investigation?
- What prompts Descartes to "abandon all preconceived notions"?
- What method for rational inquiry did Descartes finally choose? Why?
- What does Descartes mean by "I think, therefore I am"?

What are the differences between Descartes and Bacon in the methods they advocated?

# 《美国社会与文化》教学大纲

辛衍君 编写

## 目 录

一、概述.....	3
二、课程教学目的和基本要求.....	3
三、课程主要教学内容及学时分配.....	3
四、相关教学环节.....	3
五、考核方法.....	3
七、教材及主要参考书目.....	3
Chapter One: The American Land: A Panoramic View.....	4
1. Learning Objectives.....	4
2. Main Topics of This Chapter.....	4
3. Cultural Notes.....	4
4. Questions for Discussion.....	4
Chapter Two: Human Resources: A Nation of Immigrants.....	6
1. Learning Objectives.....	6
2. Main Topics of This Chapter.....	6
3. Cultural Notes.....	6
4. Questions for Discussion.....	6
Chapter Three: Human Resources: Ethnic Minorities in America.....	8
1. Learning Objectives.....	8
2. Main Topics of This Chapter.....	8
3. Cultural Notes.....	8
4. Questions for Discussion.....	8
Chapter Four: American Politics and Government.....	9
1. Learning Objectives.....	9
2. Main Topics of This Chapter.....	9
3. Questions for Discussion.....	9
Chapter Five: American Economy.....	10
1. Learning Objectives.....	10
2. Main Topics of This Chapter.....	10
3. Cultural Notes.....	10
4. Questions for Discussion.....	10
Chapter Six: American Education.....	11
1. Learning Objectives.....	11
2. Main Topics of This Chapter.....	11
3. Questions for Discussion.....	11
Chapter Seven: Law and Judicial System in America.....	12
1. Learning Objectives.....	12
2. Main Topics of This Chapter.....	12
3. Questions for Discussion.....	12
Chapter Eight: American Cultural Values.....	13

1. Learning Objectives .....	13
2. Main Topics of This Chapter.....	13
3. Questions for Discussion.....	13
Chapter Nine: Mass Media in America .....	14
1. Learning Objectives .....	14
2. Main Topics of This Chapter.....	14
3. Questions for Discussion.....	14
Chapter Ten: Religion in America .....	15
1. Learning Objectives .....	15
2. Main Topics of This Chapter.....	15
3. Questions for Discussion.....	15
Chapter Eleven: American Labor.....	16
1. Learning Objectives .....	16
2. Main Topics of This Chapter.....	16
3. Questions for Discussion.....	16
Chapter Twelve: American Women.....	17
1. Learning Objectives .....	17
2. Main Topics of This Chapter.....	17
3. Questions for Discussion.....	17
Chapter Thirteen: American Families .....	18
1. Learning Objectives .....	18
2. Main Topics of This Chapter.....	18
3. Questions for Discussion.....	18
Chapter Fourteen: Marriage and Divorce in America.....	19
1. Learning Objectives .....	19
2. Main Topics of This Chapter.....	19
3. Questions for Discussion.....	19
Chapter Fifteen: Mass Leisure in America.....	20
1. Learning Objectives .....	20
2. Main Topics of This Chapter.....	20
3. Questions for Discussion.....	20
Chapter Sixteen American Sports .....	21
1. Learning Objectives .....	21
2. Main Topics of This Chapter.....	21
3. Questions for Discussion.....	21

## 一、概述

《美国社会与文化》是英语专业本科生的专业选修课，在第四学期开设。在学生学习了《英语国家概况》的基础上，深入讲解美国社会与文化的各种知识。诸如：美国的地理概貌、历史背景、政治制度、经济概况、科学技术、文化传统、体育娱乐、宗教信仰、风俗习惯及社会生活等方面的知识，有助于学生了解美利坚民族的思维方式、价值观念及生活方式；掌握美国的地理特征、重大历史事件和政治经济制度；以期学生更好地掌握和运用英语语言，加深对语言和文化的理解，增强对文化差异的敏感性。

## 二、课程教学目的和基本要求

本课程以社会、文化为纲，多方位系统地介绍美国社会与文化知识。目的在于使学生深入了解美国社会与文化的基本特点；理解中美文化差异和不同的文化价值观念；掌握相关社会历史背景知识；提高英语语言技能；培养跨文化交际能力和意识。

## 三、课程主要教学内容及学时分配

本课程为英语专业二年级下学期开设的课程，共计 18 周，每周 2 学时，总课时为 36 学时。本课程内容共 16 章，计划每章 2 学时，最后 2 周复习。内容涉及概述、移民历史、政治制度、教育、宗教、社会生活、婚姻与就业、媒体等相关问题。

## 四、相关教学环节

该课程要求师生不断开拓视野，不断探寻，充分利用图书馆和网络资源深化对美国社会与文化的理解。该课程采取课堂讲授和学生讨论相结合的方法，并辅以多媒体教学手段，增强视听感受，力求教学内容直观、多样。课堂教学环节包括重点内容的精讲、欣赏以及分组讨论等等；课后练习环节包括课后拓展阅读、相关资料收集以及阶段论文等等。

## 五、考核方法

平时成绩占 40%，期末考试成绩占 60%

## 六、教学方法和手段

本课程的教学大体分三个层次：第一个层次为提供基本信息；第二个层次为组织学生利用所学的信息进行比较、分析和讨论；第三个层次为拓展部分，调动学生的学习兴趣，开展课外阅读，激发深入探讨美国社会与文化的學習热情。

## 七、教材及主要参考书目

教材：王恩铭主编：《美国文化与社会》（第二版），上海外语教育出版社，2011。

参 考 书：1、王建平主编：《美国社会与文化》，中国人民大学出版社，2012。

2、周宝娣主编：《主要英语国家概况》，重庆大学出版社，2004。

## Chapter One: The American Land: A Panoramic View

### 1. Learning Objectives

- (1). Know the unique features of American geography
- (2). Understand the relationships between geography and economic development
- (3). Be aware of the four definable topographical regions of the country
- (4). Have a basic idea of the face of the land
- (5). Understand the way(s) geography has helped shape the growth of regional cultures in the U.S.

### 2. Main Topics of This Chapter

- (1). General geographic characteristics
- (2). The face of the land
- (3). The regional geography of the USA
- (4). The rainfall, the temperature and the soil

### 3. Cultural Notes

(1). Separatists: In religion, separatists refer to those bodies of Christians who withdrew from the Church of England. They desired freedom from church and civil authority, control of each congregation by its own membership, and changes in ritual. In the 16th century, a group of early separatists were known as Brownists after their leader, Robert Brown. The name Independents came into use in the 17th century. Among other separatist groups were the Pilgrims, the Quakers, and the Baptists.

(2). Established church: It refers to a church made official for a nation by law, such as the Church of England, which was created by Henry VIII, when he broke the union of the English church with Rome in the 16th century. The established church does not simply get political support from the government, but also obtains financial aid from it.

### 4. Questions for Discussion

(1). Three primary characteristics of the American landscape are its insulation from Europe and Asia (by the Atlantic and Pacific oceans), its expanse and variety of resources, and its natural network of waterways. Until the 20th century, these factors eliminated the need for large standing armies, offered economic self-sufficiency, and provided internal mobility. To what extent have these and other physical features encouraged national integration of the U.S.?

(2). Compare the geologic and meteorological conditions of the major regions. Consider the influence of topography, soil, and climate upon the maritime trade of New England, the planting of cities along the northern and middle Atlantic Coast, and the development of large-scale commercial agriculture in the South.

(3). Discuss the importance of the Mississippi River to the cultural identity as well as to the natural drainage, the transportation, and the commercial trade of Middle America.

The regional geography of the United States is varied and distinctive. Describe, briefly, the geography of three or four regions in the U.S., giving particular attention to their importance, respectively, to American economy.

(4). How was the climate of the South conducive to a semi-feudal plantation system and the climate of the upper Midwest to a society of egalitarian and independent farmers? (Consider this question from the point of view of cultural regions of America.)



## Chapter Two: Human Resources: A Nation of Immigrants

### 1. Learning Objectives

(1). Have a clear understanding of different waves of immigrants to the U. S. in different times  
Understand the push and pull forces of immigration as applied to any immigrant groups

(2). Know the decisive impact British settlers exerted on the shaping of the New World in the political, religious, economic, social and cultural life

(3). Know some of the important immigration laws of the U. S., especially those made in 1924 and 1965

(4). Understand how ethnic diversity contributes to cultural pluralism in the U.S.

### 2. Main Topics of This Chapter

(1). The early immigrants

(2). The old immigrants

(3). The new immigrants

(4). The most recent immigrants

### 3. Cultural Notes

(1). Indentured servants: Indentured servants usually refer to male laborers who migrated to America in the 17th century. As they did not have the money to pay for the voyage from England to America, they, in return for their passage across the Atlantic, contracted to work for planters for periods ranging from four to seven years. Once they had fulfilled the terms of their indentures, servants were promised "freedom dues" consisting of clothes, tools, livestock, casks of com, and sometimes even land.

(2). Gold rush: In January 1848, James Marshall, a carpenter, spotted a few goldlike particles in the millrace in California. Word spread, and other Californians rushed to scabble for instant fortunes. By 1849, the news had spread eastward, and hundreds of thousands of fortune seekers flooded in, resulting in the famous "Gold Rush."

(3). Renaissance: This is a term used to describe the rich development of Western civilization that marked the transition from medieval to modern times. In Italy, it emerged by the 14th century and reached its height in the 15th and 16th centuries. Else in Europe, it may be dated from the 15th to the mid-17th centuries.

(4). Puritan: Puritans were those who, in the 16th and 17th centuries, launched a movement for reform in the Church of England that had a profound influence on the social, political, ethical, and theological ideas of England and America. Historically, it began early (c.1560) in the reign of Queen Elizabeth I as a movement for religious reform. The early Puritans felt that Elizabethan ecclesiastical establishment was too political, too compromising, and too Catholic in its liturgy, vestments, and episcopal hierarchy. Calvinist in theology, they stressed predestination and demanded that the Church of England be purified, hence their name Puritans.

### 4. Questions for Discussion

(1). The United States was the first modern nation to make a policy and a practice of receiving immigrants. What combination of political ideals and socio-economic considerations encouraged this practice? Why has the United States remained more receptive and encouraging to immigration than other nations?

(2). The steady expansion of American immigration from its initially European, primarily Protestant origins to embrace all of the faiths and areas of the globe did not occur without resistance and discord. How did people of different faiths and cultures manage to live in peace? And how did native-born Americans react to foreign-born Americans?

(3). Immigration takes place with, at least, two forces at work, namely the pull force and the push force. Pick anyone ethnic group in the United States as an example and illustrate its experience in the "pull and push" framework.

(4). In the United States, immigrants fall into several categories, each with its own label such as "the early immigrants," "the old immigrants," "the new immigrants," and "the most recent immigrants." Describe these immigrants in the historical context and point out their distinctive features in national origins and religious beliefs.

(5). Being a nation of immigrants, the United States has been compared to, metaphorically, a "melting pot," a "salad bowl," or even a "pizza." Do these metaphors help us understand the complex nature of the United States? If you were asked to characterize the United States using a metaphor, how would you do it?

## Chapter Three: Human Resources: Ethnic Minorities in America

### 1. Learning Objectives

(1). Recognize the important contributions made by ethnic minorities to the growth of American civilization

(2). Understand the transformation African Americans have gone through since they were brought to this New World: from slavery to freedom, from segregation to desegregation, and from separation to integration

(3). Have a basic idea of Asian American settlement in the land of Freedom, especially the rampant discrimination they were subject to in the late 19th century and during World War II.

(3). Be familiar with the damages inflicted upon Native American civilization by European Whites

(4). Know the growing importance of Latinos in American society

### 2. Main Topics of This Chapter

(1). African Americans

(2). Latinos/Hispanics

(3). Asian Americans

(4). Native Americans

### 3. Cultural Notes

(1). The Civil Rights Act: This act was signed into law by President Johnson in 1964 shortly after the assassination of John Kennedy. The act outlawed discrimination on the basis of race, color, religion, sex, or national origin, not only in public accommodations but also in employment. An Equal Employment Opportunity Commission was established the same year to investigate and judge complaints of job discrimination. The act also authorized the government to withhold funds from public agencies that discriminated on the basis of race, and it empowered the attorney general to guarantee voting rights and end school segregation.

### 4. Questions for Discussion

(1). Who are the people called Hispanics or Latinos in the United States? What do they have in common that help to group them together as Hispanics or Latinos? What are the political, social, and cultural implications of the fast-growing population of Hispanics / Latinos in the U.S?

(2). Examine the experience of Chinese immigrants in the United States, noting, in particular, the maltreatment, indeed discrimination, Chinese immigrants encountered there. Additionally, explain how recent Chinese immigrants differ from old Chinese immigrants.

(3). American Indians or Native Americans were the earliest inhabitants of North America, and yet they are now literally a marginal group in the United States. In what ways can American Indians maintain their tradition in the land that they once "owned" but was taken over later by whites?

## Chapter Four: American Politics and Government

### 1. Learning Objectives

- (1). Know the origins of American political thought as reflected in the making of the U.S. Constitution
- (2). Be familiar with the basic principles of constitutional democracy in the U.S.
- (3). Understand the powers of the Executive, the Legislative, and the Judiciary
- (4). Understand the functions of the political parties in the U. S. and recognize the nuanced differences of the two major parties
- (5). Have a basic knowledge of the political elections and particularly the presidential election

### 2. Main Topics of This Chapter

- (1). origins
- (2). principles
- (3). The presidency
- (4). Checks on presidential powers
- (5). Congress
- (6). Political parties
- (7). Elections

### 3. Questions for Discussion

(1). This U.S. Constitution begins with a memorable phrase: "We, the people of the United States," thus launching a nation "of the people, by the people, and for the people." On what grounds could the delegates to the Constitutional Convention of 1787 make such a sweeping statement that they represented the people of the United States of America?

(2). Separation of power" and "checks and balances" are said to be the key to the understanding of American government. Describe, through examples, how these two principles actually operate in American politics, giving particular attention to the role played by the Court.

## Chapter Five: American Economy

### 1. Learning Objectives

- (1). Have a general understanding of the U.S. economy, especially its G DP composition as divided by sector
- (2). Be familiar with the transformation of the United States from agricultural to industrial to post-industrial society
- (3). Be able to tell the key elements of American economic system, particularly its dynamic market forces, that have contributed to the rapid development of American economy
- (4). Understand the cultural values Americans attach to successful businessmen, especially those so-called self-made men / women

### 2. Main Topics of This Chapter

- (1).A brief history
- (2).Essential elements in American economic system
- (3).The Prestige of Business in the United States

### 3. Cultural Notes

(1). The “New Deal” : It is a term used in U.S. history to refer to the domestic reform program of the administration of Franklin D. Roosevelt. It was first used by Roosevelt in his speech accepting the Democratic party nomination for President in 1932. The impact of the New Deal on modern American government has been enormous.

(2). Great Depression: It is a term used in U. S. history to refer to the severe economic crisis supposedly precipitated by the U.S. stock-market crash of 1929. Although it shared the basic characteristics of other such crises, the Great Depression was unprecedented in its length and in the wholesale poverty and tragedy it inflicted on the society.

### 4. Questions for Discussion

(1). In comparison with other countries in the world, American economy experienced the rapidest growth in its industrialization process. Trace, briefly, the expansion of American economy from an agricultural society to an industrialized one (Between 1880 and 1920, the United States became the leading manufacturer in the world in terms of total production and output per worker.) Note particularly the major forces propelling the economy to move forward.

(2).The corporation as a form of business organization has been said to be the single most important institution in modern American economic life. Compare the advantages and disadvantages of large corporations with those of small- and medium-sized enterprises.

## Chapter Six: American Education

### 1. Learning Objectives

- (1). Understand the evolutionary process of public education In the U.S.
- (2). Be aware of the relationship between religious belief / republican ideology and education in early America
- (3). Know the democratic forces in the promotion of education for the general public.
- (4). Be familiar with the federal government's efforts to improve the quality of public schools in recent years.
- (5). Understand the general purposes of education in the U.S.

### 2. Main Topics of This Chapter

- (1). A brief history
- (2). American education system
  - A. Primary and secondary schools
  - B. Higher education
- (3). Purpose and goals of education

### 3. Questions for Discussion

(1). The individual's direct access to the word of God, through reading the Bible, was at the heart of the Puritan emphasis on education in the 17th century. What steps did the Massachusetts Bay Colon take in 1642 and 1647 towards establishing public education? For what purposes were such steps taken? What is their historical significance for public education in the United States?

(2). Secondary and higher education in the United States experienced a big booster in the second half of the 19th century and the early part of the 20th century. By what means were high schools and colleges able to expand so rapidly during this period?

(3). Education in the United States is viewed as a national concern, a state responsibility, and a local function. To what extent is this true? How are public schools run in the United States? What role do the local school boards play in public education?

## Chapter Seven: Law and Judicial System in America

### 1. Learning Objectives

- (1). Be familiar with the federal and state judicial systems, including their similarities and differences
- (2). Understand the sources of the law in the United States of America
- (3). Be aware of the differences between the common law and the statute law
- (4). Know the different functions of the grand jury and the trial jury

### 2. Main Topics of This Chapter

- (1). The judicial system
- (2). The sources of the law
- (3). Crime and punishment

### 3. Questions for Discussion

(1). Law and the courts of justice play a central role in American society, as demonstrated by such expressions as "government by judiciary" and "rule of the law." Trace the historical experience and political culture of the United States to illustrate the importance of law in American political, social, and economic life.

(2). The criminal procedure in the United States has a number of distinctive features. Describe the procedure of a criminal case, paying particular attention to the laws designed to protect the right of suspect

## Chapter Eight: American Cultural Values

### 1. Learning Objectives

- (1). Know the cultural and historical origins of American cultural values
- (2). Understand the balance Americans strike between work and play
- (3). Recognize the way Americans measure their success / achievements
- (4). Be familiar with the core values of the American people, such as liberty, equality, and justice
- (5). Be fully informed of the individualism

### 2. Main Topics of This Chapter

- (1). Orientation to action
- (2). Work and play
- (3). Time and money
- (4). Motivation and measurable achievement
- (5). Effort and optimism
- (6). obligation
- (7). Material well-being and humanitarianism

### 3. Questions for Discussion

- (1). American cultural values are derived from many sources. Could you name and discuss some of them at length?
- (2). Americans are said to be action-oriented. What are the possible reasons for such a great emphasis on orientation toward actions?
- (3). Material Well-being/Humanitarianism or Individualism/Equality seems to be a pair of concepts contradictory to each other. Is it possible to find complementariness in each pair and get them reconciled to each other?



## Chapter Nine: Mass Media in America

### 1. Learning Objectives

(1). Be aware of the freedom of speech in news coverage, both its theoretical claims and practical limitations

(2). Be familiar with the evolutionary process of newspapers in the U.S.

(3). Try to understand how radio and television have changed the American way of life, particularly the pastime of women and children

(4). Know the revolutionary change the Internet has brought to the information access and dissemination

### 2. Main Topics of This Chapter

(1). News and American people

(2). Newspaper

(3). Magazines

(4). Radio and television

(5). Film

(6). Internet and the worldwide web

### 3. Questions for Discussion

(1). It is often said that the eagerness for news is organic to American culture. How true do you think the statement is? Why do Americans display such great interest in news? And what is news anyway? .

(2). Of all the TV entertainment genres in the United States, the situation comedy, known as sitcom, has been the most popular. What is the attraction of a sitcom? And how has it evolved in its settings and themes over the years?

(3). Television's impact on American society has been enormous. Discuss the influences TV has exerted (and is still exerting) on American social, economic, political, and cultural life.

(4). With mass media controlled by a small number of conglomerates in the United States, the minds of American people are easily shaped, if not manipulated, by mass media. Discuss, in this context, the challenges they pose to "freedom of speech" and "freedom of press" guaranteed by First Amendment of the U.S. Constitution.

## Chapter Ten: Religion in America

### 1. Learning Objectives

- (1). Recognize the pervasiveness and intensity of religious belief in the U.S.
- (2). Try to understand how Americans define the relationship between Man and God
- (3). Be familiar with the religious pluralism in the country and its impact

### 2. Main Topics of This Chapter

- (1). God and man
- (2). Religious pluralism in America
- (3). Distinctive features of American religious institution

### 3. Questions for Discussion

(1). Theocracy and secularism seem to be two concepts exclusive to each other, and yet in the United States, the mixture of the two constitutes an important part of its religious heritage. Explain the reasons for such a religious tradition that is deeply individualist and concerned with sin and salvation on the one hand, and secular and rationalist in its life goal and concerned with happiness in this world on the other.

(2) In what sense is American Protestantism denominational? How has denominationalism defused or drained off religious antagonism?

(3). Judaism in America falls into three types, namely Reform Judaism, Orthodox Judaism, and Conservative Judaism. How does one differ from another? In what way is ethnicity related to any particular type of Judaism? And why do American Jews feel so intensely about the connection between nationality and religion?

## Chapter Eleven: American Labor

### 1. Learning Objectives

- (1). Know "the long march" labor unions traveled in establishing their legitimacy
- (2). Be familiar with the tension and sometimes conflicts in American labor movement itself
- (3). Understand the historical significance of such legislative acts as the Wagner Act and the Taft-Hartley Act
- (4). Know the primary objectives of American organized labor
- (5). Be aware of the new trends in labor union organization

### 2. Main Topics of This Chapter

- (1). A brief history
- (2). Objectives of organized labor
- (3). New labor law and reunion
- (4). Growing strength in the public sector and new challenges

### 3. Questions for Discussion

- (1). What are the main characteristics of trade unions in the United States? What makes America so substantially different from other Western countries in labor movement?
- (2). Throughout U.S. history, there have been several major union organizations in the US. Discuss the differences and similarities between them and explain why some labor unions are more powerful than others.

## Chapter Twelve: American Women

### 1. Learning Objectives

(1).Understand "women's place" in American society prior to the 1960 s Women's Liberation Movement

(2).Be familiar with the women's struggle to win their voting rights

(3). Know the great changes the two waves of feminist movement have brought to American society, including American women themselves

(4). Recognize the obstacles American women still face in achieving total equality

### 2. Main Topics of This Chapter

(1).Struggle for women's right to vote

(2).Changes in American women's social role

(3). Women's liberation movement

(4).The impact of the women's movement

### 3. Questions for Discussion

(1).In theory, American women are the equals of men in every respect. But in reality, American women are still experiencing unequal treatment in significant ways. Describe briefly how American women are treated unequally in political, social, and economic life in the United States.

(2).The notion of "republican mothers" seemed to elevate middle-class white women to a place of great importance in early 19th-century America. Was the notion really intended to raise women's status in the new Republic? What were the moral implications of" republican mothers"? And what were the unexpected results of this notion in actual practice?

## Chapter Thirteen: American Families

### 1. Learning Objectives

- (1). Understand the differences as well as similarities between white and non -white families
- (2). Appreciate the transformations of American families from pre-industrial to modern society
- (3). Recognize the social stratification as reflected in upper, middle and working-class families
- (4). Have a good appreciation of American family values

### 2. Main Topics of This Chapter

- (1). White American families
- (2). Families and other racial and ethnic groups
- (3). Family patterns

### 3. Questions for Discussion

(1). Describe the three distinct characteristics of white American families in pre-industrial America. Note, in particular, if three-generation households were the exception rather than the rule in early America, how did the composition of the colonial family differ markedly from today's? Contrast old and new concepts of the family / home as place of economic unit and private retreat.

(2). Families of other racial and ethnic groups exhibit many characteristics different from those of white American families. Describe these differences and explain why. Also, note the similarities among families of other racial and ethnic groups.

## Chapter Fourteen: Marriage and Divorce in America

### 1. Learning Objectives

- (1). Know the different conceptions Americans have about marriage
- (2). Be familiar with new trends in marriage
- (3). Understand the main causes for the growing divorce rate in modern America
- (4). Be aware of the increasing number of singles among young Americans, both male and female

### 2. Main Topics of This Chapter

- (1). Marriage
- (2). Divorce

### 3. Questions for Discussion

(1). Marriage is said to be a legal contract in the United States, and yet differs from other kinds of legal contracts. Discuss the differences between them and single out the peculiarities of marriage as a legal contract.

(2). To Americans, when one marries, he/she is actually making a commitment. While the word commitment is elusive in meaning, Americans, nevertheless, have injected many meanings into it. What are the essential points that Americans tend to associate with the word "commitment"? And among them, which one is the most important to most Americans?

## Chapter Fifteen: Mass Leisure in America

### 1. Learning Objectives

- (1). Understand the altered views of Americans on leisure over the past century
- (2). Be able to appreciate the meanings of leisure to Americans in modern society
- (3). Recognize the problems arising from two extreme attitudes towards leisure: either too enthusiastic or too apathetic
- (4). Know the basic values Americans hold about leisure

### 2. Main Topics of This Chapter

- (1). How should leisure be used in an industrial society
- (2). Rethinking the meaning of leisure
- (3). New problems out of increased leisure

### 3. Questions for Discussion

- (1). The Puritan legacy of hard work and plain living is said to have had inhibiting effects on leisure life in modern America. How had the Puritan Ethic made it difficult for Americans to be playfully engaged in leisure time? In what ways have Americans managed to "outgrow" the Puritan legacy?
- (2). What are the possible reasons that may have contributed to the increased leisure time in the United States? What problems has leisure time brought to Americans?

## Chapter Sixteen American Sports

### 1. Learning Objectives

- (1). Know the importance of sports in American people's life, from colonial time to the present
- (2). Know something about the three big national games in the United States of America, namely baseball, football, and basketball
- (3). Appreciate the role sports play in character-building and socialization for individuals, and community harmony and national patriotism for the country as a whole

### 2. Main Topics of This Chapter

- (1).The age of folk games
- (2).The age of player
- (3).The age of spectator

### 3. Questions for Discussion

- (1). Attitudes towards recreational activities or amusements may reflect varied values held by different classes. Discuss the value conflicts between the dominant Victorian culture of the middle class and the subculture of the "dissolute aristocracy" from above and the "unproductive rabble" from below.
- (2). The Age of the Player was characterized by the mushrooming of sport clubs in the United States. To what extent and in what ways had athletic associations promoted or popularized sports in the United States?
- (3). Sports, particularly football, have traditionally played a significant role in American colleges and universities. What are their social, cultural, and economic implications for universities and students?



---

# 《法律英语视听说》教学大纲

刘艳萍 编写

## 目 录

一、前言.....	2
二、课程教学目的和基本要求.....	2
三、课程主要内容及学时分配.....	2
四、教学重点与难点.....	2
五、相关教学环节.....	2
七、视听参考材料来源: .....	2
八、教学内容及进度安排: .....	3
Unit One Introduction .....	4
Unit Two The Road to Brown (Civil Rights) .....	5
Unit Two To Kill a Mocking Bird .....	8
Unit Three Twelve Angry Men .....	16
Unit Four Runaway Jury .....	20
Unit Five Marbury v. Madison .....	23
Unit Six Kramer vs Kramer .....	29
Unit Seven Erin Brockovich .....	32
Unit Eight Philadelphia .....	34
Unit Nine Shawshank Redemption .....	38

## 一、前言

《法律英语听说》为外国语学院高年级学生的选修课。本课程开设学期为第六学期。

本课程主要通过观看经典律政电影、电视剧精彩片段及英美国家庭审实录等，提高学生们的法律语言意识及术语敏感度。通过视听和精彩片段分析，使学生们熟知英美国家法律用语，了解案件审判的司法程序，掌握英美国家的司法制度和法律文化，进而提高学生们的法律语言接收、分析以及口头表达能力。

本大纲编写人员为刘艳萍。

## 二、课程教学目的和基本要求

本课程的教学目的是经过一个学期的学习，使学生们能够了解英美国家的司法制度和法律文化，基本听懂法庭各类陈词，熟悉法官、律师用语，并掌握一定的听力技巧，锻炼学生们迅速调动听觉、视觉感官的能力，增强法律语言知识输入、重构以及输出的过程，同时使学生们的法律文化背景知识得到扩展。

本课程的基本要求是学生具有较高的英语水平，以及一定的英美法律知识基础。

## 三、课程主要内容及学时分配

本课程主要以独立的经典电影为单位，内容涉及英美法律制度、法律文化、法庭审判、经典案例等问题

本课程为 2 学分 36 学时，每个主题 4 学时。

## 四、教学重点与难点

教学重点在与关注和分析法庭辩论、英美法律制度及其文化及大陆法系和英美法系的不同，帮助学生了解英美国家社会、文化、法律知识，培养学生法律专业意识和专业能力的同时加强学生的语言能力的提高。

法律英语听说采用电影等试听材料，个案的叙述将英美法律文化本身所具有的种种冲突、对抗、悬念与视听快感展现得淋漓尽致，同时亦传达出平等正义等法律价值观。但是法律视听材料所涉及的电影等因其时代、社会、文化及法律制度的背景及差异给学生对影片的理解带来障碍。另外，法律试听材料中涉及大量的专业知识，而学生的英美法律知识缺失，理解其全部的法律制度设计以及其中所蕴含的法律文化难度很大。另外，法律视听材料，语速过快，法律术语过多、特殊表达方式频现等，都增加了理解难度，构成了法律视听课的难点。

## 五、相关教学环节

《法律英语听说》课程实行一人一机的教学模式，通过教师合理地监控视听材料的播放，最大化人机交互学习的效益。课程教学主要分为三个阶段：第一，课程准备，了解视听材料的背景知识。学生预先了解和教师重点介绍相结合。第二，视听材料精讲阶段，精选片段，重点掌握，加强语言训练。第三，深入分析领悟阶段，教师与学生讨论视听材料的深层含义，探讨其精华之处及可借鉴的经验或对比研究等。

教学评估采用形成性评估和终结性评估两种方式。

**教材：**自编讲义

## 七、视听参考材料来源：

课堂视听材料，主要包括：To Kill a Mockingbird《杀死一只知更鸟》;Runaway Jury《失控的陪

审团》,Philadelphia《费城故事》,Erin Brockovich《永不妥协》、Twelve Angry Men 《12 怒汉》、The Shawshank Redemption 《肖申克的救赎》、The road to Brown 《布朗之路》、Marbury vs. Madison 《马伯里诉麦迪逊》等视频材料。

另外,主要参考资料包括英美律政剧,如美国律政剧: Boston Legal《律师风云》、Justice《金牌律师》、The Practice《律师本色》、Shark《律政狂鲨》、The good wife《傲骨贤妻》;英国律政剧: Criminal Justice《司法正义》,Silk《皇家律师》等。

#### 八、教学内容及进度安排:

本课程的内容有9个单元,每单元包括导言和视听材料精选一部。导言2学时,每个视听材料精选4学时。具体内容及安排如下:

## Unit One Introduction

### **Summary**

The course syllabus is briefly introduced including the aim, the topics, the teaching methodology, and movies to be covered in the course.

### **Aim**

To get some knowledge of the legal terms, legal contexts, and improve ability in listening the activities in legal context; to know about the basics of the operation of the legal system in common law countries, including the structure of legal system, hierarchy of courts, court procedure, and culture in these countries well.

**Teaching hours:** 2 class hours

### **Contents:**

1. Structure of the legal system in Anglo-American countries
2. Hierarchy of courts
3. Students' goal of the course
4. Differences between the legal systems in both China and the ones in common law countries

## Unit Two The Road to Brown (Civil Rights)

### Summary

In 1954, the Supreme Court ruled in *Brown v. Board of Education* that segregated schools were unconstitutional, challenging centuries of legalized segregation in America and advancing the Civil Rights movement. This video segment chronicles the conditions, events, and court cases leading up to the Supreme Court decision. 2009 marks the 55th anniversary of *Brown v. Board*.

The Road to Brown is the story of a particular aspect of the civil rights movement that sheds some light on the human side of the struggle. It examines the brilliant legal campaign waged by a little-known black lawyer, Charles Houston, against segregation. Houston's experiences as an officer in the American Expeditionary Force in World War I convinced him that planned affirmative action for blacks was long overdue. Houston came to the conclusion that only a systematic attack on the legal basis of segregated education would undermine the Jim Crow laws.

The video untangles the individual cases and the basic preparation that went into the campaign to unseat the Jim Crow laws. In a taut, constitutional, detective-story style, the film examines the cases that led to the landmark decision in the 1954 case of *Brown vs. Topeka Board of Education*.

Finally, the video revisits the New South of integrated schools and black officials. Though much has changed, it's clear America still has far to go along the road to equality and social justice.

### Aim

1. To understand the process of civil rights movement
2. To get to know Charles Houston and discuss the Jim Crow law
3. To learn legal expressions

**Teaching hours:** 4 class hours

### Background

In 1954, it was hard for many Americans to imagine what most students today take for granted: black and white children being able to go to the same school. The vast majority of America's schools were segregated.

The question of legalized segregation first surfaced in 1892, when a Louisiana man named John Homer Plessy (considered one-eighth black) challenged segregated seating on a train. He based his argument on the Fourteenth Amendment's equal protection clause. In 1896, the Supreme Court ruled against him in *Plessy v. Ferguson*, arguing that as long as

they were equal, separate facilities did not violate the Fourteenth Amendment. The court's ruling became known as the "separate but equal" doctrine, and segregated public facilities, schools among them, became sanctioned by law.

However, separate didn't always mean equal. For example, in the early 1950s, the yearly per-pupil spending in South Carolina was \$179 for white students, and \$43 for black students. Where there were ample local schools and buses for white students, there were few for black students, forcing them to walk several miles to school on unpaved roads. The lack of funding meant that schools were often overcrowded and the buildings rundown. The highest paid black teacher still earned less than the lowest paid white teacher. And basic necessities like firewood for heat, janitors, and building repairs had to be provided by students, teachers, and parents.

In 1950, the National Association for the Advancement of Colored People (NAACP) persuaded 200 people who were fighting for better conditions to fight for integrated schools. The plaintiffs came from South Carolina, Virginia, Kansas, Delaware, and Washington, D.C.

The case that would eventually reach the Supreme Court was named *Brown v. Board of Education* because Oliver Brown, a parent from Topeka, Kansas, was the first name on the list of plaintiffs. Brown had tried to enroll his seven-year-old daughter, Linda, in the nearby Sumner Elementary School in Topeka and was denied admission based on race. Twelve other families in Topeka joined the Browns in their lawsuit.

When the case first went before the Supreme Court in 1952, it seemed an unlikely win. Chief Justice Fred M. Vinson, from Kentucky, favored the "separate but equal" doctrine, and the other eight justices were divided. After an initial hearing, the Court was unable to reach a decision and the case was rescheduled. However, before the case could be reheard, Vinson died of a heart attack and President Dwight D. Eisenhower appointed California governor Earl Warren, a civil rights supporter, as chief justice.

The case was reargued the following year, and on May 17, 1954, the Supreme Court ruled (9-0) that segregated schools violated the Fourteenth Amendment. This landmark ruling overturned the "separate but equal" doctrine and generated at once a sense of hope and resistance across the country that would galvanize the Civil Rights movement. Thurgood Marshall, the lead attorney for the NAACP, would later become the first African American justice on the Supreme Court.

### **Contents:**

#### **Chapter Listing**

1. Opening Credits & Prologue
2. Plessy and the Era of Jim Crow
3. The Man Who Would Kill Jim Crow
4. The Strategy Unfolds
5. Final Groundwork

6. *Brown vs. Board of Education*

7. The Road from Brown

8. Credits

### **Discussion**

1. How was the "separate but equal" doctrine established, and what did it mean for African Americans?

2. What motivated the plaintiffs in the legal cases that led to Brown v. Board of Education? What were their goals?

3. Why do you think the NAACP combined many legal cases into one case?

### **Supplementary**

The Rise and Fall of Jim Crow

<http://www.newsreel.org/nav/title.asp?tc=CN0147>



## Unit Two To Kill a Mocking Bird

### Summary

One of the best-loved stories of all time, *To Kill a Mockingbird* has earned many distinctions since its original publication in 1960. It won the Pulitzer Prize, has been translated into more than forty languages, sold more than thirty million copies worldwide, and been made into an enormously popular movie. Most recently, librarians across the country gave the book the highest of honors by voting it the best novel of the twentieth century.

### Aim

1. To understand the symbol of the mocking bird
2. To discuss the coexistence of good and evil
3. To learn legal expressions

**Teaching hours:** 4 class hours

### Background

Full title: *To Kill a Mockingbird*

Author of the novel: Harper Lee

Genre: Coming-of-age story; social drama; courtroom drama; Southern drama

Time and place written: Mid-1950s; New York City

Date of first publication: 1960

Narrator: Scout narrates the story herself, looking back in retrospect an unspecified number of years after the events of the novel take place.

Point of view: Scout narrates in the first person, telling what she saw and heard at the time and augmenting this narration with thoughts and assessments of her experiences in retrospect. Although she is by no means an omniscient narrator, she has matured considerably over the intervening years and often implicitly and humorously comments on the naïveté she displayed in her thoughts and actions as a young girl. Scout mostly tells of her own thoughts but also devotes considerable time to recounting and analyzing Jem's thoughts and actions.

Tone: Childlike, humorous, nostalgic, innocent; as the novel progresses, increasingly dark, foreboding, and critical of society

Setting (time): 1933–1935

Setting (place): The fictional town of Maycomb, Alabama

Protagonist: Scout Finch

Major conflict: The childhood innocence with which Scout and Jem begin the novel is threatened by numerous incidents that expose the evil side of human nature, most notably the guilty verdict in Tom Robinson's trial and the vengefulness of Bob Ewell. As the novel progresses, Scout and Jem struggle to maintain faith in the human capacity for good in light of these recurring instances of human evil.

Rising action: Scout, Jem, and Dill become fascinated with their mysterious neighbor Boo Radley and have an escalating series of encounters with him. Meanwhile, Atticus is assigned to defend a black man, Tom Robinson against the spurious rape charges Bob Ewell has brought against him. Watching the trial, Scout, and especially Jem, cannot understand how a jury could possibly convict Tom Robinson based on the Ewells' clearly fabricated story.

Climax: Despite Atticus's capable and impassioned defense, the jury finds Tom Robinson guilty. The verdict forces Scout and Jem to confront the fact that the morals Atticus has taught them cannot always be reconciled with the reality of the world and the evils of human nature.

Falling action: When word spreads that Tom Robinson has been shot while trying to escape from prison, Jem struggles to come to terms with the injustice of the trial and of Tom Robinson's fate. After making a variety of threats against Atticus and others connected with the trial, Bob Ewell assaults Scout and Jem as they walk home one night, but Boo Radley saves the children and fatally stabs Ewell. The sheriff, knowing that Boo, like Tom Robinson, would be misunderstood and likely convicted in a trial, protects Boo by saying that Ewell tripped and fell on his own knife. After sitting and talking with Scout briefly, Boo retreats into his house, and Scout never sees him again.

Themes: The coexistence of good and evil; the importance of moral education; social class

Motifs: Gothic details; small-town life

Symbols: Mockingbirds; Boo Radley

Foreshadowing: The Gothic elements of the novel (the fire, the mad dog) build tension that subtly foreshadows Tom Robinson's trial and tragic death; Burris Ewell's appearance in school foreshadows the nastiness of Bob Ewell; the presents Jem and Scout find in the oak tree foreshadow the eventual discovery of Boo Radley's good-heartedness; Bob Ewell's threats and suspicious behavior after the trial foreshadow his attack on the children.

## **Contents:**

### **Analysis of Major Characters**

#### Scout

Scout is a very unusual little girl, both in her own qualities and in her social position. She is unusually intelligent (she learns to read before beginning school), unusually confident (she fights boys without fear), unusually thoughtful (she worries about the essential goodness and evil of mankind), and unusually good (she always acts with the best intentions). In terms of her social identity, she is unusual for being a tomboy in the prim and proper Southern world of Maycomb.

One quickly realizes when reading *To Kill a Mockingbird* that Scout is who she is because of the way Atticus has raised her. He has nurtured her mind, conscience, and individuality without bogging her down in fussy social hypocrisies and notions of propriety. While most girls in Scout's position would be wearing dresses and learning manners, Scout, thanks to Atticus's hands-off parenting style, wears overalls and learns to climb trees with

Jem and Dill. She does not always grasp social niceties (she tells her teacher that one of her fellow students is too poor to pay her back for lunch), and human behavior often baffles her (as when one of her teachers criticizes Hitler's prejudice against Jews while indulging in her own prejudice against blacks), but Atticus' s protection of Scout from hypocrisy and social pressure has rendered her open, forthright, and well meaning.

At the beginning of the novel, Scout is an innocent, good-hearted five-year-old child who has no experience with the evils of the world. As the novel progresses, Scout has her first contact with evil in the form of racial prejudice, and the basic development of her character is governed by the question of whether she will emerge from that contact with her conscience and optimism intact or whether she will be bruised, hurt, or destroyed like Boo Radley and Tom Robinson. Thanks to Atticus's wisdom, Scout learns that though humanity has a great capacity for evil, it also has a great capacity for good, and that the evil can often be mitigated if one approaches others with an outlook of sympathy and understanding. Scout's development into a person capable of assuming that outlook marks the culmination of the novel and indicates that, whatever evil she encounters, she will retain her conscience without becoming cynical or jaded. Though she is still a child at the end of the book, Scout's perspective on life develops from that of an innocent child into that of a near grown-up.

