CSSR/SCÉR 2014 CONFERENCE / CONGRÈS 2014

Canadian Society of Rhetoric (CSSR)
Société canadienne pour l'étude de la rhétorique (SCÉR)

Brock University, May 28-30 Mai
Room/ Salle: Learning Commons 211

Programme

Wednesday 28 May / Mercredi 28 mai

9:00 — *Welcome/ Ouverture: Pierre Zoberman, CSSR President/Président SCÉR*

9:10-9:30 — *Presentation, Special session/Présentation, atelier thématique* — *Rhetoric of Transgression/Rhétorique de la transgression*

Robert Alexander, Brock University / Loïc Nicolas, Université Libre de Bruxelles

9:30-11:00 — *Transgression (1). Transgression: argumentation and persuasion. (Chair/Président : Robert Alexander)*

Loïc Nicolas, **Université Libre de Bruxelles – GRAL**, De la transgression comme expérience rhétorique : ouvrir le monde et argumenter sans limites

Dans cette contribution je tacherai de montrer en quoi la rhétorique constitue une technique et une pratique de la transgression. Capable de faire bouger les lignes, les limites, les frontières, elle constitue même une invitation, voire une incitation à passer outre les évidences du monde clos ; à affronter ses propres limites et les impensés du discours ; à faire l'expérience de la critique et du doute. Transgressive, la rhétorique l'est d'abord sur le plan épistémologique parce qu'elle permet d'élargir le champ de la rationalité, des preuves et des possibles. Transgressive, elle l'est encore sur le plan technique, en ce qu'elle doit s'adapter au monde flou, fragile et mouvant qui caractérise les affaires humaines. Transgressive, elle l'est enfin, parce qu'elle donne l'occasion de faire varier l'équilibre des forces au sein de l'espace argumentatif. À dessein d'étudier ce rapprochement (sans doute un peu étonnant) entre rhétorique et transgression, je m'attacherai tout spécialement à élucider la double problématique de la *limite* et du *précaire* qu'abordent Chaïm Perelman et Lucie Olbrechts-Tyteca dans leur article paru en 1958 sous le titre : « De la temporalité comme caractère de l'argumentation ».

Michael Purves-Smith, To transgress or not to transgress

Michel Foucault, in his 1963 essay, "A Preface to Transgression," explains *transgression* as an ontological project of philosophy, "In that zone which our culture affords for our gestures

and speech, transgression prescribes not only the sole manner of discovering the sacred in its unmediated substance, but also a way of recomposing its empty form, its absence, through which it becomes all the more scintillating." And further on in the same essay: "The death of God does not restore us to a limited and positivistic world, but to a world exposed by the experience of its limits, made and unmade by that excess which transgresses it."

To an extent that even he might have found surprising, persuasive transgression, once the carefully disciplined profession of the court jester, has become the rhetorical tool of choice in much public discourse. This paper will examine briefly examples of rhetorical transgression from Mayor Rob Ford, Jon Stewart, Howard Stern, *The Game of Thrones*, Ashley Smith, the Belgrade aphorisms, Dieudonné, and this author's own writing, in an effort to answer the following questions:

> When does transgression qualify as persuasion?
> Can the topic be divided – are there categories of transgressive rhetoric?
> When should we transgress?
> > o   What are the consequences of rhetorical transgression?

Finally, is transgression ontology, made manifest through the exercise of rhetoric?

Farrah Nakkaie, University of Waterloo Too Greek for me: Instability and

reconstruction of rhetorical place in *Wanting in Arabic*

My concern in this paper is with how transgressive positions limit available resources for persuasion and how those positions can be re-negotiated to open up new resources for argument. In this paper, I will engage with the crossing movement inherent in transgression by asking the following question: if availability determines what argument can be made, and position determines availability, how might argument be made from a position of transgression as a position in motion?

I will explore this by working the question through one particular poetic work by Irish-Canadian-Lebanese, transsexual, and lesbian author Trish Salah: *Wanting in Arabic*. The body of poems develops from a position doubly in motion, for it moves across both sex and culture. I will focus on the *Hysteria of Origins* section of poems as a group of poems made of what might be called 'other people's narratives,' in that they are centred around figures of Greek myth, rather than myths of Ireland, Lebanon, or Canada. I will discuss Salah's use of these available narratives from other people, including the narratives of lacking that pervade ideas of transsexuality and diasporic identity. I will argue that rather than leaving these narratives to stand on their own as clear, accepted paths from one point to another, Salah uses these as starting places to change the unstable trans position by destabilizing the accepted grounds that build to such a position. I will particularly focus on how the blurring of myth and narrative through overlap destabilizes inherently unstable movement itself, to reconstruct new available positions from which to make an argument. Ultimately, I will examine how Salah changes the terms of the argument around transgression through her use of the available rhetorics of trans identities.

11:00-11:30 — **Coffee break/ Pause-Déjeuner**

11:30-12:30 — *Rhetoric across disciplines and media (Chair/Président:*

   Victor Ferry)

Jonathan Powers, McGill University, Better inventive thinking through manual

practice: Lessons for rhetoric from architecture

For those who experience war, coming to terms with its violence is in itself a horrifying affair. Indeed, at such times the "reality" of war, if not lost altogether, is a very tenuous commodity, seeming to lack many of the attributes we might otherwise ascribe to "reality," such as familiarity, permanence, and regularity. And the implications seem to run deeper yet. If, for instance, what awaited us in Vietnam was beyond knowing, what was realized there was beyond belief—where reality itself was surreal, where we couldn't help but feel we were witnessing something essential and profound, something radically wayward, comprising a piece of the world, as Tim O'Brien says, "so startling there was not yet a name for it."

And therein lies the problem I wish to examine in this presentation: namely, whether surreal or otherwise, the "reality" of war remains nonetheless, manifest and intractable in the horror of ceaseless, obscene displays of suffering, cruelty and death. Here, indeed, "reality" is surreal by virtue of the fact that we are not simply a witness to the violence but are transformed by it, "experienced" by the violence, it seems, as much as we experience it. Borders between ourselves and the experience, between what is within and what is otherwise, are obliterated. In particular, my concern in this matter is the sense of language, the "rhetoric" of the war that results.

