

EXERCISES

I . Write short notes on: Harold Stearn, Gertrude Stein and Earnest Hemingway.

II .Questions on content:

1. Why were the younger generation of the 1920s thought to be wild?
2. Was there really a younger generation problem?
3. Was there a revolt of the younger generation? How did it manifest itself?
4. Why was the revolt logical and inevitable?
5. What does the writer mean by "the pattern of escape"? (para4)
6. How did World War I affect the younger generation?
7. In what ways did Greenwich Village set the pattern for the revolt of the younger generation of the 1920s?
8. What new philosophy were the young intellectuals trying to preach?
9. Why did young intellectuals of this period emigrate to Europe?
10. Why were these writers called the "lost generation"? Were they really lost?

III. Questions on appreciation:

1. Analyze the structure of the whole essay, dividing it into its component parts.
2. What is the writer's central thesis? Where is it stated?
3. How does the writer develop his central thought? Does he support his opinions with convincing facts and details?
4. Do the individual paragraphs or paragraph units relate to the central thought of the whole, and develop new but related stages of the developing thought?
5. Would you consider paragraphs 7 and 8 as one unit? How do they relate to each other?
6. Do you agree with the conclusions of the writer? Give your reasons.
7. Are there any weak points in his presentation?

IV. Paraphrase:

1. Tho slightest mention of the decade brings nostalgic recollections to the middle-aged (para1)
2. The rejection of Victorian gentility was, in any case, inevitable. (para3)
3. The war acted merely as a catalytic agent in this breakdown of the Victorian social structure (para3)
4. it was tempted, in America at least, to escape its responsibilities and retreat behind an air of naughty alcoholic sophistication (para4)
5. Prohibition afforded the young the additional opportunity of making their pleasures illicit (para4)
6. our young men began to enlist under foreign flags (para5)
7. they "wanted to get into the fun before the whole thing turned belly up" (para5)
8. they had outgrown towns and families (para6)

9. the returning veteran also had to face ... the hypocritical do-goodism of Prohibition (para6)

10. Something in the tension-ridden youth of America had to "give" (para6)

11. it was only natural that hopeful young writers, their minds and pens inflamed against war, Babbitry, and "Puritanical" gentility, should flock to the traditional artistic center (para7)

12. Each town had its "fast" set which prided itself on its unconventionality (para8)

V. Translate paragraph 6 into Chinese.

VI. Look up the dictionary and explain the meaning of the italicized words"

1. the moral and stylistic vagaries of the "flapper" (para1)

2. the artificial walls of a provincial morality (para2)

3. the code of polite behavior (para3)

4. Prohibition afforded the young the additional opportunity (para4)

5. The war acted merely as a catalytic agent (para3)

7. crowding into Greenwich Village (para4)

8. "go home and wait for the draft" (para5)

9. They fought with distinction (para6)

10. who had generally seen a considerable amount of action (para6)

11. Their energies had been whipped up (para6)

12. Something in the tension-ridden youth of America had to "give" (para6)

13. The burden of the volume was that (para9)

14. money-making and keeping up with the Joneses (para9)

15. innumerable others could never be written off as sterile (para11)

VII. Look up the dictionary and explain the meaning of the following Americanisms"

1. the first visit to a speakeasy (para1)

2. the flask-toting "sheik" (para1)

3. the "flapper" and the "drugstore cowboy" (para1)

4. a magnolia-scented soap opera (para5)

5. against war, Babbitry, and "Puritanical" gentility (para7)

6. Each town had its "fast" set (para8)

7. the cultural boobery of our society (para9)

[SRB]

1. Webster's New World Dictionary of the American Language

2. The Dictionary of American Slang -- Wentworth & Flexner

VIII. Explain how the meaning of the following sentences is affected when the italicized words are replaced with the words in brackets:

1. The booming of American industry, with its gigantic, roaring factories, its corporate impersonality, and its large-scale aggressiveness, no longer left any room for the code of polite behavior (flourishing) (aggression)

2. it released their inhibited violent energies which, after the shooting was over,

were .turned in both Europe and America to the destruction of an obsolescent nineteenth-century society (obsolete)

3. The young men of college age in 1917, knew nothing of modern warfare. (wars)

4. Those who were reluctant to serve in a foreign army talked excitedly about Preparedness (preparations)

5. business was suffering a recession that prevented the opening up of new jobs (depression)

6. Their energies had been whipped up and their naiveté destroyed by the war (innocence)

7. Instead, their ideas had been generally ignored (disregarded)

8. there was little remedy for the sensitive mind but to emigrate to Europe (migrate)

IX. Explain the meaning of the following sentences in plain, nonfigurative language:

1. we had reached an international stature that would forever prevent us from retreating behind the artificial walls of a provincial morality or the geographical protection of our two bordering oceans.