#### Atticus

As one of the most prominent citizens in Maycomb during the Great Depression, Atticus is relatively well off in a time of widespread poverty. Because of his penetrating intelligence, calm wisdom, and exemplary behavior, Atticus is respected by everyone, including the very poor. He functions as the moral backbone of Maycomb, a person to whom others turn in times of doubt and trouble. But the conscience that makes him so admirable ultimately causes his falling out with the people of Maycomb. Unable to abide the town's comfortable ingrained racial prejudice, he agrees to defend Tom Robinson, a black man. Atticus's action makes him the object of scorn in Maycomb, but he is simply too impressive a figure to be scorned for long. After the trial, he seems destined to be held in the same high regard as before.

Atticus practices the ethic of sympathy and understanding that he preaches to Scout and Jem and never holds a grudge against the people of Maycomb. Despite their callous indifference to racial inequality, Atticus sees much to admire in them. He recognizes that people have both good and bad qualities, and he is determined to admire the good while understanding and forgiving the bad. Atticus passes this great moral lesson on to Scout—this perspective protects the innocent from being destroyed by contact with evil.

Ironically, though Atticus is a heroic figure in the novel and a respected man in Maycomb, neither Jem nor Scout consciously idolizes him at the beginning of the novel. Both are embarrassed that he is older than other fathers and that he doesn't hunt or fish. But Atticus's wise parenting, which he sums up in Chapter 30 by saying, "Before Jem looks at anyone else he looks at me, and I've tried to live so I can look squarely back at him,"

ultimately wins their respect. By the end of the novel, Jem, in particular, is fiercely devoted to Atticus (Scout, still a little girl, loves him uncritically). Though his children's attitude toward him evolves, Atticus is characterized throughout the book by his absolute consistency. He stands rigidly committed to justice and thoughtfully willing to view matters from the perspectives of others. He does not develop in the novel but retains these qualities in equal measure, making him the novel's moral guide and voice of conscience.

### Jem

If Scout is an innocent girl who is exposed to evil at an early age and forced to develop an adult moral outlook, Jem finds himself in an even more turbulent situation. His shattering experience at Tom Robinson's trial occurs just as he is entering puberty, a time when life is complicated and traumatic enough. His disillusionment upon seeing that justice does not always prevail leaves him vulnerable and confused at a critical, formative point in his life. Nevertheless, he admirably upholds the commitment to justice that Atticus instilled in him and maintains it with deep conviction throughout the novel.

Unlike the jaded Mr. Raymond, Jem is not without hope: Atticus tells Scout that Jem simply needs time to process what he has learned. The strong presence of Atticus in Jem's life seems to promise that he will recover his equilibrium. Later in his life, Jem is able to see that Boo Radley's unexpected aid indicates there is good in people. Even before the end of the novel, Jem shows signs of having learned a positive lesson from the trial; for instance, at the beginning of Chapter 25, he refuses to allow Scout to squash a roly-poly bug because it has done nothing to harm her. After seeing the unfair destruction of Tom Robinson, Jem now wants to protect the fragile and harmless.

The idea that Jem resolves his cynicism and moves toward a happier life is supported by the beginning of the novel, in which a grown-up Scout remembers talking to Jem about the events that make up the novel's plot. Scout says that Jem pinpointed the children's initial interest in Boo Radley at the beginning of the story, strongly implying that he understood what Boo represented to them and, like Scout, managed to shed his innocence without losing his hope.

## **Themes, Motifs & Symbols**

### Themes

Themes are the fundamental and often universal ideas explored in a literary work.

#### The Coexistence of Good and Evil

The most important theme of *To Kill a Mockingbird* is the book's exploration of the moral nature of human beings—that is, whether people are essentially good or essentially evil. The novel approaches this question by dramatizing Scout and Jem's transition from a perspective of childhood innocence, in which they assume that people are good because they have never seen evil, to a more adult perspective, in which they have confronted evil and

must incorporate it into their understanding of the world. As a result of this portrayal of the transition from innocence to experience, one of the book's important subthemes involves the threat that hatred, prejudice, and ignorance pose to the innocent: people such as Tom Robinson and Boo Radley are not prepared for the evil that they encounter, and, as a result, they are destroyed. Even Jem is victimized to an extent by his discovery of the evil of racism during and after the trial. Whereas Scout is able to maintain her basic faith in human nature despite Tom's conviction, Jem's faith in justice and in humanity is badly damaged, and he retreats into a state of disillusionment.

The moral voice of *To Kill a Mockingbird* is embodied by Atticus Finch, who is virtually unique in the novel in that he has experienced and understood evil without losing his faith in the human capacity for goodness. Atticus understands that, rather than being simply creatures of good or creatures of evil, most people have both good and bad qualities. The important thing is to appreciate the good qualities and understand the bad qualities by treating others with sympathy and trying to see life from their perspective. He tries to teach this ultimate moral lesson to Jem and Scout to show them that it is possible to live with conscience without losing hope or becoming cynical. In this way, Atticus is able to admire Mrs. Dubose's courage even while deploring her racism. Scout's progress as a character in the novel is defined by her gradual development toward understanding Atticus's lessons, culminating when, in the final chapters, Scout at last sees Boo Radley as a human being. Her newfound ability to view the world from his perspective ensures that she will not become jaded as she loses her innocence.

#### The Importance of Moral Education

Because exploration of the novel's larger moral questions takes place within the perspective of children, the education of children is necessarily involved in the development of all of the novel's themes. In a sense, the plot of the story charts Scout's moral education, and the theme of how children are educated—how they are taught to move from innocence to adulthood—recurs throughout the novel (at the end of the book, Scout even says that she has learned practically everything except algebra). This theme is explored most powerfully through the relationship between Atticus and his children, as he devotes himself to instilling a social conscience in Jem and Scout. The scenes at school provide a direct counterpoint to Atticus's effective education of his children: Scout is frequently confronted with teachers who are either frustratingly unsympathetic to children's needs or morally hypocritical. As is true of *To Kill a Mockingbird*'s other moral themes, the novel's conclusion about education is that the most important lessons are those of sympathy and understanding, and that a sympathetic, understanding approach is the best way to teach these lessons. In this way, Atticus's ability to put himself in his children's shoes makes him an excellent teacher, while Miss Caroline's rigid commitment to the educational techniques that she learned in college makes her ineffective and even dangerous.

#### The Existence of Social Inequality

Differences in social status are explored largely through the overcomplicated social

hierarchy of Maycomb, the ins and outs of which constantly baffle the children. The relatively well-off Finches stand near the top of Maycomb's social hierarchy, with most of the townspeople beneath them. Ignorant country farmers like the Cunninghams lie below the townspeople, and the white trash Ewells rest below the Cunninghams. But the black community in Maycomb, despite its abundance of admirable qualities, squats below even the Ewells, enabling Bob Ewell to make up for his own lack of importance by persecuting Tom Robinson. These rigid social divisions that make up so much of the adult world are revealed in the book to be both irrational and destructive. For example, Scout cannot understand why Aunt Alexandra refuses to let her consort with young Walter Cunningham. Lee uses the children's perplexity at the unpleasant layering of Maycomb society to critique the role of class status and, ultimately, prejudice in human interaction.

### **Motifs**

Motifs are recurring structures, contrasts, and literary devices that can help to develop and inform the text's major themes.

#### Gothic Details

The forces of good and evil in *To Kill a Mockingbird* seem larger than the small Southern town in which the story takes place. Lee adds drama and atmosphere to her story by including a number of Gothic details in the setting and the plot. In literature, the term Gothic refers to a style of fiction first popularized in eighteenth-century England, featuring supernatural occurrences, gloomy and haunted settings, full moons, and so on. Among the Gothic elements in *To Kill a Mockingbird* are the unnatural snowfall, the fire that destroys Miss Maudie's house, the children's superstitions about Boo Radley, the mad dog that Atticus shoots, and the ominous night of the Halloween party on which Bob Ewell attacks the children. These elements, out of place in the normally quiet, predictable Maycomb, create tension in the novel and serve to foreshadow the troublesome events of the trial and its aftermath.

#### Small-Town Life

Counterbalancing the Gothic motif of the story is the motif of old-fashioned, small-town values, which manifest themselves throughout the novel. As if to contrast with all of the suspense and moral grandeur of the book, Lee emphasizes the slow-paced, good-natured feel of life in Maycomb. She often deliberately juxtaposes small-town values and Gothic images in order to examine more closely the forces of good and evil. The horror of the fire, for instance, is mitigated by the comforting scene of the people of Maycomb banding together to save Miss Maudie's possessions. In contrast, Bob Ewell's cowardly attack on the defenseless Scout, who is dressed like a giant ham for the school pageant, shows him to be unredeemably evil.

### **Symbols**

Symbols are objects, characters, figures, and colors used to represent abstract ideas or concepts.

### Mockingbirds

The title of *To Kill a Mockingbird* has very little literal connection to the plot, but it carries a great deal of symbolic weight in the book. In this story of innocents destroyed by evil, the “mockingbird” comes to represent the idea of innocence. Thus, to kill a mockingbird is to destroy innocence. Throughout the book, a number of characters (Jem, Tom Robinson, Dill, Boo Radley, Mr. Raymond) can be identified as mockingbirds—innocents who have been injured or destroyed through contact with evil. This connection between the novel’s title and its main theme is made explicit several times in the novel: after Tom Robinson is shot, Mr. Underwood compares his death to “the senseless slaughter of songbirds,” and at the end of the book Scout thinks that hurting Boo Radley would be like “shootin’ a mockingbird.” Most important, Miss Maudie explains to Scout: “Mockingbirds don’t do one thing but . . . sing their hearts out for us. That’s why it’s a sin to kill a mockingbird.” That Jem and Scout’s last name is Finch (another type of small bird) indicates that they are particularly vulnerable in the racist world of Maycomb, which often treats the fragile innocence of childhood harshly.

### Boo Radley

As the novel progresses, the children’s changing attitude toward Boo Radley is an important measurement of their development from innocence toward a grown-up moral perspective. At the beginning of the book, Boo is merely a source of childhood superstition. As he leaves Jem and Scout presents and mends Jem’s pants, he gradually becomes increasingly and intriguingly real to them. At the end of the novel, he becomes fully human to Scout, illustrating that she has developed into a sympathetic and understanding individual. Boo, an intelligent child ruined by a cruel father, is one of the book’s most important mockingbirds; he is also an important symbol of the good that exists within people. Despite the pain that Boo has suffered, the purity of his heart rules his interaction with the children. In saving Jem and Scout from Bob Ewell, Boo proves the ultimate symbol of good.

### Discussions

1. Discuss Atticus’s parenting style. What is his relationship to his children like? How does he seek to instill conscience in them?
2. Analyze the trial scene.
3. Discuss the author’s portrayal of the black community and the characters of Calpurnia and Tom Robinson. Are they realistic or idealized?
4. Analyze the childhood world of Jem, Scout, and Dill and their relationship with Boo Radley in Part One.
5. What is Atticus’s relationship to the rest of Maycomb? What is his role in the community? Discuss the role of family in *To Kill a Mockingbird*, paying close attention to Aunt Alexandra.
6. Examine Miss Maudie’s relationship to the Finches and to the rest of Maycomb.
7. Discuss the author’s descriptions of Maycomb. What is the town’s role in the film?
8. Analyze the author’s treatment of Boo Radley. What is his role in the film?

**Suggestions for Further Reading**

1. Bloom, Harold. Harper Lee's *To Kill a Mockingbird*. New York: Chelsea House Publishers, reprint edition 2006.
2. Haskins, James. *The Scottsboro Boys*. New York: Henry Holt and Company, 1994.
3. Johnson, Claudia Durst. *To Kill a Mockingbird: Threatening Boundaries*. New York: Twayne Publishers, 1994.
4. O'Neill, Terry. *Readings on To Kill a Mockingbird*. San Diego, CA: Greenhaven Press, 2000.
5. Power, Cathy Kelly. *Thirteen Ways of Looking at a Mockingbird: A Collection of Critical Essays*. Atlanta: Georgia State University Press, 1996.
6. Shields, Charles J. *Mockingbird: A Portrait of Harper Lee*. New York: Henry Holt and Company, 2007.



## Unit Three Twelve Angry Men

### Summary

12 Angry Men is a 1957 American drama film directed by Sidney Lumet, the film tells the story of a jury made up of 12 men as they deliberate the guilt or acquittal of a defendant on the basis of reasonable doubt. In the United States (both then and now), the verdict in most criminal trials by jury must be unanimous one way or the other. The film is notable for its almost exclusive use of one set: with the exception of the film's opening, which begins outside on the steps of the courthouse and ends with the jury's final instructions before retiring, a brief final scene on the courthouse steps and two short scenes in an adjoining washroom, the entire movie takes place in the jury room. The total time spent outside of the jury room is three minutes out of the full 96 minutes of the movie.

12 Angry Men explores many techniques of consensus-building, and the difficulties encountered in the process, among a group of men whose range of personalities adds intensity and conflict. Apart from two of the jurors swapping names while leaving the courthouse, no names are used in the film: the defendant is referred to as "the boy" and the witnesses as the "old man" and "the lady across the street".

### Aim

1. To understand the jury trial
2. To discuss the role and duty of jury and deliberation as well
3. To learn legal expressions

**Teaching hours:** 4 class hours

### Background

Americans have always had the right to be judged by a jury of their peers. Unfortunately, a jury's decision sometimes reflects the same fears, prejudices and faults of the 12 people sitting in the jury box. Reginald Rose confronted a number of important issues with "12 Angry Men," a work that depicts the evolution of a jury's decision in what seems an open-and-shut case. The story invites the viewer to consider issues of race, class and group psychology, and is a great teaching tool for middle- and high-school students.

### Jurors

The Foreman/Juror #1 (Courtney B. Vance): High school football coach; He tries to keep order in the hostile jury room.

Juror #2 (Ossie Davis): A meek bank teller who does not know what to make of the case.

Juror #3 (George C. Scott): A businessman; the main antagonist of the film, he is a very excitable man with a hot temper. He has a strained relationship with his son. He is convinced that the defendant is guilty, though it may not be through the facts of the case.

Juror #4 (Armin Mueller-Stahl): A stockbroker; he is very eloquent and looks at the case more coherently than the other jurors: through facts and not bias. He is appalled at some of the behavior of the other jurors (especially Jurors 3, 7, and 10.)

Juror #5 (Dorian Harewood): Health care worker (possibly an EMT); he is from the Harlem slums; he connects with the man at trial and is disgusted at the bigotry of Juror Ten.

Juror #6 (James Gandolfini): A house painter; he is patient and respectful of what other people have to say.

Juror #7 (Tony Danza): A salesman; he is not concerned at all about the young man on trial, more concerned about his baseball tickets. He is impatient and rude, and likes to crack jokes a lot.

Juror #8 (Jack Lemmon): An architect; the main protagonist of the film, he is a very quiet, polite gentleman with two children. He is the only one of the twelve who, at first, votes not guilty. He becomes close friends with Juror 9 at the end of the film, his real name being Davis.

Juror #9 (Hume Cronyn): A wise old man who sides with Juror 8 and becomes friends with him at the end of the film. His real name is McArdele.

Juror #10 (Mykelti Williamson): Carwash owner; Former member of the Nation of Islam, he is a loudmouth, narrow-minded bigot, extremely rude and often interrupts people, who feels that no good thing will come out of the boy's "kind". Ultimately he is shunned from the group by the eleven men, with Juror 4 ordering him to "sit down" and to "not open his filthy mouth again."

Juror #11 (Edward James Olmos): Watchmaker; An immigrant (possibly from Europe), he believes in justice in America and will see it get done. He is observant of the facts around him.

Juror #12 (William Petersen): An ad executive; He is swayed very quickly by others' opinions, and does not have a full understanding of the life at stake outside of the jury room.

Mary McDonnell – The Judge

Tyrees Allen – The Guard

Douglas Spain – The Accused

### **Contents:**

After the final closing arguments have been presented to the judge, she gives her instructions to the jury (in order to keep the movie title accurate, the jury is still composed of all males like the original movie which is unheard of today, however the jury does include racial/ethnic minorities and the judge is a black female). In the United States (both then and now), the verdict in criminal cases (whether guilty or not guilty) must be unanimous. A non-unanimous verdict results in a hung jury which in turn forces a mistrial. The question they are deciding is whether the defendant, a teenage boy from a city slum, murdered his father. The jury is further instructed that a guilty verdict will be accompanied by a mandatory death sentence (under current American criminal law, a defendant must first be found guilty, and then the jury in the sentencing phase must find an aggravating circumstance and unanimously agree to recommend the death penalty, if the state has the death penalty). The jury of twelve retires to the jury room where they begin to become acquainted with each other's personalities and discuss the case.

The plot of the film revolves around their difficulty in reaching a unanimous verdict,

mainly due to several of the jurors' personal prejudices. An initial vote is taken and eleven of the jurors vote for conviction. Juror number 8, the lone dissenter, states that the evidence presented is circumstantial and the boy deserves a fair deliberation, upon which he questions the accuracy and reliability of the only two witnesses to the murder, the fact that the knife used in the murder is not as unusual as testimony promotes (he produces an identical one from his pocket), and the overall shady circumstances.

Having argued several points, Juror 8 requests another vote, this time by secret ballot. He proposed that he would abstain from voting, and if the other eleven jurors voted guilty unanimously, then he would acquiesce to their decision. However, if at least one juror voted "not guilty" then they would continue deliberating. In a secret ballot Juror 9 is the first to support Juror 8, and not necessarily believing the accused is not guilty, but feeling that Juror 8's points deserve further discussion. After hearing further deliberations concerning whether one witness actually heard the murder take place, Juror 5 (who grew up in a slum) changes his vote to "not guilty." This earns criticism from Juror 3, who accuses him of switching only because he had sympathy for slum children. Soon afterward, Juror 11, questioning whether the defendant would have reasonably fled the scene and come back three hours later to retrieve his knife, also changes his vote. After Jurors 2 and 6 also decide to vote "not guilty" to tie the vote at 6-6, Juror 7 (who has tickets to a baseball game at 8:00 that night) becomes tired and also changes his vote just so that the deliberation may end, which earns him nothing but shame. When pressed by Juror 11, however, Juror 7 says he believes the defendant is not guilty.

The next people to change their votes are Jurors 12 and 1 when Juror 8 demonstrates that it is unlikely that one witness actually saw the boy flee the scene, making the vote 9-3. The only dissenters left are Jurors 3, 4, and 10. The remaining jurors are intrigued when Juror 11 proves that although the psychiatric test presented in the case stated that the boy had subconscious desires to kill, tests of such do not prove anything other than what could possibly happen. Outraged at how the proceedings have gone, Juror 10 proceeds to go onto a bigoted and narrow-minded rage on why people from the slums can't be trusted, and as he speaks, Juror 4 responds, "Sit down. And don't open your filthy mouth again." When Juror 4 is pressed as to why he still maintained his vote, he states his belief that despite all the other evidence that has been called into question, the fact remains that the woman who saw the murder from across the street still stands as solid evidence. After he points this out, Juror 12 changes his vote back to "guilty" to make the vote 8-4 again.

Then Juror 9, after seeing Juror 4 rub his nose (which was being irritated by his glasses), realizes that, like Juror 4, the witness who alleged to see the murder had impressions in the sides of her nose, indicating that she wore glasses, and likely was not wearing them when she saw the murder. After he points this out, Jurors 12, 10, and 4 all change their vote to "not guilty."

Last of all to agree is the rigid Juror 3 who is forced to present his arguments again. He

goes off on a tirade, presenting the evidence in haphazard fashion, before coming to what has really been bothering him all along: the idea that a son would kill his own father (it was established earlier in the film that Juror 3 had a bad relationship with his son). He begins to weep and says he can feel the knife being plunged into his chest. Juror 8 points out quietly that the boy is not his son, and Juror 4 pats his arm and says, "Let him live", and the man gives in. The final vote is unanimous for acquittal. All jurors leave and the defendant is found not-guilty off-screen, while Juror 8 helps the distraught Juror 3 with his coat in a show of compassion. In an epilogue, the friendly Jurors 8 (Davis) and 9 (McCardle) exchange names (all jurors having remained nameless throughout the movie) and part ways.

### Discussion

1. Why do you think the author gives "Twelve Angry Men" as the title of the play? Why are these people so angry? Do you agree that strong emotions can often affect our judgment?
2. Do you find it strange that the truth is sometimes in the hands of one person? Why is it so easy for people to go along with the crowd? What lesson should we draw from this?
3. How does No. 5 begin to doubt that the downward stab could have been made by the boy? Do you think he has made a good point? What supportive arguments does he get from No. 7? In order to convince the others No. 3 also gives a demonstration. But does his demonstration have the same effect on others?
4. What does No. 10 say that disgusts almost everybody and discredits whatever else he has to say?
5. What does No. 4 consider "the unshakable testimony"? How is this "unshakable" testimony finally shaken?
6. What is the question raised by No. 11? How do those still voting guilty try to explain why the boy risked being caught and came back 3 hours after he had killed his father? Do you agree with him?
7. No. 7 says that the old man ran to the door. Is that a faithful description of what happened?
8. Why does No. 5 make such a fuss about the use of the word "ran" then? What does No. 8 want the diagram of the apartment for?
9. Can you draw that diagram to show how everything is supposed to have happened according to the testimonies?
10. Do you think No. 8's little demonstration proves their doubt reasonable?

### Supplementary:

Twelve Angry Men' Returns with Conviction

[http://www.washingtonpost.com/wp-dyn/content/article/2006/10/05/AR2006100501855\\_pf.html](http://www.washingtonpost.com/wp-dyn/content/article/2006/10/05/AR2006100501855_pf.html)

## Unit Four Runaway Jury

### Summary

When a plaintiff sues a tobacco company for damages caused by smoking, the trial turns into a showdown between the tobacco industries and the largest personal injury firms in the country. Billions of dollars are at stake and each side is spending millions to insure victory. But even the most experienced trial watchers are confused when the jury begins behaving oddly and a mysterious woman named Marlee is the only person able to predict their behavior in advance. Who is controlling the jury, and what is their motive? Marlee is the only one with any answers, and she's not talking.

### Aim

1. To understand the selection of jury
2. To discuss the impartiality of jury
3. To learn legal expressions

**Teaching hours:** 4 class hours

### Background

They are at the center of a multimillion dollar legal hurricane: twelve men and women who have been investigated, watched, manipulated, and harassed by high-priced lawyers and consultants who will stop at nothing to secure a verdict. Now that the jury must make a decision in the most explosive trial of the century, a precedent-setting lawsuit was against a giant tobacco company. But only a handful of people know the truth: that this jury has a leader, and the verdict belongs to him...

He is known only as Juror #2. But he has a name, a past, and he has planned his every move with the help of a beautiful woman on the outside. Now, while a corporate empire hangs in the balance, while a grieving family waits, and while lawyers are plunged into a battle for their careers, the truth about Juror #2 is about to explode, in a cross fire of greed and corruption--and with justice fighting for its life.... A member of the jury for the century's most explosive trial against a giant tobacco company, Juror #2, a mysterious man with a past and a hidden agenda, joins forces with a beautiful woman on the outside to get the verdict he wants, no matter what the cost. A member of the jury for the century's most explosive trial against a giant tobacco company, Juror #2, a mysterious man with a past and a hidden agenda, joins forces with a beautiful woman on the outside to get the verdict he wants, no matter what the cost. Reissue. (A 20th Century Fox film, releasing Fall 2003, starring Gene Hackman, Dustin Hoffman, & John Cusack) (Suspense)

### Contents:

In New Orleans, a failed day trader at a stock brokerage firm shows up at his former workplace and opens fire on his former colleagues, then turns the gun on himself. Among the dead is Jacob Wood (McDermott). Two years later, with pro bono attorney Wendell Rohr (Hoffman), Jacob's widow Celeste (Going) takes Vicksburg Firearms to court on the grounds

that the company's gross negligence led to her husband's death.

#### Jury consultant Rankin Fitch

During jury selection, jury consultant Rankin Fitch (Hackman) and his team communicate background information on each of the jurors to lead defense attorney Durwood Cable (Davison) in the courtroom through electronic surveillance.

In the jury pool, Nick Easter (Cusack), an electronics store clerk, tries to get himself excused from jury duty. Judge Frederick Harkin (McGill) decides to give Nick a lesson in civic duty and Fitch, despite having originally eliminated him from the list of potential jurors, tells Cable that the judge has sandbagged them, and that he must select Nick as a juror. Nick's congenial manner wins him acceptance from his fellow jurors, with the exception of Frank Herrera (Curtis), a former Marine who takes an instant dislike to him.

However, further to Frank's suspicions of Nick, it is revealed that he and his girlfriend Marlee (Weisz) do have an ulterior motive. The two seem to be grifters, and offer both Fitch and Rohr the verdict - to the first bidder. Fitch asks for proof that they can deliver. On the other hand, Rohr dismisses the offer, assuming it to be a defense tactic by Fitch to obtain a mistrial. Fitch orders Nick's apartment raided, unfortunately with unsubstantial result. Marlee retaliates by getting one of Fitch's jurors bounced. Fitch then goes after three jurors with blackmail, leading one of them, Rikki Coleman (Griffis), to attempt suicide. Nick shows Judge Harkin surveillance footage of his apartment being raided and the judge orders the jury sequestered.

Rohr loses a key witness (Greer) due to harassment, and after confronting Fitch, decides that he cannot win the case. He asks his firm's partners for \$10 million. Fitch sends an operative, Janovich (Serrano), to kidnap Marlee, but she fights him off and raises Fitch's price to \$15 million. On principle, Rohr changes his mind and refuses to pay. Despite knowing this, Fitch agrees to pay Marlee to be certain of the verdict. Nick receives confirmation of receipt of payment and he steers the jury deliberation in favour of the plaintiff, much to the chagrin of Herrera, who launches into a rant, confessing his contemptuous disregard of the law and case facts. Frank's tirade undermines any support he may have had for dismissal of the lawsuit. The gun manufacturer is found liable, with the jury awarding \$110 million in general damages to Celeste Wood.

Meanwhile, Doyle (Searcy), a Fitch subordinate, tracks down Nick's history in the rural town of Gardner, Indiana, where he discovers that Nick is really Jeff Kerr, a talented former law student drop-out, and that Marlee's real name is Gabby Brandt. Gabby's sister died in a school shooting. The town of Gardner sued the gun manufacturer and Fitch helped to win the case for the defense, bankrupting the town of Gardner. Doyle concludes that Nick and Marlee's intent is a set-up, and he frantically calls Fitch, but it is too late.

After the trial, Nick and Marlee confront Fitch with a receipt for the \$15 million bribe and demand that he retire. They inform him that the \$15 million will benefit the shooting

victims in the town of Gardner.

### **Discussion**

1. Who is entitled to jury trial?
2. What are the roles of the judge and the jury?
3. What must one do when he gets a jury summons?
4. How does one ask to be disqualified from jury service?
5. Why has one serve as a juror?
6. Will one get paid for jury service?
7. How was jury selected?
8. Is jury service mandatory?
9. How is chosen for jury duty?
10. How can one be excused?

### **Supplementary**

This America- the Jury System

<http://dl.voanews.cn/specialenglish/2004/May/mp3/spec2345a0510.mp3>

## Unit Five Marbury v. Madison

### Summary

It is a movie about the first decision by the Supreme Court to declare a law unconstitutional (1803).

At the very end of his term, President John Adams had made many federal appointments, including William Marbury as justice of the peace in the District of Columbia.

Thomas Jefferson, the new president, refused to recognize the appointment of Marbury.

The normal practice of making such appointments was to deliver a "commission," or notice, of appointment. This was normally done by the Secretary of State. Jefferson's Secretary of State at the time was James Madison.

At the direction of Jefferson, Madison refused to deliver Marbury's commission. Marbury sued Madison, and the Supreme Court took the case.

Chief Justice John Marshall wrote that the Judiciary Act of 1789, which spelled out the practice of delivering such commissions for judges and justices of the peace, was unconstitutional because it then gave the Supreme Court authority that was denied it by Article III of the Constitution. Thus, the Supreme Court said, the Judiciary Act of 1789 was illegal and not to be followed.

This was the first time the Supreme Court struck down a law because it was unconstitutional. It was the beginning of the practice of "judicial review."

### Aim

1. To understand the establishment of judicial review
2. To discuss the role of the court
3. To learn legal expressions

**Teaching hours:** 4 class hours

### Background

In the presidential election of 1800, Democratic-Republican Thomas Jefferson defeated Federalist John Adams, becoming the third President of the United States. Although the election was decided on February 17, 1801, Jefferson did not take office until March 4, 1801. Until that time, outgoing President Adams and the Federalist-controlled 6th Congress were still in power. During this lame-duck session, Congress passed the Judiciary Act of 1801. This Act modified the Judiciary Act of 1789 in establishing ten new district courts, expanding the number of circuit courts from three to six, and adding additional judges to each circuit, giving the President the authority to appoint Federal judges and justices of the



peace. The act also reduced the number of Supreme Court justices from six to five, effective upon the next vacancy in the Court.

On March 3, just before his term was to end, Adams, in an attempt to stymie the incoming Democratic-Republican Congress and administration, appointed 16 Federalist circuit judges and 42 Federalist justices of the peace to offices created by the Judiciary Act of 1801. These appointees, the infamous "Midnight Judges", included William Marbury, a prosperous financier in Maryland. An ardent Federalist, Marbury was active in Maryland politics and a vigorous supporter of the Adams presidency.[3] He had been appointed to the position of justice of the peace in the District of Columbia. The term for a justice of the peace was five years, and they were "authorized to hold courts and cognizance of personal demands of the value of 20 dollars."

On the following day, the appointments were approved en masse by the Senate; however, to go into effect, the commissions had to be delivered to those appointed. This task fell to John Marshall, who, even though recently appointed Chief Justice of the United States, continued as the acting Secretary of State at President Adams's personal request.

While a majority of the commissions were delivered, it proved impossible for all of them to be delivered before Adams's term as president expired. As these appointments were routine in nature, Marshall assumed the new Secretary of State James Madison would see they were delivered, since "they had been properly submitted and approved, and were, therefore, legally valid appointments." On March 4, 1801, Thomas Jefferson was sworn in as President. As soon as he was able, President Jefferson ordered Levi Lincoln, who was the new administration's Attorney General and acting Secretary of State until the arrival of James Madison, not to deliver the remaining appointments. Without the commissions, the appointees were unable to assume the offices and duties to which they had been appointed. In Jefferson's opinion, the undelivered commissions, not having been delivered on time, were void.

The newly sworn-in Democratic-Republican 7th Congress immediately set about voiding the Judiciary Act of 1801 with their own Judiciary Act of 1802 which reversed the act of 1801 so that the judicial branch once again operated under the dictates of the original Judiciary Act of 1789. In addition, it replaced the Court's two annual sessions with one session to begin on the first Monday in February, and "canceled the Supreme Court term scheduled for June of that year [1802] ... seeking to delay a ruling on the constitutionality of the repeal act until months after the new judicial system was in operation.

*Marbury v. Madison*, arguably the most important case in Supreme Court history, was the first U.S. Supreme Court case to apply the principle of "judicial review" -- the power of federal courts to void acts of Congress in conflict with the Constitution. Written in 1803 by Chief Justice John Marshall, the decision played a key role in making the Supreme Court a separate branch of government on par with Congress and the executive.

The facts surrounding Marbury were complicated. In the election of 1800, the newly organized Democratic - Republican Party of Thomas Jefferson defeated the Federalist party of John Adams, creating an atmosphere of political panic for the lame duck Federalists. In the final days of his presidency, Adams appointed a large number of justices of peace for the District of Columbia whose commissions were approved by the Senate, signed by the president, and affixed with the official seal of the government. The commissions were not delivered, however, and when President Jefferson assumed office March 5, 1801, he ordered James Madison, his Secretary of State, not to deliver them. William Marbury, one of the appointees, then petitioned the Supreme Court for a writ of mandamus, or legal order, compelling Madison to show cause why he should not receive his commission.

In resolving the case, Chief Justice Marshall answered three questions. First, did Marbury have a right to the writ for which he petitioned? Second, did the laws of the United States allow the courts to grant Marbury such a writ? Third, if they did, could the Supreme Court issue such a writ? With regard to the first question, Marshall ruled that Marbury had been properly appointed in accordance with procedures established by law, and that he therefore had a right to the writ. Secondly, because Marbury had a legal right to his commission, the law must afford him a remedy. The Chief Justice went on to say that it was the particular responsibility of the courts to protect the rights of individuals -- even against the president of the United States. At the time, Marshall's thinly disguised lecture to President Jefferson about the rule of law was much more controversial than his statement about judicial review (which doctrine was widely accepted).

It was in answering the third question -- whether a writ of mandamus issuing from the Supreme Court was the proper remedy -- that Marshall addressed the question of judicial review. The Chief Justice ruled that the Court could not grant the writ because Section 13 of the Judiciary Act of 1789, which granted it the right to do so, was unconstitutional insofar as it extended to cases of original jurisdiction. Original jurisdiction -- the power to bring cases directly to the Supreme Court -- was the only jurisdictional matter dealt with by the Constitution itself. According to Article III, it applied only to cases "affecting ambassadors, other public ministers and consuls" and to cases "in which the state shall be party." By extending the Court's original jurisdiction to include cases like Marbury's, Congress had exceeded its authority. And when an act of Congress is in conflict with the Constitution, it is, Marshall said, the obligation of the Court to uphold the Constitution because, by Article VI, it is the "supreme law of the land."

As a result of Marshall's decision Marbury was denied his commission -- which presumably pleased President Jefferson. Jefferson was not pleased with the lecture given him by the Chief Justice, however, nor with Marshall's affirmation of the Court's power to review acts of Congress. For practical strategic reasons, Marshall did not say that the Court was the only interpreter of the Constitution (though he hoped it would be) and he did not say how the Court would enforce its decisions if Congress or the Executive opposed them. But, by his timely assertion of judicial review, the Court began its ascent as an equal branch of

government -- an equal in power to the Congress and the president. Throughout its long history, when the Court needed to affirm its legitimacy, it has cited Marshall's opinion in *Marbury v. Madison*.

## **Contents**

### **Facts**

On his last day in office, President John Adams named forty-two justices of the peace and sixteen new circuit court justices for the District of Columbia under the Organic Act. The Organic Act was an attempt by the Federalists to take control of the federal judiciary before Thomas Jefferson took office.

The commissions were signed by President Adams and sealed by acting Secretary of State John Marshall (who later became Chief Justice of the Supreme Court and author of this opinion), but they were not delivered before the expiration of Adams's term as president. Thomas Jefferson refused to honor the commissions, claiming that they were invalid because they had not been delivered by the end of Adams's term.

William Marbury (P) was an intended recipient of an appointment as justice of the peace. Marbury applied directly to the Supreme Court of the United States for a writ of mandamus to compel Jefferson's Secretary of State, James Madison (D), to deliver the commissions. The Judiciary Act of 1789 had granted the Supreme Court original jurisdiction to issue writs of mandamus "...to any courts appointed, or persons holding office, under the authority of the United States."

### **Issues**

Does Marbury have a right to the commission?

Does the law grant Marbury a remedy?

Does the Supreme Court have the authority to review acts of Congress and determine whether they are unconstitutional and therefore void?

Can Congress expand the scope of the Supreme Court's original jurisdiction beyond what is specified in Article III of the Constitution?

Does the Supreme Court have original jurisdiction to issue writs of mandamus?

### **Holding and Rule (Marshall)**

Yes. Marbury has a right to the commission.

The order granting the commission takes effect when the Executive's constitutional power of appointment has been exercised, and the power has been exercised when the last act required from the person possessing the power has been performed. The grant of the commission to Marbury became effective when signed by President Adams.

Yes. The law grants Marbury a remedy. The very essence of civil liberty certainly consists in the right of every individual to claim the protection of the laws whenever he

receives an injury. One of the first duties of government is to afford that protection.

Where a specific duty is assigned by law, and individual rights depend upon the performance of that duty, the individual who considers himself injured has a right to resort to the law for a remedy. The President, by signing the commission, appointed Marbury a justice of the peace in the District of Columbia. The seal of the United States, affixed thereto by the Secretary of State, is conclusive testimony of the verity of the signature, and of the completion of the appointment. Having this legal right to the office, he has a consequent right to the commission, a refusal to deliver which is a plain violation of that right for which the laws of the country afford him a remedy.

Yes. The Supreme Court has the authority to review acts of Congress and determine whether they are unconstitutional and therefore void.

It is emphatically the duty of the Judicial Department to say what the law is. Those who apply the rule to particular cases must, of necessity, expound and interpret the rule. If two laws conflict with each other, the Court must decide on the operation of each. If courts are to regard the Constitution, and the Constitution is superior to any ordinary act of the legislature, the Constitution, and not such ordinary act, must govern the case to which they both apply.

No. Congress cannot expand the scope of the Supreme Court's original jurisdiction beyond what is specified in Article III of the Constitution.

The Constitution states that "the Supreme Court shall have original jurisdiction in all cases affecting ambassadors, other public ministers and consuls, and those in which a state shall be a party. In all other cases, the Supreme Court shall have appellate jurisdiction." If it had been intended to leave it in the discretion of the Legislature to apportion the judicial power between the Supreme and inferior courts according to the will of that body, this section is mere surplusage and is entirely without meaning. If Congress remains at liberty to give this court appellate jurisdiction where the Constitution has declared their jurisdiction shall be original, and original jurisdiction where the Constitution has declared it shall be appellate, the distribution of jurisdiction made in the Constitution, is form without substance.

No. The Supreme Court does not have original jurisdiction to issue writs of mandamus.

To enable this court then to issue a mandamus, it must be shown to be an exercise of appellate jurisdiction, or to be necessary to enable them to exercise appellate jurisdiction.

It is the essential criterion of appellate jurisdiction that it revises and corrects the proceedings in a cause already instituted, and does not create that case. Although, therefore, a mandamus may be directed to courts, yet to issue such a writ to an officer for the delivery of a paper is, in effect, the same as to sustain an original action for that paper, and is therefore a matter of original jurisdiction.

### Disposition

Application for writ of mandamus denied. Marbury doesn't get the commission.

### Discussion

1. What is Marbury v Madison about?
2. Who were the parties involved in the Marbury v. Madison case?
3. What is the judge's dilemma?
4. What is decision of the court?
5. What is the significant of the case decision?

### Supplementary

A fictional dialogue between Thomas Jefferson and John Adams in 1823, Michael M. Nakade.<http://hubpages.com/hub/Marbury-v-Madison-The-First-Landmark-Supreme-Court-Decision>

## Unit Six Kramer vs Kramer

### Summary

*Kramer vs. Kramer* is a 1979 American drama film adapted by Robert Benton from the novel by Avery Corman, and directed by Benton. The film tells the story of a married couple's divorce and its impact on everyone involved, including the couple's young son. It received five Academy Awards in 1979 in the categories of Best Picture, Best Director, Best Actor, Best Supporting Actress, and Best Adapted Screenplay.

### Aim

1. To understand the court procedure
2. To discuss the changing role of men and women
3. To learn legal expressions

**Teaching hours:** 4 class hours

### Background

*Kramer vs. Kramer* reflected a cultural shift which occurred during the 1970s, when ideas about motherhood and fatherhood were changing. The film was widely praised for the way in which it gave equal weight and importance to both Joanna and Ted's points of view.

"*Kramer vs. Kramer*", is said to fit the 1970s, U.S. surge in single-parent families. At that time the ratio of single-parent families have up to 50%. The emotional conflicts and value disputes in middle-class families can be described as a universal phenomenon. It can be said a product of economic development.

A critic said: "The film relates to the Western society in a very sensitive issue: the issue of women's liberation. In the film the heroine tried to find herself and abandon her husband and son. It seems cruel and overacting. As for me, a woman should think it clear whether she can manage to stay herself and live a housewife life before getting married. Anyway, I am definitely a supporter of women's liberation.

*Kramer vs. Kramer* is one of these quiet, real-life dramas which seem to be a rarity today. It remains as powerfully moving today as relevant today as it was when released in 1979, simply because its drama by director Robert Benton from the novel by Avery Corman, this is perhaps the finest, most evenly balanced film ever made about the failure of marriage and the tumultuous shift of parental roles. *Kramer vs. Kramer* succeeds where most familial dramas of this sort fall short—it plays like an honest, warts-and-all documentation of a family in tumultuous transition.

Most divorce/custody films deal with the mother gaining custody of her child after the

father's abandonment. Kramer vs. Kramer asks the question: "What if it were the father who had to raise the child?" This may not be the newest concept, but back in 1979 audiences had never seen a film dealing with this subject matter.

### **Contents**

Ted Kramer (Dustin Hoffman) is a workaholic advertising executive who has just been assigned a new and very important account. Ted arrives home and shares the good news with his wife Joanna (Meryl Streep) only to find that she is leaving him. Saying that she needs to find herself, she leaves Ted to raise their son Billy (Justin Henry) by himself. Ted and Billy initially resent one another as Ted no longer has time to carry his increased workload and Billy misses his mother's love and attention. After months of unrest, Ted and Billy learn to cope and gradually bond as father and son.

Ted befriends his neighbor Margaret (Jane Alexander), who had initially counseled Joanna to leave Ted if she was that unhappy. Margaret is a fellow single parent, and she and Ted become kindred spirits. One day, as the two sit in the park watching their children play, Billy falls off the jungle gym, severely cutting his face. Ted sprints several blocks through oncoming traffic carrying Billy to the hospital, where he comforts his son during treatment.