The paradigm I use throughout is Julia Kristeva's idea of the "Abject," that place or point, she says, where "meaning collapses," disturbing identity, system, and order. When we encounter corpses, wounds with blood and pus, or the sickly, acrid smell of decay we participate in the peculiar reality—if "reality" it is at all—of the Abject. In such cases we do not speak of the horrors of war for they are not of the "symbolic order," but they, in essence, speak through us. So my point in this presentation is that in the war stories of writers such as Tim O'Brien, Chris Hughes, and Kevin Powers—and, in ways, those stories extending as far back as the *Iliad*—the war speaks, having its shrill say, though so often far more authentically than the rhetoric of military and political leaders.

Maurice Charland, Concordia University, The aesthetic rhetoric of Ken Burns's jazz

Theories of constitutive rhetoric have for the most part focussed on how identity consists of a position, a standpoint, within ideological narratives. This paper will seek to go beyond this formal, and in many ways poststructuralist, understanding to consider the importance of affect in providing substance, and hence motive, to identity. Focussing specifically on Ken Burns's nineteen-hour ten-episode documentary for PBS, this paper examines how the juxtaposition of music, images, narration, and commentary, particularly by Wynton Marsalis, seeks to construct jazz as expressing and animating the American democratic experience. Central to this rhetoric is the musical experience that it offers, that serves as ground and proof of its claims. The music functions as *pathetic* proof, but not through the political emotions that Aristotle identifies in the *Rhetoric*, but by establishing what Heidegger terms calls *stimmung* (mood), his translation of *pathos* in his discussion of Aristotle's *Rhetoric* as the first phenomenology of being-with-others

12:30-14:00 — **Lunch /Pause-déjeuner**

14:00-15:30 — *Rhetoric, Society, Politics (Chair/Président: Derek Foster)*

Monique Kampherm, University of Waterloo, Electric democracy: "Like" voting

For decades, media organizations have been commenting on the apathy of young people towards politics. Yet, there was a stunning occurrence in the United States presidential elections in 2008 and 2012—an increase in youth voter turnout. In the 2000 US presidential election only 40 percent of voters ages 18-29 cast their ballot. This is in stark contrast to the 2008 election, where 51 percent of 18-29 year olds voted, and the 2012 election, where 45 percent of 18-29 year olds voted (Circle, 2013 May). Research has found the increase in the youth vote to be one of the main deciding factors for the election of Barack Obama over Mitt Romney for the 2012 election (Circle, 2012 November). One notable difference in these political campaigns compared to previous elections is the politicians positioned themselves where the young reside—online. So the question is raised, is social media and virtual communication a significant factor in the increase of youth voter participation in these elections, or is merely a coincidence? To evaluate this question, this paper will apply the ideas of Marshal McLuhan, *Understanding Media*, and Jacques Ellul, *Propaganda*, and examine two possible reasons. First, this paper will assess how the shape and control of online social mediums provide politicians with greater access to creating human associations with potential young voters. Second, this paper will consider how the organization of political propaganda impacts the young voter to perceive an affinity to the political leader.

Nick J. Sciullo, Georgia State University, Constructing the Republican Latin@:

George H. W. Bush's Republican National Hispanic Assembly

Originally organized in 1967, and formally recognized by the Republican National Committee in 1974, the Republican National Hispanic Assembly has served as the leading Latin@ Republican organization in the United States for almost for nearly 50 years. George H. W. Bush, then RNC Chairman, controlled a Republican Party in the midst of the Nixon presidency, a presidency which would see the recognition of Latin@s as political subjects. Nixon's advocacy for Latin@s and Spanish speakers as not un-American was monumental in shaping discourse about Latin@ political recognition. G. H. W. Bush's response was to construct a Republican Latin@ to serve the purposes of both banal electoral support as well as the more complex political identity. In this paper, I discuss Bush's rhetorical strategy for constructing a Republican Latin@ political identity, as well as analyze the context of Latin@ political recognition begun in the Nixon presidency. I utilize constitutive rhetoric as a lens through which to understand the complex construction of Latin@ Republicanism. I conclude the paper, by suggesting further areas of study in light of recent direct appeals for Latin@ support by Presidents George W. Bush and Barack Obama, and with respect to increasingly stringent immigration laws and enforcement in the United States and increasing anti-immigrant sentiments abroad.

Victor Ferry, Université Libre de Bruxelles, How to exercise empathy? A case study:

Barack Obama's Cairo speech

In multicultural societies, empathy (i.e. the ability to endorse someone else's point of view) appears as an especially useful skill for civic life. However, while empathy is nowadays well-documented by physiological and cognitive researches (Berthoz & Jorland: 2004; Rizzolatti & Sinigaglia: 2008), there is little discussion on the kind of exercises that might help to enrich this faculty and to use it effectively in argumentation.

My claim is that rhetoric, defined as the practical knowledge (Sennett: 2010) that one can gain by observing (*theoresai* : Aristotle*, Rhet.,* 1356a) uses of *logos*, *ethos* and *pathos*, has a say on the issue of how to exercise empathy. To support my claim, I will study the use of the faculty to represent others' point of view by a well-trained orator: Barack Obama advocating for a new beginning in the relationship between "Islam" and the "West" in his Cairo speech (2009).

To conduct my analysis, I propose to answer the following question: what construction of *ethos*, *logos* and *pathos* might ensure that the rhetorical proposition "*I* understand *your* point of view, now let *us* work together" is optimally effective?

As far as *ethos* is concerned, the challenge for the orator is to represent his comprehension of the "others'" point of view without losing the face vis-à-vis his "home" audience.

As far as *pathos* is concerned, the challenge is to engage his audience into the "other's" feeling without impeding his ability to overcome divisions by a feeling of concord (Ferry & Zagarella: 2013).

As far as *logos* is concerned, the challenge is to transcend opposite point of views without appearing biased or, even worse, as naïve.

