# **第三单元 外国作家作品研习——多样的文化**

##### **单元目标**

1.结合小说的具体内容，探寻丰富多彩的心灵世界，感受和了解世界各地不同的民族文化和社会风貌。

2.联系相关的历史文化背景，体察小说展现的千姿百态的社会生活，理解作者通过作品表现出的对社会人生的认识与思考，如有的作品蕴含着对社会现实的揭露和批判。

3.从主题内容、叙事手法、语言风格等多方面入手，品析作品在情节设置、形象塑造等方面的独到之处，把握独特艺术手法带来的艺术效果、情感意味，以及特殊的审美感受。

4.总结小说的艺术特点，提升鉴赏小说的能力，尝试写小小说。

## **第8课 大卫·科波菲尔（节选）**

**课时目标：**

1.了解作者狄更斯，了解小说的创作背景。

2.紧扣“成长”这一线索，厘清小说结构，分析人物形象特征，把握塑造人物形象的手法。

3.分析小说独特的叙述视角，体会小说的叙述角度带来的独特艺术效果。

#### **自主学习·悟新知**

###### **一、作者名片**



狄更斯（1812—1870），英国作家。狄更斯出生于英国朴次茅斯的波特西地区的一个穷苦家庭，只上过几年学,全靠刻苦自学和艰辛劳动成为知名作家。他毕生的活动和创作，始终与时代潮流同步。狄更斯主要以写实笔法揭露社会上层和资产阶级的虚伪、贪婪、卑鄙、凶残，以理想主义和浪漫主义的豪情讴歌人性中的真、善、美，憧憬更合理的社会和更美好的人生。狄更斯特别注重描写生活在英国社会底层的“小人物”的生活遭遇，深刻地反映了当时英国复杂的社会现实，是英国现实主义文学的重要代表。他的小说气势宏伟、通俗流畅、幽默犀利而又充满感伤情调，心理描写细致入微，对英国文学发展产生了深远的影响。

代表作品：《匹克威克先生外传》《雾都孤儿》《双城记》《远大前程》《老古玩店》《大卫·科波菲尔》等。

###### **二、写作背景**

不幸的童年：狄更斯的童年是不幸的。他出身于社会底层，父亲是海军中的职员，嗜酒好客，经常入不敷出。狄更斯10岁时，全家被迫迁入负债者监狱。

冷酷的社会：19世纪50年代，英国完成了工业革命，机器的普遍使用和国内外铁路建设事业的大发展，推动了英国工业的迅猛发展。资本主义经济的发展带来了资产阶级的贪欲和冷酷，剥削和压迫成为普遍的社会现象。当时社会两极分化，上层人物穷奢极侈而劳动人民却饱尝失业、贫穷、疾病、饥饿之苦。

###### **三、知识链接**

**自传体小说**

自传体小说是一种从主人公自述生平经历和事迹的角度写成的小说。这种小说是在作者亲身经历的事件的基础上，经过虚构、想象等艺术手法加工而成的。从写作的对象上来讲，自传体小说是以写人为主的，且这个人物的原型是作者自己，例如高尔基的《童年》《在人间》《我的大学》。

**批判现实主义文学**

批判现实主义文学是流行于19世纪的一种文学流派。批判现实主义作家在自己的作品中，广阔而深刻、真实而生动地反映了社会风俗、人情、国民性和社会矛盾，深刻地批判了资本主义社会的精神童话，把人间的苦难形象地展现出来。这一文学流派在艺术上多有创见，既是写实的，又具有倾向性。其中在典型环境中再现某一阶层人物的典型性格的创作方法，使作品达到了思想性与艺术性的高度统一，具有深刻的认识价值和审美价值。批判现实主义的代表作家有司汤达、巴尔扎克、狄更斯、列夫·托尔斯泰等。

###### **四、语言基础**

1．**读准字音**

①诨名（ ） ②咄咄怪事（ ）

③干酪（ ） ④污垢（ ）

⑤邋遢（ ）（ ） ⑥孑然一身（ ）

【答案】hùn； duō； lào； ɡòu； lā； ta； jié

2．写对字形

【答案】栅； 珊； 褛； 缕

3．**辨析词义**

渡过·度过

**辨析** “渡过”指横渡江河湖海，由此岸到彼岸，强调空间，如渡过长江，有时也指渡过难关。“度过”指经历过一段时间，如度过青年时代、节日、光阴、岁月等。

**应用** 在这期间，我读了狄更斯的两部长篇小说，\_ \_ 了一个愉快的暑假。

【答案】度过

4．**积累成语**

请根据词义，在横线上填写恰当的课内成语。

①\_ \_ \_ \_ \_ \_ \_ \_ ：在不利处境中，共同承受困难或灾祸。

②\_ \_ \_ \_ \_ \_ \_ \_ ：做了坏事，结果害了自己；自作自受。

③\_ \_ \_ \_ \_ \_ \_ \_ ：拘谨不自然、不平静。形容心情过于紧张、慌乱。

④\_ \_ \_ \_ \_ \_ \_ \_ ：能弯曲也能伸展，指人在不得志的时候能忍耐，在得志的时候能施展才干、抱负。

⑤\_ \_ \_ \_ \_ \_ \_ \_ ：形容使人惊诧的怪事。

⑥\_ \_ \_ \_ \_ \_ \_ \_ ：形容因受感动或十分伤心而流了很多眼泪。

【答案】患难与共； 自食其果； 局促不安； 能屈能伸； 咄咄怪事； 泪如泉涌

5．**嵌入式仿写**

请仿照下面的画线句子，结合名著《大卫·科波菲尔》，再写一个句子，将文段补充完整。 文艺作品常常运用美丑对照原则，给读者带来强烈的审美感受。如《巴黎圣母院》既塑造了心地纯洁善良的敲钟人卡西莫多，也塑造了灵魂邪恶的副主教克洛德；\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ ，\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ 。

【答案】（示例）如《大卫·科波菲尔》既塑造了貌似严肃却善良正直的姨婆贝特西； 也塑造了凶狠贪婪、冷酷残忍的继父谋得斯通

【解析】解答此题，首先要以美丑对照原则观照作品，再按照句式特点整合相关信息。《大卫·科波菲尔》中姨婆贝特西和继父谋得斯通就是一组美丑对照的典型。结合人物形象，参考画线句子仿写即可。

**语用知识**

嵌入式仿写

嵌入式仿写必须遵循总体上形似（句式一致、修辞一致）和神似（内容一致、联想相称）的原则。另外，还要注意题型自身的特殊性。

嵌入式仿写要求将仿写的内容镶嵌在语段中，这类仿写题一般限定了表达的思维空间。仿写时，不仅要考虑与上下文的衔接和照应，也要注意仿写内容与语境的一致性，包括用语的特点、行文脉络、情感基调和文体风格等，即形似意谐，上下连贯。

仿写步骤：

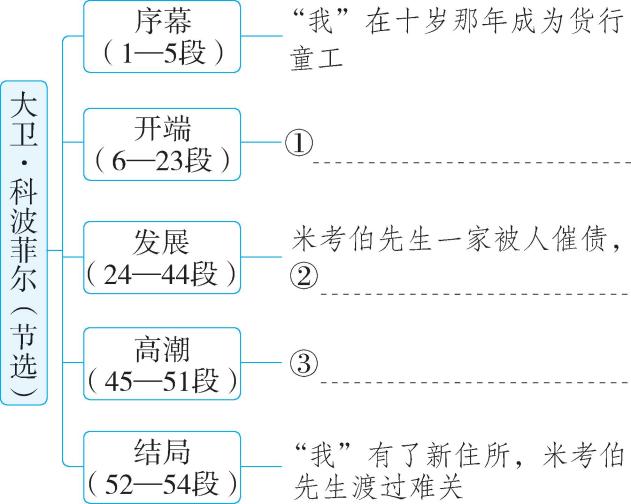
第一步：观察题目中的示例，把握其内容和句式特点。

第二步：展开联想，仿照题目中的示例的内容和句式组织答案。要确保从内容到句式都符合要求，嵌入语境中要语意连贯、主题一致。

第三步：仔细检查，把仿写的句子嵌入语境中，重点检验语意是否连贯。

###### **五、文意梳理**

1．**厘清结构**



【答案】米考伯先生邀请“我”做他的房客； 靠典当度日； 米考伯先生因负债而进监狱

2．**概括主旨**

本文讲述了大卫①\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ 的经历和他与米考伯夫妇结下深厚友谊的过程，突出了大卫的②\_ \_ \_ \_ \_ \_ \_ \_ 以及米考伯先生爱慕虚荣、喜好挥霍但又乐观开朗的性格特征，揭示了当时社会的真实面貌，突出了金钱对于家庭、婚姻、社会的腐蚀作用，表达了作者对③\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ 等优良品质的肯定与赞扬，对造成大卫和米考伯夫妇苦难的社会根源进行了批判。

【答案】变成孤儿后来到货行做童工； 善良、诚挚； 患难与共、真诚、自强不息

#### **合作探究·提能力**

**情境探究**

“这不仅是我的胜利，更是我们锦屏的胜利。我要告诉所有和我一样来自小地方的孩子，只要我们敢想敢拼，就没有实现不了的梦想！”贵州省锦屏县吴宗沁同学以715分的惊人成绩，成为2024年贵州理科状元。我们刻苦努力一年，又上了一个台阶。作为高二的学生，有人感到学习太劳累，也有人抱怨生活艰苦。班主任打算举办一次励志班会，让同学们学习《大卫·科波菲尔》（节选），总结文中的“我”艰难成长的过程，谈谈自己的阅读感受。

**任务一 交流准备·了解当时的社会**

1．结合时代背景，简要说说下面句子表现了19世纪英国社会生活的哪些方面。（4分）

（1） 当时我从来没有想到，有一天我不得不招个房客来住。（2分）

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

（2） 它那些镶有护墙板的房间，我敢说，经过上百年的尘污烟熏，已经分辨不出是什么颜色了；它的地板和楼梯都已腐烂；地下室里，成群的灰色大老鼠东奔西窜，吱吱乱叫；这儿到处是污垢和腐臭。（2分）

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

【答案】（1） 通过“从来没有想到”“不得不”写出了米考伯太太的贫困和面对现实的无奈。（2分）

（2） 生动形象地写出了货行的破败、肮脏，突出了这里极其恶劣的工作环境。（2分）

2．结合本文，简要说说下面的句子表现了作者哪些方面的感受以及对当时社会现实的何种态度。（4分）

（1） 我竟沦落到跟这样一班人为伍，内心隐藏的痛苦，真是无法用言语表达。我把这些天天在一起的伙伴跟我幸福的孩提时代的那些伙伴作了比较……我年轻的心里痛苦地认定，我过去所学的、所想的、所喜爱的，以及激发我想象力和上进心的一切，都将一天天地渐渐离我而去，永远不再回来了。（2分）

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

（2） 我整天都在货行里干活儿，而整个一星期，我就得靠这点儿钱过活，从星期一早晨到星期六晚上，从来没有人给过我任何劝告、建议、鼓励、安慰、帮助和支持。（2分）

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

【答案】（1） ①“内心隐藏的痛苦，真是无法用言语表达”——为失学而痛苦，为所处的地位而感到羞耻，为再也无法成为一个有学问、有名望的人而感到绝望。②对现实社会的强烈不满。（每点1分）

（2） ①在货行里困窘不堪，工资少得可怜。没有人出来为“我”说一句话，没有人给“我”任何帮助和支持，“我”是如此孤苦伶仃，内心的痛苦无处倾诉，只能默默忍受。②批评现实社会残酷无情。（每点1分）

**任务二 交流实践·学习叙述视角**

3．本文选取了怎样的叙述视角？这种叙述视角具有怎样的作用？（6分）

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

【答案】

（1）本文采用第一人称“我”的叙述视角来叙述故事。（2分）

（2）作用：①第一人称的叙述视角增强了故事的真实性，使叙述更有说服力，更引人深思。②便于“我”抒发情感，在作品中进行详细的心理描写。有利于作者表达对社会诸多现象的认识，便于作者更直观地表达对社会现状的批判。③以“我”的见闻串起故事情节，使故事情节叙述杂而不乱，更加紧凑、集中。④容易拉近作品与读者的距离，使读者更快进入“我”这个角色。（每点1分）

**素养必备**

叙述视角之第一人称视角

叙述视角也称叙述聚焦，是叙述语言中对故事内容进行观察和讲述的特定角度。同样的事件从不同的角度去看可能会呈现出不同的面貌，在不同的人看来也会有不同的意义。《大卫·科波菲尔》因其自传性质，在叙述中既有作者的回望视角，也有一个孩子经历苦难的视角，这两种视角统一于第一人称视角中，故事由“我”来叙述，以“我”的经历为主线，真实可信，条理清晰。

第一人称视角通常为有限视角，即叙述者只了解故事的部分情节，这时叙述者往往是小说中的一个人物，即由小说中的人物“我”来讲故事，“我”可以是小说的主人公，如《狂人日记》，也可以是小说的次要人物，如《孔乙己》。

运用第一人称视角的优点：给人一种亲历的感觉，可增加真实性与亲切感；能使读者的能动性发挥到最大限度，让读者去想象故事背后的故事，故事以后的故事。

运用第一人称视角的缺点：叙述的眼光往往较为主观，带有偏见和感情色彩，只能局限于“我”的所见、所闻、所感。

4．本文客观地表现了19世纪英国社会生活的方方面面，但是运用第一人称视角，只能局限于“我”的所见、所闻、所感。作者是如何打破这种叙述局限的？请结合开头、结尾段分析。（6分）

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

【答案】①作者并不拘泥于描摹现实中发生的事，而是充分发挥想象力，以一个孩童的视角去揣摩、想象，使作品增添了童趣和诗意美，丰富了小说情节，交代出必要的内容。②作者以回忆者的身份补充当时所不知道的情形。③作者加入了对现实生活场景、社会现状的客观描述，让读者在了解主人公成长过程的同时，了解当时的社会现实，使整个故事更加客观真实。（每点2分）

**任务三 交流实践·分析人物形象**

5．本文展现了大卫怎样的形象特点？作者为什么要塑造大卫“孤儿”这一人物形象？（7分）

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

【答案】

（1）①大卫善良宽厚、正直勤奋。尽管拿着微薄的薪水，但是他能尽力把事情做好。在和米考伯一家的交往中，对这家人产生了深厚的感情。为米考伯的债务忧心；主动把剩下的两三先令送给米考伯太太，并能帮助米考伯太太去典当物品；到监狱里去探望米考伯先生。②大卫感情细腻，聪明好学，对世界怀着纯洁的爱，对朋友诚挚友爱。如他把米考伯太太向他反复诉苦的话视为知心话等。③大卫有自强不息和积极进取的精神。做童工虽然辛苦、屈辱，但大卫还是坚持了下来，自食其力。（每点1分）

（2）①作品主要描写了大卫从孤儿成长为一个具有人道主义精神的资产阶级民主主义作家的过程。这个人物身上寄托着狄更斯的道德理想。②大卫表现了一个小人物在资本主义社会中寻求出路的痛苦历程。狄更斯正是从人道主义的思想出发，暴露了金钱的罪恶，从而揭开“维多利亚盛世”的虚伪帷幕，显现出隐藏其后的社会真相。（每点2分）

6．作者运用了哪些手法刻画米考伯先生?突出了他怎样的性格特点?刻画米考伯先生这一形象有什么意义？（9分）

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

【答案】

（1）刻画手法：①肖像描写，“脑袋又大又亮，没有头发，光秃得像个鸡蛋”“他的衣服破旧，但装了一条颇为神气的衬衣硬领”“他手里拿着一根很有气派的手杖，手杖上系有一对已褪色的大穗子”。②语言描写，“信里提到，要我把我住家后面的一间空着的屋子——拿它，简而言之，出租”“用作卧室——现在能接待这么一位初来的年轻创业者，这是本人的荣幸”“你在这个大都市的游历还不够广，要想穿过这座迷宫似的现代巴比伦，前往城市路，似乎还有困难——简而言之”。③动作描写，“说着，陌生人挥了挥手，把下巴架在了衬衣的硬领上”“于是，他便戴上帽子，腋下夹着手杖，腰杆儿笔挺地走出来。离开账房后，他还哼起了一支曲子”。（每点1分）

性格特点：①滑稽可笑、讲究排场、爱慕虚荣。②故作文雅、热心善良、卖弄学问。③装腔作势、盲目乐观。（每点1分）

（2）①对大卫的成长产生积极影响。他给予大卫困境中的温暖，逆境中的激励，看遍自私、丑恶之后的人性美好启迪。②强烈的喜剧效果。作者同情他的遭遇，但又温和地讽刺他的弱点，用喜剧的方式巧妙地避免了置于读者面前的悲剧感，形成了反差较大的喜剧效果。③他盲目乐观的精神给予读者积极的人生启示。米考伯先生对悲剧生活的乐观幻想使黑暗的场景变得生动起来。读者为他的乐观所鼓舞，可怕的场景被他快乐的态度平衡着。（每点1分）

7．读完本文，你对大卫有怎样的感悟？梁衡在《把栏杆拍遍》中说：“我常想，要是为辛弃疾造像，最贴切的题目就是‘把栏杆拍遍’。”如果要为大卫画一幅素描，你会拟一个什么题目？（5分）

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

【答案】

（1）感悟：①我们要学习大卫这种坚持、奋发向上、刻苦努力的精神。在逆境中成长是难能可贵的，在逆境中取得显著成绩更可贵。只有坚持才能成功，善良总会被人喜爱。②不管遇到多少困难，只有不逃避，勇敢坚强地去面对，想方设法去解决，才能战胜自己，才能成功，这是对我们人生的考验。③在危难之中，拥有乐观的心态很重要，只有这样，我们才能成为搏击风雨的雄鹰。其实成功离我们并不遥远，只要勤奋好学，积极上进，总能取得成功。（每点1分）

（2）（示例）题目：坎坷而传奇的一生（2分）

###### **思维发展与提升**

8．小说中的米考伯先生，有人认为他是反面形象，有人认为他是正面形象。结合本文，谈谈你的理解。（6分）

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

【答案】

（示例1）他是正面形象。米考伯先生是不折不扣的乐天派，虽然他贫穷，但是他的快乐来得很简单。米考伯先生讲义气，有同情心、正义感，关心家庭。这样的米考伯先生显然是一个正面的人物形象。

（示例2）他是反面形象。米考伯先生爱慕虚荣，喜好挥霍，不切实际，不肯脚踏实地工作，负债累累。他在因欠债而被关进监狱时，劝告大卫·科波菲尔：“一个人要是每年收入二十镑，花掉十九镑十九先令六便士，那他会过得很快活，但要是他花掉二十镑一先令，那他就惨了。”然而刚刚忏悔完，他又向大卫·科波菲尔借了一先令买黑啤酒喝。

（阐明自己的观点2分，理由4分，言之成理即可）

#### **文本联读·拓思维**

“债多不愁，乐天知命”的米考伯夫妇已成了文学作品中的典型，他们的性格特征被称作“米考伯主义”，“米考伯主义”作为单词被收入英语词典。这一特点与鲁迅先生笔下阿Q的“精神胜利法”有何异同？请简要分析。（6分）

