

总主编 何其莘 [美] 杨孝明

超越概念 Beyond Concept

高等院校英语专业系列教材

Intensive Reading 4

精读 (第四册)

主编 康成翠 庞建荣

[美] 高雄亚 [美] 韩爱果

编者 初 萌

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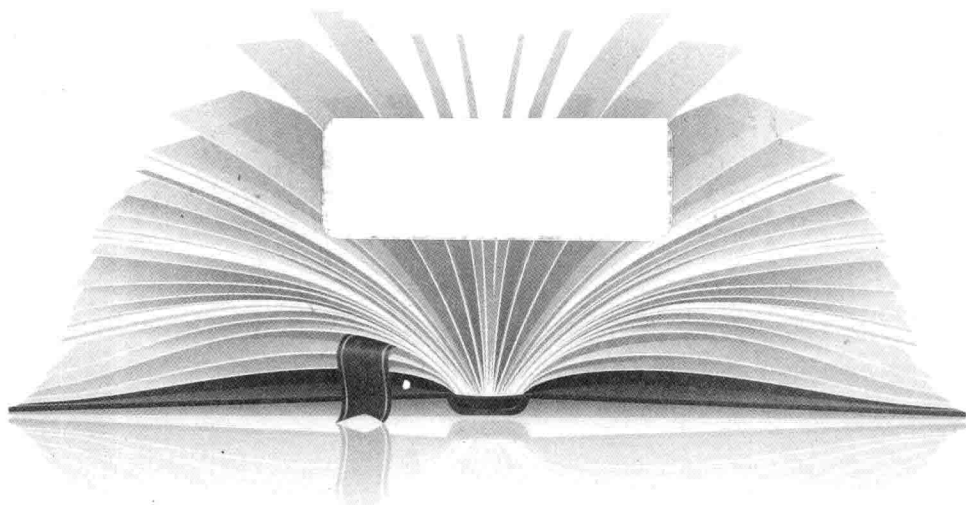
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总序

培养高校英语专业学生的文化素养要有合适的教材：不是那种仅仅文字漂亮却没有太多文化内涵的传统教材，而是具有时代特征，选自政治、经济、社会真实交往，含有丰富文化内涵的读本，同时兼有能够启发学生思考和分析的活泼、互动的教学方法以及配套的课外实践活动。这就是中国人民大学出版社推出“超越概念”这套英语专业系列教材的宗旨。

“超越概念”是一套完整的高校英语专业本科系列教材，涵盖了2000年教育部颁布执行的《高等学校英语专业英语教学大纲》中规定的“英语技能”和“英语知识”两大课程板块中的所有课程，由一批长期从事国内高校英语专业本科教学的中国教师和一批美国学者（均为20世纪80年代赴美留学，而后在美国大学获得博士学位和终身教职的华裔教授）合作编写而成。

与国内高校当前使用比较广泛的几套英语专业教材相比，“超越概念”有以下几个特点：

第一，教材采用了中美教授、学者合作编写的形式。由中外学者合编教材国内已有先例，但是本套教材无论从编撰者的数量到编写人员的素质，从双方合作的广度到相互交流的深度，从教材种类所涵盖的范围到其内容的真实性，都是前所未有的。编写初始由中方编者提出编写思路、选材要求，之后将要求交付美方编者，由美方编者在美国选材。在选材过程中，双方经过多次讨论，最后确定每一篇课文的内容与长度。然后由中方编者根据所选内容编写配套的练习，最后由美方审读并润色。这种分工方式最充分地利用了双方的优势：中方编者不但有在国外学习、工作、获取学位的经历，而且长期在国内高校从事英语教学，对国内学生的需求以及国内现有教材的情况了如指掌，可以准确地把握教材的内容和难易程度。而美方编者的优势在于对西方，特别是美国的英语教学和文化的认知与了解。他们出国前均为国内高校英语教师，并有在美国大学英语系不低于20年的教学经验。他们不但对国外的英语教学了如指掌，更重要的是对英语语言和文化有一种直觉的感知，而这种感知是从任何教科书中学不到的。凭着这种感知，他们不但可以在教材的最终审定过程中杜绝那种语法全对但读起来不像英语的中式英语，更能够在选材的过程中准确把握住西方文化核心的东西。

