Rhetor, the Journal of the Canadian Society for the Study of Rhetoric

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The Canadian Society for the Study of Rhetoric

Contents

Editor's Introduction: An Intellectual Map of Scholarship in RhetCanada

DAVID BEARD, EDITOR OF SPECIAL ISSUE

RhetCanada, also known as the Canadian Society for the Study of Rhetoric, is an international association for the study of rhetoric. Our membership is international; our intellectual scope is international. At the same time, our study of rhetoric is inflected by Canadian history and culture. This special issue maps rhetorical study in Canada as an intellectual and institutional formation with RhetCanada at its core.

A Partial Intellectual History of RhetCanada, the Canadian Society for the Study of Rhetoric

It might be helpful to offer a partial intellectual history of RhetCanada as our starting point. There are other histories of rhetoric in Canada possible; the most commonly told begins with Harold Innis and Marshall McLuhan and runs through contemporary communication studies in many Canadian universities. Another runs through the history of writing instruction in Canada, a history manifest in the many Canadian academic associations devoted to the study of writing (including the Canadian Association for the Study of Language and Learning, the group of scholar-teachers who pioneered "inkshedding" as a conference format, the Canadian Association of Teachers of Technical Writing, later the Canadian Association for the Study of Discourse and Writing, and the Canadian Writing Centres Association). In contrast, RhetCanada derives from a different intellectual tradition, and its members manifest that tradition differently in their research.

The Carleton University Centre for Rhetorical Studies, under the direction of Albert Halsall (one of the founders of RhetCanada) is one starting point. Halsall was winner of a Governor-General's award for the translation of Bernard Dupriez's *Gradus* (*Les Procédés Littérairaires*). The translation was released as *A Dictionary of Literary Devices: Gradus, A-Z* (University of Toronto Press) in 1991. In *Gradus*, Halsall had a transformative project in mind: not just to catalogue figures, schemes and tropes, but "to encourage the personal involvement that readers achieve with literary texts by increasing their understanding of rhetorical forms, and by helping them to produce their own readings" (xv). Halsall believed that "having learned to recognize the interplay of literary forms, readers will perhaps be no longer satisfied either to remain passively subject to the text" (xv). Halsall made the tools of the tropes and figures available to a Canadian reading public using new examples from Canadian literature and pop culture – connecting rhetoric to a new readership.

Halsall was a powerful force in the French department at Carleton University and, beyond serving as a founder of the CSSR, Halsall was President in 1986-1988 (when the Society was called the Canadian Society for the History of Rhetoric) and 1990-1993 (in its current incarnation, as the Canadian Society for the Study of Rhetoric). His spirit was shared by Shannon Purves-Smith and Michael Purves-Smith, who led the society into the twenty-first century.

The impulses in Halsall's work were twofold, and both of those impulses shape the work of RhetCanada today. First, Halsall sought to make an international tradition in rhetoric accessible to Canadians. Second, Halsall was no mere importer: he also sought to recreate the work of rhetoric within the Canadian context. In the same way that rhetoric changes as it migrates from Greece to Rome, from France to the United Kingdom, so too does rhetoric change as it finds roots within Canada and within RhetCanada.

A Partial Institutional Map of RhetCanada, the Canadian Society for the Study of Rhetoric

RhetCanada is a unique community, and in this special issue of *Rhetor*, individual members of the society were invited to reflect on one question. "What makes you a 'Canadian' rhetorical scholar?" was our starting point, but the answers came to reflect more than that. (Other members, from the US and Europe, reflected on the ways that their national identity inflected their work.) These brief essays reflect the scope and nature of rhetoric as studied by the diverse body of international scholars in the society, each with complex, intersectional identities.

In collecting work for this issue, we have constructed a kind of map of some of the institutions of higher learning in Canada that serve as sites for rhetorical studies in Canada: the University of Waterloo, the University of Alberta, the University of Saskatchewan's Graham School, and the University of Winnipeg. The University of Waterloo has been in existence only since 1957, but is now home to two centres for rhetorical studies in Canada. Its English doctoral program integrates literary studies, rhetoric, and new media. (These doctoral concentrations build upon autonomous master's degrees in Literary Studies, Rhetoric and Communication Design, and Experimental Digital Media). The program in Drama and Speech Communication at the University of Waterloo has developed strengths in rhetorical studies as well.

The University of Alberta houses rhetoric and writing studies at the intersection of multiple disciplines, with a primary home in the Writing Across the Curriculum program. In that way, Alberta is a culmination of another kind of rhetorical tradition in Canada, one traced in *Writing Centres, Writing Seminars, Writing Culture: Writing Instruction in Anglo-Canadian Universities*, edited by Roger and Heather Graves.

The Ron and Jane Graham School of Professional Development is located in the College of Engineering at the University of Saskatchewan, placing the civic dimensions of rhetoric, as well as the dimensions of rhetoric as *techne*, at the centre of a vibrant research program.

The University of Winnipeg's Department of Rhetoric, Writing, and Communications was the first independent writing program in Canada. It launched a BA in Rhetoric and Communications in 2003 and offers an innovative Joint Communications program with Red River College, one which allows students to bring critical rhetorical frameworks to a career in journalism, advertising, public relations, and broadcasting.

In this special issue, we also hear voices from scholars teaching in other institutions, from liberal arts colleges in the maritime provinces to research centres in Belgium. In the pages of this special issue, we hope to make clear the diversity of identities that inform the study of rhetoric and the diversity of research programs that flourish in RhetCanada.

Thematic Overview of the Issue

The contents of this issue address three broad themes. Some essays introduce Canadian scholars who participate in an international research agenda in rhetorical studies, like Harris's work in cognitive rhetoric and Mehlenbacher's work in genre studies. Other essays address research programs studying either Canadian rhetorical practice (Moffatt's and Whalen's works exemplify this) or transnational rhetorical practice from a Canadian perspective (Wills and H. Graves offer examples of this). Others, finally, address experiences of migration and of intersectional identity as formative of rhetorical research and teaching among the RhetCanada community (e.g., Moriarty, Gerber, Brey, Graves, Corry and others). All together, they produce a map of research in rhetoric in Canada, as centered in RhetCanada, the Canadian Society for the Study of Rhetoric, and the institutions of higher education that it brings together. The map is partial, but it reflects the diversity of the society. RhetCanada is, as past-president Tania Smith articulates, "an international society grounded in Canada." We hope you find this collection useful.

Acknowledgements

Thanks to Blair Powless, who worked to copyedit and format the first draft of this special issue. Thanks, too, to Gayle Woodruff of the Global Programs and Strategy Alliance at the University of Minnesota for inspiring and supporting this project.

This project was assembled over the course of four years, connecting scholars in several disciplines on two continents. In pieces by Belgian authors, where appropriate, w*e have retained European punctuation practices.* In pieces by scholars who self-identify as social scientists, we have retained social scientific citation systems. These gestures reflect the diversity of membership of the society in this extraordinary compilation.

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A Diverse Collection of Canadian Scholars

Perspective by Incongruity: An Identity of Interdisciplinarity

TESS LAIDLAW

When I turned my attention to writing this piece, I did not feel that geography influenced my identity, or my work, much at all—until I remembered that my Twitter handle, created several years ago, is "Maritime Rhetor." More than a national identity, I feel what most influences me could be called a "geographic" identity: A pull to places of boundary between earth and sea, places where extremes meet. In 2009, I moved to the Acadian community of Cheticamp to focus on writing my dissertation, able to see the ocean out one window and the hills of the Cape Breton Highlands out the other. Whether I went walking on a given day was determined by the size of the waves. I had a book of Alistair MacLeod short stories, but had to abandon it, as his accounts struck too close to home, living as I was in a

The maritime house in which I completed my dissertation. (Photo by Tess Laidlaw) barely insulated house subject to *Les Suêtes*—winds of more than 100 km/h that could pick up an errant deck chair and smash it through a neighbour's railing. I live in the Maritimes, teach and study at a Maritime university where the majority of my students are also from the Maritimes. As a "Maritime rhetor," the Maritimes, then, are the place from which I speak. A coast is a periphery, a boundary.

My PhD is in Interdisciplinary Studies. As a scholar, as a teacher, I am also drawn to exploring boundaries: specifically, the areas of dialogism between disciplines. The swine flu outbreak of 2009 occurred just as I was beginning work on my dissertation, and I chose to focus on how journalists negotiated the early days of the outbreak. I became fascinated by the role of the media in communication to lay publics during high-risk health threats, both for the impact of the media on behavioural change, and for the context in which journalists function in these situations—moving information between the disciplines of medicine and science, to public audiences, under atypical working conditions.

During a pandemic or high-risk health threat, communication has the potential to protect health and possibly save lives. In my doctoral work, I drew upon my interdisciplinary background in the sciences and in public relations practice to characterize terministic strategies in the context of a potential high-risk health threat. A rhetorical approach enabled me to uncover implicit assumptions guiding public understanding of this threat. Journalists presented widely different, even contradictory, worldviews, each with different impacts on audiences in terms of the interpretation of and appropriate response to the threat. I concluded that, as journalists' stances differed in their portrayals of impacts on the public and thus ability to motivate behavioral change, an improved understanding of journalistic experience in the pandemic "scene" is crucial to improving communication aiming to protect the health of lay publics. My goal is to study how communication occurs in these contexts and what impacts it has.

Scientist, Health Communicator, Rhetorician

I first earned a B.Sc., and worked as a laboratory technician; I identified as a scientist. I loved the logic of science, and the way it changed my perception of the world: I could look at a tree, for example, and imagine the tissues of xylem and phloem carrying water and nutrients. I began a Master's, but a high-pressure liquid chromatography machine in an underground laboratory was my undoing. I loved science, but rather than doing it, I wanted to communicate it.

I became interested in the communication of health-related topics. I recognized issues of power with respect to who was entitled to speak and with respect to what the "appropriate" stances on a given topic were. I was soon working in the public-relations side of health communication. When the severe acute respiratory syndrome (SARS) outbreak occurred in Toronto in 2003, I was employed at the CIHR Institute of Infection and Immunity and was the first point of contact for the media. My employer conducted 26 interviews in a single day. There was such pressure on the media that I remember a journalist calling simply to request suggestions of people to interview. This outbreak context, combined with additional years working in public relations at a vaccine research and development organization, sparked my interest in how communication occurs during high-risk health threats.

The strange insecurities and vulnerabilities unearthed by health and disease fascinated me. Arnold Weinstein captured these vulnerabilities:

> One person's infirmity seems pregnant with meaning for another. Here is, of course, why infection and contagion are such loaded notions: they broadcast the kinds of riddles that Oedipus encountered with the Sphinx but locate them in the somatic logic and susceptibility of the human body, a logic that, for laypeople, can be as forbidding and unknowable as quantum physics. (107)

Language and narrative affect how we experience disease. Susan Sontag, in *Illness as Metaphor,* noted that metaphors "deform the experience of having cancer," leading people to put off seeking treatment or to become passive with respect to how their treatment progressed—in short, she asserted, killing patients (102). Judy Segal wrote at length about the impacts of linguistic symbolism on biological experiences of health and disease in *Health and the Rhetoric of Medicine.* Priscilla Wald traced how stories of outbreaks have concrete impacts on lives.

Drawing on Kenneth Burke, I applied rhetorical approaches to explore incongruities such as why, in referring to the H1N1 outbreak, journalists will differentially use the terms "pandemic" and "flu," terms with markedly different connotations (Laidlaw, *The Rhetoric*; "Pandemic Stories"). Burke observed that "labeling comforts [us] by getting things placed" (*Philosophy* 8), yet all labels are choices that include some aspects of the thing in question and exclude others. When we make these choices, we are acting according to our own "terministic screens," choosing what aspects of the thing to use in its naming and what aspects to reject. The critical challenge that entrances me is the application of rhetorical theory to investigate communication on health and disease: how communication occurs, its impacts, its significance. The public health emergency sparked by the 2019 novel coronavirus occurred in a context of social media saturation, posing a threat termed an "infodemic" by the World Health Organization (Richtel), adding a new and "post-truth" element to the rhetorical artefacts of disease outbreaks.

Rhetoric, Public Policy, and Transformations of Expertise

When terministic screens operate in a mass media context, they impact health and policy: "the names embody attitudes; and implicit in the attitudes there are the cues of behavior" (Burke, *Attitudes* 4). For Burke, perceptions and beliefs can be traced from what symbols are used to represent them, and can be seen to originate in these symbols. The terms we use influence the actions we take (Brummett 741). Actions taken in response to a stimulus depend on how it is described (Brummett 741). I have been exploring this phenomenon in the context of outbreaks since 2007 ("The Flu Pandemic"; "An Argument for"), and a central premise of my argument is that communication planning about pathogens works from standard assumptions, yet there are contexts specific to each pathogen—contexts influenced by how media identify the nature of these threats.

My first conference presentation grew out of an idle moment in a check-out line ("The Flu Pandemic"). I noticed a book for sale called *The Flu Pandemic and You: A Canadian Guide*. I was surprised, as I hadn't been aware of a flu pandemic in Canada. The book crystallized a larger question: What is the best way to distribute information about disease outbreaks to the public?

In 2011, I explored views of the media held by public health authorities. Terminology suggested the media were being viewed as a tool, as a pipeline for information transfer: the classic Shannon-Weaver model. Yet, I argued that journalists covering an outbreak are conducting interdisciplinary communication, involving effects of context, identification, or division between the rhetor and the author of the "text" being translated, and varying degrees of disciplinary literacy. I illustrated that Burke's cluster-agon critical approach ("Fact"; "Philosophy") has the ability to reveal the entelechial significance of cross-disciplinary or cross-cultural discourses (Laidlaw, "Not THE Pandemic"; "The 'Epic' Principle").

Given the traditional role medical and public health authorities have played in communicating protective information during high-risk health threats, I am interested in how expertise is enacted, recognized, and evolving ("Communication across"). If, as Anthony Giddens asserts, "the prime condition of requirements for trust is not lack of power but lack of full information" (33), what happens to trust in medical expertise when we have (or believe we have) access to "full information" via our wi-fi connections?

Rhetoric enables persuasion, but it also enables the study of persuasion. It gives us tools to consider how we wish to communicate, how we wish to portray ourselves to each other. The more I study communication, the more awed I am by the power of communication. Isocrates said it best: "There is no institution devised by [humans] which the power of speech has not helped us to establish" (327). Communication distinguishes us as a species, yet we are still flummoxed by it. With the typical academic's approach, as a new mother I assumed that with a sufficient amount of reading, I could navigate whatever challenges awaited. I of course discovered that the new-parent literature is hilariously self-contradictory. I was led to reflect on the irony that despite what we have accomplished as a species, we still cannot identify the rationale for a newborn's tears at 1 a.m., because newborns do not have language. I have begun pointing this out to my communication theory students, as it speaks to the profound complexity of communication and persuasion. Similarly, I am fascinated that despite millennia of living with both language and disease, we are still trying to establish how best to convey protective information during an outbreak. I am excited by new initiatives centred in interdisciplinary perspectives: for example, a collaboration between rhetorician Jordynn Jack and neuroscientist Gregory Appelbaum, and conferences aimed at sparking collaboration between scientists and humanities scholars (e.g., Making Biological Minds, University of Leeds, UK, 2017).

Maritime Perspectives

The ocean changes our perspective of land, changes even the shape of the land. While it is easy to take the ground under our feet for granted, living on a coast means that one is always reminded of the ocean.

Scenes from the Coast (Photo by Tess Laidlaw)

In my own work, I endeavour to stand in territories from which I can gain novel perspectives.

The irony I see in studying and teaching communication is the degree to which we take communication for granted (in Burke's phrasing, our "trained incapacity"; *Permanence* 7). Overcoming this requires vigilance and is paramount to my research, as my interests stem from my ability to be aware of, and question, my experience as communicator and audience. My heuristic of choice is captured in Burke's concept of "perspective by incongruity." I align with Whedbee's interpretation of this perspective as one that flies in the face of "our common sense assumptions about what properly ought to go with what" (48). A favourite critical method is Burke's cluster-agon analysis (Burke, "*Philosophy*"), which itself generates perspective by incongruity, as the critic re-conceptualizes "text" into clusters of terms and oppositions that can be represented visually. This process removes the critic from the position of "audience" and provides a method for the critic to see beyond enthymematic common sense that colours interpretation of the text. My teaching of communication theory classes is also often channeled through this perspective as, taking the concept quite literally, I construct communicative experiences for students that challenge habitual processes.

Still in the early years stages of my career, I feel that it is during beginnings—peripheries in their own right—that we have greatest access to perspective by incongruity. I am drawn to study outbreak communication at the beginning of the outbreak (when the likelihood of controlling it is greatest). I wish to learn about the impacts of communication in the context of prenatal health: How does prenatal education affect women's birthing experiences and outcomes? I am inquiring into the experiences of first-year, first-term university students. How can communication occur more effectively in these "boundary" contexts, to bring about change, to protect health? What impacts do existing communication practices have, and why? I am collaborating with colleagues from numerous disciplines and have become interested in studying such teams themselves. I hope that by applying rhetorical approaches in order to learn more about communication, I can contribute to more effective ways of communicating, with impacts on health and well-being.

A coastline is a context of interaction and constant change. Dunes emerge and recede, microclimates form and dissolve. Likewise, in true Burkean fashion, disciplinary "boundaries" become the domain of inter-disciplinary dialogues.

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Striving for a Post-Colonial Canadian Hermeneutic

M. SHIVAUN CORRY

On Thanksgiving Day, 2018, while our neighbours to the south screamed at their televisions over the vetting of Brett Kavanaugh, *The Beaverton*, Canada's premier satirical magazine, released an article titled "Canadians thankful they can't name single Canadian Supreme Court Justice." The article ends with the made-up statistic, "At press time 10% of the people reading this article were shocked to discover Canada also has a Supreme Court" (Field). Canadians don't much think of the fact that our legal system is still based on colonial hermeneutics: Supreme Court judges attempting to understand the archaic proclamations of colonists and revolutionaries.

Hermes was not just a simple messenger; he was god of both boundaries *and* the transgression of boundaries (Burkert 158). Hermes allows us to pay attention to the wisdom of the ancients *and* to violate the rules that they have handed down. The American hermeneutic is often fundamentalist, only paying attention to the first task of Hermes. Justices of the Supreme Court of the USA attempt to discern the founding fathers' original intent while preachers cherry-pick the words of Leviticus and apply them to contemporary San Francisco. As American legal scholar John MacNamara writes, "The original context [of the Constitution and the Bill of Rights] trumps any pretence toward a reflection on contemporary conditions and the court restricts itself to interpreting eighteenth-century logic and motivation." The American hermeneutic, whether legal or religious, sees that the word of the text must be taken as absolute: Boundaries must not be transgressed.

Hermes with his Kerykeion (herald's staff) Photo Credit Marie-Lan Nguyen Public Domain

To Canadians, this lack of attention to contemporary conditions seems absurd. But, this fundamentalist hermeneutic is not that different from our own colonial hermeneutic. Both the Canadian colonial hermeneutic and the American fundamentalist hermeneutic seek to impose a way of life, one from another place, the other from another era, upon the Other. The reaction to this fundamentalist/colonial hermeneutic is the individualist hermeneutic. As Canadian scholar of hermeneutics Jens Zimmerman explains, in contemporary times we do not understand our reliance on our communities, and instead we see ourselves as "islands of awareness," floating in a huge ocean, not connected to others (Zimmerman). Zimmerman notes that Charles Taylor labelled this "the disengaged self." This individualist hermeneutic can lead to a dangerous relativism and even nihilism.

Philosophical hermeneutics is an antidote to both fundamentalism and relativism. A philosophical hermeneutic seeks understanding without imposition from a fusion of horizons (Gadamer) facilitated by trust. A literal horizon is a limit of a person's perspective in relation to the fact that the earth is a sphere. It is not an absolute boundary, but it is created by one's position on the planet. If you change your vantage point, you change your horizon. Yet, you cannot realistically continually change your own vantage point in order to get a complete picture. The only way that you can get a picture of the whole planet is if you communicate with people who come from different vantage points—who see different horizons—and fuse your picture together with theirs. While the colonial hermeneutic attempts to impose its picture on others and the individualist hermeneutic trusts no one, the post-colonial hermeneutic embraces this fusion of horizons: it does not dismiss the other's picture as untrue but recognizes that it comes from a different vantage point. Trusting the other's vantage point helps one have a more complete picture of the world.

Perhaps Canada's most renowned hermeneutic scholar, Northrop Frye, recognized that to understand the Canadian imagination, we must study its literary production. Fry notedly pointed towards the "garrison mentality" (334) in Canadian literature (which Margaret Atwood elaborated on in *Survival*): a fear of nature and unquestioning obedience to community. Yet, he recognized that Canadian literature was capable of moving beyond this provincial fear and obedience (351). In my essay, "Misbehaving Language*:* a Postcolonial Philosophy of Communication in *The Satanic Verses,*" I argue that the post-colonial literature genre of magical realism embraces multiple narratives thereby disrupting absolutism. Telling stories from different vantage points (and trusting that the other is honestly sharing their experience) expands our own horizon. Canadian post-colonial theorist Stephen Slemon observes that magical realism contains "a concept of resistance to the massive imperial centre and its totalizing systems" (10). Canadians live in a world of multiplicity: we are educated in the colonial discourse of the English and the French, our minds are colonized with the pop culture of the USA, many of us still hear the calls of our immigrant families, and increasingly, we are listening to Indigenous voices. As I stated in 2018, "magical realism overcomes the struggles between the discourse of the centre and the margin through the phenomenological bracketing of what is logically possible in a realist novel" (Corry). Established Canadian authors like Michael Ondaatje, George Elliot Clarke, and Margaret Atwood, as well as emerging authors like Gail Anderson Dargatz and Tomson Highway, use multiple perspectives and magical realism to expand the reader's horizon, refuting the absolutist systems of both the colonized and the colonizer.

This acknowledgment of multiplicity is not just evident in Canadian literature, but also in Canadian film and television productions. We often hear the phrase "Canadians are so funny," but few of us consider the role of our position on the margins of empires as key to our success. In the 1970s and 80s, from their standpoint of insider/outsiders in the American dominated world of television, the cast of *Second City Television (SCTV)* could mock both the British adherence to tradition and brash American individualism. Once one recognizes that class and culture are not absolutes but social constructions that can be mocked, the recognition of gender as a social construction is not far behind. In the 1990s, the gender-mocking comedy of *Kids in the Hall* was judged too controversial for American network T.V., yet received public funding to air prime-time on Canada's public broadcaster.

Drawing of Dr. Roman Onufrichuk by Ahmara Smith

As Canadian academics, we can manifest this post-colonial hermeneutic in our teaching: to bring messages from the gods to mortals, we must listen to multiple narratives. I draw on my experience as a child in the suburbs of Vancouver and coming of age in urban Istanbul to understand the conflicting narratives of my undergraduate students' lives, many of whom are first generation immigrants. My teaching-mentor, Roman Onufrijchuk, a Ukrainian-Canadian born into a family of post-WWII displaced persons, explained:

> I learned to straddle between understanding and dismay early on—home was one culture, compellingly sung and written in memory and regret; on the street and in school was another, promising in intimations of "progress," participation and pleasures… my own efforts to understand this state of straddling cultures, and how communication shaped the cultures I inhabited, benefitted from teaching. Crossing and re-crossing of the field, reverse reengineering understanding, rendered both enriching insights, new intellectual temptations and distractions, and a still growing ability to recognize one's inability to follow all those tributaries, but also to be reinforced and advised by their background presence. (Onufrijchuk)

In this age of reconciliation in Canada, there is no task more important than striving for this post-colonial hermeneutic. We must acknowledge that colonialism is a historical fact that continues to affect us all. We cannot entirely ignore laws and traditions of the colonial founders, but neither can we assume that the founders were infallible: we must fuse horizons with the multiple traditions of Canada. And let us remember that Hermes does not just recognize boundaries, but transgresses them.

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The Rhetorician's Identity

MAURICE CHARLAND

My work has for the most part focused on Canadian instances of public address, with an emphasis on identity formation ("Technological Nationalism," "Constitutive Rhetoric;" Dorland and Charland, *Law, Rhetoric and Irony*). In part for this reason, I find questions regarding the relationship between my national identity and my work problematic. This is in part because a recurring theme in my work is that national identity is a rhetorical effect. Admittedly, given Canada's history, my skepticism regarding identity might seem very Canadian, particularly given my biographical details. Nevertheless, I consider that my work is not an expression of my national identity, but rather serves as a representative anecdote (Burke, *Grammar*) of the imbrication of one's horizons in intellectual work. Horizons are not reducible to identity. As I have sought to demonstrate, identity is an ideological phenomenon to be explained rather than a foundational category of being preceding and containing scholarship. Indeed, I consider that critical rhetorical scholarship requires stepping outside of national and other identities and their claims.

Against the view of national identity as a foundation or framework for rhetorical analysis, my argument is that rhetoric as a scholarly practice gives rise to its own identity, that of the rhetorician, which is incompatible with our usual understanding of identity as the cornerstone of being. That is to say, my rhetorician's skepticism regarding the ontological validity of "national identity" as a category does not mean that I reject identity *tout court*. Rather, I propose that we distinguish between two conceptions of identity, one being ontological the other being performative. In "Constitutive Rhetoric," I argued that identity is produced rhetorically through narrative. I was inspired by Kenneth Burke (*Rhetoric*), who argued that rhetoric proceeds through identification, as well as by Michael Calvin McGee ("In Search of 'The People'"), who argued that "the people" exists as a collective fantasy called forth rhetorically by advocates seeking collective action. As such, collective identities arise through tautological rhetorical appeals that seek to induce ideological investments and their materialization through audience enactments. Constitutive rhetoric plays a metaphysical game, positing essences and the illusion of coherent being. It offers attributions and calls for self-ascriptions. Such rhetoric, as McGee and I have argued, is hortatory. National identities make claims on future actions in the name of fictionalized ideals. This is not to deny that certain practices or ideas appear in some places more than others or that state and other formations can sanction or institutionalize certain practices, nominating them as "traditions," but that their normalization as "national" is a consequence of rhetorical work. In other words, as Kenneth Burke was at pains to point out, rhetoric produces identifications and hence consubstantiality. At any point, one can imagine counter-rhetorics that offer other forms of being.