To sum up, following Perelman and Olbrechts-Tyteca's definition of universal audience as what an orator *knows* about his fellow men (1969: 33), my proposal aims at showing how an inquiry on the rhetorical means to exercise empathy offers a promising way to *cultivate* our conceptions of universal audience.

Work cited

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Berthoz, Alain and Jorland, Gérard, dirs., 2004, *L'Empathie*, Paris : Odile Jacob.

Ferry Victor and Zagarella, Roberta, 2013, "Sentir en commun : synaisthesis et discours épidictique", communication présentée au colloque *Usages et Fonctions de la Rhétorique*, organisé par le GRAL du 16 au18 mai à Bruxelles.

Perelman Chaïm & Olbrechts-Tyteca Lucie, 1969, *The New Rhetoric*, Notre Dame : University of Notre Dame Press.

Rizzolatti, Giacomo et Sinigaglia, Corrado, 2011, *Les neurones miroirs*, Paris : Odile Jacob.

Sennett, Richard, 2008, *The Craftsman*, Yale University Press.

15:30-16:00 — **Coffee break/ Pause-café.**

16:00-17:00 — *Rhetoric online and through the media: Identity, community, audience targeting (Chair/Président: Pierre Zoberman)*

> **Tania Smith, University of Calgary**, Rhetorics of science, critique, and community-building on the Mark's Daily Apple Blog

This presentation will focus on the roles that scientific knowledge, critical discourse, personal narrative, and humor play in forming an online community that attempts to incorporate scientific knowledge into what is still a relatively controversial approach to health and nutrition. I will examine the blog author's and comment participants' rhetorical strategies of reviewing scientific publications, welcoming newcomers, responding to external criticism, building community, and handling dissention and misunderstandings among blog readers. Is its rhetorical community "healthy," and does it take a "healthy" approach to scientific knowledge and dissent?

The Mark's Daily Apple blog, run by author and former endurance athlete Mark Sisson, is one of many "Paleo" health blogs that advocate a diet, exercise and lifestyle approach that they claim to be based on evolutionary biology and modern scientific studies of health and nutrition. The blog's purpose is to disseminate knowledge and facilitate critical dialogue: "to empower people to take full responsibility for their own health and enjoyment of life by investigating, discussing, and critically rethinking everything we've assumed to be true about health and wellness" (Sisson, n.d., "Welcome to Mark's Daily Apple," para. 3). The blog's approach is about "critically rethinking" conventional wisdom about nutrition, since it advocates the reduction or elimination of grains, starches, and sugars. Instead, it emphasizes a "hunter-gatherer" diet with more calories from fats, vegetables, and meats, and foods that are organic, pastured, or not industrially processed.

In 2005, James Zappen wrote a survey of works to date on "digital rhetoric," and emphasized that an important theme is the "formation of identities and communities" (p. 322). He asked a few key questions about the implications for rhetorical studies:

> What kinds of rhetoric of science would we find within these of spaces? . . . What is the potential of digital discussion spaces . . . to cultivate interest, disseminate information, and encourage discussion on current issues in science and technology among both scientists and non-scientists? (p. 323-324).

In my analysis I will focus largely on the framework proposed by the rhetorical scholar Porter (2009) who listed five key components of digital delivery: "Body/Identity, Distribution/Circulation, Access/Accessibility, Interaction, and Economics," (Abstract), placing an emphasis on theories of "Body/Identity," "Distribution/Circulation," and "Interaction." As a health blog, its discourse frequently makes the "body" of its speakers evident, and it distributes and circulates knowledge from scientific articles and public online sources. As a blog that generates a large number of comments by readers, many of them frequent contributors, its community thrives on "interaction" of a type that forwards its goals.

References

Zappen, J. P. (2005). Digital Rhetoric: Toward an Integrated Theory. *Technical Communication Quarterly*, *14*(3), 319–325.

Porter, J. E. (2009). Recovering Delivery for Digital Rhetoric. *Computers & Composition*, 26(4), 207–224. doi:10.1016/j.compcom.2009.09.004

Sisson, M. (n.d.) Mark's Daily Apple [Website]. Retrieved from http://www.marksdailyapple.com

Olga Shapovalova, University of Calgary, New professionalism. Who is who in online discourse?

Evening free/ soirée libre

Thursday 29 May/ Jeudi 29 mai

8:45-10:45 — *Figuration across modalities (Chair/Président: Randy Harris)*

Cameron Butt, **University of Waterloo,** Classifying rhetorical pictures: Advertising the Northern Gateway Pipeline

Combining Linda M. Scott's rhetorical approach to advertising *images* with Edward F. McQuarrie and David Glen Mick's gradient-based rhetorical taxonomy for advertising language, my analysis charts a topical case study: Enbridge's most recent television ad for Northern Gateway Pipelines. By treating Ensbridge's images as rhetorical signifiers that operate at various points on McQuarrie and Mick's gradient, I articulate the specific traits that make advertising images effective.

I start by outlining the varied levels of rhetorical deviation embedded in the ad's language, classifying figures like *hendiadys*, *periphrasis*, and *isocolon* according to the gradient. Next, I discuss the ad's *syllogism*, which serves as a converging point for several rhetorical figures, both linguistic and pictorial. I then apply this language-based framework to the ad's visual signifiers, considering the rhetorical function of pictures that seem to rhyme with one another, for instance, as well as images that carry metaphorical meaning.

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Scott, Linda M. "Images in Advertising: The Need for a Theory of Visual Rhetoric." *Journal of Consumer Research* 21.2 (1994): 252–73. Web. JSTOR.

Randy Harris, University of Waterloo, Antimetabole—A comprehensive figure

One of the figures Jeanne Fahnestock plumbs in compelling detail in her *Rhetorical Figures in Science* is antimetabole, the reverse lexical repetition scheme most famous from John F. Kennedy's inaugural address, in which he enjoined Americans to "ask not what your country can do for you—ask what you can do for your country." Fahnestock's core insight in her approach to figuration is that figures epitomize certain lines of reasoning or argumentative structure, and she argues that antimetabole provides an "especially strong iconic realization of certain lines of argument featuring identity claims and causal reciprocity" (*Rhetorical Style*, 235). She's right. It does. The Kennedy example, for instance, combines with antithesis (one

colon is the negation of the other),to repudiate one identity claim, that of entitlement, in which obligation flows from country to citizen, and replace it with the reverse identity, in which obligation blows from citizen to county.

