

Eleventh Edition

05

EXPLORING Language



Gary Goshgarian

Exploring LANGUAGE

ELEVENTH EDITION

Gary Goshgarian

NORTHEASTERN UNIVERSITY

江苏工业学院图书馆
藏书章



PEARSON

Longman

New York • San Francisco • Boston
London • Toronto • Sydney • Tokyo • Singapore • Madrid
Mexico City • Munich • Paris • Cape Town • Hong Kong • Montreal

*This book is dedicated to my sons,
Nathan and David*

Executive Editor: Lynn M. Huddon
Senior Supplements Editor: Donna Campion
Senior Marketing Manager: Sandra McGuire
Project Coordination, Text Design, and Electronic Page Makeup: Pre-Press Company, Inc.
Senior Cover Design Manager/Designer: Nancy Danahy
Cover Image: © Getty Images, Inc.
Photo Researcher: Chrissy McIntyre
Manufacturing Manager: Mary Fischer
Printer and Binder: R.R. Donnelley and Sons
Cover Printer: Phoenix Color Corporation

For permission to use copyrighted material, grateful acknowledgment is made to the copyright holders on pp. 596–601, which are hereby made part of this copyright page.

Library of Congress Cataloging-in-Publication Data

Exploring language / edited by Gary Goshgarian.—11th ed.

p. cm.

Includes bibliographical references and index.

ISBN 0-321-45797-8

1. College readers. 2. English language—Rhetoric—Problems, exercises, etc. 3.

Critical thinking—Problems, exercises, etc. 4. English language. I. Goshgarian, Gary.

PE1417.E96 2006

808'.0427—dc22

2006025070

Copyright © 2007 by Pearson Education, Inc.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. Printed in the United States.

Please visit us at www.ablongman.com

ISBN 0-321-45797-8

1 2 3 4 5 6 7 8 9 10—DOC—09 08 07 06

Preface

I think that those instructors who have used earlier editions of *Exploring Language* will agree with me that this is, by far, the best edition to date. The eleventh edition provides a wide and diverse range of engaging and informative readings connected to language issues. It also aims to embrace changes in how we approach critical reading and writing in modern college classrooms.

Based on reviewer feedback, we kept the best readings from the previous edition. Almost half of the selections in the eleventh edition are new, many written since the last edition was published. Other sections have been updated to reflect current events, such as terrorism and America's war against it. This edition also features a new section on endangered languages. More than ever, movies and television have come under fire for celebrating dumb and crude use of language; the news media, for reporting news in slanted prose; nighttime television, for increased use of profanity; daytime talk shows, for rendering complex human issues in a sensational mixture of crude discourse and the latest psychobabble. Advertisers continue making bloated claims. Men and women still struggle to understand each other. Politicians are blasted for reducing intricate social issues to sound bites. Higher education is still locked in First Amendment debates over what to do about hate speech—racist, sexist, and other forms of offensive discourse—on American campuses. And “teenspeak” continues to make the older generation wince.

In spite of the many revisions to the eleventh edition, the original character and objective of *Exploring Language* remain the same: to bring together exciting and readable pieces that explore the various ways language and American society are interconnected. Once again, the aim is to lead students to a keener understanding of how language works: how it reconstructs the real world for us and how it can be used to lead, mislead, and manipulate us. Organized around eight major language areas, these selections demonstrate the subtle complexities and richness of English. They also invite students to debate current social and cultural issues that are inseparable from language. And they serve as models for composition, representing a diversity of expository techniques—narration, illustration, definition, process analysis, argumentation, persuasion, comparison, and contrast—and a diversity of genres—editorial essays, personal narratives, opinion columns, position papers, letters, memoirs, autobiographical musings, personal diaries, academic articles, humorous satires, interviews, and poetry.