Fifteen months after she walked out, Joanna returns to New York to claim Billy, and a custody battle ensues. During the custody hearing, both Ted and Joanna are unprepared for the brutal character assassinations that their lawyers unleash on the other. Margaret is forced to testify that she had advised an unhappy Joanna to leave Ted, though she also attempts to tell Joanna on the stand that her husband has profoundly changed. Eventually, the damaging facts that Ted was fired because of his conflicting parental responsibilities, forcing him to take a lower-paid job, come out in court, as do the details of Billy's accident.

The court awards custody to Joanna, a decision mostly based on the assumption that a child is best raised by his mother. Ted discusses appealing the case, but his lawyer warns that Billy himself would have to take the stand in the resulting trial. Ted cannot bear the thought of submitting his child to such an ordeal and decides not to contest custody.

On the morning that Billy is to move in with Joanna, Ted and Billy make breakfast together, mirroring the meal that Ted tried to cook the first morning after Joanna left. They share a tender hug knowing that this is their last daily breakfast together. Joanna calls on the intercom, asking Ted to come down to the lobby. She tells Ted how much she loves and wants Billy, but she knows his true home is with Ted. She will therefore not take him. As she enters the elevator to go and talk to Billy, she asks her ex-husband "How do I look?" The movie ends with the elevator doors closing on the emotional Joanna, right after Ted answers, "You look terrific."

### **Discussion**

1. What does "daddy" stress mean??

2. Why are women at a distinct disadvantage in the workplace than men?
3. Why do men suffer more when home cuts into work?
4. Do you think that a man has less of those emotions than a woman has?
5. What do you think of the idea of changing roles of men and women?

**Supplementary**

Betty Friedan. The problem that has no name



## Unit Seven Erin Brockovich

### Summary

Erin Brockovich is a 2000 biographical film directed by Steven Soderbergh. The film is a dramatization of the true story of Erin Brockovich, played by Julia Roberts, who fought against the US West Coast energy corporation Pacific Gas and Electric Company (PG&E). It turned into a massive box office hit, and critical reviews are highly positive.

Roberts won the Academy Award, Golden Globe, Screen Actors' Guild Award and BAFTA for Best Actress. The film itself was also nominated for Best Picture and Best Director for Steven Soderbergh at the 73rd Academy Awards. Early in the film the real Erin Brockovich has a cameo appearance as a waitress named Julia.

Erin is a single mother with three kids, who is out of work. She forces a lawyer to hire her, and while she works there, she learns that a large water company has been leaking dangerous chemicals into the ground. Many people get sick, and Erin makes it her goal to help them by suing the water company.

### Aim

1. To understand how a case go through a court
2. To discuss the code of conduct of an attorney
3. To learn some expressions

**Teaching hours:** 4 class hours

### Background

### Contents

In 1993, Erin Brockovich (Julia Roberts) is an unemployed single mother of three children, who was injured in a traffic accident with a doctor and is suing him. Her lawyer, Ed Masry (Albert Finney), expects to win, but Erin's attitude in the courtroom makes her lose the case. She tells Ed he should find her a job in compensation. Ed gives her work as a file clerk in his office, and she sees the files in a pro bono real-estate case in which Pacific Gas and Electric (PG&E) is offering to purchase the home of Hinkley, California, resident Donna Jensen.

Erin is surprised to see medical records in the file and visits Jensen, who explains that she had just kept all her PG&E correspondence together. Donna is very appreciative of PG&E's help: she has had several tumors and her husband has Hodgkin's disease, but PG&E has always supplied a doctor at their own expense.

Erin asks why they would do that, and Donna replies, "because of the chromium".

Erin begins digging into the particulars of the case and soon finds evidence that the groundwater in Hinkley is contaminated with dangerous hexavalent chromium, but PG&E is telling Hinkley residents that they use a safer form of chromium in their cooling ponds. She persuades Ed to allow her further research, and wins the trust of many Hinkley residents. She

finds many other cases of tumors and other medical problems in Hinkley. Everyone has been treated by PG&E's doctors and thinks the cluster of cases is just a coincidence, unrelated to the "safe" chromium.

Eventually a man approaches her and says that he was tasked with destroying documents at PG&E, but he had noticed the medical conditions plaguing the workers who worked in the unlined ponds, and kept the documents instead. Now he gives them to her. One is a 1966 memo that ties a conversation of a corporate executive in the San Francisco PG&E headquarters to the Hinkley station: it proves that the corporate headquarters knew the water was contaminated with hexavalent chromium, did nothing about it, and advised the Hinkley station to keep it a secret from the neighborhood.

Rather than delay any settlement for years through a series of jury trials and probable appeals, Ed takes the opportunity to arrange for a final disposition by binding arbitration. Erin is able to persuade the 634 plaintiffs to go along, and the evidence is examined by a judge without a jury.

The judge orders PG&E to pay a settlement amount of \$333 million divided among the plaintiffs. In the final scene, Ed hands Erin her agreed bonus payment for the case, but says he has changed the amount. She starts to complain that she deserves more respect, but is astonished to see that he has increased it to \$2 million.

### **Discussion**

1. What is the film about?
2. Who is Erin Brockovich?
3. What are the conflicts in the film?
4. What is the issue in the case that Erin Brockovich got involved?
5. What are the reasons for Erin Brockovich's success?

### **Supplementary**

Erin Brockovich: <http://www.en8848.com.cn/kouyu/use/tingli80/134661.html>

## Unit Eight Philadelphia

### Summary

Philadelphia is a 1993 American drama film and one of the first mainstream Hollywood films to acknowledge HIV/AIDS, homosexuality, and homophobia. It was written by Ron Nyswaner and directed by Jonathan Demme. The film stars Tom Hanks and Denzel Washington.

Tom Hanks won the Academy Award for Best Actor for his role in the film, while the song "Streets of Philadelphia" by Bruce Springsteen won the Academy Award for Best Original Song. Ron Nyswaner was also nominated for the Academy Award for Best Original Screenplay, but lost to Jane Campion for *The Piano*.

### Aim

1. To understand the Hank case
2. To discuss the discrimination and homosexuality
3. To learn legal expressions

**Teaching hours:** 4 class hours

### Background

In American 1980's AIDS was firstly affirmed from some homosexual people. This fact was made this group people becoming the attacked target of right-wing political group, neo-fascism and some churches. Also, the homosexual people get a lot of prejudice from society. But scientists found that about 80 percent people was infected AIDS during heterosexual people. There are a few lesbians are infected AIDS. The WHO hope people can give the right attitude and more care to the AIDS people.

### AIDS in America

Since the beginning of the HIV and AIDS epidemic more than half a million people have died of AIDS in America- the equivalent of the entire population of Las Vegas. There are currently more than one million people living with HIV and AIDS in America and around a fifth of these are unaware of their infection,<sup>2</sup> posing a high risk of onward transmission.

America's response to the AIDS epidemic has produced mixed results. HIV prevention efforts have not always been successful and every year approximately 56,000 Americans are infected with HIV.<sup>3</sup> Stigma and discrimination towards HIV positive people still persist and thousands of uninsured Americans struggle to access good HIV care and antiretroviral therapy. The world's biggest donor of AIDS-related funding is itself facing a major, ongoing AIDS epidemic, which shows little sign of abating.

### Who is affected by AIDS in America?

Although HIV and AIDS can and do affect all sectors of American society, the impact has been more serious among some groups than others. In the early years of the epidemic,

the most commonly identified 'vulnerable groups' in America were men who have sex with men, injecting drug users, hemophiliacs and Haitians. Today, AIDS continues to directly affect thousands of gay and bisexual men and injecting drug users every year, but it has also become a serious problem among heterosexual African Americans and, more recently, among the Hispanic/Latino population. The table below shows how the burden of AIDS among various ethnic groups compares to the percentage of the population that each ethnic group represents.

### Stigma and discrimination

While HIV and AIDS today affect more people than ever before, the general attitude towards AIDS has relaxed somewhat. Once a subject that caused considerable panic and hysteria in the media, AIDS in America is now comparatively overlooked by the press. This is in part due to the fact that AIDS never became the generalized epidemic once feared, and also because the introduction of antiretroviral therapy in the mid-1990s signaled the end of AIDS as a condition always considered fatal. Better knowledge of transmission routes and risk factors has also helped to calm fears.

Legislation has contributed to the improvement of the lives of those living with HIV and AIDS in America. In 1986, the government made clear to employers that they would be prosecuted if they discriminated against HIV positive people. The 'Americans with Disabilities Act' now makes it illegal to discriminate against someone on the basis of their HIV status.<sup>31</sup>

However, stigma and discrimination in America do persist and many HIV positive people find that they are discriminated against on a day-to-day basis. In 2007, a woman from New York State filed a lawsuit against a summer holiday camp after her 10-year-old son was turned away for having HIV.<sup>32</sup>

### Contents

Andrew Beckett (Tom Hanks) is a senior associate at the largest corporate law firm in Philadelphia. Although he lives with his partner Miguel Álvarez (Antonio Banderas), Beckett is not open about his homosexuality at the law firm, nor the fact that he has AIDS. On the day he is assigned the firm's newest and most important case, one of the firm's partners notices a small lesion on Beckett's forehead. Shortly thereafter, Beckett stays home from work for several days to try to find a way to hide his lesions. While at home, he finishes the complaint for the case he has been assigned and then brings it to his office, leaving instructions for his assistants to file the complaint in court on the following day, which marks the end of the statute of limitations for the case. Beckett suffers from bowel spasms at home and is rushed to the hospital. Later that morning, while still at the ER, he receives a frantic call from the firm asking for the complaint, as the paper copy cannot be found and there are no copies on the computer's hard drive. However, the complaint is finally discovered and is filed with the court at the last possible moment. The following day, Beckett is dismissed by the firm's partners, who had previously referred to him as their "buddy", but now question his professional abilities in light of the misplaced document.

Beckett believes that someone deliberately hid his paperwork to give the firm a pretext to fire him, and that the firing is actually as a result of his diagnosis with AIDS. He asks several attorneys to take his case, including personal injury lawyer Joe Miller (Denzel Washington), with whom he had been involved in a previous case. Miller, who is admittedly homophobic and knows little about AIDS, initially declines to take the case and immediately visits his doctor to find out if he could have contracted the AIDS through shaking Beckett's hand. The doctor explains the methods of HIV infection. The doctor then offers to take a sample of Miller's blood, suspecting that Miller was asking about AIDS because he suspected he had contracted it and was trying to hide it. Miller dismisses the request by laughing it off, taking it as a joke. Unable to find a lawyer willing to represent him, Beckett is compelled to act as his own attorney. While researching a case at a law library, Miller sees Beckett at a nearby table. After a librarian announces that he has found a book on AIDS discrimination for Beckett, others in the library begin to first stare and then move away, and the librarian suggests Beckett retire to a private room. Disgusted by their behavior, Miller approaches Beckett and reviews the material he has gathered. It is obvious he has decided to take the case. Upon receiving a summons by Miller, the head of the firm, Charles Wheeler (Jason Robards), worries about the damage the lawsuit could do to his business and reputation, although one partner (Ron Vawter) unsuccessfully tries to convince them to settle out of court with Beckett.

As the case goes before the court, Wheeler takes the stand, claiming that Beckett was incompetent and claiming that he had deliberately tried to hide his condition. The defense repeatedly suggests that Beckett had invited his illness through promiscuity and was therefore not a victim. In the course of testimony, it is revealed that the partner who had noticed Beckett's lesion had previously worked with a woman who had contracted AIDS after a blood transfusion and so would have recognized the lesion as relating to AIDS. In one of the most dramatic scenes, and to prove that the lesions would have been visible, Miller asks Beckett to unbutton his shirt while on the witness stand, revealing that his lesions were indeed visible and recognizable as such.

During cross-examination, Beckett admits that he was originally planning to tell his law colleagues that he was gay, but changed his mind after hearing them make homophobic jokes in the sauna of a health club. When asked about the truth of how he got infected, he confirms that he engaged in anonymous sex with another man at a pornographic movie theater. However, he and Miller gain an advantage when the partner who advised settling out of court confesses he long suspected Beckett had AIDS but never said anything, and how he regrets his inaction.

Beckett collapses during Wheeler's testimony. During his hospitalization, the jury votes in his favor, awarding him back pay, damages for pain and suffering, and punitive damages totaling more than \$5M. Miller visits Beckett in the hospital after the verdict and overcomes his fear enough to touch Beckett's face. After Beckett's family leaves the room, he tells Miguel that he is ready to die. A short scene immediately afterward shows Miller getting the

word that Beckett has died. The movie ends with a reception at Beckett's home following the funeral, where many mourners, including the Millers, view home movies of Beckett as a healthy child.

### **Discussion**

1. What happens to Andrew Hickman?
2. How does Dr. Scott Hill, a permanent Los Angeles AIDS specialist regard Hickman's illness?
3. How does the legal expert John Davidson support this case?
4. How do his co-workers react when the word of Hickman's AIDS spread around the office?
5. What are the themes of the film?
6. What are the conflicts of the film?

### **Supplementary**

Songs: Street of Philadelphia; City of brotherly love

## Unit Nine Shawshank Redemption

### Summary

The Shawshank Redemption is a very intriguing movie somewhat documenting what life was like for prisoners during the 1940's. The movie outlines the lies, deceptions, and scandals that fill Shawshank Prison to its walls. We meet Andy Dufresne at the beginning of the movie where he is, as we later find out, wrongfully accused of killing his wife and a local golf professional in his town. Nevertheless, he is found guilty and sent to prison. Dufresne soon makes it his goal to somehow rise above and escape those sinister ideas of Shawshank Prison by outsmarting the prison guards, earning the respect of fellow prisoners, and even befriending the prison's warden. Dufresne seems to move through a variety of feelings and emotions throughout the movie. Due to his thorough understanding of the banking business along with hope and desire for freedom, he rises above the corruption of the prison and eventually escapes.

### Aim

1. To understand the rehabilitation and institutionalization
2. To discuss the different attitude towards hope
3. To learn legal expressions

**Teaching hours:** 4 class hours

### Background

1. Reno: A western city in Nevada, US, famous for getting an easy divorce. For anyone who wants to divorce, he/she just needs to live in Reno for 3 months.

2. Rita Hayworth (1918-1987) : An American actress who attained fame during the 1940s as the era's leading sex symbol. She was known as the "Love Goddess" and was celebrated as an expert dancer and a great beauty. It is worth remembering that Hayworth was a major Hollywood pinup among soldiers and prison inmates during the 1940s.

3. Social Security Card: A card a person must have to live and work in US which provides the very person the necessary economic security when facing illness, disability, and retirement. On that is printed one's "SSN (Social Security Number)", a unique number belonging only to the card holder.

4. Penal system in US: Today the United States has approximately 1.8 million people behind bars: about 100,000 in federal custody, 1.1 million in state custody, and 600,000 in local jails. The United States now imprisons more people than any other country in the world—perhaps half a million more than Communist China.

5. Prisons in the United States are operated under the authority of both the federal and state governments. Imprisonment is one of the major forms of punishment for the commission of felony offenses in the United States. Less serious offenders, including those convicted of misdemeanor offenses, may be sentenced to a short term in a local jail or with alternative forms of sanctions such as community corrections, probation, and/or restitution.

6. Parole: Parole is the early supervised release of prison inmate. In most states, mere good conduct does not necessarily guarantee that an inmate will be paroled; other factors

may enter into the decision to grant or deny parole, most commonly the establishment of a permanent residence and immediate, gainful employment or some other clearly visible means of self-support upon release (such as retirement income like social security if the prisoner is old enough to qualify). Many states now permit sentences of life imprisonment without the possibility of parole (such as for murder), and any prisoner not sentenced to either this or the death penalty will eventually have the right to petition for release. Parole is a controversial political topic in the United States; during elections, politicians whose administrations parole a large number of prisoners are typically attacked by their opponents as being soft on crime. It is reported that about 60% of parolees completed their sentences successfully while 15% were returned to prison, and 4% absconded

### **Contents**

Andy Dufresne, vice president of a large bank, wrongly convicted of murdering his wife and her lover, is sentenced for life and sent to the horrifying Shawshank Prison. Upon arrival, he and other convicts witness the death of one of the newcomers. About a month later, he strikes up a conversation with Red, a person who knows how to get things, for the purpose of getting a rock hammer. This incident not only stirs Red's interest in him, but a friendship begins to grow between them.

The first few years in Shawshank are tough for Andy. He has to work in the prison laundry and is harassed from time to time by a group of homosexual convicts. However, he manages to survive and trades his financial specialty on income taxes for several bottles of beer for coworkers by assisting a chief guard with his inheritance money. By doing so, Andy makes a few friends among the convicts. Soon after, while working in the library, his free tax counseling becomes so popular that guards from other prisons with financial problems seek him out for advice. Having observed the poor condition of the prison library, Andy decides to write letters to various State institutions to ask for help with renovating the library, and his persistence eventually wins him financial support.

Warden Norton extorts free labor from his prisoners and takes bribes to further his own interests. He says he advocates putting inmates to work outside the prison for public service, so that they can be rehabilitated by learning the value of honest labor. Yet, this is just for publicity. Warden Norton becomes rich through bribes or corrupt practices and Andy is the one responsible for laundering the illegal funds. Andy, being shrewd, creates a fake identity during this process of money laundering.

Later, a young prisoner named Tommy comes to the Shawshank. The thought of his wife and his new born baby motivates him to seek help from Andy in order to get his high school diploma. Thrilled to help a youngster, Andy tries hard to tutor him. During one conversation, Tommy finds out that Andy is innocent and determines to testify on behalf of Andy. Fearing the loss of Andy and the loss of his money, Warden Norton orders a guard to kill Tommy and puts Andy in solitary confinement. Without Tommy's testimony, getting out of Shawshank seems so hopeless for Andy that his friends are worried that he might commit



suicide. To everybody's astonishment, one day Andy disappears from his cell without a single trace.

It turns out that Andy digs a hole in the prison wall using the rock hammer Red busy him, who claims that it would take a person six hundred years to dig such a hole, yet Andy does it in less than twenty years and finally escapes from the prison by crawling through his five-hundred-yard long tunnel. After Andy withdraws Norton's money from different banks, a parcel bearing all the evidence of corruption and killing in Shawshank arrives on the desk of a newspaper reporter. Shortly, the police arrive with an arrest warrant for Norton. Norton commits suicide.

Years later, when Red is released from Shawshank, he follows Andy's instructions, and embarks on a journey to Mexico where he finally reunites with his old friend on the shore of the blue Pacific ocean.

### **Discussion**

1. Who is Andy? Why is he brought to the court? How does Andy defend for himself? How does the court rule his case?

2. Who is Red? How does he describe Andy at his first sight at him in Shawshank Prison? How does Andy impress Red later? How unusual is this new guy in Red's eye?

3. Why does Warden Norton offer Andy a better job, working in the prison library? How does Andy take revenge against Norton? What happens to Norton at last?

4. After 50 years in prison, old Brooks is finally on parole. However, is he happy with the life outside? Why does he commit suicide at the halfway house? What is "institutionalization"? What is the effect of institutionalization on Brooks?

5. What is the astonishing news that Tommy, the new comer, breaks to Andy? Is Norton willing to help Andy find out the real killer of his wife? Why?

6. Where is Zihuatanejo? Why does Andy dream for the place? What does Red think of his idea of living in Zihuatanejo?

7. What surprises Norton and the guards one morning? What do they find in Andy's cell? How does Andy escape that night? What is it that supports him to strive?

8. What is the hope quote from The Shawshank Redemption movie?

9. What are the themes in the movie?

10. What do you think Andy's way of getting freedom?

### **Supplementary**

Shawshank Redemption Wiki: [http://shawshank.wikia.com/wiki/Print\\_media?action=edit&redlink=1](http://shawshank.wikia.com/wiki/Print_media?action=edit&redlink=1)

# 《英美酷儿主义小说》教学大纲

张磊 编写

## 目 录

## 一、前言

《英美酷儿主义小说》是外国语学院英语专业二年级学生的选修课。本课程开设学期为第四学期。本课程的内容是 19、20、21 世纪的英美酷儿作家及其代表作，进一步提高学生的文学欣赏能力、阅读能力、写作能力。

## 二、课程教学目的和基本要求

本课程的教学目的是经过一个学期的学习，使学生系统地掌握英美酷儿主义小说产生的历史背景、重要特色和社会及美学意义。

通过本课程的学习，学生基本可以掌握英美酷儿主义的发展脉络和踪迹。

## 三、课程主要内容及学时分配

教学重点是对各个重要阶段的著名酷儿作家及其作品进行研读和讲解，主要内容包括：Oscar Wilde、Christopher Isherwood、Jeanette Winterson、Sarah Waters、Alan Hollinghurst 等酷儿作家的作品。

本课程为 2 学分 36 课时，共上 18 周。

## 四、教学重点与难点

教学重点是对各个重要阶段中的重要人物及其作品进行分析和讨论，培养学生的分析和归纳总结的能力，学生最终学会如何有效地欣赏名作及陈述自己的看法。

教学难点体现在：一是学生的文学修养参差不齐；二是课时不够，这样就难免会造成授课老师满堂灌的现象。以上问题可能会影响教学的质量。因此在本课程的教学过程中，老师和学生需要投入较大精力处理这些问题。

## 五、相关教学环节

《英美酷儿主义小说》课程以教师课堂授课和学生课堂实践为主，即学生选择本单元相关主题作 10—15 分钟的学术报告，并且展开提问与讨论；可以选择大班授课，也可以选择小班授课，规定课下阅读、聆听经典文本；多媒体教室。

## 六、教材

《中外当代边缘小说探析》，张磊，北京联合出版公司。

## 七、主要参考书目

The Cambridge Companion to Gay and Lesbian Writing. Edited by Hugh Stevens. Cambridge: Cambridge University Press.

## Unit One General Introduction

### Summary

Fiction by British and American gays and lesbians as a tradition is briefly introduced including its origin, historical periods, major novelists and their representative works.

### Aim

To know about the historical development of fiction by British and American gay and lesbian novelists.

Teaching hours: 2 class hours

### Contents:

- 1.Origin of fiction by gays and lesbians
- 2.Historical periods
- 3.Major novelists
- 4.Representative works

### Discussion

- 1.Students' goal of the course.
- 2.Differences between fiction penned by gays and lesbians

## Unit Two Oscar Wilde

### Summary

Oscar Wilde was a pioneering gay novelist, dramatist and poet. After writing in different forms throughout the 1880s, he became one of London's most popular playwrights in the early 1890s. Today he is remembered for his epigrams and plays, and the circumstances of his imprisonment which was followed by his early death. Wilde's parents were successful Dublin intellectuals. Their son became fluent in French and German early in life. At university Wilde read Greats; he proved himself to be an outstanding classicist, first at Dublin, then at Oxford. He became known for his involvement in the rising philosophy of aestheticism, led by two of his tutors, Walter Pater and John Ruskin. After university, Wilde moved to London into fashionable cultural and social circles. As a spokesman for aestheticism, he tried his hand at various literary activities: he published a book of poems, lectured in the United States and Canada on the new "English Renaissance in Art", and then returned to London where he worked prolifically as a journalist. Known for his biting wit, flamboyant dress, and glittering conversation, Wilde became one of the best-known personalities of his day. At the turn of the 1890s, he refined his ideas about the supremacy of art in a series of dialogues and essays, and incorporated themes of decadence, duplicity, and beauty into his only novel, *The Picture of Dorian Gray* (1890). The opportunity to construct aesthetic details precisely, and combine them with larger social themes, drew Wilde to write drama. He wrote *Salome* (1891) in French in Paris but it was refused a licence. Unperturbed, Wilde produced four society comedies in the early 1890s, which made him one of the most successful playwrights of late Victorian London. At the height of his fame and success, while his masterpiece, *The Importance of Being Earnest* (1895), was still on stage in London, Wilde had the Marquess of Queensberry, the father of his lover, Lord Alfred Douglas, prosecuted for libel, a charge carrying a penalty of up to two years in prison. The trial unearthed evidence that caused Wilde to drop his charges and led to his own arrest and trial for gross indecency with other men. After two more trials he was convicted and imprisoned for two years' hard labour. In 1897, in prison, he wrote *De Profundis* which was published in 1905, a long letter which discusses his spiritual journey through his trials, forming a dark counterpoint to his earlier philosophy of pleasure. Upon his release he left immediately for France, never to return to Ireland or Britain. There he wrote his last work, *The Ballad of Reading Gaol* (1898), a long poem commemorating the harsh rhythms of prison life. He died destitute in Paris at the age of forty-six.

### Aim

1. To know the social background for Oscar Wilde's gay writing.
2. To know Oscar Wilde's major gay novel——*The Picture of Dorian Gray*.
3. To understand the style of this text.

Teaching hours: 2 class hours

### Contents:

Representative gay text——*The Picture of Dorian Gray*

A brief summary: *The Picture of Dorian Gray* is the only published novel by Oscar Wilde, appearing as the lead story in Lippincott's *Monthly Magazine* on 20 June 1890, printed as the July 1890 issue of this magazine. The magazine's editors feared the story was indecent as submitted, so they censored roughly 500 words, without Wilde's knowledge, before publication. Even still, the story was greeted with outrage

by British reviewers, some of whom suggested that Wilde should be prosecuted on moral grounds, leading Wilde to defend the novel aggressively in letters to the British press. Wilde later revised the story for book publication, making substantial alterations, deleting controversial passages, adding new chapters and including an aphoristic Preface which has since become famous in its own right. The amended version was published by Ward, Lock and Company in April 1891. Some scholars believe that Wilde would today have wanted us to read the version he originally submitted to Lippincott's. The novel tells of a young man named Dorian Gray, the subject of a painting by artist Basil Hallward. Basil is impressed by Dorian's beauty and becomes infatuated with him, believing his beauty is responsible for a new mode in his art. Dorian meets Lord Henry Wotton, a friend of Basil's, and becomes enthralled by Lord Henry's world view. Espousing a new hedonism, Lord Henry suggests the only things worth pursuing in life are beauty and fulfilment of the senses. Realizing that one day his beauty will fade, Dorian (whimsically) expresses a desire to sell his soul to ensure the portrait Basil has painted would age rather than he. Dorian's wish is fulfilled, and when he subsequently pursues a life of debauchery, the portrait serves as a reminder of the effect each act has upon his soul, with each sin displayed as a disfigurement of his form, or through a sign of aging. The Picture of Dorian Gray is considered a work of classic gothic fiction with a strong Faustian theme.

Themes:

The Purpose of Art: When *The Picture of Dorian Gray* was first published in Lippincott's *Monthly Magazine* in 1890, it was decried as immoral. In revising the text the following year, Wilde included a preface, which serves as a useful explanation of his philosophy of art. The purpose of art, according to this series of epigrams, is to have no purpose. In order to understand this claim fully, one needs to consider the moral climate of Wilde's time and the Victorian sensibility regarding art and morality. The Victorians believed that art could be used as a tool for social education and moral enlightenment, as illustrated in works by writers such as Charles Dickens and George Gissing. The aestheticism movement, of which Wilde was a major proponent, sought to free art from this responsibility. The aestheticists were motivated as much by a contempt for bourgeois morality—a sensibility embodied in *Dorian Gray* by Lord Henry, whose every word seems designed to shock the ethical certainties of the burgeoning middle class—as they were by the belief that art need not possess any other purpose than being beautiful. If this philosophy informed Wilde's life, we must then consider whether his only novel bears it out. The two works of art that dominate the novel—Basil's painting and the mysterious yellow book that Lord Henry gives Dorian—are presented in the vein more of Victorian sensibilities than of aesthetic ones. That is, both the portrait and the French novel serve a purpose: the first acts as a type of mysterious mirror that shows Dorian the physical dissipation his own body has been spared, while the second acts as something of a road map, leading the young man farther along the path toward infamy. While we know nothing of the circumstances of the yellow book's composition, Basil's state of mind while painting Dorian's portrait is clear. Later in the novel, he advocates that all art be “unconscious, ideal, and remote.” His portrait of Dorian, however, is anything but. Thus, Basil's initial refusal to exhibit the work results from his belief that it betrays his idolization of his subject. Of course, one might consider that these breaches of aesthetic philosophy mold *The Picture of Dorian Gray* into something of a cautionary tale: these are the prices that must be paid for insisting that art reveals the artist or a moral lesson. But this warning is, in itself, a moral lesson, which perhaps betrays the impossibility of Wilde's project. If, as Dorian observes late in the novel, the imagination orders the chaos of life and invests it with meaning, then art, as the fruit of the imagination, cannot help but mean something. Wilde may have succeeded in freeing his art from the

confines of Victorian morality, but he has replaced it with a doctrine that is, in its own way, just as restrictive.

**The Supremacy of Youth and Beauty:** The first principle of estheticism is that art serves no other purpose than to offer beauty. Throughout *The Picture of Dorian Gray*, beauty reigns. It is a means to revitalize the wearied senses, as indicated by the effect that Basil's painting has on the cynical Lord Henry. It is also a means of escaping the brutalities of the world: Dorian distances himself, not to mention his consciousness, from the horrors of his actions by devoting himself to the study of beautiful things—music, jewels, rare tapestries. In a society that prizes beauty so highly, youth and physical attractiveness become valuable commodities. Lord Henry reminds Dorian of as much upon their first meeting, when he laments that Dorian will soon enough lose his most precious attributes. In Chapter Seventeen, the Duchess of Monmouth suggests to Lord Henry that he places too much value on these things; indeed, Dorian's eventual demise confirms her suspicions. For although beauty and youth remain of utmost importance at the end of the novel—the portrait is, after all, returned to its original form—the novel suggests that the price one must pay for them is exceedingly high. Indeed, Dorian gives nothing less than his soul.

**The Superficial Nature of Society:** It is no surprise that a society that prizes beauty above all else is a society founded on a love of surfaces. What matters most to Dorian, Lord Henry, and the polite company they keep is not whether a man is good at heart but rather whether he is handsome. As Dorian evolves into the realization of a type, the perfect blend of scholar and socialite, he experiences the freedom to abandon his morals without censure. Indeed, even though, as Basil warns, society's elite question his name and reputation, Dorian is never ostracized. On the contrary, despite his “mode of life,” he remains at the heart of the London social scene because of the “innocence” and “purity of his face.” As Lady Narborough notes to Dorian, there is little (if any) distinction between ethics and appearance: “you are made to be good—you look so good.”

**The Negative Consequences of Influence:** The painting and the yellow book have a profound effect on Dorian, influencing him to predominantly immoral behavior over the course of nearly two decades. Reflecting on Dorian's power over Basil and deciding that he would like to seduce Dorian in much the same way, Lord Henry points out that there is “something terribly enthralling in the exercise of influence.” Falling under the sway of such influence is, perhaps, unavoidable, but the novel ultimately censures the sacrifice of one's self to another. Basil's idolatry of Dorian leads to his murder, and Dorian's devotion to Lord Henry's hedonism and the yellow book precipitate his own downfall. It is little wonder, in a novel that prizes individualism—the uncompromised expression of self—that the sacrifice of one's self, whether it be to another person or to a work of art, leads to one's destruction.

Motifs:

**The Picture of Dorian Gray:** The picture of Dorian Gray, “the most magical of mirrors,” shows Dorian the physical burdens of age and sin from which he has been spared. For a time, Dorian sets his conscience aside and lives his life according to a single goal: achieving pleasure. His painted image, however, asserts itself as his conscience and hounds him with the knowledge of his crimes: there he sees the cruelty he showed to Sibyl Vane and the blood he spilled killing Basil Hallward.

**Homoerotic Male Relationships:** The homoerotic bonds between men play a large role in structuring the novel. Basil's painting depends upon his adoration of Dorian's beauty; similarly, Lord Henry is overcome with the desire to seduce Dorian and mold him into the realization of a type. This camaraderie between men fits into Wilde's larger aesthetic values, for it returns him to antiquity, where an appreciation of youth and beauty was not only fundamental to culture but was also expressed as a physical relationship



between men. As a homosexual living in an intolerant society, Wilde asserted this philosophy partially in an attempt to justify his own lifestyle. For Wilde, homosexuality was not a sordid vice but rather a sign of refined culture. As he claimed rather romantically during his trial for “gross indecency” between men, the affection between an older and younger man places one in the tradition of Plato, Michelangelo, and Shakespeare.

**The Color White:** Interestingly, Dorian’s trajectory from figure of innocence to figure of degradation can be charted by Wilde’s use of the color white. White usually connotes innocence and blankness, as it does when Dorian is first introduced. It is, in fact, “the white purity” of Dorian’s boyhood that Lord Henry finds so captivating. Basil invokes whiteness when he learns that Dorian has sacrificed his innocence, and, as the artist stares in horror at the ruined portrait, he quotes a biblical verse from the Book of Isaiah: “Though your sins be as scarlet, yet I will make them as white as snow.” But the days of Dorian’s innocence are over. It is a quality he now eschews, and, tellingly, when he orders flowers, he demands “as few white ones as possible.” When the color appears again, in the form of James Vane’s face—“like a white handkerchief”—peering in through a window, it has been transformed from the color of innocence to the color of death. It is this threatening pall that makes Dorian long, at the novel’s end, for his “rose-white boyhood,” but the hope is in vain, and he proves unable to wash away the stains of his sins.

#### Symbols

**The Opium Dens:** The opium dens, located in a remote and derelict section of London, represent the sordid state of Dorian’s mind. He flees to them at a crucial moment. After killing Basil, Dorian seeks to forget the awfulness of his crimes by losing consciousness in a drug-induced stupor. Although he has a canister of opium in his home, he leaves the safety of his neat and proper parlor to travel to the dark dens that reflect the degradation of his soul.

**James Vane:** James Vane is less a believable character than an embodiment of Dorian’s tortured conscience. As Sibyl’s brother, he is a rather flat caricature of the avenging relative. Still, Wilde saw him as essential to the story, adding his character during his revision of 1891. Appearing at the dock and later at Dorian’s country estate, James has an almost spectral quality. Like the ghost of Jacob Marley in Charles Dickens’s *A Christmas Carol*, who warns Scrooge of the sins he will have to face, James appears with his face “like a white handkerchief” to goad Dorian into accepting responsibility for the crimes he has committed.

**The Yellow Book:** Lord Henry gives Dorian a copy of the yellow book as a gift. Although he never gives the title, Wilde describes the book as a French novel that charts the outrageous experiences of its pleasure-seeking protagonist (we can fairly assume that the book in question is Joris-Karl Huysman’s decadent nineteenth-century novel *À Rebours*, translated as “Against the Grain” or “Against Nature”). The book becomes like holy scripture to Dorian, who buys nearly a dozen copies and bases his life and actions on it. The book represents the profound and damaging influence that art can have over an individual and serves as a warning to those who would surrender themselves so completely to such an influence.

#### Discussion:

1. What techniques does Oscar Wilde apply in *The Picture of Dorian Gray* to both encode and decode hidden sexuality?

2. What is the connection between decadence and aestheticism in gay texts like this?

3. Is there any novel that deals with the same theme in the same manner?

## Unit Three Christopher Isherwood

### Summary

Christopher Isherwood was a British-American gay novelist who is best known for his queer classics *A Single Man* and *Berlin Stories*. Both manage to depict gay life, loneliness and alienation in a very moving and bold way before the age of decriminalization for gays and lesbians.

### Aim

1. To know the social background for Christopher Isherwood's gay writing.
2. To know Christopher Isherwood's major gay novel——*A Single Man*.
3. To understand the style of this text.

Teaching hours: 2 class hours

Contents:

### Representative text——*A Single Man*

A brief summary: *A Single Man* is a 1964 novel by Christopher Isherwood. Set in Southern California during 1962, it depicts one day in the life of George, a middle-aged, gay Englishman who is a professor at a Los Angeles university. Edmund White called *A Single Man* "one of the first and best novels of the modern Gay Liberation movement." In 2009, fashion designer Tom Ford directed a film adaptation of the novel. The film, starring Colin Firth as George, premiered at the 66th Venice International Film Festival. It was nominated for the Golden Lion and Firth won the Volpi Cup for Best Actor. It received three Golden Globes nominations and an Academy Award nomination.

Plot: An English professor, about a year after the sudden death of his boyfriend, is unable to cope with the despondent, bereaved nature of his existence and decides on one fateful day to make preparations to take his own life. Throughout the day, he has various encounters with different people that color his senses and illuminate the possibilities of being alive and human in the world. Such is the plot of the film adaption; in the novel, George (the professor) makes no such preparations.

Themes: The central themes in this text revolve around alienation, discrimination, passion and repression of sexuality, loss, and memory.

### Discussion:

1. What is the central concern of *A Single Man*?
2. Why does Christopher Isherwood's writing feature such a duality of anger and beauty?
3. Discuss the critical traditions of *A Single Man* as a key gay text.

## Unit Four Jeanette Winterson

### Summary

Jeanette Winterson was born in Manchester, England, and adopted by Pentecostal parents who brought her up in the nearby mill-town of Accrington. As a Northern working class girl she was not encouraged to be clever. Her adopted father was a factory worker, her mother stayed at home. There were only six books in the house, including the Bible and Cruden's Complete Concordance to the Old and New Testaments. Strangely, one of the other books was Malory's *Morte d'Arthur*, and it was this that started her life quest of reading and writing. The house had no bathroom either, which was fortunate because it meant that Jeanette could read her books by flashlight in the outside toilet. Reading was not much approved unless it was the Bible. Her parents intended her for the missionary field. Schooling was erratic but Jeanette had got herself into a girl's grammar school and later she read English at Oxford University. This was not an easy transition. Jeanette had left home at 16 after falling in love with another girl. While she took her A levels she lived in various places, supporting herself by evening and weekend work. In a year off to earn money, she worked as a domestic in a lunatic asylum. After Oxford, she did odd jobs in the theatre and wrote her first novel, *Oranges Are Not The Only Fruit*, when she was 23. It was published a year later in 1985. At the same time she published a comic book with pictures, *Boating For Beginners*. She then worked for her publishers at the time, Pandora Press, before publishing *The Passion* in 1987 with Bloomsbury in the UK and Knopf in the States. At that point she became a full-time writer, publishing *Sexing The Cherry* in 1989, *Written On The Body* in 1992, *Art & Lies* 1994, *Art Objects* (essays) 1995, *Gut Symmetries* 1997, *The World And Other Places* (short stories) 1998, *The Powerbook* in 2000, a book for children: *The King of Capri*, in 2003, *Lighthousekeeping* in 2004, and her latest, *The Stone Gods* in 2007. In 2005, she published *Weight*, a re-working of the story of Atlas and Hercules, for the Canongate Books Myth series. In 2006, Bloomsbury published *Tanglewreck*, her first novel for older children (9-11). In addition she dramatised *Oranges Are Not The Only Fruit* for BBCTV in 1990, and wrote a TV film, *Great Moments In Aviation* for BBC 2 in 1994. In 2002 she adapted her novel *The PowerBook* for the Royal National Theatre London, and Theatre de Chaillot, Paris. The stage version was directed by Deborah Warner, and starred Fiona Shaw, Saffron Burroughs and Pauline Lynch. In 2006 Jeanette Winterson was awarded an OBE for services to literature. Jeanette Winterson has won various awards around the world for her fiction and adaptations, including the Whitbread Prize, UK, and the Prix d'argent, Cannes Film Festival. She writes regularly for various UK newspapers, especially *The Times* and *The Guardian*, and her journalism can be found on the site. Jeanette Winterson lives in Gloucestershire in a small cottage in a wood. When she is not there, she is living over her shop (*Verdes*) in London in a 1790's house she restored from derelict. She is experimenting with a part-move to Paris because she can't resist the French.

### Aim

1. To know the social background for Jeanette Winterson's lesbian writing.
2. To know Jeanette Winterson's major lesbian novels.
3. To understand the style of these key texts.

Teaching hours: 6 class hours

Contents:

### 1. Representative text——Oranges are Not the Only Fruit

A brief summary: *Oranges Are Not the Only Fruit* is a novel by Jeanette Winterson published in 1985, which she subsequently adapted into a BBC television drama. It is a bildungsroman about a lesbian girl who grows up in an English Pentecostal community.

Themes:

All Stories are Made Up: *Oranges are not the Only Fruit* is a novel that tells many stories, but ultimately concerns itself with the very act of telling stories. The juxtaposition of legends and myths with the life of the main character, Jeanette, questions the reality of the stories told by the narrators. None of the stories can be verified with any fact, therefore they must all equally be accepted as fictions. It is for this reason that Winterson would say that her novel is not an autobiography. Winterson herself has stated that, "Oranges is the document, both true and false, which will have to serve for my life until I went to Oxford, and after that I daresay that whatever I tell you will be another document, one that is both true and false." As Winterson makes clear with her quote, the truth of the life of Jeanette is not true at all. As Winterson took pains to express in Chapter Five, no stories or histories are ever wholly true because subjective writers have written them. Winterson forces the realization that no objective reality exists anywhere. Whenever reality is represented by an art form, the realness of the reality must be called into question because it has been subjectively framed.

The Mythic Journey: The idea that Jeanette is on a mythic journey thematically frames her narrative. Jeanette's birth and adoption are described with images from the story of Christ. From an early age, Jeanette believes that she will emerge as a Christlike figure who will help to save the world. As she ages, however, it becomes clear that her true quest is simply to find and accept her self. This task is not an easy, however. Jeanette's homosexual desires contradict the regulations that she has believed all of her life. To accept who she truly is, Jeanette must embark on a physical and spiritual adventure. She must both leave her home and leave her assumptions of how the world and her self are defined. Winterson borrows the standard techniques from a mythic story for Jeanette's adventure. Winterson also places other mythic characters in the novel, such as Sir Perceval, to place Jeanette's story in the mythic realm. Although Jeanette's adventure requires that she venture outside of the normative heterosexual sphere, her quest still takes the standard steps. From her birth Jeanette was destined for a mission and by the end of the novel it becomes clear that even though she has become a lesbian, her quest still continues. Even as a writer and a lesbian, Jeanette can still help to fight against the evil in the world as her mother originally intended.

