



高等学校英语类专业国标规划教材

English

*Think*

大学思辨  
英语教程

总主编 孙有中 主编 蓝 纯

精读  
1  
READING  
CRITICALLY

语言与文化  
Language and Culture

SEIS  
FALL, 2017

MOVIE

KALEIDOSCOPE

外语教学与研究出版社

# STAR 李家昕 17010158

# CHUNGKING EXPRESS

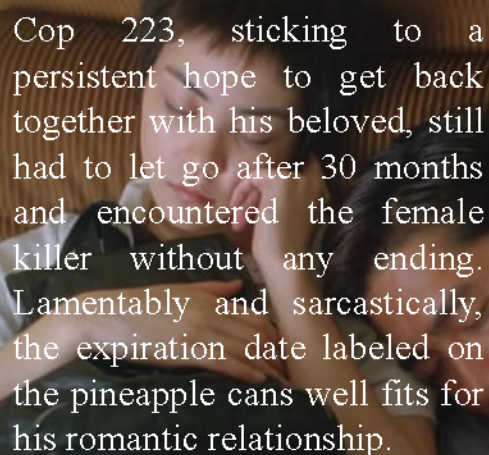
## Chungking Express

### Wong Kar Wai

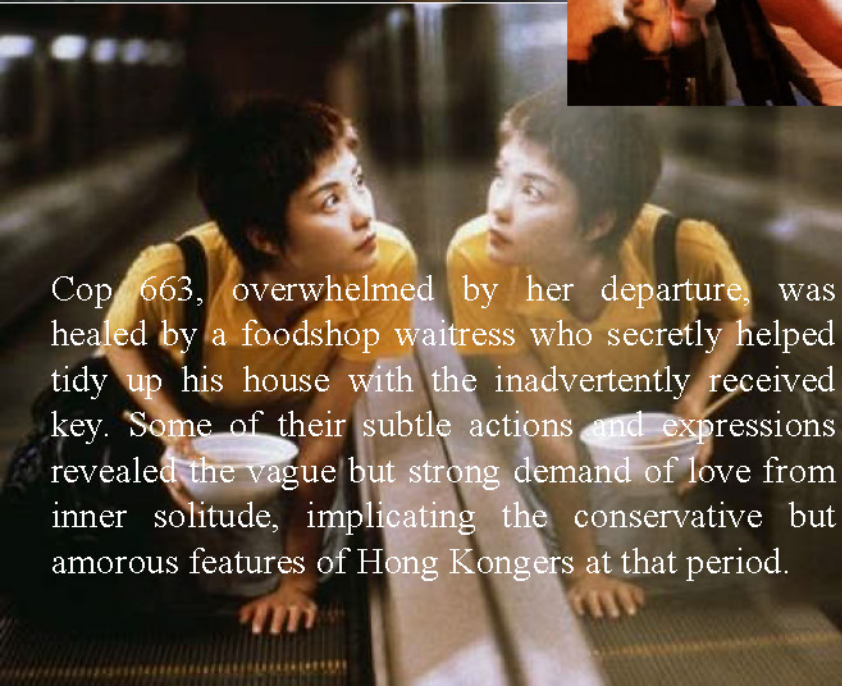
重庆森林 梁朝伟 王菲 金城武 林青霞

Impressionistic flashes. Montage technique.

