**Unit 1**

**7 In a dark room in Queens, New York, 31-year-old fashion designer Tracy Cyr believed she was dying. A few months before, she had stopped taking the powerful immune-suppressing drugs that kept her a rthritis in check. She never anticipated what would happen:a withdrawal reactions that eventually left her in total body agony and neurological meltdown. The slightest movement-trying to swallow, fqr example---was excruciating. Even the pressure of her cheek on the pillow was almost unbearable.**

**7 在纽约市皇后区一间漆黑的房间里，31岁的时装设计师特蕾西?塞尔感到自己奄奄一息。就在几个月 前，她已经停止服用控制她关节炎的强效免疫抑制药。她从没预见到接下来将要发生的事:停药之后的反应 最终使她全身剧烈疼痛，神经系统出现严重问题。最轻微的动作—比如说试着吞咽一对她来说也痛苦不 堪。甚至将脸压在枕头上也几乎难以忍受。**

**8 Cyr is no wimp-diagnosed with juvenile rheumatoid arthritis at the age of two, she had endured the symptoms and the treatments (drugs, surgery) her whole life. But this time, she was way6 past her limits, and nothing her doctors did seemed to help. Either the disease was going to kill her or, pretty soon, she f elt she might have to kill herself.**

**8寒尔并不是懦弱的人。她在两岁时就被诊断得了幼年型类风湿性关节炎，一生都在忍?受着病症和治疗(药物、手术)的折磨。但是这一次，她实在不堪忍受了，她的医生所做的一切似乎都不起作用。要么让疾病结束她的生命，要么她就得很快了结自己的生命了。**

**Unit 2**

**1 Throughout history sports have been used as forms of public entertainment. However, sports have never been so heavily packaged, promoted, presented and played as commercial products as they are t oday. Never before have decisions about sports and the social relationships connected with sports been so clearly influenced by economic factors. The bottom line has replaced the goal line for many people, a nd sports no longer exist simply for the interests of the athletes themselves. Fun and "good games" are n ow defined in terms of gate receipts, concessions revenues, the sale of media rights, market shares, rati ng points, and advertising potential. Then, what happens to sports when they become commercialized?Do they change when they become dependent on gate receipts and the sale of media rights?**

**1 在整个历史长河中，人们都是把体育当作某种形式的公众娱乐。然而，体育从未像今天这样作为一种商业产品被如此盛大地包装、推广、呈现和开展，有关体育的决策以及与体育相关的社会关系也同样从未如此显然地受到商业因素的影响。对许多人来说，账本底线已取代了球门线，体育不再只是为了运动员们自身的兴趣而存在。今天，乐趣和“好比赛”的定义取决于门票收入、特许权收人、媒体传播权的出售、市场份额、收视率以及广告潜力。那么，当体育变得商业化时，它会怎样?当体育变得依赖于门票收人和媒体传播权的出售时，它会发生变化吗?**

**2 We know that whenever any sport is converted into commercial entertainment, it success depends on spectator appeal. Although spectators often have a variety of motives underlying their attachment to sports, their interest in any sporting event is usually related to a combination of three factors: the uncertainty of an event's outcome, the risk or financial rewards associated with participating in an event，and the anticipated display of excellence or heroics by the athletes. In other words, when spectators refer to a "good game" or an "exciting contest", they are usually talking about one in which the outcome was in doubt until the last minutes or seconds, one in which the stakes' were so high that athletes were totally committed to and engrossed in the action, or one in which there were a number of excellent or "heroic" performances. When games or matches contain all three of these factors, they are remembered and discussed for a long time.**

**2我们知道，每当任何一项体育运动被转化为商业性娱乐活动时，它的成功就依赖于观众的兴趣。尽管观众对于体育的拥护背后潜藏着多种动机，但他们对体育比赛的兴趣通常与三种相结合的因素有关:比赛结果的不确定性，参加一项比赛相关的风险或经济回报，以及预期中的运动员的卓越、英勇表现。换句话说，当观众提及一场“不错的比赛”或一场“激动人心的比赛”时，这场比赛，通常在比赛即将结束的最后几分钟甚至儿秒钟时，结果仍然扑朔迷离;或者比赛涉及高额奖金，因而运动员们都全身心地投入比赛。或者比赛展示了许多出色的或者“英雄式”的表现。只要运动比赛包含所有这三方面因素，人们就会长时间记得并讨论这场比赛。**