The Eleventh Edition

A glance at the eight chapters' themes will give you a good idea of the breadth of coverage:

1. Language and History
2. The Power of Language
3. Writers Writing: Words in Context
4. Political Wordplay
5. Do You Know What I'm Saying?
6. Media Speak
7. Censorship and Free Speech
8. The English Language Debate

These themes reflect the wide spectrum of language issues that define our contemporary culture. Many new subtopics and readings were added to the already broad spectrum covered—essays that treat English in its present relation to race and ethnic identity, endangered languages, debates about “politically correct” bias-free language, political propaganda, bureaucratic doublespeak, advertising, journalism, text-messaging, sports mascots, ethnic prejudice, slang, so-called “gendered language,” and other matters that suggest the endless potential of how language is used and abused.

A Wide Variety of Readings

In addition to updating a significant portion of the readings, this edition is infused with more variety and more genres than in any other edition of *Exploring Language*. Reflecting the wide range of expository modes and genres students are exposed to, this current text includes examples of personal narratives, objective reportage, newspaper opinion columns, position papers, various political arguments, editorials, op-ed essays, letters to the editor, memoirs, autobiographical musings, personal diaries, descriptive narratives, academic articles, pointed arguments, and even poems. This edition also includes several historical pieces and great speeches that influenced our culture and society.

Paired Essays and Debates

A key feature of *Exploring Language* since its first edition is the debate format. Each of the eight chapters contains essays on emotional or controversial topics paired with others presenting a scope of viewpoints. For instance, in the Chapter 1 subtheme “Preserving Voices: Defending Native Languages,” James Geary describes the rapid loss of native languages across the globe, a phenomenon that concerns many linguists in “Speaking in Tongues.” Kenan Malik, however, argues that language loss is simply the natural order of things in “Let Them Die.” Some juxtaposed pieces might be indirect debates, such as advertising guru Charles O’Neill’s defense of his craft, “The Language of Advertising,” and William Lutz’s condemnation of the weasel language of advertisers, “With These Words I Can Sell You

Anything.” Other pieces delve into the nuances of an issue, such as in Chapter 4’s subtheme, “Language and the Presidency,” in which Renana Brooks postulates in “A Nation of Victims” that George W. Bush deliberately uses language to encourage Americans to feel a sense of helplessness in the face of terrorism. Her piece is followed by an actual speech by Bush on the “Global War on Terror” that allows students to analyze her argument. Or Charles R. Lawrence, III, who goes head-to-head with Alan Charles Kors over free speech versus censorship on college campuses in Chapter 7’s case study, “Free Speech on Campus.”

Updated Introduction to Critical Inquiry and Critical Reading

The premise of *Exploring Language* is that good writing grows out of good thinking, and good thinking grows out of good reading. Therefore, the text includes an introduction “Thinking and Reading Critically,” which discusses what critical thinking and critical reading are, how to do each with step-by-step guidelines, and how each helps readers become better writers. The introduction illustrates the process in a detailed sample analysis of an essay addressing freedom of speech issues by *U.S. News & World Report* columnist John Leo. The sample not only illustrates a language issue that should appeal to students, but the analysis also gives them the tools to analyze the vast array of other language-based readings that follow.

Updated “Making Connections” Exercises

Each chapter subtheme is followed by several special writing and research exercises, “Making Connections.” These exercises ask students to connect essays within the subtheme or chapter (and sometimes to other parts of the book) and research issues in greater depth. Many questions encourage Web-based research and direct students to additional online resources.

Revised Apparatus

All of the remaining apparatus in the book has been improved and updated to create penetrating and stimulating assignments. Each selection is preceded by a headnote containing useful thematic and biographical information, as well as clues to writing strategies. Each is followed by a series of review questions, “Thinking Critically,” covering both thematic and rhetorical strategies as well as engaging writing assignments and other exercises. Specifically, we added more library and Internet research questions to the critical thinking exercises following each essay in the book.

Visuals

Recognizing the importance of visual communication, the last edition of *Exploring Language* integrated the text with a large number of different kinds of graphics for students to analyze and discuss. This eleventh edition includes updated visuals. In addition to the nine photographic chapter openers, we have included cartoons, print

ads, comic strips, posters, poems, sign-language, photographs and more. Following each are “Thinking Critically” questions directing students to analyze the “language” of the images—the messages and commentary projected from the designs and layouts. More than ever before, students are making use of visual presentations in their writing, including their English essays. And the task is made easier because of the computer. Chapter 3 includes a discussion on the influence of fonts on reader’s expectations.