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

【答案】

（1）相同点：都是一种心理安慰，在面对困境的时候保持一种豁达乐观的态度，以求得精神上的自我安慰和满足。（2分）

（2）不同点：①“米考伯主义”代表一种积极乐观的处世态度，它使米考伯先生身陷囹圄却依然能借一先令买酒喝，同样支撑着米考伯太太忠实地伴随丈夫度过充满艰辛的日子，等待时来运转的那一天。②而阿Q的“精神胜利法”则是自欺欺人、自嘲、自解而又妄自尊大、自我陶醉等。在失败与屈辱面前，阿Q不敢正视现实，而使用虚假的胜利在精神上自我安慰、自我麻醉。这只会消磨人的斗志，为苟且偷生找到心安理得的借口，不利于现实的改造，不利于人类的进步，应该鄙弃。（每点2分）

##### **读写结合**

###### **一、课内积累**

**运用语言描写刻画人物**

“我的地址是，”米考伯先生说，“城市路，温泽里。我，简而言之，”说到这儿，他又带着先前那种文雅的气派，同时突然再次露出亲密的样子，“就住在那儿。”

我朝他鞠了一躬。

“我的印象是，”米考伯先生说，“你在这个大都市的游历还不够广，要想穿过这座迷宫似的现代巴比伦，前往城市路，似乎还有困难——简而言之，”说到这儿，米考伯又突然露出亲密的样子，“你也许会迷路——为此，今天晚上我将乐于前来，以便让你知道一条最为便捷的路径。”

**技法解读**

米考伯先生详细地给我介绍地址，话语中带着上等人屈尊俯就以及喜欢卖弄学问的迂腐的味道。他设身处地地替“我”着想，多次“露出亲密的样子”，写出了米考伯先生的善良。

语言描写，是塑造人物形象的重要手段。语言描写鲜明地展示人物的性格，生动地表现人物的思想感情，深刻地反映人物的内心世界，使读者“如闻其声，如见其人”，给读者留下深刻的印象。语言描写包括人物的独白和对话。独白是反映人物心理活动的重要手段。对话可以是两个人的对话，也可以是几个人的相互交谈。

**技法运用**

刚刚结束的考试，我考得一塌糊涂。不知不觉，我来到了一条小巷。我慢慢地走着，突然，我听到了一阵悠扬的琴声。那琴声仿佛有一种魔力，吸引着我不由自主地向前走去。原来是一个老人在弹钢琴，老人弹完一曲，抬起头来，看到了我。他微笑着对我说：“孩子，怎么一个人在这里？”（点评：“孩子”语言亲切，拉近距离；“怎么一个人在这里？”表示老人善于观察，是个热心肠的人）我有些不好意思地笑了笑，说：“心情不好，随便走走。”老人点了点头，说：“心情不好的时候，听听音乐，也许会好一些。”（点评：老人主动说“听听音乐”，表明他乐于助人，善解人意）我走上前去，轻轻地抚摸着那架钢琴。这是我第一次如此近距离地接触钢琴，我感到一种莫名的兴奋。老人看着我，说：“想试试吗？”（点评：老人主动请我“试试”，体现了他的慈爱、善良、体贴）我犹豫了一下，点了点头。

当弹完最后一个音符时，我抬起头来，看到老人正微笑地看着我。他说：“孩子，你弹得很好。”我有些惊讶地看着他，说：“真的吗？可是我从来没有学过钢琴。”老人笑了笑，说：“学过并不一定弹得好。只要你有一颗热爱音乐的心，就足够了。”（点评：老人的语言富含哲理，老人善于开导人、启发人，体现其睿智、热心的形象）

（2024北京卷优秀作文《打开》）

###### **二、课外拓展**

**大卫·科波菲尔（节选）**

狄更斯

现在我接近了我一生中的一件大事，它是那么的难以忘却，那么可怕，以致从我开始叙述的时候起，我就看到它一步步地扩大起来，好像平原上的一座高塔似的，甚至把它那预示的阴影投射在我儿童时代的一些事情上。在它发生之后多年，我常梦见它。我惊醒过来时，它给我的印象还是那样的新鲜活泼：在那寂静的夜里，它的狂暴似乎仍在我的幽静的房内猖獗着。直到现在，我有时仍会梦见它。我会由暴风雨——或偶然提及的海滨，联想到它。我要照着我清楚地看到它发生的情形，把它记录下来。我并不是在回忆它，而是看到它在发生，因为它又在我面前重演了。

移民出国的船起航的日子越来越近了，为了把即将移民澳洲的爱弥丽的信交给她曾经的恋人哈姆，我乘邮车一路顶风冒雨，历尽艰险，从伦敦来到雅茅斯。到达终点时，我因为太疲倦了，上了客栈的床便坠入——如同从高塔上坠下悬崖——深沉的梦乡。我梦见，在隆隆的炮声中，我和两个好友正在围攻一座城镇，不过那两人是谁，我可说不上来。

隆隆的炮声如此响亮，而且不绝于耳，因而我很想听到的东西，怎么也听不到了，直到我大力挣扎，醒了过来。天色已经大亮——八九点钟了；现在，代替隆隆炮声的，已是暴风雨的怒吼了。有人在敲我的门，边敲边叫。“什么事？”我大声问道。“有条船出事了，就在附近！”我从床上一跃而起，问：“什么船出事了？”“一条大帆船，从西班牙或葡萄牙来的，船上装的是水果和酒。你要是想去看看，先生，那就赶快！海滩上的人都认为，它随时都会粉碎的。”

这紧张的声音沿着楼梯叫喊着走了，我尽可能快地穿上衣服，奔上大街。在我前面已经有许多人朝海滩方向奔去，我也朝那儿跑去，超过了不少人，很快就来到汹涌澎湃的大海面前。

就在我们前面不远，那只船的一支桅杆已在离甲板六七英尺高处折断，倒在船舷一侧，跟乱七八糟的船帆和索具纠缠在一起。随着船的起伏翻腾——它一刻不停地在起伏翻腾，猛烈得难以想象——所有这堆乱糟糟的东西，都使劲地往船舷上敲打，像要把它打瘪进去似的。即便到了这种时候，船上的人还是努力想把船损坏的这部分砍掉。由于船的这一侧朝向我们，当它向我们这面倾侧时，我清楚地看到船上的人都在挥动斧子砍着，其中有一个留着长发的人最为活跃，格外引人注目。可是就在这一刹那，岸上发出一片喊叫，声音盖过风吼浪啸。原来海上掀起一个巨浪，打在颠簸起伏的破船上，把甲板上的人、桅杆、酒桶、木板、舷墙，全都像堆玩具似的，统统扫进了汹涌的波涛，只剩下留着长发的人紧抱着残存的桅杆。

岸上的男人们呻吟着紧扣双手，女人们尖叫着转过脸去。另有一些人，发疯似的在沙滩上奔来奔去，求人救人，但谁也无能为力。我发现我自己就是其中的一个，发疯似的央求我认识的一群水手，别让那遭难的人在我们眼前丧命。就在这时，我发现沙滩的人群中有了新的骚动，看见人们往两旁分开——哈姆拨开众人，来到前面。尽管我被眼前这新的可怕景象弄得惊慌失措，可他脸上的决心和望着大海的神情——跟我记得的爱弥丽出走后那天早上的神情完全一样——依然唤醒了我，使我意识到他面临的危险。我朝他奔去，用双臂搂住他，把他往回拖，央求刚才跟我说话的那些人不要听他的话，不要存心让人去送命，不要让他离开沙滩！

面对这个从容地视死如归的人的这种决心——在场的人一半都听惯他指挥——求他别去，倒不如求风留情更有希望。“大卫少爷，”他握住我的手说，“要是我的时辰到了，那就来吧；要是还没到，那就再等等。上天保佑你，保佑所有的人！伙计们，帮我做好准备！我这就去！”

失事的船正在破裂之中，我看到它正在拦腰裂成两段，桅杆上那个唯一幸存的人的生命，已经到了千钧一发的时刻，但他仍紧抱住桅杆不放。他头戴一顶式样特别的红色便帽——不像水手的那样，而有较鲜艳的颜色；为他暂时把死亡挡住的那几块木板，在翻动，在滑出；预示他即将死亡的钟声在叮当作响，我们大家都看到他挥动着那顶帽子。当时，我看到了他这个动作，觉得自己简直快要疯了，因为这一动作，使我回想起一个一度是我的亲密朋友的人。

哈姆独自站在那儿，注视着大海，身后是屏声敛息的寂静，眼前是暴风巨浪的怒吼；待到一个巨大的回头浪退去时，他朝身后拉住拴在他身上的绳索的那几个人瞥了一眼，便跟在那个回头浪后面，一头扎进大海，跟凶浪搏斗起来。他一会儿被抛上浪尖，一会儿沉入浪谷，一会儿又埋进浪沫中间，一会儿被冲回海岸，一会儿被冲向破船，但他一直勇敢地拼命搏斗着。这段距离，本来不算什么，可是暴风和海浪的威力，使得这场搏斗成了生死之争。后来，他终于靠近破船了，近到他只要再使劲划一下，就能抓住破船了——可是就在这时，一个绿色巨浪，像高大的山坡似的，从船的外侧，朝海岸的方向卷了过来，哈姆仿佛猛地一跃，被卷进了巨浪之中，而那条船也不见了……

当我奔向他们把他拖回来的地点时，只看到海里有一些碎片在打着旋涡，好像打碎的只不过是只木桶。人人脸上都露出一片惊慌之色——他已毫无知觉——死了。被海浪冲到岸边的还有一具尸体——我看见对爱弥丽始乱终弃的斯蒂福思头枕着胳膊躺在那儿，就像我以前在学校里经常看到的他躺着时的那种样子。

（有删改）

**名师赏评**

文本展现了狄更斯细腻的叙事技巧和高超的人物塑造手法。文本通过暴风雨的背景，营造了一种紧张、悲壮的氛围。以第一人称“我”的视角叙述，通过“我”的所见所闻描述整个事件，增强故事的真实性;以“我”的口吻讲述故事，有利于抒发情感。用回忆的方式叙述，采用倒叙，首段引出这个令“我”难以忘怀的事件，设置悬念，激发读者阅读兴趣。语言精彩，采用多种修辞手法，夸张、比喻等修辞的运用丰富多彩；运用伏笔照应，结尾处“我”认出斯蒂福思的尸体与前文“留着长发”“红色便帽”等形成照应。通过梦境与现实交织，增强了事件的现实感和冲击力，整体氛围既有悲剧性，又充满了对人性的深思。

###### **三、读写结合**

请围绕“成长”这一主题，以第一人称视角写一个语段，可以是对往事的追忆，也可以是对正在经历的事件的想法。200字左右。（10分）

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

【答案】（示例）一年前，我进入高中。那时的我还沉浸在初中的光环中，以为自己还能像初中一样数一数二。直到第一次月考打破了我的幻想。我第一次真切地感受到自己只是一名普通学生，而我的同学都相当优秀。我开始怀疑自己的能力。现在，我内心的自卑又冒了芽。我看着同桌面前字迹清晰的试卷，无端地感慨：别看他们平时说说笑笑，做起题来可是一点都不马虎。我什么时候才能达到他们的水平呢？虽然这样的想法萦绕在我心间，可我已经不会被它动摇。我深吸一口气，现在我已经全部弄清楚试卷上的题目了，下次我会做得更好。（围绕“成长”主题4分，运用第一人称视角3分，符合字数要求3分）

## **第9课 复活（节选）**

**课时目标：**

1.了解作者列夫·托尔斯泰，把握全文的情节，理解题目“复活”的意蕴。

2.分析人物形象，学习通过语言、动作、心理等方面的描写来刻画人物形象的写法。

3.通过分析小说中的一些细节，体会作者在人物身上寄寓的人性理想。

4.透过场面和情节，探究小说主旨，理解作者通过作品表现出的对社会人生的认识与思考。

#### **自主学习·悟新知**

###### **一、作者名片**

列夫·托尔斯泰（1828—1910），俄国作家。托尔斯泰出身于贵族家庭，曾在自己的领地上进行改革农奴制的尝试。1857年托尔斯泰出国，看到资本主义社会的重重矛盾，但找不到消灭社会罪恶的途径。他晚年力求过俭朴的平民生活。



托尔斯泰的作品，历史的事实融合着艺术的虚构，奔放的笔触糅合着细腻的描写；在巨幅的群像中显现出个人的面貌，于史诗的庄严肃穆中穿插有抒情的独白。托尔斯泰在小说中对人性进行了大量的思考，他的作品深刻反映了19世纪后期俄国社会的基本矛盾。托尔斯泰登上了当时欧洲现实主义文学的高峰，列宁称他为“俄国革命的镜子”，赞誉他是具有“最清醒的现实主义”的“天才艺术家”，鲁迅赞美他是“19世纪俄国的巨人”。

代表作品：《战争与和平》《安娜·卡列尼娜》《复活》等。

###### **二、写作背景**

19世纪70年代末到80年代初，俄国的资本主义迅猛发展，农村遭到巨大破坏，俄国的农奴制和俄土战争使俄国农民生活在水深火热之中。在这样的历史背景下，托尔斯泰更加关心人民的困苦，对农民产生了深深的同情。他抛弃了地主贵族的传统观念，站在广大农民的立场，观察俄国的社会现实，代表农民阶级发表意见。他积极地参加当时的救灾工作，目睹了农民和城市贫民的可怕处境。步入晚年的他世界观发生了根本转变，他的艺术批判力量达到了高峰。他以清醒的现实主义态度抨击社会现实，揭露俄国社会制度的本质。《复活》是列夫·托尔斯泰晚年的代表作，是俄国批判现实主义文学的高峰。

###### **三、知识链接**

**《复活》故事梗概**

《复活》取材于真实事件，主要写贵族聂赫留朵夫在出席法庭陪审时，发现被诬告杀人的玛丝洛娃正是他年轻时引诱、抛弃的姑娘，于是良心觉醒，开始悔罪。他极力为玛丝洛娃奔走申冤，并请求同她结婚，上诉失败后，又陪她流放西伯利亚。他的行为感动了玛丝洛娃，使她重新爱上了他。但为了不损害聂赫留朵夫的名誉和地位，玛丝洛娃没有和他结婚，而是接受了革命者西蒙松的求婚。最终两位主人公双双实现精神和道德的“复活”。

**心灵辩证法**

心灵辩证法主张将人物放在特定的矛盾环境中，用内心独白、对话以及全知视角的直接分析等手法细细展现，体现人物心灵的辩证发展过程，使人物的感情变化能够顺应自身性格的逻辑，自然而真实。在刻画聂赫留朵夫时，作者成功运用了“心灵辩证法”。

###### **四、语言基础**

1．**读准字音**

①褴褛（ ）（ ） ②嫣然（ ）

③斜睨（ ） ④不屑（ ）

【答案】lán； lǚ； yān； nì； xiè

2．**写对字形**

【答案】臊； 躁； 恕； 怒

3．**辨析词义**

衣冠楚楚·道貌岸然

辨析 二者都与人的外表有关。衣冠楚楚：形容穿戴整齐、漂亮，是中性词。道貌岸然：形容神态庄严（现多含讥讽意），是贬义词。

应用 第一天到公司报到，他\_ \_ \_ \_ \_ \_ \_ \_ ，彬彬有礼，谦逊地向每一个人问好。

【答案】衣冠楚楚

4．**积累成语**

请根据词义，在横线上填写恰当的课内成语。

①\_ \_ \_ \_ \_ \_ \_ \_ ：形容女子优美动人的微笑。

②\_ \_ \_ \_ \_ \_ \_ \_ ：两种事物根本对立，不能互相容纳。

③\_ \_ \_ \_ \_ \_ \_ \_ ：形容经历过很多艰难困苦。

④\_ \_ \_ \_ \_ \_ \_ \_ ：不能用药救活，指人已垂危。比喻人或事物已坏得无法挽救。

⑤\_ \_ \_ \_ \_ \_ \_ \_ ：比喻坚决断绝关系。

⑥\_ \_ \_ \_ \_ \_ \_ \_ ：眼泪迅速从眼眶中流出。形容人因惊喜或悲伤而流泪。

⑦\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ ：不让人接近或对人极度排斥。多形容态度傲慢。

【答案】嫣然一笑； 水火不相容； 饱经风霜； 无可救药； 一刀两断； 夺眶而出； 拒人于千里之外

5．**赏析称呼变化的表达效果**

聂赫留朵夫不断地变换人称“您”和“你”来称呼玛丝洛娃，请谈谈这种摇摆背后的心理。

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

【答案】①刚开始，聂赫留朵夫用“您”称呼玛丝洛娃，是因为自己心怀愧疚。②精神上的觉醒让他把玛丝洛娃当作一个熟悉的人，在紧迫中称呼玛丝洛娃为“你”，迫切地想要拉近和玛丝洛娃的距离。③“您”和“你”的人称变换，其实反映了聂赫留朵夫内心激烈的矛盾与震荡，表现了他走向精神“复活”时抉择的艰难。

**语用知识**

称呼变化的表达效果

1.称呼变化可以展示人物关系的变化。例如，当一个人从称呼某人的尊称转变为直呼其名时，可能代表他们之间的关系由陌生变为熟悉，或者由上下级关系转变为平等关系。

2.称呼变化可以揭示人物心态的变化。当一个人从称呼某人的亲昵称呼转变为正式称呼时，可能代表他们之间的关系出现了问题，或者他们之间的亲密程度降低了。

3.称呼变化在文学作品中还可以体现情节发展。例如，在两个人物之间产生爱情时，他们之间的称呼可能会从正式的称呼转变为亲昵的称呼，这可以表示他们之间的感情升温，进而推动情节发展。

###### **五、文意梳理**

1．**厘清结构**



【答案】羞耻，罪恶感； 长凳交谈； 纠结动摇； 心存希望，不放弃

2．**概括主旨**

本文通过写聂赫留朵夫鼓起勇气面对曾被自己深深伤害的玛丝洛娃，①\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ 的故事，塑造了正处于心灵转变关键时刻、内心激烈震荡的聂赫留朵夫和因遭受欺骗、欺凌而精神沉沦的玛丝洛娃这两个人物形象，暗示了两人开始走向②\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ 。作者通过这一事件表达了对当时③\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ ，并寄寓了美好的人性理想。

【答案】忏悔当年的罪恶，祈求宽恕； 精神的、灵魂的“复活”； 俄国贵族社会的揭露和批判

#### **合作探究·提能力**

**情境探究**

学校本学期打算以班级为单位举办以“品读经典·照亮人生”为主题的读书交流会。《复活》是托尔斯泰最后一部长篇小说，是其一生探索和思想的总结，是俄国批判现实主义文学的高峰。你所在的班级决定以《复活》（节选）作为交流篇目。为了保证交流会的顺利进行，现对《复活》（节选）进行深入研究，并拟写一则推介词。

**任务一 走近经典人物·分析性格特点**

1．聂赫留朵夫的形象有何特点？聂赫留朵夫的形象有何典型意义？请结合本文简要分析。（6分）

答：

【答案】

（1）①聂赫留朵夫是一个忏悔贵族的形象。②他有良心，决心赎罪，诚意悔改，他再次遇到玛丝洛娃时，意识到自己是造成她不幸的罪魁祸首，对自己曾经犯下的罪恶感到痛苦和自责。③他去探监，一心一意要拯救玛丝洛娃。他去见玛丝洛娃体现了他要赎罪的真诚，而后来的动摇表明他此时承受着巨大的心理压力。（每点1分）

（2）①聂赫留朵夫是贵族地主阶级的罪恶的体现者，同时又是本阶级罪恶的批判者。他由忏悔走向“复活”的过程，是人性由失落到复归的过程，也即改恶从善、善战胜恶的过程。②他的身上体现了19世纪后半期俄国部分进步贵族知识分子的思想特征，充分地体现了“道德自我完善”的过程和思想。③聂赫留朵夫的“复活”体现了托尔斯泰世界观转变后的精神追求与特点，反映了托尔斯泰的生活经历和精神上的艰难探索。（每点1分）