Against an understanding of identity as ontological, I counterpoise identity as performative character. This second way of conceiving identity, or at least something like it, is as a form of life that arises in the performance of a set of normative practices directed toward intrinsic goods in a particular domain. This idea of character is developed by Alisdair MacIntyre in *After Virtue*, his searing critique of the possibility of coherent moral discourse in the modern world. The details of his moral critique are not relevant here, but his concept of character, based in Aristotle's understanding of *ethos*, stands in opposition to conceptions of being based in reification and myth.

Aristotle's conception of character, of *ethos*, is based in one's performance, in how one enacts oneself (*Rhetoric*, translated by Kennedy 1991). Thus, for Aristotle, *ethos* is not a psychological construct, nor does it refer to a person's "being" in a transcendent sense. The closest that Aristotle comes to the idea of national identity is his observation that political communities or poleis are distinguishable by their constitutions, which define their character or *ethos* and an attendant set of virtues. The ideal citizen or subject virtuously performs this *ethos*. Thus, one's *ethos* is neither fixed nor transcendent, but arises or comes to be through one's ways of acting, through one's habituated performances or practices, against the horizon of a set of formal and informal norms.

Aristotle's conception of *ethos* differs from that of identity because it is non-essential, but based in one's performance, where performance is characterized by its degree of *aretē*, of virtue or virtuosity in various domains of practice. *Ethos* is not restricted to what we might call "the whole person." Thus, one can speak of the virtuosity of the shoemaker, of the athlete, of the orator, of the philosopher, or of the citizen. As MacIntyre explains, each of these domains is constituted in practices directed toward the realization of internal goods, goods inherent to the practice rather than the product of the practice. Thus, for example, the internal good of the art of shoemaking is excellence in craftsmanship arising from a knowledge of tools, materials, and technique. This is not the same as the external good of an excellent shoe. After all, bad shoemakers may produce an excellent shoe by chance while good shoemakers may only have bad leather in stock. Each practice has an attendant character realized in certain performative traits, habits of making. To have (good) virtue, to be virtuous, or to have *aretē*, means that one performs oneself well, and hence becomes a particular kind of person through the enactment of a normatively defined particular identity. Maurice Richard had *aretē* as a hockey player, and when he is remembered or praised, it is in the first instance as a hockey player. One can easily celebrate him as a *Canadien de Montréal*, a great member of a storied hockey team, but celebrating him as a *Canadien-Français* or a *Québécois* requires considerable—even if everyday—rhetorical work.

McIntyre's account of character as arising out of a normative practice directed toward intrinsic goods brings to the fore the incompatibility between possessing national identity and the character (or contingent identity) of rhetorician. Rhetoric, as a scholarly domain, is constituted in a set of practices that includes the acquisition and application of bodies of knowledge, themselves organized in a somewhat porous but nevertheless learned tradition. To be a rhetorician is to inhabit an ethical domain, to have a *habitus* in Aristotle's if not Bourdieu's sense, and to enact an attendant *ethos*. MacIntyre would say that "rhetorician" is itself a character, which we could also refer to as an identity if we keep in mind that it arises in contingent performance. The rhetorician's practices are teleologically directed toward the realization of rhetoric's interests, which include both expanding our understanding of the manner in which discourse persuades or gives rise to identifications and enhancing or fostering excellence in oratorical performance through education. Admittedly, the rhetorician's practices are not fully scripted: they exist against a historical horizon that spans two millennia. Also, the "tradition" has local variations that become evident as one compares the scholarly work of those affiliated with rhetoric's different learned societies, such as the Canadian Society for the Study of Rhetoric, the International Society for the History of Rhetoric, and the Rhetoric Society of America. Nevertheless, such variations cannot be accounted for by national "identity." While Canadians and Americans who are rhetoricians might typically have different practices (itself a dubious proposition), an account of such differences would have far more to do with the way that rhetorical studies has been institutionalized than with the claims for which identity is offered as warrant.

The rhetorician, much like the physician, deals in two kinds of knowledge, and so straddles two epistemological domains, one of which is theoretical or conceptual and treats general principles, while the other is practical.

Furthermore, these two domains interact. The study of practice informs the development of conceptual knowledge, even while theories and concepts guide the analysis of cases. In antiquity, both rhetoric and medicine were known as arts (*teknē*) because they were domains of knowledge concerned with application. Both, however, exceed this definition because they also are constructed upon and refine universal principles. The art of medicine also instantiates and contributes to the science of biology. Similarly, the art of rhetoric instantiates and informs general theories of cognition, of argumentation, and of persuasion even as it directs the rhetor to look for proofs specific to what Bitzer refers to as the "rhetorical situation." Indeed, Aristotle's *Rhetoric* highlights these two aspects when he refers to rhetoric as both a *dunamis*, a power that can be understood philosophically, and a *teknē*, an art of application. Furthermore, and this is fundamental, rhetoric's practical domain of application is far more contingent, which is to say historically informed and conditioned than the physician's, because the latter considers the body primarily as a mechanism. In contrast, rhetorical practice proceeds hermeneutically. Thus, when I discussed constitutive rhetoric, I enacted the *ethos* or identity of rhetorician, even while my doing so was informed by my contingent historical and personal knowledge of Quebec's nationalist movements, their *pathē*, and their public address. This knowledge is in part local or personal, but does not constitute my identity, where identity is understood as a consubstantial structure of motives. Indeed, this local knowledge and understanding enabled me to identify how national identity is rhetorical and problematic rather than essential. In a sense, I am arguing that the *ethos* of the rhetorician is predicated on analytic distance and so is very much like Barthes' mythologist, where "when a myth reaches the entire community, it is from the latter that the mythologist must become estranged if he wants to liberate the myth" (*Mythologies*). The mythologist must be of and apart from his or her community, in order to both understand myth's meanings and recognize their mythic character. So too is it for the rhetorician, who must focus on rhetoric's operations and not be seduced by its enchantments. Nevertheless, the mythologist and rhetorician are not identical, for the former offers only negative critique. The rhetorician's professional estrangement from national identifications does not preclude appreciating eloquence or political virtues.

As Eugene Garver and others have argued, rhetoric is a civic art, which means that it is, at least in certain forms, compatible with—or indeed a complement to—the *ethos* or identity of the citizen ("Truth in Politics"). The citizen and the rhetorician may have certain habits in common. Furthermore, one could argue that good government is one of rhetoric's extrinsic or external goods. Internal or intrinsic goods define a practice, they are constitutive of practice. External goods do not. Excellence in sports or the arts can bring fame and fortune, but these are not constitutive of excellence in themselves. Indeed, as we are too often reminded, external goods may undermine or corrupt practice. Other external goods follow harmoniously from internal goods. Excellence in shoemaking often yields excellent shoes. Rhetorical excellence does not guarantee persuasion, but persuasion may follow. Similarly, the rhetorician's *aretē* might very well promote good citizenship, even as the rhetorician's practice might be informed by an interest in good citizenship. This is possible because the citizen is also a character instantiated in practices.

As I have argued, national identity consists of identifications. In its weakest sense, national identity can mean nationality as indicated on one's passport—but many people hold multiple nationalities. It can signify identification with one's origins, or affinities with origins real or imagined. It can lead to feelings of shared interest and obligation. Such identifications do not in themselves form what MacIntyre calls a character. They do not give rise to sets of normative practices directed toward internal goods. Rather, as Hannah Arendt might say, they make demands and colour judgment (*Human Condition*). In my work as a rhetorician, I have tried my best to resist their seductions.

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Inhabiting Paradoxical Identity: How Kenneth Burke Saved Me

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Rhetoric, I affirm, offers a chance to negotiate the compartments of my identity so that I am always aware of that consubstantial self at the root of my being with a sense of integrity.

I was 19 when I first hid behind my Mennonite identity. My family was living in northern Indiana, working under a missionary visa for a parachurch organization, and I was kicking around the local Walmart one afternoon in early 2002 when two men in fatigues struck up a conversation with me (about euchre, of all things). I don't recall the exact time of year, but it was late in the year. The dust of September 11 was still in the air and the gears of the American war machine were turning in the direction of Iraq. Eventually one of the men point-blank asked me if I would consider joining the military. "No," I responded, "I'm Mennonite." I remember thinking how odd my answer was: never mind the fact that I'm *Canadian*, or that I opposed the war, or that I opposed violence in any case. It was because I was *Mennonite* that enlisting in the American armed forces was out of the question. Why didn't I just say "Sorry, I'm not an American citizen"?

Looking back, this episode seems less like hiding behind my Mennonite identity and more like mobilizing it. Not yet introduced to rhetorical language, I had no idea what I was negotiating was the flux and flow of my rhetorical self. I knew I occupied a different ideological space from others, but had no conscious sense of what it meant to invoke language to symbolically connect and disconnect as needed. I was certainly aware of a "human barnyard" of sorts, but had no vocabulary to describe how one might survive the flurries and flare-ups without irreparably compromising my position. It just felt, at the time, like hiding.

As I become aware of how we use the complexity of our identities for different rhetorical purposes, and as I've learned of rhetorical identity formation and negotiation, I'm more gracious with my 19-year-old self's willingness to invoke a nuanced part of my identity. This memory makes me suspect I give precedence to my Mennonite identity far more than I do my Canadian one, though I consider both important components of myself. It's not that I don't think of myself as Canadian, but more that my Mennonite identity better explains my positioning in the world. My path to becoming a Canadian-Mennonite rhetorician has been about learning how to inhabit the boundary spaces where those identities intersect, acknowledging the paradoxes, dwelling in them, and exploring their nuances to inform my scholarship.

Being "Mennonite" is just as complex a thing as being "Canadian," a condition resulting from diverse migration narratives that invoke both ethnic and religious traditions. The migration of Mennonites to Canada came via two streams. The first wave—Swiss Mennonites, colloquially known as *Pennsylvania Dutch* (my ancestry traces through this group)—came in the wake of the American Revolutionary war, leaving the Pennsylvania settlement established by the first Mennonite refugees to North America at the end of the seventeenth-century. The second wave—the "Russian Mennonites"—came in three smaller streams (1870s, 1920s, and 1940s) from what is now the Ukraine, leaving behind a remarkable history of wealth and prosperity that collapsed with the Russian Revolution.[1] Being

"Mennonite" in Canada then means speaking to either an ethnic or religious tradition (and often, both). These two threads reveal the Mennonite "identity crisis," a "split between a narrative of a religious community expanding around the globe, on the one hand, and a narrative of two related ethnic communities migrating to North America, on the other" (Zacharias 2).[2] For some, Mennonite identity involves ancestry. For others, it involves adherence to a particular religious practice. For many, it involves both.

Mennonite religious identity has primarily been informed by a commitment to discipleship based on the paradoxical call to "be in the world but not of it," derived from John 17.[3] This call to separation from "the world" has contributed to the long and troubled history of the Mennonites, for it paradoxically demands a degree of separation from the cultural and national spheres Mennonites have geographically inhabited. When separation depends on maintaining distinct cultural practices such as language and dress it is one thing; it is quite another when that separation is ideological and requires that Mennonites refuse to participate in mandatory military service, or follow requirements of public education (such as teaching English in school).[4] Occupying such marginalized space has made Mennonites adopt sophisticated rhetorical positions, at once engaging with the "outside" world to negotiate for tolerance and understanding while also firming up from within the boundaries that maintain separation.

But what does this mean for *my* identity? What does it mean to *be* Canadian but not *of* Canada, if such a thing is possible? Can one reconcile being both ethnically *and* religiously Mennonite while also being Canadian? If being Canadian were merely a matter of geography it would be one thing, but I cannot accept such a restricted identity. Being Canadian, for me, involves a liberal attitude towards diversity, a commitment to religious freedom and tolerance, individual rights, and democratic participation—tenets associated with Canada's stereotypically inclusive and idealized ideology. At the same time, I have publically affirmed the *Confession of Faith in a Mennonite Perspective*, a doctrinal position stated at baptism declaring first allegiance to God "that takes precedence over obedience to any other social and political communities" (75). In a time of peace such a position hardly causes tension, but for my grandfather's generation this meant negotiating for alternative service in the 1940s rather than conscription into the Canadian military. I was never discouraged from singing the national anthem in school as a child, and do so gladly now, but I would not swear an oath of allegiance to or agree to take up arms in defense of my country. I participate in the public discourse of the academy and engage in the liberal arts, yet while I affirm the rights of the individual and welcome the differing views around me I cannot affirm or "celebrate" the official position Canada takes towards topics like human sexuality, abortion, or doctor-assisted-death. Does such positioning compromise my identity as a Canadian? As a Mennonite? Is it tolerable to hold such a position?

My journey into rhetoric and the productive examination of this national and ethnoreligious tension is marked by three men: Wiebe, Frye, and Burke. I read Rudy Wiebe's *Peace Shall Destroy Many* as an undergraduate, and it was like having a spotlight shone on an unilluminated question lurking in the back of my mind. Here was a novel, a piece of literature written by a *Mennonite*, that critically engaged with the question of what it truly meant to be a Christian and to be a Mennonite and to be a Canadian. Wiebe's seminal work, published by McClelland and Steward in 1962, follows Thom Wiens, a young Mennonite on the Canadian prairie in the 1940s struggling to reconcile the scriptural imperative to "love your neighbour as yourself" with the strict boundaries of his Mennonite community that, adhering to the scriptural call for separation from the world, actively separated itself from its neighbours. When I later read Frye's concept of the "garrison mentality" as a thematic concern in Canadian literature and identity it was as though he was speaking exactly to *Peace Shall Destroy Many*. Frye writes of the garrison as "a closely knit and beleaguered society, and its moral and social values are unquestionable. In a perilous enterprise one does not discuss causes or motives: one is either a fighter or a deserter" (226). This so perfectly explains the root tension in Wiebe's text, and the broader Mennonite condition in general. There is a tendency to the either/or—you are either *in* the world or *of* the world—rather than to the both/and quality of "being in the world but not of it."

And then there's Burke. When I came across him it was as though everything clicked. Despite how hard he was to parse, Burke's "grammar," particularly his pentad and the concept of circumference, provided a method by which I could productively examine the ethnoreligious and national tensions I've been describing. The concept of circumference is useful in examining the "being in the world but not of it" paradox; being *in* the world involves definition within a narrower scope, while not being *of* the world involves definition within a broader—Burke would say "supernatural"—scope. I also found Burke's concepts of identification and consubstantiality stimulating and productive. This notion that "insofar as their interests are joined, A is *identified* with B" and that "[t]o identify A with B is to make A 'consubstantial' to B" spoke to my desire to use language well, to connect with others from whom I was separated by so many degrees and creatively engage across the gaps that necessarily distinguish us from others (*Rhetoric* 20-21). Burke welcomed paradoxes that closely paralleled the "in the world but not of it" dictum: "there is nothing abstruse in the statement that the offspring both is and is not one with its parentage," he notes, "yet two persons may be identified in terms of some principle they share in common, an 'identification' that does not deny their distinctness" (*Rhetoric* 21).[5]

To a certain degree, are not all of us inhabiting some unaccustomed earth? Canadian-Mennonite poet Di Brant writes of Mennonites in Canada:

> We've also had to come to understand our own othernesses in the face of so many other othernesses around us and discover they add up to a recognition of surprising sameness. We were sent into exile from our homelands? So were millions of others. We suffered large-scale traumas in our past? So did most of the peoples of the world. We worked hard to hold on to a local sense of

> communal and spiritual practices and some semblance of family and tradition, despite volatile geographically and economically displaced and rapidly changing lives? So did everyone. (127)

Rhetorical scholarship, for me, is a means to communicate across the various compartments of my life, to perceive and mobilize the kinds of commonplaces Brandt names; it is the potential for consubstantiality that allows me to, if not reconcile, productively co-exist within the multiple identities I necessarily inhabit; to be both Mennonite and Canadian and not live in some binary opposition; to manage to be in the world but not of it, and not to see this as some irreconcilable dichotomy. And truthfully, is this not quintessential Canadian reality? With multiculturalism as a central Canadian motif, like everyone else my search for my whole self means coming to terms with a hybridized identity. These terms may at times exist in tension with each other, yet our responsibility, our power, as the symbol-using-animal is to negotiate this wrangle in a way that enables us to realize the full potential of Canada as the quintessential pluralist Barnyard.

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[1] These diverse groups are all inheritors of the Anabaptist tradition, a post-reformation collection of C hristians that arose in sixteenth-century Europe and found themselves subject to state persecution because of non-resistance and nonconformity, especially their insistence on baptizing adults and refusal to baptize infants.

[2] The C BC 'srecent mini-series *Pure* involves a phenomenal conflation of several of these threads, misrepresenting everything from the ethnic traditions to the modes of transportation to styles of dress and dialect. Where the C BC has missed an opportunity to illuminate the nuances of C anada's rich religious mosaic, a generous viewer will recognize such misrepresentation as an unfortunate result of the "Mennonite" category being more complex than many recognize.

[3] A parallel transformative principle is in Romans 12: "Do not be conformed to this world, but be transformed by the renewing of your minds, so that you may discern the will of God—what is good and acceptable and perfect."

[4] More recently, ideological separation has come in the form of attitudes towards human sexuality and the definition of marriage.

[5] Burke writes that his *Rhetoric of Motives* "must lead us through the Scramble, the Wrangle of the Market Place, the flurries and flare-ups of the Human Barnyard, the Give and Take, the wavering line of pressure and counterpressure…the War" (23). Perhaps I connect with Burke because the notion of the Human Barnyard seems to fit so well with the stereotypically agrarian Mennonite culture, revealing the power of symbolic induction, as we all negotiate our own human barnyards as best we can.

Game Studies, Middle State Publishing, and Scholarly Identity

BETSY BREY

In 2014, I moved from my hometown where I got my Bachelor's and Master's degrees at the same university, to start my PhD focusing on game studies. Starting a new program after spending six years as a student and one as adjunct faculty in the same institution, I knew I would be in for some form of culture shock. Adding to that, however, was the fact that I was moving to Canada from the United States. And to be honest, that culture shock could have been worse; moving from northern Minnesota to southern Ontario meant moving south to a slightly warmer place, and my accent was already so similar to the locals' that I did not stand out much. My Canadian cohort, upon learning I wasn't Canadian myself, almost all uniformly responded the same:

> "Oh, where from in the States? Minnesota? That's basically Canada, anyways."

While that's not quite true—at times, I find myself struggling to reconcile the differences between American and Canadian cultures—I do share a multitude of values with my Canadian friends and colleagues. However, in my first year of my PhD, I noticed a valuable and very important shift in my scholarship and the kind of values I hold as an academic, ones I might not have experienced had I not come to Canada. Understanding that I am American and will likely have to return to the States after my studies means I feel strongly that it is important to carry these research values with me and continue the kind of work I do now.

From my own personal experiences, Canadian scholarship within the humanities has a few focuses that I did not experience within a purely American scholarly field. These have greatly impacted my own research methodologies, goals, and desired outcomes. SSHRC (the Social Sciences and Humanities Research Council of Canada, a household name for Canadian scholars) is utterly beyond the pale for an American grad student in the humanities. It was scholarly culture shock, to say the least. The conversation with my academic supervisor went something like this:

> "What do you mean, students just apply for this grant and *there's actually a chance they get it*?"

To which my supervisor responded, "That's pretty much the situation."

It wasn't a terribly complicated conversation, but I was surprised. Coming from a hyper-competitive pool of *every humanities student in the States*, I found it inconceivable that funding could be so in reach. A number of students in my department have this kind of funding–*it's really real*. And it seems bizarre to my Canadian cohort that I would be so blown away by the concept, but it's the kind of opportunity I wouldn't have in America.

What this means is that SSHRC's values and goals are a focus for many humanities scholars in Canada. I have been able to fund multiple projects through SSHRC and SSHRC-related grants, including a research partnership with a local business, as well as funding for another Canadian influence on my scholarship and my life: a publication called *First Person Scholar.*

First Person Scholar (shortened to *FPS*, a not-so-subtle play on words towards a fairly contentious videogame genre) is a middle-state game studies publication, seeking to bring academic thinking, research, and ideas to the public, as well as to bring the public into a community of critical discourse stemming from academic research. The hallmark of middle-state writing is its accessibility, both in language and thought in addition to its publication format. As Steve Wilcox, previous *FPS* editor-in-chief, defines in his article "On the Publishing Methods of Our Time: Mobilizing Knowledge in Game Studies," middle-state publishing focuses on "scholarship that is currently in development, with the intent of soliciting feedback at a time when ideas are just beginning to take shape," which allows for a kind of mentorship for new scholars and an opportunity to challenge the thought processes of more experienced scholars, too.

But Wilcox also notes that "At the same time FPS strives to engage in *intercultural communication,* meaning that our contributors are encouraged to write for a wide audience for the purposes of engaging those situated in academic and non-academic cultures." It is not enough to research and learn without making that knowledge available to anyone interested in learning about games. The goals of *FPS* are deeply impacted by Canadian research values of knowledge mobilization, ones that have affected me as a scholar throughout my years working with *FPS,* first as a copy editor (2014), then as an associate essays editor (2015), then as the essay section head (2015-2017), and finally as editor in chief (2017-2020).

This statement about mobilization as a Canadian research value is, of course, not intended to downplay or ignore the valuable work and effort of American scholarship in areas of knowledge mobilization. A huge part of knowledge mobilization is accessibility, and I have been fortunate enough to meet and work with many champions of open-access journals, for example. Accessibility and knowledge mobilization are hard-fought battles and worthy goals within American academia. However, from my experience within the humanities in Canada, these are not goals but instead, they are the expectation.

In particular, the work that *FPS* does is valuable to academia because of the field we work in. While game studies as a field is growing, it has not met widespread acceptance on an academic level. Many question the need to study games, but simply stated, games are ubiquitous. The annual Entertainment Software Association report for 2019 states more than 165 million American adults play video games, and 75% of households have at least one family member who consider themselves a gamer. Over $43.4 billion USD was spent on games in 2018. However, the sheer economy of games is a less impressive motivation to study them, I feel, compared to the numerous opportunities game play allows; the same report states that the average gamer is now 33 years old and has been playing games for at least 14 years, meaning they have grown up within a gameful lifestyle, and they reach out for games to interact socially, politically, and educationally.

Game studies prides itself on its interdisciplinary and flexible nature. Much like games themselves, game studies changes constantly and is resistant to some of the more dominant modes of knowledge dissemination and teaching from other fields. For example, my degrees are from English departments, and English is a field well-known for its canons. Much like rhetoric, there is an expected, shared knowledge base, and to start in the field of English or rhetoric is to acquaint yourself with the expected canons and begin work within those critical conversations, either expanding, challenging, or reinforcing. Game studies, however, tends to reject canonization processes in terms of what games we should have common knowledge of, as well as what scholarly work we should be familiar with to demonstrate expertise. While there are certainly popular and well-cited theories, games, and pieces of scholarship, the multitudinous areas within game studies mean that what is accepted or expected in some disciplines within the field may not be as useful to others; the methodologies of a software engineer, for example, do little to help my own research in narrative structure, yet both fall under the category of "game studies"—at least, that's what someone who calls themselves a "games scholar" would say. Whether that's true is, of course, up to the individual.

However, game studies aims to do more than simply comment and critique; game studies aims to do those things in addition to changing how games are made and how we play them. What *FPS* does for game studies is to bring academic criticism to the wider community of people in the games industry as well as to players and other researchers, a valuable and needed middle ground in a fast-paced field. However, as noted by Wilcox, games research by academics often goes unregarded by game developers and the industry at large, despite the fact that a great deal of game studies research has practical advice and has even tested various theories for industry use. I've seen this kind of work first-hand, every single day at the University of Waterloo's Games Institute, a multidisciplinary and interdisciplinary research lab supporting any and all research on games in the Waterloo area. By writing for a non-academic audience but maintaining academic rigor and thought, *FPS* shifts the usability of the knowledge we, as researchers, create. Rather than keeping the critical discourse within academics, middle-state publishing helps encourage that same kind of critical thought to a wider audience. Ideally, it not just encourages critical thought within industry, players, and academics alike, but also encourages new and underrepresented voices to step forward and get involved.

In "Hybrid Publishing: The Case for the Middlestate," *FPS* alum Jason Hawreliak argues that middle-state publishing is crucial for solving two of academic publishing's largest issues: accessibility and speed. By publishing short (2,000 word), free-to-access articles every week, *FPS* attempts to be both timely and easy to engage with for writers and readers of all backgrounds. As Hawreliak states:

> But apart from this, the fact is that most people who play games are not academics, and so if we want to engage them, then we have to do so on their turf. As Kenneth Burke puts it in *A Rhetoric of Motives*, "You persuade a man [sic] only insofar as you can talk his language by speech, gesture, tonality, order, image attitude, idea, identifying your way with his" (p. 55), and I think that's dead-on.

The trick is to construct intelligent, sophisticated discourse without relying on esoteric jargon. If our goal is to foster intelligent discourse outside of an academic environment, then we should restrict jargon, as it can be off-putting. This doesn't mean we have to "dumb-down" our material; rather, we should simply work on developing our skills as better, more lucid writers.

Emma Vossen, another previous *FPS* Editor-in-Chief, agrees and takes the mission a necessary step further. In "Publish or Perish? Or Publish with Purpose?" Vossen challenges the current academic publishing model for its exploitative nature, as well as its major accessibility flaws, stating that open-access journals are simply not enough. "An open access journal article may be physically available to the public, but that doesn't mean the knowledge in the article is effectively disseminated or effectively translated to the public," she states. "If we want our research to make changes to culture, industry, and policy, we need our writing to not just be physically accessible but also readable, i.e. understandable by people who haven't spent a decade learning how to read academese." It is easy to forget that we have spent so much time deciphering academic language, learning to speak within the boundaries of accepted canons and expertises. This is not to suggest expertise is bad—simply that academic writing has a time and place, something we, as rhetorical scholars, know all too well.

My time in Canada is, unfortunately, likely temporary. While I have permanent residency, job competition here is even more fierce than it is in America. But having a set of experiences as an American scholar, living, working, and studying in Canada, has deeply impacted my views on how I will proceed as a teacher and a researcher, regardless of the country and culture I decide to teach and research in after my degree. I view my work with *FPS* as teaching academics, non-academics, industry, fans, and other teachers about working together in ways we can all understand. This work brings forward to others the knowledge that we, as researchers, have brought to light.