Instructor’s Manual

The *Instructor’s Manual*, which is available to adopters, includes suggested responses to all the questions in the text. The *Instructor’s Manual* also identifies questions that are particularly good for in-class discussion or collaborative student work.

Acknowledgments

Many people behind the scenes are, at the very least, deserving of thanks and acknowledgment for their help with this eleventh edition. It is impossible to thank all of them, but there are some for whose help I am particularly grateful. I would like, first, to thank those instructors who answered lengthy questionnaires on the effectiveness of the essays and supplied many helpful comments and suggestions: Darsie Bowden, DePaul University; Richard Follett, Los Angeles Pierce College; Gayle Fornataro, Los Angeles Valley College; Eileen A. Joy, Southern Illinois University; Elaine Richardson, Penn State University; David Sprunger, Concordia College; Rachel Wall, Kennesaw State University; Debbie J. Williams, Abilene Christian University.

To all the instructors and students who have used *Exploring Language* over the past ten editions, I am enormously grateful.

A very special thanks to Kathryn Goodfellow for her enormous assistance in locating material, writing the apparatus, and putting together the *Instructor’s Manual*, all the while growing into first motherhood—this could not have been done without you. My thanks also to Amy Trumbull for her help in securing permissions for the text.

Finally to the people of Longman Publishers, especially my editor Lynn Haddon and her assistant Nicole Solano, thank you for your continuing support, understanding, and enthusiasm throughout the production process of this edition.

Gary Goshgarian

Contents

Preface xvii

Introduction: Thinking and Reading Critically 1

- What Is Critical Thinking? 1
- Why Read Critically? 1
- How to Read Critically 3
- Logical Fallacies—What They Are and How to Avoid Them 17
- Exploring the Language of Visuals 20

1 Language and History 23

BEGINNINGS: THE DEVELOPMENT OF LANGUAGE 25

Exploring the Language of Visuals: Tower of Babel 25

From Hand to Mouth 28

Michael C. Corballis

“What, then, are the advantages of a language that can operate autonomously through voice and ear, rather than hand and eye? Why speech?”

Language and Thought 34

Susanne K. Langer

“Language is the highest and most amazing achievement of the symbolistic human mind. The power it bestows is almost inestimable, for without it anything properly called ‘thought’ is impossible.”

A Brief History of English 39

Paul Roberts

“In 1500 English was a minor language, spoken by a few people on a small island. Now it is perhaps the greatest language of the world. . . .”

Horton Heared a Who! 48

Steven Pinker

“Children’s errors are not just anecdotes for grandparents or reminders of long forgotten grammar lessons. They are windows into the workings of language, history and the human mind.”

Another Language for the Deaf 50

Margalit Fox

“Imagine a language that can’t be written. Hundreds of people speak it, but they have no way to read a newspaper or study a schoolbook in the language they use all day long . . . that is the situation of the quarter of a million or more deaf people in North America.”

Exploring the Language of Visuals: SignWriting 54

PRESERVING VOICES: DEFENDING ANCIENT LANGUAGES 59

Speaking in Tongues 59

James Geary

“There is hard evidence that the number of languages in the world is shrinking: of the roughly 6,500 languages now spoken, up to half are already endangered or on the brink of extinction.”

Lost in Translation 67

Soo Ji Min

“More than the rejection of a culture, the death of a language can be a step toward the death of the culture it expresses and embodies. . . . If a language disappears then the cultural evidence disappears also, because it was only embedded in the language.”

Tribal Talk 72

Michelle Nijhuis

“Filled with nuance and references to Blackfeet history and traditions, the language embodies a culture.”

Say No More 75

Jack Hitt

“Languages die the way many people do—at home, in silence, attended by loved ones straining to make idle conversation.”

Let Them Die 84

Kenan Malik

“The whole point of a language is to enable communication. . . . A language spoken by one person, or even a few hundred, is not a language at all. It is a private conceit, like a child’s secret code.”