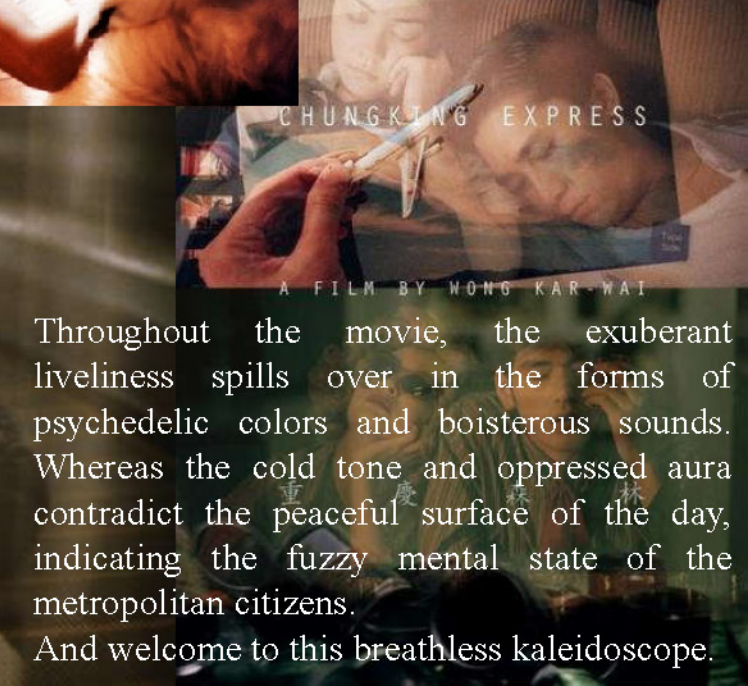
Chungking Express is about stories of two love-stricken cops, sketching a mesmerizing portrait of Hong Kong in the 1990s. With the Indian dealers in Chungking Mansions, the rock pop music enjoyed by HK folks, the long mountain elevator and the vulgar life in daily market, the film displayed this multilateral city in an intersection of warmth and depression.



Cop 223, sticking to a persistent hope to get back together with his beloved, still had to let go after 30 months and encountered the female killer without any ending. Lamentably and sarcastically, the expiration date labeled on the pineapple cans well fits for his romantic relationship.



Cop 663, overwhelmed by her departure, was healed by a foodshop waitress who secretly helped tidy up his house with the inadvertently received key. Some of their subtle actions and expressions revealed the vague but strong demand of love from inner solitude, implicating the conservative but amorous features of Hong Kongers at that period.



Throughout the movie, the exuberant liveliness spills over in the forms of psychedelic colors and boisterous sounds. Whereas the cold tone and oppressed aura contradict the peaceful surface of the day, indicating the fuzzy mental state of the metropolitan citizens.

And welcome to this breathless kaleidoscope.



☯ Over the years, I've been watching tons of films that include different styles and languages. However, only a few can really be thought-provoking and meaningful. Suddenly a lighting bulb sparked my mind, there's a very film that I'm really into. This is *Murder on the Orient Express*.

☯ It is a 2017 American mystery drama film directed by Kenneth Branagh with a screenplay by Michael Green, based on the 1934 novel of the same name by Agatha Christie.

☯ What starts out as a lavish train ride through Europe quickly unfolds into one of the most stylish, suspenseful and thrilling mysteries ever told. This film tells the tale of thirteen strangers stranded on a train, where everyone's a suspect. One man must race against time to solve the puzzle before the murderer strikes again.

☯ Not only are the plots amazingly well betrayed, but also the message behind the film is so much more than the way we think.

☯ Poirot thought that there's no grey between black and white. But he chose to stand in the middle point finally, and here came the questions about what justice exactly was and what good and evil were. When I left the cinema, everything was still vividly visible before my eyes, even now.

All  
or  
Nothing

By: 1701 羅兆杰

What would you do if you found yourself killed on your birthday? What would you do if you found yourself trapped in the same day? What would you do if both circumstances happen at the same time?



Tree, a college girl, wakes up in Monday morning, finding herself inside a boy's dorm. She quickly dresses herself and leaves abruptly. The day is her birthday. For Tree, it is nothing special. She continues to things in her "b\*\*\*\*y" way around the school, such as pissing off her roommate and dating her married teacher. But that night, on her way to a party, Tree notices a creepy guy following her. Although she tries to run away, she gets stabbed to death by the man.

Tree wakes up in terror. She looks around, only to find herself in the same boy's dorm. She rushes outside, and everything seems familiar, or even the same. Tree goes through the rest of the day nervously. However, she still can't avoid being killed by the masked guy at night.



The cycle goes on.

Tree continues her fight with the mysterious man, repeatedly being killed and getting closer to the truth.

So does Tree eventually get out the trap? And who is the one that is so desperate to murder her?

The film can be both hilarious and thrilling. There are parts that you cannot help chuckling, while there are also parts that make you hold your breath. Meanwhile, the pace of the film is quite fast, so you will not sense a bit of boredom throughout the entire film.

