FALL 2013 BENJAMIN EBY LECTURE

Speaking Truth to Power: Profiles of Rhetorical Courage for Church and Society

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Tonight is the 26th occasion of the Benjamin Eby Lecture Series, first inaugurated under President Ralph Lebold's tenure in 1981. According to the program for that event, the series was designed to be "a fertile seedbed of scholarship and stimulating thought" and to "deal with academic issues within an explicitly Christian framework." The first speaker was Grebel's first Chaplain and Professor of Religious Studies, Walter Klaassen, from Saskatchewan, an Oxford PhD who had come from Kansas after serving four years at Bethel College. In the introduction of his talk entitled "The University: The Temple of Intellect Past and Present," Walter said the event was challenging for two reasons: he was giving the initial lecture, and he couldn't do justice to his topic in the short time frame allotted. "Reflecting on the university, its place and function is," he said, "a bit like trying to dip water with a sieve."[1]

An added challenge tonight is that this event is not only offered as an academic lecture but also branded as one of our inspirational "50 events to celebrate 50 years" of the College. I think it fitting for me, a scholar who likes to study rhetorical hybrids—the blending of occasions, speech forms, and audience expectations—that this is one of those bifurcated symbolic events. It is part academic lecture and part motivational community building. I used to tell my students to think of me as a platypus. I like to study rhetorical forms that are not predictable or easy to categorize; speech artifacts that are unstable, unusual, even peculiar, like that strange aquatic creature the platypus.

And further, I think it fitting that as one who studies "rhetorical

[1] Walter Klaassen, "The Temple of Intellect Past and Present," first Benjamin Eby Lecture, Conrad Grebel College (Waterloo, ON: Conrad Grebel College, 1981), 1.

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underdogs"—individuals who despite long odds manage to survive and thrive and win the argument—that this lecture series is named for Benjamin Eby. Eby was a real mover and shaker in Waterloo County in the early 1800s, so much so they called the place Ebytown, at least for a while before non-Mennonite Germans immigrated here and renamed it Berlin. Now, you may say, Eby doesn't sound much like an underdog. But he really defied expectations. At five-foot-five and around 140 pounds, he was a very slight man. "You'll never make it as a farmer! You're simply not strong or large enough," said his family and friends. Well, not only did Eby make it as a farmer, he was a hugely successful one. He also made it as a businessman, a Mennonite bishop, a teacher, an author, a city leader, a musician, a community builder, and perhaps he also served as dog catcher! He truly "punched above his weight." In many ways, Eby was a "Profile in Rhetorical Courage for Church and Society."[2]

Lest you get the wrong idea, my lecture does not profile Benjamin Eby. But it does profile some other notable figures who directly or indirectly speak to the kind of institution of higher learning Conrad Grebel University College has aspired to be for the past 50 years.

I want to begin by telling a story—a shortened version of Robert Munsch's "The Paper Bag Princess." Elizabeth was a beautiful princess. She lived in a castle and had expensive princess clothes. She was going to marry a prince named Ronald. Unfortunately, a dragon smashed her castle, burned all her clothes with his fiery breath, and carried off Prince Ronald. Elizabeth decided to chase the dragon and get Ronald back. She looked everywhere for something to wear, but the only thing she could find that was not burnt was a paper bag. So she put on the paper bag and followed the dragon. Elizabeth was able to outsmart the dragon by having him show her all his amazing skills. Finally the dragon was so tired he didn't even move. Elizabeth walked right over the dragon and opened the door to the cave. There was Prince Ronald. He looked at her and said, "Elizabeth, you are a mess! You smell like ashes, your hair is all tangled and you are wearing a dirty old paper bag. Come back when you are dressed like a real princess." "Ronald," said

[2] "Benjamin Eby," Global Mennonite Encyclopedia Online (GAMEO). See also Lorraine Roth, "The Years of Benjamin Eby, Pioneer Mennonite Leader in Ontario, Canada," *Pennsylvania Mennonite Heritage* 9 (April 1986): 18-41.

Elizabeth, "Your clothes are really pretty and your hair is very neat. You look like a real prince, but you . . . you are a bum!" They didn't get married after all.[3]

So, why did I tell that story? Is it because Munsch is a Canadian author? The story is entertaining? The story's archetypal theme speaks to the human condition? It's a wicked example of parody? Feminists identify with it? The story subverts the normal order of things? The answer is, all of the above.

This Cinderella version obviously reverses gender roles—the female becomes the rescuer. But in this clever retelling of the tale, it becomes clear that while the details change considerably, the message or core truth remains. It is an ageless tale with a feminist twist. In the original version, the prince rescues Cinderella, but the real message is that he must love her in her menial role, in her rags, in her paper bag dress, if her real nature is to be made evident.

I use this story often in a rhetoric course to elicit discussion on the power of utilizing a recognizable form (fairytale) with an ageless message (do not be deceived by appearances) to teach a radical and subversive message (women can be heroes, rescuers, and successful on their own). Predictably, women in the course love this story, finding it edgy, liberating, and heroic. Some men are almost always uncomfortable with it, and object to the casting of Ronald. The tensions in interpretation make for engaging discussion.

This contemporary children's story illustrates three principles that have guided my scholarship for the past 25 years: 1) the power of stories to persuade; 2) the invitational quality of rhetoric and the role of "identification," and 3) the brazenness of subversive discourse and the study of rhetorical underdogs. I have provided a "rhetoric legend" in the program that outlines key concepts in my research activity.[4] Tonight, I want to explore these three principles, which emanate from rich and complex rhetorical acts—speeches that far exceed the challenges of "The Paper Bag Princess" even as they trade on its techniques.

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[3] Robert Munsch, *The Paper Bag Princess* (Toronto, ON: Annick Press, 1980). Since its original publication, this book has been reprinted 52 times, has sold more than 3 million copies, and has been translated into dozens of languages.

[4] See Appendix.

The Power of Stories

"Let me tell you a story." That simple line triggers rapt attention from young and old alike. Storytelling is the principal means by which humans have entertained one another, taught one another, and influenced one another from the beginning of time. We are indeed creatures of story. All varieties of creatures inhabit the planet, but we alone are story creatures. Rhetorical theorist Walter Fisher calls us "homo narrans," the storytelling animal.[5] This goes well beyond Aristotle's view that we are "the animal that lives in a polis" or "a featherless biped" or "the rational animal."[6] Isak Dinesen, the great Danish storyteller, said: "To be a person is to have a story to tell."[7] The great spiritual leaders of the world, Jesus included, taught in stories (parables), not bulleted points or pie charts. Stories transcend culture, time, and circumstances. Story is the universal language.

So, we like stories, but what can they do for us? First, stories empower, sustain, and connect us to one another; they're like piecing and stitching a quilt. Stories secure a bond from one generation to the next. Ernst Cassirer, a German philosopher, called stories our "societal glue."[8] There is an ancient African proverb: "If you inherit land, you have to farm it. If you inherit a story, you have to tell it." It's a great saying because it reminds us that the storyteller has an obligation to pass on culture, character, and identity. It's a high calling. When you tell a story, you gain great authenticity as a source.