The World is Not Made of Binary Oppositions: An overriding theme in the novel concerns the conflict between binary factors. Jeanette's mother can only see the world as good or evil, friend or foe. Yet, Jeanette's homosexuality places her outside of the binary by showing that she is neither wholly good nor wholly evil. At the same time, Jeanette's lesbianism defies the binary gender roles that traditionally dominate society. Jeanette is a woman who does not act as a traditional woman because she does not love men. Winterson takes pains to illustrate the shifting nature of genders by switching some of gender roles in her mythical tales. She, like other postmodern feminists such as Julia Kristeva and Monique Wittig, proposes that the concept of gender is socially constructed, not biologically inherent. Overall, the construction of the world in binary systems limits and excludes those people and stories that fall outside of the definitions. By not seeing the world as a strict duality, a greater multiplicity of people can be seen as creating its essence. People are not simply black and white, but also line the many shades of gray in between.

### Motifs

**Oranges:** The title of the novel *Oranges are Not the Only Fruit* demands an explanation that can only be offered through analyzing the many appearances of oranges in the story. On the broadest level, these oranges represent the dominant ideology that pervades the world in which Jeanette lives. Whenever Jeanette feels uncertain about something, her mother offers her oranges. In some circumstances, these oranges appear to strictly represent heterosexuality. But generally they represent more than just the dominance of heterosexuality; they represent the entire repressive system that Jeanette's mother espouses. When Jeanette sees Melanie after their relationship has ended, Melanie offers her an orange but Jeanette refuses to take it. Her refusal represents her refusal to succumb to the ideas of the status quo as has Melanie. Jeanette wants to remain true to her own principles and decides to head out into the world, but refuses to ever sell oranges. Throughout the entire book, Jeanette's mother believes that oranges are the only fruit, but Jeanette can see that there are others. Heterosexuality is just one way of living life, but there are many others that should be equally valued.

**Difference between God and his servants:** The presentation of hypocrisy amongst the followers of God appears frequently in *Oranges*. Nowhere in the novel does the main character ever decide that she is against God. What becomes clear to her as she grows, however, is that her church, like many others, often decides what God believes in ways that the narrator finds to be untrue. Jeanette initially observes that she disagrees with the pastor's contention that man was "perfect" before the fall. Later, she will disagree when the church says that same-sex love is incorrect and that women should not take responsibility in the church. By the end of the novel, Jeanette still feels closely aligned with God but decides that much of the church's rhetoric is false. In addition, she often observes that the church members broadly preach guidelines but do not follow them sincerely in their hearts. Winterson's commentary upon the subjective nature of stories additionally questions the notion of an accurate interpretation of God's will. In her Deuteronomy chapter, Winterson critiques blind adherence to biblical law by demonstrating that even the contents of a biblical book were shaped by its narrator. Just as the members of Jeanette's church have their own agendas, so too could have these biblical narrators—which affected the things that they wrote.

**Death:** Images of death and dying constantly surface in *Oranges* and act as a commentary upon the lugubrious world surrounding Jeanette. Most members of the Society of the Lost live almost like the living dead. They worship ancient rhetoric about a dying martyr and refuse to let their living spirits guide them. Jeanette, on the other hand, nourishes her spirit and represents life. When heading to Melanie's house, she grabs flowers from cemetery graves for her love. The image of these fresh flowers in the midst of such decay points to the contrast between Jeanette's acceptance of her living true self and the lifeless regime that the Society for the Lost promotes. The contrast can be seen again when Jeanette and Katy stay at the guesthouse for the bereaved. The owner of the guesthouse, a Society member, discovers the love affair of Jeanette and Katy during their stay. The subtext of this discovery is that the passion and life present in Katy and Jeanette stood out so much that it was noticed. Ultimately, Jeanette will come to be an attendant at a funeral parlor and will be charged with preparing the dead for their final placement. The irony in Jeanette's position is striking, because she actually she has been helping to care for the living dead throughout her days. Jeanette appears to be one of the few people up for the task.

### Symbols

**Pink mackintosh, or raincoat:** A "mackintosh" is a British word for a raincoat. Jeanette's mother buys her a one after Jeanette rips hers. The raincoat is too large and a brilliant color pink. Jeanette hates it. This raincoat symbolizes a final attempt by Jeanette's mother to force her into something that she is not. Its

pink color suggests the femininity or girliness that Jeanette's mother wants Jeanette to maintain. When Jeanette's mother forces it over Jeanette's head, Jeanette thinks of *The Man in the Iron Mask*. The main character in that story is confined in prison with a mask over his face for many years. For Jeanette, this pink raincoat symbolizes the ideological mask that her mother is trying to keep on her; it requires that Jeanette become a heterosexual and follow her mother's ideas. After Jeanette leaves the store, she feels nauseous because of the raincoat. Her physical distress arises because Jeanette knows on an unconscious level how little this coat matches who she truly is. Ironically, it is Jeanette's sickness that leads her to look around the marketplace and see Melanie, her first love. Apparently, Jeanette is still able to peer out through her iron mask of a pink raincoat to liberate herself. Her mother's final attempt at symbolic imprisonment no longer works.

**Shadrach, Meshach, and Abednego:** The names Shadrach, Meshach, and Abednego are used twice in the novel, once for the three white mice Elsie Norris places in the painted fiery box, once for the sorcerer's three ravens. The names come from the biblical book of Daniel. Shadrach, Meshach, and Abednego worked for King Nebuccanezzar during the period that the Jews were in exile. One day, the King ordered them to pay homage to a golden religious idol, but the three men refused because they were devout Jews. For their disobedience, the King cast them into a fiery furnace. The three men, however, did not die because God rewarded their faithfulness. When the King looked in the furnace, he saw them alive with a creature that appeared to be an angel. The King freed the men, promoted them, and praised the greatness of their God. The martyrdom and eventual success of these three men mirror that of Jeanette. Like Shadrach, Meshach, and Abednego, Jeanette refuses to pay homage to an idol, or actually an "ideal"—that of homosexuality. For her disobedience, her church members punish her in various ways. Despite these hardships, Jeanette does not die. It is her faith in her own interpretation of God that will save her. Jeanette's unwillingness to grovel beneath religious ideas that appear idolatrous to her, such as homophobic notions in the church, brings her final salvation. This metaphor contains a scathing commentary upon Jeanette's church by suggesting that through their misunderstanding of the word of God they are actually going against his ways. Nevertheless, the story of Shadrach, Meshach, and Abednego testifies to the way that the faithful will be protected in the midst of persecution. Just as it worked for these three men, so too will it work for Jeanette. She too will become freed and promoted in society, with the greatness of her version religion recognized.

**The stone pebble:** The stone pebble has a dual yet interconnected meaning in the novel. At first, the pebble appears to be a possible weapon. The orange demon throws it to Jeanette after her fantasy about the Forbidden City, a location in which a stone could kill a person. Because of the power of a stone in Jeanette's fantasy, the pebble initially appears to be a tool that could help Jeanette conquer her enemies, whether they be her mother, or her church members. When the pebble appears the second time, the raven Abednego coughs it up (it represents his heart) to keep Winnet Stonejar (Jeanette's mythical alter ego) safe. Here the pebble becomes a talisman that evokes the fable of Hansel and Gretel. Hansel and Gretel used pebbles when they went into the forest so that they could find their way home. The pebble from the raven also helps to guide Jeanette/Winnet toward her home—which ultimately is her true self. The pebble will stay with Winnet as she wanders through the forest and eventually makes it to the city. In the end, the pebble will become both a weapon and a way home. Jeanette finds her true self through her writing. In the act of creating her novel, she is liberating her self. In the act of writing a novel, Jeanette is also able to fight against the oppression that she suffered in her years. The pebble has both guided her home and allowed her to fight.

## 2. Representative text——Sexing the Cherry

A brief summary: *Sexing the Cherry* (1989) is a novel by Jeanette Winterson. Set in 17th century London, *Sexing the Cherry* is about the journeys of a mother, known as The Dog Woman, and her protégé, Jordan. They journey in a space-time flux: across the seas to find exotic fruits such as bananas and pineapples; and across time, with glimpses of "the present" and references to Charles I of England and Oliver Cromwell. The mother's physical appearance is somewhat "grotesque". She is a giant, wrapped in a skirt big enough to serve as a ship's sail and strong enough to fling an elephant. She is also hideous, with smallpox scars in which fleas live, a flat nose and foul teeth. Her son, however, is proud of her, as no other mother can hold a good dozen oranges in her mouth all at once. Ultimately, their journey is a journey in search of The Self. *Sexing the Cherry* features elements of magical realism and can be said to contribute to the promotion of the "Other" in the literary world.[clarification needed]

Themes: *Sexing the Cherry* is a postmodernist work and features many examples of intertextuality. It also incorporates the fairy tale of the Twelve Dancing Princesses.

## 3.Representative text——The Stone Gods

A brief summary: *The Stone Gods* is a 2007 novel by Jeanette Winterson. It is mainly a post apocalyptic love story concerned with corporate control of government, the harshness of war, and the dehumanization that technology brings, among other themes. The novel is self-referential, where later characters in the story find and read earlier sections of the book itself, and where certain sets of characters' story archs repeat, particularly those of a Robosapien named Spike and her reluctant human companion, Billie. This technique sets the book in the postmodernist genre, though it is mainly used to warn against history's tendency to repeat itself, as well as humanity's inability to learn from past mistakes, even when these mistakes repeat across history, planets, and their respective evolutionary timelines.

Main Feature and Theme: *The Stone Gods* is a novel in four parts. "Planet Blue"- set in a futuristic past, where humanity's problematic destruction of its own home-world, Orbus, seems to be fixed when they come across another viable world in outer space. "Easter Island"- set in the 18th century, a time when many moai statues were destroyed by the island's tribesman. The toppling of these statues may suggest the author's opinion of current overbearing corporate and government entities. "Post-3War"- set on Planet Blue, though post World War Three. "Wreck City"- set in the same, though moving to a derelict trash city where those abandoned by the corporate controlled society struggle to live.

Discussion:

- 1.What is the unique charm that Jeanette Winterson hold for contemporary readers?
- 2.How can fiction be told from reality in *The Orange is Not the Only Fruit*?
- 3.What do the orange and other fruits probably symbolize?
- 4.Why is sex portrayed in a stark yet less appealing way? What does it mean?

## Unit Five Sarah Waters

### Summary

Sarah Waters is a Welsh novelist. She is best known for her novels set in Victorian society and featuring lesbian protagonists, such as *Tipping the Velvet* and *Fingersmith*.

### Aim

1. To know the social background for Sarah Waters's lesbian writing.
2. To know Sarah Waters's major lesbian novels.
3. To understand the style of these key texts.

Teaching hours: 6 class hours

### Contents:

1. Representative text——*Tipping the Velvet*

A brief summary: *Tipping the Velvet* is an historical novel written by Sarah Waters published in 1998. Set in Victorian England during the 1890s, it tells a coming of age story about a young woman named Nan who falls in love with a male impersonator, follows her to London, and finds various ways to support herself as she journeys through the city. The picaresque plot elements have prompted scholars and reviewers to compare it to similar British urban adventure stories written by Charles Dickens and Daniel Defoe. The novel has pervasive lesbian themes, concentrating on eroticism and self-discovery. Waters was working on a PhD dissertation in English literature when she decided to write a story she would like to read. Employing her love for the variety of people and districts in London, she consciously chose an urban setting. As opposed to previous lesbian-themed fiction she had read where the characters escape an oppressive society to live apart from it, Waters chose characters who interact with their surroundings. She has acknowledged that the book imagines a lesbian presence and history in Victorian London where none was recorded. The main character's experiences in the theatrical profession and her perpetual motion through the city allow her to make observations on social conditions while exploring the issues of gender, sexism, and class difference. As Waters' debut novel, *Tipping the Velvet* was highly acclaimed and was chosen by *The New York Times* and *The Library Journal* as one of the best books of 1998. Waters followed it with two other novels set in the Victorian era, both of which were also well received. Reviewers have offered the most praise for *Tipping the Velvet*'s use of humour, adventure, and sexual explicitness. The novel was adapted into a somewhat controversial three-part series of the same name produced and broadcast by the BBC in 2002.

### Themes



Sexuality: Sexuality and sexual identity is the most prevalent theme in the novel. The title is an obscure Victorian pornographic slang reference to cunnilingus. Nick Rennison in *Contemporary British Authors* characterises *Tipping the Velvet* as an "unabashed and unapologetic celebration of lesbian eroticism and sexual diversity". Donna Allegra writes with appreciation of how the existence of Waters' characters in a heterosexual existence forces an analysis of closeted positions. The sexism of the period puts a stranglehold on women, forcing readers to compare women in the Victorian era with present-day sexual attitudes. Nan never has difficulty accepting her love for Kitty Butler and other women; Kitty's union with Walter, however, "reeks of lesbophobia", according to Allegra. Music halls could be rough in some areas, but Kitty is shown handling drunken and rowdy audiences with humour and grace. The only instance where she is overcome and flees the stage is when a drunken patron shouts a euphemism for a lesbian at her. This episode leads to the final scene of Part I when Nan stumbles upon Kitty and Walter in bed. Kitty does not display any pleasure in their union, but rather complacency tinged with shame. Allegra compares Kitty's desire for normality overshadowing her desire for love with Nan to "compulsory heterosexuality ... emblematic of and particular to lesbian existence". Scholar Paulina Palmer asserts that Waters, in *Tipping the Velvet* and her two following novels also set in the Victorian era—*Affinity* and *Fingersmith*—is establishing a literary tradition that has not existed: "Women engaging in same-sex relationships in the Victorian era were on the whole invisible and we have little knowledge of their literary interests." Waters, however, acknowledges that accuracy about lesbian life in the Victorian era is not her primary goal: "My purpose was not to be authentic, but to imagine a history that we can't really recover." Short bursts of lesbian-themed literary activity occurred in 1920s with authors such as Natalie Clifford Barney and Djuna Barnes. Another surge of activity published as lesbian pulp fiction occurred in the 1950s and early 1960s, during which several notable lesbian authors such as Ann Bannon and Valerie Taylor helped to establish lesbian literary identity. These fictions helped to inform readers about the lives and cultural landmarks of lesbians when very little information existed. Waters states that she is not on a deliberate crusade to write about lesbians, but that it is a reflection of what she knows: "Lesbianism is at the top of the agenda for my books because it's at the top of the agenda for my life. It would be bizarre not to write about it." In 2009, as she reflected on her reasons for writing *Tipping the Velvet* and *Fingersmith*, Waters said she was searching for her own identity as a lesbian writer. Among Waters' Victorian-set novels, depictions of sexual encounters are also, according to Palmer, the most vivid in *Tipping the Velvet*. A review in *The Advocate* calls the book "riotously sexy", and *The Seattle Times* suggests the scene where Nan shows Kitty how to open and eat an oyster is evocative of *Tom Jones*. This follows a marked difference in recently written fiction by and for lesbians. Frank depictions of lesbian sexuality specifically penned by women have been quieted by censorship that equated lesbian sex with aberrant mental behaviour, or employed it as an erotic element controlled by, and for the benefit of, men. Lesbian literary scholar Bonnie Zimmerman writes, "Lesbians have been reticent and uncomfortable about sexual writing in part because we wish to reject the patriarchal stereotype of the lesbian as a voracious sexual vampire who spends all her time in bed. It is safer to be a lesbian if sex is kept in the closet or under the covers. We don't wish to give the world another stick with which to beat us."

Gender: Nan not only experiences a series of misadventures and lesbian relationships, but also shifts from female to male at the same time, giving the reader an opportunity to view London society from multiple perspectives. Gender masquerade and reaction to it permeates the novel. According to Harriet Malinowitz, Waters uses the symbolism of clothing such as skirts, pants, stays, braces, bonnets, ties, and

chemises "with the sort of metaphorical significance that Melville gives to whales". Stefania Ciocia declares that in all of 19th century English literature, the only type of character who was able to enjoy adventures native to the picaresque novel were males who acted as the observer or stroller, walking through the city from one district to the next. The single exception to this was Moll Flanders, a prostitute. Nancy Astley behaves as both, giving her the ability to offer her perceptions of London society as both a man and a woman. Music halls, where both Nan and Kitty are employed—and put on display—as male impersonators, allow about half the novel's action and commentary on gender to take place, according to scholar Cheryl Wilson. When Nan puts on trousers for the first time to perform as Kitty's partner and realises the impact of their double act together, she states, "whatever successes I might achieve as a girl, they would be nothing compared to the triumphs I should enjoy clad, however girlishly, as a boy". Male impersonation is common in the world of the novel, and some performers are quite popular. Only certain types of depictions of men, however, were acceptable in reality. Nan and Kitty pretend to be London "swells": gentlemen on the town who sing about their sweethearts. Wilson provides evidence that such depictions were supported by class divisions, as poorer music hall patrons enjoyed the fun poked at the upper class, and the upper class generally found it harmless enough to laugh at themselves. Mashers such as the famed Vesta Tilley capitalised on the fact that both men and women were able to laugh at common perceptions of femininity and masculinity. Writing in 1998 about a period more than 100 years before, Waters employs a continuity between the past and present, particularly as it relates to an outsider's view of sexuality and gender. Diana bestows Nan with the finest gift she had ever received, an expensive watch that requires no winding. She has nowhere to be except at Diana's beck and call, and never leaves Diana's mansion without her. Emily Jeremiah uses this as an example of how *Tipping the Velvet* fits Judith Halberstam's declaration that homosexual historiographies "produce alternative temporalities". Gay and lesbian stories do not use the same rites of passage that most mainstream stories do, leaving aside the importance of birth, marriage, reproduction, and death. This transcendence of time is evident in the narration of the novel. It is Nan's first-person account of her own past, told many years later. When Nan divulges her past to Florence, Waters uses the first line of the novel to signify where she begins, cycling the story. Even the novel's language bridges this divide. Waters often employs the word "queer" to describe the unusual or remarkable, instead of its post-1922 connotation to refer to homosexuality. She also uses the term specifically to highlight what is unusual as it applies to gender, or Nan's own emotions toward Kitty. Nan's father uses the symbol of the oyster, what he calls a "real queer fish" that exhibits both male and female characteristics, and compares it to Kitty who sits before them in feminine attire though they have seen her on stage dressed as a man. The landlady of the boarding house where Kitty and Nan are staying appraises Nan's first male costume, and is troubled by the "queerness" of it because she looks too much like a man, instead of a woman pretending to be a man. Donna Allegra suggests that by using the contemporary term for prostitutes, "gay girls", Waters is winking at her readers.

Class: Starting as a working-class girl and experiencing music halls, prostitution, luxury, and a socialist struggle for utopia, Nan's journeys through the class system in *Tipping the Velvet* are as varied as her gender portrayals and love affairs. Aiobheann Sweeney in *The Washington Post* notes, "like Dickens, [Waters] digs around in the poorhouses, prisons and asylums to come up with characters who not only court and curtsy but dramatise the unfairness of poverty and gender disparity in their time". Paulina Palmer sees the reading material available in the various locations of Nan's settings as symbols of the vast class differences in Victorian London. Specifically, Diana keeps a trunk full of pornographic literature

which she and Nan read to each other in between sexual encounters. She is an extremely wealthy resident of the London neighbourhood St John's Wood, and identifies as a Sapphist—a contemporary term for a lesbian. Nan uses the euphemism "tom" throughout the novel, particularly to refer to herself and other working class lesbians. Although "tom" was used as a Victorian reference to lesbianism, Waters admits it was probably not as prevalent as her characters suggest it was. Waters includes a historical reference to the medical profession starting to acknowledge and identify female homosexuality in the 19th century when a friend of Diana's named Dickie reads aloud during a party from a medical text describing the histories of several acknowledged lesbians, including Dickie's own. One story discussed among the wealthy women at the party is about a young woman with a large clitoris, which they consider congenital in lower-class women. They attempt to prove their point with Diana's maid Zena, but Nan prevents this humiliation, which precipitates her final rift with Diana. Using Dickie's book to strike Nan across the face, Diana gives her a black eye and bloody cheek before throwing her out into the street with Zena. Nan goes to Florence's house, which is filled with socialist literature. Although Diana is a supporter of women's suffrage, she discourages Nan from reading such literature, confiscating any political material Nan picks up. In contrast, Nan feels hopelessly uninformed when Florence and her friends engage in heated political debates. She asks questions, but feels stupid about not knowing the answers. Florence introduces her to the writings of Walt Whitman, Eleanor Marx, and Edward Carpenter, which they sexualise by using as an introduction to intimacy.

## 2. Representative text—Affinity

A brief summary: Waters's second book, *Affinity* was published a year after her first, in 1999. The novel, also set in the Victorian era, centres on the world of Victorian Spiritualism. While finishing her debut novel, Waters had been working on an academic paper on spiritualism. She combined her interests in spiritualism, prisons, and the Victorian era in *Affinity*, which tells the story of the relationship between an upper middle-class woman and an imprisoned spiritualist. The novel is less light-hearted than the ones that preceded and followed it. Waters found it less enjoyable to write. "It was a very gloomy world to have to go into every day", she said. *Affinity* won the Stonewall Book Award and Somerset Maugham Award. Andrew Davies wrote a screenplay adapting *Affinity* and the resulting feature film premiered 19 June 2008 at the opening night of Frameline the San Francisco LGBT Film Festival at the Castro Theater.

Plot and theme: Margaret Prior (also called "Peggy" and "Aurora"), an unmarried woman from an upper-class family, visits the Millbank Prison in the 1870s Victorian era England. The protagonist is an overall unhappy person, recovering from her father's death and her subsequent failed suicide attempt and struggling with her lack of power living at home with her over-involved mother despite being almost 30. She becomes a "Lady Visitor" of the prison, hoping to escape her troubles and be a guiding figure in the lives of the female prisoners. As she peers through a flap in the door, entranced by the sight of a young woman with a flower, she is reminded of a Carlo Crivelli painting. Of all her friendships with prisoners, she is most fascinated by this woman, who she learns to be Selina Dawes, medium of spirits.

Acclaim: Arts Council of Wales Book of the Year Award (shortlist), 2000; Ferro-Grumley Award for Lesbian and Gay Fiction, 2000; Lambda Literary Award for Fiction (shortlist), 2000; Mail on Sunday/John Llewellyn Rhys Prize (shortlist), 2000; Somerset Maugham Award for Lesbian and Gay Fiction, 2000; Sunday Times Young Writer of the Year Award, 2000

## 3. Representative text—Fingersmith

A brief summary: *Fingersmith* was published in 2002. It was shortlisted for the Booker Prize and the Orange Prize. *Fingersmith* was made into a serial for BBC One in 2005, starring Sally Hawkins, Elaine

Cassidy and Imelda Staunton. Waters approved of the adaptation, calling it "a really good quality show", and said it was "very faithful to the book. It was spookily faithful to the book at times, which was exciting."

Plot: Sue Trinder, an orphan raised in 'a Fagin-like den of thieves' by her adoptive mother, Mrs. Sucksby, is sent to help Richard 'Gentleman' Rivers seduce a wealthy heiress. Posing as a maid, Sue is to gain the trust of the lady, Maud Lilly, and eventually persuade her to elope with Gentleman. Once they are married, Gentleman plans to commit Maud to a madhouse and claim her fortune for himself. Sue travels to Briar, Maud's secluded home in the country, where she lives a sheltered life under the care of her uncle, Christopher Lilly. Like Sue, Maud was orphaned at birth; her mother died in a mental asylum, and she has never known her father. Her uncle uses her as a secretary to assist him in compiling an Index of Erotica, and keeps her to the house, working with him in the silence of his library. Sue and Maud forge an unlikely friendship, which develops into a mutual physical passion; after a time, Sue realizes she has fallen in love with Maud, and begins to regret her involvement in Gentleman's plot. Deeply distressed, but feeling she has no choice, Sue persuades Maud to marry Gentleman, and the trio flee from Briar to a nearby church, where Maud and Gentleman are hastily married in a midnight ceremony. Making a temporary home in a local cottage, and telling Maud they are simply waiting for their affairs to be brought to order in London, Gentleman and a reluctant Sue make arrangements for Maud to be committed to an asylum for the insane; her health has already waned as a result of the shock of leaving her quiet life at Briar, to Gentleman's delight. After a week, he and Sue escort an oblivious Maud to the asylum in a closed carriage. However, the doctors apprehend Sue on arrival, and from the cold reactions of Gentleman and the seemingly innocent Maud, Sue guesses that it is she who has been conned: "That bitch knew everything. She had been in on it from the start."

In the second part of the novel, Maud takes over the narrative. She describes her early life being raised by the nurses in the mental asylum where her mother died, and the sudden appearance of her uncle when she was eleven, who arrives to take her to Briar to be his secretary. Her induction into his rigid way of life is brutal; Maud is made to wear gloves constantly to preserve the surfaces of the books she is working on, and is denied food when she tires of labouring with her uncle in his library. Distressed, and missing her previous home, Maud begins to demonstrate sadistic tendencies, biting and kicking her maid, Agnes, and her abusive carer, Mrs Stiles. She harbours a deep resentment toward her mother for abandoning her, and starts holding her mother's locket every night, and whispering to it how much she hates her. Shockingly, Maud reveals that her uncle's work is not to compile a dictionary, but to assemble a bibliography of literary pornography, for the reference of future generations. In his own words, Christopher Lilly is a 'curator of poisons.' He introduces Maud to the keeping of the books—indexing them and such—when she is barely twelve, and deadens her reactions to the shocking material. As she grows older, Maud reads the material aloud for the appreciation of her uncle's colleagues. On one occasion, when asked by one of them how she can stand to curate such things, Maud answers, "I was bred to the task, as servants are." She has resigned herself to a life serving her uncle's obscure ambition when Richard Rivers arrives at Briar. He familiarises her with a plan to escape her exile in Briar, a plan involving the deception of a commonplace girl who will believe she had been sent to Briar to trick Maud out of her inheritance. After initial hesitation, Maud agrees to the plan and receives Sue weeks later, pretending to know nothing about the plot. Maud falls in love with Sue over time and, like Sue, begins to question whether she will be able to carry out Gentleman's plot as planned. Though overcome with guilt, Maud does, and travels with Gentleman to London after committing Sue to the asylum, claiming to the

doctors that Sue was the mad Mrs Maud Rivers who believed she was a commonplace girl. Instead of taking Maud to a house in Chelsea, as he had promised, Gentleman takes her to Mrs Sucksby in the Borough. It was, it turns out, Gentleman's plan to bring her here all along; and, Mrs Sucksby, who had orchestrated the entire plan, reveals to a stunned Maud that a lady, Marianne Lilly, had come to Lant Street seventeen years earlier, pregnant and alone. When Marianne discovered her cruel father and brother had found her, she begged Mrs Sucksby to take her newborn child and give her one of her 'farmed' infants to take its place. Sue, it turns out, was Marianne Lilly's true daughter, and Maud one of the many orphaned infants who had been placed on Mrs Sucksby's care after being abandoned. By the decree of Marianne's will, written on the night of the switch, both girls were entitled to a share of Marianne Lilly's fortune. By having Sue committed, Mrs Sucksby could intercept her share. She had planned the switch of the two girls for seventeen years, and enlisted the help of Gentleman to bring Maud to her in the weeks before her eighteenth birthday, when she would become legally entitled to the money. By setting Sue up as the 'mad Mrs Rivers', Gentleman could, by law, claim her fortune for himself. Alone and friendless, Maud has no choice but to remain a prisoner at Lant Street. She makes one attempt to escape to the home of one of her uncle's friends, Mr Hawtrey, but he turns her away, appalled at the scandal that she has fallen into, and anxious to preserve his local reputation. Maud returns to Lant Street and finally submits to the care of Mrs Sucksby. It is then that Mrs Sucksby reveals to her that Maud was not an orphan that she took into her care, as she and Gentleman had told her, but Mrs Sucksby's own daughter.

The novel resumes Sue's narrative, picking up where Maud and Gentleman had left her in the mental asylum. Sue is devastated at Maud's betrayal and furious that Gentleman double-crossed her. When she screams to the asylum doctors that she is not Mrs Rivers but her maid Susan, they ignore her, as Gentleman (helped by Maud) has convinced them that this is precisely her delusion, and that she is really Maud Lilly Rivers, his troubled wife. Sue is treated appallingly by the nurses in the asylum, being subjected to beatings and taunts on a regular basis. Such is her maltreatment and loneliness that, after a time, she begins to fear that she truly has gone mad. She is sustained by the belief that Mrs Sucksby will find and rescue her. Sue dwells on Maud's betrayal, the devastation of which quickly turns to anger. Sue's chance at freedom comes when Charles, a knife boy from Briar, comes to visit her. He is the nephew, it turns out, of the local woman (Mrs Cream) who owned the cottage the trio had stayed in on the night of Maud and Gentleman's wedding. Charles, a simple boy, had been pining for the charming attentions of Gentleman to such an extent that his father Mr Way had begun to beat him, severely. Charles ran away, and had been directed to the asylum by Mrs Cream, who had no idea of the nature of the place. Sue quickly enlists his help in her escape, persuading him to purchase a blank key and a file to give to her on his next visit. This he does, and Sue, using the skills learnt growing up in the Borough, escapes from the asylum and travels with Charles to London, with the intention of returning to Mrs Sucksby and her home in Lant Street. On arrival, an astonished Sue sees Maud at her bedroom window. After days of watching the activity of her old home from a nearby boarding house, Sue sends Charles with a letter explaining all to Mrs Sucksby, still believing that it was Maud and Gentleman alone who deceived her. Charles returns, saying Maud intercepted the letter, and sends Sue a playing card—the Two of Hearts, representing lovers—in reply. Sue takes the token as a joke, and storms into the house to confront Maud, half-mad with rage. She tells everything to Mrs Sucksby, who pretends to have known nothing, and despite Mrs Sucksby's repeated attempts to calm her, swears she will kill Maud for what she has done to her. Gentleman arrives, and though initially shocked at Sue's escape, laughingly begins to tell Sue how Mrs Sucksby played her for a fool. Maud physically tries to stop him, knowing how the truth would devastate

Sue; a scuffle between Maud, Gentleman and Mrs Sucksby ensues, and in the confusion, Gentleman is stabbed by the knife Sue had taken up to kill Maud, minutes earlier. He bleeds to death. A hysterical Charles alerts the police. Mrs Sucksby, at last sorry for how she has deceived the two girls, immediately confesses to the murder: "Lord knows, I'm sorry for it now; but I done it. And these girls here are innocent girls, and know nothing at all about it; and have harmed no-one." Mrs Sucksby is hanged for killing Gentleman; it is revealed that Richard Rivers was not a shamed gentleman at all, but a draper's son named Frederick Bunt, who had had ideas above his station. Maud disappears, though Sue sees her briefly at Mrs Sucksby's trial and gathers from the prison matrons that Maud had been visiting Mrs Sucksby in the days leading up to her death. Sue remains unaware of her true parentage, until she finds the will of Marianne Lilly tucked in the folds of Mrs Sucksby's gown. Realizing everything, an overwhelmed Sue sets out to find Maud, beginning by returning to Briar. It is there she finds Maud, and the nature of Christopher Lilly's work is finally revealed to Sue. It is further revealed that Maud is now writing erotic fiction to sustain herself financially. The two girls, still very much in love with each other despite everything, make peace and give vent to their feelings at last.

Interpretation of title: A fingersmith is a petty thief. The novel's protagonist, Sue, makes a living as a fingersmith in London. "Fingersmith" may also refer to someone who has mastered a skill involving the use of his or her fingers. It is also clearly an allusion to female masturbation and sex between women, in a similar vein to the use of pornographic slang in the author's first title "Tipping the Velvet".

Allusions/references to other works: In her Notes on the Text, Waters informs the reader that the book Christopher Lilly and Maud are working on is actually based on bibliographies published by Henry Spencer Ashbee, under the pseudonym Pisanus Fraxi, in the late 1870s. Waters makes it clear, however, that though Lilly's sentiments on book-keeping echo those of Ashbee, he is in all other aspects entirely fictitious. Waters also states in the Notes that all of the texts cited by Maud in Fingersmith actually existed, and lists their titles accordingly.

Discussion:

1. What role does the Victorian setting play in Sarah Waters's Affinity?
2. What does homosexuality mean to these beleaguered women in all these texts by Waters?
3. Does Water excel in making suspenses?

## Unit Six Colm Tóibín

### Summary

Colm Tóibín is a gay novelist, short story writer, essayist, playwright, journalist, critic, and, most recently, poet. Tóibín is currently Irene and Sidney B. Silverman Professor of the Humanities at Columbia University and succeeded Martin Amis as professor of creative writing at the University of Manchester. He was hailed as a champion of minorities as he collected the 2011 Irish PEN Award. In 2011, he was named one of Britain's Top 300 Intellectuals by The Observer, despite being Irish.

### Aim

1. To know the social background for Colm Tóibín's gay writing.
2. To know Colm Tóibín's major gay novels.
3. To understand the style of these key texts.

Teaching hours: 6 class hours

### Contents:

#### 1. Representative text——The Master

A brief summary: *The Master* is a novel by Irish writer Colm Tóibín. It is his fifth novel and it was shortlisted for the 2004 Booker Prize and received the International IMPAC Dublin Literary Award, the Lambda Literary Award, the Los Angeles Times Novel of the Year Award and, in France, *Le prix du meilleur livre étranger* in 2005.

Plot: It depicts the American-born writer Henry James in the final years of the 19th century. The eleven chapters of the novel are labelled from January 1895 to October 1899 and follow the writer from his failure in the London theatre, with the play *Guy Domville*, to his seclusion in the town of Rye, East Sussex, where in the following years he rapidly produced several masterpieces. The novel starts with a portrait of Henry as a public figure who feels humiliated in an unexpected way, not just in the public side of his writing career but also in a more personal way, in which all the precautions he had taken to carry on with his life as he wished it to be, come to a crisis. Henry resolves to reduce his public life by buying a house in Rye and there he nurses his loneliness and is haunted by all the consequences his need to maintain a protected space in which to live and write has generated all through his life. He's in his fifties and he's very much aware of how he had to refuse the company of his ill sister, whom he adored, at some point, how he chose to stay away from his country and his family, how he felt to turn cold with a writer friend he had been very close to previously and becomes a bachelor with an unresolved sexuality, certainly close to homosexuality, living in a house with servants in the South of England and a daily visit of the stenographer to whom he dictates. Appalled by the Oscar Wilde case, the portrait of Henry is not one of someone who just represses his self and his sexuality but of something more complex and ambiguous, of somebody who copes with life exerting a control on how much he'd reveal, even to himself, and choosing to be a writer in order to achieve precisely that.

Criticism: American writer John Updike described the book in *The New Yorker* (2004-06-28): "Tóibín's subject is the inward James, the master of literary creation and a vast hushed arena of dreams and memories and hoarded observations". Daniel Mendelsohn in the *New York Review of Books* also praised the book, referring to it as; unquestionably the work of a first-rate novelist -- one who has for the

past decade been writing excellent novels about people cut off from their feelings or families or both.

Awards and nominations: *The Master* was shortlisted for the 2004 Booker Prize. It received the International IMPAC Dublin Literary Award in 2006, the Lambda Literary Award, Los Angeles Times Novel of the Year award and, in France, *Le prix du Meilleur livre étranger* in 2005.

### 2. Representative text——*Mothers and Sons*

A brief introduction: *Mothers and Sons* is a collection of short stories written by Irish writer Colm Tóibín and published in 2006. The book was published in hardback by Picador, and features nine stories, each of which explores an aspect of the mother-son relationship. The nine stories are *The Use of Reason*, *A Song*, *The Name of the Game*, *Famous Blue Raincoat*, *A Priest in the Family*, *A Journey*, *Three Friends*, *A Summer Job*, *A Long Winter*.

Theme: *Mothers and Sons*, like other Tóibín fiction, explores homosexuality in Ireland. In addition to mother-son relationships, Tóibín considers gayness alongside Catholicism, and how the two can be compatible in an Irish context. Most of the nine stories appeared in print elsewhere prior to the book's publication in popular literary periodicals like *The Guardian*, *The London Review of Books*, and *The Dublin Review*. Tóibín has spoken out about the economic disparity between short story collections and novels, the former being not likely to fetch as much popular interest, or, therefore, money, which is the reason (or so he says) he writes in the first place.

### 3. Representative text——*The Empty Family*

A brief summary: *The Empty Family* is a collection of short stories by Irish author Colm Tóibín. It was published in the UK in October 2010 and was released in the US in January 2011. *The Empty Family* was shortlisted for the 2011 Frank O'Connor International Short Story Award.

Themes: Reviews have been generally positive. Bryan Lynch in the *Irish Independent* wrote that the "stories are always intensely interesting and sometimes profoundly provocative", noting that the sexually frank depictions required great courage. Keith Miller in the *Telegraph* described the book as an "exquisite and almost excruciating collection". *Irish Times* journalist Heather Ingman noted that most of Tóibín's familiar themes are present but with the addition of a "hard-won wisdom", giving rich rewards to the reader. Many reviewers commented on the fact that Tóibín's prose has become ever more spare and refined, with Ingman inviting readers "to read slowly and savour the silences between the words".

Discussion:

1. What is the unique feature that can be used to describe homosexual writing by Colm Tóibín?
2. Compare Colm Tóibín's language with Anyi Wang's.
3. Is sexual identity closely related to national identity in Colm Tóibín's texts?



## Unit Seven Alan Hollinghurst

### Summary

Alan Hollinghurst was born on 26 May 1954 in Stroud, Gloucestershire, the only child of James Hollinghurst, a bank manager, and his wife, Elizabeth. He attended Canford School in Dorset. Hollinghurst read English at Magdalen College, Oxford from 1972 to 1979, graduating with a BA in 1975, and a MLitt in 1979. His thesis was on the works of Ronald Firbank, E. M. Forster and L. P. Hartley, three gay writers.[2][3] While at Oxford he shared a house with Andrew Motion, and was awarded the Newdigate Prize for poetry in 1974, a year before Motion. In the late 1970s he became a lecturer at Magdalen College, and then at Somerville College and Corpus Christi College, Oxford. In 1981 he moved on to lecture at University College London, and in 1982 he joined *The Times Literary Supplement*, where he was the paper's deputy editor from 1985 to 1990. Hollinghurst is gay. He lives in London. He won the 2004 Man Booker Prize for *The Line of Beauty*. His next novel, *The Stranger's Child*, was longlisted for the Man Booker Prize in 2011.

### Aim

1. To know the social background for Alan Hollinghurst's gay writing.
2. To know Alan Hollinghurst's major gay novels.
3. To understand the style of these key texts.

