# **第四单元 外国作家作品研习——丰富的心灵**

##### **单元目标**

1.通过本单元的学习，学生能够了解不同国家和民族在不同时期的社会风貌，感受人类精神世界的丰富。

2.通过学习外国戏剧和诗歌等经典作品，激发学生对外国经典文学作品的兴趣，培养开放的文化心态。

3.阅读外国经典戏剧，把握矛盾冲突，分析人物言行，理解思想主题；诵读外国诗歌，分析诗歌意象，把握诗歌情感，体味诗歌魅力。

4.尝试探讨作品所反映的社会文化差异，尊重文化多样性，提升文化鉴别力。基于自己的思考并运用相关材料，写作申论。

## **第12课 玩偶之家（节选）**

**课时目标：**

1.了解易卜生的生平及创作风格，了解本文的写作背景及内容。

2.梳理主要情节，分析作品中的“戏剧性事件”与“突转”手法的运用。

3.分析人物的个性化台词，把握人物的心理和个性，概括人物形象特征。

4.探讨娜拉出走的原因及结局，并思考本文对于社会进步和时代发展的意义。

#### **自主学习·悟新知**

###### **一、作者名片**



易卜生（1828—1906），出生于挪威南部希恩镇的商人之家。后因父亲破产，举家迁往郊区农庄生活。1843年，易卜生开始自谋生路，阅读与写作成为他工作之余的主要活动。易卜生受当时热情的社会政治、日益高涨的民族意识以及挪威文学上的民族浪漫主义传统的影响，于1850年完成了第一个剧本《凯蒂琳》。

1864年，易卜生离开祖国，开始了长达27年的旅居生活。在此期间，他创作了《布兰德》和《培尔·金特》，奠定了其在文坛上的地位。此后，他不仅推出现实主义社会问题剧，而且积极探索象征主义新艺术。1879年，《玩偶之家》给易卜生带来了世界性声誉，使他成为欧洲批判现实主义文学的杰出代表。1891年，易卜生举家返回挪威首都，继续进行戏剧创作。1906年，易卜生逝世。

易卜生的剧作以鲜明的主题、生动的情节、严谨的结构、优美的语言和独特的艺术风格,对世界近现代戏剧的发展产生了广泛、深刻的影响。《觊觎王位的人》《厄斯特洛的英格夫人》等早期剧作,大多以历史题材表现爱国主义思想,浪漫色彩浓郁。《社会支柱》《玩偶之家》《群鬼》《人民公敌》等中期剧作反映社会现实，其尖锐性和深刻性都达到了批判现实主义戏剧的高峰。《野鸭》《罗斯莫庄》《海上夫人》等晚期剧作转向心理描写和精神分析,象征主义色彩浓厚。

###### **二、写作背景**

《玩偶之家》的创作恰逢第一次女性主义运动高潮时期。这一时期的很多文学作品都涉及妇女问题，多从外部的社会因素来探讨造成男女不平等的原因，并且通过家庭的内部矛盾把问题的严重性表现出来，却没有看到问题的根源。当时大多数人只是停留在表面上的“平等”，对于家庭中的父权文化很少触及。易卜生的《玩偶之家》就是在这样的背景下产生的。

《玩偶之家》是易卜生根据他朋友劳拉的亲身经历写成的。劳拉·皮德生的经历与娜拉非常相似。劳拉看到丈夫基勒的绝情后，大感意外，精神受到打击，得了精神病，被送进了精神病院。后来基勒提出离婚，幸福家庭就此宣告破裂。剧本揭露了当时资本主义制度下，妇女在家庭中所处的从属地位，具有深刻的社会意义。

###### **三、知识链接**

**社会问题剧**

社会问题剧是指挪威戏剧家易卜生响应丹麦评论家勃兰克斯的号召，用现实主义手法描写现实生活的一系列戏剧。其特征是提出并剖析某个社会问题，之后批判并谴责这个社会问题。剧中人物只是代表某个问题或某种思想的符号。剧作家通过剧中人物来表现作品的主题和战斗性。易卜生的社会问题剧立足生活实际，反映挪威社会的家庭、婚姻和民主政治等重大问题，并关注人的精神。他把“讨论”带入戏剧，将其与剧情和人物形象塑造紧密联系，细腻刻画人物心理，既增强了戏剧的思想性，又强化了戏剧效果。

**了解前情**

《玩偶之家》是一部三幕戏剧，课文选取的是第三幕。

第一幕：娜拉为给丈夫海尔茂治病，曾伪造父亲签名向柯洛克斯泰借钱。多年后，海尔茂升职为经理，想要开除品质恶劣的柯洛克斯泰，而柯洛克斯泰则拿借据要挟娜拉，要求她帮助自己保住在银行的职位，否则就把娜拉伪造签名的事情抖出去。

第二幕：林丹太太在娜拉家帮助她整理参加舞会的衣服。海尔茂的老友阮克大夫来了，娜拉本想向他借钱，他向娜拉表达了爱慕之意，娜拉因此拒绝了他的帮助。柯洛克斯泰来到娜拉家再一次进行威胁，二人的谈判最终破裂，柯洛克斯泰便将事先写好的信放进娜拉家的信箱。林丹太太早年与柯洛克斯泰相识，为了帮助娜拉摆脱困境，她决定去找柯洛克斯泰谈谈。

第三幕：林丹太太找到柯洛克斯泰，经过一番谈话后，柯洛克斯泰决定不再威胁娜拉，“努力做好人”。参加完舞会后，娜拉和丈夫回到家，林丹太太告诉娜拉不用再害怕柯洛克斯泰，但要把实情告诉丈夫。林丹太太告辞，海尔茂送她……

###### **四、语言基础**

1．**读准字音**

①啰唆（ ） ②按捺（ ）

③撅折（ ） ④撺掇（ ）

⑤打岔（ ） ⑥撇开（ ）

⑦瞟一眼（ ） ⑧撵出去（ ）

【答案】suo； nà； juē； cuān； chà； piē； piǎo； niǎn

2．**写对字形**

【答案】竭； 遏； 遣； 谴

3．**辨析词义**

（1） 推托·推脱

**辨析** 两词都作动词，都有借故拒绝的意思。推托：借故拒绝，即不直接加以拒绝而婉言表示不接受，后面常带上托词或拒绝的原因，所拒绝的多是自己不愿做的事情。推脱：推卸。它着重指摆脱、开脱责任和问题等，使之与己无关。“推托”的对象多是别人请求的事；“推脱”的对象是与己有关的事，多为责任、错误等。

**应用** 她\_ \_ 嗓子不好，怎么也不肯唱。

（2） 斩钉截铁·直截了当

**辨析** 二者都含有干脆利落的意思。斩钉截铁:形容说话办事坚决果断，毫不犹豫。直截了当:（言语、行动等）简单爽快。

**应用** 我软磨硬泡地说了一大堆,嘴皮子都快磨破了,可老爸不为所动,还是\_ \_ \_ \_ \_ \_ \_ \_ 地说：“不行!”

【答案】（1） 推托

（2） 斩钉截铁

4．**积累成语**

请根据词义，在横线上填写恰当的课内成语。

①\_ \_ \_ \_ \_ \_ \_ \_ ：心思不在这里。指不专心，精神不集中。

②\_ \_ \_ \_ \_ \_ \_ \_ ：名词，虚假而动听的话；动词，说虚假而动听的话。

③\_ \_ \_ \_ \_ \_ \_ \_ ：故意做作，装出某种情态。

④\_ \_ \_ \_ \_ \_ \_ \_ ：无论怎样摔打都不会破裂，比喻永远不会被推翻（多指理论、道理）。

⑤\_ \_ \_ \_ \_ \_ \_ \_ ：没有人能说出它的奥妙（道理），表示事情很奇怪，使人难以理解。

⑥\_ \_ \_ \_ \_ \_ \_ \_ ：心思、意念专一。

【答案】心不在焉； 花言巧语； 装腔作势； 颠扑不破； 莫名其妙； 一心一意

5．**人物对话中称呼语的表达效果**

剧本中海尔茂在不同的心境下对娜拉的称呼不断变化，如“我的小鸟儿”“迷人的小东西”“我一个人的亲宝贝儿”“我的娜拉”“娇滴滴的小宝贝儿”“小娜拉”“不懂事的孩子”（发现借据前），“伪君子”“撒谎的人”“犯罪的人”“下贱女人”（发现借据后），“受惊的小鸟儿”“娜拉”“我的好娜拉”（借据问题解决后）。这样写有什么好处？答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①这些称呼的变化反映出海尔茂对娜拉态度的变化，发现借据前，他对娜拉使用的是低幼化的昵称，既表现了两人不平等的关系，也展现出他的虚情假意。②发现借据后，他用的是恶俗的称呼，由此可以看出海尔茂的恶毒冷酷，表现出他自私怯懦的一面。③借据问题解决后，称呼变为“娜拉”“我的好娜拉”，体现出他的讨好、祈求和挽留，表现出他的自私虚伪、假仁假义。

**语用知识**

人物对话中称呼语的表达效果

1.概念

称呼语是指人们在交往中用来称呼对方的词语，它可以表现出两个人之间的关系，表达人物的情感。

2.功能

①表示礼貌，称呼语可以表达出一种礼貌的态度，表达出尊重，使双方的交流更加融洽。②区分身份，称呼语可以根据双方的身份来区分，例如老师对学生的称呼和学生对老师的称呼是不同的。③表达亲近感，称呼语可以表达出双方之间的亲近感。④表达尊重，称呼语可以表达出双方之间的尊重，例如学生对老师说“尊敬的老师”可以表达出学生对老师的尊重。

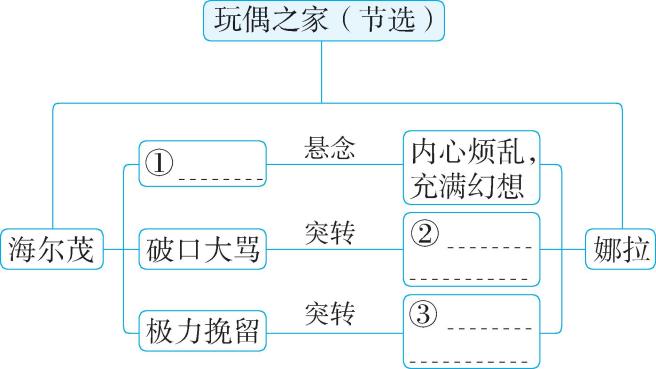
3.表达效果 戏剧作为文学作品，反映社会生活，如《玩偶之家》属于“社会问题剧”，称呼语自然就关涉社会问题。由于戏剧语言的精练性，称呼语就成了创作过程中作者赋予意蕴的对象，其表达效果主要有：

①称呼语的运用在很大程度上能够帮助读者推测人物之间的关系，或亲密，或疏远，或紧张，等等。如文中刚开始海尔茂对娜拉使用充满爱意和宠溺之感的称呼，表现出他与娜拉的关系亲密，给人一种夫妻关系十分和谐的感觉。而到后面娜拉的秘密暴露时，海尔茂立马改变称呼，对娜拉恶语相向，表现出一种疏远。

②称呼语的变化能够帮助读者发现人物关系的变化，推断人物性格，并从语言学的角度理解戏剧表达的主题。如海尔茂对娜拉的称呼的变化看似是为他与娜拉之间建立亲密关系服务的，但对这些称呼进行分析可以发现，海尔茂十分擅长用语言在他与娜拉之间制造距离感，用语言来维护自己的权威，他粗鲁自私、任性无常、胆小懦弱的本性也在称呼的变化中暴露无遗。

###### **五、文意梳理**

1．**厘清结构**



【答案】甜言蜜语； 看穿处境，清醒冷静； 毅然出走，追求解放

2．**概括主旨**

本文通过描写女主人公娜拉与丈夫海尔茂之间由①\_ \_ \_ \_ \_ \_ \_ \_ 转为②\_ \_ 的过程，探讨了资本主义社会中的③\_ \_ 问题，暴露了男权社会与④\_ \_ \_ \_ \_ \_ \_ \_ 之间的矛盾冲突，进而向资产阶级社会的宗教、法律、道德观念等提出挑战，激励人们尤其是妇女为挣脱⑤\_ \_ \_ \_ \_ \_ \_ \_ 的束缚，为争取⑥\_ \_ \_ \_ \_ \_ \_ \_ 而斗争。

【答案】相亲相爱； 决裂； 婚姻； 妇女解放； 传统观念； 自由平等

#### **合作探究·提能力**

**情境探究**

经典的魅力在于常读常新。1918年《新青年》推出的“易卜生专号”，使中国人知道了西方有个女性名叫“娜拉”，她敢于反抗并勇敢地离家出走，最终摆脱了受制于父权束缚的“玩偶”命运。一时间，“女性解放”之声不绝于耳，“娜拉”不仅成为中国女性的效法对象，同时更为新文化运动注入了一针令人兴奋的强心剂。如果让你给《新青年》的“易卜生专号”投稿，你将写些什么？

**任务一 通过冲突了解情节**

1．矛盾冲突是戏剧艺术的生命力所在，可以说没有精彩的矛盾冲突，就不会有精彩的戏剧艺术。请结合文章内容，填写下表。（6分）

|  |  |
| --- | --- |
| **类型** | **简述矛盾冲突的具体表现** |
| 人与他人 | 娜拉与海尔茂：① \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 娜拉与柯洛克斯泰：娜拉用伪造的签名向柯洛克斯泰借钱，柯洛克斯泰以此威胁娜拉，让娜拉说服海尔茂不要将自己辞退。 |
| 人与内心 | ② \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 人与环境 | 故事发生的时间是圣诞节前后，这种寒冷的自然环境与娜拉对开启新生活的期盼构成矛盾冲突。 |
| ③ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |