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The Cognitive and Computational Programme in Rhetorical Studies

RANDY ALLEN HARRIS AND CHRYSANNE DIMARCO

In this special issue of *Rhetor* on the relationship between research and Canadian national identity, we find an opportunity to discuss the international efforts in computational rhetoric that connect the University of Waterloo, the University of Calgary, and scholars around the world.

Our project is unashamedly ambitious, bringing the 2.5 millennia rhetorical tradition together with the 0.06 millennium discipline of computer science. Our project promises computational advances, continued cognitive and linguistic advances, and an enriched theory of rhetoric, in a deeply humanistic research tradition, computationally inflected. We reopen the study of rhetorical figures for the 21st century by establishing the cognitive affinities that explain their efficacy and by utilizing computational tools for their study.

Cognitive Affinities and Rhetorical Figures

Rhetorical figures are cognitively governed linguistic devices that serve semiotic, mnemonic, and aesthetic purposes. Take the famous maxim from Kennedy's inaugural address:

Ask not what your country can do for you.

Ask what you can do for your country.

This expression quickly became proverbial in the American consciousness for the way it captures the spirit of a particular historical moment, the ethos of a particular administration, and the aspirations of a particular generation.

Countless formulations, by Kennedy and others, more prosaically expressed that confluence too, but they left a distinctly less memorable impression. Why? Two reasons. Firstly, the formal structure and the functional structure are virtually isomorphic: Kennedy (and speechwriter Ted Sorensen) expressed the rejection of one civic attitude and its replacement by the opposite one, in the iconicity of reversing the terms of reference. Secondly, that very snug form/function coupling inhabits a material structure (antimetabole) that is, on its own, cognitively very sticky. Kennedy and Sorenson were tapping into a rhetorical form that is found in the discourses of science, politics, and folk wisdom, for a start. Here's a smattering of antimetaboles from those domains:

- Women's rights are human rights, and human rights are women's rights. (Clinton 1995)
- Gay rights are human rights, and human rights are gay rights. (Clinton 2013)
- A place for everything, and everything in its place. (Traditional)
- Whether we bring our enemies to justice or bring justice to our enemies, justice will be done. (Bush and Frum)

- Women are changing the universities and the universities are changing women. (Greer)

- You only need two tools in life — WD-40 and duct tape. If it doesn't move and should, use the WD-40. If it shouldn't move and does, use the duct tape. (Stafford)

Antimetabole is rampant, which tells us a lot about language and a lot about the mind—chiefly, the profound importance of cognitive affinities for all facets of communication.

Cognitive linguists have solidly established the fundamental importance of what they call "conceptual metaphor" and "conceptual metonymy." (These are labels we reject, by the way, while still appreciating the phenomena and the research. They are neither metaphors nor metonymies. Rather they are structural reflexes of the same cognitive affinities that manifest as metaphors and metonymies. "My love is a red, red rose" is a metaphor. "I wasted a weekend binging on *Game of Thrones*" is not a metaphor. We prefer *analogic frames* for the former, *correlation frames* for the latter.) But these affinities for similarities and correlations are only two of the several cognitive dispositions that shape our perception, reasoning, memory, and communication. The ABBA structure of antimetabole leverages three other affinities: symmetry, opposition, and repetition.

> *Symmetry*: We respond more favourably to, and recall more easily, symmetrical patterns (symmetrical faces and bodies are judged more attractive than asymmetrical faces and bodies; abstract symmetrical graphics, such as the yin/yang, are recalled more quickly and robustly than asymmetrical graphics). The two cola of the antimetabole are symmetrical with each other (AB and BA mirror each other).
>
> *Opposition*: Humans categorize by similarities, of course, which is the affinity underlying metaphor (along with personification, reification, simile, conceit, etc.), but also by opposition, and many base-level concepts are organized in oppositional dyads (up/down, in/out, adult/child). The lexical sequencing in antimetabole is opposite (AB and BA are sequential opposites).

> *Repetition*: At the deepest operational levels of the brain, there are repetitions of neuronal-population firing patterns, reflected at the level of cognition by the importance of repeated stimuli (we repeat phone numbers, addresses, and the like over to ourselves to aid our memory). Antimetaboles have a double repetition (A repeats, B repeats).

Antimetaboles are aesthetically pleasing, memorable, and culturally pervasive because they amalgamate three cognitive affinities.

Other rhetorical figures leverage these affinities (and others) in a range of similar, different, and overlapping ways. Our research establishes the relationship between the figures and the cognitive affinities that drive their rhetorical effects.

Computational Approaches to Rhetorical Figures

In SSHRC-supported research, affiliated with the Centre for Argument Technology at the University of Dundee, the Augmented Criticism Lab at the University of Calgary, and like-minded researchers at other institutions, the University of Waterloo is the centre of an international research program to study rhetorical figures using computational methods.

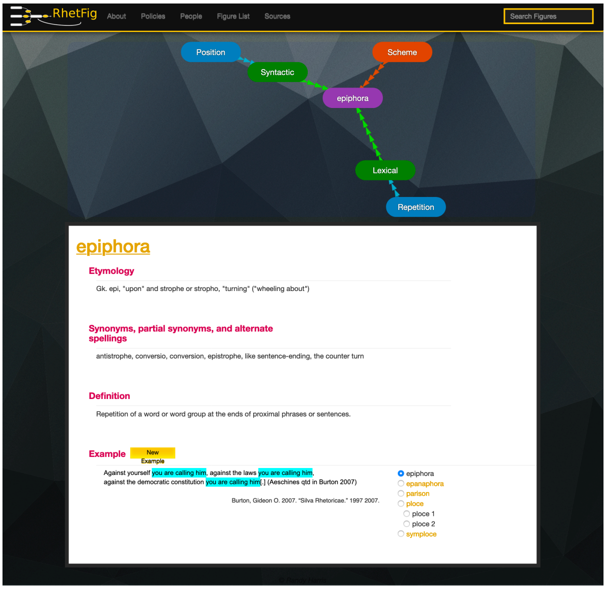
This picture was taken during the 2016 Computational Rhetoric Workshop at the University of Waterloo. We are, along the bottom, left to right, Ashley Rose Mehlenbacher (Waterloo), Ying Yuan (Soochow University; Soochow, China), Randy Allen Harris (Waterloo), Jelena Mitrović (Universität Passau; Passau, Germany), Marie Dubremetz (Association of Computational Linguistics; Upsala, Sweden), Chrysanne DiMarco (Waterloo); along the top, John Lawrence (Centre for Argument Technology, University of Dundee; Dundee, Scotland), Michael Ullyot (University of Calgary), Cliff O'Reilly (Independent Scholar; London, England), Daniel Devatman Hromada. (Einstein Center Digital Future and Berlin University of the Arts; Berlin, Germany).

This project has two computational axes, a database of rhetorical figures and an ontology of rhetorical figures. The database lists 1,489 entries (many of them, given the history of figuration, synonymous or overlapping in various ways), created and populated, with copious definitions and examples. We combed millennia of rhetorical theory and pedagogy (especially ancient, early modern, and Enlightenment periods) through digitized public-domain grammars, rhetorics, and composition texts, augmented by contemporary books and websites. The ontology is better structured but only shallowly populated; we call it a mini-ontology at this stage, but it is providing increasing insight into the nature of figuration—especially in the way figures combine. (The Kennedy-Sorenson example, for instance, is not just an antimetabole, but also includes antithesis and mesodiplosis, both of which contribute significantly to its formal and functional properties.) The ontology makes clear distinct combinatoric possibilities of the cognitive affinities with linguistic elements. (For instance, philosopher Michael Dummett's expression, "What is important is not the existence of mathematical objects, but the objectivity of mathematical statements" is not an antimetabole because of the morphological differences between *objects* and *objectivity*.)

Our current objectives are (1) to build the database into a cleaner, more theoretically principled and more productive tool for both further research and commercial deployment, in direct linguistic terms, and (2) to develop the ontology into a richer, more methodologically consistent and more productive tool both for further research and commercial deployment.

As we move forward, we systematize the definitions and examples of the database, regularizing the terminology. In a two-thousand year tradition, the terms get muddy and confused, and meaning shifts. We control for synonymy (same figure, different names), homonymy (same name, different figures), and other forms of overlap in terminology and definition.

In the next phase, we build a library of computationally tractable representations of the forms of schemes and a library of representations of functions. We are exploring Regular Expressions for the former, Embodied Construction Grammar for the latter, but we have not closed off other possibilities. Building from these representations, we refine, expand, and augment figure detection and annotation tools so that computational methods can be used in the analysis of corpora.



From a prototype of our website, we show a typical page for a rhetorical figure; in this case, epanaphora. It includes the standard information associated with a figure: etymology, definition, alternate terms, and an example. Where it differs is in the ontological graphic at the top, which identifies the linguistic and neurocognitive features of the figure, as well as its traditional taxonomic designation; and in the display of the instance. Since instances of language rarely realize only one figurative pattern, the radio buttons along the right-hand side of the instance allow users to highlight the elements associated with the other figurative patterns present. Please note that, as we go to press, all aspects of this prototype are under further development, including the details of the ontological relations, specificity of the alternate terminology, sourcing data, the ability to display multiple instances, exporting and search capabilities, and information about the form, the function, and the iconicity of the figure.

Implications for Linguistics and Rhetoric

Beyond these gains in computational methods for the analysis of texts, we will make substantive innovations in rhetorical theory and criticism. We will build a rich, encyclopaedic cognitive ontology of rhetorical figures, giving future rhetoricians a critical toolkit for the analysis of scientific articles, advertising campaigns, public address, literature and more.

We will contribute very significantly to the development of Cognitive Linguistics and Construction Grammar through the principled incorporation of formal figures (schemes) into the research agenda of cognitive linguistics (a discipline that has not yet drawn from the well of rhetorical theory and criticism).

This research program is inter-institutional and international, but its heart is a twenty-year research program begun at the University of Waterloo. A bibliography follows.

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Rhetoric and the Reluctant Postnationalist

BRUCE DADEY

Canadian identity is somewhat slippery, and that complicates any consideration of how national identity affects my work in rhetoric. In his first *New York Times* interview after assuming office, Prime Minister Justin Trudeau remarked, "There is no core identity, no mainstream in Canada.... There are shared values—openness, respect, compassion, willingness to work hard, to be there for each other, to search for equality and justice. Those qualities are what make us the first postnational state" (Larson). Charles Foran re-states this claim with more qualification in a 2017 *Guardian* article, mentioning that our putatively postnational Canada may in fact be inflicted with a surplus of conflicting national sentiments, given the sometimes precarious position of Quebec within Confederation and the contested political status of the many First Nations who originally occupied the land we now call Canada. It sometimes feels that Canada is not so much a state but a perpetual negotiation, not only of different communities with each other but of the past with the present. Still, Foran quotes with approval Marshall McLuhan's 1963 remark that "Canada is the only country in the world that knows how to live without an identity."

Although the thesis that Canada is postnational is always one referendum or *Idle No More* away from being fractured, the sentiment does to a degree capture the sense of national identity that was fostered throughout my childhood. That's because, as a person who grew up in a relatively homogenous working-class neighbourhood in Winnipeg, I was largely sheltered from the cultural and racial vicissitudes of Canadian history—even those associated with my own background. At the turn of the twentieth century my Mennonite grandparents were lured over from Russia to the wilds of Manitoba with the promise of rich land and religious and cultural autonomy. But it didn't take long after the ground was broken for my mother to be conscripted into the Anglo-Canadian school system, and as a result my cultural inheritance is limited to a borscht recipe rather than Plautdietsch, the Low German that my mother's family spoke, and the religion and values it instantiated.

After decades of traveling and working across Canada, including a two-year stint teaching in an Inuit community on Baffin Island, I now wonder if postnational Canadians are merely, in line with our national proclivity toward politeness, effacing their own identities as an apologetic compensation for effacing the identities of others. That said, postnationality does seem to be an implicit element, not so much of Canadian history itself, but of the public faces Canada has put on for the world since the first World War, and an instinctual sense of a postnational identity persists for me in spite of the critical reservations raised by experience and education. As much as any nationalism is, postnationalism is a myth; to paraphrase Benedict Anderson, it is a way of Canadians imagining themselves (6).

As a rhetorician, though, I cannot hear the word "identity" without thinking of Kenneth Burke, and given the centrality of identity and identification to Burke's conception of rhetoric, I am often led to wonder if Canada, a country purportedly without an identity, is also a country without a rhetoric. Northrop Frye's statement, "the central fact of Canadian history: The refusal of the American revolution" (258) takes on new significance when paired with Burke's dictum that identification and division are always facets of the same process (*Rhetoric* 22). In Burkean terms, that Canadian renunciation of division was also a renunciation of identification, and when we forsook the ringing "life, liberty, and the pursuit of happiness" of the Declaration of Independence for the more sedate "peace, order, and good government" of the Constitution Act, we also turned our back on the trappings of revolutionary discourse. This gives Canada a very different rhetorical flavour from the U.S. Earle Birney captures this difference within the Canadian literary context in his infamously caustic poem "Can. Lit":

> since we'd always sky about
>
> when we had eagles they flew out
>
> leaving no shadow bigger than wren's
>
> to trouble even our broodiest hens.
>
> too busy bridging loneliness
>
> to be alone
>
> we hacked in railway ties
>
> what Emily etched in bone
>
> we French & English never lost
>
> our civil war
>
> endure it still
>
> a bloody civil bore
>
> the wounded sirened off

no Whitman wanted

it's only by our lack of ghosts

we're haunted

For Emily Dickinson, substitute "Abraham Lincoln" and for Walt Whitman, substitute "Martin Luther King, Jr.," and a similarly pallid picture of Canadian oratory might appear. This is a misconception, because Canada no more lacks orators than it lacks ghosts. From Agnes Macphail to Tommy Douglas to Ovide Mercredi, we are flush with rhetors, and from residential schools to the Japanese Internment to the *Komagata Maru,* we are thoroughly haunted. But whereas for most Americans the colour of oratory runs red like the blood of sacrificed patriots, for most Canadians it runs white like letterhead. Ask most Canadian university students to quote from a famous speech and they may cough up "Four score and seven years ago" or misquote "Blood, toil, tears and sweat," but odds are nary a Canadian orator will be mentioned. This even though, unlike the United States, we fought our great battles over national unity with words instead of cannons.

If rhetoric is, as Burke suggests, primarily a process of effecting consubstantiality, built into postnationality is a natural antipathy toward rhetoric, in part because rhetorical action is grounded in shared identity and in part because the use of rhetoric in the cause of postnationality inevitably exposes postnationality itself as an identity. When Justin Trudeau asserts that Canada is postnational, he is boasting of what we are not; if he pushed things a bit further rhetorically, he would have to start dealing with the complexities of what we are, and so political rhetoric in Canada generally runs to the managerial rather than the patriotic.

The postnational wrinkle is that the state doesn't construct its identity in opposition to another national essence, but in opposition to essence itself. Not for Canada is Frederick Jackson Turner's frontier thesis, in which the westward journey away from the civilized eastern seaboard burns away the vestiges of European identity and forges a new American identity. The frontier thesis, like all national myths, is also a rhetorical topos; it mandates and rationalizes the progressive seizure of lands from Native Americans. But for all my questioning about whether "postnational" means post-rhetorical, the clichés that embody Canada's postnational myth—Joe Clark's community of communities, the Canadian mosaic versus the American melting pot—are of course themselves rhetorical topos, double-binds that promote cultural identity and at the same time undermine it, re-framing cultural expression in ways that reinforce the overall containing system that is the idea of Canada. At its best, the system enacts a dynamic dance of national identity; at its worst, it evokes Herbert Marcuse's infinitely absorptive one-dimensional capitalism in which "liberty can be made into a powerful instrument of domination" (7).

While from an internal perspective Canada's postnational dynamic may be an ongoing reciprocal interaction between cultural communities or founding nations, from an external perspective Canada's national identity is inevitably defined in relation to that of the United States—not necessarily in reaction to any particular American policy or ideology, but more basically in reaction to the United States as a country that lays claim to an essentialized national identity. And in my experience that dynamic is also manifested in the rhetoric classroom, where the indifference of Canadian students to their own rhetorical traditions is greeted by the enthusiasm of American textbook writers for theirs. Most texts that filter writing theory through classical rhetoric are published in the United States, and to teachers or students reading these texts in a Canadian classroom, it is often striking how strongly the field is filtered through the lens of American civil discourse and ideology. Sometimes that orientation is overt, as when James J. Murphy et al. write in *A Synoptic History of Classical Rhetoric*, "As America is the leader of the free world, it is critical that each one of us understands how our ideas about self-government arose and how they were nurtured through the emergence of principles of public discourse (rhetoric)" (xi), or when Sharon Crowley and Debra Hawhee begin *Ancient Rhetorics for Contemporary Students* with the sentence "When Americans hear the word rhetoric, they tend to think of politicians' attempts to deceive them" (1).

More subtly, when one looks at the examples these texts use to illustrate various rhetorical principles, the majority of them are either from American sources or relate to American themes. A count reveals that of the 157 example passages used in *Ancient Rhetorics for Contemporary Students*, only 15% are non-American or non-classical, while in Sonja K. Foss's *Rhetorical Criticism*, only 18% of the 28 sample readings are non-American. Edward P. J. Corbett and Robert Connors's *Classical Rhetoric for the Modern Student* seems more balanced, with 38% of sample passages being non-American or non-classical; it should be noted that many of those, however, are older literary texts rather than modern examples of rhetoric. In contrast, in *Words Like Loaded Pistols: Rhetoric from Aristotle to Obama*, a popular overview of rhetoric written by British writer Sam Leith, 45% of the in-text examples and 38% of the highlighted rhetors are non-American.

Of course, American textbooks are largely written for American students, so it's to be expected that they should appeal to that audience. My point here, though, is that non-American students reading these textbooks will be introduced to rhetoric as a subject that is as much American as it is Greek or Roman. The effects of that framing are manifested not only in the class-to-class consideration of principles or examples, but in the topics that students often propose for assignments that are argument-oriented. A surprising number of Canadian students, left to their own devices, will want to write argumentative essays on capital punishment even though the death penalty was abolished in Canada in 1976; on gun control even though Canada doesn't have nearly the rate of gun crime that the United States has; on same-sex marriage even though it has been legal in Canada since 2005; and on abortion, many wanting to argue pro-choice positions even though abortion was decriminalized in Canada in 1988.

Students know what the Canadian situation is when it comes to these topics. Their desire to write on them speaks to the popularity of American media sources, the degree to which American issues are dominant in Canadian media, and the number of students who view argument-based assignments as pseudo-transactional tasks that have no concrete relation to the actual issues of their own lives. But I also suspect that, when students are taught rhetoric predominantly through American resources and examples, rhetoric itself, although it pre-dates the United States by over two millennia and was one of the foundations of western European civilization, tacitly becomes a set of American tools that one applies to American matters.

Therefore, as a Canadian rhetorician, I have adopted the goal to re-internationalize rhetoric as a field for my students, drawing on original rhetorical texts more, historicizing principles and concepts instead of just teaching what they are, and using a broader range of examples to show rhetoric operating in a variety of national contexts.

Further, I often draw on my own research work in comparative and contrastive rhetoric to point out the culturally specific nature of rhetorical practices. When teaching introductory rhetoric courses, I often include sections on African American sermonics and oratory or material on Indigenous rhetorics (the latter especially when discussing the role of narrative in rhetoric). Drawing on research I've done on *Sto:Loh* author Lee Maracle (Dadey, "Dialogue"), on identity formation and rhetoric in Indigenous versus Euro-American cultures (Dadey, "Identity"), and on the depiction of rhetoric in Ethnic-American literatures (Dadey, *Rhetorics Rising*; "Invisible Rhetorics"), I hope to make my students aware not only of how rhetoric functions in different cultures, but of how their own often-tacit rhetorical practices are also culturally delimited. This takes students one step beyond internationalization of the Western rhetorical tradition and toward a consideration of the ways in which the term *rhetoric* might apply (or fail to apply) in non-Western contexts.

And so, in spite of my reservations about postnationalism, it does seem that my approach to rhetoric as a field is influenced by my national identity. The influence is somewhat paradoxical, though, in that it is the Canadian antipathy to essentialism that largely informs my research and teaching. It strikes me that Joe Clark's framing of Canada as a "community of communities" resonates nicely with Kenneth Burke's characterization of irony as a "perspective of perspectives" (*Grammar* 512). In Burke's view, "Irony arises when one tries, by the interaction of terms upon one another, to produce a development which uses all the terms. Hence, from the standpoint of this total form…none of the participating 'sub-perspectives' can be treated as either precisely right or precisely wrong. They are all voices, or personalities, or positions, integrally affecting one another" (*Grammar* 512). To me, that seems to be a decent approach to rhetorical studies, and to the communal definition of a national, or postnational, identity.

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Building a Better Barn: A Community-Oriented Approach to Rhetorical Scholarship

DEVON MORIARTY

Despite my ominously Irish last name (which I eagerly adopted from my partner given its appropriateness to my scholarly endeavours), my heritage is all German. In 1847 my great-great-great-grandparents John and Anna Kaster emigrated from Mecklenburg, Germany, arriving in Ohio before moving to Canada as part of the Pennsylvania Dutch migration, a historical footnote that is given its due attention by Kyle Gerber in this issue of *Rhetor*. The Kasters settled in Blandford-Blenheim, Ontario, as Mennonite farmers, where they raised their family. Berlin, now Kitchener, was established as a largely German-speaking Mennonite community in the 1840s, and may have been what drew John and Anna to the surrounding area.

While the name of the town has changed, the geographic proximity of the Kaster family has not. Today, I live minutes from where generations of Kasters have established their lives, and as a child, I lived in a century-old home on a hundred-acre farm that has housed three generations of Kasters (and continues to house them today). You could say my German roots run deep, but not in any stein-collecting, Oktoberfesting, pretzel-loving sense. Rather, my sense of identity is largely tied to religious tradition.

It should come as no surprise then, given that I live, work, study, and play in the Waterloo Region, that I'm Mennonite—albeit a more progressive brand of Mennonite known as Mennonite Brethren. The cultural experience of being Mennonite might be best illustrated through the Mennonite tradition of barn raising: when a farmer requires a barn, it is expected that all members of their particular Mennonite community will participate in the construction of that barn no matter their age or gender, providing labour without any compensation in the traditional economic or equitable exchange sense. It is an inherently social practice that emphasizes the collective and interdependent—in a word, community.

The collaborative spirit of barn raising recognizes what a community can accomplish that an individual cannot; but by the same token, it also acknowledges the necessity of individual talents needed to contribute to the success of the whole community. While barn raising is now only practiced in the most traditional Mennonite communities, my own experiences as a Mennonite Brethren—attending church, participating in youth group, singing in the Inter-Mennonite Children's Choir, being both a camper and leader at an overnight Mennonite camp—have affirmed the community-centric nature of Mennonite practice, where the existence of one is recognized only within the context of the many. For me, being Mennonite isn't about religious tenets (although even as an atheist I know them well and they continue to guide my moral compass); rather, it's about the cultural and social experience stemming from community, engagement, and belonging.

Barnraising Blueprint: Community in the Rhetorical Tradition

Community is not a new concern in the rhetorical tradition, as the field itself was born out of community need in the Athenian *demos* in which public discourse and deliberation were required to inform and persuade citizens on matters that affected them. The Greek sophists recognized that rhetoric must utilize shared knowledge, which invokes the idea of community or audience as one based on shared attitudes. Aristotle's proverbs, syllogisms, maxims, enthymemes, and signs demand an audience that readily accepts stated and implied premises to be effective. Roman rhetoric similarly acknowledged the importance of community, as in Cicero's stasis theory: when a legal case is about the quality of an act, one may consider the law according to the custom of the community, implicitly recognizing that different communities have different values and morals, although why this might be was not explicitly addressed.

Modern and contemporary rhetoric has similarly brushed up against the notion of community while never fully addressing it. Most notably, Kenneth Burke's "identification" presumes that form is the basis for identifying with those whom we hope to persuade, and that when we identify with others, we become consubstantial with them. This "consubstantiality," this idea of being one with others while simultaneously being a unique individual, is the embodiment of community. In Burke's discussion of identification and the autonomous, he points out that although we can distill activity to intrinsic, autonomous principles, it does not mean it is free from identification with other extrinsic orders of motivation, as humans are not moved to action on their own (27). Identification is important because it's this rhetorical co-existence of the symbolic that exerts power in the world, suggesting that community is constructed only through successful identification with others.

The rhetorical tradition's tacit assumption of homogeneity in community has more recently been addressed by Carolyn Miller, who confronts the paradox of community in the aptly titled "Rhetoric and Community: The Problem of the One and the Many," where identity and community are dialectically linked. Miller suggests a rhetoric of pluralism in which a community is constructed not on a geographic or demographic basis, nor on consensus of beliefs and values. Community is rhetorically constituted, accommodating difference and division in the hopes of achieving emotional solidarity that drives political action. Miller's call for community appears to purposefully reject the modern dogmas so eloquently described by Wayne

Booth, and, like Booth, Miller suggests that a coming together of people demands a certain openness to mutual inquiry, where consensus in some areas allows respectful acknowledgement of difference in others.

But how does one achieve emotional solidarity or consubstantiality, without the security of consensus and agreement anchoring the community? Smaro Kamboureli's "'I have altered my tactics to reflect the new era': Public Intellectuals and Community" tackles this ambiguity, proposing a community that, even more than Miller's, is infinitely rhetorical. Kamboureli writes:

> How can a community of strangers, a community of those who have nothing in common, come to be? What are the epistemic shifts required to bring such a community into effect?
>
> This set of questions invites us to think about community not through identity formation or tribal affiliations but through participatory action in the public space. A community of those who have nothing in common can materialize through an enactment of subjectivity as citizenship across multiple subject positions: citizenship as a praxis that transfigures strangeness into performative acts of speech, that allows estrangement to morph into meaningful lived experience. (186)

Kamboureli rejects the traditional notion of community as constructed through identification with others, and proposes one that is thoroughly rhetorical, that accommodates subjectivity and binds together those sharing a sense of purpose. The "enactment of subjectivity as citizenship," appears to be purposefully ambiguous, as it moves away from a community that comes together based on shared goals (as in Habermas's *Communicative Action*), and towards one based on action and experience—it's a community based on *doing* rather than *being*.