Second, stories are enormously comforting. They follow a pattern we all know. Stories begin with a reassuring invitation: "Once upon a time," "A long, long time ago," "In the beginning," "And it came to pass." The scene is set, characters are introduced, conflict and suspense develop, rising action and denouement (resolution) follow. Children as young as two recognize

[5] Walter Fisher, *Human Communication as Narration: Toward a Philosophy of Reason, Value and Action* (Columbia, SC: Univ. of South Carolina Press, 1987); and "Narration as a Human Communication Paradigm: The Case of Public Moral Argument," *Communication Monographs* 51, no. 1 (1984): 1-22.

[6] Aristotle, *The Rhetoric of Aristotle,* trans. Lane Cooper (Englewood Cliffs, NJ: Prentice-Hall, 1932); Aristotle, *The Politics*, trans. T. A. Sinclair (New York: Penguin Books, 1962).

[7] Isak Dinesen (aka Karen Blixen), *Out of Africa* (New York: Random House, 1937); see also Hannah Arendt, *The Human Condition* (Chicago: Univ. of Chicago Press, 1958), where Dinesen is quoted as saying "All sorrows can be borne if you put them into a story…."

[8] Ernst Cassirer, *An Essay on Man* (New Haven, CT: Yale Univ. Press, 1944).

this form. "If a picture is worth a thousand words," says Dinesen, "then a story is worth a thousand assurances."

Third, in terms of organizational communication, storytelling is the most powerful way you can pass on institutional memory**.** Annette Simmons, author of *The Story Factor*, identifies six foundational stories that people tell: 1) who am I stories; 2) why this place stories; 3) vision stories; 4) teachable moment stories; 5) values in action stories; and 6) I know what you're thinking stories.[9] She argues that many methods of persuasion are "push" strategies—manipulative, sometimes deceptive, claims and appeals often based in fear. Story, by contrast, is a "pull" strategy—an invitation to engage an audience on its own terms. At Grebel, we engage in all manner of gentle pull strategies in storytelling to build community and affirm our identity. The Grebel vision story, of which there are many versions, is especially inspirational.

Both the story of Conrad Grebel University College and Harvey Taves, one of its co-founders, are critical "vision stories"—versions of which are told in the Grebel anniversary book: *Bridging Mind & Spirit: Conrad Grebel University College, 1963-2013*. The Grebel story was told in the first Eby lecture. "Conrad Grebel College is named after a young humanist scholar who as a student wasted his time, money and health and finally became a drop-out," Walter Klaassen explained. "He did, however, get an education. And he knew how to think. Although he wrote poetry in Greek, he was not especially brilliant. And he would long have been forgotten were it not for the fact that he and his friends proposed a radical new model for the relationship of church and state and then acted upon it."[10]

In tonight's lecture I would add this to the Grebel story: Through lively debates and provocative letters and speeches, Conrad Grebel (ca. 1498–1526) first articulated the need for the Reformation to go a step further—to embrace a new church that favored a voluntary Christian fellowship, a gathered free church of believers, based on the New Testament. He refused to baptize his daughter Isabella, and performed the first adult baptism in Zürich in January 1525. For these "treasonous" acts he was arrested, imprisoned, and

[9] Annette Simmons, *The Story Factor: Inspiration, Influence, and Persuasion through the Art of Storytelling* (New York: Basic Books, 2001), 1-26.
[10] Klassen, "Eby Lecture," 3.

died before he reached his 30th birthday. His entire Christian ministry was compressed into the last four years of his life, and his powerful witness as an Anabaptist did not emerge until the last 18 months of it. What an amazing, history-altering 18 months! Our students in residence, many of whom are not Mennonite, are attracted and empowered by his story.

Fast-forward four centuries later. The Grebel story takes root in the form of a new college along Westmount Road in Waterloo, Ontario. Several courageous and visionary founders, including Norman High, Harvey Taves, and Milton Good, devised an audacious plan that no doubt sent many Mennonites reeling. As Grebel history professor Marlene Epp writes: "[They] conceived of the radical idea to plant Mennonite young people on a secular university campus. . . . While so many Mennonite schools had chosen to separate themselves from the world, Grebel deliberately sought to participate in the world."[11] This was not only a new venture for the Ontario Mennonites, but for all Mennonites in North America.

Last year at a leadership team retreat for Grebel students, we told the story of Harvey Taves, one of the founders of the College. Here was a man who before his untimely death at age 39 worked tirelessly and patiently for six years in the late 1950s to get Mennonites in Ontario to embrace the idea of starting a Mennonite college on a secular university campus. Detractors on the right dismissed the idea of such a college as "too worldly" or too expensive. Detractors on the left, many with ties to Goshen College in Indiana, dismissed the idea because a Waterloo campus would compete with Goshen for students and donors. To summarize the sentiments of a leading US Mennonite theologian of the day: There would be too few qualified academics in Canada to do the job right.[12]

Taves was not to be outdone. He was a master of diplomacy. (Unlike Benjamin Eby, he was a towering man, which may have been an advantage in navigating between church factions.) Without being dismissive or discouraged with either of these formidable blocs of naysayers, Taves quietly worked behind the scenes to line up support. Shortly before the college's

[11] Marlene Epp, *Bridging Mind & Spirit: Conrad Grebel University College, 1963-2013* (Waterloo, ON: Conrad Grebel University College, 2013), 17.

[12] Harvey Taves correspondence. Mennonite Archives of Ontario, Milton Good Library, Conrad Grebel University College, Box 59-60.

charter was finally granted in 1961, he wrote:

> One thing seems absolutely certain to me, and that is that the young person who maintains his faith in the face of opposition is in a much better position to represent that faith once he enters professional life. For this reason, starting a Mennonite college that is affiliated with the University of Waterloo is worth the risk.

Indeed. How visionary![13]

These are just two of our foundational stories that speak to who we are and why we matter. I've often thought Annette Simmons stopped one block short of her taxonomy of foundational stories. We also need an "I would not be here were it not for" kind of story. And because my father is here this evening, I must tell at least one of those for my dad's Canada connections.

One reason I'm here today is that my father was granted special permission as a non-Mennonite (at the time) to enroll as a transfer student in Grade 10 at Rockway Mennonite Collegiate in Kitchener, Ontario in 1947. His dad, my grandfather, A. J. Schultz, was a well-known Baptist minister, a spellbinding storyteller, who took his Gospel "show on the road" complete with lantern slides in Kitchener, Guelph, and New Hamburg, Ontario. For a while, he had a radio show in Guelph called "Morning Meditations." Rev. Schultz was a pacifist and had served on mission fields in Africa with Mennonites. Rockway granted permission for my dad to attend. He had a very persuasive best friend, Bill Klassen, who, after my Dad graduated from Rockway, said: "Schultzy, you don't want to go to Waterloo Lutheran, come to Goshen with me!" And so, as fate would have it, my dad took a night train to check out this Goshen College in the States. There he met my mother—a good, smart Swiss Menno from Holmes County—who could play basketball, debate, cook and sew! The rest, as they say, is history.

Stories are powerful rhetorical resources. In short, one of the best ways I can function publicly as Grebel's president is to enact my own scholarly sensibilities: to pass on Grebel stories—stories that empower and sustain us, challenge us, comfort us, and ultimately celebrate our mission "to seek wisdom, nurture faith and pursue peace and justice in service to church and society."