【答案】海尔茂把妻子看作自己的附庸，拒绝给予妻子平等的地位和应有的权利；而娜拉不甘心充当丈夫的玩偶，想要争取同男子一样的权利。； 当娜拉受到柯洛克斯泰的要挟时，她既害怕事情被丈夫知晓，又盼望奇迹的发生，希望海尔茂能够为了自己挺身而出，主动承担责任。； 娜拉与一个男权思想盛行的时代构成矛盾冲突，而海尔茂就是这种社会环境的“人化”。（每点2分）

2．本文的核心冲突是什么？有什么作用？（8分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】

（1）本文的核心冲突发生在海尔茂和娜拉之间，起因是一张借据。（2分）

（2）①对情节的推动作用。假若没有柯洛克斯泰以公布娜拉伪造签证的事相要挟这个突发事件，娜拉的家庭可能永远不会爆发冲突，这个家庭就会“平静地”存在下去。②对人物的塑造作用。这个戏剧冲突鲜明地表现了海尔茂的虚伪、自私、善变，也表现了娜拉的坚毅倔强、诚恳善良、追求人格独立。③对主题的呈现作用。这个冲突通过展现因夫妻关系不平等而引发的家庭矛盾，以小见大地揭示了女性在家庭中的附庸地位，凸显了呼吁社会提高女性的社会地位，让女性的尊严和权利得到保障的思想主题。（每点2分）

3．文中哪些地方运用了“突转”的手法？这种手法的运用对推动情节发展有什么作用？（6分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】

（1）①第一次突转：看到柯洛克斯泰信前的海尔茂是一个深情款款的好丈夫，但是在得知事情的真相后，海尔茂勃然大怒，翻脸之快令人瞠目结舌。②第二次突转：海尔茂看了柯洛克斯泰的第二封信后态度来了个180度大转变，解除了危机后的海尔茂又说起了甜言蜜语。（每点2分）

（2）作用：两次突转让娜拉认清了海尔茂的真面目，她明白了丈夫不再是自己可以依靠的对象，她开始清醒地意识到自己只是作为一个“玩偶”而存在。这个家对她而言，只是一个陌生人的家，于是她戴上帽子，围上披肩，拿起手提包，走出了家门。（2分）

**素养必备**

突转法

所谓“突转法”，是指在记叙事件时，顺着一个方向铺陈渲染，把读者的注意力和情感愿望吸引到这个发展方向的一种可能性上去，层层推向高潮；达到顶点时，事情的发展方向突然发生转变，通过另一种结局的突然揭晓，掀起波澜，将读者对事件意义的理解推向一个新的高度。这种转变，或表现为喜事突然变成悲事，或表现为人物从顺境突然变为逆境，完全出乎人们的意料，反之亦然。运用突转法，关键在于突转之前要选取与中心立意相反的事层层铺垫，步步烘托，再一下子倒转，使结尾产生震撼人心的力量。

运用“突转法”要注意：

1.情节的“突转”要符合客观事物本身的起伏变化，不能违背客观情理。

2.要交代清楚“突转”的主观和客观、内在和外在的各种原因，否则读者会一头雾水。

**任务二 通过语言了解人物**

4．“娜拉：是，是，是，我知道你的心都在我身上。”这句话的意思是什么?（2分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】这句话连用三个“是”表现了娜拉内心对海尔茂的厌烦。（2分）

5．“海尔茂：娜拉！喔，别忙！让我再看一遍！不错，不错！我没事了！娜拉，我没事了！”这部分内容表现了什么?（2分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】表现了海尔茂得知柯洛克斯泰归还借据之后的激动，同时重复说“我没事了”，又表现了海尔茂的自私。（2分）

6．娜拉说的“奇迹中的奇迹”指的是什么?“我现在不信世界上有奇迹了”这句话向海尔茂表达的具体意思是什么?（4分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】

（1）奇迹中的奇迹：两人都要改变自己，相互尊重，平等相待。（2分）

（2）具体意思：自己已不相信与他的婚姻能有美好的结果；建立真正平等的夫妻关系只是一种幻想，而现在幻想已经破灭。（2分）

7．剧中的娜拉具有怎样的形象特点？（8分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】娜拉是一个有着资产阶级思想倾向的妇女,她美丽、活泼、真诚、勇敢、善良、富有同情心。（2分）①在识破海尔茂虚伪的面目前,她一直生活在脉脉温情之中,她忠于爱情，为了给丈夫治病,勇敢地伪造父亲的签名立下借据,并独立还债,为了保全丈夫的名誉而准备自杀。（2分）②她对林丹太太、阮克大夫抱有同情心，面对柯洛克斯泰的威胁恐吓,她没有屈服,而是准备承担一切责任。（2分）③识破海尔茂虚伪、自私自利的面目后,她意识到自己在家庭中人格不独立的可悲状况,对于以男权为中心的资产阶级的道德、法律和宗教,产生怀疑并进行谴责,毅然离家出走。（2分）

8．剧中的海尔茂有怎样的性格特点？（6分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①自私。当收到柯洛克斯泰的第一封信,得知娜拉当年伪造父亲签名的真相时,海尔茂唯一想到的是自己，“我的前途也让你断送了”。②无情。海尔茂的言行充分说明他对娜拉并没有真正的感情,他对剧中其他人物同样如此。阮克大夫和海尔茂交往多年,当海尔茂得知阮克即将死去时,对他的悲惨命运也同样毫无同情,甚至说“想起死人真扫兴”。③虚伪。他匆忙烧掉柯洛克斯泰归还的借据,宣布从此“饶恕”娜拉,幻想这样一来“一切都会恢复老样子”。这一连串行动表明,海尔茂虽然总是高谈阔论法律的崇高、道德的威严、“男子汉”的“责任”和“荣誉”,实际上却是说一套做一套。这些观念对他来说,只是用来控制别人的工具罢了。（每点2分）

**任务三 探究娜拉出走的意义**

9．请结合文章内容，概括娜拉对丈夫海尔茂的情感态度的变化过程并具体分析。（4分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】

（1）变化过程：信任、依赖→失望、憎恶→决裂、反抗。（1分）

（2）①开始时，娜拉没有意识到海尔茂的自私、无情、虚伪，被海尔茂的甜言蜜语蒙蔽，对海尔茂是信任、依赖的。②后来，海尔茂发现娜拉伪造签名借钱并威胁到他的地位、名誉时，便一改此前对娜拉的温柔态度，变得穷凶极恶，羞辱、责骂娜拉，娜拉认清了海尔茂的丑恶嘴脸，对海尔茂极度失望、憎恶。③最后，娜拉与海尔茂彻底决裂，以“出走”表达自己反抗的决心。（每点1分）

10．请结合文章内容，分析娜拉出走的原因。（6分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①娜拉为了证明丈夫的清白、保全丈夫的名誉，甚至决定自杀。这种坚强不屈的精神，是她“出走”的性格基础。②娜拉认清了海尔茂的本质和自己在家庭中的屈辱地位。在目睹了海尔茂闹剧般的表演之后，她如梦初醒,认识到自己的婚姻是不平等的,在这样不平等的婚姻中,她感受到的那种幸福实际上是虚假的，于是决定“出走”。③娜拉对男权社会进行了反思,认识到其中存在的种种虚伪和不合理。她的平等意识、自我意识觉醒了，为追求独立的人格，她选择“出走”。（每点2分）

11．有评论称,《玩偶之家》结尾处娜拉出走时“楼下砰的一响传来关大门的声音”,与拿破仑战争的枪炮声一样,有力地推动了欧洲社会的历史进程。阅读课文,结合时代背景,探讨“关门”这一动作的象征意义,以及娜拉出走的社会意义。（6分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】

（1）“关门”的象征意义:“关门”这一动作不仅意味着娜拉决定离开海尔茂,离开这个家,而且象征着娜拉在人生观念上的跨越,也意味着一种新生活的开始；这一动作推动女性从“玩偶”的身份变成一个真正独立的个体,推动妇女解放运动的前进。（2分）

（2）娜拉出走的社会意义:①娜拉的出走是对资产阶级虚伪的道德、法律、家庭、婚姻制度的挑战,是对整个资本主义社会秩序的奋勇冲击。她的行动成为妇女解放的“独立宣言”，对广大妇女争取自由平等、人格独立起到了巨大的鼓舞作用。②易卜生所处的时代,社会对待女性和男性是不平等的，女性在家庭中和社会上处于无权地位,娜拉的出走,揭开了资产阶级家庭“温情脉脉”的虚伪面纱,把资产阶级中的夫妻关系、家庭伦理道德、妇女地位等现状明明白白地展现在大众面前,引发了人们对社会问题的深切关注。（每点2分）

**任务四 撰写推文**

12．学习了这篇课文，我们对《玩偶之家》以及娜拉都有了深入的了解，请为《玩偶之家》撰写一则推文。要求：中心明确，语言简明、连贯，不超过100个字。（6分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】（示例）《玩偶之家》深刻揭示了女性觉醒的力量。娜拉的勇敢出走，是对自由与尊严的坚决捍卫。这部经典之作，让我们见证了个性解放的重要性，也引发了对社会角色与性别平等的深刻思考。必看之作，不容错过！（中心明确2分，语言简明、连贯2分，符合字数要求2分）

###### **思维发展与提升**

13．“娜拉出走”是戏剧史上经典的一幕，很多人都曾设想过她出走后的结局。鲁迅认为，娜拉走后有三条路，要么堕落，要么回来，要么饿死。试根据人物的性格特点，联系当时的社会环境，说说你的观点和理由。（6分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】

（示例1）我同意鲁迅先生的看法。因为娜拉一直依附着父亲和丈夫生活，衣食无忧，没有基本的生存技能，在当时物质至上的社会环境下，她很难独自生存下去。而且，她的孩子还在家中。人格独立只有配合独立自主的经济地位才会变得有价值和意义。所以，如果娜拉没有获得独立的经济地位，她是不可能真正获得解放的。

（示例2）我不同意鲁迅先生的看法。娜拉已经清醒地认识到她在家中的“玩偶”地位，并且觉醒后的她也提到“现在我要去学习。我一定要弄清楚，究竟是社会正确，还是我正确”。她将会去认识社会，认识自己，找到适合自己的方向，学会生存的技能。并且娜拉有着刚烈的性格，有敢于质疑的勇气，有对美好生活的追求，这决定了她不会向困难屈服，她有勇气战胜出走后的一些困难，努力实现自己的追求；她聪明而有头脑，有办法解决出走后面临的生存、工作等问题。因此，娜拉不会再回到海尔茂身边做一个“玩偶”，更不可能堕落甚至饿死。

（表明观点2分，说明理由4分）

#### **文本联读·拓思维**

有人说，同是反映社会悲剧的剧本，关汉卿笔下的窦娥比娜拉更具有反抗性和斗争性，对旧制度给予人们的压迫更具有破坏性。请结合课文，谈谈你对这个说法的理解。（4分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】

（示例1）我同意这种说法。娜拉具有随遇而安的思想，满足于相夫教子的生活，只为丈夫和孩子而活。她的反抗经历了“幸福、忧虑、幻想、痛苦”的过程，她从一个“泥娃娃”式的玩偶逐渐成为反抗者。而窦娥对神权的大胆谴责,实质上是对封建统治的强烈否定和控诉。她那似岩浆迸射、如山洪决堤般的愤激之语,反映了她强烈的觉醒意识和反抗精神,也折射出当时广大人民的反抗精神。因此，窦娥对旧制度的破坏更大。

（示例2）我不同意这种说法。窦娥受神权等思想的影响,在最开始也相信青天大老爷能主持正义。而后来在残酷的现实面前,她才觉醒了。而娜拉为追求人格的独立，不甘做丈夫的玩偶，毅然出走。她的出走是对资产阶级虚伪的道德、法律、家庭、婚姻制度的挑战，是对整个资本主义社会秩序的奋勇冲击。因此，娜拉对旧制度的破坏更大。

（表明观点1分，说明理由3分）

##### **读写结合**

###### **一、课内积累**

**女性解放运动的火炬**

易卜生笔下的娜拉就像个玩偶，是父亲的“玩偶”，是丈夫的“玩偶”，所以她打开门，走了。其实不用鲁迅先生说，我们也知道，娜拉确实逃离了那个束缚她的“黑暗家庭”，她的心奔向了外面自由的世界。从古至今，在家庭生活中，女性都作出了巨大的牺牲，但她们并没有因为自己的付出而获得应有的尊重和平等的对待，这迫使她们义无反顾地想要走出“家”——这个以爱为名的牢笼，去活出自我，去实现自我价值，去获得物质和精神上的彻底独立，因为只有这样，才能不辜负生命的意义！