2．玛丝洛娃这一形象有何特点？作者塑造玛丝洛娃这一人物有何意义？请联系整部小说简要分析。（6分）

答：

【答案】

（1）①玛丝洛娃原本是个善良、纯朴、天真无邪的少女，自从被聂赫留朵夫引诱和抛弃后，她受尽苦难，又不幸被诬告为毒害他人的凶手，陷于冤狱之中。②她作为俄国下层群众的典型代表，已经丧失了自我，失去了灵魂，对决心赎罪、帮助她觉醒的聂赫留朵夫充满了不信任，对人生、对生活、对社会充满了厌恶。（答出一点得2分，答出两点得3分）

（2）①《复活》以玛丝洛娃的人生经历与思想沉浮为主线索，深入探讨了其精神复活的必然性，不仅凸显了其丰富饱满的人物形象，更突出了这一形象对俄国底层人民实现精神复活的重大意义。②作品以清醒的现实主义撕下了一切假面具，揭露了当时俄国整个官僚体系的腐败以及各级官吏的丑恶嘴脸，体现了农民的反抗精神和革命要求。（答出一点得2分，答出两点得3分）

**素养必备**

圆形人物和扁平人物

福斯特将小说中的人物分为两类，即扁平人物、圆形人物。扁平人物是基于某一种单一的观念或品质塑造而成的人物；圆形人物更类似于现实中的人，性格复杂。

1.不同点：①圆形人物的性格是多面的，会有许多不同的人物性格呈现；扁平人物的性格是单面的，作者为突出人物某一方面的性格，基本不会表现人物其他方面的性格。②圆形人物是矛盾对立的，好人也会有选择恶的时候，坏人也会有选择善的时候。扁平人物是单一的，好人永远完美无瑕、正义凛然，连一点坏念头都不会有；而坏人则是坏事干尽、无所不为。③圆形人物的性格不是一成不变的，人物的性格会随情节的发展等发生变化；扁平人物的性格是稳定不变的，人物的性格始终如一。

2.作用：①圆形人物更加真实、立体、丰满，可以帮助我们认识自己和他人；人物内涵更丰富，性格中的矛盾会产生足够的张力；更能揭示人性的复杂，反映生活的本来面目；让故事情节随人物性格变化而产生起伏，使读者在阅读中充满惊奇，充满期待；人物性格的复杂多变，让小说更真实，也让小说的艺术性更强。②在讽刺小说中，扁平人物常常能产生喜剧效果，起到讽刺的作用；作为小说主人公，扁平人物很容易为读者所辨识、记忆，成为具有典型意义的类型人物；作为次要人物时，扁平人物能衬托圆形人物，推动情节发展。③在长篇小说中，这两类人物往往缺一不可，两类人物共同承担阐释主题的任务。

**任务二 品味文章艺术·赏析表达技巧**

3．本文采用的是第三人称叙述视角，这种叙述视角有何特点？请结合文章内容简要分析。（4分）

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

【答案】①视角转变自然灵活。如：课文开头主要人物出场，先写了聂赫留朵夫视角下的玛丝洛娃，他熟悉的“温顺表情”就是曾经的回忆在她身上的投射；继而写玛丝洛娃眼中的聂赫留朵夫——“有钱人”，这既体现了玛丝洛娃的关注点，又借玛丝洛娃的观察不露痕迹地交代了聂赫留朵夫的衣着特点。自由切换的叙述视角使故事真实而富于变化。②视角广阔，深入心灵。本文多次以叙述的方式展现人物的内心世界，如在写聂赫留朵夫去监狱探视玛丝洛娃时，插叙了玛丝洛娃初见聂赫留朵夫时的感受以及遇到聂赫留朵夫后的生活际遇。（每点2分）

4．阅读下面的语句，分析本文是如何通过细节描写反映人物的特征的。（6分）

（1） “没有什么罪可赎的。过去的事都过去了，全完了。”玛丝洛娃说。接着，完全出乎他的意料，她忽然瞟了他一眼，又嫌恶又妖媚又可怜地微微一笑。（3分）

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

（2） 最初一刹那，她把坐在她面前的这个人同她一度爱过的那个青年联系起来，但接着觉得太痛苦了，就不再这样做。现在这个衣冠楚楚、脸色红润、胡子上洒过香水的老爷，对她来说，已不是她所爱过的那个聂赫留朵夫，而是一个截然不同的人。那种人在需要的时候可以玩弄像她这样的女人，而像她这样的女人也总是要尽量从他们身上多弄到些好处。（3分）

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

【答案】（1） 语言、神态描写。玛丝洛娃不相信聂赫留朵夫会赎罪，她不抱任何希望，“嫌恶”是玛丝洛娃的真情流露，正是眼前这个男人，对她始乱终弃，给她带来了深重的痛苦和灾难。“妖媚又可怜地微微一笑”是她的习惯性表情，其目的是从他身上弄到些好处。（答出“语言、神态描写”1分，分析2分）

（2） 心理描写。被社会欺辱、迫害过的玛丝洛娃不相信眼前的聂赫留朵夫——“这个衣冠楚楚、脸色红润、胡子上洒过香水的老爷”，即使她爱过他，但残酷的生活早已使玛丝洛娃不再如初，对现在的她来说，周围的男人都不值得相信，而她也只有一个目的——“尽量从他们身上多弄到些好处”。（答出“心理描写”1分，分析2分）

5．本文主要写的是聂赫留朵夫去监狱探视玛丝洛娃的情节，为何还要浪费笔墨描写监狱中的其他犯人和环境？（4分）

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

【答案】①监狱中的犯人衣衫褴褛，大声叫嚷，言语粗俗，这一切都表明了玛丝洛娃处境艰难，这加剧了聂赫留朵夫的愧疚心理，使他迫不及待地想将玛丝洛娃救出监狱来赎罪。这里太过嘈杂，说话听不清楚，才有了后面他们面对面交流的情节。②这些对监狱中犯人和环境的描写，揭示了玛丝洛娃在监狱生活环境的恶劣，也揭露和批判了俄国当时黑暗的社会现实，暗示了“复活”的艰难。（每点2分）

**任务三 感知美好人性·探究“复活”意蕴**

6．这部长篇小说名为“复活”，“复活”有何含义？（8分）

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

【答案】“复活”的含义：表层含义是指生命在死亡后复生；深层含义一是聂赫留朵夫良心、道德上的“复活”，二是预示着玛丝洛娃精神上的“复活”，也可以说是托尔斯泰的精神“复活”。（2分）①聂赫留朵夫良心、道德上的“复活”：聂赫留朵夫在小说中经历了从沉迷肉体欲望到道德和良知的觉醒，最终走向了灵魂的“复活”。他对自己所拥有的贵族特权感到不满，对自己的行为深感愧疚，并通过帮助玛丝洛娃和放弃贵族生活来实现自我救赎。（1分）②玛丝洛娃精神上的“复活”：玛丝洛娃从一个天真纯洁的少女，到被聂赫留朵夫引诱而堕落，沦为妓女，再到逐渐觉醒，找回人的价值和尊严，走向了灵魂的“复活”。她在聂赫留朵夫的影响下，重新找回了理想和羞耻感，以及美好品质。（1分）③两人的共同“复活”：小说中的“复活”不仅仅是聂赫留朵夫和玛丝洛娃个人的精神重生，更是他们共同面对社会道德和法律冲突，寻求真理和救赎的过程。他们的爱情故事和命运交织，展现了19世纪末俄国社会的深刻矛盾和人性的复杂。（1分）④托尔斯泰的精神“复活”：托尔斯泰曾将小说结局写成玛丝洛娃同聂赫留朵夫结婚，移居国外过上了幸福生活。大团圆式的结局只能说明聂赫留朵夫的精神“复活”，于是托尔斯泰又把结局改成玛丝洛娃和革命者西蒙松在一起，写出了玛丝洛娃为别人着想的精神“复活”，从而完整地诠释托尔斯泰的“复活”思想。（1分）综上所述，《复活》中的“复活”主要指的是聂赫留朵夫和玛丝洛娃的觉醒和再生，他们通过努力和牺牲，实现了个人的道德救赎和社会的进步。（2分）

7．托尔斯泰在聂赫留朵夫、玛丝洛娃这两个主人公身上寄托了人性理想，请联系整部小说简要分析。（6分）

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

【答案】托尔斯泰在聂赫留朵夫、玛丝洛娃这两个主人公身上寄托了以下几种美好的人性理想：①赎罪：聂赫留朵夫在年轻时犯下了错误，导致玛丝洛娃的堕落。他为了赎罪，四处奔走，试图为她减刑，最终实现了精神上的“复活”。②宽恕：玛丝洛娃在经历了种种苦难后，最终原谅了聂赫留朵夫，她的宽恕体现了人性的善良和宽容。③拯救灵魂：聂赫留朵夫和玛丝洛娃在精神上都经历了从堕落、痛苦到救赎的过程，他们的灵魂得到了拯救，体现了托尔斯泰对人性救赎的信仰。④不以暴力抗恶：托尔斯泰通过聂赫留朵夫的行为，倡导了不以暴力抗恶的理念，强调通过道德的力量和内心的觉醒来战胜邪恶。⑤道德自我完善：两个主人公在经历了种种磨难后，都实现了道德上的自我完善，他们的故事激励人们追求更高的道德标准。⑥博爱：托尔斯泰在聂赫留朵夫和玛丝洛娃两个主人公身上寄托了美好人性，宣扬了一种属于他自己的“博爱”思想，这种思想被称为“托尔斯泰主义”。（每点1分）

8．结合阅读体会，请你为《复活》（节选）写一则推介词。要求：具有人生启迪意义，不少于50个字。（5分）

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

【答案】

（示例1）成长是来自灵魂的自我救赎，是在黑暗中寻回本真的自我。丧失自我，是一种堕落，是一种悲哀；直面内心，是重获新生的开始。

（示例2）苏格拉底说：“未经审视的人生不值得过。”每个人正是在不断地自我完善中，活得越来越通透。当我们犯了错，要懂得反省自己，做到迷途知返。

（示例3）成长在于修炼内心。当一个人敢于面对自己的内心，对世界和他人充满善意时，才能获得真正意义上的成长。有句话说得好：“去发光，而不是被照亮。”现实生活中的我们，会面对各种各样的诱惑，稍有不慎便会卷入其中，迷失自我。唯有保持一颗初心，时刻明白自己为什么而活、为什么而做，才能走好脚下的每一步路，书写好自己的命运。

（具有人生启迪意义2分，符合字数要求2分，语言通顺1分）

###### **思维发展与提升**

9．你认为聂赫留朵夫要同玛丝洛娃结婚的想法是真实的吗？请结合具体内容说明理由。（5分）

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

【答案】

（示例1）不是真实的。聂赫留朵夫想说同玛丝洛娃结婚，却“不敢开口了”，是在怀疑自己的做法是不是值得。因为他要同玛丝洛娃结婚，就意味着必须放弃自己已经习惯了的优渥的贵族生活。同时，玛丝洛娃沦落风尘、沉迷享乐、粗野可怕，已不再是往日自己爱过的那个纯洁、可爱的卡秋莎了。

（示例2）是真实的。聂赫留朵夫想说同玛丝洛娃结婚，却不敢开口，是因为担心自己的想法不被玛丝洛娃理解，怕因此惹恼她。再者，在探望的时间结束，玛丝洛娃站起来要走时，他告诉她，“我还要来的”“您对我来说比妹妹还亲哪”，说明他已把玛丝洛娃视为自己的亲人。这些都表明他要同玛丝洛娃结婚的想法是真实的。（表明态度1分，简要分析4分）

#### **文本联读·拓思维**

1．课本中《雷雨》《复活》的两个节选文本都不约而同定格在了“重逢”之时，请结合文本内容，完成题目。（12分）

（1） 为何周朴园和玛丝洛娃最初没有认出自己年轻时的爱人呢？（6分）

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

（2） 请结合周朴园和聂赫留朵夫与恋人重逢后的情节，比较说明两个人物的不同点。（6分）

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

【答案】（1） ①《雷雨》中周朴园在回忆中不断美化侍萍的形象，因此他最初没有认出侍萍。他说侍萍是“梅家的一个年轻小姐，很贤惠，也很规矩。有一天夜里，忽然地投水死了”。而当侍萍愤怒地揭穿他的谎言时，周朴园的表现是“苦痛”“汗涔涔地”“喘出一口气”。由这些表现可知，周朴园对于侍萍形象的美化是有意而为之的。②玛丝洛娃拒绝回忆一切与聂赫留朵夫相关的事情，因此她最初没有认出聂赫留朵夫，这体现了她对痛苦情绪的逃避。她多年来持续练习这种回避痛苦、掩盖痛苦的思考方式，她借助这种“自欺”熬过了漫长而苦难的岁月。（每点3分）

（2） ①聂赫留朵夫真诚忏悔，由恶转善。聂赫留朵夫看到玛丝洛娃的处境后，感到自己罪孽深重，深刻反思忏悔，为玛丝洛娃申诉奔波、提出与她结婚、陪同她流放，最后获得新生。②周朴园虚伪自私，本性不变。周朴园虽然也怀念侍萍，但也只是慰藉自己，保留她的物品，也只是满足自己内心的需要。当真实的侍萍出现在他面前时，他生气地质问她的目的，想用钱打发她，没有一丝忏悔和赎罪之心。（每点3分）

2．小说是社会生活的一面镜子。请结合《大卫·科波菲尔》《复活》两篇小说所写的内容，谈谈你所认识到的书中这些国家的社会历史特点。（6分）

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

【答案】

（1）《大卫·科波菲尔》反映的是英国19世纪维多利亚时代的社会现实，这一时期看似繁荣，实际上潜藏着严重的社会问题。（1分）①资本家剥削、压榨童工。小说中的“我”年仅十岁就被迫做童工，工作环境极其恶劣，房子破败、肮脏，地板腐烂，老鼠横行。（1分）②底层百姓生活悲惨。小说中的米考伯先生儿女众多，负债累累，靠典当度日，后来因还不起债，一家搬到了监狱居住，他们反倒觉得比外面舒服，这一反常心态凸显了小人物生活的悲苦、辛酸。（1分）

（2）《复活》反映的是俄国19世纪沙皇统治下的社会现实。（1分）①上流社会生活腐化、堕落，如年轻的聂赫留朵夫诱骗侍女玛丝洛娃，使她的生活变得艰难，从而走向堕落。（1分）②底层百姓生活艰难，犯罪问题突出，人性扭曲。（1分）

##### **读写结合**

###### **一、课内积累**

**运用外貌描写刻画人物**

过了一分钟，玛丝洛娃从边门走出来。她步履轻盈地走到聂赫留朵夫跟前站住，皱着眉头看了他一眼。乌黑的鬈发也像前天那样一圈圈飘在额上；苍白而微肿的脸有点儿病态，但很可爱，而且十分镇定；她那双乌黑发亮的斜睨眼睛在浮肿的眼皮下显得特别有神。

**技法解读**

上述文段运用外貌描写，刻画了一个深受苦难折磨但依旧不失可爱的姑娘。她的脸因牢狱生活而变得“苍白而微肿”，眼皮也是浮肿的，但眼睛仍“特别有神”，让人无法讨厌她。作者这样写，激起了人们对她的同情。

外貌描写即描绘人物的身材、容貌、服饰以及仪态、风度、习惯性特点等。外貌描写的目的是以“形”传“神”，刻画人物的性格特征，反映人物的内心世界。好的外貌描写，不仅仅是用文字给我们描绘出一个人的外在形象，还应该通过人物的外在形象为我们展示出他的思想、性格和气质。

**技法运用**

“这个怎么打不开呀！”我又开始抱怨了。这是一扇许久未开的门，门上的锁似乎都锈住了。我把钥匙插进锁孔，向左向右都拧不动。

汗水从额头滑落，我有些焦躁，心中暗想：这破门，早不坏晚不坏，偏偏在我着急进去的时候坏了。我一脚踹在门上，门发出“哐当”一声巨响，却依然纹丝不动。

“怎么了？”一个声音从身后传来。我回头一看，是邻居张大爷。他看着我狼狈的样子，笑着说：“年轻人，别着急，慢慢来。”张大爷其貌不扬，他的脸圆圆的，因常年风吹日晒，皮肤像煤炭一样黑，而且布满了深深的皱纹，一道一道的。他的头发总是乱得像个鸟窝，大概是经常埋头修车，没工夫打理吧。（点评：写出人物面部特征。注意到了生活习惯，符合人物身份）他的一双小眼睛却特别有神，就像两颗黑亮的豆子嵌在脸上，每当有顾客来的时候，那眼睛里就闪烁着热情的光芒。（点评：抓住重点，抓与众不同的方面，注意习惯性的神态。表示老人精力充沛，热爱工作）

张大爷接过钥匙，轻轻插入锁孔，然后向里一顶，再一转，门竟然开了。我惊讶地看着他，张大爷笑着说：“这锁时间长了，得有点巧劲才能打开。”

（2024北京卷优秀作文《打开》）

###### **二、课外拓展**

**复活（节选）**

列夫·托尔斯泰

第三个被告玛丝洛娃一进来，法庭里的男人便都把目光转到她身上，久久地盯住她那张白嫩的脸、那双水汪汪的黑眼睛和高高的胸部。

庭长等着被告坐好，便开始了例行的审讯程序。一切都进行得很顺利，毫不耽搁，气氛十分庄严。这种有条不紊、一丝不苟的仪式使参加者都很满意，他们更加坚信自己是在参加一项严肃而重大的社会工作。

“你叫什么名字啊！”好色的庭长特别亲切地问第三个被告。

“你得站起来。”他发现玛丝洛娃坐着不动，和颜悦色地说。

玛丝洛娃身姿矫捷地站起来，显出唯命是从的神气，挺起高耸的胸部，用她那双笑盈盈而略微斜睨的黑眼睛直盯住庭长的脸，什么也没回答。

“你叫什么名字？”

“柳波芙。”她迅速地说。

聂赫留朵夫这时已戴上夹鼻眼镜，随着庭长审问，挨个儿瞧着被告。他眼睛没有离开第三个被告的脸，他想：“这不可能，她怎么会叫柳波芙呢？”他听见她的回答，心里琢磨着。

庭长还想问下去，但那个戴眼镜的法官怒气冲冲地嘀咕了一句，把他拦住了。庭长点点头，又对被告说：“怎么叫柳波芙呢？”他说，“你登记的不是这个名字。”

被告不作声。

“我问你，你的真名字叫什么？”

“以前叫卡吉琳娜。”

“这不可能。”聂赫留朵夫嘴里仍这样自言自语，但心里已毫不怀疑，断定她就是那个他一度热恋过，确确实实是热恋过的姑娘，姑妈家的养女兼侍女。当年他糟蹋了她又抛弃了她，从那以后，他再也不去想她，因为想到这事实在太痛苦了，这事使他原形毕露，表明他这个以正派人自居的人不仅一点也不正派，对那个女人的行为简直是十分下流。

对，这个女人就是她。这会儿他看出了她脸上那种独一无二的神秘特点。这种特点使她整张脸都别具一格，与其他人不同。尽管她的脸苍白和丰满得有点异样，她的特点，与众不同的可爱特点，还是表现在脸上、嘴唇上，表现在略微斜睨的眼睛里，尤其是表现在她那天真烂漫、笑盈盈的目光中，表现在脸上和全身流露出来的唯命是从的神态上。

“你早就该这么说了，”庭长又特别和颜悦色地说，“你的父名叫什么？”