[13] Ibid.

Invitational Rhetoric and Identification

My second area of study can be called the invitational quality of rhetoric and the pivotal role of identification**.** I'm sure many of you remember Robert Frost's poem "The Pasture." It is a wonderful example of the power of invitation. The first stanza reads: "I'm going out to clear the pasture spring; I'll only stop to rake the leaves away/And wait to watch the water clear, I may, I shan't be gone long. You come too." Frost often chose to lead off his public readings with "The Pasture" as a way of introducing himself and inviting the audience to come along on his journey—a purpose for which the poem is perfectly suited, because that's what it is, a friendly, intimate invitation.[14]

Rhetoric too at its best is invitational. A kind of "you come to and join me" persuasive opening. Well-crafted rhetoric gives us good reasons to accept an idea. When you receive an invitation to a party, you have a choice whether to accept it or not. Rhetoric is about inviting people to make choices. That is why coercive discourse is not part of the realm of rhetoric, and why rhetoric flourishes only in democratic societies. If I want you to accept my ideas, then I need to "socialize" my reasons. Invitational rhetoric trades on a pivotal term: "identification." The leading rhetorical theorist of the 20th century, Kenneth Burke, established an entire theoretical system around this paradoxical term.[15]

Identification is paradoxical because it has two opposite meanings. It means: 1) the state of being distinct, separate, unique, or different. In the advertising world, this is "branding." Products and services and universities need to differentiate themselves from the marketplace, to stand out from the crowd. And it also means: 2) the state of being similar, belonging to, and unifying with. If I say, "I want to identify with my audience," it means I want to relate to you. It is the most fundamental condition for persuasion. In the world of politics, at its crudest level, this is why politicians kiss babies and proclaim they are the "family values candidate." As Burke says, rhetoric functions at the intersection of "segregation" and "congregation."

As a current provocative example, the proposed Quebec Charter of

[14] Robert Frost, "The Pasture," in *Selected Poems of Robert Frost* (New York: Holt, Rinehart & Winston, Inc., 1963), 5.

[15] Kenneth Burke, *A Rhetoric of Motives* (Berkeley: Univ. of California Press, 1950), and *A Grammar of Motives* (Berkeley: Univ. of California Press, 1969).

Values that would ban public sector employees from wearing "conspicuous religious symbols"[16] is all about both these meanings of identification. Its supporters are charting a turbulent course between segregation and congregation, though the rhetoric tacks more toward the "tragic" or "separatist" side of the equation. The Charter of Values is separatist in saying that "we need to restrict the expression of extreme religious freedom because it is detrimental to responsible citizenship," but communal in saying that "we affirm a secular state that is committed to protecting basic human rights for all" and any restrictions on freedom of religious expression "will be implemented humanely." Opponents of the Charter, often adopting the comedic strategy of humor, have shown the absurdity of some of these strained efforts to narrow provincial identity. Would there be a "measurer-in-chief"? Someone with a ruler to see if any outsized religious garb—a Muslim head covering, a Jewish kippah, a Sikh turban, or an overly large crucifix—would require us to send home a teacher, a constable, or a doctor? Even businesses are getting into the act, saying: "Look, if Quebec doesn't want a 'big tent' of religious diversity, other provinces don't mind."[17]

As cultural critic Todd Gitlin, author of *The Twilight of Common Dreams*, wryly notes: "Every nation's nationalism is the search for a principle that distinguishes insiders from outsiders and elevates the former over the latter." Gary Woodward, a rhetorical theorist and author of *The Idea of Identification,* writes that Quebec has always been a special case study in "the push and pull" of identity rhetorics.[18] Not surprisingly, the proposed restriction on religious display in public is tracking about even in Quebec,

[16] The Quebec Charter of Values (QCV) was a proposed bill introduced by the Parti Québécois in September 2013 to end a controversy on "reasonable accommodation." Some of its provisions included: (1) weakening the fundamental right to freedom of religion and strengthening the supremacy of the French language; (2) limiting the wearing of "conspicuous" religious symbols for all provincial employees; (3) making it mandatory to have one's face uncovered when providing or receiving a provincial service. The bill died as of the 2014 election won by the Quebec Liberal Party.

[17] A Toronto-area hospital, LakeRidge Health, ran ads in Quebec recruiting health care workers who might be negatively affected should the QCV be enacted. With a picture of beautiful young woman wearing a hijab, the ad boldly announced: "We don't care what's on your head. We care what's in it."

[18] Gary Woodward, *The Idea of Identification* (New York: SUNY Press, 2003). See especially ch. 6, "Identification and Commitment in Civic Culture," 121-34, where Gitlin is cited.

with 43 percent in support of the measure and 42 percent opposed. Even here in Ontario, 40 percent approve similar measures to those in the PQ's Charter.[19] Lest we think the idea of restricting religious head coverings in public is all very silly, remember the reason that Stirling Avenue Mennonite Church exists today.[20]

Martin Luther King, Jr.. and Robert F. Kennedy. Public domain photograph.

As a rhetorical critic, I am fascinated by cases like this one. I examine how people use rhetoric for tragic purposes (courting difference and exclusivity) and how people use rhetoric for comedic purposes (seeking assimilation and inclusivity). I also examine how some people use identification in tragi-comic or delightfully subversive ways, and I will come back to that use in my last point.

I want to share with you now a very powerful example of the way identification was used in an extraordinarily inventive way in one of America's darkest hours. It concerns the tragic and senseless death of Martin Luther King, Jr., and how the news of his death was communicated by Robert F. Kennedy

[19] Tu Thanh Ha, "PQ Charter of Values Better Received by Francophones, Poll Shows," *The Globe and Mail*, Sept. 16, 2013, accessed at www.theglobeandmail.com. Sahar Fatima, "Most Canadians Opposed Firings Based on Quebec's Secular Charter, Poll," *The Globe and Mail*, Oct. 1, 2013, accessed at www.theglobeandmail.com.

[20] Stirling Avenue Mennonite Church in Kitchener, Ontario was formed when about half the members of First Mennonite Church broke away in 1924 over several issues, including policy regarding head coverings for women. Some Mennonite women who worked outside the home were receiving pressure from employers to remove their caps and bonnets while on the job. They asked their church leaders to relax the ruling on head coverings. When it came to a vote in First Mennonite Church, the bishops narrowly defeated the measure. Many families representing the women and their petition—nearly half the church—then split to form Stirling, moving just a block away. See J. Winfield Fretz, *The Waterloo Mennonites: A Community in Paradox* (Waterloo, ON: Wilfrid Laurier Univ. Press, 1989).

on one of his campaign stops in Indianapolis.

One hour after King was assassinated on April 4, 1968, in Memphis, Tennessee, Kennedy, then a presidential contender campaigning in Indianapolis, received the grim news. Kennedy scuttled his scheduled speech in the heart of the city, resisted advice from the police and his own handlers to "get the heck out of Dodge," walked into the ghetto of that city alone, called out for people to follow him, climbed into the back of a pickup, and in a cold night with a howling wind, delivered an impromptu speech to an audience of around 1,000 mostly black citizens who had no idea King was dead.