**运用角度**

独立人格 觉醒意识 生命的意义

**素材运用**

娜拉摔门而去时，震落了玩偶之家的金粉。她终于看清八年来精心扮演的“完美妻子”，不过是丈夫书桌上的装饰品。当债务危机撕破温情面纱，那些以爱为名的操控、以保护为名的束缚，都显露出了真实重量。这个十九世纪的觉醒故事，正在新时代续写。女学生拒绝“文科更适合女孩”的规训，在实验室追逐航天梦想；职场妈妈不再被“平衡家庭事业”的枷锁禁锢，坦然争取晋升机会。每个打破偏见的瞬间，都是当代娜拉们的精神出走。独立人格从不是与世决裂，而是像娜拉那样认清自我。当女性能够自由选择人生剧本，而非扮演被设定的角色，那扇门关闭的声音，终将化作叩响世界大门的回响。

###### **二、课外拓展**

**娜拉走后怎样**

鲁 迅

《娜拉》一名Ein Puppenheim，中国译作《傀儡家庭》。但Puppe不单是牵线的傀儡，孩子抱着玩的人形也是；引申开去，别人怎么指挥，他便怎么做的人也是。娜拉当初是满足地生活在所谓幸福的家庭里的，但是她竟觉悟了：自己是丈夫的傀儡，孩子们又是她的傀儡。她于是走了，只听得关门声，接着就是闭幕。这想来大家都知道，不必细说了。

娜拉要怎样才不走呢？或者说易卜生自己有解答，就是Die Frau vom Meer，《海的女人》，中国有人译作《海上夫人》的。这女人是已经结婚的了，然而先前有一个爱人在海的彼岸，一日突然寻来，叫她一同去。她便告知她的丈夫，要和那外来人会面。临末，她的丈夫说，“现在放你完全自由。（走与不走）你能够自己选择，并且还要自己负责任。”于是什么事全都改变，她就不走了。这样看来，娜拉倘也得到这样的自由，或者也便可以安住。

但娜拉毕竟是走了的。走了以后怎样？易卜生并无解答；而且他已经死了。即使不死，他也不负解答的责任。因为易卜生是在做诗，不是为社会提出问题来而且代为解答。就如黄莺一样，因为他自己要歌唱，所以他歌唱，不是要唱给人们听得有趣，有益。易卜生是很不通世故的，相传在许多妇女们一同招待他的筵宴上，代表者起来致谢他作了《傀儡家庭》，将女性的自觉，解放这些事，给人心以新的启示的时候，他却答道，“我写那篇却并不是这意思，我不过是做诗。”

娜拉走后怎样？——别人可是也发表过意见的。一个英国人曾作一篇戏剧，说一个新式的女子走出家庭，再也没有路走，终于堕落，进了妓院了。还有一个中国人，——我称他什么呢？上海的文学家罢，——说他所见的《娜拉》是和现译本不同，娜拉终于回来了。这样的本子可惜没有第二人看见，除非是易卜生自己寄给他的。但从事理上推想起来，娜拉或者也实在只有两条路：不是堕落，就是回来。因为如果是一匹小鸟，则笼子里固然不自由，而一出笼门，外面便又有鹰，有猫，以及别的什么东西之类；倘使已经关得麻痹了翅子，忘却了飞翔，也诚然是无路可以走。还有一条，就是饿死了，但饿死已经离开了生活，更无所谓问题，所以也不是什么路。

人生最苦痛的是梦醒了无路可以走。做梦的人是幸福的；倘没有看出可走的路，最要紧的是不要去惊醒他。你看，唐朝的诗人李贺，不是困顿了一世的么？而他临死的时候，却对他的母亲说，“阿妈，上天造成了白玉楼，叫我做文章落成去了。”这岂非明明是一个诳，一个梦？然而一个小的和一个老的，一个死的和一个活的，死的高兴地死去，活的放心地活着。说诳和做梦，在这些时候便见得伟大。所以我想，假使寻不出路，我们所要的倒是梦。

但是，万不可做将来的梦。阿尔志跋绥夫曾经借了他所做的小说，质问过梦想将来的黄金世界的理想家，因为要造那世界，先唤起许多人们来受苦。他说，“你们将黄金世界预约给他们的子孙了，可是有什么给他们自己呢？”有是有的，就是将来的希望。但代价也太大了，为了这希望，要使人练敏了感觉来更深切地感到自己的苦痛，叫起灵魂来目睹他自己的腐烂的尸骸。惟有说诳和做梦，这些时候便见得伟大。所以我想，假使寻不出路，我们所要的就是梦；但不要将来的梦，只要目前的梦。

然而娜拉既然醒了，是很不容易回到梦境的，因此只得走；可是走了以后，有时却也免不掉堕落或回来。否则，就得问：她除了觉醒的心以外，还带了什么去？倘只有一条像诸君一样的紫红的绒绳的围巾，那可是无论宽到二尺或三尺，也完全是不中用。她还须更富有，提包里有准备，直白地说，就是要有钱。

梦是好的；否则，钱是要紧的。

钱这个字很难听，或者要被高尚的君子们所非笑，但我总觉得人们的议论是不但昨天和今天，即使饭前和饭后，也往往有些差别。凡承认饭需钱买，而以说钱为卑鄙者，倘能按一按他的胃，那里面怕总还有鱼肉没有消化完，须得饿他一天之后，再来听他发议论。

所以为娜拉计，钱，——高雅的说罢，就是经济，是最要紧的了。自由固不是钱所能买到的，但能够为钱而卖掉。人类有一个大缺点，就是常常要饥饿。为补救这缺点起见，为准备不做傀儡起见，在目下的社会里，经济权就见得最要紧了。第一，在家应该先获得男女平均的分配；第二，在社会应该获得男女相等的势力。可惜我不知道这权柄如何取得，单知道仍然要战斗；或者也许比要求参政权更要用剧烈的战斗。

其实，在现在，一个娜拉的出走，或者也许不至于感到困难的，因为这人物很特别，举动也新鲜，能得到若干人们的同情，帮助着生活。生活在人们的同情之下，已经是不自由了，然而倘有一百个娜拉出走，便连同情也减少，有一千一万个出走，就得到厌恶了，断不如自己握着经济权之为可靠。

可惜中国太难改变了，即使搬动一张桌子，改装一个火炉，几乎也要血；而且即使有了血，也未必一定能搬动，能改装。不是很大的鞭子打在背上，中国自己是不肯动弹的。我想这鞭子总要来，好坏是别一问题，然而总要打到的。但是从那里来，怎么地来，我也是不能确切地知道。

我这讲演也就此完结了。

（有删改）

**名师赏评**

本文是鲁迅先生于一九二三年十二月二十六日在北京女子高等师范学校文艺会讲上的一篇演讲稿。作者在这篇文章中敏锐地捕捉到了“娜拉走后怎样”这个重大的社会问题，并揭示出娜拉的命运：不是堕落，就是回来，要么饿死。鲁迅先生认为，如果口袋里没有钱，没有经济大权，妇女出走以后是不会有好结局的。只有妇女真正掌握了经济权，参与了社会生活，不把自己局限在小家庭里，不把婚姻当成女人唯一的依靠，才有可能真正获得“解放”和“自由”。

###### **三、读写结合**

读完《玩偶之家》（节选），针对“娜拉出走”，有人提问：“若发生在今天，娜拉一定会出走吗？”对此你怎么看？请写一段200个字左右的文章。要求：紧扣主题，结构合理、条理清晰，语言通顺、用词准确。（10分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】（示例）我认为在今天，她或许会更早地觉醒，不再依附丈夫。娜拉的故事激励女性追求自我，挑战传统，她的觉醒是时代进步的标志，提醒女性为平等、自由发声。无论时代如何变化，娜拉都是勇敢追求梦想的象征。娜拉的精神永远不过时，是我们永远的榜样和力量源泉。她像灯塔，照亮女性前行的路，鼓励我们不断突破。在当今社会，每个女性都能从娜拉身上汲取勇气，勇敢活出自我。（紧扣主题3分，结构合理、条理清晰3分，语言通顺、用词准确3分，符合字数要求1分）

## **第13课 迷娘（之一） 致大海 \*自己之歌（节选） \*树和天空**

**课时目标：**

1.了解外国诗歌的写作风格和特色，分析诗歌运用的手法、创设的意境和表达的情感。

2.赏析诗歌的意象，感受回环往复的声韵之美，体会诗歌浓郁的抒情氛围。

3.理解诗人对现实的思考和诗中体现出的宏大的自我意识，赏析诗歌多元的主题。

### **课时1 迷娘（之一）**

#### **自主学习·悟新知**

###### **一、作者名片**



歌德（1749—1832），德国诗人、剧作家、思想家、文学家和自然科学家，被恩格斯称为“最伟大的德国人”。歌德前期是“狂飙突进运动”的代表作家。晚年，他把精力主要用于对整个人类发展的思索方面，使得他的创作超越了自己的时代，具有了永恒的价值。歌德的创作生涯跨越法国大革命和拿破仑战争前后，始终体现着时代的精神。他在诗歌、小说和戏剧等众多领域都取得了极高的成就。他创作的《浮士德》是一部具有深刻思想性和艺术性的巨著，是欧洲文学最伟大的作品之一；《少年维特之烦恼》则抒发了“狂飙突进运动”时期青年的心声，为作者奠定了文学家的声誉。

代表作品：抒情诗《漫游者的暴风雨之歌》《冬日游哈尔茨山》，民歌《魔王》《渔夫》《魔法学徒》，组诗《罗马哀歌》，叙事诗《赫尔曼与窦绿苔》，诗体悲剧《浮士德》，戏剧《铁手骑士葛兹》《艾格蒙特》《塔索》，书信体小说《少年维特之烦恼》，等等。

###### **二、写作背景**

《迷娘》收录于歌德创作的自传体长篇小说《威廉·迈斯特》的第一部《威廉·迈斯特的学习时代》，作为小说人物迷娘歌唱的插曲。迷娘是马戏团里一个走钢丝的演员，后来被主人公威廉·迈斯特赎买，收留在身边，是小说中最动人的人物。她是一位性格内向、身体瘦弱的少女，却有着谜一样的性格魅力。她出生于意大利，很小的时候就被人诱拐到德国，过着饥寒交迫、颠沛流离的生活，后来被威廉·迈斯特收留，过上了美好幸福的日子，她强烈地爱上了迈斯特。

###### **三、知识链接**

**狂飙突进运动**

18世纪德国文学界的运动，是文艺形式从古典主义向浪漫主义过渡的阶段。其名称源于歌剧《狂飙突进》，代表人物是歌德和席勒。歌德的《少年维特之烦恼》是其代表作品，表达的是人类内心感情的冲突和奋进精神。狂飙突进运动时期的作家受到了当时启蒙运动的影响，特别是受到了卢梭哲学思想的影响，他们歌颂“天才”，主张自由和个性解放，提出了“返回自然”的口号。

###### **四、语言基础**

1．**读准字音**

①柠檬（ ）（ ） ②云径（ ）

③ ④

【答案】níng； méng； jìng； zhǒng； zhòng； cáng； zàng

2．**写对字形**

① ②

③ ④

【答案】梢； 销； 煌； 蝗； 崖； 涯； 敞； 敝

3．**辨析词义**

凝望·凝视

辨析 两者都有“仔细地看”的意思。“凝望”指向远处或者范围较大的地方目不转睛地看。“凝视”指向近处或者范围较小的地方聚精会神地看。

应用 又一年辞旧迎新的鞭炮响了，除夕的夜空中星星在闪耀。\_ \_ 星空，我在浩瀚的宇宙中搜寻，哪一颗星星是母亲呢？

【答案】凝望

4．**代词“我”“我们”的用法**

《迷娘》（之一）每个诗节的最后都以“我愿跟随你……随你前往”作结，使用人称代词“我”进行抒情有什么表达效果？

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】使用第一人称具有浓厚的主观色彩，便于作者直抒胸臆，表达自己对故乡深沉热爱的情感。“我愿跟随你……随你前往”既是催促，又是呼唤，把这种无法自抑的情感推向极致。

**语用知识**

代词“我”“我们”的用法

“我”是第一人称单数，指代说话人，用于说话人的自称。“我们”是第一人称的复数。

“我”“我们”等代词之间，有时可以互相替代：

1.单数人称代词“我”作定语时常用来代替“我们”。示例：

①我校于7月15日开始放暑假。

②我军昨晚攻克了三八二○高地。

分析：“我校”“我军”中的“我”都是“我们”的意思。这种单数人称代词代替复数人称代词的用法多见于书面语，信函、公文或新闻报道中用得较多。

2.有时说话人为了表示谦恭或有意不突出自己，可以用“我们”代替“我”。示例：

①上周我们讲完了第九课，现在我们讲第十课。

②以上我们向大家介绍了这种机器的工作原理，下面再介绍一下具体的操作方法。 分析：这两个例子中的“我们”都指说话人自己（即“我”），因为例句中的“讲”“介绍”的动作者都是说话者本人。