But Fahnestock misses another argumentative function of the antimetabole, in which the reversal implicates sequence more directly, as in examples like this one, in which Groucho Marx (as Quincy Adams Wagstaff) opening his address to members of Huxley College: "Members of the faculty and faculty members, students of Huxley and Huxley students, ... well, I guess that covers everything" (Mankiewicz and McLeod). Brute repetition would certainly achieve an emphasis ('Members of the faculty, members of the faculty, students of Huxley, students of Huxley') but Groucho hyper-activates an alpha-to-omega-and-omega-to-alpha comprehensiveness function, with his double antimetabole, capped with the phrase, "that covers everything." He is making sure he doesn't miss anyone. Groucho is not alone. I argue in this paper for a'comprehensiveness' function for the antimetabole, complementing Fahnestock's work on identity and reciprocal causality.

Cited

Fahnestock, Jeanne. *Rhetorical Figures in Science*. New York: Oxford UP, 1999. Print.
Fahnestock, Jeanne. *Rhetorical Style: The Uses of Language in Persuasion*. New York: Oxford UP, 2011. Print.
Mankiewicz, Herman J. (producer), and Norman Z. McLeod (director). 1932. *Horse Feathers*. USA: Paramount Pictures.

Gian Mancuso, University of Waterloo, Procedural figures

Procedural rhetoric, a contemporary approach to persuasion strongly shaped by Ian Bogost in his *Persuasive Games*, posits procedural parallels to rhetorical figures. I test this claim against the most robust current work in figuration, Jeanne Fahnestock's notion of figural logic (see especially *Rhetorical Figures in Science*), and find it compelling. I argue that procedural logics are at play when we engage with works of interactive computational media and that those logics implicate procedural figures.

Procedural literacy has been described as the ability to meaningfully read and write computer code in order to engage with computational media, an ability that many consider indispensable to new media scholars, educators and practitioners alike (Mateas). In pleading the case for a procedural rhetoric, Bogost expands the notion of procedural literacy to also encompass the ability "to reconfigure concepts and rules to understand processes […] in general" (2007, 245). The notion of strategies for understanding also

has a place in rhetorical theory, coming to the fore prominently with Burke's claim that the four master tropes play a "role in the discovery and description of 'the truth.'" (421), and culminating in Fahnestock's position that many figures are "epitomes of certain lines of argument or reasoning" (24). It follows then that figural logics ought to play a role in understanding processes as well. Indeed, this paper argues that the figural logics of metaphor, metonymy, synecdoche, antimetabole, ploche, incrementum and gradatio are present in the way we engage with and understand computational media, and likewise, that these rhetorical figures can serve as prompts for procedural invention, acting as standard strategies for authoring particularly expressive, argumentative, and persuasive processes.

Cited

Bogost, Ian. *Persuasive Games: The ExpressivePower of Videogames*. Cambridge, MA: MIT, 2007. Print.

Burke, Kenneth. "Four Master Tropes." *The Kenyon Review* 3.4 (1941): 421-38. Print.

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Mateas, Michael. "Procedural Literacy: Educating the New Media Practitioner." *Beyond Fun: Serious Games and Media*. Pittsburgh: ETC Press. Web. 30 Sept. 2013.

Tommy Mayberry, University of Waterloo, G.U.Y.s and G.I.R.L.s: Embodying our

figures in logic

Lady Gaga's most recent album ARTPOP (2013) has a track on it that she acronymically titles "G.U.Y." and that explores her desire to be the, as she sings, "Girl Under You," the "G.U.Y.," as it were. In contemporary drag culture discourse, queens use the acronym G.I.R.L.—"Guy In Real Life"—to punnily explore their dual identities. Together, these two acronyms form a perfectly gendered antimetabole of "doubling and disguise," as Judith (now J. Jack) Halberstam would put it (60). But what are this "under" and this "real life" for the signifying bodies, and where/how do they locate their genders and their sexes? Moreover, how does rhetorical logic and its stylistic devices, its tropes, help to decode the "truth" in these performative bodies?

In this paper, I will argue that the cultural figure of drag reveals the truth that the antithetical contraries of "man" and of "woman" need each other to exist, for it is the art of drag that simultaneously imagines them both into existence through our bodily figures that are rhetorical figures. Looking specifically at a handful of figures, I will peek behind the curtain to show how the oxymoron and the antimetabole, as well as the ploche, the pun, and the polyptoton, all logically figure the drag body and how, in turn, the drag body logically figures our humanity. Furthermore, I will deliver my paper in full drag myself, to use my academic drag body as the embodied synthesis of my arguments – i.e. simultaneously my G.U.Y./G.I.R.L. self – and as the crux of this trans-/rhetorical figuration I see at work here.

Cited

Halberstam, Judith. *Skin Shows: Gothic Horror and the Technology of Monsters*. Durham: Duke University Press, 1995.

10:45-11:15 — Coffee break/ Pause-café

11:15-12:45 — *Transgression (2): Recovery, Protest, and Dialogue*

(Chair/Président: Michael Purves-Smith).

Kaitlyn Holbein, University of Waterloo, The reappraisal of the rhetorical "other": An

interpretation of select writings of Hester Thrale Piozzi

This essay sets out to examine the ramifications of employing a transgressive rhetorical style that causes a writer—especially a female writer— to be forgotten or dismissed. Drawing on theories regarding female forms of writing discussed by Luce Irigaray and Helene Cixous, the essay explores select writings of Hester Lynch Thrale Piozzi. Historically, Piozzi is best known as the close friend and confidant of Doctor Samuel Johnson. However, Piozzi was also a poet, author, translator, literary hostess, writer of marginalia and Thraliana, and mother twelve times over.

