

CSSR/SCÉR

CANADIAN SOCIETY FOR THE STUDY OF RHETORIC/
SOCIÉTÉ CANADIENNE POUR L'ÉTUDE DE LA RHÉTORIQUE

June 2, 3, 4, 2008, University of British Columbia, Vancouver, B. C.
2, 3, 4 juin, 2008, Université de Colombie Britannique, Vancouver, C. B.

Room/Salle 1215, Civil and Mechanical Engineering (CEME) Building
6250 Applied Science Lane, UBC
(which is off East Mall, between University Blvd. & Agronomy Rd.)

PROGRAM/PROGRAMME

Contact:

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CSSR President/ Présidente, SCÉR

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MONDAY JUNE 2/LUNDI 2 JUIN

8:55 – 9:00 a.m. WELCOME/BIENVENUE

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9:00 – 10:30 a.m. RHETORICAL (AND OTHER) THEORIES: CONSTRUING,
CONSTRUCTING, AND DECONSTRUCTING THOUGHT
AND LANGUAGE

Chair/Président de séance: Sylvain Rheault, University of Regina

9:00 Rebecca Carruthers den Hoed, University of Calgary
**Ghost in the Machine: Rhetorics of Mindlessness in
Psychology and Law**

Over the past two decades, a revolution has been underway in the “psy” sciences radically revising how informed citizens in the West understand and rationalize the operation of the human mind. This revolution emphasizes the role of cognitive and affective processes that are involuntary, uncontrollable, and that unfold largely outside of conscious awareness; further, this revolution encourages adherents to accept that such automatic or “mindless” processes govern the bulk of human thought and behaviour, including some of our “most admirable,” creative, and civilized activities, which we consider “central to our conception of what it is to be human.” In stark contrast, in law, the tenets of this “psy” revolution have largely been co-opted in ways that associate automaticity with madness, mental illness, or mental disability. This paper will compare and contrast the rhetorics of each discipline – psychology and law – and the central rhetorical mechanisms via which each discipline constructs such divergent notions of human automaticity and the role and value of such automaticity in social life. The paper will close with a discussion of what might be construed as the emerging *ethos* of human mindlessness emerging from professional discourses – such as psychology and law – in the West.

9:30

Jaclyn Rea, Brock University

Assembling Meta-Generic Exigencies: The Rhetorical Construction of Situation and Desire

An understanding of genre requires an understanding of exigency as “a form of social knowledge – a mutual construing of objects, events, interests and purposes that not only links them but makes them what they are: an objectified social need.” This social objectification can be seen in the regularities of form that characterize genre; regularities of form, according to Carolyn Miller, index situational regularities or, more precisely, the socially recognizable ways we define and so understand situations. Despite the fact that it is now common-place, among new rhetorical genre theorists, to talk about genre in terms of the social situations, understandings and relations genres represent and produce, the concept of exigency remains under theorized. Accordingly, I think through the notion of exigency not only in terms of rhetorical situation (as others have done) but also in terms of rhetorical desire. As Lee and Fuller maintain, attending to the force of genre means attending, in part, to the desires a genre envisions and enacts. To this end, I analyze style guides and handbooks of usage, the sort of meta-generic materials, or “atmospheres of wordings and activities,” which patrol the borders of discourse communities and presumably their relations of desire. Drawing on social theories of desire and on pragmatic accounts of politeness, I discuss the ways these texts politely construe a ‘legitimate’ linguistic desire and so a market, or exigency, for what Pierre Bourdieu calls “the legitimate language.”

10:00

Monina Wittfoth, University of British Columbia

Derrida as a Rhetorical Theorist: the Critique of Language’s Authority

In his 1990 “Jacques Derrida on Rhetoric and Composition,” Gary Olson claims that “Derrida’s work” has “transformed our . . . notions of ‘rhetoric’ and ‘writing.’” However, we hear a less positive note in Olson’s somewhat oracular summary of a *view* (ostensibly promulgated by affiliates of Derrida – i.e., Nietzsche, Paul de Man, J. Hillis Miller and Barbara Johnson) that equates “rhetoric with the cognitively disruptive interplay tropes.” While it seems unlikely that this obtuse expression conveys anyone’s *view* of rhetoric, it exhibits recognizable anxiety for both the reading-difficulty of Derrida’s text and the possibly unnerving epistemological implications of linguistic mediation so central to his critique. Olson’s worry that this (supposed) *view* effects “an undue truncation of what appears to be a Western rhetorical tradition” (diminishing the scope, stature, and authority of rhetoric) contains a degree of irony, if, as I believe, the epistemological implications of linguistic mediation are what prompted Plato to coin the term *rhetorikē* (transliteration) and thereby establish the Western rhetorical tradition in the first place. Furthermore, it is just these epistemological implications that make rhetorical theory so important. This paper will examine the way that Derrida’s critique of writing and his “deconstruction” of language’s authority constitute a contribution to language theory which is as much part of the “Western rhetorical tradition” as that of Aristotle, Plato and Nietzsche.

