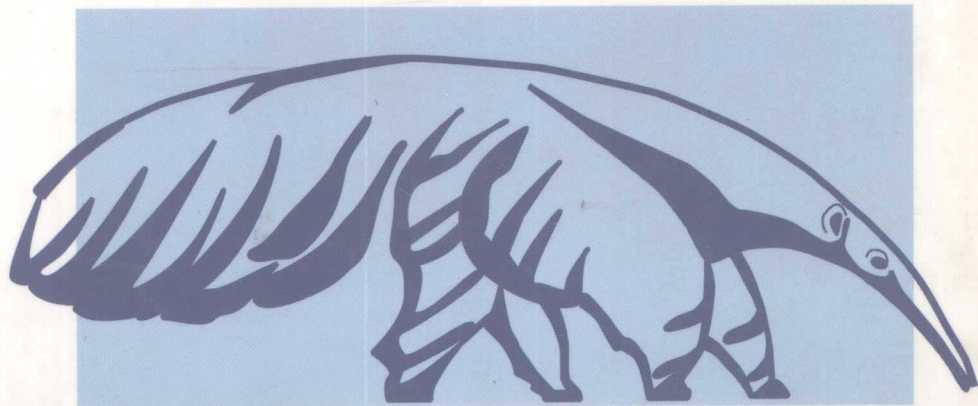


THE ANTEATER READER



THE ANTEATER READER

SIXTH EDITION

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ACKNOWLEDGMENTS

The Anteater Reader is a collection of essays, articles, poems, and stories chosen with the particular needs of UC Irvine's culturally, linguistically, and ethnically diverse student population in mind. It is designed to offer students stimulating themes and challenging points of view that will provoke their engagement in thoughtful writing projects in their critical first few years at the university. The selections, studied singly or in combinations, encourage students to develop rich, critical understandings of the constructive power of rhetoric to influence and even change attitudes, identities, and behavior. Assignments drawn from these materials ask students to assume the role of investigators—questioning other writers' assumptions, rethinking what they've previously heard and read, speculating on various rhetorical contexts and strategies, and revising their own conceptions, as well as those of the various communities in which they participate.

Though this reader has no explicit pedagogical structure, readings on related topics tend to be grouped together. For example, the materials in the first part of the book (typically used for WR 39 A, WR 39 A/Plus, and WR 37) consist of sequences of readings on "Parents and Children," "Women, Gangs and Violence," and "Ethics." The second part of the book (primarily used for WR 39 B and WR 37) consists of a range of readings representing diverse, often unconventional, views on the key topics of "The Purpose and Value of Education," "Relationships between Language and Power," "Arguments on Environmental Issues," and "Rhetorics of Revolution," which includes historical selections from the American Revolution and the Civil Rights movement of the 60's. While each selection is usually preceded by a brief, informative headnote that introduces the author and provides publication information, we have deliberately avoided any other apparatus, confident that individual instructors will develop their own supporting materials for specific texts.

The 6th edition of *The Anteater Reader* includes many texts from previous editions—such as George Orwell's "Shooting an Elephant," Martin Luther King, Jr.'s "I Have a Dream" speech, and Amy Tan's story "Two Kinds"—which are, for the most part, highly anthologized pieces that students and instructors have found particularly thought-provoking and that represent a diversity of perspectives and historical periods. The new selections—most of which have never been anthologized before—expand on those more standard choices, supplementing them with less typical genres and perspectives. Some involve personal experience or journalistic description, providing vivid examples of diverse, less common, rhetorical modes. Others are scholarly articles produced by professional researchers, offering students a chance to

critique specific writing strategies common in the academy. We also include literary fiction and poetry, some of which has been contributed by writers who currently work and teach at UC Irvine.