Exploring the Language of Visuals: International Mother Language Day 89

2 The Power of Language 93

PERSONAL RECOLLECTIONS: COMING INTO LANGUAGE 95

Homemade Education 95

Malcolm X

“In the street, I had been the most articulate hustler out there. . . . But now, trying to write simple English, I not only wasn’t articulate, I wasn’t even functional.”

A Word for Everything 98

Helen Keller

“The beautiful truth burst upon my mind—I felt that there were invisible lines stretched between my spirit and the spirits of others.”

Exploring the Language of Visuals: American Sign Language Alphabet 103

My Yiddish 105

Leonard Michaels

“Until I was five, I spoke only Yiddish. It did much to permanently qualify my thinking. Eventually I learned to speak English. . . . To some extent, my intuitions and my expression of thoughts remain basically Yiddish.”

Spanish Lessons 112

Christine Marín

“I learned the power of both the English and Spanish language on that [school] band trip.”

The Language of Silence 118

Maxine Hong Kingston

“When I went to kindergarten and had to speak English for the first time, I became silent. A dumbness—a shame—still cracks my voice in two. . . .”

Exploring the Language of Visuals: A Child’s First Story 123

SPEAKING OUT: INSPIRING CHANGE 125

Seneca Falls Declaration 125

Elizabeth Cady Stanton

“The history of mankind is a history of repeated injuries and usurpations on the part of man toward women, having in direct object the establishment of an absolute tyranny over her.”

Exploring the Language of Visuals: Afghanistan Woman 130

Letter from Birmingham Jail 132

Martin Luther King, Jr.

“I submit that an individual who breaks a law that conscience tells him is unjust, and who willingly accepts the penalty of imprisonment in order to arouse the conscience of the community over its injustice, is in reality expressing the highest respect for the law.”

Ain't I a Woman? 141

Sojourner Truth

“[T]hat little man in black there, he says women can't have as much rights as man, 'cause Christ wasn't a woman. Where did your Christ come from?”

The Struggle for Human Rights 143

Eleanor Roosevelt

“We must not be confused about what freedom is. Basic human rights are simple and easily understood.”

Exploring the Language of Visuals: Margaret Sanger Silenced 152

3 Writers Writing: Words in Context 154

THE WRITING PROCESS 156

Writing for an Audience 156

Linda Flower

“The goal of the writer is to create a momentary common ground between the reader and the writer.”

Getting Started 159

Anne Lamott

“The very first thing I tell my new students on the first day of a workshop is that good writing is about telling the truth.”

What My Students Have Taught Me About Writing 164

Pamela Childers

“I'm a writer, but I am a better writer than I was when I started writing because of my students.”

Forget Ideas, Mr. Author. What Kind of Pen Do You Use? 170

Stephen J. Fry

“Here is a truth to which all writers can attest: Readers are more interested in process than in product.”

Exploring the Language of Visuals: The Secret Lives of Fonts 174

FINDING THE RIGHT WORDS 177**The Case for Short Words 177***Richard Lederer*

“When you speak and write, there is no law that says you have to use big words. Small words cast their clear light on big things—night and day, love and hate, war and peace, life and death.”

Saying Is Believing 180*Patricia T. O’Conner*

“The truth is that the reader is always right. Chances are, if something you write doesn’t get your point across, it’s probably not the reader’s fault—it’s yours.”

How to Write With Style 185*Kurt Vonnegut*

Seven friendly tips on the process of writing from one of America’s most popular writers.

Always Living in Spanish 189*Marjorie Agosin*

“The new and learned English language did not fit with the visceral emotions and themes that my poetry contained, but by writing in Spanish I could recover fragrances, spoken rhythms, and the passion of my own identity.”

Clichés, Anyone? 191*James Isaacs*

How to make a commencement speech . . . the old-fashioned way.

The Financial Media’s 25 Worst Clichés 193*Jonathan Clements***4 Political Wordplay 196****POLITICALLY SPEAKING 198****How to Detect Propaganda 198***Institute for Propaganda Analysis*

“Without appeal to our emotions—to our fears and to our courage, to our selfishness and unselfishness, to our loves and to our hates—propagandists would influence few opinions and few actions.”

Politics and the English Language 204*George Orwell*

“In our time, political speech and writing are largely the defense of the indefensible.”