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10:30 – 10:45 a.m.

Coffee break/Pause café

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10:45 a.m. – 12:00 p.m. INTERDISCIPLINARY SESSION (Law 201)

CSSR joins in this plenary session with the Canadian Society of Medievalists and the Society for Digital Humanities

Keynote speaker: Professor John Miles Foley

"Oral Tradition and the Internet"

Professor Foley will speak about his current research, the Pathways Project, which explores the connections between oral tradition and the internet. He is known to medievalists for his work on orality in Old English, South Slavic, and Homeric poetry and has published studies of oral performances in different times and places, from Tibetan singers to urban slam poets to computer-mediated communications. Professor Foley's work, which deals with global communication, both in the past and the present, is a wonderful demonstration of the Congress theme of "Thinking Beyond Borders." Le professeur Foley parlera de son travail en cours, le projet « Pathways » (Voies), qui explore les rapports entre la tradition orale et l'Internet. Il est connu des médiévalistes pour son travail sur l'oralité en ancien anglais et en slave du Sud, ainsi que sur la poésie homérique et, en plus, il a publié des études sur les interprétations orales en divers temps et lieux, allant des chanteurs tibétains aux poètes « slam » urbains en passant par les communications gérées par l'ordinateur. Le travail du professeur Foley, qui traite de la communication globale, non seulement du passé mais aussi du présent, est une brillante illustration du thème du Congrès : « Penser sans Frontières ».

12:00 -1:30 p.m.

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LUNCH/DÉJEUNER
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1:30 – 3:00 p.m.

RHETORIC IN THE ARTS AND POP CULTURE

Chair/Présidente de séance: Rebecca Carruthers den Hoed,
University of Calgary

1:30

Michael Purves-Smith, Wilfrid Laurier University

Rhetorical Procedures and the Sonata Form

The sonata form, as the foundation of the most impressive feats of untexted musical architecture, has been the source of much study. During the past decade two major and widely influential tomes have been added to the impressive list of serious attempts to devise a satisfactory technique for understanding this complex musical phenomenon: Robert Caplin: *Classical Form* and James Hepokoski and Warren Darcy: *Elements of Sonata Theory*. The second of these makes frequent use of the word rhetoric and at times attempts to annex parts of classical rhetorical theory, especially those associated with metaphor. The authors appear to be rhetorically uninformed, with the result that their use of rhetorical terminology adds nothing to the clarity of their speculations. Neither the attempt to draw parallels between classical rhetoric and musical procedures nor the resultant confusion is anything new. Brian Vickers, for example, has provided us with a thorough, if hostile, examination of these attempts. Nonetheless, an analogy may be drawn between the substance of the rhetoric of verbal utterance and that of music, strikingly so when sonata form is operative. With the help of a piano, this paper will attempt to clarify the parallel that exists between rhetorical procedures and the construction of music, and to demonstrate that our understanding of rhetoric in its normal verbal domain can be very helpful in explaining how virtually anything that we concede as music succeeds in persuading us of its musical meaning and coherence. This is especially true when, as in the sonata form, the music is long and complex.

2:00

Colin Snowsell, University of Saskatchewan

The Pop Singer's Fear of the Foreign: The Rhetoric of Race in the NME versus Morrissey lawsuit

In November 2007 the British weekly music magazine NME ran a cover story interview with Morrissey in which it editorialized against the singer made concerning the effects of mass immigration on English national identity. The paper went to considerable lengths to distance itself from the singer's statements and from alleging directly it found them racist, while implying precisely that. The interview

caused a furore: Morrissey, former lead singer of The Smiths, who the NME, in 2002, named as the most influential sound recording artist of all time, launched a defamation lawsuit against the NME and its editor Conor McNicholas. Much more erosive of popular support for the NME's position was Morrissey's response, a blog entry for The Guardian Unlimited. It is a masterful example of rhetorical deflection that denounces racism broadly while ignoring the nuances of the NME's objections, preferring instead to use excoriating wit to lament the decline of British music journalism, of which the editorial in question is offered as a prime example. Perhaps most surprisingly, the comments that the NME calculated the public would find shocking, outraged few and found widespread support amongst the media and the public. In this paper I wish to perform a rhetorical analysis on the article, the response, and subsequent media analyses. I will isolate the origin of the slippage that allowed the NME to substitute "immigration" for "race" while examining the transformation of a pop music interview into an international discussion on immigration and national identity.