3.有时为了表示亲切，说话人可以把自己置于听话人之中,用“我们”代替“你们”。

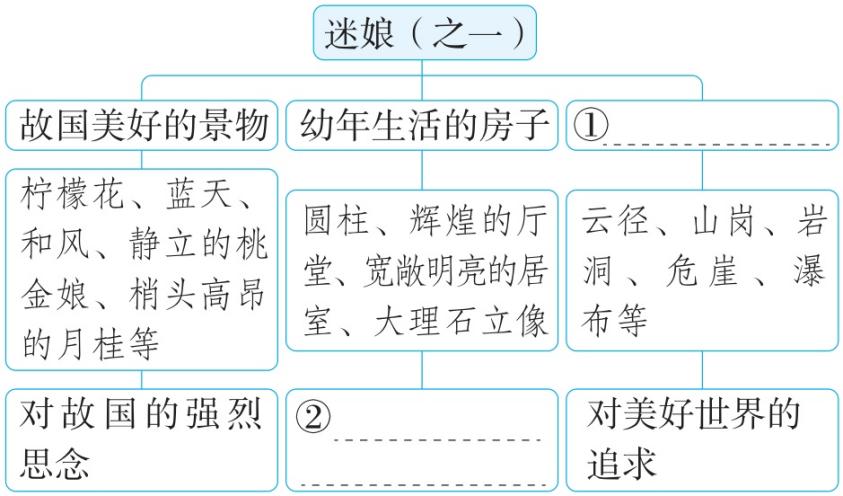
说话人用“我们”这个词会使话语显得亲切些，使听话人在不知不觉中心理上有一种相悦和相容，容易把说话人看成自己人，从而接受说话人的一切;当用“我们”来指称“你们”或“你”时，会显得更加亲切，这种称呼法将听众认同为己方，这种感情的迁移就造成了一种与听众的亲密感。示例：

课堂上老师对全体学生说:“我们要学好科学文化知识，将来报效祖国。”

分析:这里的“我们”就不包括说话人，而单纯指听话人。

###### **五、文意梳理**

1．**厘清结构**



【答案】想象的归乡之路； 对家乡的深切怀念

2．**概括主旨**

这首诗从三个不同的角度选取众多意象，描绘出①\_ \_ \_ \_ \_ \_ 迷人的景色、宏伟的建筑和险峻神秘的阿尔卑斯山，表现了迷娘对②\_ \_ 的深切思念，也表达了迷娘对③\_ \_ 、④\_ \_ 和⑤\_ \_ \_ \_ \_ \_ \_ \_ 的向往与追求。

【答案】意大利； 故乡； 光明； 自由； 幸福生活

#### **合作探究·提能力**

**情境探究**

学校在本学期即将组织一次海外研学之旅，向同学们推荐了几处海外研学地点，我们班选择了被誉为“艺术和文化的宝库”的意大利。在研学正式开始之前，让我们先跟随歌德的《迷娘》（之一），踏上一场心灵之旅。

**任务一 分析意象意境**

1．反复诵读，为《迷娘》（之一）中三个小节的画面命名，思考作者分别选取了哪些意象？营造了怎样的意境？（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】

第一节：优美风光图，主要选取了柠檬花、茂密的绿叶、金黄的橙子、蓝天、宜人的和风、静立的桃金娘、梢头高昂的月桂等意象，营造了宁静、明朗的意境。（2分）

第二节：壮美建筑图，主要选取了成行的圆柱、辉煌的厅堂、宽敞明亮的居室、大理石立像等意象，营造了美好、哀婉的意境。（2分）

第三节：险峻山岭图，主要选取了云径、山岗、驴儿、雾、岩洞、危崖、瀑布等意象，营造了神秘、险峻的意境。（2分）

2．本诗三个诗节描写的意象众多，它们的共同特点是什么？请结合诗歌具体分析。（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】共同特点：都与故乡有密切的关系，都表现出故乡的美好和魅力。（2分）首节选择的意象有柠檬花、橙子、蓝天、和风、桃金娘、月桂等，具有鲜明的意大利地域特征；第二节所写的圆柱、厅堂、居室、大理石立像等，具有古罗马和文艺复兴时期意大利建筑的鲜明特征，宏伟而壮美；第三节则以迷雾、岩洞、龙种、危崖、瀑布等意象，展现阿尔卑斯山的险峻之美和神秘色彩。（2分）这三幅图景从不同角度展现了迷娘的故乡意大利的美好、迷人和无穷魅力，构建起了一个迷离、优美、令人神往的艺术世界，抒发了迷娘对故乡的思念之情。（2分）

**任务二 赏析艺术特色**

3．这首诗在结构上有什么特点？这样构思有什么好处？（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①这首诗运用了复沓的艺术技巧。②“你知道吗”“你可知道”等重复出现，加强了询问的力量，体现了思念的深度。③每节的最后两行也采用了基本相同的句式，只在个别关键的地方替换一两个字，使诗歌的思想内涵更深刻，表达的感情更加热切和复杂，增强了语言的节奏感。（每点2分）

**素养必备**

复 沓

复沓,是一种在文章中重复使用同一词语、句子或句群的写作技巧。依据复沓成分的不同,可分为叠字、叠词、叠句和叠章；依据复沓位置的不同,可分为连续复沓和间隔复沓。

运用复沓，可以增强语势，抒发强烈的情感，表达深刻的思想，厘清文章的脉络，增强语言的节奏感。

4．诗中写到迷娘对所思念人的称呼的转换，表达了迷娘怎样复杂的思想感情？请结合诗歌简要分析。（4分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①“爱人”“恩人”“父亲”，这三种称呼的转换，表达了迷娘对所思念人持有的那种复杂、真挚的情感，既哀婉，又美好。②这种炽热的爱和思乡之情扭结在一起，让两种感情既得到升华和强化，又互相掩映，具有含蓄而又深沉的艺术效果。（每点2分）

5．《迷娘》（之一）第一节采用了哪些艺术手法来表现迷娘浓烈的乡愁？请结合诗歌简要分析。（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①借景抒情。诗中的景物都是主人公故国之思的寄托物，优美恬淡的意大利风物与迷娘炽热浓郁的情感相得益彰。②设问与反复。“你可知道那地方？”既是询问又是追诉，引起了读者的好奇心，强化了迷娘对故乡深沉真挚的情感。“前往，前往”的重复，表达了迷娘渴望回到故乡的急迫之情。（每点3分）

###### **思维发展与提升**

6．传统意义上的抒情诗一般很少使用对话。但在《迷娘》（之一）中，对话却成为最基本的场景。这种对话场景对表达主题有什么好处？假如在这首诗中，迷娘始终以独白的方式来讲述她如何思念故乡，她的故乡如何美丽，其表达效果与使用对话形式会有什么差别？（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】

（1）①诗歌每小节都以询问发起，然后问到故乡和回乡路上那些包含迷娘感情的景物，这样的提问既是询问又是倾诉，既引起了读者的好奇心，又强化了迷娘对故乡的深挚感情。故乡对于历经坎坷的迷娘来说，已经成为一个美好的理想之地，所以她对故乡的思念之情，也是对美好世界的追求。而诗歌中迷娘的应答，不仅是对询问的回应，而且进一步把思念之情变为回乡的行动。这种应答不但强调了回乡的坚决态度和迫切心理，而且在重复中有着微妙的变化，与重复的内容一起形成了本诗深层的内涵，即迷娘对迈斯特的复杂感情。②对话方式还让本诗产生了神秘性、内涵的复杂性和解读的多义性。读者会想到：询问的人是谁？这个人和以“前往，前往”来应答的人是两个人还是同一个人？应答中的“爱人”“恩人”“父亲”是同一个人还是三个人？每一种可能性都会产生不同的解读，从而让诗歌具有不同的内涵和审美特性。诗歌的神秘、复杂、多义可以让一首诗产生长久的魅力。（每点2分）

（2）如果迷娘以独白的方式表达本诗的内容，就无法达到使用对话方式所产生的这种神秘性、内涵的复杂性和解读的多义性，本诗也就会成为一首直白的、缺乏艺术性的诗。（2分）

### **课时2 致大海**

#### **自主学习·悟新知**

###### **一、作者名片**



普希金（1799—1837），俄国诗人，求学期间开始诗歌创作，并形成了强烈的自由思想。1820年因诗歌具有反抗倾向而被流放，后因其文学声誉被赦免并被召回莫斯科。1837年在一场决斗中被杀害。普希金是俄国浪漫主义文学的杰出代表，同时也是俄国文学语言的创立者，被称为“俄罗斯文学之父”。他的作品是俄国民族意识高涨在文学上的反映。

代表作品：政治抒情诗《致恰达耶夫》《自由颂》《致西伯利亚的囚徒》，爱情诗《致凯恩》《我曾经爱过你》，叙事诗《鲁斯兰与柳德米拉》《高加索的俘虏》《青铜骑士》《叶甫根尼·奥涅金》，历史剧《鲍里斯·戈都诺夫》，中篇小说《上尉的女儿》，等等。

###### **二、写作背景**

1820年，普希金因创作了一系列政治讽刺诗来抨击沙皇统治而引起沙皇的愤怒，被沙俄政府流放到俄国南部。由于普希金热爱自由，不愿阿谀逢迎敖德萨总督，于1824年又被革职遣送回乡（第二次流放）。临别前夕，他登上海边的岩石，面对波涛汹涌的大海，想起与大海有关的英雄，不禁思绪起伏，写下了《致大海》一诗。

###### **三、知识链接**

**政治抒情诗**

政治抒情诗是指那些以诗的形式来表达对重要政治事件、社会思潮的评说和情感反应的作品。诗中多将强烈的情感宣泄和政论式的观念叙说相结合，常采用长诗的形式，讲求节奏分明，声韵铿锵。思辨性、政论性和鼓动性是其最基本的抒情风格。

###### **四、语言基础**

1．**读准字音**

①絮语（ ） ②喑哑（ ）

③倔强（ ） ④山脊（ ）

⑤缚住（ ） ⑥徘徊（ ）

【答案】xù； yīn； jué； jǐ； fù； huái

2．**写对字形**

① ②

【答案】澜； 斓； 覆； 履

3．**辨析词义**

徘徊·徜徉

辨析 两个词都可以描述一个人的步态。徘徊：在一个地方来回地走；比喻犹疑不决；比喻事物在某个范围内来回波动、起伏。徜徉：闲游；安闲自在地步行。一般用作书面语。

应用 走得最慢的人，只要他不迷失方向，也比漫无目的原地\_ \_ 的人走得快。

【答案】徘徊

4．**人称代词“你”的用法**

诗人在《致大海》中用“你”来称呼大海，这种写法有何作用?

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①形象上，在诗人看来，大海以它的自由奔放展示它的美，向世人呼唤、吐诉，大海与诗人都有着自由奔放的精神，用第二人称“你”来称呼大海，使诗人与大海的形象联系更加紧密；②技法上，诗人移情于大海，把大海拟人化，使大海有了人的语言、情感，使大海具有独立人格，充满了浪漫主义色彩；③抒情上，采用第二人称呼告的形式，对大海以“你”相称，是诗人对大海的倾诉，有助于酣畅淋漓地抒发情感。

**语用知识**

人称代词“你”的用法

1.“你”是第二人称单数，指代听话人，用于说话人称听话人，“你”的尊称是“您”。

2.“你”有时可以泛指任何人。 作用:可以强调谈论的话题，把本是在听说以外的第三人变成面对面交谈的听话人，拉近所谈内容与听话人的距离，使其保持对所谈内容的兴趣。其实在日常谈话中，当我们和他人谈到第三者时，如果较为动情，也往往会不自觉地把第三者当作第二者来说，直接对不在眼前的第三者说出心里话。

示例:她跟辛楣的长期认识并不会日积月累地成为恋爱，好比冬季每天的气温罢，你没法把今天的温度加在昨天的上面，好等明天积成个和暖的春日。 分析:这里的“你”是针对读者而言的，泛指任何人。

3.第二人称“你”还可以用来指第一人称。这种情况常见于说话人复述往事，而且内容常涉及第三者。

作用:说话人把自己的感受、遭遇等直接放在听话人身上，使听话人感同身受，从而与说话人产生共鸣。

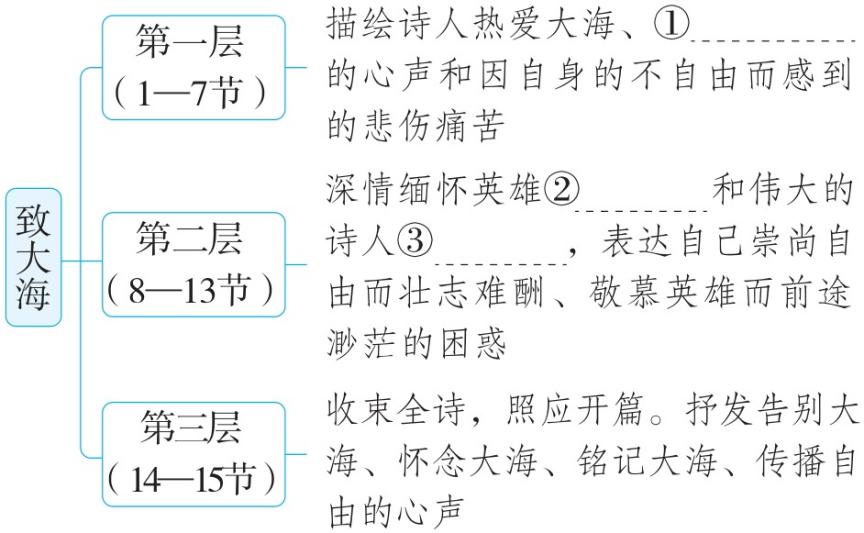
示例:她跟我一把鼻涕一把眼泪地讲了半天，叫你哪能不可怜她？

分析:由于说话人将自己作为一个外在的观察者，因此二者之间产生了距离，说话人就能较为客观地审视自己身上发生的事情。

文学作品中的“你”跟现实生活中的“你”略有区别，文学作品中的“你”的作用：①容易拉近与读者的距离，使读者进入这个角色；②便于抒发情感，进行详细的心理描写；③使文章更具真实性、故事性（曲折性或波折性），更生动形象。当然，具体的作品则有所不同。