Tellingly, Piozzi's diverse roles have been neglected by scholars of rhetoric, history, and literature, and she has instead been primarily defined in relation to a man (namely, Johnson). However, Piozzi's merits as a writer have recently become a topic of vigorous academic debate and discussion. This essay examines how Piozzi's rhetorically feminine style of writing led to her erasure from the male-dominated canon, and how this style has led in recent years to a reappraisal of her merits as a writer and thinker. More specifically, this essay will examine Piozzi's history book, *Retrospections*, in relation to the circular and dispersed style she adopts; her travel narrative, *Observations and Reflections made in the Course of a Journey through France, Italy, and Germany*, in relation to her ability to inhabit the space between "the self" and "the other;" and several of her other works in relation to the rhetorical power of eighteenth-century literary drawing room debates—power that she successfully harnesses. This paper thus seeks to exemplify how the study of rhetoric can help scholars rediscover writers who transgress their historical social positions by writing from their own experiences. Through a rhetorical analysis of hidden or partially submerged rhetorical "others" like Piozzi, we can rediscover significant perspectives that have been lost because of masculine dominance over the order of discourse.

Emilia Mendés, Université fédérale du Minas Gerais (Brésil), Rhétorique et transgression: une étude de deux mouvements participants du "Juin 2013" au Brésil

Le but de notre propos est d'analyser la façon dont la transgression et la rhétorique s'articulent dans les propositions de deux groupes tenant un rôle central dans les protestations de « Juin/2013 » au Brésil.

Il s'agit donc de comparer les discours, d'un côté, du Movimento Passe Livre (MPL) (Mouvement pour la gratuité du transport public aux étudiants), dont les actions ont déclenché des manifestations à travers le pays et, de l'autre, de la branche brésilienne du Black Bloc, concentré plutôt dans les grandes villes, dont les actions à travers la violence leur ont valu le titre de fascistes. Les deux groupes présentent des influences de l'anarchisme, mais la façon de tester les limites sociales de chacun est tout à fait différente. Le MPL construit une argumentation contre le transport public contrôlé par de grandes entreprises privées et plaide pour un transport payé par l'état. L'acte de transgresser est justifié par la lutte pour la garantie des droits civils. Pour le black bloc brésilien, les grands piliers du capitalisme (la police, le gouvernement, les banques etc) doivent être détruits et la transgression est faite par le crime et la violence, parfois peu compréhensible par le brésilien moyen : dégradation du patrimoine public, par exemple ou le soutien de la peine de mort pour les corrompus.

Le corpus de cette recherche est composé de: (a) textes et images recueillis dans les sites et blogues concernant les groupes ; et (b) matériaux réunis de la « grande presse » et de la « presse alternative ». Les théories sur la rhétorique et la transgression nous semblent essentielles pour analyser, d'un côté, les stratégies

argumentatives pacifistes du MPL et, de l'autre, les stratégies argumentatives ancrées dans la violence touchant la désobéissance civile employée par le Black Bloc. Le cadre théorique de cette étude est basé sur Amossy (2013), Hastings ; Nicolas & Passard (2012), Ogien & Laugier (2011), parmi d'autres.

Groupe de Recherche sur L'Éthique dans L'Éducation - GPEE (Renato José de Oliveira, Andrea Penteado, Janaina Pires Garcia, Glauria Janaina dos Santos, Silvia Celusso, Edith Magalhães), Université Fédérale de Rio de Janeiro, Transgression ou dialogue à l'école? Une étude à partir de la contribution de la Nouvelle Rhétorique

Dans une enquête récente menée dans la ville de Rio de Janeiro (Brésil) par le Groupe de Recherche sur l'Éthique en Éducation (GPEE), lié à l'Université Fédérale de Rio de Janeiro (UFRJ), nous réfléchissons comment les transgressions sont traités quotidiennement à l'école,et pour cela, nous avons donc décidé de mener des entretiens semi-structurés avec les cordinateurs. L'étude a pris comme référence la Théorie de l'Argumentation, ou Nouvelle Rhétorique de Chaim Perelman et Lucie Olbrechts-Tyteca qui a été formulé dans les années 1950. Dans la mesure où l'école est considéré comme le lieu de l'ordre et de la régulation par excellence, il y a différentes stratégies pour faire face aux comportements de transgresseurs. Une de ces stratégies, selon certains témoignages analysés, c'est le dialogue. Cela nécessite une certaine approche de la rhétorique, car d'une part, se posent ceux qui diront que l'étudiant a commis des transgressions et d'autre part les étudiants-transgresseurs, eux-mêmes qui cherchent à justifier en quelque sorte ses actions. On a donc une relation orateur-auditoire que commutent leurs rôles, car ce qui est en jeu, c'est un processus de persuasion mutuelle. Dans ce contexte, il est important d'évaluer dans quelle mesure les autorités éducatives font ou ne font pas appel à des méthodes autoritaires, parce que, selon la Nouvelle Rhétorique la perspective dialogique nécessite des accords entre les interlocuteurs, c'est à dire, entre les cordinateurs et les étudiants. Nous pouvons encore dire que la conscience de la transgression par l'étudiant lui-même, à travers le dialogue est quelque chose de transgressif dans le sens qui s'éloigne de la position traditionnelle prise par l'école, ce qui généralement régle des problèmes de comportement par la punition.

12:45-14:00 — Lunch/Pause-déjeuner

14:00-15:45 — *Gender and Rhetoric (Chair/Présidente: Tania Smith)*

Graeme Northcote, University of Waterloo, Gender's grammatical gadgetry

Perspectives on the nature and role of rhetoric within society, stretching back to the Greco-Roman tradition, have typically privileged the authority of centralized masculine voices as the locus of oratory, while establishing the audience within a passive, receptive, silenced, and ultimately feminized space. While modern critical paradigms often note the gender imbalance in the history of rhetoric, most attribute the phenomenon exclusively to the various cultural contexts in which it is instantiated.

In this paper I examine the structural rhetoric of the rhetorical tradition itself. Drawing upon Luce Irigaray's concept of "the sexualization of discourse" and pairing it with Marshall McLuhan's central concept of "the medium is the message" I will argue that the masculine voice

that dominates the history of rhetoric pervades not only the content of ancient oratory, but the systematized form or structure by which said oratory was communicated. The mode, or mechanism, of rhetorical discourse itself functions as a kind of highly gendered syntax shaping the specific information or ideologies disseminated through it.

