

高等学校英语专业系列教材  
Textbook Series for Tertiary English Majors



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# A Course in Advanced English

## 高级英语教程 2

主 编 李 兵



重庆大学出版社

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## 内 容 提 要

本教程为求知高等学校英语专业系列教材之高级英语教程第2册,适用于大学三年级英语专业学生综合英语课程使用。本教程选材突出人文学科的批评意识,具有多学科、多元文化的特点,选文包括了政治、经济、法律、伦理、语言、文学、影视、文化等不同学科的内容,涉及不同民族与文化。全书共12个单元,课文安排基本遵循由浅入深、循序渐进原则,注重培养学生的英语综合技能、提高交际能力和文化修养。教程的练习部分将更多的注意力放在学生们的参与之中。课前设问、课文理解、词汇填空、辨错改错、英汉互译、话题讨论、写作评论等练习,都旨在凸现训练学生口头表述和书面表述技能,坚持深化和扩展学生对语言和文化知识的实际应用。

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## 总序

进入21世纪,我国高等教育呈现快速扩展的趋势。为适应社会、经济的快速发展,人才的培养问题已经比我国任何一个历史时期都显得更为重要。当今,人才的能力和素质的衡量越来越多地采用国际标准,人才的外语水平自然地也越来越受到培养单位和用人单位的重视,由此引发了对大学外语教学模式、教材和检测机制的新一轮讨论,掀起了新一轮的大学英语教学改革。作为外语师资队伍和外语专业人才培养的高等学校英语专业,相比之下,在教学改革思路、新教材开发和新教学模式探讨等诸方面均显得滞后。尽管高等学校外语专业教学指导委员会英语组针对当前高校发展的新形式和外语专业人才培养的新规格、新模式和新要求,修订出了新的《高等学校英语专业英语教学大纲》,并结合21世纪外语人才培养和需求的新形势,制定了由教育部高等教育司转发的《关于外语专业面向21世纪本科教育改革的若干意见》,就英语专业的建设提出了指导性的意见,但在实际工作中这两个文件的精神尚未落实。

为此,重庆大学出版社和外语教学界的专家们就国内高等学校英语专业建设所面临的新形势作了专题讨论。专家们认为,把“大纲”的设计和“若干意见”的思想和理念变为现实的一个最直接的体现方式,就是编写一套全新理念的英语专业系列教材;随着我国教育体制的改革,特别是基础教育课程标准的实施,适合高等学校英语专业教学需要的教材也应作相应的调整,以应对中小学英语教学改革的新要求;高等学校学生入学时英语水平的逐年提高和就业市场对外语人才需求呈多元化趋势的实际,对高等学校英语专业的人才培养、教学模式、课程设置、教材建设等方面也提出了严峻挑战,应对这些挑战,同样可以通过一套新的教材体系来实现。

迄今为止,国内尚无一套完整的、系统的英语专业系列教材;目前已有的教材出自不同的出版社,编写的思路和体例不尽相同;现有的教材因出版时间较早,内容、知识结构、教学方法和手段已经不能适应新的发展要求;传统的教材设计多数基于学科的内在逻辑和系统性,较少考虑学习者的全面发展和社会对人才需求的多元化。

自2001年开始,在重庆大学出版社的大力支持下,我们成立了由华中、华南、西南和西北地区的知名专家、学者和教学一线教师组成的《求知高等学校英语专业系列教材》编写组,确定了系列教材编写的指导思想和总体目标,即以《高等学校英语专业英语教学大纲》为依据,将社会的需求与培养外语人才的全面发展紧密结合,注重英语作为一个专业的学科系统性和科学性,注重英语教学和习得的方法与规律,突出特色和系列教材的内在逻辑关系,反映当前教学改革的新理念并具有前瞻性;锤炼精品,建立与英语专业课程配套的新教材体系,推动英语专业的教学改革,培养高素质人才和创新人才。



系列教材力求在以下方面有所突破和创新:

第一,教材的整体性。系列教材在课程类型上分为专业技能必修课程、专业知识必修课程、专业技能选修课程、专业知识选修课程和相关专业知识课程等多个板块。在考虑每一种教材针对相应课程的特性和特色的同时,又考虑到系列教材间相互的支撑性。