Despite the varying perspectives, all conceptions of community suggest that a shared sense of *something* (whether it be purpose, goals, values, attitudes, understanding), acts as the glue that binds individuals together. Community is dependent on these inextricable and impalpable bonds that package groups of people up in ways that are easy for members and non-members to identify, and often, define.

Framing the Barn: Community as Rhetorical Constituent

The idea of community plays a leading role in my research that explores the intersection of popular culture, science communication, and politics in online communities, and community is also the lens through which I approach scholarship as a Mennonite-Canadian.

Although the notion of community has always operated within the peripheries of the rhetorical canon, I would argue that it deserves a central place in rhetorical studies, because how one identifies oneself and engages with others is always within the context of communities. Communities allow us to categorize ourselves and others, and they act as a rhetorical constraint, limiting what arguments can be used and what may be found persuasive. But they are also liberating in their social power in that they foster belonging and security, and can, through the multiplicity of voices and coordinated action, enact change.

To illustrate, my work as a Marketing & Community Relations professional in the print media industry has drawn on the concept of community to emphasize the collective, where the newspaper's philanthropic initiatives create a community that is in constant dialogue with itself. The *Waterloo Region Record* not only reports on the community it serves, but encourages service to the community it reports on (Moriarty, "Connecting Our Community"). More concretely, the desire for people to belong is so powerful that one of the newspaper's most successful marketing campaigns uses the tagline "Connecting Our Community," and posits that "by subscribing to one of our publications, you're becoming a part of one of the largest families in Waterloo Region—a Member of The Record Family" (Moriarty et al.). The campaign received national recognition, praising its ability to "[give] readers a more intimate feel about [the] brand" (Newspapers C anada), while simultaneously providing evidence that community is at its very core a rhetorical construction.

From a more scholarly perspective, my research focuses on popular subreddits and viral artifacts on Reddit, an online social-voting community (Moriarty, "Vaccines Going Viral"; Moriarty and Mehlenbacher). Boasting over a billion unique visitors each month, Reddit allows users to share, vote on, and discuss user-submitted content. The political power of Reddit is apparent in its ability to engage citizens, politicians, and celebrities, from then-sitting President Barack Obama to Bill Gates, along with its propensity for the organization and execution of successful fundraising campaigns and online protests. One such protest organized through Reddit was instrumental in preventing the passing of the Stop Online Piracy Act (SOPA) in the U.S. House of Representatives. Although the Reddit community exists only within the incorporeal pages of the Internet, and within the minds of its members, its ability to create tangible political change is evidence of the community's ability to raise barns, so to speak.

My approach to rhetorical scholarship admits the inseparable nature of community, how people are bound together by immaterial social ties, and the operation of rhetoric.

A Barn Under Construction: Untangling Identity and Community

But how does a scholar raised conservatively come to study the liberal and digital? This is one of the perplexities offered by dual identities, and my obsession with popular culture is largely a result of my true-North-strong-and-free identity. As a country that recently celebrated its 150th year, Canada is youthful, and our national identity has in large part been shaped by popular culture, perhaps attributable to the fact that colonial Canada may never have had an oral culture. The tropes of the apologetic, eh-saying, maple-syrup-devouring, Hudson's Bay-shopping, Tim Horton's-drinking, hockey-playing, snowshoeing, nature-conquering, plaid-wearing, Canadian-Tire-money-collecting, Bieber-hating Canadian stems from a collective, national identity that has always been documented and circulated through the relative permanence of the printed word, and later radio, television, and the internet.

Cultural communication critic Neil Postman traces ideological technological changes in our modes of communication, positing that new modes of communication change a culture's "cognitive habits, its social relations, its notions of community, history, and religion" (157). But in the case of colonial Canada, print was never introduced—it was always there, making it a constitutive element in the formation of our country and allowing one of the most dispersed populations to collectively construct, disseminate, and maintain a sense of Canadian identity. In some ways, popular culture has now become representative of Canadian culture; as new media has allowed audiences to become niched and migratory, with individuals willing to seek out the kind of media experiences they want (Jenkins 2), popular culture is one of the only things that unifies our membership to multiple micro communities, creating a loosely connected national community.

I study popular culture and viral artifacts because the popularity of content assumes an engaged community, one where the majority of members have access to and engage with particular material. As Chaim Perelman and Lucie Olbrechts-Tyteca recognize, language has a social aspect rooted in a community's tradition, and as such, artifacts that can be categorized as popular culture, whether within a national community like Canada, or an online community like Reddit (or one of its many subreddits), may act as a litmus test of attitudes, beliefs, knowledge, and values held by community members—and isn't the interrogation of how these views are created, reinforced, and challenged at the heart of rhetoric?

Although I previously referred to myself as having a dual identity, I hardly think that describes me. I've laid out characteristics of myself in a way that is easier for others to categorize and therefore understand my identity, because my membership in these communities is already in conversation with your, the reader's, own frame of reference (and one of the benefits of drawing on popular culture, is that I can assume of my reader what those frames are). My Mennonite-ness and Canadian-ness, despite the seeming inherent paradoxes, are not in conflict with one other—they are completely reconciled—one might even say consubstantial. And while I don't know where one identity ends and the other begins, I do know how to define the communities that I inhabit and situate myself in them—I know where I belong.

Building a Better Barn: A Call for Rhetorical Scholars

Central to this issue of *Rhetor* focused on identity is the concept of community: saying you identify as someone means you belong to something. As scholars of rhetoric we must recognize the way in which community acts as a defining feature of rhetoric. While belonging and interdependency are natural qualities of community, rhetoricians should examine and chart the ways in which rhetoric may be used to promote inclusivity in socially constructed communities, where heterogeneity can erode the rhetorical restraints that segregate members within and outside community boundaries. When we build better communities, creating unity that accommodates difference and dissent, we build better barns, better cities, and maybe even better citizens.

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Genre Across Borders

ASHLEY ROSE MEHLENBACHER

Over the last few years I have been fortunate to work on the *Genre Across Borders* project, an international and interdisciplinary network for genre researchers, with Carolyn R. Miller, in collaboration with several colleagues.[1] The *Genre Across Borders* project, in many ways, tackles the questions this issue of *Rhetor* addresses, namely how national identities intersect with intellectual traditions. Genre studies has proliferated across disciplines and national borders to establish a large, diverse, and robust body of scholarship. *Genre Across Borders* aims to be a hub for researchers across nations and disciplines to connect with, to draw on the resources and theories from those in allied areas of research, and to facilitate pedagogical resources for the variety of students we teach. More concretely, *Genre Across Borders* functions as a website where original research overviews are published, teaching materials can be shared, and an ever-growing glossary of terms and bibliography serve as foundational materials for genre research across disciplines.

Miller's 1984 "Genre as Social Action" revitalized a rhetorical sense of genre. She argued for what seemed a stifled term that has bloomed into a social rhetorical concept used across rhetorical studies, from presidential and political rhetorics to studies of health and medicine and various pedagogical inquiries and interventions. Genre studies has multiple historical trajectories as well, with theories of genre emerging and evolving in different traditions and with different regional affiliations. Hyon attempted to account for these "significantly different" traditions, and mapped three well-established schools of genre, and perhaps most interestingly here, she mapped two of these intellectual traditions with geographical borders. The first, English for Specific Purposes (ESP), which deals primarily with genre as a mechanism for professional communications, is broadly studied and taught. The second genre school is that of the New Rhetoric, or North American, genre scholars. Third, we learn about the Systemic Functional Linguistics traditions, descended from "British-born scholar Michael Halliday" (696), and now a prolific Australian tradition often referred to as the "Sydney school" (Bawarshi and Reiff 4). And if North America seems too wide a cut, some years ago Segal even suggested that a "rhetoric of the professions" has a distinct flavour in Canada where "rhetoricians of science are not easily distinguishable from genre rhetoricians, and, sometimes, a thesis in the text or subtext of their work is that genre study can have implications for professional social action" (66). More recently genre scholars have considered the Brazilian school of genre theory, which has been "energized by the Brazilian Ministry of Education's National Curricular Parameters and the International Symposium on Genre Studies (SIGET), held since 2003" (Bawarshi and Reiff 5). There are also emerging traditions in the UK and France, as well as emerging Scandinavian schools of genre (see: Miller and Kelly, 2016).

Particular education and training lead to certain ways of producing knowledge and engagement in certain discourse communities and theoretical traditions. However, the agency of these individuals might become embedded in different kinds of systems of knowledge production or discourse communities. A scholarly tradition that seems aligned with certain national institutions does not prescribe the movement of individual scholars across borders. We know this and we know the demands of academic markets take agency to move individuals around. Perhaps my own case of moving from Canada to the United States and back is one such example, with the affinities to rhetorical genre studies firmly established, but my own agency and an apparatus beyond me of material conditions, mentors, and disciplinary tides helped sweep me along. Arguably this movement is also an important condition for international scholarship, as an experience that will inform one's scholarship and understanding of broader pedagogical and theoretical concerns.

Even short exchanges and visits and engagements help reify the international reach of conversations about genre. Take, for instance, the 1994 Rethinking Genre conference held in Ottawa, Canada, or the Genre 2012: Rethinking Genre 20 Years conference, also held in Ottawa. Miller's 2013 Emerging Genres, Forms, and Narratives in New Media Environments conference at North Carolina State University in the United States similarly drew an interdisciplinary and international crowd. Several conferences in Brazil under the SIGET banner have drawn a range of scholars for a number of years, as well. Another important effort has been a scholarly exchange program sponsored by the Brazilian government that has supported doctoral students who wish to study abroad with prominent genre scholars. With such wide reach, genre studies demands a serious effort for an international exchange. And building on efforts to cross disciplinary and national boundaries, *Genre Across Borders* attempts to aid in such a program.

Genre Across Border's advisory board includes scholars working in Brazil, Canada, Denmark, Norway, and the United States. Despite new communication technologies (including a multitude of ways for researchers to connect across vast regions), interdisciplinary and international research networks demand thoughtful attention, curation, and our ongoing efforts. Original research introduction articles are commissioned for the site from top scholars across disciplines and regions, and the results of the work have been translated from English to Spanish, Portuguese, Danish, and we hope many more languages. Research introductions provide important resources for researchers working in genre because they provide history and context for a particular tradition. Joining a scholarly conversation of course requires some understanding of these varied traditions so we can productively consider and challenge different theoretical frameworks, methodological approaches, and pedagogical practices.

Volumes emerging from the two Ottawa conferences—Freedman and Medway's *Genre and the New Rhetoric* and, following the 2012 conference, Artemeva and Freedman's *Genre Studies Around the Globe*—continued to put different genre traditions into conversation. Another effort to put these conversations together is *Emerging Genres in New Media Environments*, edited by Carolyn R. Miller and me. The book is a collection of genre and new media studies from scholars in Canada, the United States, England, and Brazil, offering an international view of genre, and, importantly, a view which begins to tease apart the relationship between genres and new media forms. From "Natural User Interfaces" (McCorkle) to video games (Mehlenbacher and Kampe and also Randall) to video-recorded and socially shared personal narratives (Ding, Arduser, and Hartelius) and beyond, each chapter offers different disciplinary traditions, conceptions of genre, and even problem sets.

But what of the influences that might shape rhetoric in a particularly Canadian context? Certainly material affordances that undergird our research infrastructures shape the disciplinary context within particular borders. Returning to Segal we find an optimistic stance on this matter, when she suggests, "One reason that Canadian rhetoricians are drawn to socially situated research is, I think, rhetorical optimism—an optimism that comes from Canada's relative smallness, centrism, and liberalism" (66). On the heels of the creation of the Canadian Institutes of Health Research (CIHR), Segal argues that "in this new climate of health research spending in Canada, a humanist is an imaginable member on a research team on, for example, mental illness—a team that might include as well, a biochemist, a psychiatrist, a neuroendocrinologist, and a medical anthropologist. The humanist on any number of health research teams might certainly be a rhetorician" and in these kinds of research efforts there is a "promise of making a difference" through applied research in the rhetoric of professional discourse Segal describes (67). Scholars are situated from different vantages in departments of Communication, of Education, of English studies; in writing centres, and even in health sciences programs. Here Canadian rhetorical studies brings together rich intellectual traditions and interests to unique national problems and pedagogical mandates. This is to say nothing of how strong Canadian schools of thought on media studies (namely, the Toronto School) might influence how we imagine genre and its relationship to material and media.

While historical, political, social, cultural, and material influences of a nation-state are likely to shape the work produced by those scholars studying and working within that context, it is not in those constraints that we find strengths per se. Rather it is the proclivity to look to others (those who are achieving success in education, social progress, and so on) that can also be our strength as scholars. Histories, political realities, social norms, cultures, and material realities may differ across nations, states, or provinces.

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Notes

1. *Genre Across Borders* is an online resource, and can be found at: http://genreacrossborders.org

University of Saskatchewan

Call to Witness: Canada, Identity, and the Canadian Rhetorician

JOHN MOFFATT

I distrust nationalism as a motivation for scholarship and reject seeing my work as trying to prove or disprove the "Canadian-ness" of an artefact or experience. Instead, I believe in a Canada of resistance marked by the dissonance between the more-or-less official narratives and the evidence of life as lived. I grew up in a post-centenary Canada where insistent discourses of cultural nationalism, especially in the arts, and particularly in literature, were tempered by equally national discourses of official bilingualism and multiculturalism. On the face of things, these discourses meant that I spoke fluent French by the time I finished high school, and had a working knowledge of a couple of my ancestral languages. It prompted friendly feelings toward the cultures of non-English or French-speaking friends and neighbours in the communities where I lived and worked. It allowed me to feel comfortable in later life to hear Prime Minister Justin Trudeau refer to my country as the world's first truly post-national state (Foran).

At the same time, there was something of the funhouse mirror about the politely bilingual and multicultural Canada into which my education and politics inscribed me, compared to the real country, in which Anglophones and Francophones gripe about bilingualism, where enthusiasm for multiculturalism tends to fail at the moment when recognition of the collective rights of cultural communities requires the allocation of resources, and where the efforts of Indigenous communities to have the reality of their experience acknowledged are often dismissed in popular discourse as an unhealthy preoccupation with "past history."

This Canada was created by the crushing of the Northwest Resistance of 1885, by the 160-year history of the Residential Schools, by the Manitoba Schools Act of 1890 and other measures aimed at suppressing the French language, by the exclusionary Chinese Immigration Act of 1923, by the internment of Ukrainian Canadians during the First World War and of Japanese Canadians in the Second, and by the Highway of Tears. These events can be argued to be more powerful movers of contemporary Canadian life than the War of 1812, the driving of the Last Spike, the victory at Vimy Ridge, or the Triumph of Universal Healthcare.

It's not that the latter events aren't important. Rather, each one, if articulated as part of some national epideictic act in the traditional sense, requires submission to a meaning that has never been established or negotiated by the actual stakeholders as a collective. Conventional patriotic ideology assumes a consubstantiality of positive motive between past events and present stated values. Questioning that consubstantiality, or, alternatively, positing a consubstantiality between past history and present problems, is usually perceived as an attack on Canadian values and identity.

My experience living across the country tells me that Canadian identity exists, but most of its official articulations impose a kind of false coherence alien to the country's actual nature. The late Canadian journalist and popular historian Bruce Hutchison once referred to Canada as an "unfinished country" in his 1985 book of the same title; Canada was a country that had not yet grown into what it could be, or, to look at it in rhetorical terms, had not realized its entelechial potential. Conservatives tend to respond to this call to "grow up" by dismissing what they perceive to be liberal ideology as adolescent rebellion; this "revisionism" is what the country needs to grow out of. The Harper government's appetite for colonial military history asserted that Canada had been "finished" once upon a time, a "peaceable kingdom" at ease with its British colonial past, but all that had been spoiled by "progressive" efforts to improve it since the 1960s. It would be perfect again, Conservatives promised, if we could just all just recognize the wisdom underlying the good life of the 1950s, when everything (and everyone) was in its place, and Canadians were all too polite to talk about past embarrassments.

The myth of a country that had once been perfect informs many of the nativist discourses around the world that have grown shrill in recent decades, with Brexit and the 2016 US elections being cases in point. These kinds of nationalists share a common view that true patriots only remember history that flatters the nation. For example, I recall a student I taught some years ago growing incensed about one of the familiar "Heritage Minutes" on television, which dealt with callous attitudes towards the deaths of Chinese labourers during the construction of the Canadian Pacific Railway (Historica Canada). This artefact, the student declared, was "propaganda" by what was then a Liberal government. He wouldn't go so far as to say that the events like the one described didn't happen, but he felt it wrong that the government would encourage the public to remember them. Doing so, he claimed, was somehow an attack on the values of "mainstream" Canadians and their right to believe that the darker shadows lurking in the National Dream are, to use an increasingly common phrase, "not who we are"; by implication, past acts of discrimination or brutality are not the mainstream's problem, and should be quarantined.

Like contrived acts of remembering, willful acts of forgetting reveal a great deal, most of it unflattering, about "the kind of people we are." Healthy acts of public memory, on the other hand, should deploy unflattering information as inoculative reminders of actual problems that, although they may seem to have gone away, remain unresolved. As such, they retain all their entelechial potential for harm. Kenneth Burke's rhetorical theories and cultural criticism helped me explore how people shape and are shaped by both the stories they tell, and by the ones that they don't tell. When I encountered Burke's concept of "the forensic" in *Attitudes Toward History* (254-6), it helped me articulate something I had long perceived in Canadian culture as a conflicted discursive space, that is, as a text defined as a "site of struggle" as Barry Brummett puts it (79-80). Burke's account of the forensic as "scientific-causal relationships evolved by complex and sophisticated commerce (of both the material and spiritual sorts)" (254), and which is indexical to maturity of attitude, has been invaluable to me. In particular, it helped me see my work as embracing Hutchison's "unfinished country" not as a failure, but as a creative space in which discourses of identity might emerge, discourses that would be genuinely "realistic" in Burke's sense of the word, as oriented to the realization of implicit attitudes (*A Rhetoric of Motives* 42-3).

Taken in connection with an understanding of identity discourse as "secular prayer," Burke's "coaching of an attitude" in an audience (322), the forensic, with its emphasis on critical thought as an essentially comic act, helped me address perceptions that criticizing traditional patriotic narratives, and responding constructively to others' criticism, was a denial of identity. Superficial rhetorics of "national unity" in Canada, even when they ostensibly embrace diversity, express horror at conflict, since Canada's rich tradition of regional, linguistic, ethnic, religious and political conflict is just as frightening for polite bilinguals, multiculturalists, and internationalists as it is for nativist bigots. For the latter, meaningful engagement with a history of conflict undermines a narrow sense of identity by validating alternative narratives; for the former, talking openly about how conflict has informed the experience of diversity undermines the ethos of inclusion.

Burke would likely see these perspectives as naïve heroic and pre-forensic (255-6), in that they resist, or at least fail to embrace, conflict as essential to meaning-making as a comic process. Both points of view insist on adherence to pre-fab identities of varying vintage. Criticism, if taken to heart, induces cynicism; if not taken to heart, it is perceived as cynical, as seeking to debunk the myth of identity by destroying cherished illusions, pointing out that, for example, Canada, in cultural terms, is only bilingual on paper; that Canada is perhaps only superficially multicultural and is actually racist; that Eastern and Western Canadians don't understand each other, and that neither seem to know or care much about the North; that Canada is not "the just society" that Pierre Trudeau promised, nor is it either the honest broker and peacemaker, or the partisan "warrior nation" (cf. McKay and Swift *passim*.) that competing voices have claimed it to be.

My sense of identity as a source of critical perspective has always been needled by this "debunking" voice. Such is likely the case for most Canadians who actively ponder these things, and who are goaded by the fear that we may have not a collective Canadian identity, but rather an incoherent collection of identities in Canada. However, Burke's forensic came to my rescue here as well. Burke associates the "debunker" stage, or rather attitude (Burke 92, 256), with an immature response to reality as a conflicted, negotiated thing, and thus as a barrier to criticism as a comic corrective (cf. 166ff). When he argues that the mature critical perspective "negates the negation" (256), and sees the critical act in terms of its comic potential, Burke offers a "comic frame" for critical and social thought which corresponds to my belief that the act of remembering the most bitter aspects of history is a constructive rhetorical act in which we have a chance to learn who we really are, based on what our interactions tell us about how we behave, and how our reaction to those behaviours may prove entelechial to more constructive national conversations on shared values and identity.

The work I have done so far has sought to confirm my belief that an authentic Canadian rhetoric of identity will always be a rhetoric of witness. It will not be about pledging allegiance to a set of statements, and its epideictic manifestations will not lend themselves easily to costumed pageantry. Instead, such a rhetoric, and the kind of inquiry and analysis necessary to document it, will centre on how credible voices may come to be heard in Canada, on what we collectively consider to be credibility or ethos in a witness, and on how that translates into identification and acceptance by an audience. I'm particularly interested in the construction of ethos in controversial advocate figures in Canadian popular culture, from Grey Owl to Norman Bethune to Farley Mowat.

So far, I've explored this rhetoric of witness in a range of contexts. Some early and as yet unpublished work examined the popularization of complicated histories in television docudrama such as the CBC's *Canada: A People's History/ Le Canada: une histoire populaire* in comparison with similar projects in other countries (Moffatt 2008). As the idea of an ethos of witness took shape, I began to look at specific people and moments and the ways in which governments in particular sought to "sell" them to the public, and how the public and the media responded to efforts to resituate certain determinedly colonial historical events as cornerstones of modern Canada. Finding that the resistance to these efforts tended to articulate a lack of fit between the events as presented, and modern Canada as lived, between icons of Canadian History and the complexity of Canadian life, I began to look at these questions of memory along two lines. On one hand, there is a need to analyse the transactional rhetoric by which identity-based narratives of Canadian history are negotiated in the media between political and academic authorities and the public. My work on the 1812 commemorations (2016, 2012) and on the PMO's enthusiasm for the Franklin discoveries of 2014 (2015) focussed on the assertion of a conservative, colonial narrative on the part of the Harper government, and the subsequent resistance to it in the media. Another paper, on the rhetoric surrounding the same government's decision to fund extensive restorations to the childhood home of Canadian communist icon Dr. Norman Bethune (2013), examined what Burke calls the "symbolic mergers" (328) whereby, in official communication, Bethune was transformed from dangerous radical to "innovator" and "entrepreneur."

These kinds of "symbolic mergers" became an important tool as my project evolved in response to a growing conviction that it is in the forensic, in the traffic in narratives, that the actual textures of Canadian identity are to be observed, not as a checklist of values or adherence to a cult of symbols, but as a consistent argument with history. My recent work on the early rhetoric of multiculturalism in Canada, especially in the context of discrimination against Asian Canadians on the West Coast, has revealed conflicts in the discourse of ardent supporters of those communities. These conflicts pointed to longstanding ideological barriers that remain undismantled in the discourses of diversity as an authentic characteristic of modern Canada.

The 2015 release of the Truth and Reconciliation Commission's final report into the tragedy of the residential schools system is perhaps the most significant rhetorical event in modern Canadian history, in its potential to challenge conventional narratives of the ethos of Canada as a nation-state. The national conversation's capacity to engage with a convincing case that the "peaceable kingdom" accepted cultural genocide and the systematic mistreatment of Indigenous children as the price of development and prosperity will, or ought to be, a major focus for students of the rhetoric of identity in Canada. From the perspective of a rhetoric of witness, I will be very interested in examining what the discourse over the acceptance of the Commission's findings and recommendations will reveal about how credibility is constructed, and challenged, in the effort to establish a new, working narrative of Canadian society.

In the end, I'm motivated by the belief that as long as Canadians keep arguing over the meaning of Canada, Canada will exist as a dynamic, authentic, and relevant cultural space. As an academic, an educator, and a practitioner of rhetorical analysis, I hope I can contribute to the argument by using what I have learned to keep looking for the comic potential in the critical business of being Canadian.

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American Ad-Women, Rhetoric, and Professional Identity in a Canadian College of Engineering

JEANIE WILLS

In my 2007 article "Jim Pankiw: Telling It Like It Is," I argue that Canada's rhetorical culture is filled with contradictions and complexities. The cluster of social values that are woven into patterns of Canadian identity-discourse include a respect for diversity, multiculturism, inclusiveness, justice, peace, order, and collectivism. These values function as "ideographs" which, as McGee explains, take on the force of a "logical commitment . . . [and of] an accurate empirical description" (7). However, when these ideographs are deployed in political and professional contexts, their ideographic values can have an ugly underside, as they do in the political pamphlets that Jim Pankiw circulated in Saskatchewan in his bid to become an independent Member of Parliament in 2004. Pankiw's pamphlets demonstrate how the complexities of Canadian identity are perpetuated through the ideographs that circulate in Canadian mass media. Further, the pamphlets reveal how the most common values of Canadian identity are sometimes invoked and perverted to advocate policies and ideas that many people would consider to be contrary to Canadian values. In short, Pankiw's pamphlets exemplified how social harmony and tolerance, justice, economic health, and civility—all values that Canadians embrace—can be deployed in sexist and racist ways.

Similarly, in 2014, former Prime Minister Stephen Harper and his Conservative government pledged to institute a "barbaric cultural practices" hotline, as though the 9-1-1 emergency number would not serve for reporting medical emergencies or criminal activities in progress. With its loaded language, the phrase "barbaric cultural practices" invited an emotional response, but Harper never offered any indication of what those "practices" might constitute. Instead, the "hotline" ideas used the ideography of "social harmony" to stifle Canadian commitment to diversity and to retard an appreciation and respect for cultural differences.

More recently, in July 2018, Conservative leadership hopeful Kellie Leitch proposed screening immigrants for "anti-Canadian values," thereby begging the question of "What defines 'anti-Canadian' values?" Even more recently, the Conservatives pulled an attack ad that featured a black man pulling a suitcase, apparently across the Canadian border. The headline of the Twitter-feed ad blamed a tweet by Prime Minister Trudeau for Canada's "immigration crisis" (CBC). So on one hand, Canadians value the ideographs of social harmony and inclusiveness, but on the other, Canadian political policy contradicts Canadian values.