2:30

Sylvain Rheault, University of Regina

Éléments pour une rhétorique de la bande dessinée

Sur quoi fonder une rhétorique de la bande dessinée (BD)? Il faut rappeler que la BD apparaît comme un art plus complexe qu'il n'y paraît avec les combinaisons savantes d'images avec le texte. Les notions de la rhétorique classique pourraient-ils trouver à s'appliquer ici? Sans doute, à condition de ne s'en tenir qu'au texte écrit. Et encore, la complicité de l'image avec le propos pourrait donner du fil à retordre aux rhétoriciens. Comment tenir compte de l'image alors? Faut-il la considérer à part ou l'appréhender dans la globalité qu'elle forme avec le texte? Faut-il partir des points et des lignes comme le propose Kandinsky? Peut-on analyser le visuel avec les mêmes méthodes que pour la linguistique, comme le suggère le Groupe mu? Doit-on tenir compte de la durée de l'espace blanc comme le suggère Scott McCloud? Faut-il construire un système à partir de l'espace, comme le fait Thierry Groensteen? On le voit, les éléments permettant d'élaborer une rhétorique de la bande dessinée foisonnent. Il y a des recoupements et il y a des taxinomies variées. Il faudra passer en revue les éléments repérés par les rhétoriciens de l'image puis faire des choix. Nous proposerons ultimement de retourner au modèle binaire "matériau/opération" mis de l'avant par le groupe mu dans *Rhétorique générale*, afin de pouvoir embrasser avec une considération égale l'écriture et l'image.

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3:00 – 3:15

Coffee Break/Pause café

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3:15 – 5:00 p.m.

ANNUAL GENERAL MEETING/ASSEMBLÉE GÉNÉRALE
ANNUELLE

All CSSR members are welcome/ Tous les membres de la SCÉR
sont bienvenus.)

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7:00 p.m.

BANQUET

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TUESDAY JUNE 3/MARDI 3 JUIN

9:00 – 10:30

HISTORICAL THEORIES OF RHETORIC AND ETHICS

Chair/Président de séance: Michael Purves-Smith, Wilfrid Laurier University.

9:00

Jason Bermiller, Thompson Rivers University

Chaucer's Pardoner: Rejecting Augustine?

Chaucer's Pardoner delivers a sermon that aligns with the Boethian rhetorical structure of a speech. Using Christian concepts about redemption to fortify his message, the Pardoner relies on logocentrism, an approach built upon a partial and irresponsible reading of Augustine. Simply put, the Pardoner lacks ethos. More compellingly, the Pardoner's Tale serves as a caveat for preachers. Chaucer's education most likely included studying St. Augustine. While Augustine calls for a preacher to be morally upright, his writings allow for some amount of logocentrism. Chaucer made special use of the Pardoner's Tale to openly ridicule a style of preaching that rests upon Augustine's contention that unholy people can still motivate people into good activities as long as the message preached was based upon the Holy Bible. Again, Chaucer likely read Aristotle's *On Rhetoric* and Quintilian's *Institutio Oratoria*; if so, Chaucer would have drawn a keen sense of the necessity for personal ethos in persuasion. The Pardoner's Tale stands as Chaucer's rejection of the logocentric model of persuasion, a model not fully condemned by Augustine.