第二，教材以主要英语国家的文化为切入点，全部课文采用英文原文。教材的配套练习有很强的针对性，适合我国高校英语专业课堂教学使用。以精读教材为例，从第一册的第一课起，全部的课文均采用有实质内容的英文原文，从而彻底摒弃了无文化内容的以句型练习为主的课文。另外，语法讲解和练习均出自课文中出现的语法现象，而不是脱离课文内容、为语法而讲语法的训练。这样安排语法的讲解和练习就是将语法放在一个从属的地位。语法仅仅是对语言现象的描述与诠释，而不是规范语言对错的标准。与课文的文化内涵和语言的活力相比，语法理应处于从属地位。无论是以书面语为主的精读、泛读课文，还是形式活泼的听力、口语课文，有很多句子是“不符合语法规则”的。然而正是这些看似不符合语法的句子才是语言的生命，是有血有肉的活生生的语言。而我们的学生就是要感悟、学习并掌握这种有生命力的活的语言，而不是那些完全按语法规则编造出来的僵死的语言。

过去社会上对于高校英语专业的毕业生有这样一种指责,说他们只是一个“传声筒”。当然,这种指责讲的并不是在翻译中,特别是口译中,即从一国语言转换成另外一国语言的过程,而是嘲笑英语专业的学生没有思想。虽然,在翻译过程中译者不能随意添加或删减原文中的内容,但是如果译者没有足够的思想文化素养,那么很可能在理解上出问题,或是在用另一种语言转述时出现纰漏。这是我们作为外语教师 and 我们的学生都不愿意看到的局面。我们编著本套教材的指导思想之一就是使学生接触有文化内涵、有生命力的真实语言,从而避免在语法规则内闭门造车,避免“传声筒”式的教学。

第三,在注重培养学生听、说、读、写、译英语综合运用能力的同时,努力锻炼学生对外国文化的分析、批判和吸收的能力。不同课型的教材相互呼应,相互配合。突出教材的文化特征是本套教材最大的特点。英语专业学生文化素养的培养起码应该涵盖以下3个方面的内容:(1)要熟悉所学语国家的文化;(2)要了解所学语国家文化深层的内容;(3)要有鉴别、分析、批判和吸收外国文化的能力。本套教材的编写就是基于以上3个文化方面的内容。首先,教材内容涵盖了主要英语国家的政治、经济、历史、地理、哲学、宗教、社会等诸多方面。学生通过学习课文不仅了解其中丰富多彩的内容,同时锻炼对包括历史渊源、宗教背景、政治、经济、地理诸领域之间盘根错节的联系有一定的分析能力。其次,教材的内容要蕴含深层的文化内涵,要有强烈的时代感。要在有限的课文中详尽地反映出几百年甚至上千年的文化内涵是不可能的,因此必须做出选择,有取舍地遴选教材的内容。本套教材的选材原则是兼顾经典和现当代题材,以反映当代文化题材为主。如全部精读和泛读教材的128篇课文中,只有一篇选自18世纪爱尔兰裔英国作家斯威夫特(Swift)的作品,其他文章均为现代和当代作家的作品。而这些文章所涉及的主题并非西方文化所独有,很多文化现象,包括环保、就业、商业和技术对教育的冲击等等问题在世界各国均有普遍性,有些也是中国目前所面临的实际问题。另外,所选文章不仅体现出当代文化的特征,更重要的是这128篇课文中所涉及的问题均以议论文、辩论文的形式出现,没有一篇是一般人物或事件介绍性的文章。况且,很大一部分课文均以对西方传统、主流思潮批判的形式来阐述某个问题。这也是本套教材与国内其他教材一个重要的不同之处。由于议论文、辩论文旨在与读者进行交流,学生是以参与者的身份去接触课文中所涉及的内容,而不是被动的接受者。这就为学生对西方文化的内涵进行分析和批判提供了必要的途径与方法。