Joe Klein, political columnist for *Time* magazine and author of *Politics Lost*, gives us a front row seat to view the riveting audience reactions of Kennedy delivering the news of King's death.

> "Ladies and gentlemen, I'm only going to speak to you for one or two minutes tonight because I have sad news. I have sad news for you, for all of our fellow citizens and for people who love peace all over the world. And that is that Martin Luther King was shot and killed tonight in Memphis, Tennessee." *[At this point, there were screams, wailing—just the rawest, most visceral sounds of pain that human voices can summon. As the screams died, Kennedy resumed, slowly, pausing frequently, measuring his words.]* "Martin Luther King dedicated his life to love and to justice between fellow human beings and he died in the cause of that effort." *[There was total silence now.]*
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> "In this difficult day, in this difficult time for the United States, it is perhaps well to ask what kind of nation we are and what direction we want to move in. For those of you who are black—considering the evidence, evidently there were white people who were responsible." *[A shudder went through the crowd at the powerful unadorned word: responsible.]*
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> "You can be filled with bitterness, with hatred, and a desire for revenge. We can move in that direction as a country, in great polarization—black people amongst blacks, and white

amongst whites, filled with hatred toward one another. Or we can make an effort, as Martin Luther King did, to understand and comprehend, and to replace the stain of bloodshed that has spread across our land, with an effort to understand with compassion and love. For those of you who are black, and are tempted to be filled with hatred and distrust of the injustice of such an act, against all white people, I can only say that I feel … I feel in my own heart the same kind of feeling. I had a member of my family killed, but he was killed by a white man." *[This is the first time that Robert Kennedy had ever spoken publicly of the death of his brother, John F. Kennedy.]*

"We have to make an effort in the United States, we have to make an effort to understand, to get beyond these rather difficult times. My favorite poem, favorite poet, was Aeschylus. He once wrote: 'Even in our sleep, pain which cannot forget, falls drop by drop upon the human heart. Until in our own despair, against our will, comes wisdom through the awful grace of God.' What we need in the United States is not division; what we need in the United States is not hatred; what we need in the United States is not violence or lawlessness but love and wisdom and compassion toward one another, and a feeling of justice for those who still suffer within our country, whether they be white or whether they be black.

"So I ask you tonight to return home, to say a prayer for the family of Martin Luther King—yes, that's true—but more importantly, to say a prayer for our own country, which all of us love, a prayer for understanding and that compassion of which I spoke."

"We can do well in this country. We will have difficult times; we've had difficult times in the past. And we will have difficult times in the future. It is not the end of violence; it is not the end of lawlessness; and it is not the end of disorder. But the vast majority of white people and the vast majority of black people in

> this country want to live together, want to improve the quality of life, and want justice for all human beings who abide in our land." *[Someone shouted YAY! There were other shouts of approval.]*
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> "Let us dedicate ourselves to what the Greeks wrote so many years ago: to tame the savageness of man and make gentle the life of this world. Let us dedicate ourselves to that … and say a prayer for our country, and for our people."
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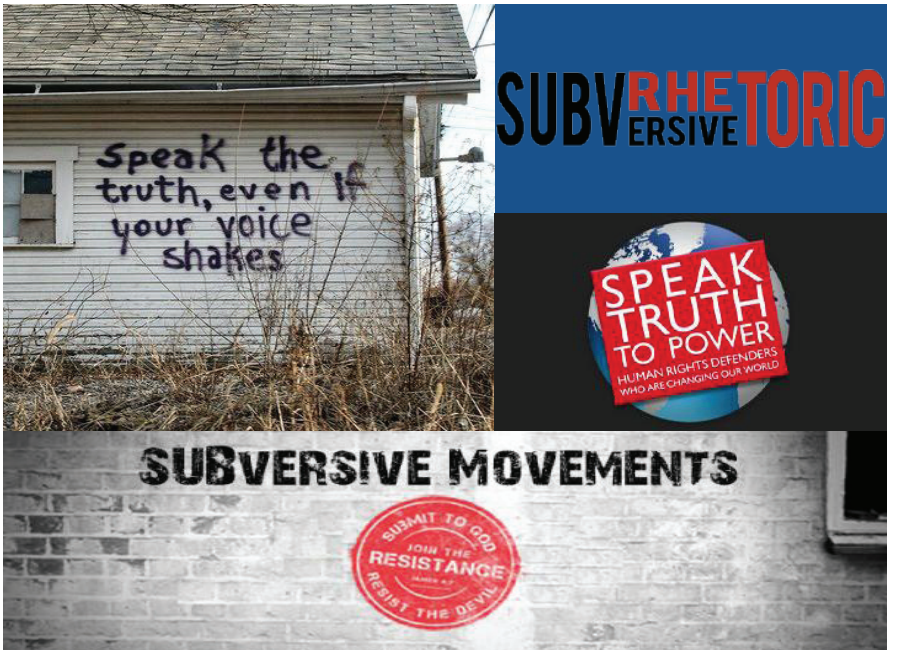
> Here's the remarkable thing: *[Over the next few days, there were riots in 76 American cities. Forty-six people died. 2,500 were injured, 28,000 jailed … Indianapolis remained quiet.]*[21]

Through an astonishing assortment of unifying identification strategies—astonishing, because this was an impromptu speech, "off the cuff" and not scripted—Kennedy appeals to common values of a healthy democratic society (love, wisdom, compassion, justice, and gentleness). He offers his own painful story of losing a brother. And he invokes poetry and prayer to affirm community, reject hatred, and prevent a riot. In addition, Kennedy quickly and astutely sizes up his rather immense rhetorical obstacles—those challenges separating him from his audience. He is white, his audience black; he is from a privileged background, his audience from the working class; he represents power, they powerlessness. Yet he knows that despite these major differences, he shares with his audience one major affiliation—a common friend—Martin Luther King. With adept authenticity, Kennedy abandons a political role jockeying for competitive advantage and assumes the role of Everyman—a selfless unifier and promoter of the common good. And it works, brilliantly.

[21] This is the opening story I tell students in my book, co-authored with Karlyn Kohrs Campbell and Thomas R. Burkholder, *The Rhetorical Act: Thinking, Speaking and Writing Critically* (Stamford, CT: Cengage Learning, 2015) to illustrate the power of identification and to dispel the notion that there's talk and then there's action. See "Prelude," in the book's 4th and 5th editions, where this riveting story is recounted as an example that words are done in deeds and that rhetoric itself is action (hence the book's title). See also Joe Klein, *Politics Lost: How American Democracy Was Trivialized by People Who Think You're Stupid* (New York: Doubleday, 2006), 1-24.



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Subversive Discourse and Rhetorical Underdogs

The third related area of my research program is the brazenness of subversive discourse and the study of "rhetorical underdogs." Let's start with something very simple. We all like underdogs! If you were a kid in the 1960s and '70s, you remember the cartoon "Underdog!" Many archetypal stories such as "the tortoise and the hare" also feature a "come from behind" winner. Even the well-known biblical story of David and Goliath encourages us to root for the underdog. Malcolm Gladwell, the celebrated Canadian writer and *The New Yorker* columnist who has many bestsellers—*The Tipping Point* and *Outliers* among them—is on the cover of a recent *Maclean's* magazine promoting his new book, appropriately titled *David and Goliath*. It is a collection of case studies that promotes "the secret power of the underdog."[22] In politics, the underdog theme won John F. Kennedy a Pulitzer prize for *Profiles in Courage*.