9:30

Stephen Pender, University of Windsor

Descartes, Rhetoric, and the History of Laughter

In a 1638 letter, Descartes offers a passionate remonstrance to his critics: "for those who slander me, I can assure you I would rather take revenge by mocking them than by thrashing them; I find it easier to laugh than to get angry." Derision, of course, was an ancient and effective mode of scholarly exchange, one which Descartes employs in his occasionally rebarbative replies to his detractors. But in his comments to Mersenne, laughter trumps anger, *moquerie* vanquishes *combat*, and Descartes reveals one mode of philosophical intervention as well as his temperament: *il m'est plus commode de rire que de me fâcher*. Perhaps because of its ostensible inscrutability, since antiquity laughter has been a source of controversy for rhetors and philosophers. In ancient Greece, laughter was evidence of confused or mixed feelings, of unwarranted self-conceit, bad tempter, or savagery; it was occasioned by the ridiculous, by error, or by deformity. Yet it becomes orators to occasion laughter, as Cicero recommends, for it alarms, deters, or refutes an opponent, and demonstrates the taste (*urbanum*) and learning (*eruditum*) of the speaker. For Quintilian, laughter often dispels hatred or anger and has a "certain imperiousness of its own which is difficult to resist." It is also therapeutic: laughter cures dolorous passions, purges melancholy, liberates the spirits. Although its moral ends were rarely normative, laughter is necessary, purgative, and enlivening. Here, I explore the exigencies of laughter in order to suggest that, despite a sophisticated physiological etiology, for Descartes laughter accomplishes the same ends as it did for ancient and early modern rhetors: at several crucial moments in his work, he turns to laughter to dispel doubt, to derogate his critics, to purge or to moderate the passions.

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10:00 – 10:45 a.m.

Coffee break/Pause café

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10:45 a.m. – 11:45 p.m. RHETORICAL FIGURES AT WORK (PLAY)

Chair/Président de séance: Robert Alexander, Brock University

10:45

J. Douglas Kneale, University of Western Ontario

The Choice of Catachresis in Alice Munro's Fiction

Catachresis enjoyed popularity in the 70s and 80s as one of the “master tropes” of deconstruction. In its earlier usage, however, catachresis was a rhetorical practice of substitution that could be either good or bad, an “apt transference of words” (Aristotle) “abuse of words” (Quintilian). As “the practice of adapting the nearest available term to describe something for which no actual term exists,” catachresis is sometimes a “necessary” practice (Q); as a “misuse” of words, however, especially in the form of “farfetched” metaphors (A), it is a vice. This paper applies our current understanding of catachresis to the example of Alice Munro’s *Lives of Girls and Women*. In this *Kustlerroman*, Munro’s central character Del Jordan defines herself through her textual imagination, manifested chiefly in various forms of rhetorical disobedience, as Del continually breaks the rules of language or bends the conventions of genre. With a character whose imagination is so thoroughly literary, the use and abuse of words are integral to her development. How Del chooses to speak, and how she knowingly foregrounds her choice to the reader, give Munro’s novel its ironic reflexivity and its *mise en abyme* structure. Because choosing and knowing have their textual as well as moral aspects, zooming in on catachresis allows us to witness one point where rhetoric and character converge.

11:15

Shannon Purves-Smith, Wilfrid Laurier University

George Carlin's Resistant Irony: A Funny Way to Argue

American comic George Carlin’s unorthodox opinions and inventive use of figures of speech both amuse and provoke his audience. It is this “orator’s” ironic stance which is the subject of this paper. In his publications, *Braindroppings*, *Napalm and Silly Putty*, and *When Will Jesus Bring the Pork Chops?*, Carlin infuses his essays and witticisms with an irony that tickles the reader even though it often offends. Irony has been defined and discussed by the ancient rhetors and such modern theorists as Booth, Muecke, Perelman, Gurewitsch, and Hutcheon, among others. Carlin even offers his own corrections to the layman’s misconceptions of the term. My paper will analyze the elements of what Wayne Booth terms “stable” and “unstable” irony in Carlin’s work and will argue that, in the main, his cheeky wit is as much a serious heuristic and judgmental response to the hegemony and the current doxa as it is entertainment. Of the four master tropes, irony could be said to be the most effective persuasive tool when criticism is the persuasive intent. I propose that Carlin offers a modern parallel to such literary “wise fools” as Shakespeare’s Feste in *Twelfth Night* or the Fool in *King Lear*, who perceive, with irony, the reason in madness and the madness in reason. In his role as professional “court jester,” he is a responsible rhetor in a world where “saying the opposite of what one means” is not always funny.

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11:45 a.m. – 1:30 p.m. LUNCH/DÉJEUNER
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1:30 – 3:00 p.m.