国内高校英语教材的编写不仅反映出不同时代西方文化的不同内涵,同时也折射出中国与西方世界的互动关系。20世纪五六十年代的英语教材以古典主义为主,所选内容多为西方文学经典,而中国学生对这一部分的西方文化大体上是被动地接受。七八十年代的英语教材主要以功能训练为主,学生学英语是为了掌握一门工具。而本套教材是以文化交流为宗旨,学生通过学习英语增加对西方文化的了解,全方位地参与到世界事务中去。这也是当前中国发展的真实写照与必然结果。

在教材编写过程中,我们得到了中国人民大学的大力支持,在此,我们代表全体编写人员向校方和相关职能部门表示由衷的感谢。

何其莘 杨孝明

2010年4月

编者说明

本书为“超越概念——高等院校英语专业系列教材”之《精读》教材，全套共4册，每册含16个单元，供大学本科一至二年级及水平相当的学习者使用。

一、选材原则

1. 课文素材以美国原版教材为主，报纸、杂志及网络文章为辅。选材在突出时代感的同时兼顾经典语篇的分析与欣赏；
2. 课文内容重点介绍以美国为代表的英语国家的文化内涵与价值，关注当今人类面临的各种挑战与热点，使学习者在提高英语语言知识与技能的同时，开阔视野，增强独立思考与分析批判的能力，形成理性思维的习惯；
3. 课文编排架构照顾选文作者的代表性与写作风格的多样性，注重题材与体裁的合理搭配。

二、编写原则

1. 以《高等学校英语专业英语教学大纲》为编写依据，以《普通高中英语课程标准》为参照起点，以满足学生学习需要为目标，在注重基本功训练的同时，拓宽学生的视野，提高学生的欣赏水平、思考能力及解决问题的能力；
2. 全部选用国外出版物，在教材编写过程中，对于原素材不做任何删减与改动，保持其原汁原味；
3. 课文编排循序渐进，由浅入深，相互重叠，课文字数大致控制在第一册800~1 400，第二册900~2 200（剧本除外），第三册1 100~2 000，第四册1 600~2 800；
4. 语言与文化并重，兼顾学生英语听、说、读、写、译能力的全面训练与培养。

三、词汇表设计

1. 生词及短语以它们在课文中出现的顺序排列；
2. 每个生词一般标注两个释义，基本意思在先，课文中意思在后（如课文中意思为该词的基本意思，则只标注一个释义）；
3. 每个生词及短语以双语注释，英文释义在先，中文释义在后，以便帮助不同基础的学生迅速学习、理解、掌握词义；
4. 生词通过 [*infmt. AmE*]、[*sing./U*]、[*usu. pass.*]、[*only before noun*] 等来标注其词性与用法。

四、练习设计

练习内容与题型设计以提高学生的各种语言技能为主要目的, 兼顾帮助学生备考, “不同阶段有不同的要求”, 全部围绕课文中出现的新词汇及语言点而设计, 总体分为 **Pre-reading Activities**, **Understanding the Text**, **Grammar**, **Exercises** 与 **Writing Assignments** 五大部分:

第一部分: Pre-reading Activities 为课前预习题或称热身题, 旨在引导学生带着问题进入课文的预习。

第二部分: Understanding the Text 为阅读理解题, 含 **Questions for Critical Thinking** 与 **Questions on Language in Context** 两部分。前者侧重对包括文化内涵在内的整篇课文内容的深入理解与思考, 后者侧重对课文中难句及重要语言点的理解, 旨在引导学生在上下文中理解词义, 观察语言在特定语境中的实际用法。

第三部分: Grammar 为根据课文中出现的语法现象而进行的简单的语法讲解, 并为后面的“语法练习”作铺垫, 旨在引导学生进一步复习、练习和巩固以往学过的语法知识。如在第一册的第一单元中, 编者有意设计了一个综合时态练习 **Tense Shifts**, 来帮助刚步入大学的学生梳理一下以往学过的英语时态, 以免他们在日后的口语会话或写作时再次出现中国学生常见的时态混乱现象。

