The Brussels School of Rhetoric: From the New Rhetoric to Problematology

Michel Meyer

The Brussels School of Rhetoric: From the New Rhetoric to Problematology

Michel Meyer

THE BEGINNINGS

Chaïm Perelman and Lucie Olbrechts-Tyteca founded the Brussels school of argumentation in 1958, when they published their famous *Traité de l'argumentation*. Even if, in Brussels, Eugène Dupréel had already set out to rehabilitate the Sophists, the intellectual atmosphere in the French-speaking world was not very propitious for rhetoric. Most French intellectuals were plunged into ideological debates linked to the intellectual monopoly of the French communist party on societal issues. Free discussion was certainly not very topical. It was only after the fall of the Berlin wall in 1989, five years after Perelman's death, that rhetoric began to draw increasing attention. His ideas then gained momentum in France, as they had already done in the United States and in Italy. Rhetoric came to be seen more and more as a new matrix for the humanities, replacing linguistics, which had played a key role during the structuralist era. Society and its values became more and more problematic and debatable in the wake of 1968: family values and political values, which were previously not in question, came to be questioned. What human being is appeared itself a question, to be questioned as such in turn, and as a result, problematicity became more and more a thematic problem per se. Rhetoric proved to be the language of the problematical, and this

is how problematology was born. Today, argumentation is everywhere: in the media, on TV, in commercials, in politics, but also in many aspects of everyday life, as well as in the social sciences. The claims put forward by those sciences are arguments, never proofs, in contrast to the kinds of hypotheses offered by the natural sciences, which make use of mathematical demonstration. People give reasons for what they do and think. They have basic problems in mind that motivate them to act and think the way they do. Their answers, in turn, are questionable and are often questioned by the others. Nothing can remain unquestioned for long.

Perelman's work came at the beginning of that era in which questions and their theoretical expressions widely gained in the fields of the humanities and the social sciences. As far as I can remember, he had always been favorable to the important role given to questioning in the humanities. This explains why he was so supportive of my own endeavors to develop a philosophy of questioning per se, right from my PhD thesis, which had "problematology" in its subtitle. But his main concern at that time (1977) was Habermas's so-called universal ethics, based on the rules of argumentation as rules of universalization, to which he was opposed. Problematology was, for Perelman, a way of counteracting those views by giving a foundation to rhetoric that was not based on Kant's conceptions. Unfortunately, "peace and love," or consensus, rhetoric, as developed by Habermas first and pursued later by the Amsterdam school, had gained wider influence in the field of rhetoric. Too normative and angelical in its aims as in its descriptions, this form of rhetoric leaves many aspects of rhetoric to one side, such as literature. But Perelman was not interested in passions nor in literary rhetoric. For Perelman, questions mattered if they reflected opposition, alternatives—that is, conflicts—and were of real concern to him if they had to be settled in court; these cases, as far as Perelman was concerned, could only be resolved by the law and the judge, who would decide what was just or right. Most of the time, people do not resort to debate with assent in view, and these conflicts are most of the time not of the sort that seem likely to end up in court. They often debate to express what they think about some question or what they wish from their interlocutors, if not to show that they exist, when they do not want simply to increase and mark their distance from them, as with insults. And that is rhetoric too.

With time, however, problematology evolved into more than the foundation for rhetoric that Perelman saw in it. It has become a philosophy in itself, even if, after his death, it also gave rise to a new conception

of rhetoric, quite distinct from the one he had erected. Let us now look more closely at the differences between problematology and Perelman's new rhetoric, before developing the main theses of the problematological view. There is rhetoric in insults, but also in the use of a uniform—for example, in the use of white blouses for the nurses and in the stethoscopes around the necks of the doctors, who want to be distinguished from them in the hospital. There is rhetoric too in the formulas of politeness we use when we enter shops or when we go to the post office. And, of course, literature is fully rhetorical. But in all those cases, there is no debate, no conflict at stake, no agreement that is sought, which would give the rationale for what is going on. But what is common to all those forms of rhetoric, from sheer eloquence to argumentative debate, which makes them rhetorical? In fact, it is the questions that underlie them. Questions express a social or psychological distance, small or wide, that has to be negotiated in human relationships, a distance that can even be their object and that is taken into account by the protagonists when they reply to one another. But how do we manifest our response to that distance and express it to our interlocutors? We usually do it with passion, or at least with emotion. Passion (or emotion, when we feel less involved, because of a larger distance) is usually the way we communicate to others how we feel about the distance imposed by them or the way we communicate to them the distance we feel justified in adopting.