###### **五、文意梳理**

1．**厘清结构**



【答案】追求自由； 拿破仑； 拜伦

2．**概括主旨**

诗人以①\_ \_ 为知音，以②\_ \_ 为旨归，以③\_ \_ 为形式，多角度多侧面描绘自己追求自由的心路历程。全诗通过④\_ \_ \_ \_ \_ \_ 、⑤\_ \_ \_ \_ \_ \_ 、海之念的“三部曲”，表达了诗人⑥\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ 的思想感情。

【答案】大海； 自由； 倾诉； 海之恋； 海之思； 反抗暴政、反对独裁、追求光明、讴歌自由

#### **合作探究·提能力**

**情境探究**

站在辽阔的海边，海风带着咸湿的气息扑面而来，让人瞬间感受到大海的壮阔与力量。面对此情此景，普希金说：“再见吧，大海！”这是诗人对大海的深情告别，也是他对自由无尽的向往。今天，就让我们一起走进普希金的《致大海》，去感受那份对大海的热爱，去体会那份对自由的追求。

**任务一 赏析诗歌意象**

1．诗歌写了大海的哪些方面？（5分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①大海的美丽：蓝色的浪头。②大海的人情味：沉郁的吐诉。③大海的深远：珍爱的愿望所在。④大海的阴沉：喑哑的声音。⑤大海的特点：自由、寂静、反复无常、任性。（每点1分）

2．诗人为什么如此热爱大海？大海有何象征意义？（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】

（1）因为大海有广阔的胸怀、惊人的威力、壮丽的景色。（2分）

（2）象征意义：①大海是诗人内心激烈情感的具象化。大海的澎湃汹涌，是诗人沉郁、愤懑心情的写照。诗人对大海的倾诉，实则是与自己内心的对话。②大海是自由、勇敢、热烈、倔强不屈的斗争精神的象征。诗人通过表达对人格化的大海的赞美与渴望，抒发了自己即使身处桎梏与束缚之中，依然不放弃追求自由与正义的决心与信念。（每点2分）

**任务二 赏析艺术特色**

3．“喧腾吧，为险恶的天时而汹涌，/噢，大海！他曾经为你歌唱”运用了什么艺术手法？有何表达效果？（4分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①运用了拟人、呼告和象征的手法，采用了对话的形式。②便于诗人与大海进行交流，使情感的流露更直接，更强烈，给读者的冲击感也更强。（每点2分）

**任务三 体味作者情感**

4．面对自由奔放的大海，为什么会感到悲伤痛苦？（2分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】自由奔放的大海，勾起了诗人对自己坎坷的人生经历的回忆，这实际是诗人失去自由后的内心独白。（2分）

5．普希金的《致大海》是一首政治抒情诗，具有鲜明的政治色彩和强烈的抒情性。在这首诗中，诗人由大海想起了与大海有关的英雄拿破仑和伟大的诗人拜伦，这反映了诗人怎样的思想感情？（4分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①诗人写拿破仑、拜伦，说明了他们与诗人的精神相通，表达了诗人对大海般自由的理想境界的向往和追求；②反映了诗人深感前途渺茫、壮志难酬，哀叹命运。（每点2分）

**素养必备**

分析政治抒情诗的要点

“政治抒情诗”作为一种诗歌形式，有着深厚的历史渊源。要分析好政治抒情诗，应注意:

1.政治抒情诗用于歌咏重大政治题材，包括街头诗、传单诗、枪杆诗等。它往往通过一个插曲，来强烈地触及时事，展示社会生活，深入挖掘其中的历史内容和思想意义，把生活中人们普遍关心的问题，上升到一个充满诗情和哲理的艺术境界。

2.政治抒情诗比一般抒情诗更概括，更集中，具有强烈的情感和鲜明的政治色彩，融抒情性和政治性为一体。

3.政治抒情诗格调高亢，气势奔放，音节响亮，通常使用长句、错落的短句或阶梯式的句子。

6．诗人对大海的热爱和赞颂，反映了诗人怎样的情感？写作此诗时，诗人有没有得到自由？试结合诗歌内容简要分析。（8分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】

（1）诗人对大海的热爱和赞颂，反映了诗人对自由的向往与追求。（2分）

（2）诗人虽然热爱自由、追求自由，可是，此时的诗人并没有得到自由。（2分）①大海是自由的象征，以“再见吧，自由的元素!”开篇，透露出诗人此时的心情是忧郁、沉郁的。（1分）②第三节，诗人写自己“全心渴望”自由，且“静静地，迷惘地徘徊，/苦思着我那珍爱的愿望”,表明诗人还在苦苦追求自由。（1分）③第六节，“我还没有热烈地拥抱你，大海!”表明诗人尚未“拥抱”自由。（1分）④第八节的疑问，第九至十二节对拿破仑、拜伦追求自由的悲剧结局的感慨，第十三节的“世界空虚了”，等等，都反映了诗人追求自由而不得，他深感前途渺茫、壮志难酬，哀叹了人们的不幸命运。（1分）

###### **思维发展与提升**

7．有人说，《致大海》中的拿破仑是诗人抨击的对象；有人说，诗人笔下的拿破仑和拜伦都是自由的化身；还有人说，这两个形象带给诗人更多的是对自身命运的悲观联想。你是怎么看的？请结合诗歌的具体内容谈谈你的看法。（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】

（示例1）我同意第一种观点。①诗人写拿破仑“种种伟大的回忆/已在寒冷的梦里沉没”，“种种伟大的回忆”指的是拿破仑前半生为自由而战。②“已在寒冷的梦里沉没”指的是他后半生抛弃了自由的理想而变得专制，所以是诗人抨击的对象。

（示例2）我同意第二种观点。①诗歌中提到“在你的荒凉中，只有一件东西/也许还激动我的心灵”，而这件“东西”正是“光荣的坟墓”。②拿破仑追求自由，领导法国革命，虽在失败后被放逐到小岛上，但其追求自由的决心一直未动摇。拜伦是诗人，更是一个追求自由的战士，他以志愿军的身份参与希腊的民族解放斗争，他们都是自由的化身。在他们身上，诗人看到了大海般深沉和难以驯服的倔强性格。

（示例3）我同意第三种观点。①诗人在引出拿破仑和拜伦之后，提到拿破仑“已经在苦恼里长眠”，谈到拜伦则是“他去了，使自由在悲泣中！”，感情都比较低沉。②他们的命运与诗人有相似之处，故使诗人产生对自身命运的悲观联想。

（表明看法2分，说明理由4分）

### **课时3 \*自己之歌（节选）**

#### **自主学习·悟新知**

###### **一、作者名片**



惠特曼（1819—1892），美国诗人。他出身于贫苦家庭，早年做过乡村教师、排字工人、报纸编辑等多种工作。他的诗具有鲜明的民主色彩和乐观精神，反映了美国独立战争和内战的重大史实，热切向往光明未来，憧憬着一个“世界乐园”的出现。惠特曼创造了一种空前自由的诗体，在形式上摒弃了西方诗歌的传统诗体，不讲究韵脚和轻重音的安排，接近口语和散文的节奏，以此充分地表达自己坚定的民主主义和自由平等的思想。他的诗集《草叶集》，以“草叶”命名，其用意就在“民主”二字。他的诗歌以其民主的内容和革新的形式对美国乃至世界诗坛产生了深远的影响。

代表作品：《草叶集》《战争与回忆》等。

###### **二、写作背景**

19世纪上半叶，美国在经济上虽然发展很快，但仍基本上处于欧洲殖民地的地位。至于文化，特别是文学方面，则主要从属于英国，还没有建立起本民族的与合众国相适应的民主主义文学。当时以爱默生为首的美国超验主义者提倡个性解放，鼓吹打破神学和外国教条主义的束缚，在美国来一次文艺复兴。解放个性，就是要发现自己，对一个国家来说就是要确立本民族自己的独立人格。在这样的历史要求下，惠特曼树立自己的雄心，要通过他自己来表现他的“特殊时代、环境和美国”，于是他的“我自己”便与他们民族的“我自己”合二为一了。

###### **三、知识链接**

**惠特曼式的自由诗体**

惠特曼是诗歌艺术，尤其是诗歌形式发展史上一位大胆的探索者和创新者。他全面否定了以音节、重音和脚韵为基本要素的诗歌格律，而代之以一种崭新的艺术形式，即所谓惠特曼式的自由诗体。该诗体打破了传统的诗歌格律，以断句作为韵律的基础，节奏自由奔放，舒卷自如，具有一泻千里的气势和无所不包的容量。

###### **四、语言基础**

1．**读准字音**

①鹪鹩（ ）（ ） ②啮草（ ）

③麋鹿（ ） ④蝮蛇（ ）

⑤罅隙（ ） ⑥偃卧（ ）

⑦藤蔓（ ） ⑧召来（ ）

【答案】jiāo； liáo； niè； mí； fù； xià； yǎn； wàn； zhào

2．**写对字形**

①

②

【答案】① 苔；怠

② 翱；瀚

3．**辨析词义**

装饰·妆饰

**辨析** 二者都可表示有所修饰。作动词时，“装饰”指在身体或物体的表面加些附属的东西，使美观，既可指人又可指物；“妆饰”指打扮，侧重指人。作名词时，“装饰”指装饰品，而“妆饰”指打扮出来的样子。

**应用** 有些人在装修时，会选择简约的装修风格，以简单的物品进行\_ \_ ，营造出一种清新的氛围。

【答案】装饰

4．**反身代词“自己”的作用**

诗题中的“自己”有什么内涵？

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①诗题中的“自己”意思是“我自己”“我本人”，用于表达自己的个人经验、感受、想法等。②这首诗表面上好似是诗人在凸显自己，实际上是诗人借“自己”表现“大我”，即改造大自然、建设新大陆的美国广大的劳动群众，张扬的是自由、开放的个性。因而诗中的“自己”有两重含义，一是具体的“我”，二是象征性的群体的“我”，“自己”是一个综合形象。诗人置身于劳动者之中，诗中的“自己”，也是美国式新人的形象。

**语用知识**

反身代词“自己”的作用

1.照应功能

这是“自己”的一个最基本的功能，它通常表现为同一句中的主宾共指，“自己”作宾语,被指称对象作主语。示例：

①你还能骗自己吗?

②蹉跎了这么多年，我感到对不起自己。

分析：两例中的“自己”都是宾语，被指称对象“你”“我”均作主语。

2.强调用法

“自己”有时具有区别、强调的意味。比如“滴自己的汗，吃自己的饭，自己的事情，自己干”中，“自己”就是起区别、强调作用的，表明我们应该自力更生，不能一味依赖他人。表强调作用的“自己”一般处于定语的位置或处于附加语的位置，以突出同其他相关对象的区别。示例：

你自己告诉他答案。

分析：例句中的“自己”处于附加语的位置，表示的是“你就可以告诉他答案，不需要别人来做这件事”，突出听话人“你”同别人的区别。

3.类指用法

汉语中的“自己”有时可以泛指任何人，从而表达说话人心目中认为的普遍真理或事实。示例：

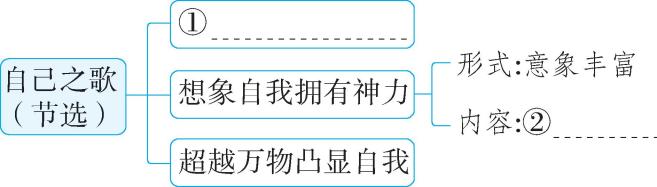
①自己的国家自己爱。

②自己应该对自己有信心。

分析：两例中的“自己”都没有明确的指代对象，可以指称任何人。可见，在说话人看来，“爱自己的国家”“对自己有信心”是每个人都应该做到的，是毋庸置疑的。

###### **五、文意梳理**

1．**厘清结构**



【答案】将自我融入自然； 自我觉醒

2．**概括主旨**

本诗内涵深广，气象恢宏，借①\_ \_ \_ \_ \_ \_ 来表现改造大自然、建设新大陆的美国广大的劳动群众。诗中选取了大量的意象，运用②\_ \_ \_ \_ \_ \_ \_ \_ 的语言，描绘出自然造化之神奇以及“我”与自然的融合，表现出“我”具有无可拘束的自由和力量，唱出了一曲激情澎湃的生命颂歌，给人以③\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ 的思想启迪。

【答案】小“我”； 自由奔放； 万物自由、平等

#### **合作探究·提能力**

**情境探究**

走在城市中，头顶的霓虹与绿叶交织成一幅奇异的画卷；耳边回响着电子乐与鸟鸣的合奏；脚下是水泥路与落叶的碰撞。就在这时，惠特曼的《自己之歌》悄然响起，像一阵风，带你穿越喧嚣。你仿佛听见沙粒在诉说着坚韧，草叶在低吟着生长。在这繁华之中，诗人邀你共赏万物之美，感受生命之歌。让我们跟随他的步伐，在城市的脉搏中，找到与自然的共鸣，聆听那首关于生命与存在的自己之歌。

**任务一 明意象析形象**

1．《自己之歌》（节选）的第一节中，诗人选取了哪些意象？有什么作用？（6分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】

（1）诗人选取了蚂蚁、沙、鹪鹩的卵、雨蛙、黑莓、母牛、小鼠等传统诗歌中少有的意象。（2分）

（2）①表现了自然界中旺盛的生命力。②体现了诗人自由的理想和自我张扬的意识。③体现了诗人人道主义和民主主义的思想立场。（答出一点得1分，答出两点得3分，答出三点得4分）