2. The war acted merely as a catalytic agent in this breakdown of the Victorian social structure.

3. this one lasted until the money ran out, until the crash of the world economic structure at the end of the decade called the party to a halt and forced the revellers to sober up and face the problems of the new age

4. Their very homes were often uncomfortable to them; they had outgrown town and families.

5. After the war, it was only natural that hopeful young writers, ttieir minds and pens inflamed against war, Babbitry, and "Puritanical" gentility, should flock to the traditional artistic center

6. As it became more and more fashionable throughout the country for young persons to defy the law and conventions and to add their own little matchsticks to the conflagration of "flaming youth, " it was Greenwich Village that fanned the flames.

7. Younger brothers and sisters of the war generation now began to imitate the manners of their elders and play with the toys of vulgar rebellion.

8. but since the country was blind and deaf to everything save the glint and ring of the dollar, there was little remedy for the sensitive mind but to emigrate to Europe where "they do things better

X. For each word in the column on the left, find a word or phrase of similar meaning in the column on the right. Tell which of the two is more formal or literary.

amour	a bitter criticism
questions	a big fire
throw headlong	exile
manifesto	residence
fracas	demolish
dissipate	a love affair

conflagration	dispel, break up
affluent	a public declaration
Susceptible	brawl
Expatriation	precipitate
Diatribes	inquiries
dwelling place	rich
tear down	easily influenced

XI. The prefixes "-un" and "-in" (-im, -il, -ir) have a negative meaning. Add the right prefix to the following words:

- | | |
|---------------|--------------------|
| 1. resistible | 9. prudent |
| 2. material | 10. pleasant |
| 3. comparable | 11. legitimate |
| 4. safe | 12. alterable |
| 5. secure | 13. logical |
| 6. literate | 14. popular |
| 7. precise | 15. sensitive |
| 8. pure | 16. comprehensible |

XII. Read the first paragraph of the text and be prepared to discuss: 1) What interest and background material does the paragraph give the reader? 2) Does the paragraph include the thesis statement -- a single sentence expressing the central thought of the piece of writing? 3) Does it include a clear indication of the direction of the writer's flow of thought? 4) Is it a well-written introductory paragraph? Give your reasons.

XIII. Write an introductory paragraph for an essay on one of the following topics:

1. The Younger Generation in China
2. The Workers in Socialist China
3. The Peasants in Socialist China

XIV. Topic for oral work:

What younger generation problems do we have in China today?
What caused them? How can we solve them?

XV. Write a summary of the text within 400 words.

习题全解

I.

1. Harold E. (Edmond) Stearns (1891--1943), in *America and the Young Intellectuals* (1921), stated the credo of the post-war generation in the United States,

which he said "does dislike, almost to the point of hatred, and certainly to the point of contempt, the type of people who dominate in our present civilization "" A definitive statement of the attitude appeared in the symposium that he edited, *Civilization in the United States: An Enquiry by Thirty Americans* (1922). With his return from expatriation from France and growing awareness of social action in place of escape, described in *The Street I know* (1935), he prepared a new manifesto, *America :A Re-Appraisal* (1937), again a symposium by leading critics. (Note: There is a misprint in Exercise I. The name Steam should be Stearns.)

2. Gertrude Stein (1874--1946), American author and patron of the arts. A celebrated personality, she encouraged, aided, and influenced -- through her patronage as well as through her writing -- many literary and artistic figures. In 1902 she went abroad and from 1903 until her death lived chiefly in Paris. In Paris, Stein became interested in modern art movements; she encouraged and purchased the work of many new painters, including Picasso and Matisse. During the 1920s she was the leader of a cultural salon, which included such writers as Hemingway, Sherwood Anderson, F. Scott Fitzgerald, all of whose works she influenced. It was she who first coined the phrase "lost generation" for those post world war I expatriates. During World War II she remained in France, and after the war her Paris home became a meeting place for American soldiers. Stein' s own innovative writing emphasizes the sounds and rhythms rather than the sense of words. By departing from conventional meaning, grammar, and syntax, she attempted to capture "moments of consciousness", in-dependent of time and memory. Some of her best known works are: *Three Lives*(1909), *The Making of Americans* (1925), *Autobiography of Alice B. Toklas* (1933) (her own autobiography presented as that of her secretary companion).