As for personal reflections, I think the most important thing the film tells us is to learn to face our inner self, and then view our world in a clearer way. The film also reminds us of how essential love is, no matter in romantic terms or in family terms.

Written by Wang Haili



## Coco

2  
1

What if the achievement of your dream will be at the cost of your families? Would you still sacrifice everything to chase your dream? The Mexican film *Coco* leads the audience to find the answer and it has received great reputation for the perfect plots and profound theme. It is a great movie about love, death and life. The protagonist is a little boy named Miguel who was born in a shoemaker family but was crazy about music. However, music had been a curse in this family since long ago thus Miguel was forbidden to do anything related to music. In the day of the dead—a traditional festival in Mexico – Miguel accidentally rushed into the dead world after an argument with his families. There he came across his dead family members and got to know the stories of the last generations. He experienced ups and downs in that world and finally understood what family means to him. One of the shining point of this film is that Mexican traditional culture is shown on the screen, the typical Mexican costumes and what people do during festivals are fully presented in the film. A lot of audiences commented that their eyes had been filled with tears in the theater.

written by Wang Jingtong





# THE INTERPRETER



“The GUNFIRE AROUND us makes it hard to hear.  
 But the human voice is different from other sounds.  
 It can be heard over noises that bury everything else.  
 Even when it’s not shouting. Even if it’s just a whisper.  
 Even the lowest whisper can be heard— over armies...

when it is telling the truth.”

**THE INTERPRETER** is a 2005 political thriller film directed by Sydney Pollack, starring Nicole Kidman, Sean Penn, and Catherine Keener.

**S**ilvia Broome (Nicole Kidman) is an interpreter of English working at the United Nations in New York City. Her ordinary teaching-and-working life would seemingly go on undisturbed, if it were not for a radical ethnic cleansing perpetrated in distant Republic of Matobo, an African country in warfare. One night Silvia returned to the empty UN venue to reclaim some personal belongings and she overheard two men discussing an assassination against current president of Matobo, the “Teacher”, a cold-blooded radicalist, Edmond Zuwanie, in Ku, an very-rare African language only she understood. “The Teacher will never leave this room alive.” Silvia’s life was turned up side down for the deathly message. The whole UN was on the guard for the visit of President Zuwanie to the General Assembly next week, to announce his new program of democratic reform. To stop the assassin happening on America land, the only clue agents had got is the interpreter, Silvia— and the Ku language. As danger and attacks generated continuously through the week, Silvia’s secret history was gradually revealed: Who she really was? How she knew the Ku language? Was Sylvia a victim? A suspect? Or something else entirely? What’s more, who was the assassin? Was this a revenge, a redemption or a political melodrama? Who was behind all of this? As the saying goes, Truth Will out.

## **T**he **POWER** of Language

Silvia’s strengths were words, diplomacy and the subtleties of meaning; in the movie, her mastery in Ku was the only clue directing the moves of agents and the police to stop the terrifying international crisis before it’s too late. On the other side, wide range of political language— hints, understatement, political threats used in the UN were carefully arranged to wield great influence: mesmerizing the people, making billions and even clearing the name and escaping punishment, as did Zuwanie who committed genocide.

## **C**ulturally-RELATED Language

Language is culturally-related; so is human interpretation of other’s languages. The specialty that made Silvia the focus of investigation was her dual nationality and multiple identities. She was an American, a Matobian, a PhD on linguistics, a polyglot, a freelancer, a Global Nomad, a former rifle-shooter, a radical revenger and a Ku speaker — particularities that enabled her to understand the situation and react to urgent dangers rationally though not trained to.

## **I**nterpreting In **GLOBALIZATION**

Politically, interpreters are the bridge between countries; that’s why they were so crucial. The message one conveys may not mean exactly the same, or even diametrically opposed to another culture. Globalization brought forward a wide variety of rare languages and dialects while most of them were from the Third-World— Misinterpretation could give rise to serious diplomatic Waterloo. As Silvia said in the movie: “If I interpreted “gone” as “dead”, I’d be fired. If they were the same, there’d be no UN.”