[22] See Malcolm Gladwell, *David and Goliath: Underdogs, Misfits, and the Art of Battling Giants* (New York: Little Brown, 2013).

One of my favorite stories from that book is the man who performed in 1868 what one historian has called "the most heroic act in American history, incomparably more difficult than any deed of valor upon the field of battle." This was Edmund G. Ross, a Republican US Senator from Kansas whose vote saved President Andrew Johnson, a Democrat, from impeachment.[23]

I have studied many rhetorical underdogs from the early woman's rights movements, the anti-slavery movement, the civil rights movement, and the peace movement, including Angelina Grimké, Carrie Chapman Catt, Anna Howard Shaw, Mary Woolstonecraft, Marget Fuller, Jeanette Rankin, Jane Addams, Dorothy Day, and Ida B. Wells, among others.[24] What makes these advocates rhetorical underdogs is the following: 1) they are "no name" rhetoricians who defy the odds, overcoming seemingly insurmountable challenges; 2) they exist at the margins of society; 3) they are trying to empower others at the margins (what we call "exercising rhetorical agency")[25]; and 4) most significantly, because they have little to lose, they often engage in a risky venture called "subversive discourse."

What is "subversion"? The term sometimes gets a bad rap. It is not best defined as the sinister, anarchist overthrow of a government—though in its malevolent extremes it can become that. Rather, it is best defined as nonconformity or counter-culture. Subversion is one of the four principal motives of all communication, according to rhetorical theorist Walter Fisher, who names them as "affirmation, reaffirmation, purification and subversion." Subversion is "the undermining of a prevailing idea." It is crafting "normative disruption."[26] Subversion may be the very principle of rhetorical invention,

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[23] John F. Kennedy, *Profiles in Courage* (New York: Harper Brothers, 1956).

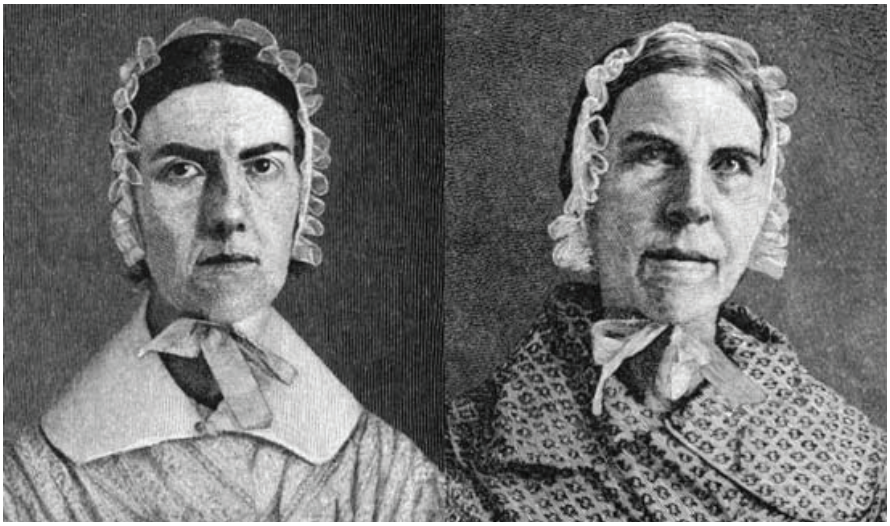
[24] See for example, Susan Schultz Huxman, "Perfecting the Rhetorical Vision of Woman's Rights: Elizabeth Cady Stanton, Anna Howard Shaw, and Carrie Chapman Catt," *Women's Studies in Communication* 23, no. 3 (Fall 2000): 307-36; Susan Schultz Huxman, "Mary Wollstonecraft, Margaret Fuller and Angelina Grimke: Symbolic Convergence and a Nascent Rhetorical Vision," *Communication Quarterly* 44, no. 1 (1996): 16-28; Susan Schultz Huxman, "Jeanette Rankin," "Jane Addams," "Dorothy Day," biographical stories and analysis in *Landmark Speeches in U. S. Pacifism* (College Station, TX: Texas A & M Univ. Press, in press).

[25] Rhetorical agency is a potent concept to explain both the struggles and the successes of women rhetors promoting causes at the margins of society. See, for instance, Karlyn Kohrs Campbell, "Agency: Promiscuous and Protean," *Communication and Critical/Cultural Studies* 2, no. 1 (2005): 1-19.

[26] Walter Fisher, "A Motive View of Communication," *Quarterly Journal of Speech* 56 (1970):

according to feminist rhetorical critic Karlyn Kohrs Campbell. She avers that subversion demands "using the master's tools to undermine, even sabotage, the master's house." Only through "symbolic reversals" can consciousness be raised and received wisdom be turned upside down.[27]

In short, I study subversive rhetors who "speak truth to power," who show great courage in impacting social change and religious faithfulness. My first brazen and subversive underdog story is about a woman named Angelina Grimké. What an unlikely reformer she was. Born into privilege in 1805 in Charleston, South Carolina to a wealthy slaveholding family, Angelina had every comfort imaginable. She was the youngest of 14 kids, educated by private tutors, raised as a devout Episcopalian, and doted on by her parents and siblings. Yet she was restive. She and her older sister Sarah were particularly disturbed by the practice of slavery. So, even though state laws forbade teaching slaves to read or write, the sisters created an underground school on their own plantation. Grimké's diary describes these sessions with



Angelina Grimké (left) and Sarah Grimké. Public domain photograph.

131-39.

[27] Karlyn Kohrs Campbell, "Inventing Women: From Amaterasu to Virginia Woolf," *Women's Studies in Communication* 21, no. 12 (1998): 111.

supreme satisfaction: "The light was put out, the keyhole screened, and flat on our stomachs, with the spelling-book under our eyes, we defied the laws of South Carolina." The girls were discovered by their father and severely lectured. Rather than give up and be dutiful children, they ran away, took up residence in Philadelphia, and joined the Quakers and the anti-slavery cause. There, in 1836 at the age of 31, Angelina and her sister published a letter entitled "Appeal to the Christian Women of the South." In it they urged southern women to do the unthinkable: "to persuade your husband, father, brothers, and sons that slavery is a crime against God and man." That line was considered heretical. As pamphlets were disseminated in South Carolina, the Charleston authorities warned Angelina and Sarah that they would be arrested if they ever returned to their hometown. The postmaster burned copies of the letter.

Undaunted, Angelina discovered public speaking, though in the 1830s it was considered unseemly for women to speak to men in public places. In 1837, in Amesbury, Massachusetts she engaged in a series of debates on the slavery question—the first public debates between a man and a woman in the United States. But it was a hot May evening in Philadelphia in 1838 which became Angelina's swan song in her struggle for human rights. Two days after her marriage to a fellow reformer in the anti-slavery cause, Angelina accepted an invitation to speak at the Dedication of Pennsylvania Hall—a splendid, gaslit structure with the motto "Virtue, Liberty, Independence" carved in gold letters over the stage. In publicity leading up to the event, she was denounced in the papers by the Massachusetts clergy as "a Godless woman," a "he-woman," even "the devil incarnate." Before the ceremonies could unfold, an angry, howling mob formed in the streets. When a black woman, Maria Mitchell, got up to introduce her, the crowd inside booed and hollered; the mob outside threw bricks and rotten tomatoes through the windows. Mitchell fainted, and the crowd erupted with laughter and ridicule. Calmly, Angelina Grimké arose from her seat, gazing around the large hall with such unnerving intensity that the crowd momentarily quieted.