“我是个私生子。”玛丝洛娃说。

“她会做什么坏事呢？”聂赫留朵夫心里仍在琢磨，他的呼吸有点急促了。

“你姓什么，通常人家叫你什么？”庭长继续问。

“通常用母亲的姓玛丝洛娃。”

“职业呢？你做什么工作？”

玛丝洛娃不作声。

“你做什么工作？”庭长又问。

“在院里。”她说。

“什么院？”戴眼镜的法官严厉地问。

“什么院您自己知道。”玛丝洛娃说。

她扑哧一笑，接着迅速地向周围扫了一眼，又盯住庭长。她脸上显出一种异乎寻常的神情，她的话、她的微笑和她迅速扫视法庭的目光是那么可怕和可怜，让庭长不禁垂下了头。庭上刹那间变得鸦雀无声。接着，这种寂静被一个旁听者的笑声打破了。有人向他发出嘘声。

庭长抬起头，继续问她：“你以前没有受过审判和侦审吗？”

“没有。”玛丝洛娃叹了一口气，低声说。

“起诉书副本收到了吗？”

“收到了。”

“你坐下。”庭长说。

被告就像盛装的贵妇人提起拖地长裙那样提了提裙子，然后坐下来，一双白净的不大的手拢在囚袍袖子里，眼睛一直盯住庭长。

接着传证人，再把那些用不着的证人带下去，又推定法医，请他出庭。然后书记官起立，宣读起诉书。他念得很响很清楚，但因为念得太快，以致发出来的声音成了一片连续不断的嗡嗡声，令人昏昏欲睡。法官们一会儿把身子靠在椅子的这边扶手上，一会儿靠在那边扶手上，一会儿搁在桌上，一会儿靠在椅背上，一会儿闭上眼睛，一会儿睁开眼睛，交头接耳。有一个宪兵好几次要打哈欠，都勉强忍住。

玛丝洛娃时而一动不动地望着书记官，听他宣读，时而全身抖动，脸涨得通红，似乎想进行反驳，然后又沉重地叹着气，双手换一种姿势，往四下里看了看，又盯住书记官。

…………

“那么您对玛丝洛娃有什么看法？”那个被指定替玛丝洛娃辩护的见习法官一脸不知道该怎么办的表情，红着脸问道。

“她是最好的，”基塔耶娃［注］回答，“这个姑娘受过教育，蛮有派头。她出身上等人家，法语书也看得懂。她有时候喝得有点多，但从来不放肆。是个非常好的姑娘！”

玛丝洛娃对掌班瞧瞧，但接着突然把目光移到陪审员那边，最后停留在聂赫留朵夫身上。她的脸色变得严肃甚至严厉了。她那双恼恨的眼睛有一只斜睨着。这双异样的眼睛对着聂赫留朵夫瞧了相当久。

尽管聂赫留朵夫心惊胆战，他的目光却怎么也离不开这双眼白闪亮、清楚的斜睨的眼睛。他想起那个可怕的夜晚：冰层坼裂，夜雾弥漫，特别是那钩在破晓前升起、两角朝下的残月，照着那黑漆漆、阴森森的地面。

“她认出我来了。”他想。他把身子缩成一团，仿佛在等待当头一棒。但是她并没有认出他来。她平静地叹了一口气，又去看庭长了。聂赫留朵夫也叹了一口气。“噢，但愿快点结束。”他想。

此刻，他的心情仿佛一个猎人不得已杀死一只受伤的小鸟：又是嫌恶，又是怜悯，又是悔恨。那只还没有断气的小鸟不住地在猎袋里扑腾，使人觉得又讨厌又可怜，真想赶快把它弄死，忘掉。

聂赫留朵夫此刻听着审问证人，心里就有类似的复杂情感。

（有删改）

**［注］**基塔耶娃：玛丝洛娃的证人，即下文所说的“掌班”。

**名师赏评**

课文节选的部分是聂赫留朵夫第一次来到监狱探望玛丝洛娃，而这里所节选的部分，是聂赫留朵夫作为陪审员参加庭审意外见到玛丝洛娃。这部分综合运用动作、语言等描写。聂赫留朵夫在确认玛丝洛娃的身份之后，产生了一系列情感波动，为自己曾经的行径感到羞愧，因玛丝洛娃的境遇而纠结，一直担心被玛丝洛娃认出来，嫌恶、怜悯、悔恨相互交织。法庭的审判程序，尽管表面上庄严神圣，但实际上却是轻率和不负责任的。作者运用点面结合的手法，对法官既有个体刻画，又有群体描摹，突出了法官的粗暴、无能、冷漠。这些描述揭示了庭长等官员的虚伪，他们假装正经，实际上道德败坏、草菅人命，选文揭露了司法机关的黑暗与腐朽，具有强烈的讽刺意味。聂赫留朵夫虽认识到自己的错误，但未做好承担错误的准备，突出了他心境的矛盾与复杂。

###### **三、读写结合**

请运用外貌描写和第三人称视角写一段话，描写你身边的人，130字左右。（10分）

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

【答案】

（示例1）她戴着一副黑框眼镜，头发总是梳得一丝不苟，衣服永远干净整洁。她可真是个“旋风”，说话很快，声音响亮。她平日总是笑呵呵的，有时也发火，可同学们却不怕。她一发火，无非是用黑板擦在讲台上狠狠敲几下，瞪瞪眼睛而已。一阵粉笔灰飘过，她的眼睛不瞪了，气也消了，就像是一挺机关枪“突突突”一阵子就熄火了。

（示例2）他的脸像黄土高原，千沟万壑，高低起伏，而且落差也比较大。这是蛋白质分布不均匀的缘故啊，哈哈！这是我们生物老师对他自己的概括性描述，很特别吧！他的眼睛略呈三角形，颧骨很高，脸上肌肉排列不匀，牙齿参差错落，嘴唇总是合不拢。他虽有一副不太美观的面孔，却从不自卑，时时挂着如夏花般灿烂的笑容。（运用外貌描写2分，运用第三人称视角2分，描写身边的人2分，语言流畅2分，符合字数要求2分）

## **第10课 \*老人与海（节选）**

**课时目标：**

1.把握小说的主要内容，分析和揣摩本文的哲理和象征意蕴。

2.细读老人与鲨鱼搏斗的场景，体会人物内心独白，感受小说的叙事风格，品味小说“电报体”的语言风格。

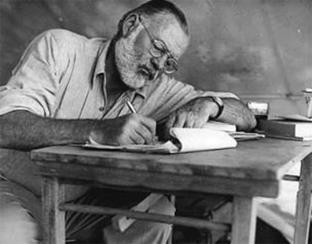
3.分析细节描写的作用，概括评价老人的形象，感悟小说永不言败的“硬汉精神”。

4.探讨作品思想内涵,培养不向命运屈服，凭借勇气、毅力和智慧与命运进行抗争的精神。

#### **自主学习·悟新知**

###### **一、作者名片**

海明威（1899—1961），美国作家。1954年获诺贝尔文学奖。海明威的创作文体风格简洁、含蓄，这种风格主要表现为对话的生动和语言的交锋。他很少使用形容词，特别是华丽的辞藻，尽量采用直截了当的叙述和生动鲜明的对话。



海明威的创作具有鲜明的个性特征，“勇气是海明威作品的中心主题——具有勇气的人被置于各种环境中考验、锻炼，以便面对冷酷、残忍的世界，而不抱怨那个伟大而宽容的时代”（诺贝尔文学奖授奖词）。

代表作品：《太阳照常升起》《老人与海》《永别了，武器》《丧钟为谁而鸣》等。

###### **二、写作背景**

《老人与海》这部小说是根据真人真事创作的。第一次世界大战结束后，海明威移居古巴。1930年，海明威乘船遇到暴风雨，被富恩特斯搭救。从此，海明威与富恩特斯结下了深厚的友谊，并经常一起出海捕鱼。1936年，富恩特斯出海很远并捕到了一条大鱼，但由于这条鱼太大，在海上拖了很长时间，结果他在归程中被鲨鱼袭击，回来时鱼只剩下了一副骨架。同年4月，海明威在《乡绅》杂志上发表了一篇名为《碧水之上：海湾来信》的文章，其中一段记叙了这件事。这件事给了海明威很深的触动，他察觉到这是很好的小说素材。1950年，海明威开始动笔写《老人与海》（起初名为《原有的海》）。1951年2月23日完成了初稿，前后仅用了8周，同年4月，海明威把手稿送给来古巴访问他的友人们传阅，博得了一致的赞美。海明威本人也认为这是他“这一辈子所写的最好的一部作品”。

###### **三、知识链接**

**冰山原则**

1932年，海明威在他的纪实性作品《午后之死》中，第一次把文学创作比作漂浮在大洋上的冰山，他说：“冰山在海里移动很是庄严宏伟，这是因为它只有八分之一露在水面上。”文学作品中，文字和形象是那“八分之一”，而情感和思想是那“八分之七”。前两者是具体可见的，后两者是寓于前两者之中的。这种创作理论就是“冰山原则”，即用简洁的文字塑造出鲜明的形象，并把自己的感受和思想蕴藏在形象中，使情感充沛而又含而不露，让读者通过对鲜明形象的感受去发掘作品的思想意义。

构成“冰山原则”的四大要素：简洁的文字、鲜明的形象、丰富的情感和深刻的思想。

###### **四、语言基础**

1．**读准字音**

①蜷曲（ ） ②两颚（ ）

③背鳍（ ） ④强劲（ ）

⑤舵柄（ ） ⑥游弋（ ）

【答案】quán； è； qí； jìnɡ； duò； yì

2．**写对字形**

【答案】戳； 戮； 嘎； 戛

3．**辨析词义**

坚韧·坚忍

辨析 “坚韧”指坚固有韧性。可用于物体，也可用于人。“坚忍”指（在艰苦困难的情况下）坚持而不动摇。只能用于人。

应用 芦苇的茎和叶很\_ \_ ，是造纸的好原料。

【答案】坚韧

4．**积累成语**

请根据词义，在横线上填写恰当的课内成语。

①\_ \_ \_ \_ \_ \_ \_ \_ ：养足精神，积蓄力量。

②\_ \_ \_ \_ \_ \_ \_ \_ ：人们结成一个群体进行活动。形容人多。

③\_ \_ \_ \_ \_ \_ \_ \_ ：任凭事态自然发展变化，不做主观努力，有时也指碰机会或听其自然。

④\_ \_ \_ \_ \_ \_ \_ \_ ：形容手里没有任何武器。

⑤\_ \_ \_ \_ \_ \_ \_ \_ ：长短、高低、大小不齐。形容不一致。

【答案】养精蓄锐； 成群结队； 听天由命； 手无寸铁； 参差不齐

5．**串词设境型扩展语句**

阅读下面对海明威《老人与海》的评价文字，然后将加点的词语扩展成一段议论抒情性的文字，不考虑词序，100字左右。

这是一场人与自然搏斗的惊心动魄的悲剧。老人每取得一点胜利都要付出惨重的代价，最后迎来了惨烈的失败。但是，从另外一种意义上来说，他又是一个胜利者。因为他不屈服于命运，无论在怎样艰苦的环境里，他都凭着自己的勇气、毅力和智慧进行了奋勇的抗争。虽然大马林鱼没有保住，但他捍卫了“人的灵魂的尊严”。他是一个胜利的失败者，一个失败的英雄。

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

【答案】（示例）热爱生命需要我们珍惜生命，维护生命的尊严。在面对挫折、不幸的时候，我们不能失去勇气、信念，不能屈服于命运。哪怕付出沉重的代价，也要充满信心，不辞辛苦，以顽强的毅力、生存的智慧保持生命的活力，坚守理想，不懈追求，不屈不挠，奋力拼搏。

**语用知识**

串词设境型扩展语句

串词设境型扩展语句，就是提供一组有内在联系的词语，要求学生写一段话，将这些词语连缀扩展。这类题目，有的要求围绕一定的中心（如“青春”），写一段语意完整的话；有的要求充分运用提供的词语，使用指定的修辞手法写一段话；有的要求采用特定的表达方式（或议论，或记叙，或抒情，或说明）写一段话……

串词设境型扩展语句，最关键的就是借助几个核心词语展开联想、想象，在此基础上形成意蕴丰富的一段话。具体的答题步骤有：

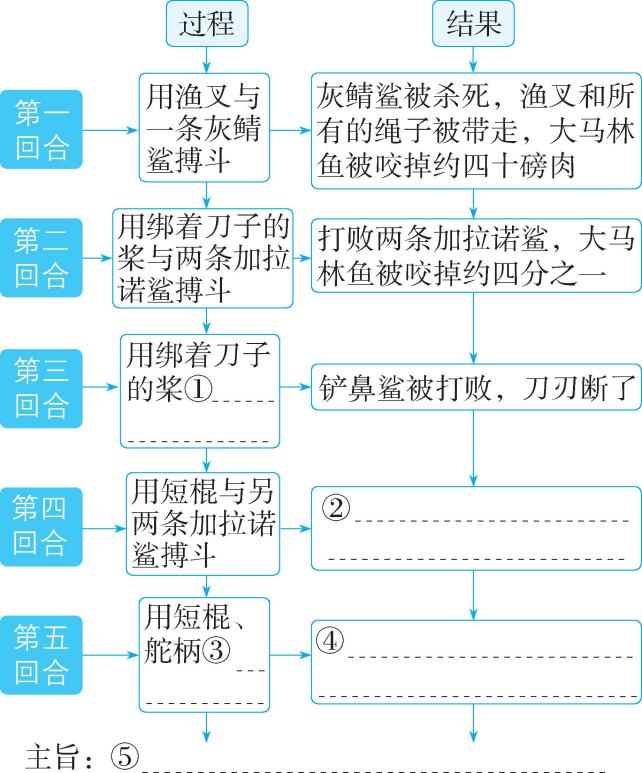
第一步：看清题目要求，把握题目中的有效信息。题目要求的词语都要用到，不能遗漏或更改。

第二步：明确需要串联的几个词语的含义，注意几个词语之间的关系，准确使用词语，构建恰当的语境，营造恰当的氛围。

第三步：扩展后的句子表意要清楚，要符合逻辑，要有实在的意义。 第四步：自我检查，通读扩展的句子，确保字顺、言通、意明，且符合字数要求。

###### **五、文意梳理**

1．**厘清结构**



【答案】与一条铲鼻鲨搏斗； 两条加拉诺鲨被击退，大马林鱼半个身子都被咬烂； 与群鲨搏斗； 短棍丢了，舵柄断了，大马林鱼只剩下残骸； 一个人可以被毁灭，但不能被打败

2．**概括主旨**

本文讲述了老渔夫圣地亚哥勇斗鲨鱼的故事，通过对①\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ 的描写，表现了老人②\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ ，塑造了③\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ ，表现了④\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ ——即使面对的是难以征服的事物，人仍可以取得精神上的胜利。也许结果是失败的，但在奋斗的过程中，我们可以捍卫自己的尊严。

【答案】主人公圣地亚哥与鲨鱼顽强搏斗； 坚忍顽强、永不言败的斗争精神； 百折不挠的“硬汉形象”； 一种奋斗的人生观

#### **合作探究·提能力**

**情境探究**

英雄通常拥有超群的本领和非凡的勇气。当我们面对挑战时，英雄的故事给我们勇气；当我们感到迷茫时，英雄的精神为我们指引方向。学校团委举办了“教材中的英雄人物”评选活动，最终圣地亚哥成功获选，请仔细阅读《老人与海》（节选），为圣地亚哥写一则颁奖辞。

**任务一 英雄的热议·概括形象特点**

1．请结合圣地亚哥与鲨鱼搏斗的场景，概括出推选圣地亚哥为“英雄人物”的理由。（6分）

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

【答案】①圣地亚哥勇敢、倔强、不屈不挠。他在海上与蚕食自己劳动果实的凶猛的鲨鱼展开殊死搏斗，渔叉丢了用刀，刀断了用短棍，短棍丢了用舵柄。②圣地亚哥乐观、自信、坚忍，具有伟大的人格力量。他与鲨鱼的较量成了一曲人类与自然、与命运抗争的颂歌，失败转化为精神上的胜利，圣地亚哥由此而获得了伟大的人格力量。（每点3分）

2．圣地亚哥与鲨鱼搏斗时，产生过“搏斗也是徒劳”“这下子全完了”等心理，这样描写是否削弱了对圣地亚哥英雄形象的塑造？（7分）

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

【答案】没有削弱。(1分)①圣地亚哥是作者笔下最典型的 “硬汉形象”,他能面对险恶形势毫不气馁、不屈不挠地斗争下 去，在精神上压倒敌人。(2分)②在与鲨鱼搏斗时，圣地亚哥 曾产生犹豫甚至畏惧的心理，这是很正常的，这是为战斗几乎 耗尽精力而产生的本能想法，但是，当情势危急时，圣地亚哥又 毫不犹豫地投入了战斗，他不怕困难、不怕牺牲，不懈努力、英 勇奋斗。(2分)③这些描写，不但没有削弱圣地亚哥的“硬汉 形象”,反而使他的英雄形象更丰满、更真实。(2分)

**任务二 个性的绽放·理解象征意蕴**

3．试分析文中的老人、大马林鱼、大海、鲨鱼分别象征了什么。（4分）

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

【答案】①老人象征了一种英雄气概、一种不可战胜的精神力量，象征了一切经受多灾多难的命运而最终在精神上获得胜利的有信仰的人。②大马林鱼是可能得到的收获，象征了人的美好理想。大马林鱼很美，但得而复失，喻示理想的遥不可及以及理想和现实的落差。理想在现实中的毁灭，象征人在追求理想过程中遭受种种艰难险阻（鲨鱼）最终落空的失落感。③大海是生存的环境，象征了不可捉摸的神秘莫测的命运。有的时候，命运既施恩于人又捉弄人，象征了人与自然既对立又和谐的关系。④鲨鱼是面临的挑战，象征了与人对立的邪恶势力、不可知的自然力量，包括厄运、劫难等。（每点1分）

**任务三 风格的创新·独特的技巧、质朴的语言**

4．本文描写老人与鲨鱼五个回合的搏斗场景，运用了诸多细节描写。请简要分析这些细节描写有何作用。（8分）

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

【答案】①增强真实感。多用动词，鲜明生动，能够让读者感受到故事的真实性。如“就高高举起棍子，重重地落下去，打在鲨鱼宽阔的脑袋顶上”，这些动作描写，生动形象地描写了老人与鲨鱼搏斗的情景，让读者如临其境，深切感受到老人当时的处境和心情。②丰富人物形象。通过对老人与鲨鱼搏斗时的一系列动作和老人身体的疲乏等的描写，生动形象地表现了老人顽强不屈的意志，写鲨鱼的凶猛，反衬老人的坚强、有智慧。③推动情节发展。细节描写可以为情节的发展埋下伏笔，增加文章的层次感，使故事更加生动有趣，产生震撼人心的力量。④营造氛围。细节描写能够营造特定的氛围。猛烈的海风，波涛汹涌的大海，黑暗的夜幕，是主人公与鲨鱼搏斗的背景。主人公年老疲惫，鲨鱼凶猛顽强，而主人公又没有适合搏斗的“武器”，处境艰险，气氛紧张，更具有“悲壮”的意味。（每点2分）