This movie on the whole addresses serious contemplation on the use of violence and exertion of justice internationally: as a multiplicity of disparagements and interest relationships on international stages are generating among all nations, the UN has become the battlefield without armsfire. With Non-violence as its basic principle, the UN is wielding language to achieve its purposes: to enhance cooperation, to develop relationship, to mend distrust and in this movie, to exert justice.

Recommended by:

Li Demin 17010110 Class 3



The Boy in the Striped Pyjamas is a 2006 Holocaust novel by Irish novelist John Boyne. It's a best seller in many countries. The book was adapted in 2008 as a film of the same name.

### Plot

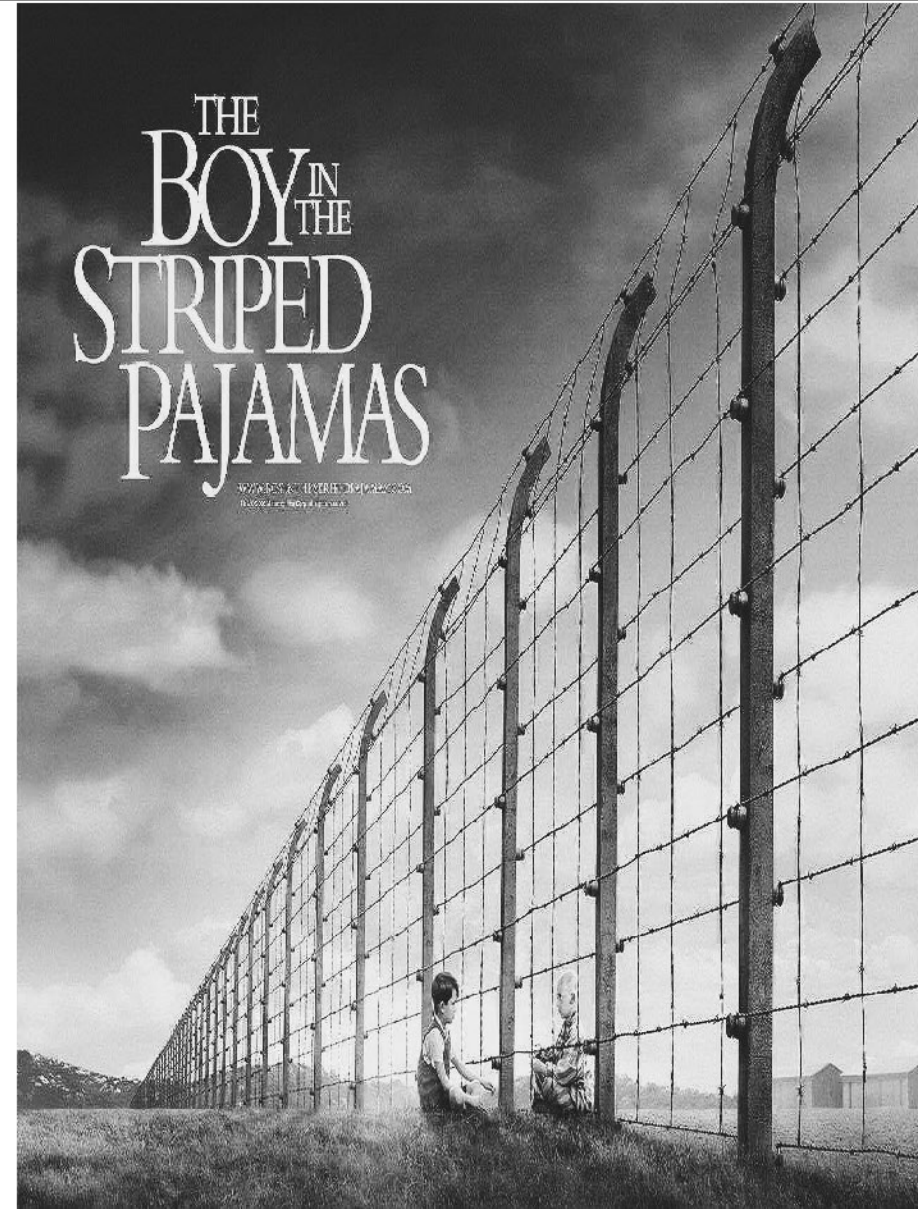
Young Bruno lives a wealthy lifestyle in prewar Germany along with his mother, elder sister, and SS Commandant father. The family relocates to the countryside where his father is assigned to take command a prison camp. A few days later, Bruno befriends another youth, strangely dressed in striped pajamas, named Shmuel who lives behind an electrified fence. Bruno will soon find out that he is not permitted to befriend his new friend as he is a Jew, and that the neighboring yard is actually a prison camp for Jews awaiting extermination.