3. Ernest Hemingway (1899--1961), American novelist and short story writer, one of the great American writers of the 20th century. Hemingway's fiction usually focuses on people living essential, dangerous lives - soldiers, fisher- men, athletes, bullfighters -- who meet the pain and difficulty of their existence with stoic courage. His celebrated literary style, influenced by Ezra Pound and Gertrude Stein, is direct, terse and often monotonous, yet particularly suited to his elemental subject matter. During World War I he served as an ambulance driver in France and in the Italian infantry and was wounded just before his 19th birthday. Later, while working in Paris as correspondent for the *Toronto Star*, he became involved with the expatriate circle surrounding Gertrude Stein. With the publication of *The Sun Also Rises* (1926), he was recognized as the spokesman of the "lost generation" (so-called by Gertrude Stein). The novel concerns a group of psychologically bruised, disillusioned expatriates living in post-war Paris, who take psychic refuge in such immediate physical activities as eating, drinking, travelling, brawling and lovemaking. During the Spanish Civil War, Hemingway served as a correspondent on the loyalist side~ from this experience came his great novel *For Whom the Bell Tolls* (1940), which, in detailing an incident in the war, argues for human brotherhood. Hemingway fought in World War II and then settled in Cuba in 1945. His novelette *The Old Man and the Sea* (1952) celebrates the indomitable courage of an aged Cuban fisherman. In 1954, Hemingway was awarded the Nobel Prize in literature. After his expulsion from Cuba

by the Castro regime, he moved to Idaho. He was increasingly plagued by ill health and diminishing mental faculties, and in July, 1961, he committed suicide by shooting himself. Some of his other well-known works are: *A Farewell to Arms* (1929), *Death in the Afternoon* (1932), *'o Have and Have Not* (1937), and such volumes of short stories as *Men without Women* (1927), *Win- her Take Nothing* (1933) and *the First Forty-nine Stories* (1938).

II .

1. The younger generation of the 1920s were thought to be wild because they visited speakeasies, denounced Puritan morality, etc. (See para. 1).

2. "Yes" and "no Yes" because the business of growing up is always accompanied by a Younger Generation Problem, "no" because all their actions can now be seen in perspective as being something considerably less sensational than the degeneration of jazz mad youth.

3. Yes. Youth was faced with the challenge of changing the standards of social behavior, of rejecting Victorian gentility. But in America the young people tried to escape their responsibilities and retreat behind an air of naughty alcoholic sophistication and a pose of Bohemian immorality.

4. The revolt was logical and inevitable because of the conditions in the age. First of all, the rebellion affected the entire Western world. Second, people in the United States realized their country was no longer isolated in either politics or tradition and that they could no longer take refuge in isolationism.

5. All the activities mentioned above were means to help the young people to escape their more serious responsibilities of changing society and most young people went in for these activities. It became a general pattern of behavior. 6. The war whipped up their energies but destroyed their naivete. It made them cynical. They could not fit themselves into postwar society so they rebelled and tried to overthrow completely the genteel standards of behavior.

7. Intellectuals and non-intellectuals began to imitate the pattern of life set by those living in Greenwich Village. These people lived a Bohemian and eccentric life. They defied the law and flouted all social conventions. They attacked the war, Babbitry, and "Puritanical" gentility.

8. These young intellectuals wanted America to become more sensitive to art and culture, less avid for material gain, and less susceptible to standardization.

9. They emigrated to Europe because there "they do things better" than in the United States where people only care for money and wealth. Only in Europe will they be able to find remedy for their sensitive minds.

10. They were called the "lost generation" by Gertrude Stein because they were troubled and worried and had emigrated to Europe. But they were never really lost for they finally returned to America and produced the liveliest, freshest, most stimulating works in America's literary experience.

III .

1. The structural organization of this essay is clear and simple. The essay divides

logically into paragraphs with particular functions: to introduce the subject (introduction) in paragraph 1, to support and develop the thesis (the body or the middle) in paragraphs 2 through 9, to bring the discussion to an end (conclusion) in paragraphs 10 and 11.

2. Horton and Edwards state their thesis in the last paragraph of the essay: "The intellectuals of the Twenties, the "sad young men", as F. Scott Fitzgerald called them, cursed their luck but didn't die; escaped but voluntarily returned; flayed the Babbitts but loved their country, and in so doing gave the nation the liveliest, freshest, most stimulating writing in its literary experience. "

3. They support their thesis by providing historical material concerning the revolt of the younger generation of the twenties in a series of paragraphs and paragraph units between the introduction and conclusion.

4. Yes. Each paragraph or paragraph unit develops a new but related aspect of the thought stated in the thesis. Frequently the first sentence of these middle paragraphs states clearly the main idea of the material that follows and indicates a new but related stage of the developing thought. For example : The rejection of Victorian gentility was, in any case, inevitable. (paragraph 3). The rebellion started with World War I . (paragraph 5) Greenwich Village set the pattern. (paragraph 7) Meanwhile the true intellectuals were far from flattered. (paragraph 9).