5．海明威的作品具有“电报式风格”，在本文中，这种风格有哪些体现？请从结构、语言、描写手法等方面进行分析。（6分）

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

【答案】①结构上的单纯性，人物少到不能再少，情节不蔓不枝，主人公性格单一而鲜明。本文中直接出场的人物只有老人圣地亚哥，情节也主要是围绕与鲨鱼之间的搏斗展开，可谓单纯而集中。②采用直截了当的叙述，句子简短，语言准确生动。在塑造圣地亚哥这一形象时，作者的笔力主要集中在真实而生动地再现老人与鲨鱼搏斗的场景上。鲨鱼的来势凶猛，老人的沉着迎战、机敏矫捷，都写得生动逼真。③鲜明生动的动作描写和简洁的内心独白。海明威善于从感觉、视觉、触觉着手去刻画形象，很少直接表露感情，他将其凝结在简单、迅速的动作中，蕴含在自然的行文或者简洁的内心独白中，由读者自己去体会。（每点2分）

**素养必备**

电报体小说

电报体小说指一种语言风格类似电报的小说。多用短句，不用或少用复句，很少用形容词，文字简洁如同电报，故名。

特点：①结构上的单纯性，人物少到不能再少，情节不蔓不枝，主人公性格单一而鲜明。②避免过多地使用描写手法，避免过多地使用形容词，尽量采用直截了当的叙述和生动鲜明的对话，句子简短，语言准确生动。③鲜明生动的动作描写和简洁的对话。④着力追求一种含蓄、凝练的意境。

6．本文中，作者一边叙事一边插入人物的内心独白。请找出五次搏斗前后老人的内心独白并分析，然后完成下面的题目。（6分）

（1） 分析下面人物内心独白的意义。（2分）

①别想这个啦。还是歇息歇息，让手好起来，保住剩下的鱼肉吧。和水里的血腥味比起来，我手上的根本不算什么。

②我太老了，没法用棍子打死鲨鱼了。不过只要手里还有短棍和舵柄，我就要试试看。

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

（2） 归纳人物内心独白在小说中的作用。（4分）

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

【答案】（1） ①这是老人战胜了两条加拉诺鲨后的心理活动，表现了老人的豁达与乐观。②表明老人在明知等待自己的是失败的结果的时候，仍然不服输。（每点1分）

（2） ①本文人物的内心独白，忠实地记录了老人的内心活动，写出了他这几天在海上漂泊时的心态，真实地再现了老人的思想活动。②这些内心独白，让人看到老人的内心，从彷徨走向坚定，他有过后悔，但最终战胜了自己。不仅深刻揭示了老人内心的乐观、坚毅以及孤独感，而且闪烁着深邃丰富的哲理光彩，丰富了小说的思想。（每点2分）

**素养必备**

内心独白

内心独白是现代小说，特别是意识流小说的一种重要的手法。其特点是用第一人称直接或用其他人称间接描写人物的意识和潜意识活动，以表现人物的内心世界。

由于意识活动的无逻辑性和随意性，这种手法往往不受时间、空间、逻辑关系的制约，常常出现时空的颠倒和跳跃。通过自由联想，将过去、现在和将来相互交织，形成一种多层次、多线条和多透视的立体结构。通过这种手法，人物杂乱无章的意识之流——对往事的回忆、对外部世界的印象、某种情境下的情绪、偶然产生但又瞬息即逝的念头等得到再现，使读者能直接感受到人物的意识过程。

**任务四 最后的胜利·拟写颁奖辞**

7．请根据文章内容，为圣地亚哥拟写颁奖辞。（4分）

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

【答案】（示例）圣地亚哥，你是一名普通的渔夫，但你面对变幻莫测的大海和巨大凶猛的鲨鱼却毫不气馁。你百折不挠，勇敢与鲨鱼搏斗，即使伤痕累累，身心俱疲，你坚强的意志也没有被摧毁。当你在海上独自一人与鲨鱼搏斗时，你就不再是一名普通的渔夫，而是一位真正的硬汉，真正的英雄，是一位值得被赞颂的英雄！（内容贴切2分，语言流畅2分）

###### **思维发展与提升**

8．在和鲨鱼搏斗的最后，圣地亚哥认为自己“终于被击垮了”，你认为他还是一个英雄吗？（6分）

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

【答案】（示例）他是一个英雄。圣地亚哥认为自己被击垮了，是因为他的大马林鱼仅剩一副骨架了，而他的身体、精神疲劳到了极点。但是，在我们的眼中，他是一位胜利者，不仅仅因为他打败了许多鲨鱼，更主要的是从他的搏斗经历中，我们看到了他那高傲、坚强的精神；从他战斗到最后来看，他并没有真的承认自己被打败了。他是一个真正的硬汉，他不辞辛苦，英勇战斗，令人敬佩，仍是一个英雄！（观点明确2分，理由充足4分）

#### **文本联读·拓思维**

《复活》（节选）运用多种手法表现人物心理，《老人与海》（节选）则运用了内心独白的手法，请分析原因。（6分）

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

【答案】①运用何种手法表现人物心理与小说的选材、反映社会生活的广度以及作家的创作风格等有关。②《复活》（节选）中，人物经历曲折丰富，矛盾纠葛重重。这种情况下非常适合运用多种手法来揭示人物复杂多变的内心世界，并多方面揭露社会的罪恶。③《老人与海》（节选）中，老人是在大海中独自与鲨鱼搏斗，与海洋斗争的，斗争紧张，没有其他人在场，更适合通过内心独白的手法来展示老人的内心世界，塑造老人的硬汉形象。这样能让读者更好地了解主人公的内心世界，更深刻地感受人物的思想感情和精神面貌。（每点2分）

##### **读写结合**

###### **一、课内积累**

**不能被打败，圣地亚哥为何如此的“硬”？**

在衰老的肉体里完全看不到人生迟暮，以及体力流失、锐气消散的无奈。瘦弱老人面对庞大无比的大马林鱼有顽强无畏的勇气，面对凶猛的鲨鱼有不屈不挠的精神。他，孤身一人战鲨鱼，从来没有放弃。海上渔民的工作艰苦而危险，但“硬汉”圣地亚哥沉浸其中，对他的工作充满敬畏，专注每一天，以抓住可能会到来的机会。无论现实多么残酷，多么不公平，圣地亚哥的生活态度都展现出“硬”的特点——一个人可以被毁灭，但不能被打败。

**运用角度**

无所畏惧 充满信心 不能被打败

**素材运用**

圣地亚哥无所畏惧，从来没有放弃。面对艰险不曾止步，身处困境不曾颓废。这种精神不正是我们所需要的吗？生活不是毫无波澜的死水，既有风平浪静的微波粼粼，也有黑云高卷的惊涛骇浪。同学们，我们要做“硬汉”，要充满信心到各种环境中锻炼，勇敢地面对挫折和困难，积极主动地去创造机会，而不是逃避困难，更不是抱怨和“躺平”。我们不能被打败，要知难而进，永不向高山和险滩低头。我们要认真对待自己的每一天，要积极乐观地生活，去解决各种复杂问题。人生真正的“硬”，是在和风浪的搏斗之中获得乐趣。

###### **二、课外拓展**

**桥边的老人**

海明威

一个戴钢丝边眼镜的老人坐在路旁，衣服上尽是尘土。河上搭着一座浮桥，大车，男人、女人和孩子们在涌过桥去。骡车从桥边蹒跚地爬上陡坡，一些士兵帮着推动轮辐。车嘎嘎地驶上斜坡就开远了，把一切抛在后面，而农夫们还在齐到脚踝的尘土中踯躅着。那个老人却坐在那里，一动也不动。他太累，走不动了。

我的任务是过桥去侦察对岸的桥头堡，查明敌人究竟推进到了什么地点。完成任务后，我又从桥上回到原处。这时车辆已经不多了，行人也稀稀落落，可是那个老人还在原处。

“你从哪儿来？”我问他。

“从圣卡洛斯来。”他说着，露出笑容。

那是他的故乡，提到它，老人便高兴起来，微笑了。

“那时我在看管动物。”他对我解释。

“噢。”我说，并没有完全听懂。

“唔，”他又说，“你知道，我待在那儿照料动物。我是最后一个离开圣卡洛斯的。”

他看上去既不像牧羊的，也不像管牛的。我瞧着他满是灰尘的黑衣服、尽是尘土的灰色面孔，以及那副钢丝边眼镜，问道：“什么动物？”

“各种各样，”他摇着头说，“唉，只得把它们撇下了。”

我凝视着浮桥，眺望充满非洲色彩的埃布罗河三角洲地区，寻思究竟要过多久才能看到敌人，同时一直倾听着，期待第一阵响声，它将是一个信号，表示那神秘莫测的遭遇战即将爆发，而老人始终坐在那里。

“什么动物？”我又问道。

“一共三种，”他说，“两只山羊，一只猫，还有四对鸽子。”

“你只得撇下它们了？”我问。

“是啊。怕那些大炮呀。那个上尉叫我走，他说炮火不饶人啊。”

“你没家？”我边问边注视着浮桥的另一头，那儿最后几辆车正匆忙地驶下河边的斜坡。

“没家，”老人说，“只有刚才讲过的那些动物。猫，当然不要紧，猫会照顾自己的，可是，另外几只东西怎么办呢？我简直不敢想。”

“你的政治态度怎样？”我问。

“政治跟我不相干，”他说，“我七十六岁了。我已经走了十二公里，再也走不动了。”

“这儿可不是久留之地，”我说，“如果你还走得动，那边通向托尔托萨的岔路上有车。”

“我要待一会儿，然后再走，”他说，“车往哪儿开？”

“巴塞罗那。”我告诉他。

“那边我没有熟人，”他说，“不过我还是非常感谢你。”

他疲惫不堪又茫然地瞅着我，过了一会儿又开口，为了要别人分担他的忧虑：“猫是不要紧的，我拿得稳。不用为它担心。可是，另外几只呢，你说它们会怎么样？”

“噢，它们大概挨得过的。”

“你这样想吗？”

“当然。”我边说边注视着远处的河岸，那里已经看不见车了。

“可是在炮火下它们怎么办呢？人家叫我走，就是因为要开炮了。”

“鸽笼没锁上吧？”我问。

“没有。”

“那它们会飞出去的。”

“嗯，当然会飞。可是山羊呢？唉，不想也罢。”他说。

“要是你歇够了，我得走了，”我催他，“站起来，走走看。”

“谢谢你。”他说着撑起来，摇晃了几步，向后一仰，终于又在路旁的尘土中坐了下去。

“那时我在照看动物，”他木然地说，可不再是对着我讲了，“我只是在照看动物。”

对他毫无办法。那天是礼拜天，法西斯正在向埃布罗挺进。可是天色阴沉，乌云密布，法西斯的飞机没能起飞。这一点，再加上猫会照顾自己，或许就是这位老人仅有的幸运吧。

（有删改）

**名师赏评**

文章的构思巧妙，取材独特，它不是以血腥残酷的战争实景来表现主题的，而是通过刻画在战争即将到来之际，一个相对平静的环境下，一位孤身老人的处境，冷静而逼真地揭示出战争的残忍、罪恶。在小说的情节安排上，作者通过撤离人群的逐渐稀少、远去，战争越来越近的紧张感与老人从始至终的缓慢平和的语调，与战争毫不相干的谈话内容，将小说一步步推向高潮。《桥边的老人》关注的是战争中的小人物和弱者，他们是无辜的受害者。在这里，战争成了作者谴责的对象，对生命价值的珍视令小说充满了悲悯的力量。

###### **三、读写结合**

请以内心独白的形式，选取一样带有文化属性的艺术品进行写作，不少于150字。（10分）

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

【答案】（示例）我是邢窑白瓷，诞生于南北朝，兴盛却是在繁荣昌盛的大唐。当时，很长一段时间，青瓷独尊。诗人还为它写下“九秋风露越窑开，夺得千峰翠色来”的著名诗句。我羡慕它的贵气，但并不为此伤神，我想，我有着极简的洁白，类雪，类银，轻便坚实，敲击有金石之声。我从烈火中由泥与土涅槃重生，也必将得到同样从泥与土中涅槃重生的人民的认可。于是，我等来了蓬勃向上、海纳百川的大唐。我不仅在王公贵族之宅，亦在寻常百姓之家，甚至漂洋过海，在异国他乡书写一段段传奇……（运用内心独白的形式3分；选取一样带有文化属性的艺术品3分；语言流畅，合乎情理2分；符合字数要求2分）

## **第11课 \*百年孤独（节选）**

**课时目标：**

1.了解魔幻现实主义小说的特点，梳理全文主要情节。

2.分析概括小说中主要人物的形象特点，分析塑造人物形象的技巧。

3.解读小说的象征意味，分析“魔幻现实主义”在本文的具体体现及表达效果。

4.理解小说题目的含义，探讨造成马孔多百年孤独的原因，分析小说的主旨。

#### **自主学习·悟新知**

###### **一、作者名片**



加西亚·马尔克斯（1927—2014），哥伦比亚作家。1982年获诺贝尔文学奖。马尔克斯作品的主要特点是气势恢宏又奇幻诡丽，运用丰富的想象力，把幻想与现实融为一体，勾画出丰富多彩的梦幻般的世界，反映拉丁美洲大陆的生活和斗争。

代表作品：长篇小说《百年孤独》《家长的没落》《霍乱时期的爱情》，中篇小说《没有人给他写信的上校》，短篇小说集《格兰德大妈的葬礼》，等等。

###### **二、写作背景**

从19世纪30年代至19世纪末的几十年间，哥伦比亚爆发过几十次内战，数十万人丧生，社会动荡。长期以来，拉丁美洲的国家和民族，经历了外来文化的洗礼、西班牙等欧洲殖民者的入侵，在争取独立的斗争中付出了血的代价。摆脱殖民统治后，这一地区的人民又生活在军事独裁者的暴虐统治中。马尔克斯在小说中描述了一个象征着他的故乡阿拉卡塔卡的小镇马孔多的时代变迁，以虚构的世界隐喻现实，不仅探讨了哥伦比亚的孤独闭塞，还指出了这是拉丁美洲的民族通病。

###### **三、知识链接**

**《百年孤独》故事梗概**

《百年孤独》以虚构的马孔多小镇为叙述背景，描写了布恩迪亚家族七代人的故事。第一代：何塞·阿尔卡蒂奥·布恩迪亚为躲避被他杀死的普鲁邓希奥的鬼魂的纠缠，带着他的妻子乌尔苏拉和一群年轻人离开家乡，在一个荒僻的河滩边建立了马孔多，晚年由于精神失常被家人绑在一棵大树上，直至死去。第二代：布恩迪亚的长子何塞·阿尔卡蒂奥不顾家人的反对和丽贝卡结婚，被赶出家门，最后在家中被枪杀；次子奥雷里亚诺上校一生遭遇过14次暗杀、73次埋伏和1次枪决，均幸免于难，最后厌倦了战争，自杀未遂，回到马孔多制作小金鱼打发余生；小女儿阿玛兰妲终身未嫁，一直织着那永远织不完的寿衣。第三代：何塞·阿尔卡蒂奥之子阿尔卡蒂奥，马孔多从未有过的暴君，最后被保守派军队枪毙。第四代：阿尔卡蒂奥的女儿蕾梅黛丝抓着床单乘着微风而去，消失在空中；阿尔卡蒂奥之子阿尔卡蒂奥第二从运送罢工工人尸体的火车上逃回，回来后他将自己关在房里，专心钻研吉卜赛人留下的羊皮卷，一直到死。第五代：奥雷里亚诺第二的长子何塞·阿尔卡蒂奥从小被送往罗马神学院学习，回家后靠变卖家产为生，后来发现乌尔苏拉藏在地窖里的金币，从此过上放荡的生活，不久被抢劫金币的歹徒杀死。第六代：私生子奥雷里亚诺·布恩迪亚。第七代：奥雷里亚诺·布恩迪亚与姨妈阿玛兰妲所生的一个长着猪尾巴的孩子，这位家族的第七代继承人一出生就被一群蚂蚁吃掉了。最后，吉卜赛人的预言应验：马孔多被一场飓风卷得无影无踪。马尔克斯写了马孔多的历史变迁，也暗喻了拉丁美洲人民在血与火中挣扎的历史。

**魔幻现实主义**

魔幻现实主义是20世纪诞生于拉丁美洲的一个文学流派。拉丁美洲一些作家为了强调文学的民族性，有意识地吸收古代印第安文学中的神话和传说，变现实为幻想而不失其真，使作品具有神奇和魔幻的色彩，具有鲜明的反殖反帝反封建反独裁的进步倾向。“魔幻”只是手法，反映“现实”才是目的。代表作家有加西亚·马尔克斯（哥伦比亚）、阿斯图里亚斯（危地马拉）、鲁尔福（墨西哥）等。

魔幻现实主义在描写现实、叙述故事时，总是插入许多离奇怪诞的情节和各种超自然的现象，将现实与幻象、常人与鬼魂交织一体，使作品带有浓厚的神话色彩和象征意味。在技巧方面，大量使用象征、比喻、借代、渲染等手法，使作品显得玄奥诡秘、变幻莫测，甚至隐晦艰涩。在结构方面，多采取“戏中戏”手法，大故事中套小故事，具有多层次的特点，有时也突破时间顺序，采用意识流手法，使情节颠倒、跳跃，具有随意性和偶然性。

###### **四、语言基础**

1．**读准字音**

① 怪癖（ ）

② 吮咂（ ）（ ）

③ 狡黠（ ）

④ 呱呱坠地（ ）

⑤ 牛犊（ ）

⑥ 跋涉（ ）

【答案】① pǐ

② shǔn；zā

③ xiá

④ gū

⑤ dú

⑥ bá

2．**写对字形**

①

②

【答案】① 砧；玷

② 髻；鬓

3．**辨析词义**

井然有序·井井有条

**辨析** 两者都有“有条有理，整齐不乱”的意思。“井然有序”通常用于描述管理、组织或排列等方面的情况。多用来形容物品摆放，人群、队伍有秩序、有组织的行动。“井井有条”通常用于描述事物分类、布置、规划等清晰、整齐。

**应用** 同学们有说有笑地走出校门，\_ \_ \_ \_ \_ \_ \_ \_ ；家长们在学校门口等待，也满是喜悦。

【答案】井然有序

4．**积累成语**

请根据词义，在横线上填写恰当的课内成语。

① \_ \_ \_ \_ \_ \_ \_ \_ ：日夜不停。

② \_ \_ \_ \_ \_ \_ \_ \_ ：形容受惊而愣住的样子。

③ \_ \_ \_ \_ \_ \_ \_ \_ ：离开了故乡，在外地生活（多指不得已的）。

④ \_ \_ \_ \_ \_ \_ \_ \_ ：成绩、效果显著。

⑤ \_ \_ \_ \_ \_ \_ \_ \_ ：躺在床上翻来覆去地不能入睡，形容心中有事。

⑥ \_ \_ \_ \_ \_ \_ \_ \_ ：深沉而少言语。

⑦ \_ \_ \_ \_ \_ \_ \_ \_ ：顾不得睡觉和吃饭，形容非常专心努力。

【答案】① 夜以继日

② 目瞪口呆

③ 背井离乡

④ 卓有成效

⑤ 辗转反侧

⑥ 沉默寡言

⑦ 废寝忘食

5．**叠词的表达效果**

本文中，有不少语句使用了叠词，例如“袋里装着她父母的骨殖，一刻不停地发出咯啦咯啦的响声”“他们聚在一起不停地聊天，一连几个小时重复同样的笑话，整夜整夜重复这一恶性循环”。重叠形式的“咯啦咯啦”“整夜整夜”与“咯啦”“整夜”相比，语意上有什么不同？