The overall arc of the above discussion, therefore, is that while various authorities in Canada posit a stable Canadian identity based on narrowly-defined characteristics, a national identity is not monolithic and cannot be simplified and reduced. In fact, this push to engineer social harmony by creating a false standard of civil behaviour directs Canadians to embrace an "us/them" dichotomy and to abandon our commitment to collectivism.

Identity-Forming Strategies and Collective Action

Collectivism, a theme relevant to Canadian identity, has inspired my research about women's clubs within the American advertising industry. Collectivism is evocative of what historian Nancy Cott claims is crucial to what came to be called "the feminist movement." Cott notes that "[f]eminism posits that women perceive themselves not only as a biological sex but (perhaps even more importantly) as a social grouping . . . The conviction that women's socially constructed position situates [women] on shared ground enables consciousness and the community of action among women to impel change" (5). Annette Baxter, in her preface to Karen Blair's book *The Clubwoman as Feminist*, explores the historical consciousness of "sisterhood," noting the significance of collectivism when she claims that "sisterhood is an ideal long dormant and now once again alive," calling it a "drama of self-discovery re-enacted, a faith in womanhood reawakened, and an historical consciousness repossessed" (xi).

My research expands upon the scholarship of collective action through club work, analyzing the identity-forming strategies of professional women working in the advertising business between the years of 1912-1950. The first advertising club exclusively for women was the New York League of Advertising Women, formed in 1912. My work examines the ad-women's contributions to persuasion and identification in a context constrained by gendered expectations of professional behaviour and competence. I am drawn to study women working in advertising because of my own history as a radio advertising copywriter. While working in radio, I found my way into the academy and interdisciplinary studies driven by my interest in women's history, writing, and rhetorical activity. My research on women's advertising clubs and professional identity revealed a contradiction: these women gained access to a male-dominated industry, enjoying membership in the industry based on their socio economic position in the world. They maintained exclusivity of the clubs by limiting membership. Clearly, the women wielded power, yet their activities—described in club records and in publications written by individual members—revealed two key elements of identity and professional membership: first, women were, in fact, not recognized as equal to their male counterparts in advertising, and second, they, in turn, guarded acess to the membership in their professional clubs.

The women's seemingly contradictory stances of privilege and oppression can be understood through intersectionality—a theoretical framework that reveals how privilege and oppression workntogether to constrain professional women's rhetoric. Moreover, "intersectionality posits that multiple social categories intersect at the micro level of individual experience to reflect multiple interlocking systems of privilege and oppression at the macro, social structural level" (Launius and Hassel 114-115). Intersectionality provides a lens through which the rhetorical strategies of women in advertising can be examined. While the advertising women no doubt suffered gender-based oppression, they participated in their own oppression and the oppression of others. They participated in a puzzling dynamic of ideographs and rhetorical strategies that both celebrated and circumscribed the success possible for women in the professional workplace. For example, advertising women joined clubs that helped them to assume a collective power at a social level. However, the clubs needed the individual success of the women to make an impact in advertising and build an exclusive ambiance for club membership. Further, many of the club members insisted that ad-women's talents were inborn and exclusive to their gendered experience. This line of thought led to essentialist characterizations of professional ad-women and may have resulted in limiting women's advance into executive positions in advertising agencies.

Rhetorical Strategies of Men and Women in Advertising

In my 2011 dissertation *Rhetorical Motives in Advertising: A Theory of Advertising as Religious Discourse*, I used metaphorical criticism to uncover the motives in the memoirs of American advertising men writing between 1890 and 1940. These male memoir-writers were constructing rhetorical identities that placed them as the heroes of their own stories. The men whom business historians recognize as building the advertising industry in America—Claude Hopkins, Earnest Elmo Calkins, and Albert Lasker—saw themselves as heroes of business and nation. Their ideographic representations emphasized ad-men's individuality and exceptionalism. In part, the men were persuading audiences of their legitimacy as advertising professionals and of the legitimacy of advertising itself. The men adapted various themes from heroic narratives, weaving them into narratives that made advertising a force of nature that needed priests, navigators, and scientists to wield it effectively and safely and to its full potential for the good of—and in aid of—consumers, producers, and the country. The ad-men claimed those roles for themselves.

Like the ad-men, advertising women also had to persuade audiences of the ad-woman's legitimacy as a business professional; however, ad-women positioned themselves as representative of the "every woman." They claimed expertise in domesticity by virtue of their gender, as though homemaking were part of a woman's DNA. In fact, many of the most successful ad-women never married. And so, in brief, the men are traditional heroes, overcoming adversity, single-handedly and individualistically conquering any challenge with virile masculinity. They are not "every man." They are exceptional men. They are the "great men of history." They are not intimately connected to place. They position themselves as masters of their universe. On the other hand, the women did not typically tout their exceptionality. Rather, they more frequently claimed to be "every woman," trying to be the best wives, best mothers, and best caregivers that they could be.

Trying to be the "best," both domestically and professionally, resulted in very few advertising women writing and publishing memoirs. Rather, advertising club records would serve as memoirs of the women's careers as a whole. These club records reveal that the advertising women claimed their identity as business people first and foremost while their nurturing impulses of collaboration and support for each other were secondary, a hierarchical pattern of identity in their determination to achieve both career and economic success.

Intersections of Gender and Professional Identity

My scholarly interests focus on the rhetorical strategies of women working in advertising from 1912 to 1940 and on how they negotiated professional identities in a male-dominant and male-dominated industry. For starters, these ad-women were most often privileged and educated women, white and mostly middle class.Their advertising clubs were also exclusive: potential members had to be sponsored by current members; they had to be voted in by the membership. They had to be working in advertising, either in an executive position or in a creative position. Clerical workers were not allowed. Further, no archival evidence suggests women of colour were members of these advertising clubs, at least, not before 1940. And so although the advertising women were privileged both economically and socially, they were constrained by gender expectations. As discussed earlier, In some texts and documents, the women's sense of identity as "woman" was secondary to their sense of identity as professionals. However, clearly, professionalism was engendered and the ethos of Professional men only appeared to be gender-free. Notably, the notions of "professional competency" were created and preserved by men in the profession. As a result, the ad-women had the rhetorical task of claiming professional competency based mainly on their gender.

The women's rhetorical contributions to business are articles they authored and published in trade journals, magazines, and newspapers. These records show women advocating for women in the profession, organizing professional development opportunities, and celebrating women's successes in the industry itself. The publications and club records reinforce that ad-women felt constrained by their gender but they used gender as a rhetorical strategy to legitimize their competence in advertisng. The women resisted oppressive working cultures using rhetorical strategies of subversion, paradox, and self-deprecation. These strategies were often self-destructive, but they exerted an influence that helped women join the professional ranks of the advertising industry.

The identities of advertising women were products of their time and social context, operating at the intersection of gender and professional identity. Women like Jane Martin, third president of the Women's Advertising League of New York, and Dorothy Dignam, a lifelong advertising woman, advocated for women's careers in advertising. However, by virtue of their gender, these women's careers and livelihoods depended on their ability to earn the trust of the people who owned the agencies and companies where they were employed. Therefore, the ad-women could not obviously disrupt the status quo in their advocacy for women in advertising. Rather, they had to demonstrate professional ethos, which included demonstrating good judgement (but business first), goodwill (make money for the employer), and good character (demonstrate competence). Unlike other female political activists of the time, these advertising women were invested in maintaining the class and social systems in which they were embedded.

Gender and Professional Identity: Empowering and Excluding

Presently, my research explores identity-building by examining the archival records of individual women. For example, "Dorothy Dignam's Advocacy for Women's Careers in advertising 1920 – 1950" (Wills) examines how women—in particular Dignam—working in the advertising industry during the 1920s to the 1960s, both encouraged and resisted stereotypes about women so that they could establish women's professional ethos. This approach provided women with opportunities for professional development and network building. Dorothy Dignam is presented as a case study of one such advertising woman. She was a market researcher, a teacher, an advocate for women's employment in advertising, a historian of women's advertising clubs, and a supporter of and contributor to women's professional networking. Dignam's career strategies helped her to construct a professional identity that situated her as a guide, teacher, and role model for other women who worked in advertising. She created and supported an attitude that enabled aspiring career women to embark on a career in advertising.

Dignam was also instrumental in developing a curriculum and textbook for use in the women's clubs' professional development. Dignam's career and her lifelong professional involvement with women's advertising clubs served a rhetorical purpose: to change the attitudes of both men and women toward the professional woman. She explained to men why women in advertising were necessary, and she encouraged women not to be intimidated by any job in advertising.

My article "A Woman's Place: Career Success and Early 20th Century Women's Advertising Clubs" (2017) explores how women's advertising clubs and successful advertising women worked in tandem to reinforce and affirm the necessity of each other. They turned oppression into epistemic advantage, but at the same time, the club members helped only other women who were like them. The clubs excluded other women in order to keep their own professional identities "pure."

Archival information on various women's advertising clubs is available, but these documents need to be assembled into a coherent discussion of professional identity formation. This research is key to identifying the specific strategies and processes that the women deployed to convince their male colleagues in both advertising and business to accept—and even to request—their contributions to the industry. By examining the documents of women's advertising clubs, I am able to construct a picture of ad-women's professional identities. This process can help spotlight the significance of the careers of historical advertising women.

Women's roles in advertising have been understood primarily as those of consumers. This stereotype does an injustice to their long history as producers of advertising. Unlike their male counterparts, ad-women have not been recognized for their contributions as business leaders, entrepreneurs, and professional mentors. Advertising women's professional lives have been largely neglected while advertising men's published memoirs and how-to instruction books on advertising are still used by marketing historians. Yet, ad-women's rhetorical strategies may have import for other women working in male-dominated industries. Indeed, the women involved in building the ad-women's clubs are only now winning recognition for their leadership acumen (Wills and Raven, forthcoming). My research helps us to understand the professional roles that women played in building business culture and the business culture of advertising. Thus, my work offers a more complete history of advertising that will hopefully encourage further scholarship into women's contributions to business and to their professional identity-building strategies. These advertising women built professional ethos and gained acceptance in the advertising business even in a time when American women still did not have the vote.

Significance of Teaching Professional Communication in the College of Engineering

I teach for the Graham School of Professional Development, located in the College of Engineering, University of Saskatchewan, where my research informs my teaching. That is, my research has validated my in-class observations about identity-building within a profession, and my in-class observations have informed and validated my research theories of identity-building. For example, one pillar of the College of Engineering's mission statement is to increase enrolment of both women and Aboriginal students. However, this task is not that simple. When institutions seek inclusive policies designed to encourage diversity, there needs to be investigation into how to change institutional cultures. To do this, professionals from marginalized groups—including women from advertising communities of the early twentieth-century—who have addressed identity-building practices can produce and provide identity-building knowledge helpful for university students from diverse backgrounds.

My research contributes to the College's mission by helping to understand how professional identity is political and both constituted and constrained by issues of gender and race. I engage my students as we examine these themes in my "Negotiation as Rhetorical Practice" class. In "Negotiation," we talk about conflict resolution, which includes, in part, analyzing the institutional structures that give rise to conflict. To examine the institutional structures that have nurtured oppression, I call on the government of Canada's Truth and Reconciliation Commission report (TRC) with its recommendations to help the nation build "a mutually-respectful relationships between Aboriginal and non-Aboriginal peoples" (6). The report states that for reconciliation to happen, "there has to be an awareness of the past, acknowledgement of the harm that has been inflicted, atonement for the causes, and action to change behaviour" (6-7). The TRC's four-point philosophy works well in conjunction with intersectionality to teach about both Indigenous people's and women's disenfranchisement.

Professional women's identities and Canadian Indigenous identities were and are complex, multifaceted, and ever-shifting. By studying the rhetorical identification strategies of advertising women, my work will contribute to understanding how oppression and silencing contribute to identity construction in marginalized groups. As faculty in the Graham School of Professional Development, College of Engineering, my research will help the institution meet its goals of recruiting and retaining women and Indigneous people in the College of Engineering. At the same time, it will help students understand processes of ethos-building in a professional context.

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Inland Ocean: Navigating Sense of Place in a Colonial State

ANDREW MCGILLIVRAY

I identify as a rhetoric and communications scholar who focuses on narrative. Based in Winnipeg, Manitoba, in the area bounded by Treaty 1, I do not identify myself as belonging to a specific cultural group other than being a legal "Canadian." This lack of cultural identification has provided me with immense freedom, leading me ultimately to study the language and literature of a country on the other side of the Atlantic Ocean, Iceland, and as a result my interest has returned to Winnipeg, Manitoba, Canada, to the heart of Treaty 1 territory. By travelling far away, I found myself returning home. After travelling over an ocean, I find myself back in the middle of a continent.

Throughout my PhD studies I was often asked a single question by people I would meet in the streets of Reykjavik: "Why Iceland?" I was asked this question time and time again. Iceland is a small island nation, thousands of kilometers from either North America or Europe. The interest and enthusiasm held by foreigners for Iceland and its literature was a curious phenomenon for the locals, or at least that was always my understanding of why the question was asked, again and again. For me the answer seemed clear, and I stated it as such: “Why not?” Iceland has a unique literary history, not only for a society of its size, but in a global context. The medieval sagas are well known, emerging in the late-12th century, flourishing into the 15th century. The most famous sagas are those about early Icelanders, historiographical texts that narrate stories of the earliest settlers from the 9th and 10th centuries, their families and their feuds, the conversion of Iceland from paganism to Christianity c. 1000 CE, the settlement of Greenland about the same time, and the ensuing encounters of Norse explorers with Indigenous peoples of the North American east coast (see, e.g., *Eirik the Red’s Saga* and the *Saga of the Greenlanders*). These texts are immensely valuable to world literature. What drew me in even more than the sagas are the lesser-known Eddas, though their influence has perhaps been even greater. Most of what we know of the pre-Christian belief system of the Norse peoples is housed within the two Eddas, *The Poetic Edda* and *The Prose Edda*. These texts contain myths about the gods and goddesses and their encounters with giants and giantesses and other paranormal beings, and they also contain many legends about Northern Europe’s pre-historic heroes and heroines. Why, then, was it difficult for so many Icelanders to understand why people from all over the world flock to Iceland to learn their language and study their literature?

I might be able to locate an answer within my own experience in Manitoba. I completed my undergraduate degree in English Literature and History at the University of Manitoba in 2006 and was completely uninterested in almost everything that had to do with Manitoba, including its history and literary traditions. For me at that time Manitoba was an inland ocean that left me feeling isolated, separated by long distances from the cosmopolitan urban centres of Canada and the United States. I imagined there would be little interest for outsiders to travel to Manitoba to study its peoples, its history, its literature, or anything else. At that point in my life I sought a way out of my home, so I could not have imagined why someone would want to come here. I wanted to fly away to another country, to somewhere exciting.

So I moved abroad to study the language and literature of Denmark and then Iceland. During these years away from Canada I realized that a place and its traditions that I found fascinating might not fascinate the locals, the people who had been immersed in the local culture for their entire lives. I became estranged from my own home province over the period of a decade, yet each time I returned I found it harder to leave, sadly shuffling off to the airport after a two-week visit. Sometime near the end of my time abroad, I realized that my interest in Icelandic language and literature is, among other things, an interest in my home province, Manitoba. By living in Iceland, studying its language and literature, I had unlocked a previously inaccessible part of Manitoba's history and culture. I had discovered something that I found interesting in my home province, Icelandic culture in Manitoba, and the more I looked into it, the more I found. By hearing the question "Why Iceland?" over and over again, I realized that I had spent my life wondering "Why Manitoba?" The answer had always been there: where there are people there is the need to study the humanities, our stories in particular.

Icelandic immigrants arrived in Manitoba in 1875, and for several years afterward they continued to arrive in great numbers, settling in Winnipeg, in the Interlake region between Lakes Winnipeg and Manitoba, and in several other townships scattered across the southern section of the province (see, e.g., Eyford; Brydon; Wheeler). These settlements, I now realize, are products of the much larger emigration from many parts of Europe, other parts of Canada, and the United States that took place throughout the 19th century. Suddenly, as I approached the end of my years abroad, I knew that my studies in Iceland had introduced me to the study of a rich tradition of immigrant literature in Manitoba, the complicated and difficult subject of colonization in North America, pluralism in 20^{th}- and 21^{st}-century Canadian society, and much more.

My research into Icelandic language and literature has advanced further, leading me to interrogate the use of medieval texts for modern reconstructions. The sagas and Eddas which readers and writers revere as literary, historical, and rhetorical gemstones also hold deeply personal meanings for those who are drawn to them for spiritual reasons. I always approach these sources as literary texts or rhetorical artifacts grounded in their compositional contexts, the extant narratives representing stories that were amplified by oral tradition and the imaginations of generations of storytellers, scribes, and audiences (see McGillivray 2018 and 2020). When approaching these sources with this literary-rhetorical perspective it is possible to carefully yet cautiously reconstruct some historical context, to analyze narrative, and to compare sources, both closely related ones and more distantly related ones. These scholarly methods are thought out, reflexively applied, and updated by contemporary scholarship (see, e.g., Ármann Jakobsson and Sverrir Jakobsson). This approach to the sources is not the only possible one, as there is a growing community of neo-pagans who identify as Heathens, a movement that is largely decentralized and heterogeneous. For Heathens, the sagas and the Eddas are more than literary, historical, and rhetorical sources. These medieval Icelandic texts are religious texts.

Heathenism in the twenty-first century is a new area of research for me, and in pursuing it I am joining several scholars who have published important work on it already, though only a few, and none in Canada (see, e.g., Snook; von Schnurbein). Moreover, this extends my work geographically, moving outward from Iceland and Manitoba, for Heathenism is a global phenomenon, and religion is universally relevant, if not universally adhered to or believed. What interests me the most are the divergent interpretations that are brought to bear upon the same set of sources and their multifarious rhetorical applications.

What has developed is a pathway in my research in which I am engaged in a dialogue between the medieval and the modern, the local and the global, and the secular and the spiritual. In order to work within these subjects a huge grasp of historical context is required, and an ever-increasing respect for language. For medieval studies in Iceland, a researcher must take the Judeo-Christian and Greco-Roman traditions into account, in addition to the pre-Christian religions of the North. For heritage studies in Manitoba, a researcher must consider immigration and colonization in Canada and current social contexts. For the study of a New Religious Movement such as Heathenism, a researcher must carefully study many aspects and trends in societies in which members are found, including radicalization, politics, and the relationship between scholarship and belief. I discovered these threads in my research program ultimately because of a series of coincidences, including becoming bored at home and then seeking out the world, meeting influential teachers at certain moments, and making life-changing decisions. As a researcher, I aim to share information that is relevant to my readership, and importantly, as a teacher, I aim to assist my students in finding one of their own threads, or perhaps helping them to draw threads together.

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“To Stand to One Side”: Reflections on Rhetoric and Edgy Identities

TRACY WHALEN

I was born and raised in St. John’s, Newfoundland, a fishing-station-then-permanent-settlement on the Eastern edge of Canada. And I lived on the edge of the city—just up the hill from the official sign that read *Welcome to St. John’s: The Oldest City in North America*. That superlative claim, I remember, was challenged by Roanoke, Virginia. The sign was taken down. So was my house, demolished when I was fourteen to accommodate a new thoroughfare to the airport. My childhood home is now an off ramp, my grandfather’s small gas station and store across the road an abandoned building. When I go back, I try to locate the edges of our former property, recalling a similar plot line in *The Hitchhiker’s Guide to the Galaxy* and humming the chorus of the band Madness’s British pop hit: “Our house, in the middle of our street.”

At one time, Manning's Store. (Photo Credit: Tracy Whalen)

Edges, I learned early on, are sites of vulnerability, contestation, and disequilibrium. They are also, however, places of revision and invention. As I reflect on the question of national identity and rhetorical practice for this special issue of *Rhetor*, I note a quality of being-on-the-edge in my disciplinary identifications, pedagogy, and research. My doctoral study, for instance, drew primarily on rhetorical methodologies, but edged on literary studies too. I continue to publish book reviews for literary journals. Edginess in this scholarly context, for me, suggests innovation, humour, suggestiveness, and provocation—but not in an irritable or sharp way. While edginess in everyday parlance can suggest unwelcome tension, I understand it as the generative attitude of holding things in tension. I recall my fascination with American novelist E. Annie's Proulx's *The Shipping News*, a celebrated book about Newfoundland that made me feel ambivalent. I toggled between admiration and dislike. This (for me) provocative book called for an edgy approach—in other words, playfulness. Taking my cue from Kenneth Burke's comic corrective, I examined the book in terms of a camp aesthetic and post-tourist desire, thereby moving away from questions of truth and authenticity asked by so many readers and critics, particularly miffed Newfoundlanders (i.e., Does Proulx's novel offer a real and true representation of outport Newfoundland?).

Upon reflection, I notice that my publications are peppered with analyses of edgy or unconventional Canadian figures: a co-edited book collection about Marshall McLuhan, two articles about singer k.d. lang, a conference paper about (then) Governor General Michaëlle Jean eating raw seal meat in Nunavut. Most recently, I've written what will be considered by some a provocative piece about a celebrated statue of Winnipeg's beloved Winnie the Bear. This insight is not to suggest, of course, that growing up on the eastern edge of a continent determined my scholarly delectations—or that all Canadian rhetorical scholars identify as I do—but I cannot deny that there are thematic resonances between my situated identities of place and the rhetorical projects I'm attracted to.

Edges and Offramps (Photo Credit: Tracy Whalen)

My attention to edges extends to lexical and clausal beginnings and endings, too. One of the traditional sociolinguistic markers of Newfoundland English is the use of the word *right* as an adverbial intensifier meaning *very*: for example, right nice, right ugly, or right good. I have a story that, strange as it may sound, links this Newfoundland lexeme with larger insights about the practice of rhetoric as I see it. While doing my undergraduate degree at Memorial University of Newfoundland, I occasionally visited Dairy Queen for a Blizzard®, a frozen dessert of mixed candy and ice cream. The campaign required servers to turn the container upside down to show how thick the ice cream was. In the local vernacular, the server would say, "Upside down. *Right* thick." I remarked to a friend that it was strange yet gratifying that an international restaurant chain would accommodate Newfoundland usage. A few years later, I again stood in line at DQ, this time in Waterloo, Ontario, where I was doing my doctoral degree in Rhetoric. There, behind the counter, hung a banner that read "Upside*downright*thick." I experienced an Archimedes moment in the middle of the frozen cakes. Reading the message from two positions allowed for a generative duality in meaning. The lexical synergy was playful and mildly disruptive. "Right thick" I understood. Never in my life had I used the word "downright." But in that silly slogan the two possibilities were yoked—the familiar and the odd—toggling or oscillating back and forth in a figure/

ground relationship that allowed for alterity and surprise. (For more about toggling and oscillation, see Robert Terrill and Richard Lanham.) This cross-linguistic moment illustrates some of the intellectual preoccupations that inspire my rhetorical research and pedagogy: the generative duality of rhetorical practice, the relevance of rhetorical figures of speech, and the centrality of rhetorical energy or force to writing and speaking.

Standing to the Side: The Double-ness of Interpretation

I often return to Robert Terrill's *RSQ* piece, "Mimesis, Duality, and Rhetorical Education," for his thinking about the "transformative" pedagogical tradition of imitatio and its cultivation of "a pervasive self-consciousness about discourse, an ability *to stand to one side* of linguistic performance—whether one's own or someone else's—and assess it along multiple lines of effectiveness rather than at the single point of authenticity" (298, emphasis mine). Over the years, I've acquired the disposition "to stand to one side" of a city, country, argument, performance, or doorway, for that matter, to let someone through first. Terrill argues that the "doubled perspective" acquired through mimesis complicates the idea of a unitary, undivided subject that underlies popular understandings of sincerity. In many of my pedagogical practices, I set out to problematize commonplace understandings of authenticity, sincerity, and the notion of the inwardly directed expressive rhetor:

- In my composition classes, students learn from scholarly models, positioning themselves relative to another writer's words through paraphrase and incorporation into their own argument. In my second-year rhetoric courses, students model their work on exemplary student essays from previous terms. I intend for them to thereby re-conceptualize their writing in terms of attainable, shared scholarly practices rather than (only) unique expression. Additionally, the students who provide models for their peers are provided with a context in which to understand themselves as pedagogues, and their writing as instructive for others in a practical, useful way—a potentially transformative shift in their identity as writers.

- In my theories of delivery courses, students are introduced to exercises from the progymnasmata, a series of fourteen lessons central to classical and early modern rhetorical pedagogy. Students, for instance, amplify and animate a short fable (employing strategies of copia or embellishment), emulate a model speaker, or "bring before the eyes" a descriptive scene. These exercises are often defamiliarizing (or *downright* scary) for beginning rhetors new to such demands. These lessons, I've noticed, introduce a generative challenge that brings into relief for students their compositional selections and inventive strategies, especially since they perform these revised and translated pieces for classmates.

- In my oral communications course, students are asked to examine pervasive ideas about acting naturally or speaking "from the heart." They trace Rhetoric's fraught relationship with theatricality and truth, They have discussed, to give but one example, the history, practice, and aesthetic of sprezzatura, the quality of apparent effortless or nonchalance prized by Baldassarre Castiglione in *The Book of the Courtier* and Renaissance writers.