This edition of The Anteater Reader—like its predecessors—is the result of many months of collaborative work between faculty, administrators, and staff in the Department of English and Comparative Literature at UC Irvine. We would like to thank this year’s Editorial Committee, which worked creatively under challenging time constraints to prepare much of the contents of this year’s book. Marie Connors—with the assistance of Margaret Renton of the UCI Main Library—contributed excellent new material for the sequence on “Secrets and Lies.” Susan Davis developed the sequence on “Parents and Children” and contributed one of her own poems. Kristi Dalven and Chris Davidson submitted much useful material for the sequence on “Inter-Cultural Identities,” as well as Charlotte Collins and Walter Sondey who served on the committee and also contributed material. We would also like to thank Caley O’Dwyer and Michael Ryan—writers and educators associated with UC Irvine—for allowing us to reprint their work in this edition. Many thanks are also extended to the following contributors of materials for the second part of the book: Erika Flesher and Derek Lowe—both of whom helped develop the range of key topics for WR 39B and researched core readings for each; Kay Ryals—who contributed a supplemental selection for “Language and Power,” as well as newspaper articles that highlight the contemporary relevance of our core readings on “The Purpose of Education;” and Andrea Troyer, who noticed the ethical relevance of Peter Singer’s essay to the cluster of readings on the Environment, called this to our attention, and tested the new combination in one of her own classes.

Professor John Hollowell, the Director of Composition at UC Irvine, edited the first edition of this book in 1997 and continues to offer vital support for the creation of custom-produced textbooks designed to meet the particular needs of UC Irvine’s students. We would also like to thank Sherry Miller, our much-loved Composition Administrator, for her dedication, ingenuity and cheerfulness during the many hours she spent working on the manuscript. Finally, we would like to thanks Dave Knutson and Jason Dodge from Pearson Custom Publishing who have made it possible for us to realize our vision for this collection.

Ray B. Zimmerman and Carla Copenhagen, Co-Editors

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Louise Erdrich

AMERICAN HORSE

Novelist, short story writer, and poet Louise Erdrich is part Chippewa Indian and part German-American. Like the story that follows, her fiction often explores the impact of white culture on Native Americans in North Dakota. "American Horse," which was first published in a collection entitled Earth Power Coming: Short Fiction in Native American Literature, has been widely anthologized. Erdrich won the National Book Critics Circle Award for her novel Love Medicine (1984). Her other novels include The Beet Queen (1986), Tracks (1988), and The Bingo Palace (1994).

The woman sleeping on the cot in the woodshed was Albertine 1
American Horse. The name was left over from her mother's short marriage. The boy was the son of the man she had loved and let go. Buddy was on the cot too, sitting on the edge because he'd been awake three hours watching out for his mother and besides, she took up the whole cot. Her feet hung over the edge, limp and brown as two trout. Her long arms reached out and slapped at things she saw in her dreams.

Buddy had been knocked awake out of hiding in a washing machine while herds of policemen with dogs searched through a large building with many tiny rooms. When the arm came down, Buddy screamed because it had a blue cuff and sharp silver buttons. "Tss," his mother mumbled, half awake, "wasn't nothing." But Buddy sat up after her breathing went deep again, and he watched.

There was something coming and he knew it. 3

It was coming from very far off but he had a picture of it in his mind. It was a large thing made of metal with many barbed hooks, points, and drag chains on it, something like a giant potato peeler that rolled out of the sky, scraping clouds down with it and jabbing or crushing everything that lay in its path on the ground. 4

Buddy watched his mother. If he woke her up, she would know what to do about the thing, but he thought he'd wait until he saw it for sure before he shook her. She was pretty, sleeping, and he liked knowing he could look at her as long and close up as he wanted. He took a strand of her hair and held it in his hands as if it was the rein to 5

a delicate beast. She was strong enough and could pull him along like the horse their name was.