### Theme

This film told people a tragedy happening during World War Two from a child's perspective. This unique perspective makes the massacre and bloody crime even more dreadful. It also reveals both the bright side and dark side of humanity, without giving specific judgment. Its theme is very thought-provoking.

-by 李佳芮

*The Boy in the  
Striped Pyjamas*





“Do you know why people like violence? It’s because it feels good. Humans find violence deeply satisfying. But remove the satisfaction, and the act becomes hollow.”

This is how Alan Turing, in his monologue, uncovers the essence of violence, physical or mental, committed to himself throughout his whole life.

“No, they beat you up because you’re different.”

This is Christopher’s account for others’ bullying Turing.

“Sometimes it is the people who no one can imagine anything of, that do the things that no one can imagine.”

This is the words said also by Christopher, Turing’s very first lover, that rendered him the determination to prove the existence of the so-called miracle and his own remarkable value.

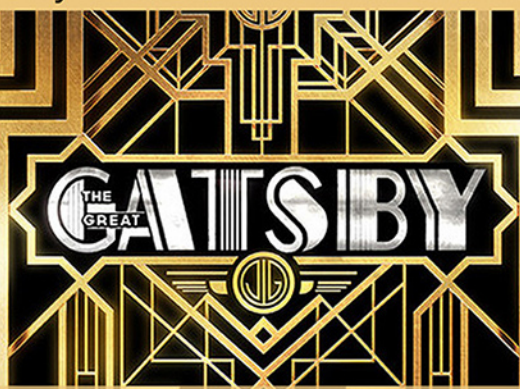
These are what the film are meant to convey: The war, and vicissitudes of life in the war. The bitter and unsaid love. The extraordinary yet lonely and tragic soul. Human beings’ dark nature to seek the pleasure gained from bullying, and to try to eliminate the different minority out of nothing but ignorance and fear for difference. The woe that could choke any witness.

And finally we start to ponder on all these. We come to realize how much we have owed to Alan Turing, in front of which the government’s official apology and recognition that arrived over fifty years after his suicide proves just in vain as compensation. Thus, the only way to avoid such tragedy henceforth, is to directly face our dark side, and kill it on our own.

Featured by Benedict Cumberbatch, adapted from Alan Turing’s real life experience, the movie got eight nominations at the 87th Academy Awards and won the Best Adapted Screenplay. Unwrapping all the events and sensations captured, we can not only see a vivid picture of that special historical period but also feel our hearts quivering acutely, at all the ups and downs the characters have been through, and at the insight into the strikingly cruel but real human nature.



The reason why I am enthusiastic for this film, first of all, is Gatsby's perseverance for his American dream. He was born with nothing yet made his way all up to the top. He was both at the bottom of the world's end and among the crowds of influential figures of his time, and what drives him to make such achievement was exactly his non-stopping aspiration for his dream – he actually devoted all himself into realizing his dream, though the core of his dream might not be so appropriate, which is rotten by money, but his personal quality is encouraged for every dreamer who is still on the way of striving.



What's more, it's Gatsby's extraordinary gift for hope. This very gift for hope enabled him to achieve his dream which, in other people's eyes, is rather unrealistic. It's not that easy to pursue one's dream when it's discouraged by others, but Gatsby managed to obtain his dream, for his complete belief in his dream and his sensitivity to the promises of life. His dream had gone far beyond the pure affection of Daisy, the "golden girl" who immersed herself in money, all because of the colossal vitality of his dream, which empowered him to know that all he had was mere disillusionment, and rather than live it up, he chose to be a better man, to continuously endeavor for his superior goal. He believed so much in the green light, "the orgiastic future that year by year recedes before us. It eluded us then, but that's no matter – tomorrow we will run faster, stretch out our arms farther, and one fine morning – So we beat on, boats against the current, born back ceaselessly into the past."