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

【答案】“咯啦咯啦”“整夜整夜”与“咯啦”“整夜”相比，能增强语言的韵律感，强化语意。“咯啦咯啦”，拟声词，形容声音不断重复、连续不断的样子，比“咯啦”更能突出小姑娘丽贝卡的神秘性；“整夜整夜”形容时间长，比“整夜”更能突出失眠症的严重性。

**语用知识**

赏析叠词的表达效果“四借助”

1.借助语感：在阅读文段时，借助对句子、词语字面意义的理解，初步感知叠词的意义。

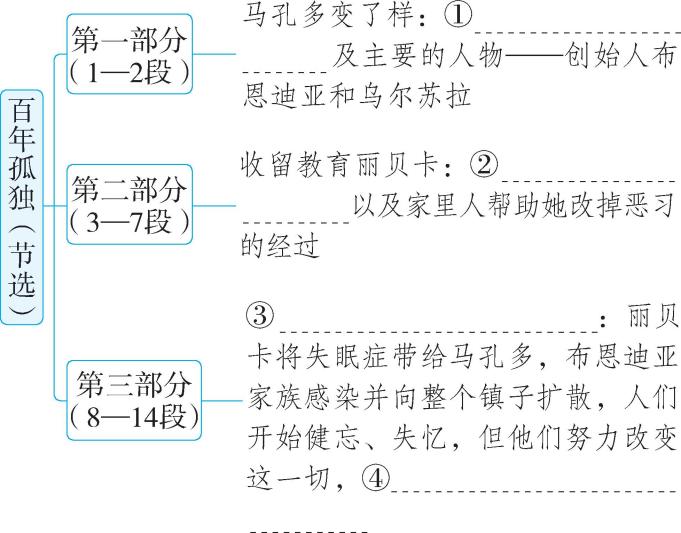
2.借助语法：要适当考虑词性、词类活用、句子成分、句式特点等，准确把握叠词的语法功能。

3.借助语境：①细读文段，揣摩语意，把握词语的意义，词义的轻重、范围、感情色彩。②联系上下文，理解其语境义，分析词语在文章结构、表情达意等方面的表达效果。

4.借助语体：借助语体色彩、语言风格，分析叠词的表达效果。

###### **五、文意梳理**

1．**厘清结构**



【答案】介绍马孔多的变化； 交代丽贝卡吃土的恶习； 马孔多的人们染上失眠症； 制定应对失眠症的措施

2．**概括主旨**

本文讲述了马孔多这个①\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ 的小村落随着商道的开通，开始卷入外部世界的纷纷扰扰的故事。作者通过丽贝卡的到来及她给人们带来的失眠症和失眠症造成的失忆这些情节，说明②\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ 。作者意在提醒公众牢记③\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ 。

【答案】偏远、闭塞又宁静； 马孔多在外来文明面前受到了巨大冲击； 容易被人遗忘的拉丁美洲大陆的历史

#### **合作探究·提能力**

**情境探究**

加西亚·马尔克斯在《百年孤独》中，运用丰富的想象力，把幻想和现实融为一体，勾画出一个丰富多彩的奇幻世界，也“创造了一个独特的天地”。但是《百年孤独》因其荒诞的情节、复杂的人物名字和人物关系，让很多人看了几页后就放弃了，居“死活读不下去的书”排行榜前列。为了改变人们对《百年孤独》的看法，请研读本课，并为《百年孤独》写推荐语。

**任务一 说不尽的“孤独”·探究小说内容**

1．“马孔多变了样”在文中有什么作用？（4分）

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

【答案】①马孔多到底变成了什么样子？设置悬念，激发了读者的阅读兴趣。②引起下文。马孔多的变化在于开通了与外界联系的商道，这使得外面的人能进来，为下文丽贝卡的到来提供了条件。（每点2分）

2．请查阅《百年孤独》一书的相关资料，再结合对课文节选部分的理解，分析标题中的“孤独”体现在哪些方面。（6分）

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

【答案】①马孔多的位置是“孤独”的。它位置偏僻，难以与外界沟通。这个充满魔幻的村子置身现代科技文明之外，与现代科技文明相隔绝。②马孔多的居民是“孤独”的。他们封闭，落后，不知进取。他们只因何塞·阿尔卡蒂奥没有一道归来，就排挤以梅尔基亚德斯为代表的吉卜赛人，而这些吉卜赛人曾以悠远的智慧和神奇的发明对村子的发展壮大作出过不可磨灭的贡献。马孔多的居民对失眠症缺少正确的认识，更没有意识到它的危害，把紧急情况视为常态而不去寻求有效的治疗方法。③布恩迪亚家族是“孤独”的。如布恩迪亚家族里一代又一代的人都反复使用那几个相同的名字。其家庭成员之间缺乏信任和了解，缺乏关怀和支持，缺少沟通。（每点2分）

**任务二 纲举目张·分析人物形象**

3．布恩迪亚是一个什么样的人？请根据表格中的介绍，概括他的特点。（3分）

|  |  |
| --- | --- |
| **介绍** | **特点** |
| 他带领一群年轻人长途跋涉来到一个偏远的地区，建立了马孔多。 | ① \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 他在新落户的居民中赢得极大尊重，任何人铺设地基或修造围栏都要先咨询他的意见，大家还一致决定由他掌管土地的分配。 | ② \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 他设计街道规划新居；用换来的木钟代替原来以歌声报时的群鸟，经过他校准的木钟能够在正午分秒不差地同时奏响乐曲；他还决定在街上种植巴旦杏代替金合欢，并且发现了能使树木经久不衰的方法。 | ③ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |

【答案】他是马孔多的创建者，具有开拓精神。； 他受人尊重，很有威信。； 他既富于幻想，又有实干精神，具有惊人的智慧。（每处1分）

4．乌尔苏拉具有怎样的形象特点？请简要分析。（6分）

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

【答案】①勇于开拓。乌尔苏拉是一位开拓者，她打破了马孔多的闭塞，使马孔多与外部世界建立了联系。她又率先改变原有的生活水平，“每天两次用树枝穿着糖制的小鸡小鱼出门销售”，忙于买卖，用积攒下来的钱不断扩展家业。②睿智。当发现丽贝卡有失眠症后，她将丽贝卡和其他孩子隔离开来，防止传染;熬制了乌头汤来治疗失眠症。③勤劳务实。她勇于承担家庭责任，不抱怨，也不幻想，以勤劳务实的态度抗衡落后闭塞的生存状态，以坚强刚毅的姿态改变着落后民族的痼疾。（每点2分）

**任务三 探寻时代背景·解读小说的象征意味**

5．马孔多居民所患的失眠症有何特点？作者写这一情节有何象征意义？（4分）

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

【答案】

（1）失眠症如疫病一般蔓延开来，可见其具有集体性和传染性两个特点。（2分）

（2）马孔多正是拉丁美洲大陆的象征。作者通过对马孔多居民患失眠症的描写，暗指拉丁美洲人民由于无法摆脱愚昧落后、孤独封闭的生活，在外来文化的影响下，正在逐渐麻木地遗忘自己的历史和文化，遗忘想要摆脱命运控制的初衷。（2分）

6．本文写马孔多居民患上了失眠症，他们遗忘了事物，也将遗忘生活，遗忘历史，最终变得麻木不仁。请分析以下内容的象征意义。（4分）

|  |  |
| --- | --- |
| **内容** | **象征意义** |
| 布恩迪亚家族 | ① \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 阿拉伯人沿商道进入马孔多 | ② \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |

【答案】这个家族的兴衰象征着拉丁美洲的兴衰。； 外来文明入侵拉丁美洲，对当地文明造成冲击。（每处2分）

**素养必备**

象征手法

象征是人类文化中的一种信息传递方式，它通过采取类比联想的思维方式，以某些客观存在或想象中的外在事物以及其他可感知的东西，来反映特定社会中人们的观念意识、心理状态、抽象概念和各种社会文化现象。象征手法是借助某一具体事物的外在特征，来寄寓作者某种深邃的思想，表达某种富有特殊意义的事理的表现手法。

象征的本体意义和象征意义之间本没有必然的联系，但通过作者对本体事物特征的描绘，读者会产生由此及彼的联想。 运用象征手法，可使抽象的概念具体化、形象化，可使复杂深刻的事理浅显化，还可以创造一种艺术意境，以引起人们的联想，增强作品的表现力和艺术效果。

**任务四 品味小说情节·探寻奇幻色彩的力量，拟写推荐语**

7．文中哪些地方体现了魔幻现实主义？魔幻现实主义在本文中表现出什么特点？（作答时从“魔幻”“现实”两方面思考）（8分）

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

【答案】

（1）如写外来文明对马孔多的入侵，是现实的，但又是魔幻的。如奥雷里亚诺沉迷于金银艺实验，他能发表预言；又如丽贝卡食土的恶习及失眠症的蔓延；等等。这些内容既有现实的影子，也有魔幻虚构的成分。这些奇幻的因素与真实的描写交融在一起，营造了神秘的气氛，增添了拉丁美洲独特的地域色彩，使作品呈现出如真似幻的魔幻色彩。（2分）

（2）①带有浓厚的本土色彩，即拉丁美洲土著的传统文化和传统观念。②用荒诞、夸张的描写展现拉丁美洲的神奇现实。作者充分发挥想象，置现实于神话氛围中，比如，在丽贝卡要来马孔多之前，奥雷里亚诺发表预言：“有人要来了”“‘我不知道是谁，’他坚持道，‘但不管是谁，人已经在路上了。’”。③用象征手法表现作者对历史的反思。作者对失眠症的描写，表现出马孔多在文明洪流面前受到的巨大冲击，体现了作者对哥伦比亚以及整个拉丁美洲历史的反思。（每点2分）

8．请给《百年孤独》写一则推荐语，改变人们对它的看法。150个字左右。（8分）

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

【答案】（示例）《百年孤独》是哥伦比亚作家加西亚·马尔克斯的经典之作，是魔幻现实主义文学的巅峰之作。马尔克斯以丰富的想象力和独特的叙事手法，通过布恩迪亚家族七代人的兴衰史，描绘了一个充满奇幻色彩的世界。书中的每一个人物、每一个故事都充满了象征意义，既反映了拉丁美洲的历史和现实，又探讨了人类的孤独与命运。阅读《百年孤独》，你将体验到一场穿越时空的文学之旅，感受到文字的魔力和生命的深邃。无论是对文学爱好者还是对普通读者来说，这本书都值得一读再读。（写出《百年孤独》的内容、特点6分，字数符合要求2分）

#### **文本联读·拓思维**

1．同样是讲故事，《复活》（节选）与《百年孤独》（节选）的讲述方式有什么不同？（6分）

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

【答案】①《复活》（节选）运用大量的人物对话展现人物之间的交流、过往，作品中的人物像是走到了读者面前，动态感更强，作者好像一个摄影者，读者更多是在通过阅读来“观看”，从而了解故事。②《百年孤独》（节选）更多是以旁观者的全知视角来讲述的，作品中人物的行动、心理全在讲述者的掌控之中，作者好像一个解说员，读者则通过阅读来“听讲”。（每点3分）

2．小说中的主要人物具有典型的社会意义。请结合小说内容，分析本单元课文中主要人物的形象特征及其典型意义，并填写下表。（12分）

|  |  |  |  |
| --- | --- | --- | --- |
| **篇名** | **主要人物** | **形象特征** | **典型意义** |
| 《大卫·科波菲尔》（节选） | 大卫·科波菲尔 | ①\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ | ②\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 米考伯 | ③\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ | ④\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 《复活》（节选） | 玛丝洛娃 | ⑤\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ | ⑥\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 聂赫留朵夫 | ⑦\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ | ⑧\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 《老人与海》（节选） | 圣地亚哥 | ⑨\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ | ⑩\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 《百年孤独》（节选） | 何塞·阿尔卡蒂奥·布恩迪亚 | ⑪ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ | ⑫ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |

【答案】悲惨少年，富有同情心，积极进取。； 借这一形象表达了对善良、仁慈等美德的赞美，对当时社会现象进行了批判。； 生活困顿，爱慕虚荣，热情善良，盲目乐观。； 这一形象揭示了下层百姓生活的悲惨及善良乐观的特点。； 原先纯真善良，后走向堕落，最终找回自我。； 这一形象是被侮辱、被伤害的下层百姓的典型代表，作者借此批判当时的黑暗社会。； 勇于为自己的罪过忏悔。； 这一形象是“忏悔贵族”的代表，他既是贵族阶级罪恶的代表，又是贵族阶级罪恶的批判者。； 年老，贫穷，不服输，勇敢，坚忍。； 这一形象是“硬汉”形象的代表，作者借这一形象赞美人在苦难面前不退缩的精神。； 富有开拓与冒险精神，敢于创新，喜好幻想，有孤独感。； 这一形象是拉丁美洲具有开拓精神的孤独的老一代人物代表，作者借这一形象反映了拉丁美洲沧桑而孤独的历史。（每处1分）

3．比较本小说与卡夫卡的《变形记》在表现生活方面有怎样的关系。（6分）

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

【答案】①都运用了营造荒诞情节的方式叙述故事。《变形记》是现代派作品，以格里高尔变甲虫的故事反映了世态炎凉，用荒诞情节折射了现实的冷漠无情。《百年孤独》则是在现实描述中插入“魔幻”情节，有亦真亦幻的效果。马尔克斯称卡夫卡让他发现了“文学还存在着多种别的可能性”，可见他深受卡夫卡的影响。②马尔克斯、卡夫卡都通过营造荒诞情节的方式，赋予了“孤独”不同的含义，目的都是唤起人民觉醒，推动社会前进。这样的作品是进步的作品，这样的作家是进步的作家。（每点3分）

##### **读写结合**

###### **一、课内积累**

**布恩迪亚为何如此积极求变？**

布恩迪亚富于幻想，敢于实践，有实干精神，具有惊人的毅力和智慧。他带领人们创建了乐园般的马孔多。布恩迪亚痴迷于各种科学实验，执着追求科学技术。他设计街道规划新居，用换来的木钟代替原来以歌声报时的群鸟。即使失败或受伤，他也从不气馁。布恩迪亚为何如此积极求变，痴迷于科学实验？是因为他对外来科学与文明的向往和追求，是因为他想摆脱“孤独”，即摆脱自闭、落后、偏僻、愚昧、保守。

**运用角度**

实干精神 积极求变

**素材运用**

当我们深陷困厄之中，当我们生命的悲歌止步于“马孔多”的圆形轮回，停留在“等待戈多”的荒诞时空，我们现代人又将何去何从？我们可以选择对命运屈从，消失于“百年孤独”之中；但我们更应该积极求变！应该像布恩迪亚一样有实干精神，积极进取，敢于开拓，勇于创新。我们更应该将眼光转向现实生活，有进取心、有魄力，立足现实，针对自身的特点，完成自我价值的实现，摆脱心灵的枷锁。我们应该走进新时代，接受科学知识，通过读书学习，增加自己的知识积累，趋行在人生的旅途，在坎坷中奔跑，在挫折里涅槃，才会让荣光照亮最初的梦想，才能摆脱落后、愚昧、保守，创造出属于自己的一片辉煌。

###### **二、课外拓展**

**百年孤独（节选）**

奥雷里亚诺·布恩迪亚上校①很久都未能恢复平静。他不再制作小金鱼，吃不下东西，拖着毯子像梦游者一般在家中游荡，口中咀嚼着默然的怒火。三个月过去，他的头发变得灰白，往日里修剪齐整的髭须耷垂在苍白的唇边，但他的双眼又变成两团火炭，这双眼睛曾吓住看到他出生的人，曾仅仅一瞥就让椅子打转。忍受着怒火的折磨，他试图唤起青年时代曾引导自己走上危险道路直至荣耀的荒原的预兆，却都归于徒然。他迷失在一个陌生的家中，这里没有人也没有任何事物能引发他丝毫的感怀。一次他打开梅尔基亚德斯②房间的门，想寻找战前岁月的痕迹，却只看见废料、垃圾和多年积累下来的污物。在没人再翻动的残破书页间，在被潮气侵蚀的羊皮卷上，生出繁密的紫苔；曾经是家中空气最洁净的房间，如今却充斥着腐朽记忆和令人难以忍受的气味。一天早上，他看见乌尔苏拉趴在栗树下已故丈夫的膝上哭泣。家里只有奥雷里亚诺·布恩迪亚上校看不见那位经历半个世纪风吹雨打的健硕老人。“跟你父亲打个招呼吧。”乌尔苏拉对他说。他在栗树前停了片刻，又一次确认了那片空旷的空间同样无法触动他的情感。

“他说什么？”他问。

“他很难过，”乌尔苏拉回答，“因为他认为你快死了。”

“请告诉他，”上校笑了，“一个人不是在该死的时候死，而是在能死的时候死。”

亡父的预感拨动了他心中残存的最后一分高傲的余烬，但他却错以为陡然间重获了力量。因此他纠缠着乌尔苏拉要她说出院中何处埋藏着圣约瑟石膏雕像里的金币。“你永远不会知道。”她回答道，那坚定的态度源于往日的教训。“早晚有一天，”她补充道，“这笔财富的主人会出现，只有他能挖出来。”没人知道一向慷慨大方的人怎么会如此迫不及待地开始聚敛金钱。那并非足够救急的小钱，而是提一下就能让奥雷里亚诺第二③咋舌的惊人巨款。他登门求助时，那些旧日的党内同僚都躲起来不见他。然而他如此坚持，四处奔走恳求，不惜牺牲自己的尊严东拼西凑，暗中不懈努力，结果在八个月里筹到的款项超过了乌尔苏拉埋藏的金币数目。于是他去拜访病中的赫里内勒多·马尔克斯上校④，要他协助自己掀起一场全面战争。

赫里内勒多·马尔克斯上校尽管瘫痪在摇椅上，但在一段时期内的确是唯一能够联络到起义军旧部的人物。自从尼兰迪亚停战协定签订以来，奥雷里亚诺·布恩迪亚上校寄身于打造小金鱼的作坊，他却与直到战败仍忠心耿耿的部下保持着联系。他和他们一起打着一场屈辱的日常战争，其中充满恳求与申请，“请您明天再来”“就快了”“我们正在认真研究您的问题”；打着一场彻底失败的战争，败给了那些“您忠实恭顺的仆人”，他们应该签发但从未签发养老抚恤金。另一场血腥的战争延续了二十年，却不曾像这场无限拖延、日日消磨的战争带给他们如此多伤害。赫里内勒多·马尔克斯上校曾躲过三次暗杀、五次受伤大难不死，身经百战安然无恙，却败给了无尽的等待，屈服于凄凉的晚景，在一间借来的光线昏暗的屋子里想着阿玛兰妲⑤。最后一批他知晓下落的老兵出现在报纸上的照片里，卑顺地仰着面孔，身旁站着不知名的共和国总统。他赏赐他们铸有自己头像的金扣子别在衣领上，又归还给他们一面染着鲜血和硝烟污痕的战旗，以备日后覆在棺材上。另一些人更有骨气，在社会救济的荫庇下仍苦苦等待回音，他们或因饥饿而死，或怀着一腔怒火苟活，或在精致的荣誉粪堆中衰老腐烂。因此，当奥雷里亚诺·布恩迪亚上校邀请他发动一场殊死决战，彻底铲除外国入侵者扶植的腐败可耻的政府，赫里内勒多·马尔克斯上校不禁因同情而颤抖起来。

“噢，奥雷里亚诺，”他叹气道，“我知道你老了，可现在才明白你比看起来的样子还要老得多。”