**Unit 3**

**5.The French, for instance, cannot get the hang of queuing. They try and try, but it is beyond them. Wherever you go in Paris,you see orderly lines waiting at bus stops, but as soon as the bus pulls up the line instantly disintegrates into something like a fire drill at a lunatic asylum as everyone scrambles to be the first aboard, quite unaware that this defeats the whole purpose of queuing.**

**5比如说，法国人无法掌握排队的窍门。他们一遍遍地尝试，但这似乎超出了他们的能力范围。无论你去巴黎的任何地方，总会看到整齐的队伍在公交车站候车。但一旦公交车靠站，队伍立刻瓦解，就像精神病院的消防演习一样，所有人都争抢着第一个上车，完全没意识到，这样一来排队的意义就荡然无存了。**

**6.The British, on the other hand, do not understand certain of the fundamentals of eating, as evidenced by their instinct to consume hamburgers with a knife and fork. To my continuing amazement, many of them also turn their fork upside一down and balance the food on the back of it. I’ve lived in England for a decade and a half and 1 still have to quell an impulse to go up to strangers in pubs and restaurants and say, "Excuse me. Can I give you a tip that'll help stop those peas bouncing all over the table?"**

**6另一方面，英国人则不能领略吃的基本要领。证据就是他们本能地使用刀叉来食用汉堡。更令我惊讶的是，他们大多数都把叉子颠倒放置，将食物搁在它的背上。我已经在英国居住了15年，但我仍不得不压制这种冲动，想要走向酒吧或餐馆里的陌生人说：“打扰一下，可以允许我告诉你一个小技巧吗？(此文来自袁勇兵博客)那样你就不会把豆子散落在整张桌子上了。**

**7.Germans are flummoxed by humor, the Swiss have no concept of fun, the Spanish think there is nothing at all ridiculous about eating dinner at midnight, and the Italians should never, ever have been let in on the invention of the motor car.**

**7德国人被幽默困扰，瑞士人对乐趣毫无概念，西班牙人丝毫不觉得在半夜吃晚饭有什么滑稽之处，而意大利人从不，也绝不会让别人告诉他们汽车是如何发明的。**

**8.One of the small marvels of my first trip to Europe was the discovery that the world could be so full of variety, that there were so many different ways of doing essentially identical things, like eating and drinking and buying cinema tickets. It fascinated me that Europeans could at once be so alike-that they could be so universally bookish and cerebral, and drive small cars, and live in little houses in ancient towns, and love soccer, and be relatively unmaterialistic and law-abiding, and have chilly hotel rooms and cosy and inviting places to eat and drink-and yet be so endlessly, unpredictably different from each other as well. I loved the idea that you could never be sure of anything in Europe.**

**8这次欧洲之旅带给我很多惊奇的小事，其中一个就是我发现世界竟能如此多样化，对于本质上相同的事物处理起来却方式各异，比如说吃喝或是买电影票。有趣的是，欧洲人有时可以突然变得如此相似——他们普遍好学而理性，开着小车，住在古镇的小房子里，喜欢足球，不怎么注重物质生活，遵纪守法，而且他们住寒冷的宾馆房间，去温暖舒适的地方吃喝——然而却同时拥有着如此琢磨不透、永无止尽的差异。在欧洲没有什么是百分之百肯定的，对此我十分赞同。**

**Unit 4**

1. **Over the past few years I've had an uncomfortable sense that someone, or something,has been tinkering with my brain, remapping the neural circuitry, reprograming the memory. My mind isn't going一so far as I can tell一but it's changing. I'm not thinking the way I used to think. I can feel it most strongly when I’m reading. Immersing myself in a book or a lengthy article used to be easy. My mind would get caught up in the narrative or the turns of the argument, and I’d spend hours strolling through long stretches of prose. That's rarely the case anymore. Now my concentration often starts to drift after two or three pages. I get fidgety, lose the thread, begin looking for something else to do. I feel as if I'm always dragging my wayward brain back to the text. The deep reading that used to come naturally has become a struggle.**