2．《自己之歌》（节选）中，诗人选取的意象有什么特点？选取的这些意象有什么作用？（4分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】

（1）特点：①独特，如鹪鹩的卵、雨蛙、黑莓、片麻石、火成岩、爬虫、大的怪物、鹰雕、蝮蛇等。②范围广泛，几乎无所不包，包含天空、陆地、海洋中的自然事物。（每点1分）

（2）①这些陌生而独特的意象，体现了诗人丰富的想象力，赋予了诗歌神奇的色彩。②这些意象构成了诗歌开阔的意境，体现了诗人宏大的气魄。（每点1分）

3．从诗歌的二、三节来看，诗人是怎样塑造“自我”的？（4分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①诗人赋予自己超人的神力，“全身装饰着飞鸟和走兽”，可以“将任何东西召来”，可以“快速地跟随着”“升到了绝岩上的罅隙中的巢穴”。②在诗中，诗人可以飞越大地，任意东西，不受时空限制，甚至和宇宙融为一体，表现出一种“惠特曼式”的乐观精神。（每点2分）

**任务二 赏技巧明特色**

4．这首诗的第三节连用多个“徒然的”，在诗中起到了什么作用？（4分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①第三节运用意象组合的方式，连用多个“徒然的”，一气呵成，情感强烈，气势恢宏。②诗人大声歌唱，尽情狂欢，张扬个性，重塑自我，表达出对自我的肯定和对未来的憧憬。（每点2分）

5．这首诗具有哪些突出的艺术特色？请简要分析。（4分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①这首诗以第一人称吟诵，情感自由奔放。②诗歌内容丰富，诗人在诗中引入大量的意象，以此来烘托“我”的形象。③诗歌的节奏和用词造句与散文十分相近，没有用规律的韵脚，自由奔放，语言朴实无华。④诗中运用了排比句，使诗歌富有节奏感，充满激情。（每点1分）

###### **思维发展与提升**

6．《草叶集》问世后，评论家们议论纷纷，争论的焦点就是其中的《自己之歌》。虽然当时美国文坛的领袖爱默生独具慧眼，给予惠特曼和他的诗作以极高的赞誉，但当时绝大多数作家和批评家还是给予了猛烈的抨击。如果你是那个时代的美国作家之一，你会有什么看法？（6分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】

（示例1）《自己之歌》过于强调自我。①诗歌体现了诗人强烈的自信，他一方面决心要代表他的民族，另一方面却又希望自己能被平等地对待。②在诗中，诗人歌唱自我，强调自己的无所不能、包罗万象，这是一种对于自我的极端表现，因此不会被人们轻易接受。

（示例2）《自己之歌》打破了传统的诗歌形式。①当时的美国文学主要跟随欧洲的文学潮流，惠特曼是美国这个时期的激进民主主义者，在艺术上表现出积极的追求和革新精神。②在《自己之歌》里，他在借鉴欧洲传统史诗的基础上进行了创新，开创了“自由体”的诗歌形式，这种开拓创新精神是难能可贵的。

（表明观点2分，说明理由4分）

### **课时4 \*树和天空**

#### **自主学习·悟新知**

###### **一、作者名片**



特朗斯特罗姆（1931—2015），瑞典诗人、心理学家、翻译家。被誉为20世纪下半叶西方最重要的诗人之一。特朗斯特罗姆曾多次获诺贝尔文学奖提名，最终在2011年获得诺贝尔文学奖。特朗斯特罗姆的诗歌创作继承了晚期象征主义、表现主义和超现实主义的传统，善于运用简洁、凝练的语言塑造富有表现力的意象，展现出“现实的神秘”，同时具有内在的音乐性。

代表作品：《诗十七首》《途中的秘密》《半完成的天空》《音色和足迹》《看见黑暗》等。

###### **二、写作背景**

特朗斯特罗姆所处的时代，虽然发生了许多惊天动地的事情，但瑞典长期以来政治稳定，社会经济发展平稳，人们过着悠闲的“福利生活”。特朗斯特罗姆有足够的时间面对大自然——波罗的海的岛屿、落日，瑞典的村庄、树林，等等，因而他的诗歌有着某种东方式的顿悟色彩，而意象的新奇，来自他的难度写作理念和在艺术上的不懈努力。

###### **三、知识链接**

**诺贝尔奖**

诺贝尔奖是以瑞典化学家诺贝尔的遗产设立的奖项。根据他的遗嘱，将其部分遗产用来设立诺贝尔奖金，分设物理学、化学、生理学或医学、文学、和平五个奖项。1968年起增设经济学奖项。1901年起，每年在诺贝尔逝世周年纪念日12月10日颁发。如当年无适当人选也可不发。除和平奖奖金由挪威议会五人委员会评定外，其他各项奖金均由瑞典有关科研机构评定。

诺贝尔文学奖属于诺贝尔在遗嘱中设置的五大奖项之一，诺贝尔在遗嘱中说，奖金的一部分应该“奖给在文学界创作出具有理想倾向的最佳作品的人”。诺贝尔文学奖的颁奖单位是瑞典文学院。首届诺贝尔文学奖于1901年颁发，获得者是法国诗人苏利·普吕多姆。罗曼·罗兰、萧伯纳、海明威、莫言等均获得过诺贝尔文学奖。

###### **四、语言基础**

1．**读准字音**

①倾洒（ ） ②汲取（ ）

③黑鹂（ ） ④瞬息（ ）

【答案】qīng； jí； lí； shùn

2．**写对字形**

①

②

【答案】① 拔；拨

② 绽；淀；锭

3．**辨析词义**

汲取·吸取

**辨析** “汲取”和“吸取”的对象可以是水、养分等具体的东西，也可以是知识、文化、经验、教训等抽象的事物。“汲取”常跟“力量”搭配，用于书面语。“吸取”常跟“教训”搭配，口语和书面语都适用。

**应用** 牢记历史，\_ \_ 激励中国人民和中华民族不断前行的精神力量，我们将继续奋斗，顽强拼搏，谱写民族复兴新篇章。

【答案】汲取

4．**辨析修辞手法——比拟**

下列诗句中,与“一棵树在雨中走动/在倾洒的灰色中匆匆走过我们身边”运用的修辞手法不同的一项是（ ）

A. 东风便试新刀尺,万叶千花一手裁。

B. 浮萍破处见山影,小艇归时闻棹声。

C. 有情芍药含春泪,无力蔷薇卧晓枝。

D. 唯有南风旧相识,偷开门户又翻书。

【答案】B

【解析】题干中的诗句运用了比拟的修辞手法，而B项没有运用比拟的修辞手法。A项,通过“试”“裁”将“东风”人格化。C项,由“含”“卧”可知，运用了比拟手法。D项,由“偷”“翻”可知，运用了比拟手法。

**语用知识**

比 拟

1.定义

把物当作人来写或把人当作物来写,或把甲物当作乙物来写,这种修辞手法叫比拟。通俗地讲，就是把物“人化”,或把人“物化”,或把甲物“乙物化”。

2.种类

（1）拟人。把物当作人来写,赋予物以人的情感、动作、思想等。示例： 下面溪水大概是涸了,看着有无数用为筑桥剩下的大而笨的白色石块,懒懒散散睡了一溪沟。

（2）拟物。把人当作物来写,或把甲物当作乙物来写。示例：

①我到了自家的房外,我的母亲早已迎着出来了,接着便飞出了八岁的侄儿宏儿。

②知识值多少钱一斤?

3.比拟的作用

（1）增强语言的生动性和形象性。

（2）使描写对象色彩鲜明，使读者对所描写的事物产生深刻的印象。

（3）能使读者感受到作者对事物的强烈感情，从而引起情感共鸣。

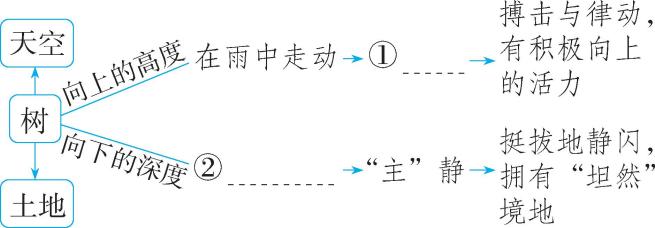
4.注意点

（1）使用比拟必须符合人物的思想感情，符合环境氛围。

（2）比拟的本体与拟体应有相似点或相近点，才能生动自然，收到良好的效果。

###### **五、文意梳理**

1．**厘清结构**



【答案】“主”动； 停下脚步

2．**概括主旨**

本诗通过对树和雨等事物的描写，营造了①\_ \_ \_ \_ \_ \_ \_ \_ 的意境，表达了作者对生命的生生不息、②\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ 、③\_ \_ \_ \_ \_ \_ \_ \_ 等多方面的思考，给读者以启迪。

【答案】朦胧优美； 人与自然的关系； 生命的奇迹

#### **合作探究·提能力**

**情境探究**

时光不负有心人，每次的付出，都会获得应有的回报。瑞典诗人特朗斯特罗姆写作长诗《画廊》时耗费将近十年光阴，就连短诗《有太阳的风景》也断断续续用了七年的时光才创作完成，正是凭借这种执着的精神，他才摘取了诺贝尔文学奖的桂冠。今天，就让我们走近特朗斯特罗姆，体会他与时间的浪漫。

**任务一 赏析诗歌的形象**

1．《树和天空》一诗中，“树”“天空”这两个意象分别有怎样的象征意义？（4分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①“树”是立足于大地同时又指向天空的最隆重和充分的表示，是生命的主体，是积极向上、蓬勃生长的生命的代表。②“天空”是“树”（自然生物）和“我们”（人类）共同的家，代表着自然界。所有生命既在“天空”下积极地承受它的所有赐予和挑战，同时又对天空怀抱着最虔诚的爱、敬畏以及等待。（每点2分）

2．《树和天空》的最后写树与“我们”都在等待“雪花在空中绽开”，那么，“雪花”在这里有什么寓意？（4分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①“雪花”作为冬天的象征，喻示着寒冷，又突显生命的强大意志。②“雪花”象征着一个洁白澄净的纯美境界，一个超越了世俗功利、摆脱了欲望和俗物的牵绊、万物和谐共存的世界。（每点2分）

3．这首诗中的抒情主人公是谁？有什么特点？诗中的“我们”起什么作用？（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】

（1）抒情主人公是树。（2分）

（2）诗中的树有和人一样的自觉和主动性。在雨中，树在“走动”“有急事”“汲取雨中的生命”；雨停后，树“停下脚步”和“等待”，它有对生命自觉自为的争取与充盈。（2分）

（3）“我们”在这里只是作为一个旁观者、见证人、陈述者，是目睹了自然生命律动的一个记录员。（2分）

**任务二 赏析诗歌的手法**

4．《树和天空》想象奇特，意境朦胧，请结合诗歌简要分析。（4分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①诗歌想象奇特。树在这里作为生命主体，有和人一样的自觉和主动性。树超出常规的一系列生命活动，展现了一个想象力丰富的奇异的世界。②树在这里有行动（“走动”）、有计划（“有急事”）、有对生命自觉自为的争取与充盈，甚至还有着它的宗教般的静观和对于未来的一种唯美的期待，意境朦胧。（每点2分）

5．《树和天空》这首诗最显著的修辞手法是什么？请结合诗歌简要分析。（4分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①拟人。诗人将一切都拟人化了。树怎么会走动、会停下脚步？其实明明是人在走动，人在某一刻停住了脚步。②这样写，就让整个林子披上了一层神秘的罩纱，将雨夜中林子的寂静以及一种看不见的生长（树在雨中汲取生命），都呈现在我们的眼前。（每点2分）

###### **思维发展与提升**

6．特朗斯特罗姆获得诺贝尔文学奖的理由是“他以凝练、简洁的形象，以全新视角带我们接触现实”。本诗的“全新视角”，是诗人赋予树以人的思想意识而采用了树的视角，还是诗人展开了新奇的想象但仍然采用了自己的视角？谈谈你的看法。（6分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】

（示例1）我认为采用了树的视角。诗人在雨中匆匆走过，看到一棵树，这棵树激发了诗人的创作灵感，他与树角色互换，把树想象成一个具有思想意识的“人”，诗人自己则成了一棵“在雨中走动”的树。在树看来，白天在雨中“匆匆走过”的那棵“树”，在雨停后的“晴朗的夜晚”，也一定会像自己一样“挺拔地静闪”，会和自己一样等待“雪花在空中绽开”。以树的视角展开叙述，更能激发人们思考人类与自然、自然万物与宇宙空间、时间的流逝与空间的永恒等之间的关系。

（示例2）我认为采用了诗人的视角。诗人在雨中匆匆走过，树成为他脑海中的意象。诗人认为人类可以“走动”“匆匆走过”“有急事”“等待”，那么树也可以有跟人一样的行为和思想。在诗人的视角下，树扎根大地，指向天空，拓展了空间意境；树经历春、夏、秋三季，等待“雪花在空中绽开”的冬天，就有了时间意境，从而揭示了自然规律的永恒；树“汲取雨中的生命”，在晴朗的夜晚“挺拔地静闪”，就有了生命成长的意蕴。所以，诗人从自己的视角出发，融入时间、空间、生命、成长、自然规律、宇宙的永恒存在等诸多因素，给人以灵动新奇的感受，丰富了诗歌的内涵，增强了诗歌的艺术感染力，更有利于引发人们的思考。

