

Write a 4-5pp. paper on some aspect that you can analyze in detail (character, a theme,). 文章是 interpreter of Manacles 里面的短篇小说 《Sexy》

2. People have to make tough choices sometimes; they get caught up in dilemmas and become, like Orwell in "Shooting an Elephant," "stuck." Sometimes we have to make the harder choice. We have to make sacrifices. We have to choose—even when we don't want to. Imperialism is a bad thing, an "evil thing." It is wrong. It's immoral. Orwell tells us why in his essay.
3. In "Shooting an Elephant" Orwell examines in detail the philosophy behind "despotic" governments, and the motivations for their actions. In considering the evils of Imperialism (as well as his own contempt not only for the wretched, cowardly Burmese, but also the British Raj itself) Orwell presents us with an account of a dilemma he faced that in some ways encapsulates a number of larger issues. The main thrust of his argument here is that "when the white man turns tyrant it is his own freedom that he destroys." Ironically enough, to establish oneself as a "sahib," an oppressor—as the white man in Burma has done—is to set oneself up as a failure, a sort of "hollow, posing dummy" whose will is not his own. Orwell's riveting essay concerning the "tiny incident in itself" of being forced to shoot—against his will—an elephant that had gone "must" illustrates the farce that Colonialism has come to represent: like the elephant, Imperialism, Orwell suggests, is dying; both sides (Burmese, British) are losers here—just as the killing of the elephant becomes a symbol of the futility of "the white man's burden."
4. In "Shooting an Elephant" Orwell illustrates not only the evils of Imperialism, but also the futility of resistance. The British officer who is forced against his will to

It is interesting to note that Angela's conceitedness, unkindness, and narcissism are brought to light just before we witness Ricky's first meaningful encounter with Jane. In this way, and in others, we are meant to think to compare and contrast Ricky's morals and attitudes with Angela's. When one of Angela's classmates observes that Angela was "only in Elle once" and that she "looked fat" and that she should "stop acting like [she's] Christy goddam Turlington," we sense that the truth has emerged—Angela, like lots of weak, sad, defensive people do, responds with profanity (the worst, most vulgar and harsh word—"Cunt!"—a girl can call another). The truth hurts Angela, so she goes on the attack. She doesn't want to see the truth. She's mean, vindictive and hardly clever—her comeback isn't in the least imaginative.

Ricky doesn't attack when he is attacked, however. As he introduces himself, Jane, the "scared, insecure" teenager Lester has spoken of in his opening voiceover, calls into question Ricky's stability and opines that she "doesn't need some psycho obsessing over" her. Ricky speaks plainly and simply; he sets the record straight. He declares that he's not obsessing, just "curious." In this respect, Ricky is a true artist—he uses his curiosity to get to the truth, the pith, of life and of people themselves. The camera lingers on Jane for an almost uncomfortable spell; it's obvious that she's both thrilled and disturbed by the attention—normally trained on her more conventionally beautiful friend—she's getting.

Angela, unlike Ricky, judges. Used to drawing attention to herself, and being the subject of the male gaze (recall her smug account of walking into Red Lobster, her hyper-awareness of the fact that she is the object of male masturbatory fantasies, Lester's leering, and the fact that she is a wannabe model—someone who poses, who acts fake and who is airbrushed and idealized, pampered and lauded for acting rather than for being, or for doing something for others), Angela is taken aback. And she falls back on her tendency to categorize people and dismiss them: "What a weirdo!" she exclaims. Then, predictably, with no thought for her "friend," she implies that Ricky is a loser because "he didn't look at me, like, once." Of course Ricky doesn't "see" Angela because he is not interested in the ordinary—the one thing Angela fears most and, as we shall see at the end of the film, knows that she is. Angela thinks Ricky is a fraud, Mendes hints, because she can't believe that others have real confidence—simply because, as an insecure, shallow person herself, her self-worth comes from outside, not from (as it does in Ricky's case) within. Ricky may dress like, as Angela suggests, "a Bible salesman," but he has more inside him than Angela will ever have; he, like an artist, looks behind things, not on the surface. Ricky is living the bumper sticker maxim we notice posted on Lester's cubicle: "Look closer." Ricky's confidence—a very attractive trait—is real. We get the sense that he has earned it—it hasn't, as in the "pampered suburban chick" Angela's case, been handed to him. He has been committed unfairly ("They can't just put you away for saying weird things," Jane notes) to a sanatorium, his mother is a cipher, and his dad is, as we will later learn, in Ricky's estimation, a homophobic control freak with a Nazi fetish who is unable to love his son. Ricky has been through hell—yet he doesn't blame anyone or denigrate them, at least until the final showdown with Angela at the end of the film. He's kind—even when his father is beating him. Despite the fact that he's a drug dealer, he's got kindness and art and beauty on his side—and thus we root for him and his attempts to get to know Jane, who, to him, and like the plastic bag, is "beautiful."