**［注］**①奥雷里亚诺·布恩迪亚上校：曾是叱咤风云的战争英雄。在与政府签订停战协定后，他回到故乡马孔多，在家中的炼金实验室里打发时光。选文之前的情节是外来统治者在镇上进行残暴的统治，上校的十几个私生子也一个又一个地被暗杀。②梅尔基亚德斯：布恩迪亚家族命运的见证者和预言者，多次死亡和复活。③奥雷里亚诺第二：奥雷里亚诺·布恩迪亚上校的孙辈，因奇特的繁殖能力而发财。④赫里内勒多·马尔克斯上校：奥雷里亚诺·布恩迪亚上校的亲密战友，追随者。⑤阿玛兰妲：奥雷里亚诺·布恩迪亚上校的妹妹，赫里内勒多·马尔克斯上校青年时的恋人。

**名师赏评**

小说节选部分将今昔场景并置，在今昔对比中凝聚着强大的艺术感染力。小说中的人物都有一种悲剧色彩，都有令人同情之处。本文多处体现了“孤独”，与题目对应。奥雷里亚诺·布恩迪亚上校是“孤独的代言人”，他在自己家中是孤独的，他是自己家的陌生人，与家中的人和环境都格格不入。他的理想是孤独的，他热切期待再次发动战争，母亲藏有大量金币，却断然拒绝他；他登门求助，旧日同僚都躲起来不见他；连最亲密的战友也认为他是老糊涂了。他在整个社会中是孤独的，战争结束后，他远离现实世界，躲在炼金实验室里制作小金鱼，不了解世界变化，远离政治，对起义军旧部的窘况更是一无所知。但是，布恩迪亚上校认为活着就要尽到责任，完成使命。

###### **三、读写结合**

请运用象征手法，选取你熟悉的一种事物，赋予它某种象征意义，写一段话，抒发自己的感悟，不少于200个字。（10分）

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

【答案】

（示例1）我不喜梅，因为它总是在冬天孤独地盛开。即使文人墨客皆赞叹它的清香，但只闻得清香却难觅孤独的踪影，就像才学满腹的真君子，又怎么能因一纸空文而被人了解呢？我爱菊，喜欢它摆脱“孤独”，在晚秋季节，陪伴着枫叶，陪伴着红艳艳的柿子，总是散发着独特的香味。那是一股独特的香味，绵延荡漾，让人无法忘却。这香味从何而来？来自那烂漫的花蕊之中。萧萧秋风吹过，都带上了崭新的气息。菊，有进取心，有魄力，立足现实，摆脱心灵的枷锁，创建了属于自己的乐园，创造出那属于自己的一片辉煌。我印象中的菊陪伴着我的老师，生长在一张办公桌旁。它淡黄却亮丽，矮小却挺立。它总是昂首向上，托起一阵阵淡雅的清香，它的身旁坐着的是老师，一个让我无法忘却的老师。她常伏案工作，持笔而书，眼神疲惫却神情温婉，因为她知道，她会带给学生文学的芳香，这将浸润他们的心田，滋养他们的生命。

（示例2）春已至，花已开，山河无恙，人间皆安。桃花，在春季是繁盛的，娇粉的花瓣依偎在黄白色花蕊旁。桃花，敢于开拓，每年的春天总是绽放出绚丽的色彩，展现迷人的姿态。每一朵桃花，都不“孤独”，远眺如一片粉色的海洋，紧密团结，十分和谐；近看如粉嫩的脸庞，紧紧挨在一起，散发着盈盈笑意。桃花，积极进取，有魄力，春风拂面，它就开始了新的征程。它的花含苞待放，展示了它独特的美；它的花瓣盛开，编织成了美丽的诗句；它的花瓣飘落，陪伴着孤独的林黛玉。虽免不了凋零的结局，但它的芬芳也如拼图，成为生活的一部分。它逝去又未曾离开，它消失却又无处不在。正如一些生命，即便死亡，也会在人们心中延续。袁隆平虽离我们而去，但他的精神将永远与我们同在，还有无数的生命，在走到尽头时，以最完美的结局拥抱人世间。愿生命的逝去，是为了更好地回馈生活。

（运用象征手法4分，感悟合理4分，字数符合要求2分）

## **单元主题阅读·多样的文化**

##### **主题解读**

文化的多样性，主要指人类文化在其表现形式上的丰富多样和差异性。文化在不同的时期和不同的地方具有各种不同的表现形式，世界上每个民族、每个国家都有自己独特的文化，其文化各具特色。学习不同的文化，可以拓宽文化视野、提升文化素养，可以探究其人文主题，探寻丰富多彩的心灵世界，理解人性的复杂与多样，形成积极向上的人文精神。本单元的课文都选自世界文学史上的优秀小说，体现了人类对社会的认识，揭示了人类成长的精神轨迹。我们新时代青年，要尊重文化的多样性和差异性，重视文化交流，在学习和传播中华文化的同时，积极借鉴国外优秀文化成果，为促进世界文化多样性发展作出贡献。

##### **主题阅读**

###### **主题阅读一**

**人类文明繁荣发展是文明交流互鉴的结果**

马 援

多姿多彩是人类文明的本色，交流互鉴是推动人类文明进步的重要动力。历史和实践 充分表明，不同文明之间只有平等交流、互学互鉴，才能为人类破解时代难题、共创美好未来 提供强大精神指引。文明的交流互鉴，推动文明的繁荣发展。

人类文明史源远流长、历尽沧桑。 在混沌的自然世界中.人类文明像一幅光彩夺目的画 卷，醒目地舒展于天地之间。①有了文明，人类才有了对待自然、社会、自我的态度。这些态度 不但让人类有了安身立命的身份认同，也让人类有了生生不息、奋斗前行的动力。世界上先 后出现过数次文明兴起的浪潮，产生了诸多文明，共同组成了世界文明的百花园。

对于世界文明而言，文明的交流互鉴意义重大。文明因交流而多彩，文明因互鉴而丰 富。任何文明都不是孤立存在的，而是始终处于与其他文明的接触、交流和互动之中。只有 同其他文明交流互鉴、取长补短.才能持久保持旺盛活力、 事实上.人类历史就是一幅不同 文明相互交流、借鉴、融合的宏伟画卷②世人瞩目的古希腊神庙建筑艺术离不开古代两河流 域、古代埃及等文明的深刻启迪：公元8世纪始.汇集古代希腊、罗马、波斯和印度文化的“百 年翻译运动”,开创了阿拉伯文明的“文化黄金时代”,也为欧洲文艺复兴提供了珍贵火种；拜 占庭文明继承了古希腊、罗马文化传统，又在文学、建筑、医学、艺术、军事等诸多领域进行了 创新. 因而得以延续千年.并影响了欧洲文明、斯拉夫文明：近代欧洲文明融合了古希腊、罗 马文明和中世纪文明，借助经济、社会、科技领域的突破创造了崭新的工业文明；拉美文明是 欧洲文明、美洲印第安文明与非洲文明碰撞、交流和融合而产生的文明，在学习和吸收外来 文化的基础上.立足于自身实际展开创新.凝练出别具一格的文明特色.为人类贡献了墨西 哥壁画艺术、拉美发展主义学说、魔幻现实主义文学创作、巴西利亚城市建筑设计等杰作。

对于中华文明而言，文明的交流借鉴是多层次、多领域的。中华文明，这个伟大的古老 文明之所以延绵不绝、不断为人类文明进步作出重大贡献，也同其与域外不同文明多层次、 多领域的交流互鉴密切相关。中国最早培植了粟黍和水稻，而西亚培植的大麦、小麦传入中 国，大大丰富了中国人的饮食种类。先秦时期青铜器上即有异域元素，是中外文明交流互鉴 的缩影、汉唐时期. 中外物质文化交流互鉴达到新高度。 张骞凿空西域.开辟了东西方交往 的陆路通道.陆上丝绸之路见证了“使者相望于道.商旅不绝于途”的盛况：有唐一代.丝绸、 茶叶等各种物品源源不断向西传播，西方货物也通过官私贸易络绎不绝传入中国，长安无愧 为当时的国际大都会。④从唐代中期到宋元时期.海上丝绸之路见证了“舶交海中.不知其数” 的繁华，中国的瓷器、指南针、印刷术、火药更大范围地向西传播。到了明代，郑和七下西洋， 扬帆几万里.足迹遍及印度洋、阿拉伯海、红海和非洲东海岸等30多个国家和地区.在将中国 商品带向世界的同时.也将域外货物和工艺技术带回中国. 留下中华民族与沿途各国人民友

好交往的佳话。⑤在商品、技术等物质文明取长补短的同时，思想文化领域的互动与交融，构 成人类文明交流互鉴的生动历史图景。18世纪在法国出现的“中国热”.演变为法国启蒙运 动的重要思想资源。中外历史都告诉我们.文明的繁盛、人类的进步.离不开求同存异、开放包 容，离不开文明交流、互学互鉴。在经济全球化、信息化深入发展的今天，人类交往的世界性比 过去任何时候都更深入、更广泛，各种文明之间形成了“你中有我、我中有你”的相互依存关系， 联系空前紧密，比以往任何时候更需要相互学习、相互交流、相互借鉴。⑥文明之间的差异不应该 成为世界冲突的根源，而应该成为整个人类文明进步的动力。

面对百年未有之大变局，当今世界各国更应加强文明交流互鉴，汲取历史智慧，共同推 动人类社会的发展，开创人类文明的新局面。⑦

（有删改）

**写作宝典**

①运用比喻，将人类 文明比作混沌的自然世界中光彩夺目的画卷，形象描绘了人类文 明在自然世界中的独 特地位和辉煌成就。

②比喻论证，语言富有文采。将人类历史比作宏伟画卷，突出文明相互交流、借鉴、 融合在人类历史中的作用。

③举例论证，多用整句，语言有气势，铿锵有力，论述了文明交流互鉴的重大意义。

④举例论证，举张骞通西域、郑和下西洋的历史事例，证明分论点，增强论证的说服力。通过具体事例来证明论点，具有直观性和可信度。

⑤联系当前形势，阐述相互交流、相互借鉴的必要性。

⑥号召展望。提出对文明交流的倡议，展望开创人类文明的新局面。

**阅读鉴赏**

文章由远及近，由外国到中国，论述了“文明的交流互鉴，推动文明的繁荣发展”这一中心论点。文章条理清楚， 两个分论点都分别放在文段开头，十分醒目。多采用举例论证、道理论证，语言简洁，逻辑缜密。几处道理论证，增 强了说服力和权威性。文明因交流而多彩，文明因互鉴而丰富。文明交流互鉴，是推动人类文明进步和世界和平发 展的重要动力，是让世界变得更加美丽，让各国人民生活得更加美好的必由之路。

###### **主题阅读二**

**孩子的力量**

列夫·托尔斯泰

“打死他！……枪毙他！……把这个坏蛋立刻枪毙！……打死他！……打死他！……打死他！”人群大声叫嚷，有男人，有女人。①

一大群人押着一个被捆绑的人在街上走着。这个人身材高大，腰板挺直，步伐坚定，高高地昂起头。②

这是一个在人民反对政府的战争中站在政府一边的人。

他被抓获，现在押去处决。③

“有什么办法呢！力量并不总在我们一边。有什么办法呢？现在是他们的天下。死就死吧，看来只能这样了。”他想，耸耸肩膀，对人群的叫嚷报以冷冷的一笑。④

“他是警察，今天早晨还向我们开过枪！”人群嚷道。⑤

但人群并没有停下来，仍押着他往前走。当他们来到那条横着昨天在军警枪下遇难的人的尸体的街上时，人群狂怒了。⑥

“不要再拖延时间！就在这儿枪毙那无赖，还把他押到哪儿去？”人群嚷道。

被俘的人阴沉着脸，只把头昂得更高。⑦

但领头的人决定把他押到广场上去，在那里解决他。

离广场已经不远，在一片肃静中，人群后传来一个孩子的哭叫声。⑧

“爸爸！爸爸！”一个六岁的男孩边哭边叫，推开人群往俘虏那边挤去，“爸爸！他们要把你怎么样？等一等，等一等，把我也带去，带去！……”孩子旁边的人群停止了叫喊，他们仿佛受到强大的冲击，人群分开来，让孩子往父亲那边挤去。⑨

“瞧这孩子多可爱啊！”一个女人说。

“你要找谁呀？”另一个女人向男孩俯下身去，问。

“我要爸爸！放我到爸爸那儿去！”男孩尖声回答。

“你几岁啊，孩子？”

“你们想把爸爸怎么样？”男孩问。

“回家去，孩子，回到妈妈那儿去。”一个男人对孩子说。

俘虏已听见孩子的声音，也听见人家对他说的话。他的脸色越发阴沉了。

“他没有母亲！”他对那叫孩子去找母亲的人说。⑩

男孩在人群里一直往前挤，挤到父亲身边，爬到他身上去。

人群一直叫着：“打死他！吊死他！枪毙坏蛋！”⑪

“你干吗从家里跑出来？”父亲对孩子说。

“他们要拿你怎么样？”孩子问。

“你这么办。”父亲说。

“什么？”

“你认识卡秋莎吗？”

“那个邻居阿姨吗？怎么不认识？”

“好吧，你先到她那儿去，待在那里。我……我就来。”

“你不去，我也不去。”男孩说着哭起来。

“你为什么不去？”

“他们会打你的。”

“不会，他们不会的，他们就是这样。”⑫

俘虏放下男孩，走到人群中那个发号施令的人跟前。

“听我说，”他说，“你们要打死我，不论怎样都行，也不论在什么地方，但就是不要当着他的面。”他指指男孩。“你们放开我两分钟，抓住我的一只手，我就对他说，我跟您一起去溜达溜达，您是我的朋友，这样他就会走了。到那时……到那时你们要怎么打死我，就随你们。”⑬

领头的人同意了。

然后俘虏又抱起孩子说：“乖孩子，到卡秋莎阿姨那儿去。”

“你呢？”

“你瞧，我同这位朋友一起溜达溜达，我们再溜达一会儿，你先去，我就来。你去吧，乖孩子。”

男孩盯住父亲，头一会儿转向这边，一会儿转向那边，接着思索起来。

“去吧，好孩子，我就来。”

“你一定来吗？”

男孩听从父亲的话。一个女人把他从人群带出去。

等孩子看不见了，俘虏说：“现在我准备好了，你们打死我吧。”

这时候发生了完全意想不到和难以理解的事情。这些一时变得残酷，对人充满仇恨的人觉醒了。

一个女人说：“我说，把他放了吧。”

“天呐，”又一个人说，“放了他吧。”

“放了他！放了他！”人群叫喊起来。⑭

刚才还在憎恨群众的他，竟双手蒙住脸放声大哭起来。

他是个有罪的人，但从人群中跑出去，却没人拦住他。

（有删改）

**写作宝典**

①开篇设置悬念，引发读者的阅读兴趣。为下文警察的出场进行铺垫；表现了人们的亢奋和愤怒，与结尾处人们的宽容形成反差，突出小说主题。

②对警察进行外貌、动作描写，突出他对群众的蔑视，显示其高傲的内心。

③矛盾初起：警察被抓，要被押去处决。

④对警察进行心理、动作描写，揭示其与群众对立的立场和对群众的冷漠态度。

⑤揭露警察的罪行。交代上文人们要“打死他”的原因，引出下文一系列情节。

⑥承上启下，是小说情节的第一个小高潮。“遇难的人的尸体”将人们的狂怒推到极点。

⑦对警察进行神态、动作描写，使他的冷漠、固执、高傲，在群众的呐喊声中显得更加鲜明突出。与下文写其态度变化形成鲜明对比，增强小说的艺术感染力。

⑧情节陡起波澜。“肃静”与“哭叫声”对比，渲染凝重的氛围，推动故事情节发展。

⑨“人群停止了叫喊”承上启下，将小说情节再次推向高潮。“分开来”的动作描写，为下文人们的宽容进行铺垫。

⑩男人对孩子的关切和警察的话，点出了孩子已经失去母亲的情况，为下文人们宽恕警察进行铺垫。

⑪人群的叫喊，使情势再度紧张起来。

⑫父子对白。父亲的耐心和温和、孩子的急切和不舍，显示了父子之间浓浓的亲情。为下文人们改变对警察的态度进行铺垫。

⑬警察的请求表明他不惧死亡，但害怕孩子受到伤害。这为人们宽恕他充分蓄势。

⑭三个层次的呼声，与开始人们要杀死俘虏的呐喊形成鲜明对比，表明人们对俘虏的态度发生了根本的改变，情节又一次达到高潮。

**阅读鉴赏**

文章通过警察（即俘虏）和群众在一个孩子出场前后态度的变化，凸显亲情的伟大力量，从而折射出人性的光芒。小说的故事情节发展曲折，浓浓亲情动人心弦。孩子的出场推动了故事情节的发展，打破了双方的对立态度，使文章从起初的剑拔弩张逆转为后来的充满温情，情节跌宕起伏，悬念迭出，吸引读者。

###### **主题阅读三**

**越野滑雪**

［美］海明威

缆车又颠了一下，停了。尼克正在行李车厢里给滑雪板上蜡，把靴尖塞进滑雪板上的铁夹，牢牢扣上夹子。他从车厢边缘跳下，落脚在硬邦邦的冰壳上，来一个弹跳旋转，蹲下身子，把滑雪杖拖在背后，一溜烟滑下山坡①。

乔治在下面的雪坡上一落一起，再一落就不见了人影。尼克顺着陡起陡伏的山坡滑下去时，那股冲势加上猛然下滑的劲儿把他弄得浑然忘却一切，只觉得身子里有一股飞翔、下坠的奇妙感。他挺起身，稍稍来个上滑姿势，一下子又往下滑，往下滑，冲下最后一个陡峭的长坡，越滑越快，越滑越快，雪坡似乎在他脚下消失了。身子下蹲得几乎倒坐在滑雪板上，尽量把重心放低，只见飞雪犹如沙暴②，他知道速度太快了。但他稳住了。随即一搭被风刮进坑里的软雪把他绊倒，滑雪板一阵磕磕绊绊，他接连翻了几个筋斗，然后停住，两腿交叉，滑雪板朝天翘起，鼻子耳朵里满是雪。

乔治站在坡下稍远的地方，正噼噼啪啪地拍掉风衣上的雪。

“你的姿势真美妙，尼克，”他大声叫道③，“那搭烂糟糟的雪真该死。把我也绊了一跤。”

“在峡谷滑雪什么滋味儿？”尼克挣扎着站起来。

“你得靠左滑。因为谷底有堵栅栏，所以飞速冲下去后得来个大旋身。”

“等一会儿我们一起去滑。”

“不，你先去。我想看你滑下峡谷。”

尼克赶过乔治。他的滑雪板开始有点打滑，随后一下子猛冲下去。他坚持靠左滑，末了，在冲向栅栏时，紧紧并拢双膝，像拧紧螺旋似的旋转身子④，把滑雪板向右来个急转弯，扬起滚滚白雪，然后慢慢减速，跟铁丝栅栏平行地站住了。

他抬头看看山上。乔治正屈起双膝滑下山来；两支滑雪杖像虫子的细腿那样荡着，杖尖触到地面，掀起阵阵白雪，最后，他一腿下跪，一腿拖随，整个身子来个漂亮的右转弯，蹲着滑行，双腿一前一后，飞快移动，身子探出，防止旋转，两支滑雪杖像两个光点，把弧线衬托得更加突出，一切都笼罩在漫天飞舞的白雪中⑤。

尼克用滑雪板把铁丝栅栏最高一股铁丝压下，乔治纵身越过去。他们沿路屈膝滑行，进入一片松林。路面结着光亮的冰层，被拖运原木的马儿拉的犁弄脏了，染得一搭橙红，一搭烟黄。两人一直沿着路边那片雪地滑行。大路陡然往下倾斜通往小河，然后笔直上坡。他们透过林子，看得见一座饱经风吹雨打、屋檐较低的长形房子。走近了，看出窗框漆成绿色。油漆在剥落。⑥