（表明观点2分，说明理由4分）

#### **文本联读·拓思维**

1．诗人在创作诗歌时，常常会选择一些意象，并将它们精心组合，展现情感的起伏，形成诗歌特有的内在节奏。朗读《迷娘》（之一）和《树和天空》两首诗，梳理诗歌中的意象，探讨诗人是如何运用意象的组合来造成情感的起伏流动的。（6分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①《迷娘》（之一）：第一节中，选取了柠檬花、橙子、蓝天、和风、桃金娘、月桂等意象。这些意象具有典型特征，融入了迷娘对故乡浓郁的思念之情，构筑了宁静优美的意境。诗中的意象引发了迷娘的思乡之情，因此迷娘一唱三叹，催促着要一同前去。在迷娘看来，意大利是她的理想王国，那里没有痛苦，没有贫穷，没有欺凌，有的是光明和幸福、自由与欢乐。这实际上反映了诗人对意大利的憧憬，是他对当时现实环境不满、追求光明未来的心绪的一种艺术体现。②《树和天空》：雨中的树，是乐观积极、蓬勃向上的形象；在晴朗的夜晚，变化为审视自我、积蓄力量的形象；最后，它渴望在雪花中升华，在逆境中坚守，它向往唯美世界的形象跃然纸上。诗中，那场给周围世界带来“灰色”的“雨”象征逆境或人生中的困难、困惑。“树”行走其中，去历练自己，如同在不同环境中都能生存的“黑鹂”，充溢着生命的律动，展现出一种积极向上的活力。（每点3分）

2．《自己之歌》（节选）和《树和天空》都将自我安放于宏大的自然之中，思考两位诗人在感知自然的方式上有什么不同。（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①《自己之歌》（节选）：融入式感知。诗人对自然界中的土地、山川、草木倾注了无限的热爱之情；自然界中的任何事物，无论巨大还是纤小，都折射出无限的神圣性。“我”也是其中的一员，“我”是改造大自然、建设新大陆的美国广大的劳动群众，是美国式新人的形象。②《树和天空》：观察式感知。“我们”在这里只是一个旁观者、见证人、陈述者，是目睹自然生命律动的一个记录员。诗人以旁观者的身份来写树和大自然，角度新颖，使诗人与树的视角发生转移，树的走动其实是作者的走动，树如同无言的智者，把诗人瞬间的感受表达了出来。（每点3分）

##### **读写结合**

###### **一、课内积累**

由于普希金的激进思想深为沙俄政府所不满，1824年，普希金再次遭到流放。离别之前，普希金站在高加索海边的岩石上，面对波涛汹涌的大海，想起自己坎坷的经历，又联想到忍受着同样命运的两位英雄，诗人思绪起伏，他的心像大海一样深沉、激荡，情不自禁地怀古伤今，写下《致大海》来抒发他反抗暴政、反对独裁、追求光明、讴歌自由的思想感情。

**运用角度**

坎坷人生 反对独裁 追求自由

**素材运用**

你执着，你热情，你无畏……沙皇的压制，依然改变不了你的初衷。你仍旧写着歌颂自由的诗，即使被流放，即使被囚禁，即使失去自由……因为那诗歌将飘向远方，带着你的思绪，飘进每个人的心中。

你用诗人的激情战斗，即使换来的是磕磕碰碰，也绝不回头。目光指向大海的自由与光明，那用生命刻在剑锋上的光芒，历久弥新，尽情闪烁在漆黑的夜空。

###### **二、课外拓展**

**穿越森林**

特朗斯特罗姆

一个名叫雅伯的沼泽

是夏日时光的地窖

那里光酸化为老年

和带贫民窟滋味的饮料

虚弱的巨人抱在一起

为了不使自己跌倒

断折的白桦挺立着

像一个腐烂的信条

我走出森林的底部

光在树干间出现

雨飘向我的屋顶

我是收集印象的檐沟

森林边空气湿润——

哦，转过身去的大松树

它把脸深埋在地里

畅饮雨水的影子

**名师赏评**

这是一首非常简洁的写景诗，诗人展开想象，以众多图像拼接组合成超现实的隐喻，将读者引入一个空灵之境。诗人将“雅伯的沼泽”变成“夏日时光的地窖”，给读者带来无限的遐想和心灵的愉悦。特朗斯特罗姆说过，“每个人都是一扇半开的门/通往一间共有的房间”。这“地窖”道出了我们的心声,这“一扇半开的门”，容纳了所有的瞬间，容纳了我们每个人，并成为我们共同的归宿。

###### **三、读写结合**

以下诗句，引发了你怎样的联想或想象？请写一段文字。要求：内容准确，结构清晰，语言连贯，150个字左右。（10分）

那些经受疾风暴雨的洗礼，

依然镇定持守的人，

也拥有了星辰大海。

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】（示例）那些经受疾风暴雨的洗礼，依然镇定持守的人，他们的内心拥有了星辰大海。他们如同在风雨中砥砺前行的勇者，面对困难和挑战，从不轻言放弃。无论是普希金在大海前的吟诵，还是苏轼在贬谪中的豁达，都展现了这种精神。他们不畏风雨，不惧艰难，始终保持内心的平静与坚定，最终收获了属于自己的星辰大海。这种精神，值得我们每个人学习和借鉴。（内容准确4分，结构清晰2分，语言连贯2分，符合字数要求2分）

## **单元主题阅读·丰富的心灵**

##### **主题阅读**

**为心灵带来勇气和力量①**

易伟平

创作者不能满足于“源于生活”，还要追求“高于生活”，不能满足于艺术共情，更要坚守艺术初心与创作真谛，为心灵带来勇气和力量。②

从表现笑对人生的《贫嘴张大民的幸福生活》，到让人精神为之一振的《亮剑》，从反映革命历史的网剧《血战松毛岭》，到近期展现人们对好日子质朴向往的《幸福草》，这些剧集之所以能成为不同时期的热播作品，都是因为它们包蕴着鼓舞人心的力量，深深地激荡着观众的心灵，也在某种程度上提振了社会风气。③有网友在看过《幸福草》后感叹：“这部剧‘后劲’好大，看完后只想好好地爱、努力地生活，只有这样才能不负美丽人生。”④为观众带去精神正能量，涵养积极向上的社会心态，正是文艺作品的重要社会功能。

一直以来，大众喜闻乐见的电视剧艺术，在鼓舞人、激励人方面发挥着不可或缺的作用。⑤不论是李云龙、张大民，还是周秉义、黎长欢，这些人物性格中蕴含的真切感人的优秀品质，都说明了电视剧作品的精神能量并非浮于空中的缥缈之物，而是实实在在地植根于人民的日常生活之中，能够与大众达成深层次的共鸣。那些深受人民群众喜爱的优秀作品，往往在潜移默化中蕴含着向上向善的力量，凭借直抵人心的思想光芒展现出信仰之美、人性之美。这些优秀作品通过润物无声的艺术表达，激发人们对高尚情操的不懈追求和对美好生活的热切向往。《士兵突击》里许三多那两句话：“不抛弃，不放弃”“有意义的事就是好好活，好好活就是做很多很多有意义的事”，成为一代青年的座右铭。⑥《人世间》里周秉义的那句话，“身体可以疲惫、生病乃至受伤，但精神绝不可以颓唐”，道出了精神的坚韧与强大。⑦在这些作品的心灵洗礼中，人们不知不觉地升华了思想境界，远离了负面价值观的侵蚀。

社会生活不断变化，人们的心灵需要充实和抚慰。文艺作品能够以感性的方式回应观众的内心关切，通过感人的故事、鲜活的人物、生动的讲述安顿心灵，充实精神。人们在那些或写实或想象的荧屏舞台上反观自身，收获启示，获得力量。尤其是剧集，作为一种连接不同代际、不同职业群体的文化纽带，其“生活流”式的娓娓道来，也是一种春风化雨般的价值传递，对于和谐家风的营造与健康社会风气的养成，具有独特的功能和显著的优势，大有用武之地。

文艺作品是创作者精神与思想的生动投射，若期望作品触动人心、引领社会向善趋美，创作者首先要以一颗真诚之心扎根广袤大地，切实而笃定地沉浸于生活的烟火日常。无论是街头巷尾的家长里短，还是田间地头的辛勤劳作，无论是城市写字楼中的拼搏奋斗，还是乡村小院里的温馨时光，创作者要能感同身受、同频共振。⑧创作者不能满足于“源于生活”，还要追求“高于生活”，不能满足于艺术共情，更要坚守艺术初心与创作真谛，为心灵带来勇气和力量。⑨要谨遵艺术创作的内在法则，于作品中悉心勾勒立体鲜活的人物形象，既深刻洞察人性的多元特质与繁复层次，展现其丰富性与复杂性，又敏锐捕捉并彰显人性中的熠熠光芒，凸显美好与温暖。⑩

（摘编自《人民日报》）

**写作宝典**

①文章标题直接点明了主旨，即创作者要通过文艺作品为观众的心灵带来勇气和力量。

②开门见山，点明文章的中心论点，并照应题目。

③通过列举多部热播剧集，说明这些作品之所以受欢迎，是因为它们蕴含着鼓舞人心的力量，能够激荡观众的心灵，提振社会风气。

④通过引用网友的感叹，进一步证明好的文艺作品能够激发观众对生活的热爱，对观众的心灵有着深刻影响。

⑤强调电视剧艺术的重要作用，这是对文艺作品社会功能的进一步阐述。

⑥通过引用《士兵突击》中的经典台词，说明文艺作品对青年人的激励作用。

⑦通过引用《人世间》中的台词，进一步强调精神的坚韧与强大，这是文艺作品中精神力量的具体体现。

⑧进一步说明创作者应如何扎根生活，即要能够感同身受、同频共振于各种生活场景。

⑨再次强调创作者的艺术追求和艺术责任，呼应开头。

⑩具体说明创作者在创作过程中应如何实践上述观点。

**阅读鉴赏**

本文通过列举多部热播剧集，详细阐述了文艺作品如何为心灵带来勇气和力量，并强调了创作者在艺术创作中应坚守的艺术追求和应承担的社会责任。文中的观点不仅对于文艺创作者具有指导意义，也对于广大观众在心灵层面寻求鼓舞和力量提供了有益的启示。

## **单元写作任务·观察社会现象，学写申论**

##### **知识导引**

“申论”就是“申而论之”，“申”是申述，“论”是议论。所谓申论就是要求作者就特定的材料、事件或者问题进行陈述、说明、概括，并据以发表见解，阐述理由，推断逻辑关系。

写申论，不仅要有政治、经济、文化、思想、科学等方面的综合素质，还需要常常思考有关国计民生的现实问题。一般来说，写作申论时，应当在对材料进行整理、概括、分析的基础上，把握材料所反映的主要问题，给出解决方案，并论证其可行性。申论文章通常分为分析问题型、评论型、论证A与B型、解决问题型。

|  |  |
| --- | --- |
| **类型** | **解释说明** |
| 分析问题型 | 一般来说，申论的写作遵循“提出问题—分析论证—总结提升”这一基本逻辑框架。分析问题型就是将分析论证作为文章重点论述对象的写作模式。适用于要求分析和论证必要性、紧迫性、意义的题目。写作时，首先针对问题提出总论点，然后用分论点对问题进行分析论证，最后对文章进行总结提升。在阐述分论点时，可以从问题的原因、影响和危害等方面入手。 |
| 评论型 | 评论型是指没有特殊题材要求，以论说为主要表达方式的文章，通常分为立论文和驳论文。写作时，首先要亮明观点，然后结合材料和社会现实分析观点，这里分为观点正确和观点错误两种情况。如果观点正确，那就要通过阐述其必要性、意义和措施等，证明其合理性；如果观点错误，那就要对其展开批驳，分析其不合理性，然后要提出正确的观点加以论证，最后要对全文进行总结提升。 |
| 论证A与B型 | 使用论证A与B型结构的前提是存在两个或两个以上的个体（观点），且个体（观点）之间存在一定的关系。具体的关系有辩证统一、是非取舍、并列并存等。行文时首先要将不同个体（观点）明确点出，然后对其内在关系进行分析和阐释，进而确立个体（观点）之间的联系，并结合理论和实际进行阐述，最后对全文进行总结提升。 |
| 解决问题型 | 这一类型的文章将“解决问题”作为重点内容来进行论述。首先针对问题提出总体对策，然后根据总体对策提出具体对策，对问题的危害、原因、解决的必要性进行分析，可以在提出分论点前集中论述，也可以在提出分论点后分别论述，最后对文章进行总结提升。 |

##### **技法指导**

**（一）写好申论的三大要求**

**1.主旨明确，观点鲜明**

申论跟一般的议论文一样，必须有一个明确的观点。赞成什么，反对什么，作者的态度不能模糊不清，要旗帜鲜明。

**典例示范**

讲文明、有教养有利于个人素质的提高。儒家有言：“不学礼，无以立。”懂礼仪、讲礼貌对于国民素质的提升具有显著的作用，也是一个人立身处世的根本。一个人的文明教养具体表现在言行举止、思想观念等多个方面。讲文明、有教养既是个人实现自身价值的保障，也是国家公民素质的表现。