My pedagogical and research interest in authenticity, rhetorically understood, emerges in part from my experience as a Newfoundlander and, later, transplanted Newfoundlander on the Canadian mainland. To be sure, Newfoundlanders aren't unique in their anxieties around authenticity—some real, true, or genuine cultural way of being. Charles Taylor points to "the contemporary culture of authenticity" (31), a romanticized, individualized concept of self that emerged in the eighteenth century. While the scholarly debate is too complicated to rehearse at length here, many Atlantic Canadian scholars point to the fact that Newfoundland

and Labrador seems to be "turned inward" (Conrad 168) and is defined by a powerful "culture industry" that "peddles an 'authenticity' based on unfounded romanticism," which is "perpetuated through 'historical' re-enactments" (Chafe 171). According to Paul Chafe, Newfoundland literature "will undoubtedly contain suffering tempered by irrepressible humour; loss balanced by a mystical oneness with the land; icy waves crashing on harsh shores; a salty yet melodious language; and the lingering mystique of a unique, unspoiled people" (171). I grew up listening to the traditional folksong "The Ryans and the Pittmans," and sang along with its chorus: "We'll rant and we'll roar like *true* Newfoundlanders." It was only later that I learned these lyrics were, in fact, a variation of the words "We'll rant and we'll roar like *true British sailors*" from the British ballad "Spanish Ladies." Evidently, ranting and roaring are not unique to the true Newfoundlander alone. I'm reminded of Terrill's thoughts on imitatio and how borrowing from models encourages a duality: that Newfoundlanders should mimic (and self-consciously modify) a British text complicates the idea of a true, unified Newfoundland identity even as the song asserts it. Against this cultural backdrop—and from the remove of mainland Canada—I've analyzed Newfoundland novels (all of which draw on the canon of elocutio or style) in order to complicate notions of authenticity: the aforementioned paper about *The Shipping News*, a stylistic analysis of Bernice Morgan's *Random Passage*, and a study of intensity in the prose style of my favorite Newfoundland writer, Lisa Moore. It is a theme that, to me, feels like home.

Standing to the Side: Syllepsis and Rhetorical Force

For as long as I remember, I've been interested in rhetorical figures of speech like those at play in the phrase *upsidedownrightthick*. This playful combination illustrates syllepsis, a trope that occurs when "a single word that governs or modifies two or more others must be understood differently with respect to each of those words" ("Syllepsis," *Silva Rhetoricae*). One oft-cited example is Charles Dickens' line in *The Pickwick Papers*, "Miss Bolo . . . went straight home, in a flood of tears and a sedan chair." The preposition *in* means differently relative to the figurative "flood of tears" and literal "sedan chair." In a similar fashion, the word *right* in the chain *upsidedownrightthick* can be understood differently relative to the word *down* (i.e., as part of the word *downright*) and the word *thick* (i.e., as an intensifier for the word *thick*). Garrett Stewart, who writes beautifully about this figure, calls it "syntax redux, a return of grammar upon itself" and observes that "timing is everything . . . in the cross-coupling of syntactic ligature this trope performs" (93). Kent Puckett notes that "syllepsis trips us up, forces us to second guess"; it "relies on the rough, shave-and-a-haircut timing of slapstick comedy" (179). Rhythm, energy, delivery, impulse, connection, revisionist force—are these not central to rhetoric as lively art and practice?

What might one take, then, from these ponderings about doubleness, edginess, rhetorical practice, and place? As one who has moved from the "The Eastern Edge" of St. John's to "The Heart of the Continent" that is Winnipeg, I have learned to "[attend] to [my] own discourse and the discourse of another, simultaneously, and thus . . . divide [my] attention in a way that is similar to that required by two-sided argument" (Terrill 300). Growing up in one place and now living in another, I am attuned to and relish spaces of playful duality (in fact, multiplicity) and celebrate it in my everyday textual encounters. As I tell my students, exemplars of structural duality—syllepsis, paranomasia, or dissoi logoi, to name a few—can jolt us out of our comfort zones and habits of thinking, an important capability for democratic citizenship. Syllepsis, I tell them, has rhetorical force. It gives us pause, can be funny and visceral, and relies on timing and delivery. It necessitates a second reading, a re-evaluation—and an awareness of duality. Some might call it edgy.

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Place-making and Networking: Practicing Local and Transnational Rhetorics

JAQUELINE MCLEOD ROGERS

I've taught and conducted research at the University of Winnipeg for over 25 years—in what was first called the Writing Program and then improved in status and renamed the Department of Rhetoric, Writing, and Communications about 15 years ago. Maybe because I've been rooted in one place for so many years, often with a sense of happiness and accomplishment, my self-identity is tied pretty tightly to my work, which I've always envisioned geo-spatially as generated from a local node that is in turn connected to a North American network. In *Language as Local Practice,* Alastair Pennycook provides a convincing portrait of how language can be understood as uniquely local—flavoured by place and time—and yet remain connected to elsewhere and everywhere, so that it is "the same and different" (25). Most of the questions I have studied about writing and language—particularly in place-studies work I have been pursuing over the past decade—consider how discursive practices express local inflection and energies, while partaking of broader historic and transnational currents, responding to ambient, circulating ecologies. So a sense of being at once rooted and connected has shaped both my identity and inquiry.

While I've never thought of myself as a Canadian scholar drawing on a national tradition, it's also true that until recently I've never liked to think of myself as a "rhetorician"—at least not in the Aristotelian sense of trading in arguments and enlisting arts of persuasion. This scholarly appellation always seemed too weighty, archaic, and honestly a bit repellent, like donning a dusty mask from an ancient drama—like willingly catching one's foot in a trap, peppering one's talk with lost Greek words, and concerning oneself in a busy body way with influencing how others think. Performing rhetoric and attempting to persuade others suits neither my talents nor temperament—I am an introvert, always more interested in art than politics, in interpretation than declaration, in reflection than declamation. Philosophically, I'm drawn to the open-endedness of existentialism and pedagogically to sophist attempts to raise questions and ceaselessly explore. I used to worry that these habits and intellectual turns meant I didn't do rhetoric at all, but have learned to appreciate the term as one that can be stretched and commodious. It is also true that "rhetoric" often appears in a plural form, so that there are spatial, aural, and visual rhetorics, among others. If, as Lunsford and Ruskiewicz have it, "everything is an argument," then I'm happy to place myself among those doing the rhetorical work of reading the world and offering provisional interpretations.

My identity story celebrates the permeable boundaries and fluid connections that invigorate teaching and research in the field of rhetoric at a Canadian university. Never guided or constrained by Canadian practices, I've always been inclined to consult American models to understand best teaching practices and emerging research questions and methodological approaches. My interest in rhetorical inquiry has increasingly been directed towards questions of language and communication in relation to the environment and urban place. In my study of digital communities, urban environments, or local place, my spatial inquiries about discourse practices have connected me to media, feminist, cultural, and urban studies, among other sister arts, and opened gates to developing collaborative research partnerships with colleagues in these other fields.

Local and Transnational Identity and Inquiry: Roots and Networks

When I was hired into the Writing Program in 1990, we were starting something new at our small undergraduate inner-city university. The program design in its overall outline was an import—brought from the United States by an American hired to serve as Program Director for the first few years. All incoming students were to take a mandatory writing course, and given free access to trained peer tutors, a Tutoring Centre, and a Computer Writing lab. The go-forward plan was to develop a suite of cross-disciplinary writing-intensive courses for students in years 2, 3, and even 4, to further support the development of student writing. While the director brought an architectural sketch for the program, many of the details, particularly those related to curriculum, were left open for us to fill in. Some of my colleagues resented being gifted a program with pedagogical gaps, but it seemed to me that if the gaps hadn't existed, we would have had to make them in order to build a program to meet local character and needs.

And there it is: the generative call of the local—the informing awareness that what is needed here is no simple act of reproduction or replication but something better explained as a context-sensitive process of translation. Alastair Pennycook, studying English as world language or *Lingua franca,* provides a fascinating analysis of how language swirls about the globe with what appears at first glance placeless energy. Yet he explains that language in place always bears local inflections and turns, so that, yes, there is a sameness but, no, situated languaging is not all about sameness but indeed produces difference. He says that much like paths are sedimented walks, so "Language practises are sedimented language acts" that reflect place-specific yet ambient practices. English here is not the same as English there. Tracing this pattern more broadly, he refers to the Heraclitus who made the point that we never dip our toe into the same flowing river twice: "that when we step again into a river we are both stepping into the same and not the same river, or we are and are not the same stepper" (45). To offer a course to students at our inner-/small-/prairie-city university required an act of remaking in relation to the rhythms of local place and the learning culture and practices, rather than taking short-cut routes relying on adoption or even adaptation. While situating curriculum in place was some of the first work I enjoyed on the job, it has continued as the engine of my ongoing pedagogical efforts, for I'm "not the same stepper" and the river of students can always be counted on to keep changing.

When our program started, we were aware of being the only Canadian institution with a university-wide mandatory writing initiative, relatively well-appointed with a cadre of some 12 faculty and with tutoring and other resources. At that point, discovering what other institutes in Canada were—or were NOT—doing wasn't particularly germane. We were consumed with the work of installing a program, one in need of revision and layered localization. One of our early tasks, for example, was to assemble a coursepack collaboratively authored by all composition teaching faculty, to provide students with a shared resource to guide them through process and assignment sequences. Our thinking was that students required to take a mandatory course deserved something of a shared curricular experience and to accomplish this we developed shared curricular materials. By building our own book, we experienced first-hand the strengths and pressures of collaborative research and writing, and so we were not only generating place-sensitive materials but also practicing the same sort of self-reflexive and collaborative writing strategies we were encouraging our students to try. We were writing teachers, writing—busy, energetic, wanting success for ourselves and for our students, and probably more inclined to look to each other for direction and lore. It's not that we were isolated or parochial—we engaged Andrea Lunsford for several days of helpful program advising. But on a day-to-day basis, we looked to each other and our students to make decisions about program and focus.

Once the days of the communal/collaborative coursepack writing were behind us—once we relaxed into our task as teachers, paid less attention to the need for collective accountability, and took up individual research projects—I continued working with a colleague to Canadianize several American composition textbooks. While such an undertaking might on the surface be thought to have a nationalistic purpose, this wasn't the case. Doing what I thought of as "soft translation" work, I often imagined myself talking to my students rather than to a generic "Canadian" student. The publisher's reps who courted and signed us told us the success of our books depended on their wide adoption by our colleagues in the UW Writing Program—whose concentration of first-year composition courses was without replication in the Canadian scene. (Program-wide adoption of our texts never occurred, but on the bright side the resilience of this hope likely inspired the reps to re-sign us to further projects.)

In recounting this history of writing for a local student body, I hope I'm not misheard as extolling like some old pioneer the virtues of self-sufficiency and conservative parochialism. My story is not about being stuck in place, and guarding it to keep others and fresh ideas out, but about being responsive to local variety and specificity, as well as informed by outside currents—welcome flows of mostly American scholarship advocating for teaching multi- and cross-disciplinary writing and thinking practices.

Currently, I teach a third-year course (called "Composing Winnipeg: Rhetorics of/and the City") which directly raises the question of how one's identity is rooted in local place, yet enriched by being enmeshed in layers of networks. There's no place like Winnipeg, yet/and we are not alone. We study how for each of us Winnipeg is a blend of collective myths and private moments, so that there are points of intersection as well as a private sense of place fed by memory and experiences whose nature is change. We also study how our city, like others, thrives on circulation and connectivity. We meet our city as a thing that lives and grows. Older theory presents the living city in metaphorical terms, such as in Lewis Mumford's reference to the city as plexus: "The city in its complete sense then is a geographic plexus, an economic organization, an institutional process, a theatre of social action, and an aesthetic symbol of collective unity" (185). From this perspective, the city is treated as being almost alive, or animate on the basis of the human systems and sociality. More recent theory responding to the world of things and actor-network theory steps away from such human centredness to grant actual life and being to place and objects. For example, Ash Amin and Nigel Thrift argue in *Seeing Like a City* that "humanity is no longer positioned as the primary condition of life but rather as a half-being which must be blended with all kinds of other existences and their fields of sense in order to be sustained" (167). There is a sense of emergence and vibrancy to place-based identity which for me carries over to my sense of who I am as a scholar and teacher—rooted here in Winnipeg, in a connection that grows and changes, in a material urban environment alive with rhizomatic energy, so that there are many live links between here and there.

Dorothy's magical incantation "there's no place like home" has been disenchanted by critical arguments that link an attitude like hers to dangerous pride of place and to power exercises that keep some in and others out, to preserve one's sense of home at all costs. Yet in theorizing a "progressive sense of place," Doreen Massey tells us that we can value local place only by accepting change as key to its nature, as well as by taking onto account that uniqueness of particular places results from the combination of multiple factors and sources; a place is specific and even unique because "each place is the focus of a distinct mixture of wider and more local social relations" (156). To embrace the local, then, does not mean to reject other and outside influences or to insist on sameness and fixed boundaries, but to admire Indigenous characteristics whose nature it is to shift with the flow.

There has been an upswing in theory examining locality as a positive ethos and place to centre one's thinking—what Lucy Lippard refers to as "the lure of the local" whose attractant has become sharper for us as we encounter waves of transnationalisms and spend hours in virtual space. Lippard tells us that learning the layers of local place provides a sense of balance and even a helpful sense of home place; she refers, too, to the values of Indigenous peoples who identify with rather than manage and own the land as "infinitely appealing to dis-oriented culture" (15). An appreciation for site-specificity is also seeing a revival in design and architecture, with influential theory emerging that encourages designers to think not only about users but also about elements and features of the particular environment itself. While place awareness can lead to responsiveness to such elements as local materials, customs, and colours, some theory advocates the desirability of forming an even deeper connection to place—a deeper immersion, so that one is aware of the multi-layered and sedimented nature of place, and can, as a result, respond in a more satisfying and total way. National and regional expression differ, according to architect Harwell Hamilton Harrison, who prefers the specificity of localisms to broader abstractions; differentiating between the two, he declares that "regional expression at its highest is . . . a picture of liberation, of expansion, of diversity" whereas, at its highest, national expression involves "consolidation" and imposes a kind of abstraction based on what is imagined to be a shared mythos/ethos (61). This suggests that going local or staying within one's immediate region and avoiding more widespread nationalistic impulses can be understood as a gesture of accountability and authenticity, as well as one that taps into generative energy. Rather than finding a model that fits all and fits in, locality demands awareness of particularity and peculiarity. It can be a way to flout convention.

Our program responded to needs in place, but did so on the basis of being informed by circulating intellectual and pedagogical currents. My own story echoes this pattern of movement and connectivity—as a scholar of language and culture in place, I am always interested in considering how theory and ideas that have bloomed elsewhere go to work here.

Cross-disciplinary Affiliations: Department of Rhetoric Writing and Communications [and Others]

I came to Writing and Rhetoric in the first place by crossing disciplinary fields. When I started with the Writing Program in 1990, I had just completed my dissertation in English and published it as a book called *Aspects of the Female Novel*—borrowing E.M. Forster's approach to the generic novel and adapting it to study fiction by women. I was able to transfer this approach to studying the narratives produced by our writing students who were given the typical first-assignment task of writing self-stories about their literacy history and identity. This study was published by Inkshed as a monograph called *Two Sides to a Story,* examining the stories students write for signs of gender. While this second-wave approach may be somewhat outmoded in the current climate that recognizes feminisms and multiple genders, I am remembering the book here as an important first move of many I've made to bridge disciplines.

This gesture aside, however, when I started teaching in the Writing Program my interests became for a time discipline-specific as I devoted myself to the exhilarating prospect of helping students improve their writing and in some cases improve their lives. There was a lot to learn and do. Education theory was full of riches I needed to gather: liberatory pedagogies (particularly attached to Friere), writing process theories from the field of early education, collaborative learning theory, as well as new approaches to invention and freewriting (Peter Elbow), error (Mina Shaughnessy), and acquisition (Ilona Leki). As I started into this work, I often felt underprepared by having taken a degree in literature and wished I'd found my way to graduate school in an American university with courses in Composition theory. Over recent years, I've had an opportunity to reverse my thinking on this. When our writing program was recast as a Department of Rhetoric, Writing, and Communication, my interests and research broadened when more teaching options opened up. I explored narrative and then ethnographic writing and practices, both storied methods of research that involved personal experience and situated understandings. This concern with location and one's place in knowing broadened into an interest in spatiality and placemaking. My interest in writing, then, became connected to knowing about communication and sociability, matters of culture and place. In a fascinating study of how we know the city through mediated images, James Donald suggests that the question of how to be at home in the world is at heart a communication question. Phrasing the question in friendly terms—"How can we stroppy strangers live together without doing each other too much violence?" (147)—he gave it a collective urgency that I couldn't ignore.

Questions about identity and affiliation matter. When we were recently given a chance to reflect on our departmental status and practices—embarking on a process of self-review—an obvious place to target our inquiry was the very naming of our department, triadic in its embrace of rhetoric, writing, and communications. We noted that longer-running and well-established departments had names announcing their singular focus and purpose—be it English, History or Psychology—and some of us were eager to follow this lead. With only twelve full-time faculty members, might our reach be too wide and disparate? Might we be offering a little bit in each of these three areas, nothing deep in any? A solution, it was argued, might lie in choosing one term as key and then building around that as a foundational concept. We could then have a clearer picture of who to hire, how to develop courses, and how to explain our area of expertise to students. Yet, a rub arose in deciding which term would dominate and which recede.

For me, the issue was less of favouring one horse in the race than of disliking the undertaking itself: paring down our department title and putting up fences to mark off our field of inquiry seemed like a bad move. Why would we want to establish borders and boundaries? Why confine ourselves to studying school writing and academic conventions (writing and composition); OR to delivery and argument-oriented prose (rhetoric); OR to media-oriented matters (communications)? Why not continue pursuing a broad-based examination of discursive activity and cultural forces, all forms of socio-technological communications?

Perhaps if we had been forced to choose only one term, we could have chosen "rhetoric" as the dominant marker, for it is true that recent theory moves have begun to establish it as a commodious term. In studying *Ambient Rhetoric,* Thomas Rickert presents a picture of the world as a multi-layered network of rhizomatic activity, and reminds us that "rhetoric must be understood as enmeshed with and within its surroundings" (159). By taking language and persuasion out of a subject/object framework and placing them in an ambient perspective, he also reminds us that language is not transactional and referential but relational and responsive to the world. (189). Yet if we understand rhetoric as an ambient concept, and discursive activity as relational and interactive, then attempts to hive off the term as if it were a discrete field of study seem counterproductive.

There are compelling arguments for seeing all knowledge as fluid and non-disciplinary. For example, drawing on education theory, design theorists Hannah Rose Mendosa and Thomas Matyok ask us to see the landscape of knowledge in fluid terms and suggest that doing so discourages our habit of mapping and dividing it up, as if into sections and tracts. There are cross-currents and waves, and thus models of disciplinarity enforce artificial and even damaging restrictions. Studying Marshall McLuhan over the last decade has provided me with another scholarly guide committed to making the arguments that the process of gathering knowledge crosses disciplines—that the Western and modernist drive for specialization has led to small-minded splintering of what we can know and that reaching wide is a possible way back to wisdom. As Elena Lamberti notes, McLuhan's epistemology can be described as an assemblage in mosaic form, meaning that he is concerned with collective interplay rather than with solitary activity, with simultaneity rather than linearity, and thus with education unbounded by disciplinary compartmentalization: "McLuhan uses his *mosaic* to question traditional ideas of *knowledge* and to move the reader from a *linear* (logical, ordered, exclusive) to an *acoustic* (non-logical, simultaneous, inclusive) perspective" (32).

McLuhan says of himself that he is a generalist who seeks cross-disciplinary connections to expand understanding: "I consider myself a generalist, not a specialist who has staked out a tiny plot of study in his intellectual turf and is oblivious to everything else" (*Playboy* 27). The object of his inquiry is nothing less than "the total cultural environment" and he recommends as a corrective pedagogical practice that whenever we find ourselves attached to a figure, we then seek to expand our sense of that figure by studying the influential and ambient ground surrounding it, both visible and invisible. His text for students, *City as Classroom,* provides a series of perceptual outdoor exercises that continue to be effective prompts to help students abandon habit and sleepwalking to become aware of the world, words, and ambient patterns.

Go Big: Rhetorical Studies as Moveable Feast

I want to end my reflection on identity and rhetoric with the reference to McLuhan's teaching text, *City as Classroom,* because it is one that speaks out against practicing pedagogies that are restrictive, and endorses instead expansiveness and connectivity, encouraging learners to take inner and outer voyages aimed at overcoming limits. Certainly, McLuhan is a beacon of cross-disciplinary energy, calling all engaged in learning to keep asking questions and crossing borders. I'm currently co-editing a journal on McLuhan and the arts—it's hard to miss how McLuhan looked to artists for guiding wisdom and allowed his love of Joyce as word- and world-maker to echo throughout his wide-ranging socio-technological theories. As if picking up from his lead, current city theory—touching notes in the keys of rhetoric, writing, communication, among other fields—continues exploring "the fictive and fantastical" in urban writing as a way to challenge "not so much our understanding as the basis of our perception of what can and can't exist in the shade we can both see and not see" (Amin and Thrift, 93).

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Waiting to Be Found: Research Questions and Canadian National Identity in the Borderland

NANCY BRAY

"Ready or not. Here I come!"

The seeker walks past my hiding spot, and I pull myself smaller against the base of a maple tree. I love this place—a forest oasis not far from my suburban house in London, Ontario. With my sisters and other neighbourhood children, I often sneak across suburban backyards to break into this forest—the borderland that separates the city and our suburb from open fields and apple orchards. Laced with swamps and maple trees, the forest is a place of rich adventure: a tree house built from shipping pallets and inhabited by alien beer-drinking teenagers, a swamp full of putrid, stagnant water that we dare ourselves to cross, games of hide-and-seek among the softly chattering leaves.

Sitting as still as I can, I'm quickly lost in the space of waiting. My hands sift through the loamy dirt of the forest floor; a cicada's buzz presses up against the distant drone of a lawnmower and the shrieks of children playing in a backyard swimming pool. I breathe in the green forest air, and stories of this place float down to me on dappled light and spinning maple keys.

This world—my childhood world—is named for other places and other people's heroes: our house stands on Chaucer Road in London, Ontario; I play in a park next to the Thames River; and my mother buys my sisters and me lollipops in the Covent Garden Market. The books on the shelves of our local library tell tales of pioneering families carving out homesteads in unforgiving American landscapes, British children searching for the Holy Grail in modern day England, and American children chasing after their lost father on dark planets. The best stories, it seems, happen elsewhere. My own world is a soft echo, unworthy of original names, its own heroes, and the colourful, shiny hard covers of a library book.

But these are not the stories that I imagine now, waiting among the dancing trees. My hands on the dirt, my back against cool grey bark, I see an Iroquoian child, quiet and attentive, watching a doe and her fawn step carefully through the forest. I see a European surveyor, mosquito-stung and sweat-laden, leaning against my maple tree to carve a blaze into its bark, a sign for the next European who stumbles through this forest. I see a farmer's wife, hungry and cold, pushing her way through driving wet snow to the small house whose foundation we found on the far side of the trees.

My imagined stories thrill me, but they are unsettled and unsettling. I do not understand my connection to this place. I do not know its other names, its heroes, or its stories. These stories have been flattened, bulldozed over, wiped clean, when my suburb was built. My house, my friends' houses, the streets, my school: they do not come from this soil. This forest has no name in my world.

"Olly, olly. All come free," the seeker calls.

The forest breaks open: children appear between trees and cheer jubilantly for their success. Like me, they have not been found. I stand, shake off the untold stories, and run to join the others, the forest floor crackling beneath my feet.

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Where do our research questions come from? How do they find us? How do we find them? How does the peculiar alchemy of our personal calling, our time, and our place set us upon our intellectual quests as academics?

It seems generous to call my intellectual work a quest: my academic career path meanders like the mud-tinted Thames River that ran through my childhood. I have three university degrees in three disciplines (a BA in Linguistics and German, an MA in Comparative Literature, and an MA in Communication and Technology), and now, in my late forties, I'm working on my fourth: a PhD in Education and Writing Studies. I have written academically on the acquisition of relative clauses by English-speaking children, the feminine sublime in East German and Canadian literature, the relationship between Internet genealogy and motherhood, and my son's struggle to learn how to write using a pencil. I suspect that there is no obvious plot running through this work beyond a lack of perseverance, a deficit that pulls me between devastating boredom and all-consuming fascination. And yet I'd like to write another story here. In this story, these disparate scenes of my work orbit around a single theme, a theme often explored by thinkers who share my lifetime and my life place. Like so many Canadians—particularly white settler Canadians—I have a deeply uncertain relationship with the place in which I live, and this uncertainty is woven throughout my intellectual work.

Several important Canadian scholars have commented on this troubled relationship to place. Northrup Frye, the well-known Canadian literary critic, muses that our national sensibility "is less perplexed by the question 'Who am I?' than by some such riddle as 'Where is here?'" (23). Our national novelist Margaret Atwood picks up this theme, writing that settler Canadians are effectively lost in our own country:

> [W]hen you are here and don't know where you are because you've misplaced your landmarks or bearings, then you need not be an exile or madman: you are simply lost … Canada is an unknown territory for the people who live in it …

> I'm talking about Canada as a state of mind, as the space you inhabit not just with your body but with your head. It's that kind of space in which we find ourselves lost. (18)

More recently, philosopher John Ralston Saul suggests that "many Canadians—francophone, anglophone—across the country are confused about their direction, uncertain of the meaning of their place in this place" (loc. 483).

The uncertainty of place that has shaped my intellectual quest is most often expressed as a worried distrust of linguistic representation. When you grow up in a world where foreign names and stories are imposed on your home, you learn to suspect any simple notion of the relationship between language and nature. You come to understand that the space between the fundamental elements of the linguistic sign—the signifier and the signified—is a rich borderland like the unnamed forest of my childhood. It holds untold stories, stories lost through colonization, class, culture, and power struggles, and the unspeakable work of survival in a place where nature is formidable.

Seen through this lens, my intellectual quest comes into focus. My academic work coalesces around some key questions: How do words and stories connect us to the world? Whose stories get told? What happens when we tell untold stories? What stories are untellable? My early undergraduate work in linguistics set the stage for this inquiry: it was there that I learned to see linguistic representation as an act to be dismantled for study. The linguistic sign undone, the importance of the boundary between spoken and unspoken became clear, and I moved towards a closer examination of what wasn't said. Understanding nationhood against the darkness of the unsaid drew me to post-war German authors like Christa Wolf. As a Canadian, I recognized the problem of defining a society primarily by what cannot or should not be said. Negotiating the unspeakable—the sublime—was the common ground upon which I could compare works of post-modern German and Canadian literature in my first Master's thesis.

In contrast to this theoretical work, my second Master's project was an attempt to resurrect the stories that might bind me to this place: to speak aloud what had been lost. I connected my experiences as a new mother to finding the lost story of a mother in my family tree, a woman who died young and whose own daughter knew nothing about her life or her pioneer roots in Canada. Uncovering and articulating this story was a struggle much like my son's experience of learning to write his own name; I recounted this journey in a later paper that explored how our material world—our writing tools in particular—shapes the process of writing our stories. These exercises in storytelling led me to consider how telling forgotten, lost, or ignored stories—the borderland stories—empowers connection and how narrative might act as a bridge between the academy and other communities.