The Pep Talk: Patterns of Persuasion in Political Language 215

Hugh Rank

A respected political communications analyst dissects the patterns of persuasion used by politicians to organize and direct their audiences toward a particular collective action or idea.

Doubts About Doublespeak 225

William Lutz

“Politicians, bureaucrats and merchants all are guilty of confusing the issue with language designed not to communicate.”

Answer the &\$%#* Question! 228

Trudy Lieberman

“The political interview [is] a dance choreographed by media trainers on the one hand and by unwritten and unspoken rules of acceptable journalistic behavior on the other. Television guests tiptoe around the questions while interviewers lose control. . . . The result: interviews become excuses to practice public relations, and instead of shedding light, they cloud public discourse.”

Exploring the Language of Visuals: Presidential Television Ads 236

CASE STUDY: WARSPEAK—LANGUAGE AND CONFLICT 238

Fighting Words: The War over Language 238

Jon Hooten

“While we have haphazardly sprinkled our language with war’s metaphors, is it possible that we have collectively forgotten how to think clearly about the literal phenomenon?”

Terrorism and the English Language 243

Deroy Murdoch

“The horror, sadness, and fear of that rotten day [September 11, 2001] quickly unfolded and remain palpable even now . . . Yet within a week, some incredibly detached language emerged to describe what happened on 9/11.”

The Semantics of Murder 248

Amir Taheri

If Islam forbids human sacrifice and suicide, why are suicide bombers so celebrated in many Muslim countries?

A True Jihad or a Sinful War Against Innocents? 250

Jim Guirard

Two editorials from the *Wall Street Journal* address the language used to describe and justify acts of terrorism, from the words used by the terrorists themselves. Is it murder, or a jihad?

Selling America 251*Sandra Silberstein*

An examination of the Ad Council's campaign against hate and intolerance in the aftermath of September 11.

Exploring the Language of Visuals: Americans Stand United 259**LANGUAGE AND THE PRESIDENCY 261****The Rhetorical Presidency 261***Robert E. Denton, Jr. and Dan F. Hahn*

"Presidents are special beings. What makes each one special is that they lead us, define us, protect us, and embody us. And they do so, implicitly and explicitly, through communication."

A Nation of Victims 269*Renana Brooks*

"George W. Bush is generally regarded as a mangler of the English language. What is overlooked is his mastery of emotional language—especially negatively charged emotional language—as a political tool."

The Making of the Speech 273*D. T. Max*

An etymology of the 2,988 words that changed a presidency.

President George W. Bush Discusses Global War on Terror 279*George W. Bush at Kansas State University*

"... Part of my decision-making process . . . rests upon this fact: that there is an enemy which is relentless and desirous to bring harm to the American people, because of what we believe in. See, we're in an ideological struggle. It's very important for the students here to understand that there is an enemy which has an ideology. . . . They make decisions based upon their view of the world, which is the exact opposite of our view of the world."

Why JFK's Inaugural Succeeded 290*Thurston Clarke*

"Kennedy's imitators have failed to appreciate that the words in his address were only part of its magic. . . . Those who study the speech would do well to pay less attention to the words and more attention to how he wrote the speech and to the relationship between its words and Kennedy's character and experience."

President John F. Kennedy's Inaugural Address (January 20, 1961) 292*John F. Kennedy*

John F. Kennedy's speech became one of the most quoted and notable presidential speeches in history.

5 Do You Know What I'm Saying? 297

HE SAYS, SHE SAYS: GENDER DIFFERENCES IN DISCOURSE 299

Women Talk Too Much 299

Janet Holmes

"Despite the widespread belief that women talk more than men, most of the available evidence suggests just the opposite. Why is the reality so different from the myth?"

No Detail Is Too Small for Girls Answering a Simple Question 305

Tony Kornheiser

"It is not that women lack the ability to prioritize information, it is that they don't think life is as simple as men do."

Sex Differences 307

Ronald Macaulay

"More nonsense has been produced on the subject of sex differences than on any linguistic topic, with the possible exception of spelling."