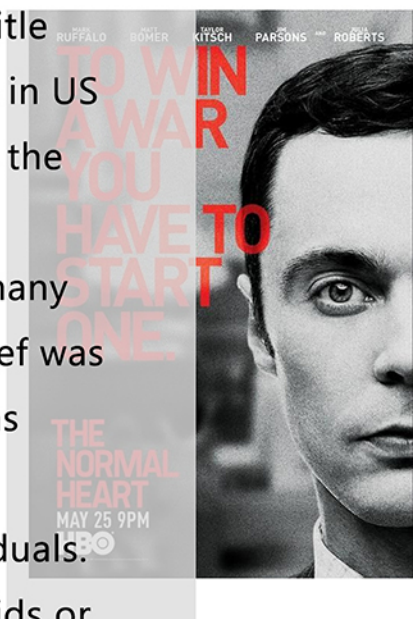
by 陈昭彦

The Normal Heart, adapted by HBO from a play of the same title which had won the Tony Award, demonstrated the HIV plague in US broke out in the 1980s and provided a thorough view towards the issue and a deep concern of the sexual minority groups.

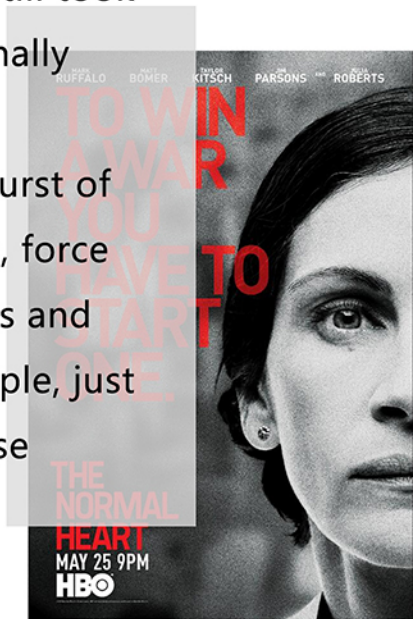
The movie begins with the outbreak of HIV which caused many male homosexuals' death within a short period. Common belief was that HIV could only be inflicted among Gay people since it was initially discovered in Gay communities. Accordingly, HIV was shunned by government, social organizations as well as individuals. The government refused to fund for any researches into the Aids or adopt any constructive resolutions that the infected people could resort to. Many hospitals refused to take HIV-infected people in and those which accepted HIV patients had to endure the accusation from other patients as well as the faculty.

Under such circumstances, Ned Weeks, the homosexual writer, stood up to appeal for consideration and assistance. He established an organization called "Gay Men's Health Crisis" with the support of his Gay allies. They raised money for researches and medical treatments, provided hot-line services and negotiated with politicians. The crusade succeeded in improving public awareness, but it still took four years of torment and dying before the U.S government finally realized its significance and began to take actions.

During the 133 minutes of the movie, there are dense outburst of anger, despair, grieving and happiness which tense your nerve, force you to think about the discriminations against LGBTQIA groups and how they've been suffering although they are also normal people, just like others. Perhaps that's the essence of the movie: treat those normal people with a normal heart.