PERELMAN'S BASIC TENETS ON RHETORIC

1. Rhetoric or argumentation is defined as the "discursive means of obtaining the adherence of minds" (1969, 8).
2. Argumentation is the mode of reasoning that gives rise to conclusions that are only probable or have verisimilitude. Figures of style are used in order to emphasize some aspect of what should be seen as evident or even forcefully relevant.
3. The universal audience is the ideal audience, which, in principle, is shared by everyone but is not in anyone in particular. It is the counterpart of what used to be called reason by traditional philosophy. In argumentation, reason is embodied within the judge who enforces the law in the final analysis.
4. Most arguments rely on the association and the dissociation of notions, and they use formal techniques that enable us to identify what is identical with our values and what is opposed to them.

These techniques also enable us to avoid amalgams and misleading conclusions in general.

5. As to those techniques, they are embodied in quasi-logical arguments (e.g., identities based on form), arguments based on the real (succession, causality, etc.), and arguments describing the real (which indicate what we ought to conclude from particular instances, hence, the recourse to analogies, examples, and other forms of induction).

6. Agreement is always relative and ambiguous, often based on misunderstanding or the use of fuzzy notions with which everybody agrees. Only in court can and must real conflicts be resolved. Legal reasoning is then *the* model of rhetoric.

7. Philosophy itself is argumentative because its conclusions are only likely and not certain or apodictic, as the logical positivists and even Descartes, thought.

WHAT IS LACKING IN PERELMAN'S VIEWS?

1. Does rhetoric really limit itself to debate and rational persuasion? What about the other forms of rhetoric, in which there is no debate and conflict, such as poetry, the use of politeness formulas (or their opposite, insults), that is, all the uses of discourse in which style and eloquence play a major role?

2. The universal audience is itself a controversial notion. Many reasons for doubting it have been raised. Perhaps the basic problem is the fact that passions and emotions are absent from Perelman's framework, with the result that the audience (which then can become universal) is assumed to be merely rational or reasonable. Many an argument is neither reasonable nor rational. However, treatises on rhetoric written in the twentieth century failed to offer a theory of passions, thereby neglecting one of basic requirements set forth by Aristotle in the second book of his *Rhetoric*.

3. What is in question in an argument? Is it a thesis, as Aristotle claimed and all others after him, or a question? But what is in question in a book, in a uniform, in some elegant and eloquent commercial or in political discourse if not a problem we find throughout the sequence of answers that forms any discourse (as in narrations or resolutions)? Rhetoricians have always analyzed arguments on the basis of the probability of their conclusions instead of taking into account the questions at stake or the underlying problem.

4. The social framework of argumentation is hardly present in Perelman's views, as if the judge could supersede them through the laws and the ethics they presuppose.

THE FUNDAMENTAL REQUIREMENTS OF A UNIFIED THEORY OF RHETORIC

1. The first requirement for a unified rhetoric is an account of rhetoric sensu stricto (style, *ars bene dicendi*, eloquence, forms of speech) *and* of argumentation (reasoning, debate, opposition).
2. The second requirement bears on the necessity of taking emotions and passions into account.
3. The three rhetorical components of the intersubjective relationship that discourse gives rise to are ethos (the self), pathos (the other, the audience), and logos (discourse, reasons, style), which should all be put on the same footing; none in particular ought to be considered primary, and when one component is selected, the two remaining ones ought not to be subordinated to it. Plato dwelled on the importance of the audience (pathos) in order to show that rhetoric is manipulative. Aristotle stressed logos, as if reasoning sufficed to convince. Ethos and pathos could but surrender to "good" reasons. Cicero, though, put the emphasis on ethos, because, in the Roman world, *who* you were was *the* relevant factor for addressing others in public. So, although all three authors address important features of rhetoric, they also reduce rhetoric to one component, giving that one preeminence over the other two.
4. The most important feature of rhetoric, neglected so far, remains in my eyes the constitutive role of questioning. We speak or write because we have a problem in mind. We communicate the question or we express its answer to those we deem to be interested in it (or those we want to *become* interested in it). Hence the role of persuasion but also of discursive pleasure. We want our discourse to be eloquent in order to elicit or sustain the interlocutor's interest in the question and in the relevance and rightness of the answer. Very often, the capacity of our discourse to present itself as an answer depends on rhetorical devices that make it probable or pleasant. Discourse cannot be conceived of as made of self-sustaining "answers without questions" (which are usually called "propositions" in the philosophical tradition), linked to one another solely through

inferential means, as if what was in question did not count, was subsidiary, or was abolished by the answer given.

Thus, we need a new definition of rhetoric, in which a) rhetorical style, eloquence, sheer form, as used in literary rhetoric (or commercials), and argumentation (dialectic, exposition of viewpoints, discussion, and debates) find their normal place; b) all aspects of rhetoric can be accounted for in terms of questions and problems dealt with; and c) ethos, pathos, and logos are on equal footing. This definition does not exclude taking into account reasoning, emotional reactions, and the character of the orator. It simply means that none can be considered as the primary feature or the stepping-stone of rhetoric. Besides, we must be aware that logos can be inferential but also literary and simply pleasant.