第二,学生基本技能和实际应用能力的培养。在课程的设计上充分考虑英语作为一个专业来培养学生的基础和基本技能,也充分考虑到英语专业学生应该具备的专业语言、文学和文化素养。同时,教材的设计兼顾到社会需求中对英语专业学生所强调的实际应用能力的培养,除考虑课程和英语专业的培养目的,课程或课程体系应该呈现的学科基本知识和规范外,充分考虑到教材另一方面的功用,即学生通过教材接触真实的语言环境,了解社会,了解文化背景,丰富学生的实践经验。在教材编写中突出强调“enable”,让学习者在实践中学习语言、文学、文化和其他相关知识,更多地强调学习的过程,强调学生的参与,以此提高学生的实际应用技能。

第三,学生的全面发展。对高等学校英语专业学生而言,英语不仅是一门工具,更重要的是一个培养学生人文素质和跨文化意识的学科专业。系列教材强调合作性学习、探索性学习,培养学生的自主性,加强学习策略的指导。通过基础阶段课程的学习,使学生在语言知识、语言技能、文化意识、情感态度和学习策略等方面得到整体发展;在高级阶段则更多地注重学生的人文精神、专业理论素养、中外文学及文化修养的培养。

第四,教材的开放性。一套好的教材不应该对课堂教学、老师的施教和学生的学习拓展有所制约,应给使用教材的教师和学生留有一定的空间,要让学生感到外语学习是一件愉快的事,通过学习让人思考,给人以自信,引导人走向成功。系列教材的总体设计既考虑严密的学科系统性,也考虑独具特色的开放性。不同地区、不同类型的学校,可以根据自己的生源和培养目标的灵活地取舍、选用、组合教材,尤其是结合国内高等学校中正在探讨的学分制,给教与学一个多维度的课程体系。

我们希望通过这套系列教材,来推动高等学校英语专业教学改革,探讨新的教学理念、模式,为英语专业人才的培养探索新的路子,为英语专业的学生拓展求知的空间。

《求知高等学校英语专业系列教材》编委会

2004年8月

## 前 言

本教程适用于大学三年级英语专业学生。编撰人按照《英语专业教学大纲》的要求,注重培养学生的英语综合技能、提高交际能力和文化修养。

所有课文和阅读材料均出自英文报刊图书,仅个别课文经过节选。课文安排基本遵循由浅入深、循序渐进原则。本教程具有多学科、多元文化的特点,选文包括了政治、经济、法律、伦理、语言、文学、影视、文化等不同学科的内容,涉及不同民族与文化。本教程还注意到学生的知识背景和社会的文明演进,展示了19世纪后期以来英美写作人对于人类所面临问题的关怀。

本教程选材突出人文学科的批评意识。这种意识不仅继承了文明演进过程中一直起到重要作用的理性传统,还奠定了现代社会的理论基础。同时,课文展示了颇具个性见解的视角和观点,有利于学生通过讨论和深入探索,提高分析问题的能力。除此之外,选编的课文还贯穿了一条线索,即向学生呈现人类迄今仍面临的各种挑战:有来自自然和社会的挑战,也有来自人性本身和各种制度方面的挑战。通过对这些挑战的认识,希望提高学生的认识水平、深化学生的社会责任感。

练习部分的编撰力求精练,更多的注意力放在学生们的参与之中。课前设问、课文理解、词汇填空、辨错改错、英汉互译、话题讨论、写作评论等练习,都旨在凸现训练学生口头表述和书面表述技能,始终坚持深化和扩展学生对语言和文化知识的实际应用。我们希望通过更多讨论的方式,使课文学习能够落实到学生的参与中去,让学生在参与中学、在讨论中学。

本教程为下册,共十二个单元,适合一学期的学习。课文长短不一,但每个单元篇幅接近。不同学校的教师可根据教学安排和学生实情灵活使用,自学者可视个人所需予以选择。

我们希望本教程能够满足英语专业三年级的阅读教学需要,有利于学生英语综合技能的培养和文化素质的提高。编撰人员在有限的时间内完成了课本的编写,由衷欢迎本书的使用者提出任何批评和建议。

编 者

2013年9月

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# Unit 1

## Cultural Imperialism: An American Tradition

◀ Julia Galeota ▶

**T**his essay, adopted from *Humanist*, was written by Julia Galeota when she was 17 years old. By citing instances of American cultural imperialism from the past and the present, the author voices in this fluid, logically sound and thought-provoking essay her worries about the negativeness of the prevailing American cultural imperialism, and appeals for maintaining the integrity of each culture and the diversity of world cultures. It is advised that the pros and cons of American cultural imperialism should be objectively appraised in the context of a globalizing world so as to get a full picture of the problem under discussion.