The potential of narrative to reconfigure and draw out the relevance of knowledge produced at the university steered me to my current PhD work. My dissertation explores how knowledge of climate change is communicated in the public sphere; in particular, I am looking at how narrative and personal experience might play a role in this communication. There is growing evidence that we must find new ways to talk about climate change; research has shown that explaining climate change with facts and data does not convince people of its potential threats. Climate change scientists are beginning to acknowledge that narrative may be an important mode for speaking about climate change, a mode in which we can reforge the bond between humans and our natural world (Chess and Johnson; Hulme).

However, the story of climate change is a difficult one to tell. Climate change makes explicit our complicated connection to this place, to the Earth. It forces us to acknowledge our humility—our place as only one species on the planet—and our importance—our power as a species to damage and destroy nature. Communicating climate change exposes the frailty of imposed stories that have no foundation in the soil, and it asks us to acknowledge the borderland stories of our civilization: the cost of our lifestyles, the potential penalties for refusing to change.

The fierce debate about climate change in North America pits those who want to tell this story against those do who don't. These competing stories push forward against each other, always striving for what Graham Smart labels "discursive hegemony" (loc. 3925). Rhetorician Jim Corder argues that when we are confronted by narratives that challenge our own, our very being is threatened. Corder asks, "How can we expect another to change when we are ourselves that other's contending narrative" (19)? Telling stories about climate change, particularly in North America, is very much a battle of contending narratives about our place in this world.

How then can we approach these competing stories about climate change without an either-or, all-or-nothing duel for dominance? How can we discuss our relationship to nature and explore the threats of climate change without zealous dogmatism and automated talking points? It is upon these questions that my dissertation work turns, and I would like to think that these questions—as entangled with hope and idealism as they are—are inextricably tied to my lifetime and life place, to my experience as a Canadian in the 21st century.

My Canadian identity can never be just one story: the borderland between the stories that I tell and the place in which I live is inherently generative. It points not only to our insignificance—the weight of stories not told—but also to our potential—new stories that might be told. John Ralston Saul offers us one such new story, suggesting that Canadians must acknowledge that the philosophical foundations of our society come from Indigenous cultures: "[Our nation] is a non-racial idea of civilization, and non-linear, even non-rational. It is based on the idea of an inclusive circle that expands and gradually adapts as new people join us," he writes (loc. 172). This is a new way of thinking about Canada, but it also hints at a new way of thinking of the borderland that I have written about here. Perhaps it is not the space between—between suburbs and open fields, between the silent north and the screaming south, between nature and language—but it is a space within. It is the space within our circle where the work of expansion and adaptation take place. Perhaps it is not so much that we are lost in this place, as Margaret Atwood suggests, but rather that we perpetually reaching into ourselves and into this place for new orientation. We cannot be found because we have not settled. And it is by dwelling here, in this unsettled place, that I hope that I might find new ways to tell stories about climate change and our relationship to the world around us.

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Researching and Teaching Writing in Canada

ROGER GRAVES

In a graduate rhetoric class at Ohio State one day, Professor Corbett asked me "How do they teach writing in Canada?" I stumbled through some kind of answer, though it seems clear now that he wasn't so much expecting an answer as providing a research question, one that motivated me then and, to some extent, does still. How do we teach writing in Canada? My dissertation advisor, Andrea Lunsford, had just come back to Ohio State from the University of British Columbia after a period of seven years and guided and connected me to people in Canada who could help answer this question.

Credit: British Library

For me, national identity has always been a front and centre part of my research in rhetorical studies. This has meant conducting descriptive research to understand the dominant pedagogical practices of the end of the last century. It has entailed critical research, too—investigating the conflicting cultural norms that I have felt sharply as a Canadian scholar trained in the United States while also teaching and researching in two nations (as well as being a migrant myself). Finally, identity also permeates innovative new research, specifically into new pedagogies that are possible within the context of Canadian higher education.

Canadian Genre Studies: Writing throughout the Curriculum

I was a Canadian, and part of a generation of rhetoric scholars that graduated and were hired in various institutions across the country in the late 1980s and through the early 1990s. Our mission, in part, was to identify the limits of existing practices and, through studies of language use in various contexts (academic and otherwise), to create new practices more in line with what our research revealed to us. I'm thinking of work done by Anthony Paré on the writing of social workers, of Natasha Artemeva on engineers, of Cathy Schryer on veterinary school writing practices, of Judy Segal on medical writing, Doug Brent on reading and rhetoric, Graham Smart on writing in financial contexts, Janet Giltrow on students and research writing, Heather Graves on writing in physics, and many others. Studies of genre and writing became so prevalent as to make Canada one of the leading countries in the world for genre-based rhetorical research. One of the outcomes of this work was to situate the teaching of writing firmly in the contexts in which the writing was done: introductory writing courses taught outside a field of study, for example, or outside the context that generated the texts was seen as having limited value.

My dissertation and early work focused on the contexts where writing was taught: *Writing Instruction in Canadian Universities* became my answer to Professor Corbett's question. The answer, in short, was everywhere. Writing courses sprouted up in engineering, education, law, agriculture, science, nursing—you name it. These courses were seldom taught by someone with a research interest in rhetoric or writing studies, however, and often taught with an "effective writing" or generalized pedagogy approach that the researchers named above were busy identifying the flaws in. A follow-up book, *Writing Centres, Writing Seminars, Writing Culture: Teaching Writing in Anglo-Canadian Universities*, invited writing program and writing centre directors at institutions across the country to talk about how they were teaching writing, both how they organized their efforts and the theoretical approaches to writing they employed.

Cross-Cultural Research and Identity

Other work followed based on the same research, including articles in *Written Communication*, *Journal of Technical Writing and Communication*, and *Journal of Business Communication*. This last piece came out of my experiences while employed as an academic on both sides of the border: "junk" mail soliciting donations of one kind or another provided the textual basis for an analysis of rhetorical appeals made in the two cultures. The title, "'Dear Friend'(?): Culture and Genre in American and Canadian Approaches to Direct Marketing Letters," hints at what I noticed in living on each side of the border for a few years at a time. No Canadian direct mail ever sought to use the common "dear friend" salutation because of what to Canadian ears sounded like insincerity and a contradiction—if you were my friend, you would know my name and not address me with this odd salutation—but function to reduce power/distance relations. The warnings on cigarette packages at the time (in Canada, with direct assertions such as "Cigarettes cause strokes and heart disease") pointed to differences in cultural attitudes to medicine, health, and litigation.

Photo by Softfusion Mixed Media Partner on Unsplash

I engaged in this work as both a student of rhetorical studies and as a Canadian. At one point in 2002, when it appeared as if I would be working in the United States for the foreseeable future, I applied for American citizenship. My "green card" allowed me to work, but full participation in American society required this extra step. I knew that Canadians could hold dual citizenship, so I felt that there was much to gain but little to lose in taking this step. At the point where my wife and I were to be interviewed (a step close to the end of the process), the INS officer informed me that I would not be able to remain a citizen of Canada: it was a forced choice that required the formal renunciation of Canadian citizenship. Further, my wife and I were separated and not allowed to communicate with each other while we were both required to decide. I was certain that, one way or another, I could retain Canadian citizenship, but I was not prepared to renounce my "foreign potentate" as the form required. In this windowless room in downtown Chicago I hemmed and hawed until the officer informed me that I could withdraw my application without prejudice. I took that option.

I agree with the premise that identity can be fluid, changing with the circumstances and felt more intensely at some times more than others. I think leaving your own country to live and work in another one for an extended period and without the expectation of returning after a set period leads to a consideration of identity that can be clearer and more defined. There are cultural practices—parades!—that take some getting used to and suggest questions and answers about cultural values. Being confronted with practices that just did not fit with my sense of culture gave me much to think about and greater insight into the objects of my rhetorical studies, and has freed me to explore new, innovative paths of research.

Un-American Pedagogy

The obvious connection between identity and rhetorical studies shows up in my earlier work on writing studies in the Canadian context, but the frame for this study derived largely from the American rhetoric and composition context of my Ohio State degree. Lately, my work has focused more on what is termed "academic writing" and "writing studies" rather than "composition." Teaching first-year (not freshmen) academic writing (not composition) in Canada leads to different pedagogical practices, practices that do not fit with the American history I came to know through Robert Connors and David Russell, among others. The first-year writing course I am teaching now has 200 students in it, uses blended learning approaches, and employs gamification to motivate online peer review. These choices put me at odds with, among other things, the NCTE and CCCC statements on class size ("No more than 20 students should be permitted in any writing class"). Gamification benefits from larger groups, not smaller, so exploring this technology does not fit with what I call the "craft" approach to teaching writing.

Further problems come with advances in pedagogy. The "Principles" statement asserts that "Sound writing instruction depends upon frequent, timely, and context-specific feedback to students from an experienced postsecondary instructor." Recent research suggests, however, that peer feedback is at least as important to student learning about how to write. Students in blended or hybrid courses who use technology-enabled peer feedback produced more lexically complex responses with more interactive competence (Chen 2016). The persistence of the feedback when stored online (as opposed to being delivered orally) also prompted more revisions (Chen 2016). We use gamification in a large class with an online peer feedback environment where students have the opportunity to both read and then comment on each other's drafts; this technique has been shown to improve student writing (Schunn, Godley, & DeMartino 2016; Ion, Barrera-Corominas & Tomàs-Folch, 2016). Our early assessments of students and commenting in the writing course confirm what others have reported: that peer feedback is as valuable as instructor feedback (Guasch, Espasa, Alvarez, Kirschner 2013). The “Principles” statement actually prohibits this pedagogical method. This puts me into a forced choice, not unlike the citizenship application that forced me to choose between countries. I am choosing not to follow those guidelines because they are less important to me than research findings and advancing pedagogical practices.

Photo by Randy Laybourne on Unsplash

Ultimately it does matter how you see your identity because that viewpoint will contribute to what you study and how you study it. If you are an American, you may not notice the Surgeon General’s warning because it is too familiar, too much a part of the landscape. But if you travel to, say, Toronto, and see that it has been replaced with a colour photograph of a diseased lung, you can’t help but sit up and take notice—and ask why would someone do that? How is that okay? When considering pedagogical practices or the goals and material conditions for first-year writing, you are bound to encounter cultural attitudes (university education in Canada does not attempt to create better citizens) that challenge your received understandings of how to structure that course. In my case, the resulting pedagogy puts me at odds with the dominant professional organization in the United States. Living the cross-cultural experience as a researcher, teacher, and citizen opens up research and teaching possibilities that might not come to the forefront within either country or culture. At least, that has been my experience.

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A Wordsmith among Scientists: Cultural Identity and Scholarly Work

HEATHER GRAVES

I grew up a wordsmith among scientists and mathematicians. I spent hours listening to disquisitions at the dinner table on how to, among other topics, derive the formulae to calculate the rates of acceleration and deceleration of a billiard ball dropped off a bridge into the Grand River. Given these dinnertime lessons, I had no choice but to study English or Fine Arts. And, as an undergraduate English major at the University of Waterloo 1976–1981, my courses in English Studies were the focus of my Arts degree; other required Arts courses constituted a nuisance and a distraction from the reading and writing I did in English. I left Waterloo having learned to write a solid English essay (thanks Keith Thomas, Mary Gerhardstein, Bob Gosselink, Neil Hultin, and Jack Gray) and never thought about whether my writing skills transferred to other disciplines. I assumed they did, despite my co-op undergraduate degree, during which work as a writer in the Ontario Premier's Office and the Bank of Canada had shown me that academic writing skills did not transfer seamlessly to business.

Heather Graves, Reading the Oxford Anthology of English Literature

During my school terms as an undergraduate, I lived at home. To get a ride to our house on Township Road 12, I would meet my dad, a physics professor on campus, in his lab. Often I chatted (while I waited) with his many graduate students about their research and then observed him spending several minutes coaching them on their work. This experience, coupled with a childhood in which numerous graduate students and visiting physicists from Chile, Latvia, Lithuania, Iran, India, China, and Britain flowed through our home at welcome dinners and end-of-term celebrations, meant that I knew something about physics and its culture. This familiarity is the source of my abiding interest in the rhetoric of science, sparked during H. Lewis Ulman's 'Rhetoric of Inquiry' class at Ohio State University in 1990. It seemed that the scholarship in this area largely focused on historical texts; very little dealt with contemporary scientists 'doing science.' I felt the area's philosophical and theoretical bases required some input from contemporary scientists/ science.

Therefore, my dissertation research focused on experimental physicists conducting research in the laboratory. My book based on this study explored how they used language, especially rhetorical figuration including metaphor and analogy to create new knowledge and metonymy to create scientific facts (Graves, 2005; 2012). The final chapter examined how the physics graduate students learned to write publishable research articles in a hierarchical mentoring and drafting process (Lunsford and Ede, 1990). At that time, my terministic screen that "good" writing resembled English Studies disciplinary discourse blinded me from attending to the argumentative structure of the drafts that I observed the physicists revising.

When I started teaching writing at Illinois State University and then DePaul University (1993–2005), I took a rhetorical perspective, focusing on argument structure, whether the course was advanced composition, technical communication, or business communication. I adopted and adapted theory mainly from Aristotle and Toulmin in my approaches in those classes and in the textbooks that I later co-wrote (Graves & Graves, 2007; 2012; Faigley, Graves & Graves, 2008; 2011; 2014; 2017; Faigley, Graves & Graves, 2009; 2012; 2015; Graves & Graves, 2016). All the instructional material that I encountered and used fit well with my literature/rhetoric and composition background: I felt that I had a handle on writing and arguing and on how to teach others to do these well too.

English Disciplinary Discourse is Not the Gold Standard

However, in 2007 our daughter was writing an MSc thesis in epidemiology and biostatistics at the University of Western Ontario. She laid out her literature review the way that her writing-teacher parents had taught her—from what I now recognize is an English Studies/Arts perspective—and we were all shocked when her supervisor rejected it wholesale, insisting that she start over and summarize her sources in point form: no argument, thank you very much! This incident was my first inkling that perhaps Arts was not the gold standard for all good disciplinary writing.

At the University of Alberta in 2009, I taught academic writing for science graduate students. Embarrassing though it is to relate now, I used Kamler and Thomson's *Helping Doctoral Students Write* because I believed that their advice applied to all disciplines. However, three weeks in, after asking my students to interrogate their thesis topics' ideological foundations, they looked at me uncomprehendingly. Finally, during the lesson on Toulmin's theory of argument (1958), I realized that I was in uncharted territory: they were analyzing a sample thesis literature review to identify the argument when a geology student raised his hand, saying he couldn't find any of

Toulmin's concepts in his sample. After skimming through nearly ten pages, I had to admit I couldn't find them either. Later, I reviewed several more geology theses and found his sample was representative.

A New Model for Argument in Science

I felt compelled to look further into this anomaly. A rhetorical analysis of the thesis introductions randomly selected from the major science disciplines—chemistry, biology, physics (plus geology)—revealed that these writers structured their arguments in ways that existing rhetorical theory did not acknowledge or account for. My analysis identified two type of argument structures based on scientific facts and only secondarily on Toulmin's beliefs and values-based model from the discipline of law. I developed an alternate model based on one of these types and then used theoretical sampling to determine whether it reflected the argument structure used in research articles in these disciplines. It did. I have presented this research to numerous scientists in chemistry, physics, geology, and mathematical biology and taught it to several dozen graduate students from disciplines in science, engineering, and medicine at the University of Alberta. Using it, they have revealed additional insights into disciplinary argument structures in their areas. Other graduate writing instructors have embraced this research when it was presented at conferences (Graves, 2013; 2014a,b,c; 2015). Some undergraduate writing instructors, however, have dismissed these findings, scoffing that scientists are just "lousy writers." Further, this research has been rejected by multiple United States journal editors and their reviewers. Novel findings generate novel theoretical models, and novelty is uncomfortable.

Six years ago, I started working with an applied linguistics doctoral student, Shahin Moghaddasi, on the rhetorical structures in theoretical mathematics research articles, which she approaches from rhetorical genre studies and English for Specific Purposes (ESP) perspectives. Her work first on research article introductions (RAIs) and then on niche establishment strategies in theoretical mathematics draws on, among other sources, John Swales' 'create a research space' (CARS) model (1990, 2004). Much of the work in this area of genre analysis highlights variations in the CARS's move and step model across a variety of disciplines, but some research also inclines towards a one-size-fits-all-disciplines model that would make it easier for ESP and English for Academic Purposes (EAP) instructors to teach novice disciplinary experts to publish their research in English-language journals.

In contrast, our research has demonstrated how mathematics researchers structure their articles in ways that explode the possibility of a generic rhetorical model (Graves et al 2014; Graves et al 2015; Moghaddasi and Graves, 2017). Recently, we published an alternate version of the CARS model for discrete mathematics in an international journal, but in the initial review of the manuscript, one of the referees torched our work before rejecting it, I suspect, in part, because of the alternate model. Fortunately, the journal editor sought a more open-minded alternate reviewer, and the manuscript was ultimately accepted (Moghaddasi and Graves, 2017).

Cultural Identity and Scholarly Identity are Intimately Connected

This work on argument in science disciplines and discrete mathematics undermines the position of writing instructors who teach a curriculum that assumes that 'generic' academic writing exists and rhetoric and composition or writing studies courses can teach it. They further assume that students can easily adapt these "generic" academic writing skills to the courses they take in other disciplines. However, the research that I've been doing for the past decade suggests differently. Writers in science disciplines approach the task of persuasion less directly than do writers in arts and humanities (and some social sciences) disciplines; the former see their task as explaining the context around scientific facts, which rely primarily on a shared understanding of scientific knowledge and, only secondarily, shared beliefs and values related to the disciplinary culture (Graves, 2013; 2014a,b,c; 2015).

My scholarly work over the course of my nearly 40-year career is intimately connected to my cultural identity and personal experiences. My scholarly "upbringing" in English Studies at a Canadian university meant that I thoroughly internalized my disciplinary discourse, which shaped my view of writing instruction for several decades. Additionally, my familiarity with the Canadian physics culture in the late 20th century shaped my response to the scholarship in rhetoric of science at that time and motivated me to bring a perspective from contemporary experimental physics research into the conversation. This work, coupled with the cultural knowledge, laid the foundation for my later willingness to take a hard look at what science writers were actually doing when they built the context for their thesis research and to acknowledge what I saw there, irrespective of the received wisdom that English Studies disciplinary discourse is "generic" academic discourse that can serve as the model for all disciplines.

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An International Organization: Belgium

Am I a “Belgian” Scholar?

JULIE DAINVILLE

The question of identity is quite complex in Belgium. We have three regions, geographically enclosed: Flanders, Wallonia, and Brussels-Capital (not to be confused with the “City of Brussels,” even if it is basically the same geographical area). These are three communities established on a linguistic criterion (Dutch-speaking, French-speaking, and German-speaking). The situation gets even more delicate in municipalities with three official languages (Dutch, French, and German), even though the country is only about thirty thousand square kilometres for about eleven million inhabitants.

Furthermore, Brussels is considered the capital of the European Union—although it is not an official status—for the city has been hosting the main European Institutions for a long time. The city of Brussels is home to 176,124 inhabitants, from 163 different nationalities where many languages and cultures live together. To use a very popular word in Belgium, Brussels is a (most of the time) peaceful “melting pot.” And it is also the place I have been living in since I was born. All my (still quite short) life long I have been surrounded by some conventional, even clichéd expressions of Belgian culture:

- the famous (or at least we do believe so) Belgian second-degree humour,

- a multicultural and multilingual context,
- a sense of self-mockery…
- … which exists alongside the feeling that being "small" does not mean one cannot achieve big things, as my small country has done many times,
- and the belief that a compromise can almost all the time be reached.

I think that Belgium is all those things: living together despite the linguistic, political, or cultural differences.

Of course, this atmosphere inflects the person I am, the way I approach the world surrounding me and, consequently, the way I do research. I do feel Belgian. At the same time, I do think that many other factors have been of importance. Multilingualism and multidisciplinary education (in rhetoric and classics) in a cosmopolitan context feed my work, which flourishes in the Université libre de Bruxelles and in GRAL (Groupe de recherche en Rhétorique et Argumentation Linguistique).

Multilingual, Multidisciplinary Work

The multicultural and multilingual atmosphere of Brussells makes it a special place. Cinema is a symbolic example: in Brussels, when one goes to see an international movie, one may choose to watch it in the original version with French and Dutch subtitles, or in French. In Flanders, movies are in the original version with subtitles; in Wallonia, most of the time, only the French version is available. This may seem minor, but it says a lot about the way the different regions conceive of languages. Furthermore, many expats, European or not, live in the city, which offers facilities to discover other languages or cultures thanks to the numerous international libraries, cultural centres, or even restaurants. As far as I am concerned, being confronted by this probably increased my desire to learn more about languages, and that is why I studied classics and linguistics.

Within a Master's in linguistics, I studied classics. This background has been an important influence in my research. I usually work on ancient texts, trying to better understand them through the lens of ancient rhetorical treatises, within a philological approach.

A Free University within A Belgian Rhetorical Tradition

The university where I studied plays an important role in the way I do research. To clearly understand this point, a brief historical background will be useful. The Université libre de Bruxelles (then called "Université libre de Belgique") was built in 1834 by Théodore Verhaegen and Auguste Baron. Its foundation is linked to the history of Belgium. Indeed Belgium became an independent country in 1830 and, at this time, only three universities existed: Ghent, Liege and Leuven. Brussels, although the capital of the country, had no university and at first investors refused to fund the project of a new Belgian university. It was only after that the foundation of a new Catholic university in Mechelen was announced that the "Université libre de Belgique" project could be launched in reaction, on the grounds of the will not to be influenced by a religion or dogma of any kind (which is still well alive today). This became its fundamental principle: the "Libre examen." It means that, as stated in the University's first article of association, teaching and research rely on the rejection of authoritative argument and the independence of judgement. Such a statement has of course concrete implications on the way students and scholars are trained. My point here is not to praise my university without an ounce of critical mind (it would be in contradiction with the point I have just made), because this ideal is not always achieved. But I have been lucky enough to work with colleagues and professors for whom the "libre examen" does mean a lot, and who therefore respect it in their professional and scientific relations.

I cannot mention the Université libre de Bruxelles without dwelling on Chaïm Perelman, the new rhetoric and the School of Brussels. Perelman, with his book "*Traité de l'argumentation. La Nouvelle Rhétorique*", written with Lucie Olbrect-Tyteca and published in 1948, largely contributed to bringing rhetoric to the forefront again after World War II.

The research team I belong to, the "GRAL" (Groupe de recherche en Rhétorique et Argumentation Linguistique) is one of the heirs of this school of thought, giving Perelman an important place in its research fields and pursuing his multidisciplinary approach of argumentation. Brussels's prime position in the field of rhetoric obviously influenced the place given to rhetoric in my research.

Pistis and Divine Testimony in Classical Rhetoric

Bringing together the energy of my cosmopolitian context and my classical training, I have recently begun work on (for example) *pistis* and divine testimony in classical rhetoric. The historical period I am working on, the Greek classical period (around the fifth century BCE) is particularly relevant to study critical thinking, because of the cultural and, most of all, political upheaval that happened then in Athens: the establishment of democracy. Citizens had to make their own choices, based on proper deliberation. Oracular authority became, then, a striking and complex question.

My methodology derives strongly from my classical training. I look at oracles within the classical rhetorical culture by synthesizing authors as diverse in time and space and genre as Herodotus, Aristotle, Cicero, Quintilian, and Hermogenes. Herodotus accepts, generally, the authority of an oracle: the reliability of the god is not disputable. The authority of the Delphic sanctuary seems well established in Herodotus's *Histories*. Not all classical authors share that assumption. Aristotle, for example, is suspicious of oracles: he accuses those who write in an ambiguous style of having, actually, nothing to say. According to him, the oracles are ambiguous (deploying *Amphibolia)* to fool people, because the less accurate they are, the less likely they are to be proven wrong.

In grappling with that ambiguity, my conclusions are, in a certain way, entirely consonant with my work at the Free University (Université libre de Bruxelles). Where the free university notes that teaching and research relies on "the rejection of authoritative argument and the independence of judgement," my analysis of classical oracles also places their authoritative role within the context of rhetoric. Even when the authority of the oracular sanctuary is not questioned, and the god trusted, critical thought and rhetoric are crucial when it comes to interpreting what Apollo wanted to say or, to put it differently, when it comes to making a decision. Then, what to do in light of the oracle's insights is still the result of a human deliberation. *Amphibolia* is precisely the feature that makes oracles enter in the rhetorical sphere, allowing men to make their own decisions and to take their responsibilities — to exercise what at the University of Brussels is called "independence of judgement."

Conclusion

I would conclude by saying that the melting pot I have been living in for so many years is probably key to understanding how I consider my work. Indeed, every point mentioned above, whether geographical, cultural, or educational, plays a part in the researcher I am. My academic *curriculum* is of great influence, but it is undeniably correlated to the history of the institution (notably the importance of the "libre examen" concept and the major role of Perelman in the history of rhetoric) and, of course, my choice to invest in this path must be, in some ways, correlated to the places that I lived in when I was younger and, most of all, to the people I met. Threaded through all of these influences, rhetoric is the tool by which I analyze the role of authority and judgement in civic life.

Works by Julie Dainville

« Divination et connaissance dans l'Œdipe-Roi », in L. Nicolas, *Le fragile et le flou. Apprivoiser la précarité : un art rhétorique* (*to be published*; 21 p.)

« Rhétorique et autorité historique : le cas de la Pythie dans l'œuvre d'Hérodote », *in* Julie Dainville et Benoît Sans (eds), *Entre rhétorique et philologie : pour une réhabilitation des liens entre théorie et pratique*, *RIFL*, 2017, p. 64-77.

« L'éloge paradoxal à l'école : rhétorique, pédagogie, citoyenneté », *Rhetor* 7, 2018, p. 26-37.