Moreover, I will demonstrate that this patriarchal mode of rhetorical discourse remains embodied through contemporary media systems that reflect and reinforce the gendered dynamics of ancient oratory practices, specifically the one-to-many structure of traditional speech and performance. In a McLuhanesque sense, these modern technostructures (such as television and radio) have as their content the "media systems" of ancient oratory and speechcraft, and maintain a hierarchal and centralized system of masculine discourse that appears, in light of Irigaray's work, inherently inseminatory and phallic in nature.

Conversely, certain emergent social media systems destabilize these inherently gendered constructions of authority by collapsing the dichotomy between orator and audience, vocalizing previously silenced spaces. Such many-to-many modes of discourse such as the internet blogosphere inherently transgresses the sexualized structure of traditional media. Consequently, critical attempts to address patriarchal gender dynamics within public intellectual discourse must begin by recognizing the ways in which such dynamics are encoded within certain media structures, as well as conceptions of knowledge and authority. The rhetoric of modern and ancient modes of communication runs far deeper that the mere verbiage transmitted through their respective media structures, and this is precisely what this paper will serve to illuminate.

Constance Cartmill, University of Manitoba, Mères terrifiantes : les figures

subversives de la maternité dans la Mémoires de Marguerite de Valois

Dans cette communication, nous nous pencherons sur les *Mémoires* de Marguerite de Valois, une des premières, sinon la première femme à écrire son autobiographie, au sens large du terme, ou en tout cas la première femme à écrire ses « Mémoires ». Ce texte apporte-t-il un éclaircissement à la question de l'écriture féminine pendant l'Ancien Régime ? Comment une femme peut-elle adapter les mémoires, genre « masculin » à son histoire, ou vice-versa ? Nous tenterons d'aborder ces questions en analysant les représentations de la mère (notamment mais non pas exclusivement celles qui se rapportent au portrait dressé dans ces mémoires de Catherine de Médicis, femme qui inspire chez sa fille l'admiration aussi bien que la terreur). Les figures de la mère tendent à opérer une subversion des lieux communs de la maternité et du même coup mettent en cause la stabilité de l'ethos de la mémorialiste elle-même, celle d'une fille obéissante et loyale. Cette réflexion nous permettra en outre de considérer la manière paradoxale dont ces éléments déstabilisateurs ou subversifs renforcent la portée persuasive du récit et son caractère justificatif, rejoignant ainsi une des fonctions rhétoriques primordiales du genre mémorialiste, celle visant à inspirer la confiance chez le lecteur et à convaincre la postérité.

Pierre Zoberman, Université Paris 13 SPC, Centre d'Ĕtudes et de Recherches

Comparatistes, Rhetoric and gender construction: Men-of-the-World *and demi-*

mondaines in Villiers de l'Isle-Adam

A "rhetoric of fiction," to borrow Wayne Booth's by now familiar phrase, involves different positions and attitudes on the author/narrator's part, depending on the type of fiction involved, as s/he endeavors to make the reader accept the "reality" of the fictional universe produced by the fiction. Irony, paradox, and denial lie at the core of the narrative rhetoric of Villiers de l'Isle-

Adam. His tales—which should be read with his novel, *L'Ève future* in mind—construct gender identities that both adhere to the heteronormative binaries (male/female) and undermine them, because of social and historical determinations: the *fin de siècle* aesthetic and the elite dandyism which characterized it. The proposed paper will explore directly the rhetoric of gender construction, but it will also take its cue from Annelise Maugue's intuition that crises in masculinity can be traced through the representation/construction of female characters (*L'Identité masculine en crise*). More specifically, I will examine Villiers's discursive strategies in the *Contes cruels* and *Nouveaux contes cruels* which point to an anxiety about woman (a fear of castration and destruction) that echoes through the literature of 19th-century Europe, particularly in Gogol's Nevsky Prospect). Though the Parisian *demimondaines* who populate Villiers' fiction seem to correspond to the prototype of the *femme fatale*, Villiers' tales appear to argue, not for a simple defense of the men of the world who maintain (and are potentially destroyed by) them, but for a kind of softer masculinity able to escape woman's destructiveness while not embodying the powerful and potentially violent or abusive male. Paradoxically, in *Sylvabel*, where the wife is an amazon-type, and the husband does not conform to the powerful male model (though he is devoid neither of character nor of courage), the tale creates a paradoxical harmony. Even though Villiers' fictional output may not embody what Kelly, speaking of Chrétien de Troyes's romances characterized as a rhetorical poetics, it might be viewed as a paradoxical resurgence of the tradition of the *novelas ejemplares*—setting forth paradoxical exempla of successful, dissident masculinities.

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15:45-16:00 — Coffee break/ Pause-café

16:00-17:15 — Annual General Meeting/ Assemblée Générale Annuelle

19:00 — Conference Dinner/ Dîner festif

Coppolas, 203 Carlton St, St Catharines, ON L2R 1S1, Canada

Friday 30 May/ Vendredi 30 mai

9:00-10:30 — *Rhetoric in/and History (1) (Chair/Président: John Moffat)*

Vincent M. Tafolla, University of California, Berkeley, The sophistic birth of philosophical rhetoric, or Socrates, the sophist, conjures the soul

Following George Kennedy's *Classical Rhetoric & Its Christian & Secular Tradition*, it has become commonplace for histories of rhetoric to refer to "philosophical rhetoric" as a distinct strand of classical rhetoric, which is marked by a characteristic orientation toward the soul of its audience and a concern for truth. In this paper, I return to the text that most prominently informs Kennedy's discussion of philosophical rhetoric, Plato's *Phaedrus*, in order to examine how it theorizes the soul. While Kennedy is correct to suggest that philosophical rhetoric takes the soul as a central concern, such that a definition of the soul becomes the founding act in establishing a *techne* of rhetoric (245c, 271e), my examination of the manner in which this definition is established will show that it stands on shaky epistemological grounds. The *Phaedrus*' definition of the soul as "self-motion" is famously problematic, but that definition, along with the discussion of "what it resembles" (248a, *ho de eoiken*), which supplements it, have not been discussed in relation to the *Phaedrus*' critique of the epistemology that it associates with the sophists. By undertaking this discussion, I will show that even as Plato's text insists that "truth"—as distinct from the *doxa* of the sophists (260a)—is the aim of philosophical rhetoric, the manner in which Socrates establishes the basic "truths" of philosophical rhetoric (including its characterization of the soul and of knowledge itself) fails to meet the epistemological demands that he makes of his new *techne.*