他们把滑雪板竖靠在客栈墙上，把靴子蹬蹬干净才走进去。

客栈里黑咕隆咚的。有只大瓷火炉在屋角亮着火光。天花板很低。屋内两边酒渍斑斑的暗黑色桌子后面摆着光溜溜的长椅。两个瑞士人坐在炉边，喝着小杯混浊的新酒。⑦尼克和乔治在炉子另一边靠墙坐下。一个围着蓝围裙的姑娘走过来。

“来瓶西昂酒，”尼克说，“行不行？”

“行啊，”乔治说，“你对酒比我内行。”

姑娘走出去了。

“没一项玩意儿真正比得上滑雪，对吧？”尼克说，“你滑了老长一段路，头一回歇下来的时候就会有这么个感觉。”

“嘿，”乔治说，“真是妙不可言。”

姑娘拿进酒来又出去了，他们听见她在隔壁房里唱歌。

门开了，一帮子从大路那头来的伐木工人走进来，在屋里把靴子上的雪跺掉，身上直冒水汽。女招待给这帮人送来了三公升新酒，他们分坐两桌，光抽烟，不作声，脱了帽，有的背靠着墙，有的趴在桌上。屋外，拉运木雪橇的马儿偶尔一仰脖子，铃铛就清脆地叮当作响⑧。

乔治和尼克都高高兴兴的。他们两人很合得来。他们知道回去还有一段路程可滑呢。

“你几时得回学校去？”尼克问。

“今晚，”乔治回答，“我得赶十点四十的车。”

“真希望你能留下，我们明天上百合花峰去滑雪。”

“我得上学啊，”乔治说，“哎呀，尼克，难道你不希望我们能就这么在一起闲逛吗？带上滑雪板，乘上火车，到一个地方滑个痛快，滑好上路，找客栈投宿，再一直越过奥伯兰山脉，直奔瓦莱州，穿过恩加丁谷地。”

“对，就这样穿过黑森林区。哎呀，都是好地方啊。”

“就是你今年夏天钓鱼的地方吧？”

“是啊。”

他们喝干了剩酒。

尼克双肘撑在桌上，乔治往墙上颓然一靠。［细节描写］

“也许我们再也没机会滑雪了，尼克。”乔治说。

“我们一定得滑，”［热切向往］尼克说，“否则就没意思了。”

“我们要去滑，没错。”［同声附和］乔治说。

“我们一定得滑。”［再次强调］尼克附和说。

“希望我们能就此说定了。”［同声附和］乔治说。

尼克站起身。他把风衣扣紧。他拿起靠墙放着的两支滑雪杖。

“说定了可一点也靠不住。”［峰回路转，倍觉失落］他说。⑨

他们开了门，走出去。天气很冷。雪结得硬邦邦的。大路一直爬上山坡通到松林里。

（陈良廷译，有删改）

**写作宝典**

①以简练的语言描绘出尼克滑雪的姿态。

②运用比喻，生动地表现了野外滑雪的刺激。

③通过乔治的话语侧面描写尼克。

④运用比喻，生动贴切。

⑤运用比喻，画面感强烈。

［第一部分：滑雪。多从尼克的角度来写，要么侧重他本人滑雪时的感受，要么通过他的眼睛来展现乔治滑雪时的姿态。］

⑥被弄脏了的冰层、“屋檐较低的长形房子”的窗框上剥落的油漆，与之前的白雪形成鲜明的对比。

⑦ 分析此处细节描写的作用。

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【答案】“酒渍斑斑的暗黑色桌子”“光溜溜的长椅”“混浊的新酒”渲染了单调压抑的气氛。作者通过“客栈里黑咕隆咚的”“天花板很低”等多个细节刻画了客栈的破败，与白雪皑皑的山间峡谷形成鲜明对比，小说氛围由此发生变化，情节也由此发生转折。

⑧伐木工人们的疲惫懒散与野外滑雪者的昂扬奋发形成鲜明对比。马儿脖子上的铃铛“清脆地叮当作响”是此处唯一的亮色。

［第二部分：喝酒。通过对喝酒的人物和客栈环境的描写，营造了沉闷、压抑的氛围，是对旷野雪原的反面映衬，从侧面表现了主人公对现实世界的抗拒。］

⑨两人一再相约，表明他们对此有强烈的愿望和期盼，含蓄表达了两人依依不舍的心情。既反映出两人对实现“再一次一起滑雪”的愿望的不自信，结合细节描写可知，也折射出两人略为惘然的心境。

［第三部分：畅想。渴望跃峰穿林尽情滑雪，却因现实生活而不能如愿，表现了他们想通过滑雪摆脱现实生活的牵绊却事与愿违的失落与沮丧。］

**阅读鉴赏**

海明威将文学作品同冰山类比，他说:“冰山在海里移动很是庄严宏伟，这是因为它只有八分之一露在水面上。”小说的情节是尼克与乔治的越野滑雪及在客栈的逗留，这只是小说露出水面的八分之一。通过小说已有的情节，可以推测出其背后隐藏着更为丰富的内容，尤其是两人在滑雪之外的生活。这种情节安排使小说有大量留白，引人遐思。阅读过此文的读者会产生共鸣：越长大越有一种无力的感觉。被生活困住，不能随心所欲。乔治和尼克在分别时一再相约，大家都明白它实现起来有相当大的困难。

##### **主题积累**

###### **一、积累格言**

1.没有文化交流，就没有文化发展。交流是不可避免的，无论谁都挡不住。——季羡林

2.各美其美，美人之美，美美与共，天下大同。——费孝通

3.我们尊重文化多样性，首先就要保护好中国自身的文化多样性……加强中华民族大团结，长远和根本的是增强文化认同，建设各民族共有精神家园，积极培养中华民族共同体意识。——郝时远

4.不同文化之间的交流过去已被多次证明是人类文明发展的里程碑。——罗素

###### **二、积累事例**

**1.很多语言面临消亡的危机**

以现代科技和大工业为核心的现代化，正在对全球加以普遍一致的改造，使得人类的外部物质世界和生活方式变得单调、雷同。以语言为例，世界上曾经有7 000至8 000种彼此明显不同的语言，时至今日，还在使用的语言大致有6 000多种，但充满活力的语言并不多，其中有一半不到10 000人会说，有1/4不到1 000人会说。在大致6 000种语言中，很多语言面临消亡的危机。每一种语言，不仅有着自身的魅力，还是本民族历史文化的记录，一旦消失，就宣告着一个文明的湮灭。语言的消亡意味着世界文化多样性的减少，因为在语言丢失的同时，原来以这种语言为载体的文化也可能消失。

2.**在跨文化阅读中体验多样性的文化**

第29个世界读书日来临之际，中文名叫林步冉的加拿大人，住在南昌9平米的陋室里细读《红楼梦》，一边欣赏中文的丰富表达，一边感受包罗万象的中国世情，并将阅读感受体现在颇具中式意境的画作中。哈佛大学教授包弼德，在录制《哈佛通识课》过程中直接唱出了儒家经典《大学》。林步冉和包弼德在阅读中实现了和遥远文明的对话，在空间和时间两个维度上拓宽了眼界，体验到了多样化文化的魅力。

##### **主题思考**

中国文化历史悠久，世界文化丰富多彩。新时代的青年应如何对待多样性的文化？请谈谈你的理解，200字左右。

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

【答案】（示例）在数字地球村中，新时代青年应成为文化摆渡人。面对多样性的文化，我们既不能做孤芳自赏的守塔人，也不应成为随波逐流的浮萍。以文化自信为锚，以开放包容为帆，在敦煌壁画的飞天与巴黎圣母院的玫瑰窗之间寻找美学共鸣，在端午龙舟的鼓点与非洲鼓的节奏中捕捉生命的律动。每个青年都是文明的解码器，既可以在茶道里品读东方哲学，也可以在咖啡中理解契约精神。文化对话不是非此即彼的选择题，而是兼容并蓄的论述题，只有让不同文明在青年心中展开平等对话，才能奏响人类命运共同体的交响乐章。

## **单元写作任务·学写小小说**

##### **知识导引**

小小说，又称“微型小说”“袖珍小说”“一分钟小说”和“超短篇小说”等，是与长篇小说、中篇小说、短篇小说并立的小说样式之一。它是一种篇幅很短、情节简单、对人和事件都不进行完整描写和叙述的小说体裁。

小小说因篇幅所限，无法展现情节的完整脉络，也难以从容、细致地刻画人物，往往抓住生活中具有典型意义的一个瞬间或一个横断面，进行深入开掘。

小小说具有“小、新、巧、奇”四大特点：

（1）小。篇幅短小，有的仅几十个字。因此，在构思和行文时必须注意字句的凝练，不要有冗词赘句。如古代一篇小小说《陨盗》（陶渊明）：“蔡裔有勇气，声若雷震。尝有偷儿入室，裔附床一呼，二盗俱陨。”简单明快，形象了然，堪称精品。

（2）新。立意、风格新颖。如美国著名科幻作家弗里蒂克·布朗写了一篇被称为世界上最短的科幻小说：“地球上最后一个人独自坐在房间里，这时，忽然响起了敲门声……”这一小说就写得十分别致而耐人寻味。

（3）巧。结构精巧。小小说在结构上，应尽可能地压缩、集中时间、场所、人物。因此，要在选材和布局上多下功夫，使作品精巧，如同微雕工艺品那样。

（4）奇。结尾要新奇巧妙，出人意料。记叙事件时，先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故事发展的某种可能性上去，但当顺势发展到关键之处时，事情的发展方向突然发生转折，通过另一种结局的揭晓，让人的情绪随之而起伏变化。中外作家的许多优秀作品就常在结尾处巧妙转折，使人拍案叫绝。

##### **技法指导**

**技法1 学写开头**

开头要使人“一见钟情”，常见方式有两种：

（1）造成悬念，引发兴趣。

（2）开门见山，进入情节。开头往往是人物语言，直接引入人物和相关事件。

**典例示范**

平地一声雷,震动了锁井镇一带四十八村：“狠心的恶霸冯兰池,他要砸掉这古钟了!”

（梁斌《红旗谱》）

**技法点评**

这个开头，简洁精练，开门见山，直接交代地点、人物、事件，快速进入情节。

**技法2 学写情节**

（1）单线曲折，一波三折。“文似看山不喜平”，不平就是曲折、有波澜。故事情节平淡无奇，叙述直来直去，读来没有情趣；故事情节曲折回旋，波澜起伏，才会扣人心弦，引人入胜。如鲁迅的《祝福》中，祥林嫂初为寡妇逃离婆家，在鲁四老爷家做女工，重获生机，却被劫走改嫁；改嫁后生活安稳，却夫死子丧；后重返鲁镇，捐门槛赎罪却遭唾弃；最终在除夕祝福夜冻毙街头。

（2）双线交叉，内在联系。可以写一人两事，或两人一事；可以是两条明线，也可以是一明一暗，互为陪衬。如鲁迅的《药》，就有一明一暗两条线索。明线是华小栓得了痨病，华老栓买人血馒头给儿子治病，突出群众的愚昧麻木。暗线是革命者夏瑜，救国救民，在刑场就义。作者将这明暗两线从并行到融合，突出群众的冷漠和革命者的悲哀。

（3）反复回环，同中见异。如《奇妙的循环不等式》，车上只有一个空位，发车员不让老大娘坐，却让“首长”坐，经理上车后赶走“首长”，自己坐下，老大娘认出经理是自己女婿，经理又将座位让给了老大娘。

（4）前后对比，双峰对峙。如契诃夫的《变色龙》写奥楚蔑洛夫因为狗的主人不同而对狗的态度截然不同，前后对比，突出鲜明了人物形象。

（5）欲扬先抑，欲抑先扬。前者，“扬”是主体，却先在“抑”上着笔，突然一转归于“扬”。后者相反。这样，产生了情节发展的意外性，加强了相反相成的艺术效果。如茹志鹃的《百合花》先写通讯员害羞、不会照顾女同志，是“先抑”，先在“抑”上着笔。后文写通讯员牺牲，是“扬”，增强了相反相成的艺术效果。

（6）抓住要点，以小见大。小小说应以小见大，达到意义的升华；要讲象外之旨、言外之意，引发读者想象。主要采用：

①象征。用具体物象表示概念或另一形象，但只起结构作用，不像在诗歌中着力描写的中心形象那样。

②双关。利用语言上的多义或同音关系，使一句话关涉两个意思。即表面说的是一种意义，实际指的是另一种意义。

③细节描写。细节描写指文学作品中对人物动作、语言、神态、心理以及自然景观、场面气氛等细节的描写。

④省略。这是一种具象化的空白。

**典例示范**

这时候，探监的人纷纷出去。副典狱长走到聂赫留朵夫跟前，说探望的时间结束了。玛丝洛娃站起来，顺从地等待人家把她带回牢房。

“再见，我还有许多话要对您说，可是，您看，现在没时间了。”聂赫留朵夫说着伸出一只手，“我还要来的。”

“话好像都已说了……”

她伸出一只手，但是没有同他握。

［列夫·托尔斯泰《复活》（节选）］

**技法点评**

“话好像都已说了……”，这句话省略了许多内容，给读者留下想象的空间。这句话表明玛丝洛娃不想再与聂赫留朵夫见面，说明两人心灵依然没有得到充分的沟通和交流。

**技法3 学写结尾**

结尾宜巧，要“回眸一笑”，主要有三种方法：

（1）画龙点睛，首尾呼应。如《那团云雾》，开头写峰顶有团云雾，主人公失了游兴；结尾写主人公兴致高涨，但那团云雾也不见了。

（2）戛然而止，含蓄隽永。如《书法家》，局长在书法比赛会上应邀写了两个拿手的字——“同意”，面对人们的惊叹和让他再写几个字的要求，他无奈地说：“不写了吧——能写好的就数这两个字……”这样结尾，韵味无穷。

（3）出人意料，扣人心弦。即“欧·亨利式结尾”，其特点是“巧”。小说整个布局为结尾服务，读者以为情节东向演进，结果却西向而行。这种结尾，打破了情节发展惯用的结构手法，给人以新奇感，深化了主题。如《麦琪的礼物》，一对穷困夫妻为在节日时互送礼物而煞费苦心，最后礼物拿出来却都没用：一个卖掉金表为妻子买了梳子，一个剪掉长发为丈夫买了根表链。

**典例示范**

“是的。你没有看出来，是吗？它们简直一模一样。”

她带着天真而自豪的快乐，笑了起来。

弗雷斯蒂耶太太被深深地打动了，紧握住她的双手：

“啊！我可怜的玛蒂尔德！但我那串是假的，顶多值五百法郎……”

（莫泊桑《项链》）

**技法点评**

玛蒂尔德夫人为还债尝尽了痛苦后，才知道那串项链是假的。这样结尾，戛然而止，韵味无穷，极具讽刺意义。结尾使读者去思考、去寻味，小说的主题也在此得到了升华。

##### **写作任务**

只要你认真观察，就会发现生活中存在着不少“小说元素”，或让人感动，或引人深思，或令人开怀……试着从中采撷一二，以之为基础创作一篇小小说。

**【答案】［佳作展台］**

**假 酒**

村口有一家卖酒的老店铺，店名叫作“醉月轩”。店门口立着一个眺望天空、似乎欲举杯邀月的饮者塑像。那塑像的脸上已掉了几块漆，显得斑驳陈旧，纵然如此，那极具感染力的笑容，仍然引得我频频驻足。

店主是个上了年纪的老头儿，驼背，花白的头发，黝黑的脸，与门口塑像的风度翩翩大相径庭。他说话粗声粗气，经常看到他扯着脖子，红着脸，与顾客争吵。

知道他已有十多年了，但要问我他的名字，我会脱口而出“醉月轩”。至于真名，我可实在不清楚，村里的人都叫他“醉月轩”。我小时候叫他“醉月轩爷爷”，但经过几次交往，我对他的印象逐渐转变，便改口直呼“醉月轩”了。

细想来，头一回这么叫他是在一个夏日的午后。三伏天的正午，阳光最是“肆虐”，街巷空无一人，只能听见家家户户空调外机发出的轰鸣声。妈妈叫我给“醉月轩爷爷”打电话，请他打点儿黄酒来。

“嘟——嘟——”

好长时间后，电话那头才响起咳嗽声，我学着妈妈的口气，说要买黄酒，让他送到我家。他沉默了片刻，突然气愤地说：“不去！这么热的天，亏本买卖，不去不去！”随即挂了电话，那头只传来一阵“嘟嘟”声。我被他粗犷的怒吼吓到了，呆站在原地。待我反应过来，转进厨房，嘟囔着对妈妈说：“怪老头儿，坏老头儿，醉月轩这个糟老头儿！”妈妈笑着摇摇头，说道：“还是老样子，唉！”

高中在学校住宿，我似乎很久没有见过他了，偶尔听爸妈说起，他的身体大不如前了。

端午节前一天，我拖着行李箱回家，路过村口，和往常一样，驻足观赏塑像，然后将目光投向店里。与往常不同，店门虚掩，透过门缝，我瞧见“醉月轩”佝偻着，虽背对着我，但从姿势来看，他应该是在往大酒缸中灌注些什么。“嚯！醉月轩往酒里掺水，他卖假酒？！”我暗自心惊，思量着该怎么把这个秘密公之于众。

第二天正午，一家人围着饭桌边吃边闲聊，我心中藏着这件事情，异常沉默。神情恍惚之际，一阵浓烈的酒香掺杂着药味儿从窗口飘进来，我寻着酒香起身，从窗口望见“醉月轩”背着个大水箱、手拿喷头在街头巷尾洒着红黄色的液体，心里更添怪异。“正午时分，洒雄黄，老头儿可有心了！”爸爸闻着酒香说道。蓦然间，那天我窥见的情景在眼前闪现，我的脸不自觉地红起来。

“可不是嘛，哪回让他送酒来啊，他都是不耐烦的样儿，但哪回不是都送来了。”妈妈附和着爸爸的话说道。

原来如此！

我想，我永远也忘不了“醉月轩爷爷”。

**［写作指导］** 生活中的“小说元素”，可以是特点鲜明的人物、印象深刻的事情，也可以是一种想法、一种观念，甚至可以是一个视觉形象。比如莫泊桑的小小说《逗乐》中，作者借助第一人称的视角，讲述了“我”与朋友在开玩笑的过程中变得越来越警惕，以至于那些玩笑都成了“我”内心后怕的来源。正是在那样“高度的欢乐”中，“我”开始变得敏感，玩笑也转化为恐惧，连同真实世界中人内心的“异化”一起浮现在读者眼前。又如卡夫卡的小小说《骑桶者》中，一个穷得买不起煤的人想去跟煤店老板借煤，他不是提着桶去借，而是骑着桶去借，最后不但没有借到煤，反而被老板娘用围裙扇到了冰山区域。卡夫卡对这一事件进行了冷幽默处理，表现了他一贯的小说风格——人与世界的不通融性。

**［名师点评］** 作者以村口的一家卖酒老店铺为切入点，通过打电话买酒和端午节回家发现店老板“掺水”等情节，重点塑造了一个脾气古怪、心地善良的店老板形象——“醉月轩”。

文章层层铺垫，先抑后扬。结尾通过“醉月轩”的行动和爸妈的话语，展示了人物内心的善良，改变了“我”对“醉月轩”的印象，收到了“出人意料，又在情理之中”的表达效果。