5. The two paragraphs form a single unit. The writers begin with a clearly stated main idea -- Greenwich Village set the pattern and use paragraph 1 to explain Greenwich Village to the reader, following in paragraph 2 with supporting material showing how the rest of the country imitated life in the "Village".

6. Student's choice.

7. Student's choice.

IV.

1. At the very mention of this post-war period, middle-aged people begin to think about it longingly.

2. In any case, an American could not avoid casting aside its middle-class respectability and affected refinement.

3. The war only helped to speed up the breakdown of the Victorian social structure.

4. In America at least, the young people were strongly inclined to shirk their responsibilities. They pretended to be worldly-wise, drinking and behaving naughtily.

5. The young people found greater pleasure in their drinking because Prohibition, by making drinking unlawful added a sense of adventure.

6. Our young men joined the armies of foreign countries to fight in the war.

7. The young people wanted to take part in the glorious adventure before the whole war ended.

8. These young people could no longer adapt themselves to lives in their home towns or their families.

9. The returning veteran also had to face Prohibition which the lawmakers hypocritically assumed would do good to the people. 10. (Under all this force and pressure) something in the youth of America, who were already very tense, had to

break down.

11. It was only natural that hopeful young Writers whose minds and writings were filled with violent anger against war, Babbitry, and "Puritanical" gentility, should come in great numbers to live in Greenwich Village, the traditional artistic centre.

12. Each town was proud that it had a group of wild, reckless people, who lived unconventional lives.

V . See the translation of the text.

VI.

1. flapper: (Americanism) (in the 1920s) a young woman considered bold and unconventional in action and dress

2. provincial: narrow, limited like that of rural provinces

3. code: any set of principles or rules of conduct; a moral code

4. Prohibition: the forbidding by law of the manufacture, transportation, and sale of alcoholic liquors for beverage purposes~ specifically in the U. S., the period (1920-1933) of prohibition by Federal law

5. agent : an active force or substance producing an effect , e.g. , a chemical agent

6. orgy: any wild, riotous, licentious merrymaking; debauchery

7. Greenwich Village : section of New York City, on the lower west side of Manhattan: noted as a center for artists, writers, etc.

8. draft : the choosing or taking of an individual or individuals from a group for some special purpose, especially for compulsory military service

9. distinction: the quality that makes one seem superior or worthy of special recognition

10. action: military combat in general

11. whip up: rouse; excite

12. give: bend, sink, move, break down, yield, etc. from force or pressure

13. burden: repeated, central idea; theme

14. keep up with the Joneses: strive to get all the material things one's neighbors or associates have

15. write off: drop from consideration

VII.

1. speakeasy: a place where alcoholic drinks are sold illegally, esp. such a place in the U. S. during Prohibition

2. sheik: a masterful man to Whom women are supposed to be irresistibly attracted

3. drugstore cowboy: A western movie extra who loafs in front of drugstores between pictures

4. soap opera : a daytime radio or television serial drama of a highly melodramatic, sentimental nature. It has been so called since many original sponsors were soap companies.

5. Babbitry: (after George Babbit, title character of a satirical novel(1922)by

Sinclair Lewis) a smugly conventional person interested chiefly in business and social success and indifferent to cultural values: Philistine

6. fast: (adjective) living in a reckless, wild, dissipated way

7. boobery: same as Babbitry, smug, self-satisfied, conformist in cultural matters

VIII.

1. flourish 意为向很理想的状况发展或正处于该状况，即发展的鼎盛时期。boom 意为突然迅速地蓬勃发展。aggressive—ness 在这里指大胆积极的开拓进取。aggression 指无故地攻击别人或喜欢争吵。

2. obsolete 指废旧的，不再时兴，不再使用的。obsolescent 指向废旧转变的，过渡的。

3. warfare 泛指打仗或武装冲突。war 一方面使用范围较广，可指任何敌对的争斗，如 the war against disease, 另一方面可用于具体的、个别的作战，如 he fought in this war(不能用 warfare)。

4. preparedness 指有所准备的状态，而 preparations 则指作准备的行动或过程。

5. recession 和 depression 同为婉转语，指资本主义国家经常出现的经济危机。recession 比 depression 委婉些，而 depression 又比 crisis 委婉些。

6. naive 指真正的单纯或没有人为的痕迹，但有时又含有愚蠢、缺乏社会知识的意思。innocent 指无罪，不会耍花样，或不做、不想不道德的事。

7. ignore 意为故意视而不见，有时表现为拒不接受事实。disregard 意为不注意或疏忽，常常是有意的。

8. migrate 意为从一地区、一国家迁移到另一地区、另一国家。指人时，意为迁往外地定居，指动物时，意为出于气候原因和食物供给等进行季节性迁移。emigrate 和 immigrate 仅用于人，emigrate 具体指人离开一个国家到另一个国家定居。

IX.