**技法点评**

节选部分的观点是“讲文明、有教养有利于个人素质的提高”，作者开篇点题，主旨明确，观点鲜明。

**2.论证严密，说服力强**

要学会摆事实，讲道理，集中并突出地就一种现象或一个问题，进行深入剖析。但事实不能摆得太多，问题也不能谈得太大，要选取典型事例，使论证有理、有据、有节，使读者信服。

**典例示范**

以合作为底，夯实生态环境之“根基”。建设生态文明，关系民生福祉，关乎民族未来，协同合作是保护生态环境的重要支撑。温州与台州加强协同合作，共同建立海洋污染治理机制，开展专项整治，建立市际联席会议制度，共同治理东山湾海域污染问题，取得良好的成效;与之相似，浙江与安徽两省，同样构建协同机制，完善生态补偿机制，共同加强对新安江流域的生态保护，为跨省界流域生态补偿机制提供有益经验。所以说，只有各地加强合作，通力协作，才能为保护生态环境奠定良好基础。

**技法点评**

节选部分论证严密，说服力强。运用举例论证的方法，列举温州与台州协同合作治理海洋污染、浙江与安徽合作完善生态补偿机制的事实，使文章具有说服力。

**3.结构完整，层次清晰**

就某一件事谈看法的一般结构：开头部分简洁地叙述这件事情；中间部分进行评论，阐明自己的看法；结尾部分进行概括总结。当然，申论的结构形式是多样的，尤其是中间部分，其结构形式各不相同，可以灵活发挥。

**典例示范**

在中华几千年浩瀚璀璨的文明中，在遭受屈辱的中国近代历史中，在有识之士的奋起反抗中，青年一代发出了一次又一次呐喊。纵观近千年来未有的时代变局，从“五四”运动的兴起到中国共产党的诞生，再到中华人民共和国的成立，都是在青年的手中孕育的。无数脱胎换骨的青年带领中华民族走向独立。同时，无论是梁启超的《少年中国说》，还是习近平总书记的青年思想，都在向我们证明，中国的未来属于青年。青年一代将大有可为，也必将大有作为。

青年需用自强的品质沉淀能力。……

青年需用艰苦的磨砺明确志向。……

青年需用进取的精神开拓未来。……

当前我们正处于一个伟大的时代、变革的时代。青年人生逢其时，且责任重大。时代赋予青年人重大的使命，时代也需要青年人有强力的担当。所以青年人更应志存高远，奋力拼搏，开拓进取，争做时代的弄潮儿。

**技法点评**

文章先总写，然后用三个分论点（青年需用自强的品质沉淀能力、青年需用艰苦的磨砺明确志向、青年需用进取的精神开拓未来）来证明青年一代要想大有可为，需要具有这三种品质。最后点明在这个伟大的时代，青年一代应该如何承担重大使命的问题。这样就使得文章结构完整、层次清晰。

**（二）写作申论的一般模式**

**1.标题：立论**

确定主题，表述中心论点。例如：

“提高劳动者能力，拓展就业渠道”“让可持续发展思想深入人心”“建立节约型社会应先打造节约型政府”。

这些标题，本身就是文章的中心论点。在拟写申论标题时，可以借鉴这种直接表述中心论点的方式。

**2.第一段：开篇语**

开篇点题，要陈述现象、问题和相应的政策。例如：

随着我国经济持续快速发展，××问题日渐凸显出来，在社会经济和国家安全中的位置越来越突出。在这样的形势下，××问题逐渐进入人们的视野，引起人们的高度关注，成为社会的热点问题，引起强烈反响。

在写作时使用这类表述形式，可以使文章正式严肃，给人以条理清晰的感觉。

**3.第二段：原因分析**

原因部分要逻辑清楚、条理清晰。例如：

现阶段我国的××形势，表现为总体稳定、趋于好转的发展趋势与依然严峻的现状并存。严峻的形势有浅层次的因素，也有深层次的矛盾；既有历史的遗留问题，也有新形势下产生的新问题，主要可以归结为：××××××××××。

**4.第三段：提出对策**

例如：

在构建和谐社会的背景下，××具有强烈的现实紧迫性。因此，我们必须立足当下，着眼长远，做好××的工作。

**5.结束段：总括**

例如：

综上所述/总而言之，有效解决××问题/建立××社会，对推动我国经济快速发展和社会长期稳定意义重大而深远。

**典例示范**

**中国文化走出去关键在创新**

①近年来，文化“走出去”正成为我国文化产业发展的助推器，成为提升国家形象和软实力的有效途径。随着对外文化贸易发展加快，中外文化合作方兴未艾，一些文化企业在海外落户。中法文化年、中俄文化年、“感知中国”等活动把中国文化带到国外民众中间，产生了积极反响。

②但我们仍要清醒地认识到，我国虽然是一个文化资源大国，但还不是一个文化强国，与发达国家相比，我国文化产业发展还处在较低水平，在文化产品的输出和进口方面，我们还存在较大的“逆差”和“赤字”。而在这背后，更重要的是话语权和影响力的缺失，是国家文化安全和意识形态安全面临的挑战。

③在一定意义上，国家综合国力的竞争最终要体现为软实力的较量。中国文化产品要走出去，必须克服语言障碍、文化差异和意识形态隔阂等方面的难题。因此，必须以创新的精神实施文化走出去工程，创新中国文化走出去模式。

④中国文化走出去，要向世界提供具有吸引力、感召力的“中国创造”文化产品。中国创造要实现“中国元素，国际制作；中国故事，国际表述”，促进中国文化产品国际化。具体来讲：一方面要不断提高文化创新能力，破除旧的思维方式和传统观念，适应国外的文化需求，对文化内容和形式大胆创新，注入新的基因，增强中国文化的吸引力与国际影响力；另一方面，要不断提高文化传播能力，将高科技手段与文化创意有机结合，用有亲和力的、能为他人所理解的方式讲好“文化故事”和“中国故事”。

⑤中国文化走出去，要传播中国的价值观，让世界人民真正理解中华优秀传统文化和社会主义先进文化等文化内涵。只有这样，世界人民才能正确、客观地理解中国和中国的对外战略与政策。因此，走向世界的中国文化，应把这些中国文化精神贯穿其中，把中国文化的美妙用最好的方法告诉全世界，丰富世界人民对幸福生活的体验，为世界文化提供更具生命力的价值选择。

⑥中国文化走出去，要实施品牌战略，打造精品。实施品牌战略才能使中国文化高水平地走出去，这要求中国企业打造出更多更好的创意产销自主品牌。积极发挥文化精品工程的示范作用和国家艺术基金的引导作用，推出一批深受群众喜爱的，观赏性、艺术性、思想性相统一的精品力作。发挥国家社科基金艺术学项目的导向作用，推出一批艺术学科理论研究和当代文化发展问题研究的重要成果。净化网络文化市场，推动优秀传统文化和当代精品文化的网络传播。改进现行文艺评奖办法，开展积极健康的文化批评。

⑦总之，增强文化自信，让中国文化走出国门，不能简单地固守传统，也不能妄自菲薄，而是要与时俱进，让中国文化汲取世界先进文化的精髓，博采众长，让中国文化开出创新之花，结出丰硕之果。

**技法点评**

标题即作者的观点，能起到提纲挈领的作用。第②段，作者指出我国在文化方面面临的问题与挑战。第③段，作者以“因此”收束，提出“必须以创新的精神实施文化走出去工程，创新中国文化走出去模式”的观点与对策。第④⑤⑥段是并列的，每段提出一个分论点，然后进行论述，逻辑清楚、条理清晰。最后一段总结观点，回扣标题和开头，起到升华主旨的作用。

这篇申论首先摆出当前存在的问题，然后引出中心论点“中国文化走出去关键在创新”；整体采取“总—分—总”的结构模式，中心部分设置分论点，从不同角度谈论“创新”的方法，最后自然收束，强化观点。本文立意高远，语言逻辑性强，是一篇上乘的申论文。

##### **写作任务**

阅读下面的材料，提炼观点，围绕“文化走出去”的话题，联系社会生活，任选一个角度，写一篇不少于1000字的申论。要求立意明确，有思想性；在90分钟之内完成。

坚守中华文化立场，提炼展示中华文明的精神标识和文化精髓，加快构建中国话语和中国叙事体系，讲好中国故事、传播好中国声音，展现可信、可爱、可敬的中国形象。加强国际传播能力建设，全面提升国际传播效能，形成同我国综合国力和国际地位相匹配的国际话语权。深化文明交流互鉴，推动中华文化更好走向世界。

（摘自习近平《高举中国特色社会主义伟大旗帜，为全面建设社会主义现代化国家而团结奋斗——在中国共产党第二十次全国代表大会上的报告》）

“一个故事胜过一打道理。”讲好中国故事是外宣工作的基本方法，也是提升中华文化影响力的基本途径。从毛泽东同志向美国记者斯诺、史沫特莱等人讲述“延安故事”，到习近平总书记通过讲故事介绍中国道路和共建美好世界的理念主张，善于通过故事传播理念、以理服人、以情动人，是中国共产党人的优良传统。今天，中国故事最精彩的主题，是讲清楚中国共产党为什么“能”、中国特色社会主义制度为什么管用。我们要围绕国际社会关注的问题，主动宣介习近平新时代中国特色社会主义思想，主动讲好中国共产党治国理政的故事、中国人民奋斗圆梦的故事、中国坚持和平发展合作共赢的故事，让世界更好地了解中国。同时，要采用外国人听得懂、易接受的话语体系和表述方式生动鲜活地讲，贴近中国实际、贴近国际关切、贴近国外受众入情入理地讲，平等待人、虚怀若谷、真诚亲和地讲。

（摘自《不断提升中华文化影响力——论学习贯彻习近平总书记在全国宣传思想工作会议重要讲话精神》，2018年9月2日《人民日报》）

**【答案】［佳作展台］**

**讲好中国故事，书写时代新篇章**

当今中国，改革开放波澜壮阔，社会发展日新月异，取得了令世界瞩目的成就，也孕育出精彩纷呈的诸多故事，赢得了世界的热切赞许。然而，在日益走近世界舞台中央的过程中，中国难免会遇到一些误解，甚至有意的曲解。向世界展现真实、立体、全面的中国，变得更加重要。相信，我们有本事做好中国事情，也有能力讲好中国故事。

讲好中国故事，要不忘初心，用传承延续历史文脉。习近平总书记指出：“不忘本来才能开辟未来，善于继承才能更好创新。”在漫长的历史进程中，我们的先锋留存下很多承载着文化意义的物质与非物质文化遗产，这些都是真实的、无声的中国故事。然而随着工业化进程的推进、城镇化的深化，传统村落备受摧残，文化遗产得不到有效保护与修复，我们正在一步步丢失讲好中国故事的根基。在几千年的文明发展中，中华民族一直追求和传承着和平、和睦、和谐的理念。我国的优良传统依靠民间故事宣扬传承，昭示出传统文化深入民族精髓的力量。因此，只有坚持从延续民族文化血脉中开拓前进，才能真正提升文化软实力，让“和而不同”的中国智慧与“和平发展、和谐相处”的中国理念造福世界。

讲好中国故事，要与时俱进，用创新阐明中国特色。讲好中国故事，不是把中国现有的故事简单记录，而是要创造属于中国的形象；不是对已有的经典故事反复“翻拍”，而是要结合时代发展为其注入新鲜“血液”。近期一些国产电影之所以火爆，还是在于其用推陈出新的特定表现形式，在继承民族传统艺术符号的基础上进行创新和发展。因此我们可以这样理解，讲好中国故事，就是将故事人物放到新时代语境中去考验、淬炼，把人物放在当今时代典型环境中，从而彰显其个性、风骨和时代精神。

讲好中国故事，要兼收并蓄，用借鉴搭建国际桥梁。习近平总书记说过，“各国各民族都应该虚心学习、积极借鉴别国别民族思想文化的长处和精华”。中华文化之所以生生不息、经久不衰，就在于它具有海纳百川、有容乃大的胸襟，具有博采众长、兼收并蓄的传统。文化因交流而多彩，文化因借鉴而丰富。中外在意识形态、认知方面的差异可以被一些通俗易懂、意义深刻的好故事弥补。而中外民间交流如果能够借鉴国外的语言思维方式，找准切入点，就能有效扭转既有的误读与偏见，促进国际化传播的本土化。

这个时代不乏好故事，但仍需发现的眼光、讲述的能力与传播的通道。让我们满怀信心地期待，国人能够秉承高度的文化自觉与自信，静下心来倾力讲述好当下的故事，来涵养中华文化新的精、气、神，攀登国际舆论的新高峰。

**［写作指导］** 根据写作要求，“文化走出去”是话题，核心是讲好中国故事。材料给出了“故事”的主体——中国，给出了“讲故事”的一些方式。因此，“讲好中国故事”是线索，让中国文化走出去是目的。立意时可以围绕“中国故事的内容、主题”或“如何讲好中国故事”重点展开。

**［名师点评］** ①结构完整，层次清晰。文章采用“总—分—总”的结构模式，文章开头提出观点“我们有本事做好中国事情，也有能力讲好中国故事”，然后从“用传承延续历史文脉”“用创新阐明中国特色”“用借鉴搭建国际桥梁”三个方面来说明怎样讲好中国故事。②主旨明确，观点鲜明。文章围绕“讲好中国故事”来组织，每段点题，观点鲜明。③论证严密，说服力强。文章运用了引用论证，如引用了习近平总书记的讲话；举例论证，如“近期一些国产电影之所以火爆，还是在于其用推陈出新的特定表现形式”等，有较强的说服力。