UNRELIABLE RHETORIC IN MASS COMMUNICATION
AND JOURNALISM

Chair/Président de séance: Stephen Pender, University of Windsor

2:00

Robert Alexander, Brock University

Atoning for Journalistic Transgression: Fabricators' *Apologia* and the Critique of Objectivity

This paper examines the peculiar features *apologia* takes when produced by journalists who have been discovered to have fabricated news stories. Like other rhetors practicing *apologia*, the journalistic fabricator’s object in offering an account of his or her transgression is to repair a damaged reputation. But, once

branded a fabricator, how may one convince readers that one's *apologia* is sincere? In answering this question, I will examine two book-length accounts by disgraced journalistic fabricators: Stephen Glass's *The Fabulist* (2003) and Michael Finkel's *True Story* (2005). In both works, I argue, the authors seek to re-establish their credibility by writing in genres which permit them to express the subjectivity previously denied to them as journalists. (Glass's book is a novel; Finkel's a work of literary journalism.) Curiously, in both texts, that alienated subjectivity expresses itself in figures of the double. In Glass's book, for example, doubling is evident in the author's third-person account of the follies of his protagonist "Stephen Glass." More strange, however, is the relationship which emerges in *True Story* between former *New York Times Magazine* writer (and exposed fabricator) Finkel and his book's subject, a multiple murderer who assumes Finkel's identity. Such doubles function, I will argue (employing a category from Ware and Linkugel's landmark essay on *apologia*) to differentiate the fabricator's past from present selves. They also, however, imply a critique of conventional journalism for, in the interplay of these authors and their dark doubles, one may discern an attempt to *atone*, that is, quite literally, to become "at one" with themselves, repairing a subjectivity riven by the alienating effects of journalistic objectivity.

2:30

Nancy Senior, University of Saskatchewan

The Nigerian scam email: rhetoric in the service of fraud

It has been estimated that spam, i.e. unsolicited bulk email, makes up the majority of email messages today. One of the most common kinds is the Nigerian scam, also known as 419 fraud for the article of the Nigerian criminal code that it contravenes. This form of advance fee fraud was formerly practiced by regular mail. Rather than "removing misunderstanding" as in I. A. Richards' definition of rhetoric, its aim is on the contrary to create misunderstanding and a belief in something that is false. Wendy Cukier and others have studied spam emails in general and the Nigerian scam in particular from the point of view of genre. They show how these messages use the conventions of a genre (the business letter) to subvert the form. They also study how the different versions of the story told in the emails correspond to myths such as Robin Hood or the damsel in distress. I will study the strategies that are used by authors of Nigerian scam introductory letters in their attempt to convince recipients that the message is genuine, that is, that the recipient has been chosen by some unknown person to perform a task and to receive in return a large amount of money. These strategies include: beginning with or without an introductory statement about the recipient's possible reaction; explanation of how the recipient was found or chosen; the use of titles (bank manager, government official, etc.); and religious language.

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3:00 – 3:15 p.m.

Coffee break/Pause café

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3:15 p.m. – 4:45 p.m. FROM BOTH SIDES OF THE BORDER: AMERICAN AND CANADIAN RHETORICAL STRATEGIES IN CIVIC IDENTITY, EDUCATIONAL DOCUDRAMA, AND COMMUNITY SERVICE LEARNING

Chair/Président de séance: Pierre Zoberman, Université Paris 13

3:15

Tracy Whalen, University of Winnipeg

At a Loss for Photos: The Canadian Iconic Image and Civic Discourse

In their article, "Performing Civic Identity," Robert Hariman and John Louis Lucaites define iconic photographs as "images produced in print, electronic, or

digital media that are widely recognized, are understood to be representations of historically significant events, activate strong emotional response, and are reproduced across a range of media, genres, or topics.” Hariman and Lucaites focus on American iconic photographs as consequential artifacts in a liberal democratic society. What happens, however, when the Canadian rhetorician repositions their insights within a Canadian context? One might consider Pierre Elliott Trudeau’s pirouette behind Queen Elizabeth in 1977 as one of those photographic images; however, this pirouette was not a singular moment (was twice performed, in fact) and was not reproduced across “a range of media.” Canadians identify with the iconic image of Terry Fox, but again, there doesn’t seem to be one singular image — *many* similar representations exist. Other images represent national moments (Justin Trudeau’s “Je t’aime, Papa” over his father’s coffin, for instance), but one might wonder whether or not that picture “activate[d] strong response” beyond that moment. Referring to well-known Canadian photos, I will examine whether existing [American] definitions of the iconic image work in a Canadian national context. I will ponder, too, why it seems Canadians don’t have the same shared library of iconic photography as Americans do. Why isn’t it so easy to find a store of Canadian images like *The Flag Raising on Iwo Jima*?