第四部分: Exercises 为包括语法在内的词汇、语音、口语及写作等的练习。

I 为根据 **Grammar** 中讲到的课文中出现的语法现象而设计的练习, 旨在帮助学生进一步练习、巩固中学学过的语法基础 (或为翻译题或为填空题, 形式因各单元或各册内容而异);

II 为根据 **Grammar** 中讲到的构词法而出的练习题, 旨在扩大学生词汇量 (或为翻译题或为填空题, 形式因各册而异);

III 为根据课文中出现的词汇而设计的“词形填空题”, 旨在帮助学生扩大词汇量并掌握词的用法 (形式因各册而异);

IV 为根据上下文的“词汇替换题”, 旨在通过同义词练习来帮助学生扩大词汇量并掌握词的用法;

V 为根据课文中出现的词汇而设计的“选词填空题”, 旨在引导学生通过上下文理解来练习重点词的搭配与使用;

VI 为“完形填空题”, 旨在引导学生在语篇环境下理解、练习单词与短语动词的搭配与使用, 并培养学生根据上下文猜测词义的能力;

VII 为“短语汉译英题”, 旨在帮助学生快速习得课文中的一些常用短语和地道的英文表达;

VIII 为“句子翻译题”, 一至二册特别设计了部分课文中句子的 **back translation** (回译练习), 即要求学生根据句子后面附的单词或短语将汉语返译成课文中的英语原句, 旨在帮助学生进一步了解、比较中英文的差异, 从而加深对课文中英文句子的理解, 并帮助学生迅速掌握运用标准英语表达自己思想的能力;

IX 为“语音练习”, 第一册为对音标中 48 个音素的读音练习, 所选单词多为本册课文中的词汇, 第二册为单词重音练习, 所选词汇均为每一课中的词汇, 旨在帮助学生在大学一年级的基础阶

段进一步巩固正确语音、重音，纠正错误发音习惯及消除乡音对其英语语音的影响，以掌握正确的英语语音；

X为根据课文主题而设计的“讨论题”，旨在培养和锻炼学生的英语交际能力与口语表达能力，同时进一步巩固和练习正确运用本单元中所学的词汇与地道的表达法。

第五部分：Writing Assignments是按照循序渐进的原则所设计的“写作练习”。形式有“造句”、“要点综述”、“连句成段”和“短文写作”等，旨在引导学生学活用，即尽量使用在各个单元内所习得的表达方法或观点来自由阐述自己的思想、感情与观点，从而培养学生用标准英语写作的能力。

总体上说：本套练习包括“语法练习”、“词汇练习”、“翻译练习”、“口语练习”和“写作练习”五大部分。

所有练习题型与题量各册相对固定，也因各单元内容而异。各类练习例句遵循语言标准，可诵、可仿、可用。

五、编写队伍

“超越概念”是一套中美合编的英语专业系列教材。精读教材美方主编均为美国大学教学一线资深英语语言教学专家与终身制教授，负责搜集素材及大部分背景资料的提供、课后练习模式的制定及最后书稿的把关；中方主编及各册编者为人民大学英语教学一线教师，负责课文选材、课后练习及教师用书的设计与编写。

编 者

2010年4月

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Us and Them

● David Sedaris

Pre-reading Activities

1. Does your family often watch TV when all the members are together? Do you think TV contributes to the quality time of your family? Why or why not?
2. Is there a person or family in your community or school that is regarded as abnormal? If yes, how are they different? How do other people treat them?
3. The author writes about his experience as an eight-year-old in a new community. Try to predict his attitude toward an abnormal family he encounters.
4. Do you know the following words?

editorialize

inflict

peer

ignorant

indiscriminately

greedy

1

When my family first moved to North Carolina, we lived in a rented house three blocks from the school where I would begin the third grade. My mother made friends with one of the neighbors, but one seemed enough for her. Within a year we would move again and, as she explained, there wasn't much point in getting too close to people we would have to say goodbye to. Our next house was less than a mile away, and the short journey would hardly merit tears or even goodbyes, for that matter. It was more of a "see you later" situation, but still I adopted my mother's attitude, as it allowed me to pretend that not making friends was a conscious choice. I could if I wanted to. It

just wasn't the right time.