### Pre-Reading Tasks

- What is your understanding of imperialism? How should the nature of imperialism be redefined in the context of a globalizing world?
- How would you like to define culture, dominated culture and dominating culture?
- Among the American icons, which one do you think is most influential worldwide? Why?
- Do you agree that the world is being homogenized? Do you prefer the world culture to be homogenized or diversified?

### Text

[1] Travel almost anywhere in the world today and, whether you suffer from habitual Big Mac cravings or cringe at the thought of missing the newest episode of MTV's "**The Real World**"<sup>1</sup>, your American tastes can be satisfied practically everywhere. This proliferation of American products across the globe is more than mere accident. As a byproduct of globalization, it is part of a larger trend in the conscious dissemination of American attitudes and values that is often referred to as cultural imperialism. In his 1976 work *Communication and Cultural Domination*, **Herbert Schiller**<sup>2</sup> defines cultural imperialism as: the sum of the processes by which a society is brought into the modern world system, and

how its dominating stratum is attracted, pressured, forced, and sometimes bribed into shaping social institutions to correspond to, or even to promote, the values and structures of the dominant center of the system.

Thus, cultural imperialism involves much more than simple consumer goods; it involves the dissemination of ostensibly American principles, such as freedom and democracy. Though this process might sound appealing on the surface, it masks a frightening truth: many cultures around the world are gradually disappearing due to the overwhelming influence of corporate and cultural America.

[2] The motivations behind American cultural imperialism parallel the justifications for U. S. imperialism throughout history: the desire for access to foreign markets and the belief in the superiority of American culture. Though the United States does boast the world's largest, most powerful economy, no business is completely satisfied with controlling only the American market; American corporations want to control the other 95 percent of the world's consumers as well. Many industries are incredibly successful in that venture. According to *the Guardian*<sup>3</sup>, American films accounted for approximately 80 percent of global box office revenue in January 2003. And who can forget good old Micky D's? With over 30,000 restaurants in over one hundred countries, the ubiquitous golden arches of McDonald's are now, according to **Eric Schlosser**<sup>4</sup>'s *Fast Food Nation*, "more widely recognized than the Christian cross." Such American domination inevitably hurts local markets, as the majority of foreign industries are unable to compete with the economic strength of U. S. industry. Because it serves American economic interests, corporations conveniently ignore the detrimental impact of American control of foreign markets.

[3] Corporations don't harbor qualms about the detrimental effects of "Americanization" of foreign cultures, as most corporations have ostensibly convinced themselves that American culture is superior and therefore its influence is beneficial to other, "lesser" cultures. Unfortunately, this American belief in the superiority of U. S. culture is anything but new; it is as old as the culture itself. This attitude was manifest in the actions of settlers when they first arrived on this continent and massacred or assimilated essentially the entire "savage" Native American population. This attitude also reflects that of the late nineteenth-century age of imperialism, during which the jingoists attempted to fulfill what they believed to be the divinely ordained "manifest destiny" of American expansion. Jingoists strongly believe in the concept of **Social Darwinism**<sup>5</sup>: the stronger, "superior" cultures will overtake the weaker, "inferior" cultures in a "survival of the fittest". It is this arrogant belief in the incomparability of American culture that characterizes many of our economic and political strategies today.

[4] It is easy enough to convince Americans of the superiority of their culture, but how does one convince the rest of the world of the superiority of American culture? The answer is simple: marketing. Whether attempting to sell an item, a brand, or an entire culture,

marketers have always been able to successfully associate American products with modernity in the minds of consumers worldwide. While corporations seem to simply sell Nike shoes or Gap jeans (both, ironically, manufactured outside of the United States), they are also selling the image of America as the land of “cool”. This indissoluble association causes consumers all over the globe to clamor ceaselessly for the same American products.

