

INTRODUCTION

see why you like the Lakers so much"; "I agree: it was a great film"; "That argument is contradictory." If it weren't for other people and our need to challenge, agree with, or otherwise respond to them, there would be no reason to argue at all.

To make an impact as a writer, you need to do more than make statements that are logical, well supported, and consistent. You must also find a way of entering a conversation with others' views—with something "they say." In fact, if your own argument doesn't identify the "they say" that you're responding to, then it probably won't make sense. As Figure 1 suggests, what you are saying may be clear to your audience, but why you are saying it won't be. For it is what others are saying and thinking that motivates our writing and gives it a reason for being. It follows, then, as Figure 2 suggests, that your own argument—the "I say" moment of your text—should always be a response to the arguments of others.

Many writers make explicit "they say/I say" moves in their writing. One famous example is Martin Luther King Jr.'s "Let-

Complex

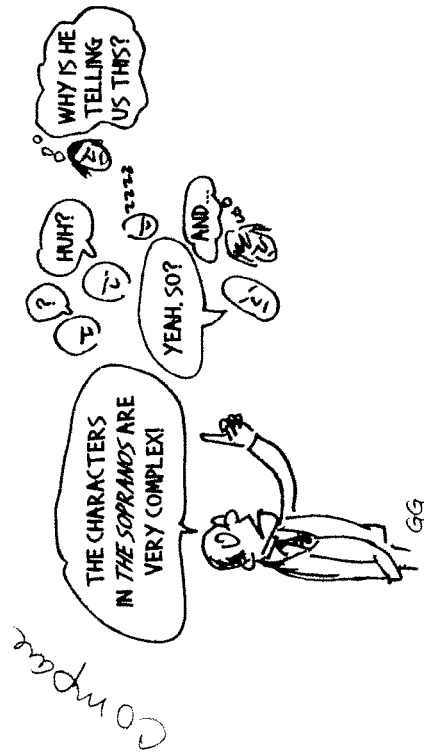


FIGURE 1

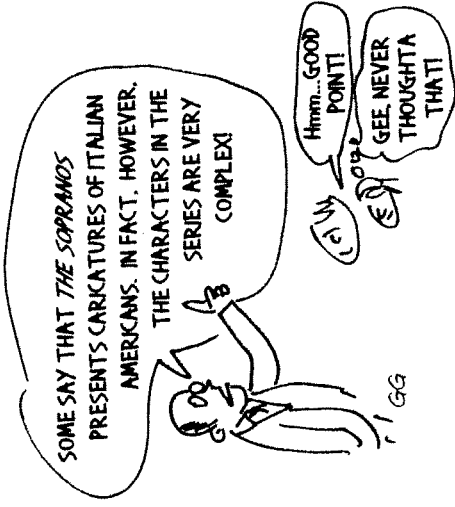


FIGURE 2

ter from Birmingham Jail," which consists almost entirely of King's eloquent responses to a public statement by eight clergymen deploring the civil rights protests he was leading. The letter—which was written in 1963, while King was in prison for leading a demonstration in Birmingham—is structured almost entirely around a framework of summary and response, in which King summarizes and then answers their criticisms. In one typical passage, King writes as follows.

You deplore the demonstrations taking place in Birmingham. But your statement, I am sorry to say, fails to express a similar concern for the conditions that brought about the demonstrations.

MARTIN LUTHER KING JR., "Letter from Birmingham Jail"

King goes on to agree with his critics that "It is unfortunate that demonstrations are taking place in Birmingham," yet he