2

Back in New York State, we had lived in the country, with no sidewalks or streetlights; you could leave the house and still be alone. But here, when you looked out the window, you saw other houses, and people inside those houses. I hoped that in walking around after dark I might witness a murder, but for the most part our neighbors just sat in their living rooms, watching TV. The only place that seemed truly different was owned by a man named Mr. Tomkey, who did not believe in television. This was told to us by our mother's friend, who dropped by one afternoon with a basketful of okra. The woman did not editorialize—rather, she just presented her information, leaving her listener to make of it what she might. Had my mother said, “That’s the craziest thing I’ve ever heard in my life,” I assume that the friend would have agreed, and had she said, “Three cheers for Mr. Tomkey,” the friend likely would have agreed as well. It was a kind of test, as was the okra.

3

To say that you did not believe in television was different from saying that you did not care for it. Belief implied that television had a master plan and that you were against it. It also suggested that you thought too much. When my mother reported that Mr. Tomkey did not believe in television, my father said, “Well, good for him. I don’t know that I believe in it, either.”

4

“That’s exactly how I feel,” my mother said, and then my parents watched the news, and whatever came on after the news.

5

Word spread that Mr. Tomkey did not own a television, and you began hearing that while this was all very well and good, it was unfair of him to inflict his beliefs upon others, specifically his innocent wife and children. It was speculated that just as the blind man develops a keener sense of hearing, the family must somehow compensate for their loss. “Maybe they read,” my mother’s friend said, “Maybe they listen to the radio, but you can bet your boots they’re doing something.”

6

I wanted to know what this something was, and so I began peering through the Tomkeys’ windows. During the day I’d stand across the street from their house, acting as though I were waiting for someone, and at night, when the view was better and I had less chance of being discovered, I would creep into their yard and hide in the bushes beside their fence.

7

Because they had no TV, the Tomkeys were forced to talk during dinner. They had no idea how puny their lives were, and so they were not ashamed that a camera would have found them uninteresting. They did not know what attractive was or what dinner was supposed to look like or even what time people were supposed to eat. Sometimes they wouldn’t sit down until eight o’clock, long after everyone else had finished doing the dishes. During the meal, Mr. Tomkey would occasionally pound the table and point

at his children with a fork, but the moment he finished, everyone would start laughing. I got the idea that he was imitating someone else, and wondered if he spied on us while we were eating.

8 When fall arrived and school began, I saw the Tomkey children marching up the hill with paper sacks in their hands. The son was one grade lower than me, and the daughter was one grade higher. We never spoke, but I'd pass them in the halls from time to time and attempt to view the world through their eyes. What must it be like to be so ignorant and alone? Could a normal person even imagine it? Staring at an Elmer Fudd¹ lunch box, I tried to divorce myself from everything I already knew: Elmer's inability to pronounce the letter "r", his constant pursuit of an intelligent and considerably more famous rabbit. I tried to think of him as just a drawing, but it was impossible to separate him from his celebrity.

9 One day in class a boy named William began to write the wrong answer on the blackboard, and our teacher flailed her arms, saying, "Warning, Will. Danger, danger." Her voice was synthetic and void of emotion, and we laughed, knowing that she was imitating the robot in a weekly show about a family who lived in outer space. The Tomkeys, though, would have thought she was having a heart attack. It occurred to me that they needed a guide, someone who could accompany them through the course of an average day and point out all the things they were unable to understand. I could have done it on weekends, but friendship would have taken away their mystery and interfered with the good feeling I got from pitying them. So I kept my distance.

10 In early October the Tomkeys bought a boat, and everyone seemed greatly relieved, especially my mother's friend, who noted that the motor was definitely secondhand. It was reported that Mr. Tomkey's father-in-law owned a house on the lake and had invited the family to use it whenever they liked. This explained why they were gone all weekend, but it did not make their absences any easier to bear. I felt as if my favorite show had been canceled.