[5] Twenty years ago, in his essay “The Globalization of Markets”, Harvard business professor **Theodore Levitt**<sup>6</sup> declared, “The world’s needs and desires have been irrevocably homogenized.” Levitt held that corporations that were willing to bend to local tastes and habits were inevitably doomed to failure. He drew a distinction between weak multinational corporations that operate differently in each country and strong global corporations that handle an entire world of business with the same agenda.

[6] In recent years, American corporations have developed an even more successful global strategy: instead of advertising American conformity with blonde-haired, blue-eyed, stereotypical Americans, they pitch diversity. These campaigns — such as McDonald’s new international “I’m lovin’ it” campaign — work by drawing on the United States’ history as an ethnically integrated nation composed of essentially every culture in the world. An early example of this global marketing tactic was found in a Coca Cola commercial from 1971 featuring children from many different countries innocently singing, “I’d like to teach the world to sing in perfect harmony/I’d like to buy the world a Coke to keep it company.” This commercial illustrates an attempt to portray a U. S. goods as a product capable of transcending political, ethnic, religious, social, and economic differences to unite the world (according to the Coca-Cola Company, we can achieve world peace through consumerism).

[7] More recently, **Viacom**<sup>7</sup>’s MTV has successfully adapted this strategy by integrating many different Americanized cultures into one unbelievably influential American network (with over 280 million subscribers worldwide). According to a 1996 “New World Teen Study” conducted by **DMB & B**<sup>8</sup>’s Brain Waves division, of the 26,700 middle-class teens in forty-five countries surveyed, 85 percent watch MTV every day. These teens absorb what MTV intends to show as a diverse mix of cultural influences but is really nothing more than manufactured stars singing in English to appeal to American popular taste.

[8] If the strength of these diverse “American” images is not powerful enough to move products, American corporations also appropriate local cultures into their advertising abroad. Unlike Levitt’s weak multinationals, these corporations don’t bend to local tastes; they merely insert indigenous celebrities or trends to present the facade of a customized advertisement. MTV has spawned over twenty networks specific to certain geographical areas such as Brazil and Japan. These specialized networks further spread the association between American and modernity under the pretense of catering to local taste. Similarly, commercials in India in 2000 featured **Bollywood**<sup>9</sup> stars Hrithik Roshan promoting Coke and



Shahrukh Khan promoting Pepsi (Sanjeev Srivastava, "Cola Row in India." BBC News Online). By using popular local icons in their advertisements, U. S. corporations successfully associate what is fashionable in local cultures with what is fashionable in America. America essentially samples the world's cultures, repackages them with the American trademark of materialism, and resells them to the world.

[9] Critics of the theory of American cultural imperialism argue that foreign consumers don't passively absorb the images America bombards upon them. In fact, foreign consumers do play an active role in the reciprocal relationship between buyer and seller. For example, according to **Naomi Klein**<sup>10</sup>'s *No Logo*, American cultural imperialism has inspired a "slow food movement" in Italy and a demonstration involving the burning of chickens outside of the first Kentucky Fried Chicken outlet in India. Though there have been countless other conspicuous and inconspicuous acts of resistance, the intense, unrelenting barrage of American cultural influence continues ceaselessly.

[10] Compounding the influence of commercial images are the media and information industries, which present both explicit and implicit messages about the very real military and economic hegemony of the United States. Ironically, the industry that claims to be the source for "fair and balanced" information plays a large role in the propagation of American influence around the world. The concentration of media ownership during the 1990s enabled both American and British media organizations to gain control of the majority of the world's news services. Satellites allow over 150 million households in approximately 212 countries and territories worldwide to subscribe to CNN, a member of Time Warner, the world's largest media conglomerate. In the words of British sociologist **Jeremy Tunstall**<sup>11</sup>, "When a government allows news importation, it is in effect importing a piece of another country's politics — which is true of no other import." In addition to politics and commercials, networks like CNN also present foreign countries with unabashed accounts of the military and economic superiority of the United States.