Teaching hours: 8 class hours

### Contents:

#### 1. Representative text—The Swimming Pool Library

Plot: William Beckwith is a highly privileged, cultivated and promiscuous young gay man. He is the grandson and heir of Viscount Beckwith, an elder statesman and a recent peer. In order to avoid death duties, that grandfather has already settled most of his estate on Will, who therefore has substantial private means and no need of work. As the novel opens, we learn that Will is currently seeing a young, working-class, black man named Arthur. Will is deeply sexual and physically very attractive. His preoccupation with Arthur is almost entirely physical. Will is a member of the Corinthian Club ('the Corry') at which he swims, exercises and cruises men. The Corry is in no formal sense a gay club, indeed it is made clear that there are non-gay members, but there is a pervasive homoerotic atmosphere. Whilst cruising a young man in a London park, Will enters a public toilet to find a group of older men cottaging. One of them suddenly suffers what is perhaps a minor heart attack and collapses. Will applies artificial respiration and saves the man's life. He returns home to find Arthur bleeding and terrified. Arthur has accidentally killed a friend of his brother Harold's, after an argument about drugs. Will agrees to shelter Arthur. At the Corry, Will meets the old man again and learns that he is Lord Charles Nantwich. Charles invites Will to lunch at Wicks': his club. Wicks' is filled with men "of fantastic seniority". We learn here that Will studied History at Oxford, getting a 2.1 rather than the first that he says had been expected of him. That he has studied history will in the course of the novel be revealed as an irony. Trapped in close confinement with Arthur, Will begins to resent him. Their boredom and tension occasionally erupts in bouts of vaguely abusive sex. Will goes to a cinema that shows gay pornography and has anonymous sex. On the train home, Will reads *Valmouth*, a novel by Ronald Firbank, given to him by his best friend,

James. James is a hard-working doctor who is insecure and sexually frustrated as a gay man. The novel by Firbank echoes themes central to *The Swimming Pool Library*; secrets and discretion; extreme old age, colonialism, race and camp; the sense of deeper truths residing behind a thin façade of artifice. Back at the flat, William finds his small nephew Rupert, an enchantingly self-possessed boy of six, who has run away from home. Rupert loves Will and is interested in homosexuality. Despite his youth, Rupert exhibits a strong gay sensibility. Together they look at Will's photo album. Will then calls his sister Philippa and her husband Gavin comes to collect Rupert. Will goes to the Corry with James; on their return, Arthur has vanished. Will visits Charles at his home, where he lives with his servant Lewis. Lewis is curt, even slightly aggressive and seems jealously protective of Nantwich. Charles's house is filled with memorabilia and books; there are homoerotic paintings as well as a portrait of a beautiful African boy. In the cellar, they look at some Roman mosaics and Charles asks Will to write his biography for him. At the Corry, Will is attracted to Phil, a young bodybuilder. Despite his physique, Phil is shy and a sexual novice. Will suspects that Phil is the man with whom he had sex in the cinema. James believes that Will is wasting his intelligence and his literary skill and urges him to write Charles's biography. Will returns to Charles's house to find him locked in his bedroom by Lewis. Their master/servant relationship is complex and fraught. Will takes Charles' diaries and notes home. On the train, Will cruises a young man whom he takes home; they engage in sexual intercourse. He begins to read Charles's papers. Charles's early life vividly illustrates themes central to the experience of being homosexual, privileged and British. Will reads of his boyhood at public school, where he experienced sexuality by turns brutal and tender. He is cruelly raped by one boy but later taken under the protection of an older boy, Strong, who treats him gently. We learn that Strong became a soldier in the Great War, was badly injured and died insane. Charles becomes aware that he is strongly attracted to black men when he is openly propositioned by an American soldier. He experiences feelings of desperate arousal, fear and revulsion and flees. As a student, Charles goes on a spree with some friends in the country. They go to an abandoned hunting lodge and drink champagne. Charles has sex with one of them; a young man who feels insecure about his (comparatively) modest background and sexual inexperience. As a young man, Charles enters the Foreign Service and travels to Sudan to act as a regional administrator. He is enchanted by the land and powerfully drawn to African men but finds himself cut off by his race, his rank and his position as a colonial. Charles ruminates on the sense of devotion that homosexuality can foster between men and how that devotion aids duty and right action. Phil invites Will back to his lodgings in the Hotel where Phil works as a waiter. Phil wants sex but is too shy so Will seduces him. Will goes to the opera with James and his grandfather. The opera is *Billy Budd*. Will is struck almost to tears by the homoerotic and emotional power of the work. During the conversation afterwards, the subject of Benjamin Britten's own homosexuality arises and they talk about his relationship with E. M. Forster, who co-wrote the libretto. The relationship between gay sexual expression and art is gently explored. Will continues reading Charles's diaries. On the way to a boxing club patronized by Nantwich, Will has an unpleasant encounter with a working class boy, who offers him sex for money. Will refuses; there are undertones of fear and violence. At the match, Will meets Bill: a man he knows from the Corry. Bill is a weightlifter; a large muscular man who coaches teenage boxers. Trapped inside his body, Bill seems a fearful man. He is devoted to Nantwich, his patron, and to the boys he coaches. He is also carrying a torch for Phil. From the diaries, Will learns that Nantwich has been to Egypt and then returned to London, where he met with Ronald Firbank; an extraordinary portrait of effete decrepitude; camp and alcoholic. Will takes Phil to visit Staines, a successful studio photographer who echoes Cecil Beaton. Staines is a gossip queen and socialite. His lover is a "school tart" grown old; a

kept man drinking too much. Staines poses Phil bare-chested and oiled; as pornography. This episode overtly deals with gay artifice, staging and the image. Phil is idealized and objectified. Staines reveals that Charles's brother was homosexually insatiable, exploited his servants and was subsequently beaten to death and that Charles's uncle was likewise into rough trade. At Nantwich's house, Will and Charles talk about Ronald Firbank. Charles gives Will a beautiful edition of one of Firbank's novels as a gift. Afterwards, Will goes to Arthur's address in a working class area of London and calls but there is no answer. Returning, he encounters a group of skinheads who demand his watch, attack and queer-bash him, destroying the Firbank novel in the process. Will goes home, where James patches him up but beauty is temporarily ruined. He reads Charles's diary aloud to Phil: Charles describes a North African trying to covertly sell him gay pornography and is disturbed at being 'outed' in a foreign culture. Will returns to Staines's home with Nantwich. There are several other men there, including two youths and a black chef, Abdul, who works at Charles's club. Will is powerfully attracted to Abdul. It transpires that Staines and Nantwich are collaborating on the production of a pornographic film in which Abdul and the two youths are performing. The theme of voyeurism alienates Will, who finds it embarrassing and quietly leaves. Will takes Phil out clubbing at The Shaft. He has not been there for many months and there are vivid descriptions of a night on the gay 'scene'. Will and Phil drink, dance and meet several gay 'types', including a Brazilian bodybuilder. He discovers Arthur, who has been working for his brother Harold, in the bathroom and attempts to have sex with him. Arthur is obviously quite upset, and they part ways. Will gets a telephone call from James; he has been arrested whilst seeking sex. This is ironic since James's sex-life is non-eventful compared to Will's. It appears to be a case of police-entrapment, with an undercover officer soliciting sex from homosexual men. Charles's diaries have entered the Second World War; he is entering middle-age and the tone is melancholy. He is passionately devoted to an African man; the beautiful boy whose portrait hangs in Charles's house. The boy is now grown up and about to get married to a woman. Will goes to an exhibition of photographs by Staines. The theme is soft-core homo-erotica. He is surprised to find Gavin there. Talking with Staines, he discovers that he and Charles have produced three pornographic films of the type that play in the cinema where Will first had sex with Phil. From the diaries, Will learns how Charles's life was ruined. The African man whom he loved gets married and Charles begins to visit anonymous sex clubs and cruisy bathrooms. One night he solicits a policeman, who arrests Charles for public indecency. Despite his rank, Charles is ruthlessly prosecuted by a conservative politician of the time, who wants to make an example of him. The politician is William's grandfather; now the Viscount Beckwith. Will's wealth, his rank and his leisured gay existence are all built on a foundation of homosexual persecution. He also learns that Charles and Bill met in prison, where Bill, then a young man, had been thrown for having a love-affair with a boy three years younger than himself. The theme of natural love and sexuality destroyed by elite oppression is very powerful. While Charles is in prison, he learns that Taha, the African man, has been beaten to death in an incident that is apparently racially-motivated. After learning about his grandfather's past, Will decides that he cannot now write Charles's biography, nor was he intended to do so. Charles has been educating him on his own past. Will talks on the phone with Gavin, his brother in law. Gavin tells Will that he knew it was Will's grandfather who imprisoned Charles. A past perhaps so distant that the archaeologist knows it where the historian does not. Rupert has been told to watch out for Arthur; he reports that he has seen him with his brother Harold. Will goes to Phil's hotel. He encounters a rich Argentine who propositions him. Will accepts until he finds that the man is obsessed with gay pornographic conventions, costumes and sex toys. Will finds this all slightly ridiculous and is not aroused. He refuses to consent to sex and leaves. Upstairs,

he discovers Phil having sex with Bill. Disoriented, he leaves and wanders to James's and then the Corry, where Charles Nantwich reveals his designs in giving Will the diaries. Will and James go to Staines's to see a film, not a piece of pornography but an archive recording of Ronald Firbank in old age. The novel closes.

Themes: The novel is pervaded with references to Ronald Firbank, up until the very last page. Homophobia is addressed in many forms, namely through getting arrested by the police (Nantwich; Bill; James) and gay-bashing (William and the skinheads). Through Nantwich's diary, the novel is also concerned with the lives of gay men before the gay liberation movement, both in London and in the colonies of the British Empire.

## 2. Representative text—The Folding Star

Plot: The novel is the story of an English gay man, Edward Manners, who, disaffected with life, moves to a town in Flanders where he teaches two students English. One, Marcel, is good but ugly while the other, Luc, is bad but, to the protagonist, deeply beautiful. The novel also deals with Manners' emerging relationship with Marcel's father who curates a museum of symbolist paintings by Edgard Orst (modelled on Fernand Khnopff and James Ensor). Edward has an affair with a young foreigner named Cherif who falls deeply in love with him, but as Cherif is ordinary looking, Edward can never really return his affection. We see the same pattern in the novel's recounting of Edward's youthful affair years earlier (when he was even younger than Luc) with Dawn, a handsome but not particularly beautiful youth who later dies tragically. Edward soon became bored with him, and even now he can only gin up much feeling about Dawn by giving his past affair and the subsequent death of his old love a high literary treatment modeled after the tradition of the pastoral elegy. Like his forerunner von Aschenbach in Thomas Mann's "Death in Venice" (who obsesses over the beautiful Tadzio), and the artist Orst, Edward is a lover of beauty, not a lover of people, and people's beauty is fleeting. Thus the disappearance of Jane Byron, Orst's beautiful model, and later of Luc, Edward's version of Tadzio, represents how cruel life can be to those who worship at Beauty's altar. Many of the characters (Manners, Orst, Marcel's father, Luc) are marked by obsession with others. The past continually intrudes into the twilight world Hollinghurst evokes, dragging Manners back to England for a time. Two major characters, both objects of romantic obsession, mysteriously disappear. The long-lost Jane Byron, beloved model for Orst, had swum out to sea at Ostend, Belgium, decades ago and was never seen again, leaving the artist with a lifelong obsession for painting her image. The beautiful youth Luc, obsessive love interest of the protagonist Manners, also disappears. In the book's enigmatic conclusion, Luc is last seen looking out from one of many photographs of missing children on a salt-spattered bulletin board at the beach in Ostend. Thus, like Byron, he ultimately ends up existing only within a frame, and his disappearance is poetically linked to the "shiftless" North Sea waves at the famous beach.

Reception: The Folding Star won the James Tait Black Memorial Prize for fiction in 1994. It was also shortlisted for the Booker Prize. The New York Review of Books described it thus: "You could read this novel as a miniature Remembrance of Things Past. Or as an expanded Death in Venice... or as a homosexual Lolita.... It is an immense pleasure to read, [filled with] funniness and poetry, handled with amazing sensitivity and accuracy." Peter Kemp, Times Literary Supplement critic, said, "Even in its sexiest moments, it never loses its intellectual poise. Dry witticisms intersperse sweaty couplings."

## 3. Representative text—The Spell

Plot: Robin is doing research in the United States. He goes into a bar where he meets Sylvan, and calls Jane; she tells him she is pregnant with his baby. The novel flashes forward to 1995 where the main

protagonist, Alex, is visiting an ex-boyfriend Justin and his partner. He drives to their house in the country. Robin's son, Danny, is also there. After a flashback to Simon's (Robin's lover prior to Justin) AIDS related death, the plot goes back to Justin and Robin's cottage where the men are drinking and play with their young attractive neighbor Terry. Whilst driving Alex to see the local picturesque cliffs, Robin scares everyone by accelerating quickly and only stopping right before the cliff's edge. Later, Danny and Alex meet-up in Soho where they walk into Aubrey and Hector. It is clear that Danny knows many attractive gay men and slept with most of them. The two men go on to have dinner in a nice restaurant, followed by dancing at a club, where Alex is given his first pill of ecstasy by Danny. His desire quickly blurs as he is unsure if it is the drug or his attraction to Danny that allows him to kiss the younger man. Justin is bored alone in his house. He calls Terry for casual sex. Later, Danny and his older friend George are driving to a party - Danny confesses to being bored with Alex. Alex and Hugh talk about Danny's lack of cultural knowledge and Alex's drug use. Later, Danny is organizing a party and Alex wonders if he didn't perhaps waste his youth by not going to raves. Robin and George pick up their friends at the station. Danny's birthday party looks like a gay nightclub, as it is filled with attractive gay men doing drugs. Robin has a sexual encounter with Lars. Danny gets a new job as a nocturnal security guard, to Alex's annoyance. He takes cocaine from a man he meets in the toilet and is caught with it. He then goes clubbing after he is fired. Later he returns home and Alex comes over; he tells him he wants to quit his job. Robin suggests Danny and Alex stay in Robin and Justin's cottage whilst they are separated. There, they make love in Robin and Justin's bed and take to going for walks. Alex explains how Justin's father died when they were away on holiday together, how this was the end of their relationship. Later, they take ecstasy. Robin tells Tony he has had to let parts of his house for financial security. Later, he walks round the house looking back towards the past, and Terry pops in - they make love. Justin is house-hunting with the aid of an attractive estate agent, Charles. Later in his hotel he has sex with Carlo, an escort. After seeing another house, he goes into a bar in Soho. Eventually he returns home and Robin is there; they play Scrabble together. Danny then goes to Dorset to see his father and his lover. They are hanging by the beach. Later at a party, whilst playing cricket, Danny says he is going to visit his mother in San Diego, to Alex's surprise. He then proceeds to break up with him. A little later, Alex, Nick, and Danny are off to visit a castle. Alex craves the pleasures that Danny has introduced him to. He attempts to call a drug dealer to no avail but later walks into Lars on the street, who says he can get him anything he wants. The novel ends with Alex and his new, more stable boyfriend Nick standing at the cliff's edge, admiring the beauty of stopping before going over.

Themes: This is a later-in-life gay bildungsroman since Alex is growing and changing in similar ways as an adolescent would. He is exploring his sexuality and community. Danny loses Alex's necklace during a threesome with two other men. It symbolizes a loss of Alex, or a tossing aside of something that no longer has value, even though it wasn't a conscious decision. Danny embodies narcissism and casual sexual encounters that might be seen as a homophobic stereotype; however, since his character is so absurd, it reads more as a tongue-in-cheek critique.

Allusions to other works: Other writers and works mentioned are : John Dowland's *Fine Knacks for Ladies*, Thomas Hardy's *Tess of the d'Urbervilles* and *An Assigantion - Old Style*, Oscar Wilde, William Makepeace Thackeray's *Vanity Fair*, William Shakespeare's *Hamlet* and *A Midsummer Night's Dream*, Arthur Conan Doyle, Alfred Tennyson, Anthony Trollope, Algernon Charles Swinburne. The visual arts mentioned are : Frank Lloyd Wright, Quinlan Terry, Bernard Leach. The music mentioned is : Giuseppe Verdi's *La traviata*, *Let's Hear It for the Boy*, Robert Schumann, George Frideric Handel, Joseph Haydn,

Joe Puma, Ralph Vaughan Williams, John Barbirolli, Girolamo Frescobaldi, Frédéric Chopin, the Beatles, the Rolling Stones, The Doors, the Incredible String Band, The Kinks, Gustav Mahler, Ludwig van Beethoven, Van Morrison, Abba, Wolfgang Amadeus Mozart, Madonna's "Bedtime Story".

#### 4. Representative text—The Line of Beauty

Plot: Set in Britain in the early to mid-1980s, the story surrounds the young gay protagonist, Nick Guest, who has come down from Oxford with a first in English and is to begin graduate studies at University College London. The novel begins in the summer of 1983, shortly after Thatcher's landslide victory in the Parliamentary election of that year. Nick moves into the luxurious London home of the wealthy Fedden family. The son of the house, Toby, is his Oxford University classmate and best friend, and Nick's stay is meant to last for a short time while Toby and his parents - Rachel, the daughter of a wealthy Jewish family, and Gerald, a successful businessman and just-elected Tory MP - are on holiday in France. Left at home with Nick is the Feddens' daughter, Cat, who is bipolar and whom the Feddens are reluctant to leave on her own. Nick helps Cat through a minor crisis, and when her parents return they suggest he stay on indefinitely, since Cat has become attached to him and Toby is getting a place of his own. As a permanent member of the Feddens' household, Nick experiences for the first time the world of the British upper class, observing them from his own middle-class background. Nick remains a guest in the Fedden home until he is expelled at the end of the novel. Nick has his first romance with a black council worker, Leo, but a later relationship with Wani, the son of a rich Lebanese businessman, illuminates the materialism and ruthlessness of 1980s Thatcherite Britain. The book explores the tension between Nick's intimate relationship with the Feddens, in whose parties and holidays he participates, and the realities of his sexuality and gay life, which the Feddens accept only to the extent of never mentioning it. It explores themes of hypocrisy, homosexuality, madness and wealth, with the emerging AIDS crisis forming a backdrop to the book's conclusion.

Interpretation of the novel's title: The title of the book refers to the double 'S' of the ogee shape, a shape which 'swings both ways', described by William Hogarth in his *The Analysis of Beauty* as the model of beauty, which protagonist Nick Guest uses to describe his lover's body. For some characters, lines of cocaine are 'beautiful'. Another underlying theme is the difference between spiritual and material beauty.

Themes: The book touches upon the emergence of HIV/AIDS, as well as the relationship between politics and homosexuality, its acceptance within the 1980s Conservative Party and mainstream society. The book also considers heterosexual hypocrisy regarding homosexual promiscuity. Finally, an underlying theme is the nature of beauty. Nick is attracted to physical beauty in art and in men. However, he pays a price for his choices: his beautiful lover Wani is a self-hating homosexual, and the Feddens' home (in which Nick Guest remains a guest) is filled with both exquisite art and vile hypocrisy.

Allusions to other works: The novel is dedicated to journalist and short-story writer Francis Wyndham. An excerpt from Lewis Carroll's *Alice's Adventures in Wonderland* is quoted before the first section. Nick is said to like Alexander Pope more than William Wordsworth. Lord Kessler praises Anthony Trollope after Nick picks up his copy of *The Way We Live Now*. Nick goes on to say he prefers the style of Henry James, Joseph Conrad and George Meredith. Later, Jenny Groom says she has read *Mister Johnson* by Joyce Cary. Wani is said to have books by William Shakespeare, George Eliot's *Middlemarch* and Henry Fielding's *Tom Jones* in his bedroom. In the Feddens's house in France, there are copies of books by Frederick Forsyth. Later Nick has a book of verse by John Berryman. Sophie is to play *Lady Agatha* in Oscar Wilde's *Lady Windermere's Fan*. At the end, Nick compares the Feddens to

William Shakespeare's *Pericles, Prince of Tyre*. The Feddens have a painting by Francesco Guardi in their house. Leo's mother has a replica of William Holman Hunt's *The Shadow of Death* in her house. She also mentions his *The Light of the World*. Lord Kessler has a painting by Paul Cézanne and Rembrandt, and is said to have a Kandinsky. Later in the narrative Howard Hodgkin is mentioned. Lord Kessler gives them a painting by Paul Gauguin. Leo and Nick go to the cinema to see *Scarface*. Together, they have seen *Rumble Fish* and Federico Fellini's *And the Ship Sails On*. Later at the pool, a man asks Wani if he has seen *A Room with a View*. Later, Merchant Ivory Productions is mentioned, along with Stanley Kubrick's *Full Metal Jacket*. Leo plays some Mozart at the piano, which is said to sound like Bach; Liszt is also mentioned with regard to Toby. Moreover, Nick says he doesn't like Richard Strauss and prefers Richard Wagner. The Tallahassee Symphony Orchestra is mentioned. In Wani's parents's bedroom, Vivaldi's *The Four Seasons* can be heard when the curtains are being closed. Later, Nina plays Chopin, Schubert, Beethoven, Busoni and Khachaturian. Kiri Te Kanawa is mentioned. Nick is said to like Anton Bruckner. At the end, Catherine plays Rachmaninov's *Symphonic Dances* and dances like Natalia Makarova. Nick quotes phrases from Henry James's *The Outcry* and *The High Bid*. Later, he says he is working on a film adaptation of *The Spoils of Poynton* with Wani – he mentions Ezra Pound, who said it was a book about furniture. In France, he reads *A Small Boy and Others*. Later, the film adaptation of *The Bostonians* is mentioned. *The Portrait of a Lady* is also mentioned at the end. André Charles Boulle is mentioned with regard to Pete. Architects Aston Webb, along with Christopher Wren and Francesco Borromini are alluded to. Nick is also said to have read books by Nikolaus Pevsner. Nick suspects Lord Kessler's wedding anniversary present to the Feddens is by Paul de Lamerie. Catherine plays *The Clash*. Nick and Margaret Thatcher later dance to *Get off of My Cloud* by The Rolling Stones. Morgan le Fay is mentioned.

Allusions to actual history: Lord Kessler mentions Madame de Pompadour. At the dinner party at the Feddens, the guests talk about the Falklands War, the Strategic Defense Initiative, and the Battle of Trafalgar. At the recital, Giscard d'Estaing is mentioned. Later, Nick sees a picture of Gerald and Ronald Reagan. There is also a picture of Gerald and Mikhail Gorbachev.

Literary significance and criticism: Hollinghurst wrote part of the novel in Yaddo. The book won the 2004 Booker Prize. Hollinghurst has received praise for his portrayal of life among the privileged governing classes during the early to middle 1980s. The novel has been compared to Anthony Powell's *A Dance to the Music of Time*, with special regard to Powell's character Nicholas Jenkins. The protagonist has also been likened to Nick Carraway in F. Scott Fitzgerald's *The Great Gatsby*. Margaret Thatcher's appearance has been compared to that of Kurtz in Joseph Conrad's *Heart of Darkness*; Sir Maurice Tipper and his wife have been compared to Evelyn Waugh characters.

Discussion:

1. Is Alan Hollinghurst a radical or conventional gay writer?
2. Is *The Line of Beauty* a true testament to British political history?
3. AIDS and homosexuality are key concerns in this gay novel. How does the writer connect these two?

## Unit Eight Edmund White

### Summary

Edmund White is an American novelist, as well as a writer of memoirs and an essayist on literary and social topics. Much of his writing is on the theme of same-sex love. Probably his best-known books are *The Joy of Gay Sex* (1977) (written with Charles Silverstein) and his trio of autobiographic novels, *A Boy's Own Story* (1982), *The Beautiful Room Is Empty* (1988) and *The Farewell Symphony* (1997).

### Aim

1. To know the social background for Edmund White's gay writing.
2. To know Edmund White's major gay novels.
3. To understand the style of these key texts.

Teaching hours: 2 class hours

Contents:

Representative text——*A Boy's Own Story*

Overview: *A Boy's Own Story* is the first of a trilogy of novels, describing a boy's coming of age and documenting a young man's experience of homosexuality in the 1950s in New Jersey. The trilogy continued with *The Beautiful Room Is Empty* (1988) and *The Farewell Symphony* (1997), the latter of which brought the setting up to the 1990s. Although all three share a number of themes and are frequently considered at least partly autobiographical, they do not tell a linear story in the manner of some trilogies, and can be read independently of one another.

Plot: The story starts when the narrator, aged 15, experiences the physical side of young love with his twelve-year-old friend Kevin O'Brien. Although he is the younger boy, Kevin takes the lead in the sexual activity. Kevin's remoteness keeps the relationship one-sided; he forgets all about it once each session is over, whereas the narrator gets more and more worried about his deep feelings. As the book progresses, he starts to have cravings for anal penetration. The encounters between the two adolescents become infrequent and are kept in the background, and the narrator's soul-searching about his homosexuality continues.

Literary significance and criticism: It has been suggested that *A Boy's Own Story* combines elements of J.D. Salinger's *The Catcher in the Rye* and Oscar Wilde's *De Profundis*.

Discussion:

Why is Edmund White's portrayal of gay sex so special? What does it mean?



## Unit Nine Michael Cunningham

### Summary

Michael Cunningham is an American gay writer. He is best known for his 1998 novel *The Hours*, which won the Pulitzer Prize for Fiction and the PEN/Faulkner Award in 1999. Cunningham is currently a professor of creative writing at Yale University.

### Aim

1. To know the social background for Michael Cunningham's gay writing.
2. To know Michael Cunningham's major gay novels.
3. To understand the style of these key texts.

Teaching hours: 2 class hours

Contents:

### Representative text——*The Hours*

**Plot:** The stream-of-consciousness style being so prominent in this work, a summary of the plot based on physical action does not give a thorough understanding of the content of the work. In the novel, action occurring in the physical world (i.e.: characters doing things, such as talking, walking etc.) is far outweighed by material existing in the thought and memory of the protagonists. Some discretion must be made in a plot summary as to which of these thoughts and memories warrant detailing.

**Prologue:** The novel begins with the suicide of Virginia Woolf in 1941 by drowning herself in the Ouse, a river in Sussex, England. Even as she is drowning, Virginia marvels at everyday sights and sounds. Leonard Woolf, her husband, finds her suicide note, and Virginia's dead body floats downstream where life, in the form of a mother and child going for a walk, goes on as if Virginia is still taking in all the sights and sounds.

**Mrs. Dalloway:** The novel jumps to New York City at the end of the 20th century where Clarissa Vaughan (Cunningham's modern Mrs. Dalloway), in announcing she will buy the flowers for a party she's hosting later in the day, paraphrases the opening sentence of Woolf's novel. She leaves her partner Sally cleaning their apartment and heads outside into a June morning. Walking to the flower shop, Clarissa enjoys the everyday hustle and bustle of the city. The sights and sounds she encounters serve as jumping-off points for her thoughts about life, her loves and her past. The beautiful day reminds her of a happy memory, a holiday she had as a young woman with two friends, Richard and Louis. In fact, the flowers are for a party Clarissa is hosting at her apartment that night for Richard (now a renowned poet dying of AIDS) as he has just won the Carrouthers, an esteemed poetry prize awarded for a life's work. Clarissa bumps into Walter, an acquaintance who writes gay pulp fiction romances. Clarissa invites him to the party although she knows Richard abhors Walter's shallow interests in "fame and fashions, the latest restaurant". Clarissa herself appreciates Walter's "greedy innocence." Clarissa continues on her way reflecting on her past, sometimes difficult relationship with Richard which she compares to her more stable but unspectacular relationship with her partner of eighteen years, Sally. She finally arrives at the

flower shop.

Mrs. Woolf: The novel then jumps to 1923 with Virginia Woolf waking one morning with the possible first line of a new novel. She carefully navigates her way through the morning, so as not to lose her inspiration. When she picks up her pen, she writes: Mrs. Dalloway said she would buy the flowers herself.

Mrs. Brown: The novel jumps to 1949 Los Angeles with Laura Brown reading the first line of Virginia's Woolf's novel 'Mrs. Dalloway.' ("Mrs. Dalloway said she would buy the flowers herself.") Laura Brown is pregnant with her second child and is reading in bed. She does not want to get up despite it being her husband Dan's birthday. She is finding it hard playing the role of wife to Dan, and mother to her son Richie, despite her appreciation for them. She would much rather read her book. She eventually forces herself to go downstairs where she decides to make a cake for Dan's birthday which Richie will help her make.

Mrs. Dalloway: The novel returns to Clarissa Vaughan who, having left the flower shop with an armload of flowers, decides to stop by Richard's apartment. On her way to Richard's she pauses at the site of a film shoot, hoping to catch a glimpse of a movie star. Eventually she leaves, having not seen the star, embarrassed at her own trivial impulses. Clarissa enters the neighbourhood she and Richard frequented as young adults. It is revealed Richard and Clarissa once had a failed experimental romantic relationship together despite it being obvious Richard's "deepest longings" were for Louis with whom he was already in a relationship. Clarissa still wonders what her life might have been if they had tried to stay together. Clarissa enters Richard's apartment building, which she finds squalid. She seems to associate Richard's apartment building with sense of decay and death. She enters Richard's apartment. Richard welcomes Clarissa, calling her "Mrs. D" a reference to 'Mrs. Dalloway'. He calls her this because of the shared first name (Clarissa Vaughan, Clarissa Dalloway) but also because of a sense of shared destiny. As Richard's closest friend, Clarissa has taken on the role of a caregiver through Richard's illness. Richard is struggling with what appears to Clarissa to be mental illness, brought about by his AIDS and discusses hearing voices with Clarissa. While Clarissa still enjoys everyday life, it seems Richard's illness has sapped his energy for life and the cleanliness of his apartment is subsequently suffering. As Clarissa fusses about, paying attention to the details of Richard's life that he has neglected, Richard seems resigned. He does not seem to be looking forward to the party Clarissa is organising for him nearly as much as Clarissa is. Finally, Clarissa leaves promising to return in the afternoon to help him prepare for the party.

Mrs. Woolf: Meanwhile, two hours have passed since Virginia began writing the start of 'Mrs. Dalloway.' Reflecting on the uncertainty of the artistic process, she decides she has written enough for the day and is worried that if she continues her fragile mental state will become unbalanced; the onset of which she describes as her "headache." Virginia goes to the printing room (her husband Leonard has set up a printing press, the renowned Hogarth Press which first published Sigmund Freud in English and poet T. S. Eliot) where Leonard and an assistant, Ralph are at work. She senses from Ralph's demeanour the "impossibly demanding" Leonard has just scolded him for some inefficiency. Virginia announces she is going for a walk and will then pitch in with the work.

Mrs. Brown: In parallel imagery to Virginia Woolf's, Laura Brown also goes about an act of creation: making Dan's birthday cake. Richie is helping her, and Laura passes through emotions of intense love for, and annoyance with Richie. Laura wants desperately to desire nothing more than the life she has as a wife and mother, to be making a cake, and sees both the cake-making and her present lot in life as her art, just as writing is Virginia Woolf's art:

Mrs. Woolf: Virginia Woolf is taking her walk while thinking of ideas for her novel. She already believes Clarissa Dalloway will commit suicide, now Virginia plans for Mrs. Dalloway to have had one true love: not her husband, but a girl Clarissa knew during her own girlhood. Her love of another girl will have represented a time when she was not afraid to go against the destiny laid out for her by society and family. Virginia plans for Clarissa to kill herself in middle-age over something quite trivial, a representation of what her life has become and what has been repressed. As Virginia walks about Richmond she reflects on how Mrs. Dalloway's deterioration in middle-age represents how Virginia feels about being trapped in suburban Richmond when she only feels fully alive in London. She is aware she is more susceptible to mental illness in London, but would rather die 'raving mad' in London than avoid life (and perhaps prolong her years) in Richmond. As Virginia returns home she feels, as did Laura Brown in the previous chapter, as if she is impersonating herself, as if the person she is presenting herself to be requires artifice. She puts on this 'act' to convince herself and others that she is 'sane' and so Leonard will agree with the idea of moving back to London. Virginia understands that there is "true art" in the requirement for women such as herself to act as they do. Feeling in control of her 'act' she goes to speak to the cook, Nelly, about lunch. However, Nelly, with her petty grievances and implicit demands that the daily life of running the house which is Virginia's domain, be observed, overwhelms Virginia. Nelly appears to have a matronly competence whilst Virginia does not seem to have a house-wifery bone in her body. Virginia decides to give her character, Clarissa Dalloway, the great skill with servants that she herself does not possess.

Mrs. Dalloway: Having walked back home from Richard's, Clarissa Vaughan enters her apartment. Her partner Sally, a TV producer, is on her way out the door to a lunch meeting with a film star. Suddenly, left alone, Clarissa feels unmoored. She feels as if her home and its comforts are trivial in light of the impending death of her closest friend Richard; compared to a time when she felt most alive and had everything to hope for. Her apartment is just as much a "realm of the dead" as Richard's. Like the other characters in Cunningham's novel she questions the value of her present life and whether it isn't a negation via triviality of the life she could lead. Then the feeling moves on. Clarissa is disappointed but relieved to find her life is her own and that she wants no other. She holds onto the prospect of preparing Richard's party as affirmation and begins arrangements. As Clarissa prepares for the party she thinks of the famous actor Sally is lunching with, a B-movie action star who recently came out as gay. This sparks ruminations on why she, Clarissa, was not invited to lunch and again towards thoughts of the worth of her life. In her mind, she is "only a wife". Clarissa tries to be grateful for the moment she is inhabiting, cutting the stems off roses at the kitchen sink. She thinks of the holiday she had when she was eighteen with Louis and Richard, a time when "it seemed anything could happen, anything at all" (p95). She thinks of kissing Richard, a dramatic reversal of the kiss Woolf's Clarissa Dalloway shares with a girl when she was young. Clarissa (Vaughan) realizes without that holiday and the house where she, Richard and Louis spent it, so many events would not have occurred, including this moment now, standing in a kitchen cutting flowers for her best friend, Richard's, party. She remembers telling herself at the time she was not betraying Louis

by sleeping with Richard, it was the free-wheeling 1960's, Louis was aware of what was going on. She wonders what might have happened if she had tried to remain with Richard. She imagines that other future, "full of infidelities and great battles; as a vast and enduring romance laid over friendship so searing and profound it would accompany them to the grave...She could have had a life as potent and dangerous as literature itself." "Or then again maybe not," Clarissa thinks. She realizes that maybe there is nothing equal to the recollection of having been young. She catalogues the moment she and Richard kissed for the first time, by a pond's edge at dusk. "It had seemed like the beginning of happiness, and Clarissa is still sometimes shocked, more than thirty years, to realize that it 'was' happiness...Now she knows: That was the moment, right then. There has been no other."

Mrs. Brown: Laura's cake is complete but she is not happy. It is less than she had hoped it would be. She had invested great and desperate hopes in the cake, like an artist working on a great piece of art, and in her mind, she failed. Laura catalogues what she will do to keep busy for the rest of the day: prepare for Dan's party. She knows Dan will be happy with whatever she prepares. This slightly annoys her. She realises her husband's happiness "depends only on the fact of her, here in the house, living her life, thinking of him". She tries to tell herself this is a good thing and that she is being difficult but is suddenly hit by the image of Virginia Woolf putting a stone into the pocket of her coat and walking into a river. This psychic connection to another 'desperate housewife' is interrupted by a tap on the back door. It is Kitty, Laura's neighbour. Laura is panicked and excited. She wants to see Kitty but she is unprepared, looking too much, she believes, like "the woman of sorrows". Kitty is invited in. She fits effortlessly and confidently into this post-war world of domestication, she seems to have it all. She notices Laura's amateur efforts at making a cake, just what Laura was dreading. Laura recognises her inability to fit into this domestic world, but also her inability not to care -she is trapped between two worlds. She also recognises, however, that Kitty does not have the perfect world her confidence implies. For example, Kitty has remained barren despite her desire to have children. On the other hand, the one thing Laura seems to be excelling at in the domestic sphere is producing progeny. As the two women sip coffee Kitty admits she has to go to hospital for a few days and wants Laura to feed her pet dog. She tells Laura, somewhat evasively, that the problem is in her uterus, probably the cause of her infertility. Laura moves to comfort Kitty with an embrace. She feels a sense of what it would be like to be a man, and also a sort of jealousy towards Ray, Kitty's husband. Both women capitulate to the moment, to holding each other. Laura is kissing Kitty's forehead, when Kitty lifts her face and the two women kiss each other on the lips. It is Kitty who pulls away and Laura is assailed by a panic. She feels she will be perceived as the predator in this astounding development, and indeed "Laura and Kitty agree, silently, that this is true." She also realizes her son, Richie, has been watching everything. However Kitty is already on her way out the door, her momentary lapse of character wiped from memory. Nothing is mentioned of the kiss, she brushes off Laura's continued overtures of help politely, and leaves. Laura's world has been jolted. It is too much. It is like a Virginia Woolf novel, too full. Attempting to return to the world she knows, she attends to her son and, without hesitation, dumps her freshly made cake in the bin. She will make another cake, a better one.

Mrs. Woolf: As Virginia helps Leonard and Ralph with the printing press a servant announces Virginia's sister has arrived. Vanessa, Virginia's sister, is one-and-a-half hours early. Leonard refuses to stop working so Virginia attends to Vanessa alone. It is at this time that one realizes that her mental problems create a fear for the maids. Virginia and Vanessa go out into the garden where Vanessa's

children have found a dying bird. Vanessa, mirroring the character of Kitty in the Mrs. Brown vignettes, has an effortless competence in dealing with life's details, be it servants or children. This competence highlights Virginia's own awkwardness with her lot in life. Virginia believes, as she watches Vanessa's children, that the real accomplishment in life is not her "experiments in narrative" but the producing of children, as Vanessa has achieved. Virginia is out of place in such a society. The bird the children have found has died, and the children, assisted by the adults, hold a funeral for it. Virginia is aware that she and the little girl are far more invested in the funeral than Vanessa's boys, who are probably laughing at the females behind their backs. As Virginia stares longingly at the dead bird she has an epiphany: her character, Clarissa Dalloway, is not like Virginia, and would not commit suicide. Like the bird's funeral bed, Clarissa represents -to Virginia- an uncaring, even foolish thing. As such, Clarissa will represent the death bed (the counterpoint) to the character who Virginia will have commit suicide.

Mrs. Dalloway: As Clarissa prepares for Richard's party, determined to give him the perfect tribute despite its probable triviality, she is visited by none other than Richard's old partner Louis. The visit mirrors those of Kitty and Vanessa in the other story vignettes. Clarissa is thrown off-kilter by the visit, as Laura had been by Kitty and Virginia had been by Vanessa.

Themes:

LGBT Issues: "The Hours" concerns three generations of questionably lesbian or bisexual women. Virginia Woolf was known to have affairs with women; Laura Brown kisses Kitty in her kitchen, and Clarissa Vaughan is in a relationship with Sally, and was previously Richard's lover. Peripheral characters also exhibit a variety of sexual orientations. To some extent the novel examines the freedom with which successive generations have been able to express their sexuality, to the public and even to themselves. As such, a definable sexuality for the characters of Virginia Woolf and Laura Brown is hard to ascertain. It could be argued, as does the author Michael Cunningham himself on the DVD commentary of the film version of 'The Hours', that were such characters born at later times in different circumstances they would come out as lesbians. For Virginia and Laura it would have been extremely difficult to "come out." Such a position would have meant extreme consequences in societies where homosexuality was in many cases illegal, treated with extreme medical 'therapies', and shunned by society. This untenable situation can be understood to provide much of the undercurrent of anguish for the characters, particularly in Laura Brown's case. Without this understanding, Laura could be conceived as ungrateful or a drama queen (as indeed many readers regarded Virginia Woolf's Clarissa Dalloway when Mrs. Dalloway was first published).

Mental Illness: Cunningham's novel suggests, to some extent, that perceived mental illness can be a legitimate expression of perspective. The idea that sanity is a matter of perspective can be seen in Virginia Woolf's censoring of her true self because this will appear as insanity to others, even to herself; Cunningham's modern-day readership is able to understand Virginia's state of mind as other than 'insane': She has learned over the years that sanity involves a certain measure of impersonation, not simply for the benefit of husband and servants but for the sake, first and foremost, of one's own convictions. --Virginia Woolf. p83, 1999 Fourth Estate paperback edition. Along with mental illness, the issue of suicide appears in all three storylines of the novel. Virginia and Richard eventually carry through with their considerations of suicide, while Laura opts out in favour of abandoning her family and creating a new life for herself

elsewhere. The act of suicide mirrors Virginia Woolf's own suicide, but it also bears relation to the suicide of Septimus Smith, a character from the novel *Mrs. Dalloway*.

Patterns of three: Apart from the novel's three female protagonists, and the three symbiotic storylines that they appear in, there are other examples in the novel where Cunningham patterns his story around groups of three. Most conspicuous of all is the threeway relationship that once existed between Clarissa, Richard and Louis when they were three students on holiday together. In the 'Mrs. Woolf' storyline there is another grouping of three (biographically factual) in Vanessa's three children, Quinten, Julian, and Angelica, who come with their mother to visit Virginia. Then there is the nuclear family of three we find in Laura Brown, her husband Dan, and their son Richie. Michael Cunningham has admitted to his preoccupation with the number three in a televised interview with Charlie Rose. Its occurrence is prominent in the structures and character relationships of two further novels by Cunningham, *Specimen Days* and *A Home at the End of the World*.

# 《英美女性主义小说》教学大纲

张磊 编写

## 目 录

Unit One	General Introduction.....	3
Unit Two	Jane Austen.....	4
Unit Three	Charlotte Brontë.....	9
Unit Four	Emily Brontë.....	15
Unit Five	Anne Brontë.....	18
Unit Six	George Eliot.....	22
Unit Seven	Elizabeth Gaskell.....	27
Unit Eight	Virginia Woolf.....	32
Unit Nine	Doris Lessing.....	35
Unit Ten	Anita Brookner.....	38
Unit Eleven	Michèle Roberts.....	40



## 一、前言

《英美女性主义小说》是外国语学院英语专业二年级学生的选修课。本课程开设学期为第三学期。本课程的内容是 19、20、21 世纪的英美女性主义小说家及其代表作，进一步提高学生的文学欣赏能力、阅读能力、写作能力。

## 二、课程教学目的和基本要求

本课程的教学目的是经过一个学期的学习，使学生系统地掌握英美女性主义小说产生的历史背景、重要特色和社会及美学意义。

通过本课程的学习，学生基本可以掌握英美女性主义小说的发展脉络和踪迹。

## 三、课程主要内容及学时分配

教学重点是对各个重要阶段的著名女性作家及其作品进行研读和讲解，主要内容包括：Jane Austen、Charlotte Bronte、Emily Bronte、Anne Bronte、George Eliot、Elizabeth Gaskell、Virginia Woolf、Doris Lessing、Anita Brookner 等女性作家的作品。

本课程为 2 学分 36 课时，共上 18 周。

## 四、教学重点与难点

教学重点是对各个重要阶段中的重要人物及其作品进行分析和讨论，培养学生的分析和归纳总结的能力，学生最终学会如何有效地欣赏名作及陈述自己的看法。

教学难点体现在：一是学生的文学修养参差不齐；二是课时不够，这样就难免会造成授课老师满堂灌的现象。以上问题可能会影响教学的质量。因此在本课程的教学过程中，老师和学生需要投入较大精力处理这些问题。

## 五、相关教学环节

《英美女性主义小说》课程以教师课堂授课和学生课堂实践为主，即学生选择本单元相关主题作 10—15 分钟的学术报告，并且展开提问与讨论；可以选择大班授课，也可以选择小班授课，规定课下阅读、聆听经典文本；多媒体教室。

## 六、教材

《英国女性小说史》，《她们自己的文学：从勃朗特到莱辛的英国女性小说家》，《20 世纪美国女性小说研究》。

## 七、主要参考书目

Elaine Showalter: A Literature of Their Own. Princeton University Press, 1977.

## Unit One General Introduction

### Summary

Fiction by British and American women as a tradition is briefly introduced including its origin, historical periods, major novelists and their representative works.