11 Halloween² fell on a Saturday that year, and by the time my mother took us to the store, all the good costumes were gone. My sisters dressed as witches and I went as a hobo. I'd looked forward to going in disguise to the Tomkey's door, but they were off at the lake, and their house was dark. Before leaving, they had left a coffee can full of gumdrops on the front porch, alongside a sign reading DON'T BE GREEDY. In terms of Halloween candy, individual gumdrops were just about as low as you could get. This was evidenced by the large number of them floating in an adjacent dog bowl. It was disgusting to think that this was what a gumdrop might look like in your stomach, and it was insulting to be told not to take too much of something you didn't really want in the first place. "Who do these Tomkeys think they are?" my sister Lisa said.

12 The night after Halloween, we were sitting around watching TV when the doorbell rang. Visitors were infrequent at our house, so while my father stayed behind, my mother, sisters, and I ran downstairs in a group, opening the door to discover the entire Tomkey family on our front stoop. The parents looked as they always had, but the son and daughter were dressed in costumes—she as a ballerina and he as some kind of a rodent with terry-cloth ears and a tail made from what looked to be an extension cord. It seemed they had spent the previous evening isolated at the lake and had missed the opportunity to observe Halloween. “So, well, I guess we’re trick-or-treating³ now, if that’s okay,” Mr. Tomkey said.

13 I attributed their behavior to the fact that they didn’t have a TV, but television didn’t teach you everything. Asking for candy on Halloween was called trick-or-treating, but asking for candy on November first was called begging, and it made people uncomfortable. This was one of the things you were supposed to learn simply by being alive, and it angered me that the Tomkeys did not understand it.

14 “Why of course it’s not too late,” my mother said, “Kids, why don’t you...run and get...the candy.”

15 “But the candy is gone,” my sister Gretchen said, “You gave it away last night.”

16 “Not that candy,” my mother said, “The other candy. Why don’t you run and go get it?”

17 “You mean our candy?” Lisa said, “The candy that we earned?”

18 This was exactly what our mother was talking about, but she didn’t want to say this in front of the Tomkeys. In order to spare their feelings, she wanted them to believe that we always kept a bucket of candy lying around the house, just waiting for someone to knock on the door and ask for it. “Go on, now,” she said, “Hurry up.”

19 My room was situated right off the foyer, and if the Tomkeys had looked in that direction, they could have seen my bed and the brown paper bag marked MY CANDY. KEEP OUT. I didn’t want them to know how much I had, and so I went into my room and shut the door behind me. Then I closed the curtains and emptied my bag onto the bed, searching for whatever was the crummiest. All my life chocolate has made me ill. I don’t know if I’m allergic or what, but even the smallest amount leaves me with a blinding headache. Eventually, I learned to stay away from it, but as a child I refused to be left out. The brownies⁴ were eaten, and when the pounding began I would blame the grape juice or my mother’s cigarette smoke or the tightness of my glasses—anything but the chocolate. My candy bars were poison but they were brand-name, and so I put them in pile NO. 1, which definitely would not go to the Tomkeys.

20 Out in the hallway I could hear my mother straining for something to talk about. “A boat!” she said, “That sounds marvelous. Can you just drive it right into the water?”

21 “Actually, we have a trailer,” Mr. Tomkey said, “So what we do is back it into the lake.”

22 “Oh, a trailer. What kind it is?”

23 “Well, it’s a boat trailer,” Mr. Tomkey said.

24 “Right, but is it wooden, or you know... I guess what I’m asking is what style trailer do you have?”

25 Behind my mother’s words were two messages. The first and most obvious was “Yes, I am talking about boat trailers, but also I am dying.” The second, meant only for my sisters and me, was “If you do not immediately step forward with that candy, you will never again experience freedom, happiness, or the possibility of my warm embrace.”

26 I knew that it was just a matter of time before she came into my room and started collecting the candy herself, grabbing indiscriminately, with no regard to my rating system. Had I been thinking straight, I would have hidden the most valuable items in my dresser drawer, but instead, panicked by the thought of her hand on my doorknob, I tore off the wrappers and began cramming the candy bars into my mouth, desperately, like someone in a contest. Most were miniature, which made them easier to accommodate, but still there was only so much room, and it was hard to chew and fit more in at the same time. The headache began immediately, and I chalked it up to tension.