**1在过去的几年里，我老有一种不祥之感，觉得有什么人，或什么东西，一直在我脑袋里捣鼓不停，重绘我的脑电图，重写我的脑内存。我的思想倒没跑掉—到目前为止我还能这么说，但它正在改变。我的思维方式在变。这种感觉在我阅读的时候尤为强烈。过去总是不费劲就能让自己沉浸在一本书或一篇长文章中，被其中的叙述或不同的论点深深吸引。我还会花数小时徜徉在长篇散文中。可如今这都不灵了。现在，我翻上两三页书，注意力就开始不集中了。我会变得烦躁，抓不住重点，开始想找点其他的事情做。我感觉我似乎要硬拖着我任性的大脑才能回到文章中。原本轻松自然的深度阅读，已成了痛苦挣扎。**

**2.I think I know what's going on. For more than a decade now, I've been spending a lot of time online, searching and surfing and sometimes adding to the great databases of the Internet. The Web has been a godsend to me as a writer. Research that once required days in the stacks or periodical rooms of libraries can now be done in minutes. A few Google searches, some quick clicks on hyperlinks, and I've got the telltale fact or pithy quote I was after. Even when I'm not working, I'm as likely as not to be foraging in the Web's info-thickets2-reading and writing emails, scanning headlines and blog posts, watching videos and listening to podcasts, or just tripping from link to link to link. (Unlike footnotes, to which they're sometimes likened, hyperlinks don't merely point to related works; they propel you toward them.)**

**2我想我知道到底是怎么一回事了。十多年来，我在网上花了好多时间，在因特网的信息汪洋中冲浪、搜寻、添加。对作家而言，网络就像个天上掉下来的聚宝盆。过去要在书堆里或图书馆的期刊阅览室中花上好几天做的研究，现在几分钟就齐活。“谷歌”几下，快速点开几个链接，就可以找到我所需要的事实或者精炼的引证。即使在工作之余，我也很有可能在信息丰富的网络里遨游—收发电子邮件、浏览头条新闻、点击博客、看视频、听播客或者只是从一个链接跳转到一个又一个链接。(超链接常被比作脚注，但是和脚注不一样，超链接不仅仅链接到相关作品;它们还驱使你去点击创门。**

**3.For me, as for others , the Net is becoming a universa一medium, the conduit for most of the information that flows through my eyes and ears and into my mind. The advantages of having immediate access to such an incredibly rich store of information are many, and they've been widely described and duly applauded. "The perfect recall of silicon memory," Wired's0 Clive Thompson has written, "can be an enormous boon to thinking." But that boon comes at a price. As the media theorist Marshall McLuhan pointed out in the 1960s, media are not just passive channels of information. They supply the stuff of thought, but they also shape the process of thought. And what the Net seems to be doing is chipping away at my capacity for concentration and contemplation. My mind now expects to take in information the way the Net distributes it: in a swiftly moving stream of particles.Once I was a scuba diver in the sea of words. Now I zip along the surface like a guy on a Jet Ski.**

**3对我来说，像对其他人也一样，网络已经成为了一种通用的媒介，大部分信息都通过这个渠道进人我们的眼、耳，最后进人我们的大脑。能从这样一个异常丰富的信息库中直接获取信息，其优点是很多的，而且也得到了广泛的描述和适当的赞誉。“硅存储器的完美记忆性，”《连线》杂志的克莱夫?汤普森写道，“对于思想来说是一个大实惠。”但是这个实惠是要付出代价的。(此文来自袁勇兵博客)就像媒体理论家马歇尔?麦克卢恩在上世纪60年代所指出的那样，媒体可不只是被动的信息渠道。它们不但提供了思想的源泉，也塑造了思想的进程。网络似乎粉碎了我专注与沉思的能力。现如今，我的脑袋就盼着以网络提供信息的方式来获取信息:飞快的微粒运动。曾经我是文字海洋中的潜水者，现在我则像是摩托艇骑手在海面上风驰电掣。**