3:45

John Moffatt, University of Saskatchewan

Individual Destinies, Collective Experiences: Historical Docudrama and Canadian-American Difference

The PBS production *The War that Made America* (2005) and “Battle for a Continent”, episode 4 of CBC television’s *Canada: A People’s History* (2000) both depict the Seven Years’ War (1756-1763) as a pivotal event in both American and Canadian history. Both use the docudrama to popularise history for their respective national audiences, but that act reveals stark differences in how each audience is assumed to use historical knowledge in identifying with the nation. This paper uses Kenneth Burke’s pentad to interpret how the message reflects these differences. In both films, portraying the birth of the nation is the Act, and the scene is the war. However, in *The War that Made America*, the Agent is the individual, and especially George Washington, who is enabled by war to find his place in history whereas in “Battle for a Continent”, the Agent consists of collectives, namely French and English soldiers and colonists and their First Nations allies. Here, war constrains all three parties, locking them into agons which persist into the present day. Agency is individual action and collective experience, respectively. Finally, the Purpose of both is popular historical education. The Agency/Purpose ratio is critical to understanding the rhetorical difference between the projects, as the American film presents history as enabling the individual to transcend circumstances, and speaks to social ideals. By contrast, “Battle for a Continent” depicts history as recursive patterns of collective conflict and compromise still legible in Canadian society, thus speaking to social realities.

4:15

Tania Smith, University of Calgary

Rhetorical Strategies of the Community Service-Learning Movement in Canadian Higher Education

This presentation will compare characteristic rhetorical strategies of the “Community Service Learning” (CSL) movement in American and Canadian higher education. CSL is a movement in higher education that promotes and sustains the intentional pedagogical integration of students’ community service with credit courses or co-curricular leadership programs. The Canadian CSL movement draws heavily upon the American CSL movement for its theories, advice, and precedents. Campus Compact, a national CSL organization in the U.S. was formed in 1991, while an organization with a similar mandate, The Canadian Alliance for Community Service Learning [CACSL] was formed in 2004. In 2005, Campus Compact had approximately 1000 member institutions, a number that had doubled since 1991; in the same year, CACSL discovered 24 Canadian universities actively involved in CSL. To what degree do rhetorical strategies alter as the CSL movement crosses the border, and which elements tend to be global/international? American CSL rhetoric frequently cites the 1857 Morrill Act that established land-grant universities in the U.S. CACSL’s online bibliography lists primarily American sources but concludes with five

Canadian texts. What kinds of rhetoric are likely to be effective or ineffective in forwarding the CSL initiative in Canada and adapting it to the unique cultural, social and political contexts of our higher education system? In this presentation, samples of Canadian CSL rhetoric will be compared with samples from similar public rhetorical artifacts from the US. Two recent rhetorical analyses of American CSL pedagogy narratives (Cushman, 2002) and American CSL administration narratives (Hessler, 2000) will provide a theoretical foundation for analyzing CSL movement rhetoric.

WEDNESDAY JUNE 4/MERCREDI 4 JUIN

9:00 – 10:00

CONSTRUCTING AND INTERPRETING IDENTITY
Chair/Président de séance: Burton Urquhart, University of Saskatchewan

9:00

Sarah Henstra, Ryerson University

The Rhetoric of Access: Digital Public Memory Archives

Public archives have become the object of increasing popular fascination and academic concern in recent decades. The digitization of archival material alters both the literal and figurative meanings of the archive as a physical location where records are preserved. Historian Pierre Nora described modern archives as *lieux de mémoire*, virtual memory-sites designed to compensate for and cover over the loss of traditional “communities of memory.” As lived memories are extinguished with each passing generation and the oral narratives linking community members fade, they are supplanted by reified, official “historical” accounts of the past. The digital archive counters the threat that history replaces, or erases, memory by offering up its content as a site of transparent access to source material, emphasizing, in place of a mediated historiography, the experiential memories of subjects “in their own words.” This paper will examine this rhetoric of access in two popular online archives: the *Japanese Heritage Archive* (Densho Group, USA) and the *Memory Project Digital Archive* (Dominion Institute, Canada). These remarkable online collections of testimonials, photos, and historical documents are frequently used as sources for exhibits and public education. The rhetorical tensions that characterize collective testimony— between conformity and “personality,” between local digression and meta-narrative coherence—are complicated further here by the drive to achieve an effect of “live” subjectivity, intimacy, and exchange in the archival space. Analyzing the narrative experiences produced by these digital projects sheds light on the evolving priorities of public memory.