She began in an unconventional way—by challenging her audience's very presence. "Men, brethren, and fathers—mothers, daughters and sisters, what came ye out for to see? A reed shaken in the wind? Is it curiosity merely or a deep sympathy with the perishing slave that has brought this large audience together?" At this, someone yelled "FIRE!" People ran. Heavy stones

thudded against the windows. Angelina kept speaking. She continued, this time by scolding her audience, turning the tables, appropriating the words of Jesus and adopting a radical prophet role—all entirely subversive rhetorical choices, especially for women. "Deluded beings! They know not what they do. Do you ask: What has the North to do with Slavery? Hear it—hear it. Those voices without tell us that the spirit of slavery is here!"

Elsewhere in this courageous speech she says: "Animated with hope, nay, with an assurance of the triumph of liberty and good will to man, I will lift up my voice like a trumpet and show this people their transgression; their sins of omission toward the slave and what they can do towards affecting southern mind and overthrowing Southern oppression. . . . We may talk of occupying neutral ground, but on this subject in its present attitude, there is no such thing as neutral ground. He that is not for us is against us and he that gathereth not with us, scattereth abroad." At this, more shouting and stones are thrown against the windows. Amidst the hostile crowd, Angelina spoke for over an hour. She closed with a brazen appeal for women to become agents of change. "Women of Philadelphia . . . allow me as a Southern woman, with much attachment to the land of my birth, to entreat you to come up to this work. Especially let me urge you to petition. . . . When the women of these States send up to congress such a petition, our legislators will arise as did those of England and say: 'When all the maids and matrons of the land are knocking at our doors, we must legislate.'"

Later that evening, the mob burned the new hall to the ground. Angelina received countless threats on her life. Speaking truth to power is dangerous business. Ill health forced her to retire shortly after this impassioned, radical speech. Though she raised three children, she was bedridden for years. Still, what a debt of gratitude we owe to this moral voice who dared speak truth to power on behalf of women and slaves, fully 30 years before the Civil War.[28]

Convergence of Scholarly Themes: Mennonite Rhetoric in World War I

My final story features a rhetorical medley—a real platypus case—of all three of my scholarly interests. It is at once 1) subversive, speaking truth to power in ways that disrupt, provoke, and confound; 2) an exemplar of the

[28] See Susan Schultz Huxman, "Angelina Grimké: Material for Analysis, chapter 8," in T*he Rhetorical Act*, 5th ed., 212-16.

paradox of identification—an unusual rendering of the warp and woof of segregation and congregation; and 3) a riveting underdog story that teaches a nonconformist way to preserve a group's identity in the midst of tumult and crisis.

I'm talking about the way in which Mennonites, "the Quiet in the Land" people, launched a rather sophisticated public relations campaign to defend themselves in World War I. I first became fascinated with Mennonites as rhetorical creatures at my alma mater, Bethel College in Kansas, the oldest Mennonite institution of higher learning in North America. It was a Mennonite history class—a class I really didn't want to take—that provided the spark for my future scholarly inquiry.[29] The final unit, American Mennonites and War, made an indelible impression on me. The course culminated with a film that celebrated Mennonite steadfast devotion to faith in the face of war. The only note I took that day was a statement made by

Mennonite men marching, likely at Camp Funston, Kansas, ca. 1918. Photo credit: Mennonite Library and Archives, Bethel College, North Newton, Kansas.

[29] As a basketball player at Bethel, I could not travel that year during "Inter-term" as I did in other years. The options for courses seemed bleak to me. I was an English major, but since I was close to a History minor, I opted for this course about Mennonites and War.

its narrator, a Mennonite historian: "War is good for Mennonites," he said. "It brings out their best." In the margin of my notebook I scribbled: "What? You've got to be kidding." Eight years later I wrote a dissertation for my PhD in Communication at the University of Kansas which explored that very subject. I have been writing about rhetoric and Mennonite faithfulness to church and state ever since.[30]

I want to share with you some inspiring examples of self-defense rhetoric from Mennonite apologists, specifically from the Mennonite crisis of citizenship in the US during the Great War (as it was then called). From these men and women of faith, we see unusual, counter-cultural "apologia" using the rhetoric of self-defense that defy the standard strategies to repair one's image found in a classic crisis consultant's manual.[31]

Mennonites chose a very different approach to crisis, one that does not seek to respond to accusation by peddling in manipulation for the purpose of winning. In that sense it is truly a nonconformist, subversive approach to repairing an image, akin to how Jesus plays the exemplar apologist in

[30] Susan Schultz Huxman, "In the World, But Not of It: Mennonite Rhetoric in World War I as an Enactment of Paradox" (PhD diss., University of Kansas, 1987); Susan Schultz Huxman, "Mennonite Rhetoric in World War I: A Case Study in the Conflict between Ideological Commitments and Rhetorical Choices," *Journal of Communication and Religion* 16, no. 1 (1993): 41-54; Susan Schultz Huxman, "Mennonite Rhetoric in World War I: Lobbying the Government for Freedom of Conscience," *Mennonite Quarterly Review* 67 (1993): 283-303; Susan Schultz Huxman, "The Tragi-Comic Rhetorical 'Dance' of Marginalized Groups: The Case of Mennonites in the Great War," *Southern Communication Journal* 62, no. 4 (1997), 305-18; Susan Schultz Huxman and Gerald Mast, "In the World but Not of It: Mennonite Traditions as Resources for Rhetorical Invention," *Rhetoric & Public Affairs* 7, no. 4 (2004): 539-54.

[31] Apologia, the rhetoric of self-defense, is a peculiar genre of speech first identified by Aristotle. Even he was puzzled about how to categorize the speech of self-defense. He never dignified the rhetorical form by giving it separate species status, but he noted that an apologia shares features from all three classical genres: forensic (legal), deliberative (political), and epideictic (ceremonial) discourse. Many strategies put forth by image-repair consultants are shrewd and manipulative, and aim to exonerate the accused regardless of facts. For a detailed look at how Mennonites used a subversive approach to image repair in the Great War akin to Jesus' role with the adulteress in John 8, see Susan Schultz Huxman, "Leadership and Crisis Communication: Whither Faith?" Keynote speech delivered to Canadian Council of Christian Charities Conference: "Orthopraxy: Infusing Faith into Practice," Mississauga, Ontario, Sept, 25, 2013. Available from the author and from the Canadian Council of Christian Charities (www.cccc.org).