Brandon William Kyle, Louisiana State University, William of Ockham's rhetoric of statism: Petrine supremacy and secular government in the late Middle Ages

Hans V. Hansen, University of Windsor, Riel's speeches to the court: A rhetorical analysis

In this presentation I review Riel's two speeches given at his trial for high treason in Regina in 1885 in terms of traditional rhetorical categories as suggested by W. M. Parrish (1954). The case made for Métis land claims in the second speech has recently refocused our interest on Riel since the Supreme Court decision in February 2013 agreed that some of his complaints were legitimate. In addition to extracting Riel's argument from a long and complicated narrative, this presentation focuses on Riel's use of language (he was native French but made the speeches in English) and his use of ethos. The vision of Canada that Riel articulates invites comparison to our early twenty-first century vision.

It is frequently remarked that Louis Riel's speeches were disorganized and ill prepared. Even so, they are replete with political ideas, some of them very progressive, others less so. A careful reading of the speeches shows that once they are understood in the circumstances of their presentation, Riel deserves to be thought of as an orator of considerable talent. These speeches offer a fertile field for rhetorical and logical analysis.

10:30-10:50 — Coffee break/ Pause-café

10:50-11:50 — *Rhetoric in/and History (2) (Chair/Présidente: Shannon Purves-Smith)*

Bernard Alan Miller, Eastern Michigan University, The rhetoric of war: War stories from the abject

For those who experience war, coming to terms with its violence is in itself a horrifying affair. Indeed, at such times the "reality" of war, if not lost altogether, is a very tenuous commodity,

seeming to lack many of the attributes we might otherwise ascribe to "reality," such as familiarity, permanence, and regularity. And the implications seem to run deeper yet. If, for instance, what awaited us in Vietnam was beyond knowing, what was realized there was beyond belief—where reality itself was surreal, where we couldn't help but feel we were witnessing something essential and profound, something radically wayward, comprising a piece of the world, as Tim O'Brien says, "so startling there was not yet a name for it."

And therein lies the problem I wish to examine in this presentation: namely, whether surreal or otherwise, the "reality" of war remains nonetheless, manifest and intractable in the horror of ceaseless, obscene displays of suffering, cruelty and death. Here, indeed, "reality" is surreal by virtue of the fact that we are not simply a witness to the violence but are transformed by it, "experienced" by the violence, it seems, as much as we experience it. Borders between ourselves and the experience, between what is within and what is otherwise, are obliterated. In particular, my concern in this matter is the sense of language, the "rhetoric" of the war that results.

The paradigm I use throughout is Julia Kristeva's idea of the "Abject," that place or point, she says, where "meaning collapses," disturbing identity, system, and order. When we encounter corpses, wounds with blood and pus, or the sickly, acrid smell of decay we participate in the peculiar reality—if "reality" it is at all—of the Abject. In such cases we do not speak of the horrors of war for they are not of the "symbolic order," but they, in essence, speak through us. So my point in this presentation is that in the war stories of writers such as Tim O'Brien, Chris Hughes, and Kevin Powers—and, in ways, those stories extending as far back as the *Iliad*—the war speaks, having its shrill say, though so often far more authentically than the rhetoric of military and political leaders.

Derek Foster, Brock University, Walk 20 miles in her shoes": The rhetorical

performance of the Laura Secord Walk.

On June 22nd, 2013, the "Friends of Laura Secord" organized "The Laura Secord Commemorative Walk" to celebrate the 200th anniversary of Laura Secord's "epic journey of courage." More than a thousand participants registered to retrace her steps (in one form or another). In a promotional video, Valerie Pringle said, "Get your shoes on, Canada! Step back in time and walk into history with us. Let's honour an ordinary citizen who made an extraordinary difference. Register now and walk into history with us." My talk will query the rhetorical appeal of "walking into history" and analyze the event as a re-enactment exercise in living history and heritage production. Notably, hikers were not required to hike the full 32 kilometres that Secord trekked. One could sign up for the full route in Niagara, shorter options for those less willing to fully step into Laura's shoes so to speak, join a symbolic walk nearby, take a shuttle tour, and even join "in spirit from the comfort of your own home." The point was to "encourage an active and interactive interest in Canada's origins, history, and the people involved in its defence, with a particular focus on the critically important roles of lesser known heroes, notably pioneer women and First Nations communities" I will interrogate the stated purpose of the commemorative walk by moving beyond the textual and focusing upon the performative nature of the exercise. Following a special issue of *Text and Performance Quarterly* (January 2014), I will "transgress" disciplinary borders and examine the Laura Secord Walk as reenactment that creates a liminal space for constructing cultural memory through embodied, affective performance. One does not only study history; by 'walking into it', one helps constitute history anew through performance that exists in the borderlands terrain between rhetoric and

ethnography.