9:30

Pierre Zoberman, Université Paris 13

The Rhetoric of Identity: Queer (Dis)qualifications

In this paper, which is meant as a contribution to the development of queer rhetoric, I shall bring to the fore rhetoric’s peculiar potential for the identification and study of LGBTQ (lesbian/gay/bisexual/transgender, and queer) individuals and attitudes in past historical contexts. It will thus be possible to restore an array of all-too-often ignored or silenced identities to past and present cultures as well. This will imply revisiting briefly the debate between “continuist” positions (in the words of David Robinson) and the post-Foucauldian doxa adhered to by Halperin among others. At the same time, the paper will point to the dangers of identity-producing discursive, i.e. in my perspective, rhetorical, strategies when used to negativize, victimize and target individuals and categories of individuals constructed as other and threatening. In particular, I shall be arguing that some of the rhetorical strategies developed for portraits of Monsieur, brother to Louis XIV, or accounts of his life, in the *Mercure galant* or in official texts such as funeral orations as well as in private letters and memoirs, etc., point, through allusion, irony, comparison, or simply implication, to the possibility of a gap between Monsieur's propriety and a

paradoxical positioning with regard to this propriety. This, in turn, will allow me to develop interpretive strategies that may help identify forms of queerness, however subtle they may be, in the culture of seventeenth-century France and promote a new rhetorical competence. For, if queer rhetoric aims in particular to account for strategies of vilification and disqualification of LGBTQ identities as well as for the textual construction of such identities (see, for instance, the essays published in *QUEER: Écritures de la différence?* Paris, L'Harmattan, 2008), it becomes possible then to question negative judgments passed on individuals who might be said to possess the (dis)qualifying traits as a concerted strategy of queer disqualification. This special attention to discursive strategies helps gain a new rhetorical competence, in terms of our reading practices. As it underlines rhetoric's usefulness as an interpretive tool, it also brings to the fore its responsibility in the controversial process of constructing/ reading (sexual) identities.

10:00 – 10:15

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Coffee break/Pause café
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10:15 – 3:45

SPECIAL SESSION: Exploring Wayne Booth's Ethical Rhetorical Criticism and Theory

10:15

INTRODUCTORY REMARKS

Chair: Tania Smith, University of Calgary

10:30 – 12:00

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IN COMPANY WITH WAYNE C. BOOTH: RHETOROLOGY, FRIENDS, UNDERSTANDING, AND COMMON GROUND (PART I)

Chair/Présidente de séance: Mark Wallin

11:00

Randy Harris, University of Waterloo

Coduction and the Incommensurability of Values

The incommensurability of values is a wide, deep problem for ethics, and it is one on which Wayne Booth is characteristically ambivalent. On one hand, he is attracted to philosophers like Isaiah Berlin and Joseph Raz, who argue that there are unbridgeable divides between some constellations of values and other constellations ("liberal" and "conservative," "Christian" and "Moslem," "science" and "religion"), because they tie that position to pluralism. On the other hand, he wants to hold that there are no a priori unbridgeable divides. One of his last essays, "Rhetoric, Science, Religion," sketches out ways that his rhetorology can begin to commensurate the greatest and most durable value-cluster divide since the eighteenth century. He is highly cautious in his claims of success, and goes to great lengths to show how deep, broad, and tangled that divide is. But he tries. What Booth wants is both liberal pluralism, with its vibrant diversity of perspectives, and an ameliorative rhetoric, with its promise that there is always a common ground. Pluralism, and even conflict, is an essential, healthy element of the human condition for Booth, but to abandon the prospect of mutual understanding when the stakes are high — resorting to hatred, oppression, violence — is unthinkable for him. But, I will argue, (1) we can maintain pluralism while rejecting incommensurability of values; further, that (2) we must reject incommensurability of values if we are to allow for the possibility of common ground; and that (3) the strategies for a pluralist exploration of common ground are the ones that Booth embodies in the set of interpretive practices he calls

coduction.