### Aim

To know about the historical development of fiction by British and American women novelists.

Teaching hours: 2 class hours

### Contents:

1. Origin of fiction by women
2. Historical periods (feminine——feminist——female)
3. Major novelists
4. Representative works

### Discussion

1. Students' goal of the course.
2. Differences between fiction penned by women and that penned by men

## Unit Two Jane Austen

### Summary

Jane Austen was an English novelist whose works of romantic fiction, set among the landed gentry, earned her a place as one of the most widely read writers in English literature. Her realism and biting social commentary have gained her historical importance among scholars and critics.

Austen lived her entire life as part of a close-knit family located on the lower fringes of the English landed gentry. She was educated primarily by her father and older brothers as well as through her own reading. The steadfast support of her family was critical to her development as a professional writer. Her artistic apprenticeship lasted from her teenage years into her thirties. During this period, she experimented with various literary forms, including the epistolary novel which she then abandoned, and wrote and extensively revised three major novels and began a fourth. From 1811 until 1816, with the release of *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814) and *Emma* (1816), she achieved success as a published writer. She wrote two additional novels, *Northanger Abbey* and *Persuasion*, both published posthumously in 1818, and began a third, which was eventually titled *Sanditon*, but died before completing it.

Austen's works critique the novels of sensibility of the second half of the 18th century and are part of the transition to 19th-century realism. Her plots, though fundamentally comic, highlight the dependence of women on marriage to secure social standing and economic security. Her work brought her little personal fame and only a few positive reviews during her lifetime, but the publication in 1869 of her nephew's *A Memoir of Jane Austen* introduced her to a wider public, and by the 1940s she had become widely accepted in academia as a great English writer. The second half of the 20th century saw a proliferation of Austen scholarship and the emergence of a Janeite fan culture.

Biographical information concerning Jane Austen is "famously scarce", according to one biographer. Only some personal and family letters remain (by one estimate only 160 out of Austen's 3,000 letters are extant), and her sister Cassandra (to whom most of the letters were originally addressed) burned "the greater part" of the ones she kept and censored those she did not destroy. Other letters were destroyed by the heirs of Admiral Francis Austen, Jane's brother. Most of the biographical material produced for fifty years after Austen's death was written by her relatives and reflects the family's biases in favour of "good quiet Aunt Jane". Scholars have unearthed little information since.

### Aim

- 1.To know the social background for Austen's writing.
- 2.To know Austen's major works.
- 3.To understand the style of these works.

Teaching hours: 4 class hours

### Contents:

#### 1.Background for Austen's Writing

Jane Austen lived her entire life as part of a family located socially and economically on the lower fringes of the English gentry. The Rev. George Austen and Cassandra Leigh, Jane Austen's parents, lived in Steventon, Hampshire, where Rev. Austen was the rector of the Anglican parish from 1765 until 1801.

Jane Austen's immediate family was large and close-knit. She had six brothers—James, George, Charles, Francis, Henry, and Edward—and a beloved older sister, Cassandra. Austen's brother Edward was adopted by Thomas and Elizabeth Knight and eventually inherited their estates at Godmersham, Kent, and Chawton, Hampshire. In 1801, Rev. Austen retired from the ministry and moved his family to Bath, Somerset. He died in 1805 and for the next four years, Jane, Cassandra, and their mother lived first in rented quarters and then in Southampton where they shared a house with Frank Austen's family. During these unsettled years, they spent much time visiting various branches of the family. In 1809, Jane, Cassandra, and their mother moved permanently into a large "cottage" in Chawton village that was part of Edward's nearby estate. Austen lived at Chawton until she moved to Winchester for medical treatment shortly before her death in 1817.

Throughout their adult lives, Jane and Cassandra were close to their cousin, Eliza de Feuillide, and to neighbors Mary and Martha Lloyd. Mary became the second wife of Austen's brother James, and Martha lived with the Austen family (beginning shortly after Rev. Austen's death in 1805) and married Austen's brother Frank late in life. Jane and Cassandra were also friends for many years with three sisters, Alethea, Elizabeth and Catherine Bigg, who lived at Manydown Park. Anne Brydges Lefroy, wife of Rev. George Lefroy, "became Jane Austen's best-loved and admired mentor, the person she would always run to for advice and encouragement" after the Lefroys moved to nearby Ashe in 1783. Her death in a riding accident in 1804 left Jane grief-stricken.

Austen met, danced with, and perhaps fell in love with Thomas Lefroy during the Christmas holidays in 1795. However, Lefroy departed to begin his law studies in January 1796 and he and Jane never saw each other again. Samuel Blackall, a Fellow of Emmanuel College, Cambridge, and a friend of Mrs. Anne Lefroy, was seriously interested in marrying Austen in 1797. Austen family tradition holds that Jane and an unnamed young clergyman fell in love while the Austen family visited the seaside at Sidmouth in the summer of 1801. Cassandra is said to have approved of this young man, but he died unexpectedly several months later, before he and Jane could be together again. Austen received her only proposal of marriage from Harris Bigg-Wither, brother of her friends Alethea, Elizabeth and Catherine Bigg, while visiting them at their home in December 1802. Austen at first accepted the proposal, then realized she had made a mistake and withdrew her acceptance the next day. Austen biographer Park Honan suggests that Jane may have received a proposal of marriage from Edward Bridges, a brother of Edward Austen's wife Elizabeth, in 1805, but biographer Claire Tomalin dismisses this claim.

Jane Austen was primarily educated at home by her father and older brothers and through her own reading. Her apprenticeship as a writer lasted from her teenage years until she was about thirty-five years old. During this period, she wrote three major novels and began a fourth. From 1811 until 1815, with the release of *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), and *Emma* (1815), she achieved success as a published writer. She wrote two additional novels, *Northanger Abbey* (originally written in 1798–1799 and revised later) and *Persuasion*, both published after her death in 1817, and began a third (eventually titled *Sanditon*), but died before it could be completed. A product of 18th-century literary traditions, Austen's works were influenced most by those of renowned writer and critic Samuel Johnson and novelists Frances Burney and Maria Edgeworth. She considered poet and novelist Sir Walter Scott a rival. Family theatricals, which included plays by Richard Brinsley Sheridan and other 18th-century dramatists, shaped Austen's writing from an early age. William Cowper's poetry was a favourite as were the novels of Samuel Richardson. Austen's engagement with sensibility illustrates her debt to sentimental writers such as Laurence Sterne.

Austen published all of her novels in the Regency period, during which King George III was declared permanently insane and his son was appointed as Prince Regent. Throughout most of Austen's adult life, Britain was at war with revolutionary France. Fearing the spread of revolution and violence to Britain, the government tried to repress political radicals by suspending habeas corpus and passing the Seditious Meetings Act and the Treasonable Practices Act, known as the "Gagging Acts". Many reformers still held out hope for change in Britain during the 1790s, but by the first two decades of the 19th century, the French Revolutionary Wars and the Napoleonic Wars had exhausted the country and a deep conservative reaction had set in. While Austen's novels rarely explicitly touch on these events, she herself was personally affected by them, as two of her brothers served in the Royal Navy. When Napoleon was finally defeated at the Battle of Waterloo in 1815, Britain rejoiced. However, economic hardships in the 1810s increased the income disparity in the country and class conflict rose as the Industrial Revolution began.

## 2. Selected major novels: Emma and Persuasion

### a. Emma

A brief summary: Emma, by Jane Austen, is a novel about youthful hubris and the perils of misconstrued romance. The novel was first published in December 1815. As in her other novels, Austen explores the concerns and difficulties of genteel women living in Georgian-Regency England; she also creates a lively comedy of manners among her characters. Before she began the novel, Austen wrote, "I am going to take a heroine whom no one but myself will much like." In the very first sentence she introduces the title character as "Emma Woodhouse, handsome, clever, and rich." Emma, however, is also rather spoiled, headstrong, and self-satisfied; she greatly overestimates her own matchmaking abilities; she is blind to the dangers of meddling in other people's lives, and her imagination and perceptions often lead her astray.

Criticism: Early reviews of Emma were generally favourable, but there were some criticisms about the lack of story. John Murray remarked that it lacked "incident and Romance"; Maria Edgeworth, the author of *Belinda*, to whom Austen had sent a complimentary copy, wrote: "there was no story in it, except that Miss Emma found that the man whom she designed for Harriet's lover was an admirer of her own – & he was affronted at being refused by Emma & Harriet wore the willow – and smooth, thin water-gruel is according to Emma's father's opinion a very good thing & it is very difficult to make a cook understand what you mean by smooth, thin water-gruel!!"

Themes: Emma Woodhouse is the first Austen heroine with no financial concerns, which, she declares to the naïve Miss Smith, is the reason that she has no inducement to marry. This is a great departure from Austen's other novels, in which the quest for marriage and financial security are often important themes in the stories. Emma's ample financial resources put her in a much more privileged position than the heroines of Austen's earlier works, such as *Sense and Sensibility* and *Pride and Prejudice*. Jane Fairfax's prospects, in contrast, are bleak. In contrast to other Austen heroines Emma seems immune to romantic attraction. Unlike Marianne Dashwood, who is attracted to the wrong man before she settles on the right one, Emma shows no romantic interest in the men she meets. She is genuinely surprised (and somewhat disgusted) when Mr. Elton declares his love for her—much in the way Elizabeth Bennet singularly reacts to the obsequious Mr. Collins. Her fancy for Frank Churchill represents more of a longing for a little drama in her life than a longing for romantic love. Notably too, Emma utterly fails to understand the budding affection between Harriet Smith and Robert Martin; she interprets the prospective

match solely in terms of financial settlements and social ambition. It is only after Harriet Smith reveals her interest in Mr. Knightley that Emma realises her own feelings for him. While Emma differs strikingly from Austen's other heroines in these two respects, she resembles Elizabeth Bennet and Anne Elliot, among others, in another way: she is an intelligent young woman with too little to do and no ability to change her location or everyday routine. Though her family is loving and her economic status secure, Emma's everyday life is dull indeed; she has few companions her own age when the novel begins. Her determined though inept matchmaking may represent a muted protest against the narrow scope of a wealthy woman's life, especially that of a woman who is single and childless.

#### b. Persuasion

A brief summary: *Persuasion* is Jane Austen's last completed novel. She began it soon after she had finished *Emma*, completing it in August 1816. She died, aged 41, in 1817; *Persuasion* was published in December that year (but dated 1818). *Persuasion* is linked to *Northanger Abbey* not only by the fact that the two books were originally bound up in one volume and published together, but also because both stories are set partly in Bath, a fashionable city with which Jane Austen was well acquainted, having lived there from 1801 to 1805. Besides the theme of persuasion, the novel evokes other topics, such as the Royal Navy, in which two of Jane Austen's brothers ultimately rose to the rank of admiral. As in *Northanger Abbey*, the superficial social life of Bath—well known to Jane Austen, who spent several relatively unhappy and unproductive years there—is portrayed extensively and serves as a setting for the second half of the book. In many respects *Persuasion* marks a break with Austen's previous works, both in the more biting, even irritable satire directed at some of the novel's characters and in the regretful, resigned outlook of its otherwise admirable heroine, Anne Elliot, in the first part of the story. Against this is set the energy and appeal of the Royal Navy, which symbolizes for Anne and the reader the possibility of a more outgoing, engaged, and fulfilling life, and it is this worldview which triumphs for the most part at the end of the novel.

Literary significance and criticism: *Persuasion* is widely appreciated as a moving love story despite what has been called its simple plot, and it exemplifies Austen's signature wit and ironic narrative style. While writing *Persuasion*, however, Austen became ill with the disease that would kill her less than two years later. As a result, the novel is both shorter and arguably less polished than *Mansfield Park* and *Emma* since it was not subject to the author's usual careful retrospective revision. Although the impact of Austen's failing health at the time of writing *Persuasion* cannot be overlooked, the novel is strikingly original in several ways. It is the first of Austen's novels to feature as the central character a woman who, by the standards of the time, is past the first bloom of youth. Austen biographer Claire Tomalin characterizes the book as Austen's "present to herself, to Miss Sharp, to Cassandra, to Martha Lloyd . . . to all women who had lost their chance in life and would never enjoy a second spring." The novel is described in the introduction to the Penguin Classics edition as a great Cinderella story. It features a heroine who is generally unappreciated and to some degree exploited by those around her; a handsome prince who appears on the scene but seems more interested in the "more obvious" charms of others; a moment of realization; and the final happy ending. It has been said that it is not that Anne is unloved, but rather that those around her no longer see her clearly: she is such a fixed part of their lives that her likes and dislikes, wishes and dreams are no longer considered, even by those who claim to value her, like Lady Russell. At the same time, the novel is a paean to the self-made man and the power and prestige of the Royal Navy. Captain Wentworth is just one of several upwardly mobile officers in the story who have risen from humble beginnings to affluence and status on the strength of merit and pluck, not inheritance. It

reflects a period in Britain when the very shape of society was changing, as landed wealth (exemplified by Sir Walter) finds it necessary to accommodate the growing prominence of the nouveau riche (such as Wentworth and the Crofts). The success of two of Austen's brothers in the Royal Navy is probably significant. There are also clear parallels with the earlier novel *Mansfield Park*, which also emphasized, in a rather different context, the importance of constancy in the face of adversity, and the need to endure. As in her earlier novels, Austen makes some biting comments about "family" and how one chooses whom to associate with. Mary Musgrove wants to nurse her sister-in-law Louisa but doesn't want to stay home to care for her own injured son if it means she will miss making the acquaintance of the famous Captain Wentworth. Elizabeth prefers the plebian Mrs. Clay to her own sister, yet avidly seeks the attentions of Lady Dalrymple who is "amongst the nobility of England and Ireland." Through her heroine's words, Austen also makes a powerful point about the condition of women as "rational creatures" who are nevertheless at the mercy of males when it comes to recounting their own story through history and books, nearly all of which have been produced by men, and many of which castigate women's "inconstancy" and "fickleness." "Men have had every advantage of us in telling their own story. . . the pen has been in their hands," Anne tells Captain Harville. "I will not allow books to prove anything." Jane Austen ends her last completed novel on a note similar in many respects to *Pride and Prejudice*. The heroine marries for love, with money, moves into a social, emotional, and intellectual sphere worthy of her, and leaves her less admirable connections behind.

Discussion:

1. Why sets Jane Austen apart from other minor women novelists? Please discuss both the thematic and formal concerns in her major texts.
2. What roles do class and money play in *Persuasion*?
3. What is the special narrative technique applied in *Emma*?

## Unit Three Charlotte Brontë

### Summary

Charlotte Brontë was an English novelist and poet, the eldest of the three Brontë sisters who survived into adulthood, whose novels, including *Jane Eyre*, *Shirley*, *Villette*, and *The Professor*, are English literature standards. She wrote *Jane Eyre* under the pen name Currer Bell.

### Aim

- 1.To know the social background for Charlotte Brontë's writing.
- 2.To know Charlotte Brontë's major works.
- 3.To understand the style of these works.

Teaching hours: 4 class hours

### Contents:

#### 1.Background for Charlotte Brontë's Writing

Charlotte Brontë was born in Thornton in the West Riding of Yorkshire on April 21, 1816, the daughter of an Anglican minister. Except for a brief unhappy spell at a charity school, later portrayed in the grim and gloomy Lowood of the opening chapters of *Jane Eyre*, most of her early education was guided at home by her father.

After the early death of her mother, followed by that of the two older sisters, Brontë lived in relative isolation with her father, aunt, sisters Anne and Emily, and brother Branwell. The children created fantasy worlds whose doings they recorded in miniature script on tiny sheets of paper. Anne and Emily devised the essentially realistic kingdom of Gondal, while she and Branwell created the realm of Angria, which was dominated by the Duke of Zamorna. Zamorna's lawless passions and amorous conquests make up the greater part of her contributions. Created in the image of Byronic satanism, he was proud, disillusioned, and masterful. He ruled by strength of will and feeling and easily conquered women, who recognized the evil in him but were drawn into helpless subjection by their own passion.

This dreamworld of unrestricted titanic emotions possessed Brontë with a terrible intensity, and the conflict between it and the realities of her life caused her great suffering. Thus, although her life was outwardly placid, she had inner experience of the struggles of will with circumstance and of desire with conscience that are the subject of her novels. Her conscience was an exceptionally powerful monitor. During a year at a school in Brussels (1843/1844) she seems to have fallen in love with the married headmaster but never fully acknowledged the fact to herself.

Brontë's first novel was *The Professor*, based upon her Brussels experience. It was not published during her lifetime, but encouraged by the friendly criticism of one publisher she published *Jane Eyre* in 1847. It became the literary success of the year. Hiding at first behind the pseudonym Currer Bell, she was brought to reveal herself by the embarrassment caused by inaccurate speculation about her true identity. Of all Brontë's novels, *Jane Eyre* most clearly shows the traces of her earlier Angrian fantasies in the masterful Rochester with his mysterious ways and lurid past. But the governess, Jane, who loves him, does not surrender helplessly; instead she struggles to maintain her integrity between the opposing demands of passion and inhumanly ascetic religion.

Within 8 months during 1848/1849, Brontë's remaining two sisters and brother died. Despite her



grief she managed to finish a new novel, *Shirley* (1849). Set in her native Yorkshire during the Luddite industrial riots of 1812, it uses social issues as a ground for a psychological study in which the bold and active heroine is contrasted with a friend who typifies a conventionally passive and emotional female. In her last completed novel, *Villette* (1853), Brontë again turned to the Brussels affair, treating it now more directly and with greater art. But in this bleak book the clear-sighted balance the heroine achieves after living through extremes of cold detachment and emotion is not rewarded by a rich fulfillment.

Despite her literary success Brontë continued to live a retired life at home in Yorkshire. She married a former curate of her father in 1854, but died within a year on March 31, 1855.

## 2. Selected major novels: *Jane Eyre* and *Villette*

### a. *Jane Eyre*

A brief summary: *Jane Eyre* is a novel by English writer Charlotte Brontë. It was published on 16 October 1847 by Smith, Elder & Co. of London, England, under the pen name "Currer Bell." The first American edition was released the following year by Harper & Brothers of New York. Writing for the Penguin edition, Stevie Davies describes it as an "influential feminist text" because of its in-depth exploration of a strong female character's feelings. Primarily of the bildungsroman genre, *Jane Eyre* follows the emotions and experiences of its eponymous character, including her growth to adulthood, and her love for Mr. Rochester, the Byronic master of fictitious Thornfield Hall. The novel contains elements of social criticism, with a strong sense of morality at its core, but is nonetheless a novel many consider ahead of its time given the individualistic character of Jane and the novel's exploration of classism, sexuality, religion, and proto-feminism.

#### Themes:

**Morality:** Jane refuses to become Mr. Rochester's paramour because of her "impassioned self-respect and moral conviction." She rejects St. John Rivers' Puritanism as much as the libertine aspects of Mr. Rochester's character. Instead, she works out a morality expressed in love, independence, and forgiveness. Jane does not want to be seen as an outcast to society by being a mistress to Rochester.

**God and religion:** Throughout the novel, Jane endeavours to attain an equilibrium between moral duty and earthly happiness. She despises the hypocritical puritanism of Mr. Brocklehurst, and sees the deficiencies in St. John Rivers' indulgent yet detached devotion to his Christian duty. As a child, Jane admires Helen Burns' life's philosophy of 'turning the other cheek', which in turn helps her in adult life to forgive Aunt Reed and the Reed cousins for their cruelty. Although she does not seem to subscribe to any of the standard forms of popular Christianity, she honours traditional morality – particularly seen when she refuses to marry Mr. Rochester until he is widowed. The last sentence of the novel is a prayer of St. John Rivers on his own behalf: "Religion serves to moderate Jane's behavior, but she never represses her true self." In her preface to the second edition of *Jane Eyre*, Brontë makes her beliefs clear; "conventionality is not morality" and "self-righteousness is not religion.", declaring that narrow human doctrines, that only tend to elate and magnify a few, should not be substituted for the world-redeeming creed of Christ. Throughout the novel, Brontë presents contrasts between characters who believe in and practice what she considers a true Christianity, and those who pervert religion to further their own ends. Helen Burns is a complete contrast to Brocklehurst; she follows the Christian creed of 'turning the other cheek' and by loving those who hate her. On her deathbed, Helen tells Jane "I'm going home to God, who loves me." Jane herself cannot quite profess Helen's absolute, selfless faith. Jane does not seem to follow a particular doctrine, but she is sincerely religious in a non-doctrinaire, general way; it is Jane, after all, who places the stone with the word "Resurgam" (Latin for 'I will rise again') on Helen's grave, some fifteen

years after her friend's death. Jane is seen frequently praying and calling on God to assist her, especially with her struggles concerning Mr. Rochester; praying for his wellness and safety. When Hannah, the Rivers' housekeeper, tries to turn the begging Jane away at the door, Jane tells her that "if you are a Christian, you ought not consider poverty a crime." The young evangelical clergyman St. John Rivers is a more conventionally religious figure. However, Brontë portrays his religious aspect ambiguously. Jane calls him "a very good man," yet she finds him cold and forbidding. In his determination to do good deeds (in the form of missionary work in India), St. John courts martyrdom. Moreover, he is unable to see Jane as a whole person, but views her only as a helpmate in his impending missionary work. Mr. Rochester is a less than perfect Christian. He is, indeed, a sinner: he attempts to enter into a bigamous marriage with Jane and, when that fails, tries to persuade her to become his mistress. He also confesses that he has had three previous mistresses. However, at the end of the book Mr. Rochester repents his sinfulness, thanks God for returning Jane, and asks Him for the strength to lead a purer life.

**Social class:** Jane's ambiguous social position — a penniless yet moderately educated orphan from a good family — leads her to criticize some discrimination based on class, though she makes class discriminations herself. Although she is educated, well-mannered, and relatively sophisticated, she is still a governess, a paid servant of low social standing, and therefore relatively powerless.

**Gender relations:** A particularly important theme in the novel is the depiction of a patriarchal society. Jane attempts to assert her own identity within male-dominated society. Three of the main male characters, Mr. Brocklehurst, Mr. Rochester and St. John Rivers, try to keep Jane in a subordinate position and prevent her from expressing her own thoughts and feelings. Jane escapes Mr. Brocklehurst and rejects St. John, and she only marries Mr. Rochester once she is sure that their marriage is one between equals. Through Jane, Brontë opposes Victorian stereotypes about women, articulating her own feminist philosophy: Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties, and a field for their efforts as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. It is thoughtless to condemn them, or laugh at them, if they seek to do more or learn more than custom has pronounced necessary for their sex. It is also interesting to note that while most readings of *Jane Eyre* accept that Bertha is truly insane, the only specific claim Mr. Rochester makes against her is that she has been 'unchaste'. While this admittedly continues to be considered unacceptable behaviour in a spouse, it hardly qualifies as insanity. Some feminist readings of the novel have taken this to mean that the strictures imposed on women contemporary to the book were such that stepping outside of them could have been construed as insane. Whether or not Bertha was genuinely mad before she was confined to the attic is open to interpretation.

**Love and passion:** A central theme in *Jane Eyre* is that of the clash between conscience and passion — which one is to adhere to, and how to find a middle ground between the two. Jane, extremely passionate yet also dedicated to a close personal relationship with God, struggles between either extreme for much of the novel. An instance of her leaning towards conscience over passion can be seen after it has been revealed that Mr. Rochester already has a wife, when Jane is begged to run away with Mr. Rochester and become his mistress. Up until that moment, Jane had been riding on a wave of emotion, forgetting all thoughts of reason and logic, replacing God with Mr. Rochester in her eyes, and allowing herself to be swept away in the moment. However, once the harsh reality of the situation sets in, Jane does everything in her power to refuse Mr. Rochester, despite almost every part of her rejecting the idea and urging her to

just give into Mr. Rochester's appeal. In the moment, Jane experiences an epiphany in regards to conscience, realizing that "laws and principles are not for times when there is no temptation: they are for such moments as this." Jane finally comes to understand that all passion, as she had been living her life up until then, and all conscience, as she had leaned towards during her time at Lowood, is neither good nor preferable. In this case, Jane had allowed herself to lean too far in the direction of passion, and she is in danger of giving up all logic and reason in favour of temptation. However, Jane finally asserts that in times of true moral trial, such as the one she is in with Mr. Rochester at the moment, to forgo one's principles, to violate the "law given by God," would be too easy - and not something she is willing to do. Jane's struggles to find a middle ground between her passionate and conscience-driven sides frequently go back and forth throughout the novel, but in this case she has drawn the line as to where passion is taking too great a role in her life, and where she will not allow herself to forgo her moral and religious principles.

**Feminism:** The role and standing of women in the Victorian era is considered by Brontë in *Jane Eyre*, specifically in regard to Jane's independence and ability to make decisions for herself. As a young woman, small and of relatively low social standing, Jane encounters men during her journey, of good, bad, and morally debatable character. However, many of them, no matter their ultimate intentions, attempt to establish some form of power and control over Jane. One example can be seen in Mr. Rochester, a man who ardently loves Jane, but who frequently commands and orders Jane about. As a self-assured and established man, and her employer, Mr. Rochester naturally assumes the position of the master in their relationship. He sometimes demands rather than questioning Jane, tries to manipulate and assess her feelings towards him, and enjoys propping up Jane through excessive gifts and luxuries that only he would have been able to provide. Jane, however, believes in the importance of women's independence, and strives to maintain a position in life devoid of any debts to others. Her initial lack of money and social status unnerves her, as she realizes that without the means to be an independent woman, she is bound to either struggle through life trying to make a living or marry and become dependent on a man. Even after Jane agrees to marry Mr. Rochester, and is swept up in the passion of the moment, the feminist elements of her personality still show through. She is uncomfortable with the showering of lavish gifts, as she resents that they will make her further reliant on and in debt to Mr. Rochester, and thus tries to resist them. Furthermore, Jane asserts that even after she is married to Mr. Rochester, she will continue to be Adèle's governess and earn her keep. This plan, which was entirely radical and unheard of for the time, further illustrates Jane's drive to remain a somewhat independent woman. While the significant men present in Jane's life throughout the novel all try to, in some form or another, establish themselves as dominant over Jane, she in most cases remains resistant at least to a certain degree, refusing to submit fully or lose all of her independence. This final adherence to her strong convictions on the independence of women point out Brontë's similar views on the patriarchal Victorian society of the time.

**Atonement and forgiveness:** Much of the religious concern in *Jane Eyre* has to do with atonement and forgiveness. Mr. Rochester is tormented by his awareness of his past sins and misdeeds. He frequently confesses that he has led a life of vice, and many of his actions in the course of the novel are less than commendable. Readers may accuse him of behaving sadistically in deceiving Jane about the nature of his relationship (or rather, non-relationship) with Blanche Ingram in order to provoke Jane's jealousy. His confinement of Bertha may bespeak mixed motives. He is certainly aware that in the eyes of both religious and civil authorities, his marriage to Jane before Bertha's death would be bigamous. Yet, at the same time, Mr. Rochester makes genuine efforts to atone for his behaviour. For example, although he does not believe that he is Adele's natural father, he adopts her as his ward and sees that she is well cared

for. This adoption may well be an act of atonement for the sins he has committed. He expresses his self-disgust at having tried to console himself by having three different mistresses during his travels in Europe and begs Jane to forgive him for these past transgressions. However, Mr. Rochester can only atone completely — and be forgiven completely — after Jane has refused to be his mistress and left him. The destruction of Thornfield by fire finally removes the stain of his past sins; the loss of his left hand and of his eyesight is the price he must pay to atone completely for his sins. Only after this purgation can he be redeemed by Jane's love.

Search for home and family: Without any living family that she is aware of (until well into the story), throughout the course of the novel Jane searches for a place that she can call home. Significantly, houses play a prominent part in the story. (In keeping with a long English tradition, all the houses in the book have names). The novel's opening finds Jane living at Gateshead Hall, but this is hardly a home. Mrs. Reed and her children refuse to acknowledge her as a relation, treating her instead as an unwanted intruder and an inferior. Shunted off to Lowood Institution, a boarding school for orphans and destitute children, Jane finds a home of sorts, although her place here is ambiguous and temporary. The school's manager, Mr. Brocklehurst, treats it more as a business than as school in loco parentis (in place of the parent). His emphasis on discipline and on spartan conditions at the expense of the girls' health make it the antithesis of the ideal home. Jane subsequently believes she has found a home at Thornfield Hall. Anticipating the worst when she arrives, she is relieved when she is made to feel welcome by Mrs. Fairfax. She feels genuine affection for Adèle (who in a way is also an orphan) and is happy to serve as her governess. As her love for Mr. Rochester grows, she believes that she has found her ideal husband in spite of his eccentric manner and that they will make a home together at Thornfield. The revelation — as they are on the verge of marriage — that he is already legally married — brings her dream of home crashing down. Fleeing Thornfield, she literally becomes homeless and is reduced to begging for food and shelter. The opportunity of having a home presents itself when she enters Moor House, where the Rivers sisters and their brother, the Reverend St. John Rivers, are mourning the death of their father. She soon speaks of Diana and Mary Rivers as her own sisters, and is overjoyed when she learns that they are indeed her cousins. She tells St. John Rivers that learning that she has living relations is far more important than inheriting twenty thousand pounds. (She mourns the uncle she never knew. Earlier she was disheartened on learning that Mrs. Reed told her uncle that Jane had died and sent him away.) However, St. John Rivers' offer of marriage cannot sever her emotional attachment to Rochester. In an almost visionary episode, she hears Mr. Rochester's voice calling her to return to him. The last chapter begins with the famous simple declarative sentence, "Reader, I married him," and after a long series of travails Jane's search for home and family ends in a union with her ideal mate.

#### b. *Villette*

A brief summary: *Villette* is a novel by Charlotte Brontë, published in 1853. After an unspecified family disaster, protagonist Lucy Snowe travels to the fictional city of Villette to teach at an all-girls school where she is unwillingly pulled into both adventure and romance. The novel is celebrated not so much for its plot as its acute tracing of Lucy's psychology, particularly Brontë's use of Gothic doubling to represent externally what her protagonist is suffering internally.

Themes: *Villette* is most commonly celebrated for its explorations of gender roles and repression. In *The Madwoman in the Attic*, critics Sandra Gilbert and Susan Gubar have argued that the character of Lucy Snowe is based in part on William Wordsworth's Lucy poems, emphasizing this idea of a feminine

re-writing. In addition, critics have explored the issues of Lucy's psychological state in terms of the patriarchal constructs that form her cultural context. Villette also incisively explores isolation and cross-cultural conflict in Lucy's attempts to master the French language, as well as the conflicts between her English Protestantism and the Catholicism (her denunciation of which is unsparing: 'God is not with Rome') of Labassecour.

Discussion:

1. Why is Jane Eyre still relevant to us? What makes it so special?
2. How can we understand the dynamic relationship between Jane Eyre and Jean Rhys's Wild Sargasso Sea?
3. What is the stylistic difference between Charlotte Brontë and Emily Brontë?

## Unit Four Emily Brontë

### Summary

Emily Brontë was an English novelist and poet, best remembered for her solitary novel, *Wuthering Heights*, now considered a classic of English literature. Emily was the third eldest of the four surviving Brontë siblings, between the youngest Anne and her brother Branwell. She published under the pen name Ellis Bell.

### Aim

- 1.To know the social background for Emily Brontë's writing.
- 2.To know Emily Brontë's *Wuthering Heights*.
- 3.To understand the style of this novel.

Teaching hours: 2 class hours

### Contents:

#### 1.Social background for Emily's writing

Emily Brontë was born in Thornton on Aug. 20, 1818, the daughter of an Anglican minister. She grew up in Haworth in the bleak West Riding of Yorkshire. Except for an unhappy year at a charity school (described by her sister Charlotte as the Lowood Institution in *Jane Eyre*), her education was directed at home by her father, who let his children read freely and treated them as intellectual equals. The early death of their mother and two older sisters drove the remaining children into an intense and private intimacy.

Living in an isolated village, separated socially and intellectually from the local people, the Brontë sisters (Charlotte, Emily, and Anne) and their brother Branwell gave themselves wholly to fantasy worlds, which they chronicled in poems and tales and in "magazines" written in miniature script on tiny pieces of paper. As the children matured, their personalities diverged. She and Anne created the realm of Gondal. Located somewhere in the north, it was, like the West Riding, a land of wild moors. Unlike Charlotte and Branwell's emotional dreamworld Angria, Gondal's psychological and moral laws reflected those of the real world. But this did not mean that she found it any easier than her sister to submit herself to the confined life of a governess or schoolmistress to which she seemed inevitably bound. When at the age of 17 she attempted formal schooling for the second time, she broke down after 3 months, and a position as a teacher the following year proved equally insupportable despite a sincere struggle. In 1842 she accompanied Charlotte to Brussels for a year at school. During this time she impressed the master as having the finer, more powerful mind of the two.

The isolation of Haworth meant for Brontë not frustration as for her sister, but the freedom of the open moors. Here she experienced the world in terms of elemental forces outside of conventional categories of good and evil. Her vision was essentially mystical, rooted in the experience of a supernatural power, which she expressed in poems such as "To Imagination," "The Prisoner," "The Visionary," "The Old Stoic," and "No Coward Soul."

Brontë's first publication consisted of poems contributed under the pseudonym Ellis Bell to a volume of verses (1846) in which she collaborated with Anne and Charlotte. These remained unnoticed, and *Wuthering Heights* (1847) was unfavorably received. Set in the moors, it is the story of the effect of a

foundling named Heathcliff on two neighboring families. Loving and hating with elemental intensity, he impinges on the conventions of civilization with demonic power.

Brontë died of consumption on Dec. 19, 1848. Refusing all medical attention, she struggled to perform her household tasks until the end.

## 2. Wuthering Heights

A brief summary: *Wuthering Heights* is the only published novel by Emily Brontë, written between October 1845 and June 1846 and published in July of the following year. It was not printed until December 1847 under the pseudonym Ellis Bell, after the success of her sister Charlotte Brontë's novel *Jane Eyre*. A posthumous second edition was edited by Charlotte in 1850. The title of the novel comes from the Yorkshire manor on the moors of the story. The narrative centres on the all-encompassing, passionate, but ultimately doomed love between Catherine Earnshaw and Heathcliff, and how this unresolved passion eventually destroys them and the people around them. Today considered a classic of English literature, *Wuthering Heights* met with mixed reviews and controversy when it first appeared, mainly because of the narrative's stark depiction of mental and physical cruelty. Although Charlotte Brontë's *Jane Eyre* was generally considered the best of the Brontë sisters' works during most of the nineteenth century, many subsequent critics of *Wuthering Heights* argued that it was a superior achievement. *Wuthering Heights* has also given rise to many adaptations and inspired works, including films, radio, television dramatisations, a musical by Bernard J. Taylor, a ballet, three operas (by Bernard Herrmann, Carlisle Floyd, and Frédéric Chaslin), a role-playing game, and the 1978 chart-topping song by Kate Bush.

### Themes:

The Destructiveness of a Love That Never Changes: Catherine and Heathcliff's passion for one another seems to be the center of *Wuthering Heights*, given that it is stronger and more lasting than any other emotion displayed in the novel, and that it is the source of most of the major conflicts that structure the novel's plot. As she tells Catherine and Heathcliff's story, Nelly criticizes both of them harshly, condemning their passion as immoral, but this passion is obviously one of the most compelling and memorable aspects of the book. It is not easy to decide whether Brontë intends the reader to condemn these lovers as blameworthy or to idealize them as romantic heroes whose love transcends social norms and conventional morality. The book is actually structured around two parallel love stories, the first half of the novel centering on the love between Catherine and Heathcliff, while the less dramatic second half features the developing love between young Catherine and Hareton. In contrast to the first, the latter tale ends happily, restoring peace and order to *Wuthering Heights* and *Thrushcross Grange*. The differences between the two love stories contribute to the reader's understanding of why each ends the way it does. The most important feature of young Catherine and Hareton's love story is that it involves growth and change. Early in the novel Hareton seems irredeemably brutal, savage, and illiterate, but over time he becomes a loyal friend to young Catherine and learns to read. When young Catherine first meets Hareton he seems completely alien to her world, yet her attitude also evolves from contempt to love. Catherine and Heathcliff's love, on the other hand, is rooted in their childhood and is marked by the refusal to change. In choosing to marry Edgar, Catherine seeks a more genteel life, but she refuses to adapt to her role as wife, either by sacrificing Heathcliff or embracing Edgar. In Chapter XII she suggests to Nelly that the years since she was twelve years old and her father died have been like a blank to her, and she longs to return to the moors of her childhood. Heathcliff, for his part, possesses a seemingly superhuman ability to maintain the same attitude and to nurse the same grudges over many years. Moreover, Catherine and Heathcliff's

love is based on their shared perception that they are identical. Catherine declares, famously, “I am Heathcliff,” while Heathcliff, upon Catherine’s death, wails that he cannot live without his “soul,” meaning Catherine. Their love denies difference, and is strangely asexual. The two do not kiss in dark corners or arrange secret trysts, as adulterers do. Given that Catherine and Heathcliff’s love is based upon their refusal to change over time or embrace difference in others, it is fitting that the disastrous problems of their generation are overcome not by some climactic reversal, but simply by the inexorable passage of time, and the rise of a new and distinct generation. Ultimately, *Wuthering Heights* presents a vision of life as a process of change, and celebrates this process over and against the romantic intensity of its principal characters.

**The Precariousness of Social Class:** As members of the gentry, the Earnshaws and the Lintons occupy a somewhat precarious place within the hierarchy of late eighteenth- and early nineteenth-century British society. At the top of British society was the royalty, followed by the aristocracy, then by the gentry, and then by the lower classes, who made up the vast majority of the population. Although the gentry, or upper middle class, possessed servants and often large estates, they held a nonetheless fragile social position. The social status of aristocrats was a formal and settled matter, because aristocrats had official titles. Members of the gentry, however, held no titles, and their status was thus subject to change. A man might see himself as a gentleman but find, to his embarrassment, that his neighbors did not share this view. A discussion of whether or not a man was really a gentleman would consider such questions as how much land he owned, how many tenants and servants he had, how he spoke, whether he kept horses and a carriage, and whether his money came from land or “trade”—gentlemen scorned banking and commercial activities. Considerations of class status often crucially inform the characters’ motivations in *Wuthering Heights*. Catherine’s decision to marry Edgar so that she will be “the greatest woman of the neighborhood” is only the most obvious example. The Lintons are relatively firm in their gentry status but nonetheless take great pains to prove this status through their behaviors. The Earnshaws, on the other hand, rest on much shakier ground socially. They do not have a carriage, they have less land, and their house, as Lockwood remarks with great puzzlement, resembles that of a “homely, northern farmer” and not that of a gentleman. The shifting nature of social status is demonstrated most strikingly in Heathcliff’s trajectory from homeless waif to young gentleman-by-adoption to common laborer to gentleman again (although the status-conscious Lockwood remarks that Heathcliff is only a gentleman in “dress and manners”).

Discussion:

1. How do you understand Heathcliff? Is he a flat or round character?
2. Is *Wuthering Heights* a typical Victorian text? Why is it so like a Romantic text?



## Unit Five Anne Brontë

### Summary

Anne Brontë was a British novelist and poet, the youngest member of the Brontë literary family. The daughter of a poor Irish clergyman in the Church of England, Anne Brontë lived most of her life with her family at the parish of Haworth on the Yorkshire moors. For a couple of years she went to a boarding school. At the age of 19 she left Haworth and worked as a governess between 1839 and 1845. After leaving her teaching position, she fulfilled her literary ambitions. She wrote a volume of poetry with her sisters (*Poems by Currer, Ellis, and Acton Bell*, 1846) and two novels. *Agnes Grey*, based upon her experiences as a governess, was published in 1847. Her second and last novel, *The Tenant of Wildfell Hall*, which is considered to be one of the first sustained feminist novels, appeared in 1848. Anne's life was cut short when she died of pulmonary tuberculosis at the age of 29. Mainly because the re-publication of *The Tenant of Wildfell Hall* was prevented by Charlotte Brontë after Anne's death, she is less known than her sisters Charlotte, author of four novels including *Jane Eyre*, and Emily, author of *Wuthering Heights*. [4] However her novels, like those of her sisters, have become classics of English literature.

### Aim

1. To know the social background for Anne Brontë's writing.
2. To know Anne Brontë's two novels.
3. To understand the style of these novels.

Teaching hours: 2 class hours

### Contents:

#### 1. Representative text——The Tenant of Wildfell Hall

A brief summary: *The Tenant of Wildfell Hall* is the second and final novel by English author Anne Brontë, published in 1848 under the pseudonym Acton Bell. Probably the most shocking of the Brontës' novels, this novel had an instant phenomenal success but after Anne's death her sister Charlotte prevented its re-publication. The novel is framed as a letter from Gilbert Markham to his friend and brother-in-law about the events leading to his meeting his wife. A mysterious young widow arrives at Wildfell Hall, an Elizabethan mansion which has been empty for many years, with her young son and servant. She lives there under an assumed name, Helen Graham in strict seclusion, and very soon finds herself the victim of local slander. Refusing to believe anything scandalous about her, Gilbert Markham, a young farmer, discovers her dark secrets. In her diary Helen writes about her husband's physical and moral decline through alcohol and the world of debauchery and cruelty from which she has fled. This novel of marital betrayal is set within a moral framework tempered by Anne's optimistic belief in universal salvation. *The Tenant of Wildfell Hall* is mainly considered to be one of the first sustained feminist novels. May Sinclair, in 1913, said that the slamming of Helen's bedroom door against her husband reverberated throughout Victorian England. In escaping from her husband, she violates not only social conventions, but also English law.