11:50-12:00 — Break/Pause

12:00-14:00 — *Transgression (3): Across Time, Across Genres (Chair/Président: Loïc Nicolas)*

Benoît Sans, Université Libre de Bruxelles – GRAL, Discours sur la transgression et transgression du discours : les formes du discours de reproche dans le corpus livien

La transgression d'une norme explicite ou implicite, menaçant un ordre établi, engendre des réactions diverses, parfois virulentes, et la gestion de ce moment de crise donne souvent lieu à des discours de différents types, qu'ils soient sur le mode offensif (dénonciation, accusation, condamnation, reproches) ou défensif (défense, excuses, supplication,…). Les historiens anciens nous ont permis de conserver le souvenir des multiples transgressions et crises qui ont marqué leur époque et ont souvent tenté de restituer, dans la bouche des différents acteurs, les discours d'alors. Les grands traités de rhétorique de l'Antiquité (Aristote, Cicéron, Quintilien, …) ont surtout en ligne de mire les plaidoiries du tribunal ou les discours d'assemblées politiques et, même s'ils n'ignorent pas totalement les autres productions oratoires que l'on rencontre chez les historiens, ils ne permettent pas d'en rendre compte de manière satisfaisante. Les traités, manuels et recueils de discours à destination des classes de rhétorique, qui abondent au XVIIème siècle, ont entrepris de prolonger et de compléter les traités antiques en identifiant et décrivant des types de discours plus précis à partir des historiens, poètes et orateurs anciens. En m'appuyant sur ces différents outils, je tâcherai dans un premier temps de caractériser et de distinguer les différentes formes du discours de reproche (*objurgatio*, *expostulatio*, *exprobratio*,…), lié à une transgression, à partir d'exemples tirés des auteurs anciens, et plus particulièrement de l'historien latin Tite-Live. Je montrerai ensuite que les discours outrepassent souvent leurs limites et contaminent aussi d'autres types de discours. Enfin, à la suite de Francis Goyet, je m'intéresserai à partir des cas présentés à la notion même de type (*forma*) et à la manière dont on peut comprendre la transgression par rapport à celui-ci.

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Julie Dainville, Université Libre de Bruxelles, Le *genethliakon* dans la poésie de

Sulpicia : une transgression érotique

Dans cette communication, j'aborderai le traitement du poème d'anniversaire dans la poésie élégiaque du « Cycle de Sulpicia ». Dans cette partie du *Corpus Tibullianum*, quatre poèmes sur onze ([Tibulle] III, 11 ; 12 ; 14 ; 15) ont pour sujet un anniversaire : celui de Sulpicia elle-même, ou celui de son amant, Cerinthus. En guise d'introduction, je commencerai par m'intéresser à l'adaptation de ce genre rhétorique, tel qu'il est présenté chez Ménandre le Rhéteur et différents auteurs de la Renaissance, dans la poésie élégiaque de manière générale, en me fondant notamment sur les travaux de Fr. Cairns. Ensuite, je voudrais montrer que les poèmes du cycle qui traitent d'un anniversaire, contrairement à ce qui a souvent été avancé, s'inscrivent dans ce genre, malgré leurs particularités. Celles-ci peuvent être comprises comme une transgression générique du *genethliakon* : un examen linguistique et rhétorique de ces textes permet de mettre au jour une forme de manipulation du discours et de l'événement, en ce sens que les éléments caractéristiques du genre sont détournés par le poète à des fins amoureuses. Cette analyse, outre l'intérêt qu'elle présente pour l'histoire du genre rhétorique particulier qu'est le *genethliakon*, est particulièrement pertinente pour la compréhension générale du « Cycle de Sulpicia » et l'angle par lequel il convient de l'aborder.

Janaina Pires Garcia, Université Fédérale de Rio de Janeiro, La transgression dans

le cinéma de Glauber Rocha

Le cinéma de Glauber Rocha, en utilisant des dispositifs rhétoriques, parmi lesquels se détachent les figures de style (métaphores et les allégories), transgresse le récit classique de film, montrant la réalité brésilienne de une façon créative et poétique en même temps.

Le désir de faire une métaphore de l'Histoire du Brésil, est basé sur un récit où l'Histoire n'est pas une chaîne logique d'événements visant à renforcer la conscience de soi et de l'agrégation, mais un champ de conflits permanents et de souffrances qui a dans le temps un agent de destruction et de corrosion.

Dans la plupart de son travail, Glauber Rocha s'efforce, précisément, de refléchir les images qui tissent l'Histoire du Brésil et de l'Amérique Latine dans des films qui déconstruisent et fragmentent allégoriquement ces images, capturant le vide derrière les masques de la représentation politique et sociale en remplissant avec d'autres images et des voix, tant ceux qui parlent, comme ceux qui se taisent, dans une Histoire qui se fait et se défait dans les cercles, lesquels sont cassées et sont pris à nouveau pour être interrompues plus tard.

La Transgression de ce cinéma se montre exactement dans la manière dont il raconte l'Histoire du peuple brésilien, en utilisant les métaphores et les allégories, dans une narrative non linéaire d'une réalité non-transparent, mais opaque.

Robert Alexander, Brock University, "If Colin Duffy and I were to get married': The

rhetorical function of counterfactual transgression in a factual genre

Counterfactuals – "alternative versions of past or present outcomes" (Roese and Olson 1995) imagined on the basis of the positing of "a prior event that did not occur" (Goodman 1947) – have been the subject of recent work in social psychology, history, and literary studies. One area where the presence and function of counterfactuals has not been considered,

however, is in the hybrid genre of literary journalism. In a way, this gap makes sense: one of the distinguishing features of works in this genre is the verifiable accuracy of its accounts. As John Hersey wrote in

a famous 1980 article in The Yale Review, "there is one sacred rule of journalism. The writer must not invent. The legend on the license must read NONE OF THIS WAS MADE UP." And yet, as I will point out in this paper, literary journalists do sometimes make it up, at least insofar as they incorporate into their narratives speculation about what might or could have been. Such counterfactuals, I will argue, provide these nonfiction writers with the license to explore possibilities – and interpretations – foreclosed by the genre's obligation to remain strictly within what Gerald Clarke in his biography of Truman Capote has described as "the barbed-wire of fact." By way of a close reading of the opening paragraphs of Susan Orlean's classic Esquire article

"The American Man, Age 10," I will argue that, considered rhetorically, counterfactuals function a) logically, as negative exempla which illustrate points sometimes never explicitly asserted in the text and b) pathetically (as Jennifer Riddle Harding has argued in her work on literary counterfactuals), to encourage the reader "to understand and share the speaker's evaluation" of a subject even where that evaluation – as is the case in Orlean's text – never explicitly stated.

14:00 — *Conference Ends/ Fin du colloque*