John 8. The story there—his encounter with the adulteress, Jewish leaders, and Jewish law—is a common rhetorical pattern for how Jesus responds to challenges from skeptics throughout the New Testament.[32] In encounter after encounter with the Pharisees and Sadducees, and with Pilate, he turns the tables on challenges made by his accusers. In the adulteress parable, his defense utilizes the resources of paradox. It is at once engaging and disengaging; Jesus stands up to address the Jewish leaders—but not before a long pause where he is stooped over, "[writing] with his finger in the sand," and he returns to that pose. He affirms the law, yet challenges it ("Let anyone among you who is without sin be the first to throw a stone at her). It is a disarming lesson that bewilders and embarrasses (his accusers "went away, one by one").

How did Mennonites use this as a kind of recipe for handling charges that they were un-American for not fighting a war to save democracy? The seeds of paradox as a model for defending the faith are found in the Schleitheim (1527) and Dordrecht (1632) confessions of faith. From Schleitheim: "The sword is an ordering of God, but outside the perfection of Christ." From Dordrecht: "Be ye in the world but not of it." Mennonites defended their position of non-resistance using these resources to craft an unusual, counter-culture model of self-defense. Still, how does one use these resources of paradox to defend oneself, especially when facing a daunting accusatory climate?

Mennonites had three strikes against them. Strike one: This was "the mother of all wars." There was no escape. National conscription was passed into law for the first time in the US. Strike two: America discovered the power of propaganda. This war used advertising to create an intense, unifying militaristic patriotism for which there was no comparison: "Buy Liberty Bonds," "Fly the American Flag," "Contribute to the American Red Cross," "Support Uncle Sam," "Enlist Today," "Speak the American Language." Post Office warnings even said "Speak the American language—not the English language." If you don't comply, you're a "coward," a "slacker," a "parasite," and "pro-German." Strike three: Mennonites were not known as charismatic leaders, savvy public relations people, or shrewd lobbyists. They were, after all, often referred to as "the Quiet in the Land." Mennonite pastors often said,

[32] Scriptural quotations are from the NRSV.

"We do not have gifts for this sort of thing."[33]

Usually it's three strikes and you're out. Yet Mennonites weren't quite out. Remarkably, they didn't adopt the two responses typical of their heritage when under attack: flee or stoically endure persecution. What did they do to defend themselves? What did their damage-control campaign look like? First, it may surprise you that they did have such a campaign. Numbering around 80,000, Mennonites in 1917 America were a Christian conservative people who practiced nonresistance and nonconformity. They envisioned America's involvement in the Great War as their ancestors four-and-a-half centuries earlier had envisioned all war—not as a righteous crusade but as a violent storm that would disrupt their peaceful lives. Yet these Mennonites were quite different from their European ancestors in other respects. By the turn of the century, they had begun to show signs of mainstream denominationalism. They had become acculturated to the American way of life and saw themselves as American citizens. For the first time, they professed that they could be both faithful church members and loyal citizens. Before the war, that didn't seem to be much of a problem. After the war, when loyalty to country could only be defined as support of the war, this double identity became almost impossible.[34]

It is from this context that any thought of a public relations campaign could arise. So, what did they do to defend themselves? How did they respond to the accusations, the threats of physical violence in their home communities, and the strong-arm tactics by local government bent on arresting them for violating the Espionage and Sedition Acts? I suggest that their campaign to defend themselves consisted of three parts.

First, Mennonites formed a lobby on Capitol Hill within two weeks of America's entry into the war. This was a shocking departure from the low profile, apolitical role of their forebears. A disarming response, really. Four committees were formed: the Citizenship Committee, the Committee on Information, the Committee of Seven, and the War Problems Committee. These committees were spearheaded by emerging PR specialists from among Mennonite colleges, publishing houses, farmers, lawyers, business owners,

[33] Susan Schultz Huxman, "In the World, But Not of It," chapter 6, "On the Defensive: Mennonites Seek Reappraisal of Their Image," 148-231.

[34] James Juhnke, *A People of Two Kingdoms* (Newton, KS: Faith and Life Press, 1975).

newspaper editors, ministers, and even included a state senator. These Mennonite apologists abandoned their insular low profile and "besieged Washington with letters and petitions pleading for the legal acknowledgment of religious conscientious objection."[35]

Second, Mennonite apologists adopted a shrewd sense of place, understanding how to diffuse conflict by *where* they engaged their accusers. They negotiated a clever strategy to lessen conflict with government officials by encouraging Mennonite men and boys to register and report to camp. Even though no provisions had been made in 1917 for noncombatant service, Mennonites might have refused to enter a military system with no definite policy for nonresisters. But Mennonite men mostly did report to camp. In doing so, they helped the government meet its goal of getting all American draftees through the draft boards as quickly and efficiently as possible. In bowing to the demands of government in this situation, Mennonites had a better opportunity to make exemption demands later.

Mennonites also seemed to understand a sophisticated rhetorical principle, namely that the place where one engages in a rhetorical contest is important. Because they wanted a uniform treatment of their nonresistance stance, they thought they would receive a more sympathetic hearing removed from local politics, and any showdown between drill sergeants and Mennonite boys would be removed from their communities and out of their churches.

Third, Mennonites tossed caution to the wind and waged a rhetorical battle on two fronts to preserve their double identity as Americans and Mennonites. This both-and response to crisis was complicated and confounding. They used the church press to show people how to remain faithful Mennonites in the face of unrelenting pressure to conform to the war effort. They published pocket-size tracts of biblical passages of nonresistance for drafted men to memorize, carry in their wallets, and use at draft boards. They said things like, "It is better to die a martyr's death than give up our faith in Bible nonresistance." But they also used the church press to show members how to be loyal Americans in difficult times, how to contribute to the Red Cross, why it was important to suspend speaking German in some

[35] Susan Schultz Huxman, "In the World, But Not of It," chapter 5, "Taking a Cautious Offensive: Mennonites Confront the Government," 110-32.

places, and how farmers were "patriots" in providing food for the war. "We realize that it is difficult for the government to deal with people like us," they said. "Since we cannot serve in the armed forces, we can help our country in so many other ways."[36]

These contrasting rhetorical responses—one seeking separation, the other assimilation—come together in a most paradoxical way when some Mennonite men who reported to camp agreed to wear the uniform and march under a drill sergeant, but carry brooms and not guns. (The photo on page 240 is one of my most favorite images: so inventive, invitational, paradoxical, and subversive.)

The Harders. Photo credit: Mennonite Library and Archives, Bethel College, North Newton, Kansas.

Here is one account of conviction and courage that puts the Mennonite nonconformist apologetic stance in sharp perspective. It has been called the "flag story" and features a Mennonite minister and farmer from Kansas named Bernard Harder. The story takes place on the Harder farm near Whitewater, a rural farming community. In April 1918 at the height of US involvement in World War I, a mob decided to go to Harder's home and force him to put up an American flag.

[36] Ibid., chapter 7, "Keeping the Faith: Mennonites Reaffirm Their Image," 233-85. Direct quotes are from the most influential and official church papers of the time: *The Gospel Herald*, edited by Daniel Kauffman; *The Mennonite*, edited by S.M. Grubb; *Der Herold*, edited by C.E. Krehbiel; *The Christian Evangel*, edited by Benjamin Esch; and *The Christian Monitor*, edited by H. Frank Reist.