### Themes:

Alcoholism: In *The Tenant*, Huntingdon and most of his friends are heavy drinkers. Lord Lowborough is 'the drunkard by necessity' 'whom misfortune has overtaken, and who, instead of bearing

up manfully against it, endeavors to drown his sorrows in liquor.' Arthur, however, is the 'drunkard from excess of indulgence in youth'. Only Ralph Hattersley, husband of the meek Milicent, whom he mistreats, and Lord Lowborough reform their lives. Helen's undesirable admirer Walter Hargrave has never been such a heavy drinker as Arthur and his friends and he indicates this to her, in an attempt to win her favour. Arthur and Lord Lowborough particularly seem affected by the traditional signs of alcoholism. They frequently drink themselves into incoherence and on awakening after their 'orgies' they drink again, to feel better. Lord Lowborough understands that he has a problem and with willpower and strenuous effort overcomes his addiction. Arthur continues drinking even when he injures himself falling from a horse, which eventually leads to his death. Ralph, although he drinks heavily with his friends, does not seem to be as much afflicted by alcoholism as by his way of life. Once he resolves to spend his time in the country with Milicent and their children, away from London and its temptations, he becomes a happy man. Mr. Grimsby, by contrast, continues his degradation, going from bad to worse and eventually dying in a brawl. Huntingdon's son Arthur becomes addicted to alcohol through his father's efforts. But Helen, unwilling to let her son be a drunkard like his father, begins to add to his wine a small quantity of tartar emetic 'just enough to produce inevitable nausea and depression without positive sickness'. Very soon the boy begins to be made to feel ill by the very smell of alcohol.

Gender relations: Gilbert's mother, Mrs. Markham, holds the prevailing at that time doctrine that it is 'the husband's business to please himself, and hers [i.e. the wife's] to please him'. The portrayal of Helen, courageous and independent, in contrast, emphasises her capacity for autonomy rather than submitting to male authority, and the corrective role of women in relation to men. *The Tenant of Wildfell Hall* is thus considered by most of the critics a feminist novel.

Marriage: Until the passing of the Married Women's Property Act in 1870, under English law a wife had no independent legal existence, and therefore no right to own property or to enter into legal contracts separately from her husband, to sue for divorce, or for the control and custody of her children. Helen is misled by ideas of romantic love and duty into the delusion that she can repair her husband's conduct. Hattersley declares that he wants a pliant wife who will not interfere with his fun, but the truth that comes out later is that he really wants quite the opposite. Milicent can't resist her mother's pressing, so she marries Ralph against her own will. Wealthy Annabella wants only a title, while Lord Lowborough truly and devotedly loves her. The social climber Jane Wilson seeks wealth.

Motherhood: Helen escapes from her husband in violation of English law not for herself but for young Arthur's sake. She wants to "obviate his becoming such a gentleman as his father".

Piety: Helen never forsakes her devotion to her religion and its moral precepts and after all torments she endures she is rewarded with wealth and a happy second marriage. Helen's best friend, the meek and patient Milicent Hargrave, in contrast humbly tolerates all her husband's vices before he, with Helen's assistance, reforms himself. Mary Millward and Richard Wilson marry after a secret engagement. They are slighted and neglected by most of their neighbours and relations. Helen makes friends with Mary, entrusting little Arthur only to her care. Mary, like Gilbert and his sister Rose, refuses to believe anything scandalous about Helen without knowing her true background. They sense her good nature that is not easily bent to vice.

Woman artist: In *The Tenant* Brontë constructs remarriage as a comparative and competitive practice that restricts Helen's rights and talents. Helen's artistic ability plays a central role in her relationships with both Gilbert and Arthur. Her alternating freedom to paint and inability to do so on her own terms not only complicate Helen's definition as wife, widow, and artist, but also enable Brontë to criticize the domestic

sphere as established by marriage and re-established with remarriage. In the beginning of her diary, the young and unmarried Helen is already defining herself as an artist. She writes that her drawings "suit me best, for I can draw and think at the same time." All her early drawings reveal her private and true feelings for Arthur Huntingdon, feelings that will lead her to overlook his true character and lose herself to marriage. Nevertheless, in addition to revealing Helen's true desires, the self-expression of her artwork also defines her as an artist. That she puts so much of herself into her paintings and drawings attests to this self-definition. After her marriage, Helen has accepted the 19th-century ideal wherein the wife manages a household, cherishes her children and husband, helps the poor and goes to church. As Elizabeth Langland notes, this domestic ideal "endorsed public management behind a façade of private retirement", keeping the wife engaged with duties that left little time for such activities as painting. She no longer has the power to pursue her own art. Although his demolition suppress her artistic talent, Helen reclaims her artistic talent as her own, distinct from her husband's possession of her art, and of her. After moving from Grassdale Manor, Helen acquires the freedom to own and practise her art. By remarrying she risks losing this freedom, so Gilbert's quest to marry Helen is the more competitive in that he must not only win her heart, but also battle with the loss of legal authority and ownership that remarriage will bring her. Helen's paintings reveal the truth of her situation even as she strives to conceal it: just as her early sketch lets Arthur know of her love, so the painting of Wildfell Hall, deceptively labelled "Fernley Manor," confirms her desperate role as a runaway wife.

## 2. Representative text—Agnes Grey

A brief summary: *Agnes Grey* is the debut novel of English author Anne Brontë, first published in December 1847, and republished in a second edition in 1850.[1] The novel follows Agnes Grey, a governess, as she works in several bourgeois families. Scholarship and comments by Anne's sister Charlotte Brontë suggest the novel is largely based on Anne Brontë's own experiences as a governess for five years. Like her sister Charlotte's novel *Jane Eyre*, it addresses what the precarious position of governess entailed and how it affected a young woman. The choice of central character allows Anne to deal with issues of oppression and abuse of women and governesses, isolation and ideas of empathy. An additional theme is the fair treatment of animals. *Agnes Grey* also mimics some of the stylistic approaches of bildungsromans, employing ideas of personal growth and coming to age, but representing a character who in fact does not gain in virtue. The Irish novelist George Moore praised *Agnes Grey* as "the most perfect prose narrative in English letters,"[2] and went so far as to compare Anne's prose to that of Jane Austen. Modern critics have made more subdued claims admiring *Agnes Grey* with a less overt praise of Brontë's work than Moore.

### Themes:

**Social instruction:** Throughout *Agnes Grey*, Agnes is able to return to her mother for instruction when the rest of her life becomes rough. F.B. Pinion identifies this impulse to return home with a desire in Anne to provide instruction for society. Pinion quotes Anne's belief that "All good histories contain instruction" when he makes this argument. He says that Anne felt that she could "Reveal life as it is...[so that] right and wrong will be clear in a discerning reader without sermonizing." Her discussion of oppression of governesses, and in turn women, can be understood from this perspective.

**Oppression:** Events representative of cruel treatment of governesses and of women recur throughout *Agnes Grey*. Additionally, Brontë depicts scenes of cruelty towards animals, as well as degrading treatment of Agnes. Parallels have been drawn between the oppression of these two groups—animals and females—that are "beneath" the upper class human male. To Anne, the treatment of animals reflected on

the character of the person. This theme of oppression provided social commentary, likely based on Anne's experiences. Twenty years after its publication Lady Amberly commented that "I should like to give it to every family with a governess and shall read it through again when I have a governess to remind me to be human."

Animals: Beyond the treatment of animals, Anne carefully describes the actions and expressions of animals. Stevie Davies observes that this acuity of examination along with the moral reflection on the treatment of animals suggests that, for Anne, "animals are fellow beings with an ethical claim on human protection."

Empathy: Agnes tries to impart in her charges the ability to empathise with others. This is especially evident in her conversations with Rosalie Murray, whose careless treatment of the men who love her upsets Agnes.

Isolation: Maria H. Frawley notes that Agnes is isolated from a young age. She comes from a "rural heritage" and her mother brings up her sister and herself away from society. Once Agnes has become a governess, she becomes more isolated by the large distance from her family and further alienation by her employers. Agnes does not resist the isolation, but instead uses the opportunity for self-study and personal development.

Discussion:

1. Why is Anne Brontë often marginalized as if she were not as important as her sisters?
2. What is the specialness about Agnes Grey?
3. Is *The Tenant of Wildfell Hall* a breakthrough for female expression?

## Unit Six George Eliot

### Summary

Mary Anne, better known by her pen name George Eliot, was an English novelist, journalist and translator, and one of the leading writers of the Victorian era. She is the author of seven novels, including *Adam Bede* (1859), *The Mill on the Floss* (1860), *Silas Marner* (1861), *Middlemarch* (1871–72), and *Daniel Deronda* (1876), most of them set in provincial England and known for their realism and psychological insight. She used a male pen name, she said, to ensure her works would be taken seriously. Female authors were published under their own names during Eliot's life, but she wanted to escape the stereotype of women only writing lighthearted romances. An additional factor in her use of a pen name may have been a desire to shield her private life from public scrutiny and to prevent scandals attending her relationship with the married George Henry Lewes, with whom she lived for over 20 years. Her 1872 work, *Middlemarch*, has been described as the greatest novel in the English language by Martin Amis and by Julian Barnes.

### Aim

1. To know the social background for George Eliot's writing.
4. To know George Eliot's novels.
5. To understand the style of these novels.

Teaching hours: 6 class hours

### Contents:

1. Representative Text——*The Mill on the Floss*

### Themes:

**The Claim of the Past Upon Present Identity:** Both characters and places in *The Mill on the Floss* are presented as the current products of multi-generational gestation. The very architecture of St. Ogg's bears its hundreds of years of history within it. Similarly, Maggie and Tom are the hereditary products of two competing family lines—the Tullivers and the Dodsons—that have long histories and tendencies. In the novel, the past holds a cumulative presence and has a determining effect upon characters who are open to its influence. The first, carefully sketched out book about Maggie and Tom's childhood becomes the past of the rest of the novel. Maggie holds the memory of her childhood sacred and her connection to that time comes to affect her future behavior. Here, the past is not something to be escaped nor is it something that will rise again to threaten, but it is instead an inherent part of Maggie's (and her father's) character, making fidelity to it a necessity. Book First clearly demonstrates the painfulness of life without a past—the depths of Maggie's childhood emotions are nearly unbearable to her because she has no past of conquered troubles to look back upon with which to put her present situation in perspective. Stephen is held up as an example of the dangers of neglecting the past. Dr. Kenn, a sort of moral yardstick within the novel, complains of this neglect of the past of which Stephen is a part and Maggie has worked against: "At present everything seems tending toward the relaxation of ties—toward the substitution of wayward choice for the adherence to obligation which has its roots in the past." Thus, without a recognition of the past with which to form one's character, one is left only to the whims of the moment and subject to emotional extremes and eventual loneliness.

**The Importance of Sympathy:** *The Mill on the Floss* is not a religious novel, but it is highly

concerned with a morality that should function among all people and should aspire to a compassionate connection with others through sympathy. The parable of St. Ogg rewards the ferryman's unquestioning sympathy with another, and Maggie, in her final recreation of the St. Ogg scene during the flood, is vindicated on the grounds of her deep sympathy with others. The opposite of this sympathy within the novel finds the form of variations of egoism. Tom has not the capability of sympathizing with Maggie. He is aligned with the narrow, self-serving ethic of the rising entrepreneur: Tom explains to Mr. Deane that he cares about his own standing, and Mr. Deane compliments him, "That's the right spirit, and I never refuse to help anybody if they've a mind to do themselves justice." Stephen, too, is seen as a figure that puts himself before others. His arguments in favor of his and Maggie's elopement all revolve around the privileging of his own emotion over that of others', even Maggie's. In contrast, Maggie's, Philip's, and Lucy's mutual sympathy is upheld as the moral triumph within the tragedy of the last book. Eliot herself believed that the purpose of art is to present the reader with realistic circumstances and characters that will ultimately enlarge the reader's capacity for sympathy with others. We can see this logic working against Maggie's young asceticism. Maggie's self-denial becomes morally injurious to her because she is denying herself the very intellectual and artistic experiences that would help her understand her own plight and have pity for the plight of others.

**Practical Knowledge Versus Bookish Knowledge:** *The Mill on the Floss*, especially in the first half of the novel, is quite concerned about education and types of knowledge. Much of the early chapters are devoted to laying out the differences between Tom's and Maggie's modes of knowledge. Tom's knowledge is practical: "He knew all about worms, and fish, and those things; and what birds were mischievous, and how padlocks opened, and which way the handles of the gates were to be lifted." This knowledge is tangible and natural—it brings Tom in closer association to the world around him. Meanwhile, Maggie's knowledge is slightly more complicated. Other characters refer to it as "uncanny," and her imagination and love of books are often depicted as a way for her to escape the world around her or to rise above it—"The world outside the books was not a happy one, Maggie felt." Part of the tragedy of Maggie and Tom Tulliver is that Tom received the education that Maggie should have had. Instead of Maggie blossoming, Tom is trapped. When Tom must make a living in the world, he discovers that his bookish education will win him nothing: Mr. Deane tells Tom, "The world isn't made of pen, ink, and paper, and if you're to get on in the world, young man, you must know what the world's made of." Tom soon returns and takes advantage of his skills for practical knowledge, making good in the newly entrepreneurial world. Tom's practical knowledge is always depicted as a source of superiority for Tom. From his childhood on, Tom has no patience for Maggie's intellectual curiosity. The narrowness of Tom's miseducation under Mr. Stelling seems somewhat related to the narrowness of Tom's tolerance for others' modes of knowledge. Yet Eliot remains clear that Maggie's intellectualism makes her Tom's superior in this case—"the responsibility of tolerance lies with those who have the wider vision."

**The Effect of Society Upon the Individual:** Society is never revealed to be a completely determining factor in the destiny of Eliot's main characters—for example, Maggie's tragedy originates in her internal competing impulses, not in her public disgrace. Yet, Eliot remains concerned with the workings of a community—both social and economic—and tracks their interrelations, as well as their effect upon character, as part of her realism. *The Mill on the Floss* sets up a geography of towns and land holdings—St. Ogg's, Basset, Garum Firs, Dorlcote Mill—and describes the tone of each community (such as the run-down population of Basset). The novel tracks the growth of the particular society of St. Ogg's, referencing the new force of economic trends like entrepreneurial capitalism or innovations like the steam

engine. A wide cast of characters aims to outline different strata in the society—such as the Dodsons, or the Miss Guests—through their common values, economic standing, and social circles. In the first part of the novel, Eliot alludes to the effect these communal forces have on Maggie's and Tom's formation. Toward the end of the novel, the detailed background of St. Ogg's society functions as a contrast against which Maggie seems freshly simple and genuine.

## 2. Representative Text—Middlemarch

A brief summary: *Middlemarch: A Study of Provincial Life* is a novel by George Eliot, the pen name of Mary Anne Evans, later Marian Evans. It is her seventh novel, begun in 1869 and then put aside during the final illness of Thornton Lewes, the son of her companion George Henry Lewes. During the following year Eliot resumed work, fusing together several stories into a coherent whole, and during 1871–72 the novel appeared in serial form. The first one-volume edition was published in 1874, and attracted large sales. Subtitled "A Study of Provincial Life," the novel is set in the fictitious Midlands town of Middlemarch during the period 1830–32. It has multiple plots with a large cast of characters, and in addition to its distinct though interlocking narratives it pursues a number of underlying themes, including the status of women, the nature of marriage, idealism and self-interest, religion and hypocrisy, political reform, and education. The pace is leisurely, the tone is mildly didactic (with an authorial voice that occasionally bursts through the narrative), and the canvas is very broad. Although it has some comical characters (Mr. Brooke, the "tiny aunt" Miss Noble) and comically named characters (Mrs. Dollop), *Middlemarch* is a work of realism. Through the voices and opinions of different characters we become aware of various broad issues of the day: the Great Reform Bill, the beginnings of the railways, the death of King George IV and the succession of his brother, the Duke of Clarence (who became King William IV). We learn something of the state of contemporary medical science. We also encounter the deeply reactionary mindset within a settled community facing the prospect of what to many is unwelcome change. The eight "books" which compose the novel are not autonomous entities, but merely reflect the form of the original serialisation. A short prelude introduces the idea of the latter-day St. Theresa, presaging the character Dorothea; a postscript or "finale" after the eighth book gives the post-novel fates of the main characters. In general *Middlemarch* has retained its popularity and status as one of the masterpieces of English fiction, although some reviewers have expressed dissatisfaction at the destiny recorded for Dorothea. In separate centuries, Florence Nightingale and Kate Millet both remarked on the eventual subordination of Dorothea's own dreams to those of her admirer, Ladislaw; however, Virginia Woolf gave the book unstinting praise, describing *Middlemarch* as "the magnificent book that, with all its imperfections, is one of the few English novels written for grown-up people." Martin Amis and Julian Barnes have cited it as probably the greatest novel in the English language.

### Themes:

**The Imperfection of Marriage:** Most characters in *Middlemarch* marry for love rather than obligation, yet marriage still appears negative and unromantic. Marriage and the pursuit of it are central concerns in *Middlemarch*, but unlike in many novels of the time, marriage is not considered the ultimate source of happiness. Two examples are the failed marriages of Dorothea and Lydgate. Dorothea's marriage fails because of her youth and of her disillusion about marrying a much older man, while Lydgate's marriage fails because of irreconcilable personalities. Mr. and Mrs. Bulstrode also face a marital crisis due to his inability to tell her about the past, and Fred Vincy and Mary Garth also face a great deal of hardship in making their union. As none of the marriages reach a perfect fairytale ending, *Middlemarch* offers a clear critique of the usual portrayal of marriage as romantic and unproblematic.

The Harshness of Social Expectations: The ways in which people conduct themselves and how the community judges them are closely linked in *Middlemarch*. When the expectations of the social community are not met, individuals often receive harsh public criticism. For example, the community judges Ladislaw harshly because of his mixed pedigree. Fred Vincy is almost disowned because he chooses to go against his family's wishes and not join the clergy. It is only when Vincy goes against the wishes of the community by foregoing his education that he finds true love and happiness. Finally, Rosamond's need for gentility and the desire to live up to social standards becomes her downfall. In contrast, Dorothea's decision to act against the rules of society allows her to emerge as the most respectable character in the end.

Self-Determination vs. Chance: In *Middlemarch*, self-determination and chance are not opposing forces but, rather, a complicated balancing act. When characters strictly adhere to a belief in either chance or self-determination, bad things happen. When Rosamond goes against the wishes of her husband and writes a letter asking for money from his relative, her act of self-determination puts Lydgate in an unsavory and tense situation coupled with a refusal to help. On the flip side, when Fred Vincy gambles away his money, relying solely on chance, he falls into debt and drags with him the people who trust him. Only when he steps away from gambling and decides not to go into the clergy do good things begin to happen for him. In particular, the character of Farebrother demonstrates the balance between fate and self-determination. This balance is exemplified in his educated gamble in the game of whist. Through a combination of skill and chance, he is able to win more often than not. His character strikes a balance between chance and his role in determining that fate. The complexity of the tension between self-determination and chance is exemplary of the way in which the novel as a whole tends to look at events from many vantage points with no clear right or wrong, no clear enemy or hero.

### 3.Representative Text——Daniel Deronda

A brief summary: *Daniel Deronda* is a novel by George Eliot, first published in 1876. It was the last novel she completed and the only one set in the contemporary Victorian society of her day. Its mixture of social satire and moral searching, along with a sympathetic rendering of Jewish proto-Zionist and Kabbalistic ideas has made it a controversial final statement of one of the greatest of Victorian novelists. The novel has been filmed three times, once as a silent feature and twice for television. It has also been adapted for the stage, most notably in a production in the 1960s by the 69 Theatre Company in Manchester with Vanessa Redgrave as Gwendolen Harleth.

#### Themes:

Jewish Zionism: *Daniel Deronda* is composed of two interwoven stories and presents two worlds which are never completely reconciled. Indeed, the separation of the two and the eventual parting of one from the other is one of the novel's major themes. There is the fashionable, familiar, upper-class English world of Gwendolen Harleth and the less familiar society-within-a-society inhabited by the Jews, most importantly Mordecai (or Ezra) Cohen and his sister, Mirah. Living between these two worlds is Daniel, who gradually identifies more and more with the Jewish side as he comes to understand the mystery of his birth and develops his relationships with Mordecai and Mirah. In the novel, the Jewish characters' spirituality, moral coherence and sense of community are contrasted favourably with the materialist, philistine, and largely corrupt society of England. The inference seems to be that the Jews' moral values are lacking in the wider British society that surrounds them. Daniel is ideological, helpful, and wise. In order to give substance to his character, Eliot had to give him a worthy purpose. However, Eliot had become interested in Jewish culture through her acquaintance with Jewish mystic, lecturer and



proto-Zionist Immanuel Oscar Menahem Deutsch. Part of the inspiration for the novel was her desire to correct English ignorance and prejudice against Jews. Mordecai's story, so easily forgotten beside the glitter and passions of Gwendolen's, nonetheless finishes the novel. Partly based on Deutsch, Mordecai's political and spiritual ideas are among the core messages of the book, just as Felix Holt's politics are the core intellectual element of his novel. In a key scene in *Daniel Deronda*, Deronda follows Mordecai to a tavern where the latter meets with other penniless philosophers to exchange ideas. There follows a lengthy speech in which Mordecai outlines his vision of a homeland for the Jews where, he hopes, they will be able to take their place among the nations of the world for the general good. It should be remembered that at the time, idealistic people all over Europe were caught up in the nationalistic currents of the era[citation needed]. *Daniel Deronda* is set during the 'epoch-making' Battle of Sadowa, the beginning of the end of Austrian hegemony in Europe. Eliot thus deliberately linked the events of the novel with major historical upheavals. Movements of national unity and self-determination were gathering steam in Germany and Italy and were seen as progressive forces at odds with the reactionary, old regimes of empires such as those of Austria-Hungary and Russia[citation needed]. Eliot's enthusiasm for the Zionist cause should be understood in the context of righting a historical injustice.

Kabbalah: A major influence on the novel is the Jewish mystical tradition known as Kabbalah, which is directly referred to in the text. Mordecai describes himself as the reincarnation of Jewish mystics of Spain and Europe and believes his vision to be the fulfillment of an ancient yearning of the Jewish people. Many of the encounters between Mordecai and Deronda are described in quasi-mystical terms (Mordecai's meeting with Deronda on the River Thames). The inclusion of this overt mysticism is extraordinary in the work of a writer who, for many, embodies the ideals of the liberal, secular humanism of the Victorian age. *Daniel Deronda* is full of references to spiritual, archetypal, and mythological imagery, from the Kabbalism of Mordecai to the encounter of Lydia Glasher with Gwendolen among a group of standing stones and Gwendolen's reaction to the image of a dying man. Of all of Eliot's novels, this is the most mystical with an analysis of religious belief as a progressive force in human nature, albeit a non-Christian one.

Discussion:

1. Point out the musical imagery in *The Mill on the Floss*.
2. Discuss the artistic features of Eliotian style.
3. Why is George Eliot considered a master of realist fiction?

## Unit Seven Elizabeth Gaskell

### Summary

Elizabeth Gaskell, often referred to simply as Mrs Gaskell, was a British novelist and short story writer during the Victorian era. Her novels offer a detailed portrait of the lives of many strata of society, including the very poor, and as such are of interest to social historians as well as lovers of literature.

### Aim

1. To know the social background for Elizabeth Gaskell's writing.
2. To know Elizabeth Gaskell's novels.
3. To understand the style of these novels.

Teaching hours: 4 class hours

### Contents:

1. Representative text—Mary Barton

Genre: One element of the novel that has been a subject of heavy criticism is the apparent shift in genres between the political focus of the early chapters to the domestic in the later ones. Raymond Williams particularly saw this as a failure by the author: the early chapters, he said, are the 'most moving response in literature to the industrial suffering of the 1840s', but in the later the novel becomes a 'familiar and orthodox...Victorian novel of sentiment'. Williams suggested that this shift may have been at the influence of her publishers, an idea supported by the title change, which changes the main focus of the reader from the political upheaval John is trying to promote to Mary's emotional journey. However, Kamilla Elliot disagrees with Williams about the weakness of the domestic genre, saying, 'It is the romance plot, not the political plot, that contains the more radical political critique in the novel.'

Style: It is a subject of some debate whether the first person narrator in Mary Barton is synonymous with Gaskell. On the one hand, the consistent use of tone through the original preface and the novel, and authorial insets like the first paragraph of chapter 5 suggest the Gaskell is directly narrating the story. Contrarily, critics like Lansbury suggest the narrator is too unsympathetic in all Gaskell's Manchester novels to be her own voice: Nothing could be more unwise than to regard the authorial 'I' of the novels as the voice of Elizabeth Gaskell, particularly in the Manchester novels. The narrator has a tendency to engage in false pleading and specious argument, while the workers demonstrate honesty and commonsense. Hopkins goes so far as to claim that the detail to verisimilitude in the novel made it the first 'respectable' social novel, in contrast with the lack of believability in, for example, Disraeli's *Sybil* or Tonna's *Helen Fleetwood*. Prominent in the novel is Gaskell's attempt to reinforce the realism of her representation through the inclusion of 'working-class discourses', not only through the use of closely imitated colloquialisms and dialect, but also through 'passages from Chartist poems, working class ballads, proverbs, maxims and nursery rhymes, as John Barton's radical discourse, Ben Davenport's deathbed curses, and Job Legh's language of Christian submission.'

Themes: The first half of the novel focuses mainly on the comparison between the rich and poor. In a series of set pieces across the opening chapters we are shown the lifestyles of the Bartons, Wilsons (most prominently in the chapter "A Manchester Tea-Party") and Davenports respective households compared to the contrasting affluence of the Carson establishment (in the chapter "Poverty and Death"). A key symbol shown in this chapter is the use of five shillings; this amount being the price John Barton receives for

pawning most of his possessions, but also the loose change in Harry Carson's pocket. Gaskell details the importance of the mother in a family; as is seen from the visible decline in John Barton's physical and moral well-being after his wife's death. This view is also symbolised by Job Leigh's inability to care for Margaret as a baby in the chapter "Barton's London Experience". The theme of motherhood is connected to declining masculinity: Surridge points out that the roles of nurturing fall towards the men as bread-winning falls away. Both Wilson and Barton are pictured holding the infants in the place of the nanny that can't be afforded as the novel begins, but eventually both end up relying on the income of their children, Jem and Mary respectively. The second half of the book deals mainly with the murder plot. Here it can be seen that redemption is also a key aspect of the novel; not least because of the eventual outcome of the relationship between Messrs Carson and Barton, but also in Gaskell's presentation of Esther, the typical "fallen woman". The selfless nature she gives the character, on several occasions having her confess her faults with a brutal honesty, is an attempt to make the reader sympathise with the character of a prostitute, unusual for the time. Indeed, throughout the novel Gaskell appears to refer to her characters as being out of her control, acting as not so much a narrator but a guide for the observing reader. Another aspect of the passivity of the characters is, as some suggest, that they represent the impotence of the class to defend, or even represent, themselves politically. Cooney draws attention to this in the scene in which the factory is on fire – a scene the reader anticipates to be domestic fails in its domestic role (one might imagine Jem's heroism to prompt Mary to discover her true feelings) actually sees the crowd passively at the mercy of ill-equipped firemen and unconcerned masters. Several times Gaskell attempts to mask her strong beliefs in the novel by disclaiming her knowledge of such matters as economics and politics, but the powerful language she gives to her characters, especially John Barton in the opening chapter, is a clear indication of the author's interest in the class divide. She openly pleads for reducing this divide through increased communication and, as a consequence, understanding between employers and workmen and generally through a more human behaviour based on Christian principles, at the same time presenting her own fears of how the poor will eventually act in retaliation to their oppression. Gaskell also describes an Italian torture chamber where the victim is afforded many luxuries at first but in the end the walls of the cell start closing in and finally they crush him. It is believed that the story has been influenced by William Mudford's short story "The Iron Shroud". Stephen Derry mentions that Gaskell uses the concept of the shrinking cell to describe John Barton's state of mind but also added the element of luxury in order to further enhance it. Death plays a significant and unavoidable role in the plot: it has been interpreted both as mere realism (Lucas points out the average mortality rate at the time was 17) and autobiographically as the cathartic relief of grief over her son's premature death. The image of a dying child was also a trope of Chartist discourse.

## 2. Representative text——North and South

A brief summary: *North and South* is the second industrial novel, (sometimes categorized as a social novel) and the fourth overall by English writer Elizabeth Gaskell. With *Wives and Daughters* (1865) and *Cranford* (1853), it is one of Elizabeth Gaskell's best known novels and a television adaptation *North & South* (TV serial), broadcast at the end of 2004, renewed interest and gained it a wider audience. Her first industrial novel *Mary Barton* (1848), already dealt with relations between employers and workers, but its narrative adopted the view of the working poor and described the "misery and hateful passions caused by the love of pursuing wealth as well as the egoism, thoughtlessness and insensitivity of manufacturers." In *North and South* Elizabeth Gaskell returns to the precarious situation of workers and their relations with industrialists, but in a more balanced manner by focusing more on the thinking and perspective of the

employers. *North and South* is set in the fictional town of Milton, North of England where industrialization was changing the city. The novel has frequently been favorably compared to the similarly-focused *Shirley* by the better-known novelist and friend of Gaskell, Charlotte Brontë. Forced to leave her home in the tranquil rural south, Margaret Hale settles with her parents in the industrial town of Milton where she witnesses the harsh brutal world wrought by the industrial revolution and where employers and workers clash in the first organized strikes. Sympathetic to the poor whose courage and tenacity she admires and among whom she makes friends, she clashes with John Thornton, a cotton mill manufacturer who belongs to the *nouveaux riches* and whose contemptuous attitude to workers Margaret despises. The confrontation between her and Mr Thornton is reminiscent of Elizabeth Bennet and Mr Darcy in *Pride and Prejudice* by Jane Austen, but in the broad context of the harsh industrial North. Elizabeth Gaskell was inspired to create the city of Milton based on Manchester, nicknamed Cottonopolis, where she lived. Wife of a Unitarian pastor, she saw religious dissenters and social reformers, who decried the abject poverty of this industrial region. She described the poor in her writings, showing compassion for the oppressed (women and workers).

#### Themes:

**Modernity vs. Tradition:** The change in title of Gaskell's fourth novel from the original, Margaret Hale, to Dickens's suggestion, *North and South*, underscores the theme of modernity vs. tradition. Until the end of the 18th century, power in England was in the hands of the aristocracy and landed gentry—based in the sprawling landscapes of the south. The industrial revolution unsettled the centuries old class structure and shifted wealth and power to manufacturers who mass-produced goods in the rugged landscapes of the north. Vast towns such as Manchester, on which Gaskell modeled her fictional "Milton," were hastily constructed to house workers who moved from the semi-feudal countryside to work for wages in the new factories. The south represents the past (tradition): the aristocratic ways of landowners who inherited their property, gathered rents from farmers and peasants, and assumed a certain obligation for their tenants' welfare. The north, represents the future (modernity): its leaders were 'self-made' men—like Gaskell's hero, John Thornton—who accumulated wealth as working, middle-class entrepreneurs. In their view, philanthropy or charity—giving something for nothing—was a dangerous imbalance to the relation between employers and employees, based on the exchange of cash for labor.

**Authority and rebellion:** Rebellion against authority, seen as unfair, is woven through the story. Established institutions are seen as inhumane or selfish and therefore fallible: For instance, Mr. Hale breaks with the Church on a matter of conscience, Frederick Hale participates in a mutiny against the Navy and is forced into exile because the Law would hang him for what he considered a just cause. His rebellion parallels that of the strike by workers who take up the cause to feed their children. Both are impotent and engaged in a struggle (a war, in the eyes of the workers) whose terms are dictated by those who maintain their power by force: the law and the mill masters. Margaret rebels in many ways that expresses her personal liberty—ignoring social proprieties; challenging authority by lying to the police to protect her brother from whom she learns that power, when arbitrary, unjust, and cruel, can be defied not so much for oneself but on behalf of those most unfortunate. Even Mrs. Hale rebels in her own way: "prouder of Frederick standing up against injustice, than if he had been simply a good officer". The theme of power is likewise central. Thornton represents three aspects of power and the authority of the ruling class: a manufacturer respected by his peers (economic power), a magistrate (judicial), and someone able to summon the army (political power) to quell the strike. There is energy, power, and courage in the struggle for a better life by Milton residents. Margaret demonstrates her power in her verbal jousting with

Thornton, forcing him to reflect on the validity of his beliefs (Gaskell, 1855, chapter 15) and eventually change his views of workers as mere providers of labor to individuals capable of intelligent thinking.[14] When she reaches 21, Margaret takes control of her life, resolves to live as she chooses and, finally, upon inheriting wealth from Mr. Bell, learns how to manage it.

Feminine role vs. Masculine role: The notion of separate spheres dominates beliefs in the Victorian era about gender roles. It assumes that the roles of men and women are clearly delineated and everything public including work lies within the domain of the man while everything domestic (private sphere) within that of the woman. The expression of feelings is considered reserved for women, aggression is seen as male; resolving conflict with words is feminine and conflict as war is masculine. The mistress of the ideal home is the guardian of morality and religion and the angel in the house, while the public sphere is considered dangerously amoral so that in the works of authors such as Dickens, disasters occur when the characters do not conform to current standards. In *North and South*, this notion is questioned. In Gaskell's heroine, Margaret Hale, this separation is blurred and she is forced by circumstances to take on a masculine role: She organizes the family's departure from Helstone and, in Milton, assumes much of the responsibility for taking charge of the family, including giving courage to her father. She carries the load all alone, behaving like a "Roman Girl" because her father, Mr. Hale, while benevolent, is also weak and irresolute as well as "feminine" and "delicate" in behavior. When Higgins slips away and her father trembles with horror at Boucher's death, she goes to Mrs. Boucher, announces the death of her husband and takes care of the entire family with dedication and efficiency. She takes the initiative to summon her brother Frederick, a naval officer, who is crushed with grief at the death of his mother. Later, to protect her brother, Margaret lies about their presence at the train station on the day of his departure. When she inherits a fortune, she learns to manage it. Thornton and Higgins, while not denying their masculinity, show they have hearts. Higgins, in particular, who Thornton considers among "mere demagogues, lovers of power, at whatever costs to others," assumes the responsibility for raising the Boucher children and embodies the values of maternal tenderness (lacking in Mrs. Thornton) and strength (not possessed by Mrs. Hale) with great dignity. Gaskell endows John Thornton with tenderness in his heart, a soft spot according to Nicholas Higgins. Thornton's pride hides this capacity from public view but shows it in his affection for his mother and his quiet attention towards the Hales. He expresses it later more obviously when he develops good relations with his workers beyond the usual "cash nexus" and builds a canteen for factory workers (meal preparation, a domestic sphere), where he sometimes shares meals with them. Margaret's and Thornton's individual evolution eventually converges and, learning humility, they are partly freed from the shackles of separate spheres: he has known friendly relations at the mill and she asserts her independence from the kind of life that her cousin leads. She initiates their business meeting which he chooses to interpret as a declaration of love. In the final scene, it is she who has control of the financial situation and he who reacts emotionally. They now meet as just man and woman and no longer the manufacturer from the North and the lady from the South. The blurring of roles is also evident among the workers where many like Bessy are women.

Special and changing relationships: Certain familial relationships are emphasized: Margaret and her father, Higgins and Bessy, Mrs. Hale and Frederick, but they are all interrupted by death. The tie between Thornton and his mother is particularly deep and, on Mrs. Thornton's side, exclusive and boundless: "her son, her pride, her property." She, ordinarily cold in manner, tells him "Mother's love is Given by God, John. It holds fast for ever and ever". The parent-child relationships often serve as metaphors for relations between employers and workers in Victorian literature. But Chapter XV, *Men and Master*, shows

Margaret rejecting this paternalistic view—expressed by Thornton—as infantilizing the worker. She favors, instead, an attitude that helps the worker grow and become emancipated. Thus, the friendships that develop between people of different social classes, education, and cultural backgrounds—between Mr. Hale and Thornton, Margaret and Bessy, and finally, Thornton and Higgins—prefigure the kind of human relations that Gaskell desires, one that blurs class distinctions. Along the same vein, Margaret assumes “lowly” tasks, and Dixon is treated as a confidante by Mrs. Hale who builds a relationship of respect, affection and understanding with the maid.

Religious Context: Daughter and wife of a Pastor, Elizabeth Gaskell does not write a religious novel although religion plays an important role in her work. The Unitarians did not take biblical texts literally but symbolically. They believed neither in original sin nor in the notion of women as more guilty or weaker than men and were more liberal than other communities (e.g., methodists, Anglicans or Dissenters). *North and South* presents a typical picture of Unitarian tolerance in one evening scene: "Margaret the Churchwoman, her father the Dissenter, Higgins the Infidel, knelt down together". The Thorntons do not invoke religion the same way the Hales do although Mrs. Thornton may read Matthew Henry's *Comments on the Bible* ("Exposition of the Old and New Testaments"). While the reinstatement in 1850 by Pope Pius IX of a Roman Catholic hierarchy in England was generally strongly condemned, Gaskell assumes an open mind about Catholicism and has Frederick Hale converting to his Spanish wife's Catholic religion. The scriptures appear in several forms: citations in Chapter VI: (the Book of Job, ii. 13); implicit or explicit references as in the allusion to the "Elder Brother" from the Parable of the Prodigal Son; interpretations as in Margaret's paraphrasing of the definition of charity ("that spirit which suffereth long and is kind and seeketh not her own") from the First Epistle to the Corinthians. But Gaskell warns against misuse: Bessy Higgins reads the Apocalypse to cope with her condition, and gives an interpretation of the parable of Dives and Lazarus, so simplistic that Margaret counters vigorously: "It won't be division enough, in that awful day, that some of us have been beggars here, and some of us have been rich—we shall not be judged by that poor accident, but by our faithful following of Christ". Margaret and John follow a path of conversion that leads to reconciliation, acknowledging their "unworthiness". Margaret, who has the longest way to go, is first crushed by guilt from her lie and by shame from being debased in Thornton's eyes. A page from Saint Francis de Sales encourages her to seek "the way of humility" despite Mr. Bell's attempts to minimize and rationalize her lie as instinctively committed under the grip of panic. Thornton, on the brink of ruin, like Job, strives not to be outraged, while his mother rebels against the injustice of his situation: "Not for you, John! God has seen fit to be very hard on you, very." before giving fervent thanks for the "great blessing" his very existence gives her.

#### Discussion

1. Why is Elizabeth Gaskell called an industrialist novelist?
2. Compared to *Mary Barton*, is there any new breakthrough in *North and South*?

## Unit Eight Virginia Woolf

### Summary

Virginia Woolf was an English writer, regarded as one of the foremost modernist literary figures of the twentieth century. During the interwar period, Woolf was a significant figure in London literary society and a member of the Bloomsbury Group. Her most famous works include the novels *Mrs Dalloway* (1925), *To the Lighthouse* (1927) and *Orlando* (1928), and the book-length essay *A Room of One's Own* (1929), with its famous dictum, "A woman must have money and a room of her own if she is to write fiction."

### Aim

1. To know the social background for Virginia Woolf's writing.
2. To know Virginia Woolf's novels.
3. To understand the style of these novels.

Teaching hours: 4 class hours

### Contents:

1. Representative text—*Mrs Dalloway*

A brief summary: *Mrs Dalloway* is a novel by Virginia Woolf that details a day in the life of Clarissa Dalloway, a fictional high-society woman in post-World War I England. It is one of Woolf's best-known novels. Created from two short stories, "Mrs Dalloway in Bond Street" and the unfinished "The Prime Minister", the novel's story is of Clarissa's preparations for a party of which she is to be hostess. With the interior perspective of the novel, the story travels forwards and back in time and in and out of the characters' minds to construct an image of Clarissa's life and of the inter-war social structure. In 2005, *Mrs Dalloway* was included on *Time* magazine's list of the 100 best English-language novels written since 1923.

### Themes

Mental illness: Septimus, as the shell-shocked war hero, operates as a pointed criticism of the treatment of mental illness and depression. Woolf lashes out at the medical discourse through Septimus' decline and suicide; his doctors make snap judgments about his condition, talk to him mainly through his wife and dismiss his urgent confessions before he can make them. Rezia remarks that Septimus "was not ill. Dr Holmes said there was nothing the matter with him". Woolf goes beyond criticizing the treatment of mental illness. Using the characters of Clarissa and Rezia, she makes the argument that people can only interpret Septimus' shell-shock according to their cultural norms. Throughout the course of the novel Clarissa does not meet Septimus. Clarissa's reality is vastly different from that of Septimus; his presence in London is unknown to Clarissa until his death becomes idle chat at her party. By never having these characters meet, Woolf is suggesting that mental illness can be contained to the individuals who suffer from it without others who remain unaffected ever having to witness it. This allows Woolf to weave her criticism of the treatment of the mentally ill with her larger argument, which is the criticism of society's class structure. Her use of Septimus as the stereotypically traumatized man from the war is her way of showing that there were still reminders of the First World War in 1923 London. These ripples affect Mrs. Dalloway and readers spanning generations. Shell shock or post traumatic stress disorder is an important addition to the early 20th century canon of post-war British Literature. There are similarities in Septimus'

condition to Woolf's struggles with bipolar disorder (they both hallucinate that birds sing in Greek and Woolf once attempted to throw herself out of a window as Septimus does). Woolf had also been treated for her condition at various asylums, from which her hatred of doctors developed. Woolf eventually committed suicide by drowning. Woolf's original plan for her novel called for Clarissa to kill herself during her party. In this original version, Septimus (whom Woolf called Mrs. Dalloway's "double") did not appear at all.