1. We have become a world power so we can no longer in our action just follow the principles of right and wrong as accepted in our own country. nor can we remain isolated geographically protected by the Atlantic and Pacific oceans. In other words. the United States can no longer pursue a policy of isolationism.

2. The war only helped to speed up the breakdown of the Victorian social structure.

3. The Great Economic Depression which started in the United States in 1929 brought the young escapists back to their senses and stopped the wild, riotous lives they were living.

4. These young people could no longer adapt themselves to lives in their home towns or their families.

5. It was only natural that hopeful young writers whose minds and writings were filled with violent anger against war. Babbitry. and "Puritanical" gentility, should come in great numbers to live in Greenwich Village, the traditional artistic centre.

6. Many other young people began to intensify and spread this revolt of the young by their own misdeeds—breaking the law and living unconventional lives. The young

intellectuals living in Greenwich Village helped to keep the revolt alive and to spread it throughout the country.

7. These young brothers and sisters did not take part in the war, so they had no feeling of real disillusionment or loss. Nevertheless they began to imitate the manners of their elders and live the unconventional and nonconforming lives of those who were rebelling against society.

8. America could see and hear nothing except the shining gleam and the ringing sound of the dollar. /The American people are not moved or stirred by anything. They are only conscious of money and wealth.

X.

informal formal informal formal a love affair amour rich affluent questions inquiries easily influenced susceptible throw headlong precipitate exile expatriation a public declaration manifesto a bitter criticism diatribe brawl fracas dwelling place residence dispel break up dissipate tear down demolish a big fire conflagration

XI.

1. irresistible 4. unsafe 2. immaterial 5. insecure 3. incomparable 6. illiterate 7. imprecise

12. unalterable 8. impure 13. illogical 9. imprudent 14. unpopular 10, unpleasant
15. insensitive 11. illegitimate 16. incomprehensible

XII.

Introductory paragraphs serve to gain reader interest and present background material or other kinds of explanatory information necessary for a better understanding of what will follow. Some introductory paragraphs include the thesis statement -- a single sentence expressing the central thought of the piece of writing. Others include along with the thesis statement, a clear indication of the direction of the writer's flow of thought.

In "The Sad Young Men" the function of the first paragraph is introductory. The thesis statement is placed in the last paragraph. Horton and Edwards begin by mentioning the interest in the Twenties by young people today. In addition, they discuss the questions that present-day students are asking their parents and teachers. Was there really a Younger Generation problem?⁹ Were young people really so wild? Their answers are yes and no.

XIII.

The Younger Generation in China

In the last twenty years or so, China has undergone great changes thanks to the policy of opening up to the outside world. The younger generation is the Number One beneficiary. Strolling along the street, you may see young men ride by with small earphones and a pocket tape recorder. Most probably they are enjoying music. Attending a computer training course, you will find so many counterparts there. Nowadays, the younger generation benefits a lot from sophisticated scientific and

technological products.

XIV. Omitted.

XV.

This is a piece of expository writing by two American writers explaining a certain period in American literary and social history. It focuses especially on the attitudes and revolt of the young people who returned from World War I, disappointed and disillusioned. In this revolt the young intellectuals, writers and artists, stood in the van and was the most vocal group. Many of these intellectuals lived abroad, especially in Paris, as expatriates, but most of them later re-turned to the United States voluntarily. These intellectuals were called "Sad Young Men", or "The Lost Generation", because they were critical and rebellious. However, they were never lost because they were also very creative and productive and as this essay says "gave the nation the liveliest, freshest, most stimulating writing in its literary experience".

The structural organization of this essay is clear and simple. The essay divides logically into paragraphs with particular functions: to introduce the subject (introduction) in paragraph 1, to support and develop the thesis (the body or the middle) in paragraphs 2 through 9, to bring the discussion to an end (conclusion) in paragraphs 10 and 11.

In "The Sad Young Men", Horton and Edwards state their thesis in the last paragraph of the essay: "The intellectuals of the Twenties, the 'sad young men', as F. Scott Fitzgerald called them, cursed their luck but didn't die; escaped but voluntarily returned; flayed the Babbits but loved their country, and in so doing gave the nation the liveliest, freshest, most stimulating writing in its literary experience.