He and She: What's the Real Difference? 313

Clive Thompson

"Imagine, for a second, that no byline is attached to this article. Judging by the words alone, can you figure out if I am a man or a woman?"

The Party Line 316

Rachel Rafelman

"Here is a truly interesting fact: When you start canvassing men and women on the subject of their social conversational preferences, you find a great deal of agreement. Ten successful, self-confident men and women ranging in age from mid-twenties to 60-something concurred on two key points. The first, and perhaps most surprising, is that, in mixed company, men are boring. The second: Under similar conditions, women are not."

"I'll Explain It to You": Lecturing and Listening 322

Deborah Tannen

"One situation that frustrates many women is a conversation that has mysteriously turned into a lecture, with the man delivering the lecture to the woman, who has become an appreciative audience."

Exploring the Language of Visuals: Men Are from Belgium, Women Are from New Brunswick 335

LET'S TALK ABOUT IT: CONVERSATION IN ACTION 338**The Social Basis of Talk 338***Ronald Wardhaugh*

“Because conversation necessarily has a social basis, we must try to meet each other on common ground.”

Some Friends and I Started Talking: Conversation and Social Change 348*Margaret J. Wheatley*

“True conversation is a timeless and reliable way for humans to think together. When we don’t talk to one another in a meaningful way, we become passive and allow others to tell us what to do.”

The Like Virus 352*David Grambs*

“The L-word . . . The war against the usage—well, it wasn’t much of a war, alas—has been lost for some time, and we language-conscious losers are all trying to learn to live with the new, disjunctive babble.”

The Other Side of E-Mail 360*Robert Kuttner*

“E-mail brings a kind of pseudo-urgency that demands instant response. It also creates false intimacies.”

‘r u online?’ The Evolving Lexicon of Wired Teens 363*Kris Axtman*

“As in every age, teenagers today are adapting the English language to meet their needs for self-expression. This time, it’s happening online. . . . To some, it’s a creative twist on dialogue, and a new, harmless version of teen slang. But to anxious grammarians and harried teachers, it’s the linguistic ruin of ‘Generation IM’.”

6 Media Speak 367**AS SEEN ON TV 369****TV News: All the World in Pictures 369***Neil Postman and Steve Powers*

“The fact that television news is principally made up of moving pictures prevents it from offering lengthy, coherent explanations of events.”

Oh, R-o-ob, The Bad Words Won’t Go Away 376*John H. McWhorter*

“We obsess over the encroachment of vulgar words into public spaces on pain of a stark inconsistency, one that will appear even more ridiculous to future generations than some.”

Is Bad Language Unacceptable on TV? 380

BBC Online

“There’s a simple answer to all those complaining. If you don’t like it, then don’t watch it.”

Taking TV’s “War of Words” Too Literally 384

Deborah Tannen

“Everywhere we turn, there is evidence that, in public discourse, we prize contentiousness and aggression more than cooperation and conciliation . . . everything is posed in terms of battles and duels, winners and losers, conflicts and disputes.”

The Entertained Culture 388

Tom Shachtman

“We have become a country of mass audiences. . . . A trend toward the convergence of the entertainment and news/information industries has made certain that the language of one sector largely reproduces the practices of the other, and both aim lower, with dire consequences for articulateness.”

Two-Headed Monsters 396

From the Columbia Journalism Review

THE LANGUAGE OF ADVERTISING 399

With These Words, I Can Sell You Anything 399

William Lutz

“Advertisers use weasel words to appear to be making a claim for a product when in fact they are making no claim at all.”

The Language of Advertising 411

Charles A. O’Neill

“The language of advertising is a language of finely engineered, ruthlessly purposeful messages.”

Language Abuse 420

Herschell Gordon Lewis

“Today’s marketers throw terms the way they’d throw confetti . . . and with just about as much impact.”

How Tobacco Company “Anti-Smoking” Ads Appeal to Teens 428

Carrie McLaren

“*Tobacco is wacko if you’re a teen.* Unless the advertising geniuses behind the campaign are themselves whacko, surely they knew these ads wouldn’t work. The marketers are clearly less interested in curbing teen smoking than in appearing to do so.”

■ Exploring the Language of Visuals: Current Advertisements 432