Buddy had his mother's and his grandmother's name because his father had been a big mistake. 6

"They're all mistakes, even your father. But *you* are the best thing that ever happened to me." 7

That was what she said when he asked. 8

Even Kadie, the boyfriend crippled from being in a car wreck, was not as good a thing that had happened to his mother as Buddy was. "He was a medium-sized mistake," she said. "He's hurt and I shouldn't even say that, but it's the truth." At the moment, Buddy knew that being the best thing in his mother's life, he was also the reason they were hiding from the cops. 9

He wanted to touch the satin roses sewed on her pink tee shirt, but he knew he shouldn't do that even in her sleep. If she woke up and found him touching the roses, she would say, "Quit that, Buddy." Sometimes she told him to stop hugging her like a gorilla. She never said that in the mean voice she used when he oppressed her, but when she said that he loosened up anyway. 10

There were times he felt like hugging her so hard and in such a special way that she would say to him, "Let's get married." There were also times he closed his eyes and wished that she would die, only a few times, but still it haunted him that his wish might come true. He and Uncle Lawrence would be left alone. Buddy wasn't worried, though, about his mother getting married to somebody else. She had said to her friend, Madonna, "All men suck," when she thought Buddy wasn't listening. He had made an uncertain sound, and when they heard him they took him in their arms. 11

"Except for you, Buddy," his mother said. "All except for you and maybe Uncle Lawrence, although he's pushing it." 12

"The cops suck the worst, though," Buddy whispered to his mother's sleeping face, "because they're after us." He felt tired again, slumped down, and put his legs beneath the blanket. He closed his eyes and got the feeling that the cot was lifting up beneath him, that it was arching its canvas back and then traveling, traveling very fast and in the wrong direction for when he looked up he saw the three of them were advancing to meet the great metal thing with hooks and barbs and all sorts of sharp equipment to catch their bodies and draw their blood. He heard its insides as it rushed toward them, purring softly like a powerful motor and then they were right in its shadow. He pulled the reins as hard as he could and the beast reared, lifting him. His mother clapped her hand across his mouth. 13

"Okay," she said. "Lay low. They're outside and they're gonna hunt." 14

She touched his shoulder and Buddy leaned over with her to look 15
through a crack in the boards.

They were out there all right, Albertine saw them. Two officers 16
and that social worker woman. Vicki Koob. There had been no whistle, no dream, no voice to warn her that they were coming. There was only the crunching sound of cinders in the yard, the engine purring, the dust sifting off their car in a fine light brownish cloud and settling around them.

The three people came to a halt in their husk of metal—the car emblazoned with the North Dakota State Highway Patrol emblem which 17
is the glowing profile of the Sioux policeman, Red Tomahawk, the one who killed Sitting Bull. Albertine gave Buddy the blanket and told him that he might have to wrap it around him and hide underneath the cot.

"We're gonna wait and see what they do." She took him in her lap 18
and hunched her arms around him. "Don't you worry," she whispered against his ear. "Lawrence knows how to fool them."

Buddy didn't want to look at the car and the people. He felt his 19
mother's heart beating beneath his ear so fast it seemed to push the satin roses in and out. He put his face to them carefully and breathed the deep, soft powdery woman smell of her. That smell was also in her little face cream bottles, in her brushes, and around the washbowl after she used it. The satin felt so unbearably smooth against his cheek that he had to press closer. She didn't push him away, like he expected, but hugged him still tighter until he felt as close as he had ever been to back inside her again where she said he came from. Within the smells of her things, her soft skin, and the satin of her roses, he closed his eyes then, and took his breaths softly and quickly with her heart.

They were out there, but they didn't dare get out of the car yet because 20
of Lawrence's big, ragged dogs. Three of these dogs had loped up the dirt driveway with the car. They were rangy, alert, and bounced up and down on their cushioned paws like wolves. They didn't waste their energy barking, but positioned themselves quietly, one at either car door and the third in front of the bellied-out screen door to Uncle Lawrence's house. It was six in the morning but the wind was up already, blowing dust, ruffling their short moth-eaten coats. The big brown one on Vicki Koob's side had unusual black and white markings, stripes almost, like a hyena and he grinned at her, tongue out and teeth showing.

"Shoo!" Miss Koob opened her door with a quick jerk. 21

The brown dog sidestepped the door and jumped before her, 22
toeing. Its dirty white muzzle curled and its eyes crossed suddenly as