27 My mother told the Tomkeys she needed to check on something, and then she opened the door and stuck her head inside my room. “What the hell are you doing?” she whispered, but my mouth was too full to answer. “I’ll just be a moment,” she called, and as she closed the door behind her and moved toward my bed, I began breaking the wax lips and candy necklaces pulled from pile NO. 2. These were the second-best things I had received, and while it hurt to destroy them, it would have hurt even more to give them away. I had just started to mutilate a miniature box of Red Hots when my mother pried them from my hands, accidentally finishing the job for me. BB-size pellets clattered onto the floor, and as I followed them with my eyes, she snatched up a roll of Necco wafers⁵.

28 “Not those,” I pleaded, but rather than words, my mouth expelled chocolate, chewed chocolate, which fell onto the sleeve of her sweater. “Not those. Not those.”

29 She shook her arm, and the mound of chocolate dropped like a horrible turd upon my bedspread. “You should look at yourself,” she said, “I mean, really look at yourself.”

30 Along with the Necco wafers she took several Tootsie pops⁶ and half a dozen caramels wrapped in cellophane. I heard her apologize to the Tomkeys for her absence, and then I heard my candy hitting the bottom of their bags.

31 “What do you say?” Mrs. Tomkey asked.

32 And the children answered, "Thank you."

33 While I was in trouble for not bringing my candy sooner, my sisters were in more trouble for not bringing theirs at all. We spent the early part of the evening in our rooms, then one by one we eased our way back upstairs, and joined our parents in front of the TV. I was the last to arrive, and took a seat on the floor beside the sofa. The show was a Western, and even if my head had not been throbbing, I doubt I would have had the wherewithal to follow it. A posse of outlaws crested a rocky hilltop, squinting at a flurry of dust advancing from the horizon, and I thought again of the Tomkeys and of how alone and out of place they had looked in their dopey costumes. "What was up with that kid's tail?" I asked.

34 "Shhhhh," my family said.

35 For months I had protected and watched over these people, but now, with one stupid act, they had turned my pity into something hard and ugly. The shift wasn't gradual, but immediate, and it provoked an uncomfortable feeling of loss. We hadn't been friends, the Tomkeys and I, but still I had given them the gift of my curiosity. Wondering about the Tomkey family had made me feel generous, but now I would have to shift gears and find pleasure in hating them. The only alternative was to do as my mother had instructed and take a good look at myself. This was an old trick, designed to turn one's hatred inward, and while I was determined not to fall for it, it was hard to shake the mental picture snapped by her suggestion: here is a boy sitting on a bed, his mouth smeared with chocolate. He's a human being, but also he's a pig, surrounded by trash and gorging himself so that others may be denied. Were this the only image in the world, you'd be forced to give it your full attention, but fortunately there were others. This stagecoach, for instance, coming round the bend with a cargo of gold. This shiny new Mustang convertible⁷. This teenage girl, her hair a beautiful mane, sipping Pepsi through a straw, one picture after another, on and on until the news, and whatever came on after the news.

Notes

1. **Elmer Fudd:** a fictional cartoon character in the 1970s and 1980s. He is a short, bald-headed, game hunting little gentleman with a speech impediment (障碍).
2. **Halloween:** a holiday celebrated on the night of October 31. Halloween activities include trick-or-treating, ghost tours, bonfires, costume parties, visiting "haunted houses," reading scary stories and watching horror movies.

3. **trick-or-treating**: an activity for children on or around Halloween in which they proceed from house to house in costumes, asking for treats such as candies with the question—trick or treat.
4. **Brownies**: a flat, baked square or bar, sliced from a type of dense, rich chocolate cake.
5. **Necco Wafers**: a candy wafer made by the United States-based company Necco, short for the New England Confectionery Company.
6. **Tootsie Pops**: hard candy lollipops (棒棒糖) filled with chewy chocolate-flavored rolls.
7. **Mustang convertible**: an automobile brand manufactured by the Ford Motor Company. It was Ford's most successful launch.