**Existential issues:** When Peter Walsh sees a girl in the street and stalks her for half an hour, he notes that his relationship to the girl was "made up, as one makes up the better part of life." By focusing on characters' thoughts and perceptions, Woolf emphasizes the significance of private thoughts rather than concrete events in a person's life. Most of the plot in *Mrs Dalloway* is realizations that the characters subjectively make. Fueled by her bout of ill health, Clarissa Dalloway is emphasized as a woman who appreciates life. Her love of party-throwing comes from a desire to bring people together and create happy moments. Her charm, according to Peter Walsh who loves her, is a sense of *joie de vivre*, always summarized by the sentence "There she was." She interprets Septimus Smith's death as an act of embracing life and her mood remains light even though she hears about it in the midst of the party.

**Feminism:** As a commentary on inter-war society, Clarissa's character highlights the role of women as the proverbial "Angel in the House" and embodies sexual and economic repression and the narcissism of bourgeois women who have never known the hunger and insecurity of working women. She keeps up with and even embraces the social expectations of the wife of a patrician politician but she is still able to express herself and find distinction in the parties she throws. Her old friend Sally Seton, whom Clarissa admires dearly, is remembered as a great independent woman: She smoked cigars, once ran down a corridor naked to fetch her sponge-bag and made bold, unladylike statements to get a reaction from people. When Clarissa meets her in the present day, she turns out to be a perfect housewife, having married a self-made rich man and given birth to five sons.

**Homosexuality:** Clarissa Dalloway is strongly attracted to Sally at Bourton — 34 years later, she still considers the kiss they shared to be the happiest moment of her life. She feels about Sally "as men feel", but she does not recognize these feelings as signs of homosexuality. Similarly, Septimus is haunted by the image of his dear friend Evans. Evans, his commanding officer, is described as being "undemonstrative in the company of women". The narrator describes Septimus and Evans behaving together like "two dogs playing on a hearth-rug" who, inseparable, "had to be together, share with each other, fight with each other, quarrel with each other..." Jean E. Kennard notes that the word "share" could easily be read in a Forsterian manner, perhaps as in Forster's *Maurice* which shows the word's use in this period to describe homosexual relations. Kennard is one to note Septimus' "increasing revulsion at the idea of heterosexual sex", abstaining from sex with Rezia and feeling that "the business of copulation was filth to him before the end."

## 2. Representative text——To the Lighthouse

**A brief summary:** *To the Lighthouse* is a 1927 novel by Virginia Woolf. A landmark novel of high modernism, the text, which centres on the Ramsays and their visits to the Isle of Skye in Scotland between 1910 and 1920, skilfully manipulates temporal and psychological elements. *To the Lighthouse* follows and extends the tradition of modernist novelists like Marcel Proust and James Joyce, where the plot is secondary to philosophical introspection, and the prose can be winding and hard to follow. The novel includes little dialogue and almost no action; most of it is written as thoughts and observations. The novel recalls childhood emotions and highlights adult relationships. Among the book's many tropes and themes



are those of loss, subjectivity, and the problem of perception. In 1998, the Modern Library named *To the Lighthouse* No. 15 on its list of the 100 best English-language novels of the 20th century. In 2005, the novel was chosen by *TIME* magazine as one of the one hundred best English-language novels from 1923 to present. *To the Lighthouse* is also thought to have inspired the short story by the same title by the novelist Jayne Joso.

#### Themes

**Complexity of experience:** Large parts of Woolf's novel do not concern themselves with the objects of vision, but rather investigate the means of perception, attempting to understand people in the act of looking. In order to be able to understand thought, Woolf's diaries reveal, the author would spend considerable time listening to herself think, observing how and which words and emotions arose in her own mind in response to what she saw.

**Complexity of human relationships:** This examination of perception is not, however, limited to isolated inner-dialogues, but also analyzed in the context of human relationships and the tumultuous emotional spaces crossed to truly reach another human being. Two sections of the book stand out as excellent snapshots of fumbling attempts at this crossing: the silent interchange between Mr. and Mrs. Ramsey as they pass the time alone together at the end of section 1, and Lily Briscoe's struggle to fulfill Mr. Ramsey's desire for sympathy (and attention) as the novel closes.

**Modernism:** *To The Lighthouse* and its characters often display elements of the Modernist school of thought. Characters such as Mrs Ramsay disparage Victorian ideals of society and question both the existence of God and the goodness in man. Furthermore, the transience of man is emphasized as a central theme alongside nature as an eternal and sometimes menacing force with the omnipresent potential to consume humanity.

**Narration and perspective:** The novel lacks an omniscient narrator (except in the second section: *Time Passes*); instead the plot unfolds through shifting perspectives of each character's stream of consciousness. Shifts can occur even mid-sentence, and in some sense they resemble the rotating beam of the lighthouse itself. Unlike James Joyce, however, Woolf does not tend to use abrupt fragments to represent characters' thought processes; her method is more one of lyrical paraphrase. The lack of an omniscient narrator means that, throughout the novel, no clear guide exists for the reader and that only through character development can we formulate our own opinions and views because much is morally ambiguous. Whereas in Part I the novel is concerned with illustrating the relationship between the character experiencing and the actual experience and surroundings, the second part, *'Time Passes'* having no characters to relate to, presents events differently. Instead, Woolf wrote the section from the perspective of a displaced narrator, unrelated to any people, intending that events be seen related to time. For that reason the narrating voice is unfocused and distorted, providing an example of what Woolf called *'life as it is when we have no part in it.'*

#### Discussion:

1. What is the difference between James Joyce and Virginia Woolf in their respective modernist fiction?

2. What exactly is modernism in literature?

## Unit Nine Doris Lessing

### Summary

Doris Lessing is a British novelist, poet, playwright, librettist, biographer and short story writer. Her novels include *The Grass Is Singing* (1950), the sequence of five novels collectively called *Children of Violence* (1952–69), *The Golden Notebook* (1962), *The Good Terrorist* (1985), and five novels collectively known as *Canopus in Argos: Archives* (1979–1983). Lessing was awarded the 2007 Nobel Prize in Literature. In doing so the Swedish Academy described her as "that epicist of the female experience, who with scepticism, fire and visionary power has subjected a divided civilisation to scrutiny". Lessing was the eleventh woman and the oldest person to ever receive the Nobel Prize in Literature. In 2001, Lessing was awarded the David Cohen Prize for a lifetime's achievement in British Literature. In 2008, *The Times* ranked her fifth on a list of "The 50 greatest British writers since 1945".

### Aim

1. To know the social background for Doris Lessing's writing.
2. To know Doris Lessing's novels.
3. To understand the style of these novels.

Teaching hours: 4 class hours

### Contents:

#### 1. Representative text—*The Grass Is Singing*

A brief summary: *The Grass Is Singing* is the first novel, published in 1950, by British Nobel Prize-winning author Doris Lessing. It takes place in Rhodesia (now Zimbabwe), in southern Africa, during the 1940s and deals with the racial politics between whites and blacks in that country (which was then a British Colony). The novel created a sensation when it was first published and became an instant success in Europe and the United States.

Plot: The novel starts with a cutting from newspaper article about the death of Mary Turner. It says that Mary Turner, a white woman is killed by her black servant Moses for money. The author of the article is unknown. The news actually acts like an omen for other white people living in that African setting. After looking at the article, people behave as if the murder was very much expected. The plot of the novel shifts to flashback of Mary Turner's past life till her murder at the hand of Moses in the next chapter. Mary has a happy and satisfied life as a single white Rhodesian (we assume, though the novel refers to both Rhodesia and the Union of South Africa simply as South Africa, while making clear the farm is in Southern Rhodesia) woman. She has a nice job, numerous friends, and values her independence. Nevertheless, after overhearing an insulting remark at a party about her spinsterhood, she resolves to marry. The man she marries, after a brief courtship, Dick Turner, is a white farmer struggling to make his farm profitable. She moves with him to his farm and supports the house, while Dick manages the labor of the farm. Dick and Mary are somewhat cold and distant from each other, but are committed to their marriage. Dick and Mary live together an apolitical life mired in poverty. When Dick gets sick Mary takes over the management of the farm and rages at the incompetence of her husband's farm practice. To Mary, the farm exists only to make money, while Dick goes about farming in a more idealistic way. Mary and Dick live a solitary life together. Because of their poverty Dick refuses to give Mary a child. They do not attend social events, yet are a great topic of interest among their neighbors. Mary feels an intimate

connection with the nature around her, though being in general rather unexplorative in nature. Mary, like most Rhodesian women, is overtly racist, believing that whites should be masters over the native blacks. Dick and Mary both often complain about the lack of work ethic among the natives that work on their farm. While Dick is rarely cruel to the workers that work for them, Mary is quite cruel. She treats herself as their master and superior. She shows contempt for the natives, and finds them disgusting and animal-like. Mary is cross, queenly, and overtly hostile to the many house servants she has over the years. When Mary oversees the farm labor she is much more repressive than Dick had ever been. She works them harder, reduces their break time, and arbitrarily takes money from their pay. Her hatred of natives results in her whipping the face of a worker because he speaks to her in English, telling her he stopped work for a drink of water. This worker, named Moses, comes to be a very important person in Mary's life, when he is taken to be a servant for the house. Mary does not feel fear of her servant Moses but rather a great deal of disgust, repugnance, and avoidance. Often Mary does all she can to avoid having any social proximity with him. After many years living on the farm together, Dick and Mary are seen to be in a condition of deterioration. Mary often goes through spells of depression, during which she is exhausted of energy and motivation. In her frailty, Mary ends up relying more and more on Moses. As Mary becomes weaker, she finds herself feeling endearment toward Moses. On a rare visit from their neighbor, Slatter, Mary is seen being carelessly, thoughtlessly kind to Moses. This enrages Slatter. Slatter demands that Mary not live with that worker as a house servant. Slatter sees himself as defending the values and integrity of the white community. Slatter uses his charisma and influence to convince Dick to give up ownership of his farm and go on a vacation with his wife. This vacation is to be a sort of convalescence for them. Dick spends his last month on his farm with Tony, who has been hired by Slatter to take over the running of the farm. Tony has good intentions and is very superficially cultured, but he finds himself having to adapt to the racism of the white community. One day Tony sees Moses dressing Mary and is surprised and somewhat amazed by Mary's breaking of the 'colour bar'. The book closes with Mary's death at the hand of Moses. Mary is expecting his arrival and is aware of her imminent death. Moses does not run from the scene as he originally intends, but waits a short distance away for the arrival of the police.

Themes: *The Grass Is Singing* is a bleak analysis of a failed marriage, the neurosis of white sexuality, and the fear of black power that Lessing saw as underlying the white colonial experience of Africa. The novel's treatment of the tragic decline of Mary and Dick Turner's fortunes becomes a metaphor for the whole white presence in Africa. The novel is honest about the fault-lines in the white psyche.

## 2. Representative text—The Golden Notebook

A brief summary: *The Golden Notebook* is a 1962 novel by Doris Lessing. This book, as well as the couple that followed it, enters the realm of what Margaret Drabble in *The Oxford Companion to English Literature* has called Lessing's "inner space fiction", her work that explores mental and societal breakdown. The book also contains a powerful anti-war and anti-Stalinist message, an extended analysis of communism and the Communist Party in England from the 1930s to the 1950s, and a famed examination of the budding sexual and women's liberation movements. *The Golden Notebook* has been translated into a number of other languages. In 2005, the novel was chosen by *TIME* magazine as one of the one hundred best English-language novels from 1923 to present.

Plot summary: *The Golden Notebook* is the story of writer Anna Wulf, the four notebooks in which she keeps the record of her life, and her attempt to tie them all together in a fifth, gold-colored notebook. The book intersperses segments of an ostensibly realistic narrative of the lives of Molly and Anna, and their children, ex-husbands and lovers—entitled *Free Women*—with excerpts from Anna's four notebooks,

coloured black (of Anna's experience in Southern Rhodesia, before and during WWII, which inspired her own bestselling novel), red (of her experience as a member of the Communist Party), yellow (an ongoing novel that is being written based on the painful ending of Anna's own love affair), and blue (Anna's personal journal where she records her memories, dreams, and emotional life). Each notebook is returned to four times, interspersed with episodes from *Free Women*, creating non-chronological, overlapping sections that interact with one another. This post-modernistic styling, with its space and room for "play" engaging the characters and readers, is among the most famous features of the book, although Lessing insisted that readers and reviewers pay attention to the serious themes in the novel.

Major themes: All four notebooks and the frame narrative testify to the above themes of Stalinism, the Cold War and the threat of nuclear conflagration, and women's struggles with the conflicts of work, sex, love, maternity, and politics.

#### Discussion

1. Why is Doris Lessing's *The Golden Notebook* is considered a feminist classic that is widely read by women regardless of class or race?

2. What common theme runs through every single text by Lessing? Please discuss it.

## Unit Ten Anita Brookner

### Summary

Anita Brookner is the author of 24 novels, including *Dolly*, *Brief Lives*, *Strangers*. She won the Booker Prize in 1986 for *Hotel Du Lac*. She is an international authority on eighteenth-century and nineteenth-century painting, and has written books on the painters David, Greuze and Watteau. In 1968, she became the first female Slade Professor at Cambridge University. Now she lives in London alone.

### Aim

1. To know the social background for Anita Brookner's writing.
2. To know Anita Brookner's novels.
3. To understand the style of these novels.

Teaching hours: 2 class hours

### Contents:

Representative text——*Hotel Du Lac*

Plot: Romantic novelist Edith Hope is staying in a hotel on the shores of Lake Geneva, where her friends have advised her to retreat following an unfortunate incident. There she meets other English visitors, including Mrs Pusey and her daughter Jennifer, and an attractive middle-aged man, Mr Neville. Edith reaches *Hotel du Lac* in a state of bewildered confusion at the turn of events in her life. A secret and often lonely affair with a married man and an aborted marriage later, she is banished by her friends, who advise her to go on "probation" so as to "grow up," and "be a woman," atoning for her mistakes. Edith comes to the hotel swearing not to change. The silent charms of the hotel and her observations of the guests there all tug at Edith with questions of her identity, forcing her to examine who she is and what she has been. At the hotel, she observes people from different walks of life — Mrs Pusey and her daughter, Jennifer and their love for each other and the splendid oblivious lives they live; Mme de Bonneuil, who lives at the hotel in solitary expulsion from her son; and Monica, who came to the hotel, acceding to her husband's demands. She falls for the ambiguous smile of Mr Neville, who asks for her hand. She considers a life of recognition the married state would confer but ultimately rejects the possibility of a relationship with him when she realises he is an incorrigible womaniser. This also finally leads her to realize what her life is expected to be. Once again, she breaks chains and decides to take things into her own hands.

Themes: All of Brookner's twenty-four short novels, including *Hotel Du Lac*, is actually one monolithic fiction. The autobiographical element in this controversial author's fiction is taken as a starting point to explore the complex interplay of art and life. Autobiography, as a form of emplotment of life, is the creative matrix governing the whole oeuvre, which is realistically rooted in time and space. Brookner's work combines and opposes both realistic and modernist modes of writing and their philosophical underpinnings. The novel, too often misread as anti-feminist and resolutely pre-modern, appear to be more essentially postmodern than is usually acknowledged, through a heightened awareness of the role played by narrative in constructing our sense of reality and of self. The pervasive intertextuality, habitually ignored or taken to be simply a form of intellectual snobbery, is the key to understanding how the novels tackle questions of moral life as encoded in narrative discourse and fine art. In addressing the questions of how life should have been lived, Brookner's self-reflexive and ironical fiction subversively

rewrites the traditional moral codes embodied in romance and which have determined the behaviour of women.

Discussion:

- 1.What is the common theme shared by all Anita Brookner's novels?
- 2.How does Anita Brookner show her distinction as a stylist?
- 3.Is Anita Brookner an anti-feminist?
- 4.What is the postmodernist element in Brookner's writing? If any, please discuss it in detail.

## Unit Eleven Michèle Roberts

### Summary

Michèle Roberts is a British writer, novelist and poet. Roberts was the daughter of a French Catholic teacher mother (Monique Caulle) and English Protestant father (Reginald Roberts); she has dual UK-France nationality.

### Aim

1. To know the social background for Michèle Roberts's writing.
2. To know Michèle Roberts's novels.
3. To understand the style of these novels.

Teaching hours: 2 class hours

### Contents:

Representative text——The Wild Girl

A brief introduction: The Wild Girl (The Secret Gospel of Mary Magdalene) is a 1984 novel by Michèle Roberts. This work tells a fictional story about the discovery of an apocryphal fifth Gospel in Provence, France. This gospel tells the tale of Jesus Christ and the period before his crucifixion, known as the Passion, from the perspective of Mary Magdalene. The story incorporates elements of a Gnostic tradition that speak of a sexual relationship between Jesus and Mary. For this reason, the book has been considered controversial and even blasphemous.

Themes: The central theme of the work is androgyny. Roberts attempts to incorporate the female perspective into a largely male-dominated tradition. The author wrote of her book that, "I imagined Mary Magdalene as Christ's lover because I wanted to imagine a Christianity that might have developed differently, and valued women equally with men." Some feminist critics of the work have panned the romantic interaction between Mary and Jesus, with Patricia Duncker calling it laughable.

### Discussion:

1. What is the marked difference between Michèle Roberts and Anita Brookner?
2. What does dual nationality mean to Michèle Roberts as a writer?
3. What is the most unique feature in The Wild Girl?

---

# 《法律英语口语译实践》教学大纲

付瑶 编写



## 目 录

第一章 法律英语口语概述.....	3
第一节 法庭英语口语.....	3
一、How to Become a Court Interpreter and a Brief Sketch of the Work .....	3
二、Useful documents .....	3
第二节 其他法律英语口语场合 .....	3
第二章 Translation of Legal Documents .....	4
第一节 Sight Translation .....	4
第二节 Written Translation.....	4
第三章 The use of translation software and other new IT technologies.....	5
第一节 Fax and Modem.....	5
第二节 The Use of Computers.....	5
第三节 Translation software: SDL Trados 2011 .....	5
第四节 Other online resources: databases, etc.....	5
第三章 World Trade Organization .....	7
第一节 视译：WTO 治理与各国贸易法律融合 .....	7
第二节 口译：2008 与 2012 两次温总理记者招待会中涉及对外贸易的部分 .....	7
第四章 Criminal & Civil Trial (Case preparation) .....	8
第一节 刑事审判法庭口译 .....	8
第二节 民事审判法庭口译 .....	8
第五章 ADR (Financial dispute) .....	9
第一节 ADR 金融仲裁简述 .....	9
第二节 ADR 金融仲裁实例 .....	9
第六章 Legal Education.....	11
第一节 LL.M (法学硕士) 项目在当代法律体系交流与融合中起到的作用.....	11
第二节 美国法学教育 .....	11
第七章 Visiting Interpreting Scenes and Interpreters .....	12

法律英语口语教学是高校英语专业翻译教学中的一个前沿领域。在北京各高校的英语专业本科教学中，目前已经普遍为高年级本科生开设了口译课程。法律英语口语教学作为口译教学的一个跨专业领域正在得到越来越多的重视，并且成为中国政法大学外国语学院英语专业的一门特色课程。本课程的教学以模拟法律学术研讨会口译、法庭口译、谈判为训练模式，以口译技巧训练为主要内容，教学材料涉及各个部门法，合同等。本课程旨在培养学生法律语言的英汉转换能力，掌握同传、交传和视译的基本技能，为从事与法律相关的口译工作奠定基础。

为英语专业高年级翻译专业学生开设的法律英语口语课程该遵循“以内容为基础”即 CBI (Content-based Instruction) 的理念。CBI 的核心理念在于将以往传统的外语教学与专业领域的知识相结合，以专业领域内容和知识为依托，将语言教学基于某个学科的知识来进行，将外语学习和内容有机结合。沿着这个思路，笔者认为法律英语口语课程内容可以涉及司法制度、民事和刑事审判以及程序、各个部门法的具体内容、国际法、比较法、以及法学教育和法律职业等等。但是，从现实的角度来看，任何单独的课程都无法容纳上面庞杂的法律内容。退一步来说，即使在一门课程中可以全部容纳这些内容，那么每一部分的内容也只能是蜻蜓点水。可见，开设法律英语口语课程最大的问题是如何选择合适的内容和材料，以及对这些内容和材料进行系统和科学的整理和编排。需要特别提到的是，在法律英语口语教材中应该要加入一定比例的关于中国法律制度和部门法内容的英文资料。目前，这部分的口译练习资料比较少，但是教学实践表明，学生对于这部分内容的兴趣和需求也更大。

在 CBI 理念的指导下，法律英语口语教材的编写和使用与一般的口译教材有共性，但是也一定要有自身的特点。首先，法律英语口语教程应该以实践为主，应该为学生和授课教师提供材料丰富的英汉汉英口译练习。在现实的教学实践中，口译教师和学生往往会感觉课堂时间很紧张，如果仅仅依赖课堂教学很难达到理想的教学和学习效果。学生一般在课下要花更多的时间进行课前预习和课后练习。其次，法律英语口语教学实践应当包括口译基本理论和技巧的内容。但口译的过程更加受到时间和空间的局限。对于口译员来说，翻译的过程更加容易受到时间和空间的局限，缺少能够对翻译过程起到帮助作用的其它即时资源和途径。在法律英语口语教学实践中应该充分考虑到对学生临场发挥的训练，包括紧张状态下的口译能力和应对现场突发事件的能力。最后，由于现实世界的法律制度和部门法内容是不断变化的，任何一本教材也无法及时、准确和全面地体现法律的变迁，所以教师最好随时能够补充新的口译材料和新的练习。同时，任课教师也应该鼓励学生培养日积月累的习惯，提高学生积累和收集资料的能力。与口译课堂上学到的有限内容相比，这种习惯和能力的养成会让学生在今后的口译工作中更加游刃有余。

法律英语口语人才的培养则是具有中国政法大学特色的、有强大的法科专业背景支撑的、并且具有推广价值的培养模式。“法律+外语”是中国政法大学外国语学院的学科专业定位和办学思路，而法律英语口语教学则是在这一思路指引下进行的实践性极强的创新型课程。本教学大纲由外国语学院付瑶老师编写，并且得到了沙丽金等老师的指导和建议。

## 第一章 法律英语口语概述

教学目的与基本要求：以口译员的视角介绍法庭以及其他法律情境下这一群体的工作情况和  
工作方法。围绕法庭口译，介绍案情准备、职业伦理和规范、译员会产生和需要避免的错误、司法  
文书笔译、录音转写和翻译、译员作为专家证人以及译员培训等内容。在概述中向学生提供了一幅  
职业路线图，并辅之以操作性极强的方法和技巧概要，从宏观帮助他们准确无误地了解法庭口译和  
其他法律英语口语译任务。以美国国务院签约译者的职业生涯为例，介绍在美国各级联邦法院从事口  
译工作的概况。要求学生法庭口译——法律英语口语译的重要分支——有概括的了解和认识。

学时分配：第一周 2 学时（法庭口译）、第二周 2 学时（其他法律英语口语译）

### 第一节 法庭英语口语

#### 一、How to Become a Court Interpreter and a Brief Sketch of the Work

1. Who Should Become a Court Interpreter
2. Formal Training for Court Interpreting
3. Training on the Job
4. Training at Professional Meetings
5. Finding Work
6. Requirements for the Federal Courts
7. State Certifications
8. Free-lance v. Full-time Work
9. Where Court Interpreters Work and What They Do

#### 二、Useful documents

1. The Court Interpreters Act of 1978
2. Seltzer & Torres Cartagena v. Foley et al., 1980
3. Court Interpreters Amendments Act (1988)
4. Suggested Interpreter Oaths

### 第二节 其他法律英语口语译场合

- 一、会议口译（法律国际研讨会）
- 二、陪同口译（法律国际交流和访问）
- 三、交替口译与同声传译

思考题：

1. 如何成为一名合格的口译员？
2. 法庭口译与其他口译的区别和联系？
3. 你的翻译职业规划？

拓展阅读书目：

Edwards, A. *The Practice of Court Interpreting*. 上海外语教育出版社 2009 年。

## 第二章 Translation of Legal Documents

教学目的与基本要求：英语专业高年级翻译专业学生开设的法律英语口语实践课程是遵循“以内容为基础”即 CBI (Content-based Instruction) 的理念进行的。CBI 的核心理念在于将以往传统的外语教学与专业领域的知识相结合，以专业领域内容和知识为依托，将语言教学基于某个学科的知识来进行，将外语学习和内容有机结合。法律英语口语实践所依托的教学材料是各种法律文件，涉及司法制度、民事和刑事审判以及程序、各个部门法的具体内容、国际法、比较法、以及法学教育和法律职业等等。本章旨在帮助学生熟悉并了解这些法律文件和文书的格式、内容、和作用。这些法律文件和文书将是他们将来有可能进行法律口译工作的基础和积累。口译的训练离不开文本的练习，包括笔译和视译，这些环节在口译实践中必须强调。

学时分配：第三周 2 学时、第四周 2 学时

教学环节：使用翻译软件，例如 SDL Trados 2011

### 第一节 Sight Translation

1. Legal system (1)
2. Legal system (2)
3. Constitution (1)
4. Constitution (2)

### 第二节 Written Translation

1. Company Law
2. Property Law
3. Intellectual Property Law
4. Arbitration

补充书面材料：

1. 世界各国法律制度概况,包括大陆法系和英美法系。
2. 世界各国宪法概况：美国宪法文本（部分文本+宪法修正案）、英国宪法性文件和宪法学者著述、加拿大宪法部分文本、比较宪法初探。

思考题和作业：

主要部门法的概述笔译（热点问题，例如公司法、财产法、知识产权与仲裁的篇章翻译）

## 第三章 The use of translation software and other new IT technologies

教学目的与基本要求：翻译软件和其他相关技术的使用对专业译者（包括口笔译）来说越来越重要。选择正确的辅助工具进行翻译不仅能够提高翻译效率，还可以提高翻译的准确和专业程度，对专业翻译记忆库和术语库的制作和使用也成为职业译者不可忽视的重要技能。本章对学生使用翻译软件的习惯进行调查和研究，向学生介绍目前比较流行而且在翻译界口碑较好的翻译软件和电脑辅助翻译系统，方便学生以后的翻译工作。

学时分配：第五周 2 学时、第六周 2 学时

### 第一节 Fax and Modem

需要联网教室，上机操作。

### 第二节 The Use of Computers

需要联网教室，上机操作。

### 第三节 Translation software: SDL Trados 2011

需要学生视线下载 trados 软件，并自己了解其简单的基本操作和构成。

### 第四节 Other online resources: databases, etc.

包括市面上可见的其他翻译软件：有道词典、金山速译、灵格斯等等。

中国政法大学图书馆馆藏电子资源中法律相关的英中数据库使用以及优劣。

思考题：

如何利用翻译软件为法律口译工作服务？

拓展阅读：[www.trados.com](http://www.trados.com)

TRADOS，这一名称取自三个英语单词。它们分别是：Translation、documentation 和 Software。其中，在“Translation”中取了“TRA”三个字母，在“document.tion”中取了“DO”两个字母，在“Software”中取了“S”一个字母。把这些字母组合起来就是“TRADOS”了。透过这三个英语单词的含义，我们可以想见“TRADOS”的取名还是很有用意的。因为这恰恰体现了 TRADOS 软件所要达到的功能和用途。

SDL 数据包：一个集所有于一体的项目文件，以提高质量、速度和一致性 超过 120 个更新：具有额外的稳定性和增强的功能

利用过去的翻译项目：相同的句子不必再次进行翻译。

SDL PerfectMatch TM：SDL Trados 2007 集成了崭新技术，无需对上下文 100% 匹配的内容进行校对，可以节约时间和费用！

高质量翻译：SDL Trados 2007 是 CCM Methodology 的核心组件，是专业翻译的领先最高级方法。它说明 SDL 志在支持全球生态系统，现在提供了“两者的完美结合”，并且在单个平台中明

显地提高了两个 TM 产品。

**减少审核时间：**呈现了一些功能最强的质量检查功能，（翻译、标点、语法以及更多不一致）。另外，QA 检查器现在可以批处理模式在 SDL Trados Synergy 中使用。

**处理所有主要文件格式：**无论客户提供什么格式，都可以轻松处理项目文件，格式包括 HTML、XML、SGML、XLIFF、Interleaf/Quicksilver、Microsoft® Word、Microsoft Excel、Microsoft PowerPoint®、OpenOffice、StarOffice、Clipboard、Adobe® PageMaker6.5、Adobe InDesign CS®、Adobe FrameMaker 7®、Adobe 和众多新文件格式（包括 InDesign CS2、QuarkXPress 6.x、通用分隔文本文件）。

**更多选择：**多种编辑环境。（Translator's Workbench、SDLX 和 Tag Editor）

**提高质量和一致性：**与 SDL MultiTerm 的集成使您得以利用客户和行业专门术语库，因此您的翻译会更加准确，并且可以使用客户的首选单词或词组。

**连接全球生态系统：**SDL Trados 2007 使您具备与世界各地生态系统中数以万计已在使用 SDL Trados 的翻译人员、翻译公司和企业紧密协作的能力。

**“随处”访问您的全球翻译队伍：**SDL Trados 2007 与 SDL 的服务器产品配合使用，随着您的业务的增长提供简单易行的扩展。

## 第三章 World Trade Organization

教学目的与基本要求：WTO 争端解决机制，是一种贸易争端解决机制，也是 WTO 不可缺少的一部分，是多边贸易机制的支柱，在经济全球化发展中颇具特色。它具有统一性、效率性和强制性的特点。它具有自己的原则、机构和解决程序。WTO 争端解决机制的内容：DSU 协议运用司法管辖和外交磋商相结合的平衡体制。DSU 考虑到了 1947 年 GATT 充分磋商的做法，也考虑到了运用司法解决争端的重要性和必要性。DSU 鼓励各方通过外交途径的友好磋商解决争议。在适用司法手段解决争端时，也保证是在政治和外交的框架内进行。DSU 建立了争端解决机构（Dispute Settlement Body-DSB）来负责监督争端解决机制的有效顺利运行，这是 WTO 的一个创新，可以说是争端解决机制的基石。DSB 由 135 个成员方参加，实际上与总理事会是一套人马两块牌子，它受总秘书处的领导。DSB 的主席通常与总理事会的主席不是同一个人，DSB 的主席采用轮值制，由发达国家和发展中国家代表每年轮流担任。该机构负责 DSU 和各有关协议关于争端解决规定的执行，它有权设立专家组，通过专家小组的报告和上诉机构的报告，检查被裁决的国家用多长时间和何种方式执行裁决和建议，以及授权暂停适用协议下的减让和其他义务（即实施报复）。应争端一方的请求，DSB 可以成立专家组（Panel），对成员国的某一违法行为进行裁决，承担具体的任务，任务完成后即解散。专家组一般由 3 名或 5 名独立的人员组成。秘书处持有一份可担任专家组成员的名单，并负责任命专家组组成人员。专家组根据被授予的职权范围，在规定时间内，形成专家组报告，交 DSB 会议批准。DSB 建立了常设的上诉机构（Appellate Body），这是 WTO 争端解决机制的创新。常设上诉机构有 7 名成员，任期为 4 年，对某一案件由其中的 3 名进行审议。上诉机构有自己的工作人员，其秘书处在机构上不同于 WTO 秘书处。上诉机构的主要目的是保证判例的和谐性，负责处理争端各方对专家组报告的上诉，但上诉仅限于专家组报告中有关法律问题和专家组详述的法律解释。上诉机构可以维持、修改或撤销专家组的法律调查结果和结论，而且上诉机构的报告一经 DSB 通过，争端各方就必须无条件接受。

学时分配：第七周 2 学时、第八周 2 学时

### 第一节 视译：WTO 治理与各国贸易法律融合

- 1.WTO 治理的范围与运作
- 2.WTO 治理的功能与特征
- 3.WTO 治理的意涵与未来挑战

来源：洪德钦（第一届比较法与世界共同法国际研讨会，2011 年中国政法大学）

中央研究院欧美研究所

研究员兼副所长

E-mail: dchorng@sinica.edu.tw

### 第二节 口译：2008 与 2012 两次温总理记者招待会中涉及对外贸易的部分

- 1.2008 年温家宝记者招待会。（音频 MP3+文本）
  - 2.2012 年温家宝记者招待会。（音频、视频+文本）
- 补充材料和作业：  
2008 年和 2012 年温家宝记者招待会音频转成文本。

## 第四章 Criminal & Civil Trial (Case preparation)

教学目的与基本要求：本章教学内容围绕刑事和民事审判展开。重点培养学生对法庭口译的准备技能，包括：

Case Preparation - B: Terminology, Reference Book and Dictionaries

Terminology Preparation

Forensic Reference Books

Kinds of Dictionaries

How to Buy a Dictionary

What to Do When a Word Is Not in the Dictionary

难点是无法在字典里找到的那些法律英语和词汇术语的翻译，如何做到顺利有效地沟通，沟通的目的，歧义的消除等等。本章与第一章内容自然链接，是本课程中关注法庭口译的部分。

学时分配：第九周 2 学时、第十周 2 学时、第十一周 2 学时、第十二周 2 学时

### 第一节 刑事审判法庭口译

模拟法庭场景，涉及刑事审判场景和案件内容，进行法庭口译的模拟法庭训练。

### 第二节 民事审判法庭口译

模拟法庭场景，涉及民事审判场景和案件内容，进行法庭口译的模拟法庭训练。

作业和思考题目：

制作法庭答辩书状。分成原被告两方。法庭指派一名口译员，对涉及到的需要翻译的部分进行口译。期间还可能涉及到口译员或者翻译作为证人出庭的情况。学生可以分组设计庭审场景，老师可以扮演法官一角，进行整体协调，但是不直接参与翻译任务。学生需准备刑事和民事案件各一例。

参考书目：

Edwards, A. *The Practice of Court Interpreting*. 上海外语教育出版社 2009 年。



## 第五章 ADR (Financial dispute)

教学目的与基本要求：传统上的 ADR 通常是指除诉讼与仲裁以外的各种解决争议的方法的总称，如协商、谈判、斡旋、调解、等方式。换言之，ADR 所代替的是除了诉讼以外的各种解决争议方法的总称。ADR 最早源于美国，而后盛行于欧洲大陆各国及日本、韩国、澳大利亚等国家。然而随着仲裁被广泛的纳入各国仲裁法中，加之二战后联合国主持制定的《承认与执行外国仲裁裁决公约》，仲裁解决争议的方法已经逐步的成为司法外解决争议的独立程序。

因此，对 ADR 比较准确的定义是：ADR 所替代的是除了司法诉讼和仲裁以外的解决争议的各种方法。

表现形式：

- (一)、双方当事人之间进行的协商谈判 (consultation)
- (二)、由双方当事人共同选择的第三者进行的调解 (mediation or conciliation)
- (三)、模拟法庭 (mini-trial)

法律特征：

- 1、它是当事人之间达成的自愿的解决争议的方法；
- 2、通过 ADR 达成的解决争议的方案没有法律上强制执行的效力；
- 3、ADR 既可以单独适用，也可适用于诉讼程序和仲裁程序中。

在法律英语口语译，尤其是法庭口译中，许多情况下都是在 ADR 的环境下进行翻译，有类似的翻译需求，市场潜力很大，因此需要学生进行相关训练，并以掌握 ADR 相关内容和程序为前提。

学时分配：第十三周 2 学时、第十四周 2 学时

### 第一节 ADR 金融仲裁简述

视译内容：

金融纠纷仲裁的若干问题

朱伟一（中国政法大学教授）

### 第二节 ADR 金融仲裁实例

口译内容：

仲裁裁决书

金融监管局纠纷解决

仲裁事项：

申请人名字

亚当 C·辛格，亚当 C·辛格 2004 信托 US DTD 20 FEB04

诉案号：09-01485

听审地点：得克萨斯州，达拉斯市

被申请人名字

高盛

纠纷性质

客户-诉-会员

当事方

亚当 C•辛格，亚当 C•辛格 2004 信托 US DTD 20 FEB04 的托管人（“申请人”或“辛格”），由得克萨斯州佛里斯科市斯特拉堡和普里斯律师事务所的斯考特 A•沙恩斯律代理

高盛（“被申请人”或“高盛”），由得克萨斯州达拉斯市卡林顿、科尔曼、斯洛曼和布卢门撒尔律师事务的的沙伦•沙姆韦代理。

仲裁信息

仲裁陈述 2009 年 3 月 17 日提交。申请人为亚当 C•辛格，亚当 C•辛格 2004 信托 US DTD 20 FEB04 的托管人，2009 年 4 月 6 日签订了《仲裁申请人提交协议》。2009 年 4 月 2 日或 2 日前后，申请人提交了《申请最初陈述辩论意见书》。2010 年 4 月 8 日提交了《补充主张陈述》。

2009 年 6 月 18 日或 18 日前后，高盛提交了答辩陈述。2009 年 6 月 23 日或 23 日前后，高盛签订了《仲裁申请人提交协议》。2010 年 5 月 7 日提交了《补充主张陈述答辩》。

案情概述（此处省略三千字）

作业及思考题：

美国金融管理局官网，了解金融纠纷仲裁程序。下载资料：FINRA Discovery Guide (PDF 文档)

## 第六章 Legal Education

教学目的与基本要求：本章的内容是法律英语口语实例之一——论当代法律体系交流与融合背景下法学硕士以及其他海外教学合作项目的重要性（国际会议口译翻译）。法学院学生在海外学习的经验对“当代法律体系的交流与融合”会产生主要推动力。学生在海外不同国家的游学会自然促进其对不同法律体系和传统的比较和理解。但是，从海外留学经验中获益的并非仅仅是留学生——事实上，本国的教授和学生会来自海外的学生身上了解到相当多的异域经验。要求学生能够对文本的内容熟悉，能够完成笔译任务，能够对其中部分段落进行口头翻译。对本科学生进行法学硕士项目的介绍也是对他们未来选择继续求学道路的一种指引。

学时分配：第十五周 2 学时、第十六周 2 学时

### 第一节 LL.M (法学硕士) 项目在当代法律体系交流与融合中起到的作用

#### 1. “LL.M 是法学教育中最理想的国际化融合工具”（视译和口译文本要略）

LL.M 项目和其他海外留学机会在法律体系的交流与融合过程中起到了至关重要的作用。拿美国来说，“提供 LL.M 项目的法学院能够帮助美国本土和海外的学生学会更好地沟通和协作，这些经验对于涉外律所或者在其他国家设立分支的律所来说大有益处。”

目前，全美有一百多所法学院颁发 LL.M 学位。法学院项目的设置反映了海外学生不断攀升的求学需求。根据 ABA（美国律师协会）的数据，“在 1996 年，全美有 41 个法学院向 1047 名海外学生颁发了 LL.M 的学位。到了 2005 年，上面的数字分别翻了一番。”

#### 2. 当代法律体系交流和融合背景下其它海外学习计划的作用（视译和口译文本要略）

在促进当代不同法律体系之间交流和融合的过程中，其它海外学习项目和实践也起了重要的作用。例如，到 2009 年止，全美 191 所 ABA 认证的法学院中有 122 所设立了一个或者一个以上的 ABA 认可的暑期海外学习项目。美国国际教育者工作协会最近发表的一份报告中指出：在过去的 40 年间，美国法学院越来越多的学生选择参加海外项目，而项目本身的数量和种类也不断迅速增长。ABA 认证的 200 个美国法学院中大多数都有类似的海外学习项目。二十世纪八十年代开始，暑期海外项目的数量每十年就会增加一倍：1986 年，ABA 认证暑期项目的数量是 40 个，1996 年增加到 115 个；到今年已经达到了 267 个。法学院的招生手册上面会特别强调将组织海外项目，并以此来吸引学生报考。每年有越来越多的法学院学生到海外学习。

### 第二节 美国法学教育

[http://www.americanbar.org/content/dam/aba/publications/misc/legal\\_education/Standards/2011\\_2012\\_aba\\_standards\\_cfs\\_study\\_at\\_foreign\\_institution.authcheckdam.pdf](http://www.americanbar.org/content/dam/aba/publications/misc/legal_education/Standards/2011_2012_aba_standards_cfs_study_at_foreign_institution.authcheckdam.pdf)

此链接要求学生下载打印，作为课堂补充资料之一。

作业和思考题：

要求学生能够对法学教育相关内容的中英文文本进行简单的口头翻译，熟悉常用术语，熟悉相关网站介绍的资料，能够承担相关的翻译特别是口译交流任务。为其进行短期和未来长期的学术交流项目做好准备。

## 第七章 Visiting Interpreting Scenes and Interpreters

教学目的与基本要求：在为期一学期的口译课的尾声安排学生对相关机构进行访问，对口译员的工作环境、工作条件、工作任务和报酬有比较直观的认识。找到自己与职业口译员之间的差距，对于有志于从事口译职业的学生进行进一步的指导。

学时分配：第十七周 2 学时、第十八周 2 学时（第十八周也可进行期末考试安排）

教学环节：可能安排的访问机构包括，新华社对外部、外交部翻译室、中央电视台英语频道、国际广播电台英语部、中华人民共和国司法部对外联络处等。内容包括与相关机构译员和工作人员直接面对面交流，参加中英文双语的记者招待会同声传译现场，等等。