[11] The Internet acts as another vehicle for the worldwide propagation of American influence. Interestingly, some commentators cite the new "information economy" as proof that American cultural imperialism is in decline. They argue that the global accessibility of this decentralized medium has decreased the relevance of the "core and periphery" theory of global influence. This theory describes an inherent imbalance in the primarily outward flow of information and influence from the stronger, more powerful "core" nations such as the United States. Additionally, such critics argue, unlike consumers of other types of media, Internet users must actively seek out information; users can consciously choose to avoid all messages of American culture. While these arguments are valid, they ignore their converse; if one so desires, anyone can access a wealth of information about American culture possibly unavailable through previous channels. Thus, the Internet can dramatically



increase exposure to American culture for those who desire it.

[12] Fear of the cultural upheaval that could result from this exposure to new information has driven governments in communist China and Cuba to strictly monitor and regulate their citizens' access to websites (these protectionist policies aren't totally effective, however, because they are difficult to implement and maintain). Paradoxically, limiting access to the Internet nearly ensures that countries will remain largely the recipients, rather than the contributors, of information on the Internet.

[13] Not all social critics see the Americanization of the world as a negative phenomenon. Proponents of cultural imperialism, such as **David Rothkopf**<sup>12</sup>, a former senior official in Clinton's Department of Commerce, argue that American cultural imperialism is in the interest not only of the United States but also of the world at large. Rothkopf cites **Samuel Huntington**<sup>13</sup>'s theory from *The Clash of Civilizations and the Remaking of the World Order* that, the greater the cultural disparities in the world, the more likely it is that conflict will occur. Rothkopf argues that the removal of cultural barriers through U. S. cultural imperialism will promote a more stable world, one in which American culture reigns supreme as "the most just, the most tolerant, the most willing to constantly reassess and improve itself, and the best model for the future." Rothkopf is correct in one sense: Americans are on the way to establishing a global society with minimal cultural barriers. However, one must question whether this projected society is truly beneficial for all involved. Is it worth sacrificing countless indigenous cultures for the unlikely promise of a world without conflict?

[14] Around the world, the answer is an overwhelming "No!" Disregarding the fact that a world of homogenized culture would not necessarily guarantee a world without conflict, the complex fabric of diverse cultures around the world is a fundamental and indispensable basis of humanity. Throughout the course of human existence, millions have died to preserve their indigenous culture. It is a fundamental right of humanity to be allowed to preserve the mental, physical, intellectual, and creative aspects of one's society. A single "global culture" would be nothing more than a shallow, artificial "culture" of materialism reliant on technology. Thankfully, it would be nearly impossible to create one bland culture in a world of over six billion people. And nor should we want to. Contrary to Rothkopf's (and George W. Bush's) belief that, "Good and evil, better and worse coexist in this world," there are no such absolutes in this world. The United States should not be able to relentlessly force other nations to accept its definition of what is "good" and "just" or even "modern".

[15] Fortunately, many victims of American cultural imperialism aren't blind to the subversion of their cultures. Unfortunately, these nations are often too weak to fight the strength of the United States and subsequently to preserve their native cultures. Some

countries — such as France, China, Cuba, Canada, and Iran — have attempted to quell America's cultural influence by limiting or prohibiting access to American cultural programming through satellites and the Internet. However, according to the UN Universal Declaration of Human Rights, it is a basic right of all people to “seek, receive, and impart information and ideas through any media and regardless of frontiers”. Governments shouldn't have to restrict their citizens' access to information in order to preserve their native cultures. We as a world must find ways to defend local cultures in a manner that does not compromise the rights of indigenous people.

[16] The prevalent proposed solutions to the problem of American cultural imperialism are a mix of defense and compromise measures on behalf of the endangered cultures. In *The Lexus and the Olive Tree*, **Thomas Friedman**<sup>14</sup> advocates the use of protective legislation such as zoning laws and protected area laws, as well as the appointment of politicians with cultural integrity, such as those in agricultural, culturally pure Southern France. However, many other nations have no voice in the nomination of their leadership, so those countries need a middle-class and elite committed to social activism. If it is utterly impossible to maintain the cultural purity of a country through legislation, Friedman suggests the country attempt to “glocalize”, that is:

to absorb influences that naturally fit into and can enrich a culture, to resist those things that are truly alien and to compartmentalize those things that, while different, can nevertheless be enjoyed and celebrated as different.