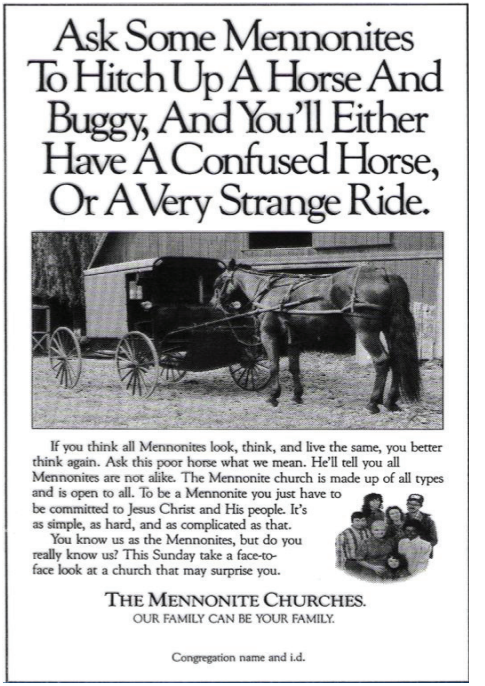
Harder received a tip that this disgruntled group was coming. He strode out to meet it on the steps of his porch after watching the parade of local citizens make their way up his property. The mob angrily demanded he put up a flag. Harder agreed. Then he asked some technical questions about the proper way to mount and fly the flag. Did anyone bring a flagpole? No. Well, if you fly a flag, doesn't it need to be properly cared for? Taken down each night? One man, clearly irritated by the delay, said, "Just hang it with nails." Harder replied: "Won't the flag rip off in the Kansas wind?" The response: "It doesn't matter." So the flag was mounted on the rafters of the porch with nails. Then one man shouted: "Let's sing 'America.'" Harder readily joined in. In fact he continued to sing the other verses of the song. Since the mob only knew the words of the first one, he was the sole person singing all four verses. Subdued, the mob retreated from his property.[37]

I think you can see the lessons from the flag story. The story disarms the opposition in much the way Jesus' encounter with the adulteress does. Just as Jesus' accusers silently leave when pressed with his words, Harder's accusers are at first baffled by his willingness to hang a flag and to engage them on proper respect for handling it, and then silenced when they cannot sing more than one verse of a patriotic song. The flag story utilizes paradox as a rhetorical resource. It serves as a mediating bridge between Anabaptist doctrine and American political values. It sidesteps difficult either-or questions of identity, by implying that no one is in a position to judge another. The story underscores the importance of where to address the adversary in order to minimize conflict. Importantly, the mob encounter does not take place in the minister's church or the town square, nor even inside his home, but on the steps of his porch. In all likelihood Harder would not have acquiesced to hanging a flag in his church; nor would the mob have retreated in silence, leaving the minister singing, had they been surrounded by onlookers in the town square.

In addition the flag story redefines success. The response is one that confounds and bewilders. The story does not elaborate on the minister's status

[37] See Schultz Huxman and Mast, "In the World but Not of It: Mennonite Traditions as Resources for Rhetorical Invention," 547-48, and Mark Unruh, "A Story of Faith and the Flag: A Study of Mennonite Fantasy Rhetoric," *Mennonite Life* 57, no. 3 (2002): archive.bethelks.edu.

in the surrounding community after this incident (it is doubtful he was ever judged a true patriot by outsiders), but for the Mennonite faith community, the story's comforting implication is that the minister's witness of national loyalty was a more deeply rooted patriotism that does not depend on war fever to nourish it. In all, the story serves as a touchstone apologia for a people of faith intent on following the Prince of Peace. It plausibly expresses the idea that American Mennonites can be pacifists and patriots, but in ways that gently yet boldly "speak truth to power."[38]



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Conclusion

As we come to 2014 and the commemoration of the 100th anniversary of World War I, I look forward to continuing this line of research, to examining how Mennonites in the US and Canada forged two seemingly contradictory identities in rhetorically sophisticated and nonconformist ways. The Mennonites' WW I story is a crucible of faith and faithfulness. It is a timeless, compelling, and high stakes story. It is a nonconformist story, a subversive story, an underdog story, and a confounding story of identification—in both its tragic (separatist themes) and comedic (assimilative) elements.

As a postscript, I should note that the Mennonite countercultural

[38] The phrase "speak truth to power" was first coined by Quakers as early as the 17th century. But it was a 1955 publication of the American Friends Service Committee entitled "Speak Truth to Power," a 70-page document proposing a new approach to the Cold War, that gave this expression rhetorical currency among protest rhetors, especially Christian pacifists.

storyline is still evident today in our advertising campaigns. Check out the example on page 247 of rhetorical mischief which trades on subversiveness even as it embraces a comedic form of identification. The funny photo of a horse hitched up backward to a buggy entices the reader to digest these clever lines at the bottom: "Ask some Mennonites to hitch up a horse and buggy and you'll either have a confused horse, or a very strange ride." It continues: "If you think all Mennonites look, think and live the same, you better think again. Ask this poor horse what we mean. He'll tell you all Mennonites are not alike." Then the invitational pitch: "You know us as the Mennonites, but do you really know us? This Sunday take a face-to-face look at a church that may surprise you. The Mennonite churches. Our family can be your family."

From subversive twists on familiar fairytales and ads poking fun at Mennonite stereotypes to marginalized voices of civil rights and peace that dare to "speak truth to power," I have sought to animate my guiding scholarly principles: the power of stories to persuade; the invitational quality of rhetoric and the paradox of identification; and the brazenness of subversive discourse from rhetorical underdogs.

Thank you for your attentiveness to my wide-ranging subject this evening. Thank you also for supporting one of Grebel's 50 events to celebrate 50 fabulous years!

Susan Schultz Huxman is Professor and President, Conrad Grebel University College in Waterloo, Ontario.

Appendix

Speaking Truth to Power: Profiles of Rhetorical Courage for Church and Society

The Study of Rhetoric

RHETORIC Rhetoric is the art of using symbols; the study of all the processes by which people influence each other through verbal, nonverbal, visual, and aural symbols; discourse that is addressed; the craft of producing reason-giving discourse grounded in social truths.

RHETORICAL CRITICISM Rhetorical criticism is specialized feedback, a process that occurs in stages—description, interpretation, and evaluation—in order to understand why rhetorical acts succeed or fail.

RHETORICAL GENRES Rhetorical genres are a species or type of speech. Aristotle described three such types or genres: deliberative (political); forensic (legal); and epideictic (ceremonial). This categorization, while limited to Western sensibilities, is still useful today.

RHETORICAL HYBRIDS The rules of a rhetorical genre may be purposely violated or subverted when people want to agitate powerfully for a cause, jolt audiences out of complacency, or attract media attention. These rhetorical acts are hybrids.

IDENTIFICATION Identification is a paradox at the heart of rhetorical action. It means both establishing a common bond with others and distinguishing oneself from others. Identification is about courting similarity and difference. It involves appealing to unity with audiences, to uniqueness and difference, and to branding and bonding.

WHY STUDY RHETORIC? (1) Intellectual reasons: Humans are "homo narrans," the storytelling creature. Studying rhetoric reveals the diverse ways in which discourse forms communities and sharpens moral sensibilities. (2) Citizenship reasons: Rhetorical competence is "equipment for living" in society. (3) Professional reasons: Speech competence is central to success in most careers.

— Susan Schultz Huxman