# THE NORMAL HEART





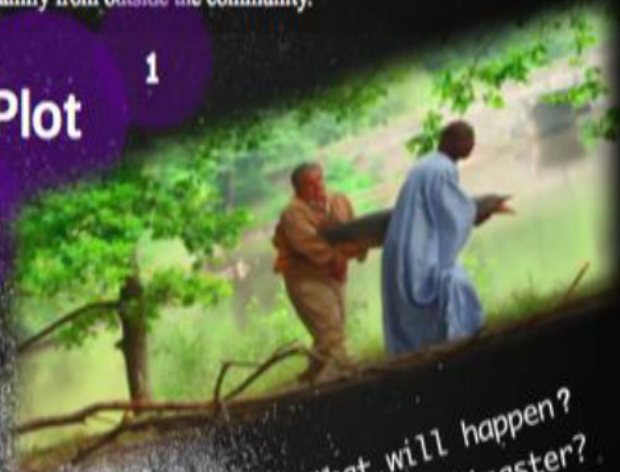
# Serial (Bad) Weddings 岳父岳母真难当



Claude Verneuil, a Gaullist notary, and his wife Marie, are parents of four daughters: Isabelle, Odile, Ségolène, and Laure. The three eldest are already married to men, each one of a different religion and a different ethnic origin: Isabelle married Rashid Ben, an Algerian Muslim lawyer, Odile married David Benichou, a Sephardi Jew entrepreneur, and Ségolène married Chao Ling, a Han Chinese banker who is open to all religious beliefs. The Verneuils pretend to accept their sons-in-law but have had a hard time hiding their discomfort at accepting people into the family from outside the community.

The Verneuils, in despair, put all their hope in their youngest daughter Laure, that she will bring home a Catholic partner. However, Laure reveals that she had chosen a Catholic partner named Charles Kofi, and wishes to marry him. Laure's parents are overjoyed and readily forgive his occupation as a comedian and actor. On the first meeting, however, they are shocked when they discover that the man to whom their daughter is engaged is a West African from the Ivory Coast. Claude begins to sink into depression.

## Plot 1



2

What will happen?  
Happy marriage or disaster?  
Cultural shock?



4 mariages, 2 têtes d'enterrement  
**QU'EST-CE QU'ON A FAIT AU BON DIEU?**

——蔡翌晨

TV11 .com





张柒  
1707

# GONE WITH THE WIND

During the *American Civil War*, a rain of bullets flooded away the pastoral peace in southern America. Scarlett is a gorgeous woman who fell in deep love with Ashley. She tried everything to win his love but failed. At the same time, another rich roguish man, Rhett Butler, was totally attracted by her cunning and calculative personality. "We are the same. We are both bad selfish guys. But I know I love you more than everyone does," said Rhett when he kissed her.

Scarlett was overprotected by her father and her followers. When war burst out, she grew to be astonishingly tough and ruthless. She swore with her fist up: "I will never starve again, nor will my family." She managed to maintain her father's plantation, run a timber business and make a fortune. After she hurried through two unsuccessful marriages, Rhett couldn't wait any more. He bought a palace for her and they moved in. However, no matter how luxurious their life was, she simply wouldn't forget Ashley. She appointed Ashley as the manager of her limber factory to keep him close. Secretly, she would go to date him. The conflict between Scarlett and Rhett eventually burst out, as violent as the war.....

# MOVIE SEIS FALL, 2017 KALEIDOSCOPE

THOSE PRESENTED ON THIS POSTER  
designed and produced  
the course  
in fall, 2017

are pages of movie review and recommendation  
as partial fulfilment of the requirements of  
"Reading Critially in English I: Language and Life"  
by first-year undergraduate students  
intellectually striving  
for growth and attempting excellence at SEIS

THE 14 LARGER ONES  
on account of  
rather than

have earned their places of discinction  
their popularity among the peers of their designers  
any other considerations or qualifications

THIS POSTER  
as well as

is designed to award and encourage creativity  
effective and meaningful expression  
in the language of English

IT IS THE HOPE

harbored by the instructing team of the course  
that the young promising minds at SEIS will  
appreciate and value  
the kaleidoscopic colors  
of their years to be spent with us at SEIS



Producers

LIU Bo, LAN Chun, YANG Lifang  
WANG Xiaoying, WEI Zheng  
XIA Yan, XIA Dengshan

Executive Producer  
Art Designer

LIU Bo



ENDORSED BY



## MOST POPULAR PAGES

LI Jiaxin, LUO Zhaojie, WANG Haili, WANG Jingtong, LI Demin  
LI Xiuqi, LI Jiarui, ZHAO Ruihui, CHEN Zhaoyan  
JIANG Xinyue, CAI Yicheng, FU Wanqing  
WU Chengyu, ZHANG Duo