These types of protective filters should help to maintain the integrity of a culture in the face of cultural imperialism. In *Jihad vs. McWorld*, **Benjamin Barber**<sup>15</sup> calls for the resuscitation of nongovernmental, noncapitalist spaces — to the “civic spaces” — such as village greens, places of religious worship, or community schools. It is also equally important to focus on the education of youth in their native values and traditions. Teens especially need a counterbalance image of American consumerism they absorb from the media. Even if individuals or countries consciously choose to become “Americanized” or “modernized”, their choice should be made freely and independently of the coercion and influence of American cultural imperialism.

[17] The responsibility for preserving cultures shouldn't fall entirely on those at risk. The United States must also recognize that what is good for its economy isn't necessarily good for the world at large. We must learn to put people before profits. The corporate and political leaders of the United States would be well advised to heed these words of **Gandhi**<sup>16</sup>:

I do not want my house to be walled in on all sides and my windows to be stuffed. I want the culture of all lands to be blown about my house as freely as possible. But I refuse to be blown off my feet by any.

The United States must acknowledge that no one culture can or should reign supreme, for the death of diverse cultures can only further harm future generations.

## ➔ About the Author ➔

### ◀ Julia Galeota ▶

Julia Galeota of McLean, Virginia, is the winner of the 2004 *Humanist* Essay Contest for Young Women and Men of North America in the thirteen-to-seventeen-year-old age category for this essay, which is adopted from *Humanist* ( May-June, 2004 ), a magazine of critical inquiry and social concern published by the American Humanist Association.

## ➔ Notes to the Text ➔

- [1] **The Real World**: A reality television program on MTV originally produced by Mary-Ellis Bunim and Jonathan Murray. First aired in 1992, it is one of the first reality television shows to gain a national audience, and continues to be the longest running program in MTV history. The show follows the lives of “seven strangers” who audition to live in a house together.
- [2] **Herbert Schiller** (1919-2000): Professor Emeritus of Communication at the University of California, San Diego, and a noted authority on communications policy and media. He wrote many important books, including *Mass Communications and American Empire* (1969), *Communications and Cultural Domination* (1976), *Information and the Crisis Economy* (1984), *Culture, Inc.: The Corporate Takeover of Public Expression* (1989), and *Information Inequality: The Deepening Social Crises in America* (1995).
- [3] **The Guardian**: A British newspaper owned by the Guardian Media Group. It is published Monday to Saturday in the Berliner format. Until 1959 it was called *The Manchester Guardian*, reflecting its provincial origins; the paper is still occasionally referred to by this name, especially in North America (to distinguish it from other newspapers with similar names).
- [4] **Eric Schlosser** (1959- ): An award-winning American journalist and best-selling author. His most acclaimed book is *Fast Food Nation: The Dark Side of the All-American Meal* (2001), a damning exposé of the American fast food industry. His other books include *Reefer Madness: Sex, Drugs, and Cheap Labor in the American Black Market* (2003) and the children’s book *Chew on This: Everything You Don’t Want to Know about Fast Food* (2006). He has been a correspondent for *The Atlantic Monthly* since 1996.
- [5] **Social Darwinism**: A term coined in the late 19th century on the basis of Charles Darwin’s theories of evolution to describe the idea that humans, like animals and plants, compete in a struggle for existence in which natural selection results in “survival of the fittest”. Social Darwinists typically deny that they advocate a “law of the jungle”, but most propose arguments that justify imbalances of power between individuals, races, and nations because they consider some people more fit to survive than others.
- [6] **Theodore Levitt** (1925-2006): American economist, Professor Emeritus at Harvard Business School, and editor of *Harvard Business Review*. He became world renowned for his article “Marketing Myopia” (1960) and widely credited with coining and popularizing the term globalization through his