New Words

merit /'merit/

1) *vt.* to be good, important, or serious enough for praise or attention 值得, 应获得 2) *n.* [C] an advantage or good feature of sth. 长处, 优点

okra /'əukrə/ *n.* [C]

a green vegetable used in cooking, especially in Asia and the southern US 秋葵, 秋葵荚, 羊角豆

editorialize /'edɪ'tɔ:riəlaɪz/ *vt.*

to give your opinion and not just the facts about sth., especially publicly 发表社论, 插入编者意见

inflict /m'flɪkt/ *vt.*

1) to force sb. to accept sth. they do not want 把……强加给 2) to make sb. suffer sth. unpleasant 使承受, 遭受

compensate /'kɒmpenseɪt/ *vi. & vt.*

to replace or balance the effect of sth. bad 补偿, 偿还

puny /'pju:ni/ *adj.*

very small, thin, and weak 微小的, 弱小的, 软弱的

pound /paʊnd/

1) *vi. & vt.* to hit sth. very hard several times and make a lot of noise, damage it, break it into smaller pieces, etc. 连续重击, 猛击, 敲打 2) *vi.* to walk or run quickly with heavy loud steps 沉重地走 (或移动)

imitate /'ɪmɪteɪt/ *vt.*

to copy the way sb. behaves, speaks, moves, etc. 模仿, 把……作为例子

constant /'kɒnstənt/ *adj.*

1) staying the same 始终如一的, 恒久不变的 2) happening regularly or all the time 不断的, 连续发生的

sack /sæk/ <i>n.</i> [U]	a large bag made of strong rough cloth or strong paper, used for storing or carrying flour, coal, vegetables, etc. 麻袋, 包
flail /fleil/ <i>vt.</i>	to wave your arms or legs in an uncontrolled way (臂或腿) 无法控制地乱动, 挥动
synthetic /sɪn'tetɪk/ <i>adj.</i>	1) not genuine or natural 假的, 非天然的 2) produced by combining different artificial substances, rather than being naturally produced 合成的, 人造的
void /vɔɪd/ <i>adj.</i>	completely lacking sth. 完全没有……的
hobo /'həʊbəʊ/ <i>n.</i> [U]	sb. who travels around and has no home or regular job 流浪者, 漂泊者
disguise /dɪs'gaɪz/ <i>n.</i> [C] & [U]	sth. that you wear to change your appearance and hide who you are, or the act of wearing this 伪装, 伪装品
gumdrop /'gʌm,drɒp/ <i>n.</i> [U]	a small sweet that you chew 软糖, 橡皮糖
adjacent /ə'dʒeɪsənt/ <i>adj.</i>	a room, building, piece of land etc. that is adjacent to sth. is next to it 邻近的, 相邻的
disgusting /dɪs'gʌstɪŋ/ <i>adj.</i>	1) extremely unpleasant and making you feel sick 令人作呕的, 令人厌恶的 2) shocking and unacceptable 令人震惊, 无法接受的
stoop /stu:p/	1) <i>n.</i> [U] a raised area at the door of a house, usually big enough to sit on 门廊, 门阶, 门口平台 2) <i>vi.</i> to stand with your back and shoulders bent forwards 弯腰, 屈身, 俯首
costume /'kɒstjʊ:m/ <i>n.</i> [U]	a set of clothes worn by an actor or by sb. to make him look like sth. such as an animal, famous person, etc. 化装用服装, 戏装
ballerina /bælə'ri:nə/ <i>n.</i> [U]	a woman who dances in ballets 芭蕾舞女演员
terry-cloth /'terɪ,klɒθ/	a type of thick cotton cloth with uncut threads on both sides, which can take liquid into itself, and is used to make towels 厚绒布
bucket /'bʌkɪt/ <i>n.</i> [C]	1) an open container with a handle, used for carrying and holding things, especially liquid 水桶, 提桶 2) the quantity of liquid that a bucket can hold 一桶, 满桶