11:30

Burton Urquhart, University of Saskatchewan

Bubbles, Borders, and Booth: Narrative as Rhetorology in Eytan Fox's "The Bubble"

In my paper I want to unite Wayne Booth's rhetorology with his characterization of narratives as our companions or "friends." Booth discusses how rhetorology can be used to overcome conflict and to question boundaries, for example the conflict between science and religion he discusses at the end of *The Rhetoric of Rhetoric*. However, can stories or narrative also act as rhetorology, the "deepest form of listening rhetoric: the systematic probing for 'common ground'?" Can narrative, like rhetorology, "diminish some of the pointless demonizing that diverse quarrellers commit?" Using Israeli filmmaker Eytan Fox's most recent film, "The Bubble" ("Ha-Buah,") I want to demonstrate how narrative can, in fact, help us survive within either oppressive or necessary borders. Fox uses bubbles as a metaphor for these boundaries that isolate us from others, as well as the barriers that allow us to continue our daily existence. The film examines how the characters cope with several "bubbles," including Tel Aviv within the conflict-torn Middle East, wealth within a landscape of poverty, an accepting community for queer people within an intolerant society, and youth culture within military duty and obligations. To me, the physical and the rhetorical borders that the characters must cope with in the film seem insurmountable. However, what is it about this film that compels me to rewatch it and keep it as my friend and "company"? I will begin to answer this question by examining how, and if, rhetorology occurs in narrative.

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12:00 - 1:30 LUNCH/DÉJEUNER

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1:30 – 2:00

IN COMPANY WITH WAYNE C. BOOTH: RHETOROLGY, FRIENDS, UNDERSTANDING, AND COMMON GROUND (PART II)

Chair/Présidente de séance: Shannon Purves-Smith, Wilfrid Laurier University

1:30

Hilary Turner, University College of the Fraser Valley

The Rhetoric of Presence in Wayne C. Booth and George Steiner

Towards the end of their careers, Wayne Booth and George Steiner began to explore the metaphysical dimension of rhetoric — Booth in his memoir *My Many Selves* (2006) and Steiner in *Real Presences* (1989), his most philosophical work. Students of ancient rhetoric will note the irony of this endeavour: the very beginnings of the discipline are marked by its categorical division from dialectic, a division first called for by Plato and then actuated by Aristotle. That both Steiner and Booth should use a distinctly Platonic vocabulary to describe their conviction that the "real presence" of transcendent meaning can be apprehended in language is a surprise that is worth investigating. Booth was deeply impressed by the "dialogic" account of the novel put forward by M.M. Bakhtin. In keeping with the notion of an authorial voice that contains all the other voices, Booth playfully posits a "Supreme Dialogist who has tried to teach us Rhetorology." Whimsy notwithstanding, he is speaking not of an implied author, but a real one — whose being is consciousness itself. Steiner arrives at his equally clear-eyed conviction of divine presence through the more conventional mechanism of the Platonic ladder — moving upward from words, through syntax, and on to complex literary structures. He concludes that "[t]here is a

sense . . . in which an exhaustive, a tautological analysis and understanding of any semantic or semiotic act would be an analysis and understanding of the sum total of being itself.” This paper will compare the arguments of Booth and Steiner, and will speculate about what a latter-day reconciliation of rhetoric and dialectic might entail.

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2:30 – 2:45 p.m. Coffee break/Pause café

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2:45 – 3:45 p.m. BOOTH’S THEORIES IN PRACTICE: AUTHORSHIP AND NARRATIVE

2:45 Mark Wallin, Thompson Rivers University

Booth’s Fragmented Ethos and Corporate, New Media

Authorship

In *Rhetoric of Fiction* Booth shattered the edifice of the singular author by clearly demonstrating that a text has not one author, but five: the “flesh and blood” author (or the writer,) the implied author, the teller of the tale, the career author and the public myth. Booth’s strategy was to fragment authorship, to unmask the authority of textual production as a complex system of material and symbolic figures; some of these figures (such as the writer) actively produce texts, some will be inferred from authority within (implied authors and tellers of tales) and *behind* a text (the career author), and some are direct projections of audience’s desire (the public myth.) He presents authorship as a fragmented body that spread across elements of flesh and blood, imagination, text, and projections of readership. In his disruption of traditional models of authority Booth’s model goes some way towards a reunification of practical and philosophical systems of authorial analysis. But more is at work than a shattered author-figure. Systems of force operate in new media design settings, foreseen by neither modern rhetoricians, nor postmodern critics. By corporatizing authorship, twenty-first century business has created a new system of textual production that redistributes the traditional roles of author and publisher into a consolidation of capital and power in the hands of an elite. Thus, Booth’s model allows us to speak about a triangulation of ethos between legal authors, labor authors, and phantasmal symbolic authors.