- article "The Globalization of Markets" (1983). He authored *The Marketing Imagination* and numerous articles on economic, political, management, and marketing subjects.
- [7] **Viacom**: Video & Audio Communications, an American media conglomerate with various worldwide interests in cable and satellite television networks, and movie production and distribution (the Paramount Pictures and Dream Works).
- [8] **DMB & B**: D'Arcy Masius Benton & Bowles, an advertising agency in the United States established in 1985 by the merger of the Benton & Bowles (B&B) and D'Arcy-MacManus Masius (D-MM) advertising agencies.
- [9] **Bollywood**: A combination of *Bombay* (the English name for Mumbai) and *Hollywood* (the center of the American film industry); the informal name given to the popular Mumbai-based Hindi-Urdu language film industry in India and sometimes used to refer to the whole of Indian cinema.
- [10] **Naomi Klein** (1970- ): Canadian journalist, author, activist, editor of *This Magazine* and weekly columnist for the *Toronto Star*. Her works include *No Logo* (2000), which for many became a manifesto of the anti-globalization movement, and *Fences and Windows* (2002), a collection of articles and speeches she had written on behalf of the anti-globalization movement.
- [11] **Jeremy Tunstall**: Professor of London's City University, reputed British media expert. He is the author of ten books (including *The Media Are American* and *The Media in Britain*). His latest books are *Television Producers* (1993), *Newspaper Power* (1996) and *The Anglo-American Media Connection* (1999).
- [12] **David J. Rothkopf**: A visiting scholar at the Carnegie Endowment for International Peace, specializing in U. S. foreign policy and economic strategy, as well as an international business consultant and professor. He served as the Deputy Undersecretary of Commerce for International Trade during the administration of Bill Clinton. As a Carnegie fellow, he wrote *Running the World: The Inside Story of the National Security Council and the Architects of American Power*.
- [13] **Samuel P. Huntington** (1927-2008): Professor of Harvard University, and political scientist known for his *The Clash of Civilizations and the Remaking of the World Order* in which he proposes that the central political actors of the 21st century will be civilizations rather than nation-states.
- [14] **Thomas L. Friedman** (1953- ): American journalist, author, three-time winner of the Pulitzer Prize, and recipient of the 2004 Overseas Press Club Award for lifetime achievement. His works include *The World Is Flat: A Brief History of The Twenty-first Century* (2005), *The Lexus and the Olive Tree* (1999), and *Longitudes and Attitudes: Exploring the World After September 11* (2002).
- [15] **Benjamin R. Barber** (1939- ): Political theorist and professor at the University of Maryland, College Park. He is best known for his bestseller, *Jihad vs. McWorld: How Globalism and Tribalism Are Reshaping the World* (1996).
- [16] **Mahatma, Gandhi** (1869-1948): Prominent 20th century Indian political and spiritual leader of the Indian independence movement who developed the practice of nonviolent disobedience that forced Great Britain to grant independence to India. On January 30, 1948, Gandhi was assassinated on his way to a prayer meeting by a Hindu fanatic. His teachings have inspired civil rights leaders such as Dr. Martin Luther King Jr. and Nelson Mandela.



## Exercises

### I. Comprehension Questions

*Please answer the following questions briefly in your own words.*

- (1) According to the author, what does cultural imperialism involve?
- (2) What are the detrimental effects of “Americanization” of foreign cultures? Why don't American corporations have any qualm about them?
- (3) What does the author cite as examples to prove that cultural imperialism is an American tradition?
- (4) How is the rest of the world convinced of the superiority of American culture?
- (5) What are the advertising strategies developed by American corporations to market their images and products worldwide?
- (6) In what way is the propaganda of American influence being accelerated worldwide?
- (7) What role does the author think the Internet plays in the globalization of American culture and influence?
- (8) How do the social critics see the Americanization of the world? What is the author's opinion?
- (9) What attempts have some countries made to quell the influence of American culture?
- (10) What are the prevalent proposed solutions to the problem of American cultural imperialism?
- (11) What responsibilities does the author think the United States should take for preserving the cultures of the world?
- (12) Why does the author quote the words of Gandhi?

### II. Vocabulary

*Fill in the blanks with words from the list given below. Make formal changes when necessary.*

dissemination	detrimental	qualm	ostensibly
jingoist	homogenize	icon	bombard
propagation	conglomerate	compartmentalize	resuscitation

- (1) A(n) \_\_\_\_\_ is an image, picture, representation, or a sign or likeness that stands for an object by signifying or representing it, or by analogy, as in semiotics.
- (2) If you have a \_\_\_\_\_ about what action to take against the problem, it is best to turn to those who have solved it.
- (3) In this process of globalization, a \_\_\_\_\_ culture is created, consolidated by a “hyperculture” based on consumption, especially of goods exported from the U. S. A. , such as clothing (e. g. , T-shirts, denim jeans, athletic shoes).
- (4) Friendships among Americans tend to be shorter and less intense than those among people from