– « Le *genethliakon* dans la poésie de Sulpicia », *Rhetor* 6, 2016, p. 99-115 (online: http://cssr-scer.ca/wp-content/uploads/2016/08/Rhetor-6-7-Po%C3%A9sie-Sulpicia-Dainville.pdf)

Negotiating Identities : Exercising Empathy

VICTOR FERRY

The beginning of the 21st century is a time of identity crisis (Dunn: 1998; Morley & Robins: 2002). Due to the flattening of the world (Bird & Stevens: 2003; Friedman: 2006), it becomes increasingly difficult for an ever-growing number of people to view their beliefs and values as universally valid. This challenge to old certainties also has a profound impact on human and social sciences. In particular, the ideal according to which a researcher could escape from social and cultural determinism became suspicious (Foucault: 2002); the allegedly objective standpoint of science, it was argued, was in fact a "WEIRD" point of view: the ethnocentric perspective of the Western, Educated, Industrialized, Rich, and Democratic (Thompson: 1963; Said: 1978; Chakrabarty: 1992; Henrich *et. al.*: 2010). From then on, it became important for researchers to face two questions: what is my identity? How does it inflect my work? This special issue of *Rhetor* is an opportunity for rhetoric scholars to answer them. What if, however, one rejects those questions? Aren't they a concession to the postmodern view that any scientific work is influenced by culture and ideology (Latour & Fabbri: 1977; Spanier: 1995)? Are we bound to abandon the ideal according to which doing research requires us to escape from particularism and ethnocentrism?

This is precisely the controversy I am interested in as a researcher (Ferry & Danblon: 2016). As a professor and a trainer, I am also specialized in the management of conflicts arising from multiculturalism (Ferry: 2017a). In this essay, I show how I found in rhetoric the tools to handle those issues, whether they are theoretical or on the ground. In conclusion, I reflect on how French culture might have inflected my approach to controversies and conflict resolution.

Can We Share a Common History?

In my doctoral thesis, I focused on the writing of history in a multicultural society: can there be shared interpretations of sensitive historical events? Should historians approach them with a certain tact? If so, what is the boundary between tact and self-censorship? The reason why I find those questions so stimulating has to do with my teenagehood in a multicultural suburb of Paris. In this context, several units of the history class were highly sensitive: slave trade, colonization, the Algerian war. I regret that we didn't seize the opportunity at that time to put words on our diverging perceptions of France and its history. Maybe we wouldn't have been able to engage in fruitful intercultural disagreements. Maybe those subjects were just too sensitive. In any case, the hope that it should be possible to ease the tensions by confronting perceptions has been with me since the beginning of my career.

When I began my Master's degree, however, the issue of the writing of history in multicultural societies seemed unlikely to lead to any peaceful discussion. French society was then divided over memory laws (i.e., laws on state-approved interpretations of crucial historical events). For some, this was a dangerous attack against free speech. For others, this was a safeguard against ethnic or racial hatred. In this debate, I had been especially interested by a controversy that broke out after the publication of a book on the slave trade (*Les traites négrières*, by Olivier Pétré-Grenouilleau). Indeed, the author had been orthodox in his attempt to reach a neutral standpoint when dealing with such a sensitive subject. Although the book had been praised by historians, it shocked associations of remembrance of slavery: the author was accused of neglecting the suffering of the victims of slavery and he was even prosecuted.

In my doctoral study, under the direction of Emmanuelle Danblon, I proposed a rhetorical analysis of this controversy (Ferry: 2013, 2015a). One source of the conflict was, in my view, that professional historians tend to care only about their *logos* even when dealing with sensitive issues. The risk is then not to appear as objective but as insensitive. On this, Aristotle's concept of appropriate emotions is enlightening: "Your language will be appropriate if it expresses emotion and character, and if it corresponds to its subject" (Rhet., III, 7). But is it the role of a historian to care about the public's opinion? The postmodern tendency to blur the distinction between science and politics was probably another source of the conflict: without this distinction, anyone can denigrate any scientific production simply because he feels offended. The solution might be, following Aristotle, to reaffirm the difference between genres of discourse. As far as history is concerned, there is a time to establish the truth, a time to judge the guilty, and a time to celebrate the heroes. Training young citizens to navigate between those genres should help the teaching of the most sensitive chapters of history (Ferry: 2017b).

After dedicating my PhD to epistemological conflict resolution, I had the opportunity to develop my skills for facilitation as teacher and a trainer in rhetoric.

The Laboratory of Disagreement

At the beginning of 2014, I started to teach rhetoric, argumentation, and intercultural dialogue in a communication and management school. Most students in this school were born and raised in Africa before pursuing their higher education in Europe. Some of them were Muslim, some of them were Christians. In the classroom, there was a lot of potential for cultural conflicts (including between them and me); there was also a huge potential for mutual enrichment. To profit from it, I created an exercise entitled the laboratory of disagreement (Ferry & Sans: 2014; Ferry: 2015b, Ferry & Sans: 2015). It worked as follows. At the beginning of the semester, I would ask my students to identify their tolerance threshold: a subject on which it was difficult for them to have a calm and peaceful conversation. The idea was that sensitive subjects are likely to reveal cultural differences (Cohen-Emerique: 2011). They would offer an opportunity to observe how disagreement works and to exercise conflict management skills. Each course was divided into a practical part and a theoretical part. In the practical part, one student would briefly present his/her opinion on the sensitive subject of his/her choice. Other students would then try to push him/her out of his/her comfort zone. They would finally evaluate his/her performance using a 4 item feedback form:

(1) Introspection (Is the student aware of his/her culture?);

(2) Empathy (Is the student aware of others' points of view? Does he/she care about them?);

(3) Emotional intelligence (Is the student able to control his/her emotions and is he/she mindful of others' emotions?);

(4) Rhetorical agility (Is the student able to change the course of a discussion when it becomes heated?).

In the theoretical part of the course, I would give them concepts to enrich their experience of disagreement. This was a highly challenging, very interesting experience. And, above all: it worked. It worked in the sense that students began to enjoy disagreements more and more. It also worked in the sense that, in the end, we were able to disagree on subjects as sensitive as polygamy, excision, abortion, the wearing of the hijab, or colonisation in a peaceful and stimulating way, and I also learned a lot in this respect.

In 2015, I began to share my tools and methods by giving training for high school teachers. This was one of the most gratifying things I had the chance to do: bringing research results to people who might actually find it useful.

Exercising Empathy

After working "on the ground", I moved back to the academic world. Thanks to a grant from the Fund for Scientific Research in Belgium (FNRS), I began, in October 2016, a project entitled "Exercising empathy." Although empathy seems to be a key skill for conflict management, there are few studies on how to exercise it. Social psychologists offer tools to measure empathy (Lawrence et al.: 2004); humanities scholars have intuitions on the activities that might stimulate it (Nussbaum: 2003; Kidd & Castano: 2013). Borrowing from both sides, my research project was to test whether ancient rhetorical exercises could develop our skill for empathy. To do so, I developed a rhetorical training program. I also developed a measurement tool that students might use to give each other feedback on how to improve their empathy when discussing sensitive issues (Ferry: 2017a).

Conclusion: Universal Audience and French Idealism

A professor of political sciences at the Free University of Brussels (ULB), Paul Magnet, once told us: "There are two nations who believe they can speak on behalf of the entire world: the American and the French." This joke reveals something true about French culture. Indeed, I have to confess a sympathy for the narrative according to which the 1789 Declaration of the Rights of Man and of the Citizen was an important step for humanity as a whole. I am also attached to the Enlightenment's ideal according to which the progress of science, reason, and education will, one day, give birth to a global citizenship. Conversely, I find suspect the idea according to which some cultural or ideological differences are so deep that any attempt to find a common ground is bound to fail (Fogelin: 1985; Angenot: 2008; Kraus: 2012). However, leaving France for a career in Belgium and, later, specializing in intercultural communication made me immune to definitive answers on ethical and political issues. My readings of Perelman and Olbrechts-Tyteca (1969) and, in particular, their concept of a universal audience, helped me to find a compromise between idealism and realism as far as disagreement resolution is concerned. As they put it: "Everyone constitutes the universal audience from what he knows of his fellow men, in such a way as to transcend the few oppositions he is aware of" (Perelman & Olbrechts-Tyteca 1969: 33). This does not mean that a speech can actually transcend all oppositions. It rather means that the more aware we are of others' opinions, the wider our audience might be. The aim of my career is to provide citizens the tools to reach an ever more universal audience.

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What Rhetoric Tells us about Ourselves : Parallels and Crossroads

LOÏC NICOLAS

Personal identity is at the heart of any research enterprise, especially in the humanities and social sciences. Often unconsciously, through our research, we speak about ourselves; we are defined by the projects we lead. Our choices, directions, and positions bear witness, in one way or another, to our sensitivities, but also to the unique experiences we have as researchers. Indeed, because it is led by real people of flesh and blood, research activity cannot be neutral—even if it aspires to objectivity. Our identities, which are always multiple and moving, cut across and guide our work of research and analysis. In turn, this work nourishes, sculpts, enriches, and sometimes upsets our identities. There is something incredibly dynamic and exciting about this process.

An Intellectual Journey

When, for the purposes of this issue of *Rhetor*, I began to question the relationship between my (assuredly plural) identities and my work on rhetoric, I immediately thought of the intellectual journey of Chaïm Perelman and Lucie Olbrechts-Tyteca. This journey is relevant for two reasons.

First of all, it is relevant because these two Belgian thinkers—and, more broadly, the tradition to which they belong (Nicolas 2015a)—profoundly shape my identity as a researcher. Their works, ideas, and intuitions have gradually shaped my conception of the art of persuasion. They helped me to define and circumscribe the "realm" of this art (Perelman 1982 [1977]) and to give body to the positions that I defend today. My positions are humanistic (Nicolas 2015b), that is to say, above all, anti-Platonic or anti-dogmatic. For me, rhetoric is the only tool available to make responsible decisions in a complex, open, and unclear world. This tool allows us to exercise our political freedom with the risks that this entails. It is addressed to all citizens, without any distinction of fortune or profession. That is why I attach great importance to the teaching of rhetorical practice from an early age. In any case, Perelman and Olbrechts-Tyteca's place in my research is considerable. Their proposals helped me to structure and affirm my intellectual identity. They have enlightened or guided the direction of my research, but also some of my political convictions. In other words, I built myself, my positions with them—and sometimes against them. Their work had a revealing function for me. That said, I do not at all see myself as their disciple. The letter of their work often inspires me much less than its spirit. This spirit is, in my opinion, indispensable for confronting in conscience and freedom the dark moments in which we live.

Second of all, this journey is also relevant because of the scientific identity of the two authors of *The New Rhetoric* (1969 [1958]). Olbrechts-Tyteca and Perelman were by no means predisposed to take the path that they would eventually follow. The latter testified to this in numerous letters kept in the Archives of the Free University of Brussels (Nicolas 2016f). Initially, their impression of rhetoric as a cultural object was of something incongruous and confusing. Let us recall what Olbrechts-Tyteca wrote in her autobiographical article of 1963 about their encounter with rhetoric:

> A philosopher and a logician, Perelman had devoted the best of his activity to formal logic and analytical philosophy. As for me, I had a background based on the social sciences, economics, fairly good notions of psychology and I had practiced statistical research.

And the author continues:

> If I insist on who we were, it is because it sometimes seems to me important to remember to myself that we were neither classical philologists nor historians nor literary critics and that our enthusiasm could not at any time be that of a specialist happy to broaden the scope of his discipline. Let us say that rhetoric was by no means dear to us, neither by craft nor by taste.

This narrative is very interesting because it highlights the initial gap between researchers and their object of study (Olbrechts-Tyteca 1963, 3).

Against the Current

Nevertheless, it is to this discipline that they turn to become what we know: two major figures in the refounding of rhetoric and argumentation in Europe. In any case, their approach is carried out in spite of and probably even against their primary identities, against their respective academic formations, their personal interests, and their inclinations. Let us therefore try to explain this encounter elsewhere and to go beyond the initial incongruity that Olbrechts-Tyteca mentions. In fact, the link to rhetoric emerged indirectly—through the authors' desire to better understand how we reason and how we make judgements in everyday life. For them, it is, first of all, a matter of studying the functioning of practical rationality, especially when values and norms are at stake.

The Belgian thinkers refuse to condemn as irrational that which cannot be formalized in terms of classical logic. They also refuse the violence of binding statements in the face of which people have only to remain silent. Hence, it is through this critical work that the rhetorical tradition opens itself up to them. Indeed, it alone enables a true sense of justice, justification, complexity, discussion, and criticism to be developed. This is what Olbrechts-Tyteca explains: "To be connected with the rhetorical tradition is not merely to justify a whole research project. It is also to take on, at least temporarily, certain aspects. One of the most important is the notion of audience, and its corollary notions of support and agreement" (Olbrechts-Tyteca 1963, 11).

Let us understand their path: after the disastrous Second World War, Perelman and Olbrechts-Tyteca became aware of the impracticability and the immense dangers that came with too narrow a conception of rationality. It is in order to respond to this awareness that they began looking for techniques and practices that can help citizens exercise their argumentative reason. For these Belgian authors, it was a matter of giving each woman and each man effective tools to defend choices, opinions and convictions in the contingent world of human affairs. This quest led Perelman and Olbrechts-Tyteca down the path of persuasion. This requires putting in place tools but above all giving value to the audience whose support we hope to win and rally to our side.

Rhetoric as a Toolkit

Long abandoned and despised by philosophers, the tools they discovered are those of the rhetorical tradition. These tools are indispensable to allow democrats to move forward in uncertain conditions, where opinions and ideas can meet and clash. Perelman writes in this regard that no one should be satisfied with "the decision of others to justify their own convictions," nor should he "dismiss the thought of any man as *a priori* unworthy of examination" (Perelman 1950, 38-39). The conference he gave on 8

October 1949 for the academic year of the Free University of Brussels bore witness to an imperative desire to revoke the "fascist maxim: 'Believe, Obey, Fight,'" and to replace it with the motto of "free inquiry," namely: "Doubt, decide and convince" (Perelman, 2009 [1949], 146).

The notion of "free inquiry" and the attention paid to the difficulties of its exercise in everyday life are crucial to Perelman's identity (Nicolas 2016e, 2016f). Indeed, the Belgian thinker is not unaware that "it is often easier to obey than to decide oneself." He also knows that it is also easier "to fight an adversary than to convince him" (Perelman, 2009 [1949], 146). As a Jew who had to flee from Poland and anti-Semitic persecutions, as a Resistance activist who had known the horrors of Nazism in Belgium, as a lawyer and a human rights campaigner, Perelman was not unaware of what men are capable of—and neither was his colleague Olbrechts-Tyteca. That is why they considered it essential to transmit to all men the ancestral methods of rhetoric. Both were aware that it is precisely the "contempt for rhetoric [and] the forgetting of the theory of argument, that have led to the negation of practical reason," and which led in one way or another to war and contempt for others (Perelman, 2002 [1977], 24).

From Revelation to Revelation

Now, let's go back to my personal journey. Rhetoric, as I have practiced it for ten years, was not readily apparent to me: it was not a given. When I began my studies in discourse and language in the broad sense, rhetoric was for me exclusively the art of speaking well. As a young Frenchman at the turn of the twenty-first century, I saw it above all as a practice of style and as a catalogue of figures. As such, I had nothing against rhetoric. Indeed, I thought it was important and somewhat fascinating to know how to handle words wisely and speak elegantly.

In short, my education—not very original in this respect—taught me, on the one hand, not to hold rhetoric in high scientific esteem, and on the other hand, to pay attention to beautiful speech (especially written) and beautiful language. In the early 2000s, a part of my identity reflected this contradiction, which structured the minds of my contemporaries. A meeting at the Sorbonne with Professor Delphine Denis, as well as parallel studies in political science, gave me the chance to consider things in a different way. I understood then that rhetoric is undoubtedly less an art of speaking than an art of persuading. This was my first revelation. However, at the time, it was not easy to pursue this new research interest. Indeed, in French academia, rhetoric is not a discipline in its own right. It is therefore impossible to specialize in it. In France, since the end of the nineteenth century, rhetoric—which is considered unnecessary, elitist and reactionary—is no longer part of shared knowledge. It is not taught in secondary or higher education, or only marginally. Successive reforms have replaced rhetoric with different subjects: for example, literary history or essay-writing (Nicolas 2016d). Of course, all in written form—since oral communication has a bad reputation. "War on rhetoric and peace with syntax," wrote Victor Hugo in a well-known poem of the Contemplations (1856). It must be recognized that in today's France things have not changed much (Nicolas 2016a).

After some work done in France on ethical proof and the *doxa* (Nicolas 2007), I had to face up to the lack of interest in France in this subject, and to find another homeland for my research. Without really knowing why, I felt at the time irresistibly attracted by rhetoric. The prospects it opened seem to me considerable. Several questions preoccupied me: Why is rhetoric so badly considered today? Why has France waged such a violent campaign against it? Why has rhetoric been put to death in most of Europe? It was, therefore, first of all, the history of this cultural object that interested me, and more precisely the history of its discredit. I happened upon a home in Belgium, in Brussels, in a laboratory of "textual linguistics and cognitive pragmatics." This laboratory was interested, among many other themes, in the rhetorical genres and the question of proofs. The approach followed by the team's researchers seemed to me both open and bold. I was immediately seduced. I then worked with Emmanuelle Danblon, who directed my doctoral thesis (Nicolas 2016g), and who was very aware of Perelman's work—his articles, his works and his correspondence. This was my second revelation. With Perelman, I had the impression of an accomplishment or reconfiguration of my identity and my strongest intuitions. In order to pursue these, I then undertook to conduct the same intellectual journey that he himself undertook with Lucie Olbrechts-Tyteca more than fifty years ago.

Rhetoric as a Cultural Crossroads

During this journey, I came to understand why rhetoric is not literature, nor a pure practice of beautiful style, nor philosophy, nor logic, nor linguistics, nor philology, nor law. In fact, it is all these at once, for the old *techne* is aimed first at the complete person, namely the citizen who seeks, through the use of the logos, to exercise political freedom. Rhetoric is a tool, and more importantly, a series of tools that must be learned to move forward in this liberating way. This is why we cannot imprison this *techne* in the shackles of a single discipline. Rhetoric is at the crossroads: of genres, intellectual traditions and disciplines. It creates links and helps to transgress borders of all kinds (Nicolas 2016b, 2016c). It combines arts and sciences, theory and practice, reason and emotions, self and others, the particular and the universal, letter and spirit, strength and weakness, uncertainty and decision.

Since then, I have become a Belgian and am trying, with enthusiasm, to transmit this bond while remaining French. In fact, I see myself as a smuggler, a traveler, an errant intellectual; that is to say, first of all, as a sophist (Nicolas 2016g).

"Beyond the primary tasks of the schoolmaster, the Sophists are the first representatives of professorship. And the education of man, as they put it into practice, rests on a science of man, of which they were undoubtedly the creators. For the reflection on nature, as practiced by the Hellenic 'physicists,' they substituted a science of culture, which is the science of man, because human reality is *par excellence* a cultural reality." (Gusdorf 1963, 215)

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Roger Graves (retired) was Professor in the Department of English and Film Studies, Director of Writing Across the Curriculum, and Associate Director of the Centre for Teaching and Learning at the University of Alberta. He is the author, co-author, or editor of eight books and 30+ articles, including *Writing Assignments Across University Disciplines* and *Writing Instruction in Canadian Universities*. He is a member of the editorial board of the *IEEE Proceedings on Technical Communication*, and publisher of Inkshed Publications, the publications initiative of the Canadian Association for the Study of Language and Learning (CASLL/Inkshed). His current research interests include writing assignments across disciplinary fields and the gamification of peer response systems in writing classrooms. Since 2008, he has given over 300 public presentations locally, nationally, and internationally. From 2014-2020 he served on the The International Society for the Advancement of Writing Research (ISAWR) Steering Committee; previously he served on the Executive Committee of the Conference on College Composition and Communication (2010-2012) and of the Canadian Association for the Study of Discourse and Writing (2008-2014).

Randy Allen Harris is a rhetorician and linguist in the Department of English Language and Literature, at the University of Waterloo. His books include *The Linguistic Wars*, *Voice Interaction Design*, *Rhetoric and Incommensurability*, and two volumes in the Routledge *Landmark Essays* series, on rhetoric of science.

Tess Laidlaw's research passion is the application of rhetorical theory to practical communication about health and disease: how such communication occurs, its impacts, and the significance of implicit, symbolic, elements. She holds a PhD in Interdisciplinary Studies (Rhetoric & Media Studies), and has particular interest in communication in high-risk health threat situations such as pandemics, and in applying the theories of rhetorician Kenneth Burke in exploration of these contexts. She is also investigating the persuasive impact of prenatal education on birth experience and the ways health professionals construct expertise in social media contexts. Her teaching and research are grounded in a laboratory-and field-based research background spanning microbiology, freshwater research, biochemistry and genetics, and professional communication experience that includes CIHR (Institute of Infection and Immunity), and a university-affiliated vaccine research & development organization. These roles spurred an interest in effective communication of scientific and health-related topics to lay publics.

Andrew McGillivray is an Assistant Professor in the Department of Rhetoric, Writing, and Communications at the University of Winnipeg. Before joining the University of Winnipeg, he taught in the Icelandic Language and Literature program at the University of Manitoba as well as in the Medieval Icelandic Studies (MIS) and Viking and Medieval Norse Studies (VMN) programs at the University of Iceland. While continuing to research medieval and Nordic topics, McGillivray also has a keen interest in the connection between language and culture here in Winnipeg specifically, Manitoba more broadly, and in Canada generally. Specifically, the rhetorical representation of culture interests McGillivray at present.

Jaqueline McLeod Rogers is Professor and Chair of the Department of Rhetoric, Writing, and Communication at the University of Winnipeg. She has presented numerous papers and been invited to speak about Marshall McLuhan at a number of international scholarly conferences. Her recent publications (co-edited) include *Finding McLuhan: the Mind, the Man, the Message* (2015) and "McLuhan and the Arts" (a special issue of the journal *Imaginations*, 2018). She is awaiting the publication of a seven-chapter book about McLuhan and the city, *McLuhan's Techno-sensorium City* (Lexington, forthcoming). She is beginning a co-authored project examining linkages between McLuhan's communication theory and policy and law governing e-consumerism, copyright, and cultural production. She is also currently co-editing a volume on technology and family practises, *Mothering/Internet/Kids* (for Demeter Press). She is a board member of The Canadian Communication Association (final term) and elected to the Media Ecology Association board as member-at-large.

Ashley Mehlenbacher is an Associate Professor specializing in rhetorical theory and science communication at the University of Waterloo. She is also the Principal Investigator of the Demos Lab (Democratization through Education in Medicine, technolOgy, and Science Lab). In addition to her duties at Waterloo, she serves as a Member of the Board of Directors for the Association for the Rhetoric of Science, Technology, and Medicine (ARSTM).

John Moffatt holds degrees from the University of Toronto (BA) and Queen's University (MA and PhD). He taught at several universities in Ontario, Québec, Alberta, and British Columbia before joining the faculty at the University of Saskatchewan, where he is an Associate Professor in the Ron and Jane Graham School of Professional Development, College of Engineering, where he teaches courses focussed on the rhetorical dimensions of public and professional communication. His research centres on rhetorics of identity in Canadian popular and professional culture, especially in historical contexts. He is particularly interested in changing perceptions of ethos and in the construction of credible witness in the interpretation of historical documents.

Devon Moriarty is a PhD Candidate in the Department of English Language and Literature at the University of Waterloo. Her research, supported by the Social Science and Humanities Research Council of Canada's Talent Program, examines political and science communication as it unfolds on the popular news aggregation site, Reddit. Her work pairs the rhetoric of science and technology with rhetorical genre studies to explore how expertise is performed, adjudicated, and communicated in both multidisciplinary teams and public spaces. Moriarty's writing has appeared in journals including *Rhetoric Review*, *Technical Communication Quarterly*, and *Social Epistemology*.

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Tracy Whalen is an Associate Professor in the department of Rhetoric, Writing, and Communications at the University of Winnipeg. She is the general editor for the Canadian journal Rhetor and co-editor of the book Finding McLuhan: The Mind/The Man/The Message (2015). Her current research focuses on public memory, aviation disaster, and the complex relationship between Newfoundland and the United States.

Jeanie Wills is Associate Professor in the Graham School of Professional Development and an interdisciplinary humanities scholar. Teaching in the Graham School of Professional Development in the College of Engineering has provided her with the opportunity to unite scholarship and teaching to consider the needs of minority populations in her community, such as women and Aboriginal people. She seeks to connect research and teaching in meaningful ways to primarily engineering students.

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ABOUT RHETCANADA

RhetCanada, the Canadian Society for the Study of Rhetoric, promotes the study of the theory and practice of rhetoric in all periods and languages, and its relationships with other fields of enquiry and realms of practice, including rhetorical theory and criticism, history of rhetoric, political and social discourse, sociolinguistics and discourse analysis, composition theory and pedagogy, professional communication, semiotics, media and communications, and critical theory and literature.

This bilingual society is open to anyone involved in the teaching or research of rhetoric. Our membership regularly includes scholars from Canada, the United States, and Europe. Our conferences often include joint sessions with other societies as a natural reflection of the interdisciplinary interests of our members.

QU'EST-CE QUE LA RHETCANADA?

RhetCanada, La Société Canadienne pour l'Étude de la Rhétorique, encourage l'étude de la théorie comme de la pratique de la rhétorique à toutes périodes et dans toutes les langues. Elle promeut l'examen des rapports qu'entretient la rhétorique avec d'autres champs de recherche et domaines des sciences humaines (et sociales). Parmi les questions abordées, on retiendra notamment: théorie et critique rhétoriques, histoire de la rhétorique, discours politique et social, analyse sociolinguistique et analyse du discours, théorie et pédagogie de la composition, communication professionnelle, sémiotique, médias et communications, théorie critique et littérature.

Notre société bilingue accueille toute personne s'impliquant dans l'enseignement ou la recherche en rhétorique. Parmi nos membres, nous comptons des chercheurs originaires du Canada, des États-Unis et d'Europe. Nos congrès comprennent souvent des sessions conjointes avec d'autres sociétés scientifiques, ce qui reflète la préoccupation interdisciplinaires de nos membres.