Hence, a general and inclusive definition of rhetoric would be as follows: *rhetoric is the negotiation of the distance (or difference) between individuals (ethos and pathos) on a given question (given through logos).*

The question at stake can be either more or less problematic and thereby serve as a qualitative measure of the distance between the protagonists, between ethos and pathos. Questions that are not highly problematic often serve as conversational triggers in our everyday life and are rather meant to unite the speaker and his or her audience in the context of non-face-threatening attitudes and discourse. Politeness or questions like "How are you?" that reveal a fake or real interest in the other lower the face-threatening potential of social encounters. In contrast, questions that are highly problematic usually give rise to debate, if not sharp opposition, between the individuals who can thereby feel in question.

THE PROBLEMATOLOGICAL FEATURES OF ETHOS, PATHOS, AND LOGOS

1. The tripartition of ethos, logos, and pathos evokes the "I," the "it" and the "you." These three dimensions refer us back to the most essential and deepest questions of humanity. Who are we? What is the world made of (and what can we say about it)? How to act with others in society? Unsurprisingly, those three questions are the subjects of the three parts of Hume's *Treatise of Human Nature* and are raised again in the three critiques written by Kant.[1]

In rhetoric, ethos is the capacity to provide answers: hence the role of responsibility, which turns ethos into ethics. I am accountable for my answers: on health, if I am a physician, on law, if I am a lawyer, on the common good, if I am solicited as a human being. Our opinions are characteristic of who we are and as such reveal our *character*. Our credibility and our authority (even our expertise, if someone appeals to it) are at stake. All this explains why ethos is a stopping point in the sequence of a potentially infinite questioning. Think of the three-year-old child who relentlessly asks her father, "Why?" After a certain time, the father, exasperated, usually replies, "Because!" Astonishingly, the child feels happy, offering a reaction that has often surprised psychologists. Why is the child happy with such a manifestation of authority, which is not really an answer to the question raised? Because her problem is to verify that her father has the authority and identity (ethos) she expects from him. That ethos manifests itself in the capacity to respond reasonably and in the fact that the father imposes himself as a father, thereby expressing his real ethos to his child, who was demanding nothing other than such a "proof." The father then behaves as expected: his *answers* show he is *answerable* as a father.

2. Pathos is the audience animated by problems and queries. Pathos is question oriented. These questions answer more basic problems, of which emotions, and even passions, are the deep subjective expressions. Creeds and beliefs manifest themselves when confronted with values. My contention is that emotions are strong when the distance between the interlocutors is small (as it is the case with our children, our parents, or our partner). When the distance increases, however, passions turn into values. Values are emotions without subjectivity, while emotions are values translated into subjective terms.

3. As to logos, it is meant to express the problematological difference, that is, the difference between questions and answers. Questions are *what* cause (the Latin *causa* in Cicero and Quintilian) discourse to take place and communication (by way of their being answered) to ensue. Rhetoric begins when questions are meant to engender discussion between individuals, an exchange that is not necessarily conflictual. Rhetoric expounds answers and mingles them with what is problematic, creating a possible confusion ("That is rhetoric!" says the opponent dissatisfied with sheer words that do not answer anything); hence the rise of argumentation in order to demarcate

answers from problematic assertions. Rhetoric deals with questions by giving answers that present questions as if they were solved, (it requires eloquence and style to pull this off), whereas argumentation deals with explicit questions, as in court. Rhetoric and argumentation (dialectic) are complementary, as Aristotle affirms in the first phrase of his *Rhetoric*: the more problematic and conflictual a question is, the more argumentative the discourse, because questions, are, in a way, "on the table," and inversely, the less divisive a question is, the more rhetorical the linguistic exchange, which swallows the question as if it had never really had arisen as such. Rhetoric, so to speak, pushes the question "under the table" through elegant (eloquent) answers that give the semblance of answering the questions raised (a good commercial can achieve this too).

The truth is that the relationship of logos to questioning has often been neglected by analysts of language. But we cannot study the uses of language without focusing on the questions at stake and at work in our phrases and our discourse at large. Let us remember one of Nixon's remarks in an election broadcast: "My opponent is absolutely honest!" That comment seems to be a compliment, but it in fact conveys the idea that perhaps the opponent is not honest. By giving a positive *answer*, the *question* of the honesty of Nixon's competitor has been raised. Doubts were cast because it seemed as if that question was nonetheless relevant and needed a positive answer.

In the sentence "Is he not dishonest?" the speaker suggests that the person in question may be dishonest, though formally he does not assert anything. The same result would be obtained if, for example, we were to say (imprudently) to our boss, "You are honest." Doesn't it imply that the question is relevant? Even if we give a positive answer, it must be because we feel that some suspicion is legitimate. Our boss is not likely to appreciate what we say, even if we do not assert anything negative about him. The same situation occurs if I say, "I have nothing against you." This is an instantiation of what Freud calls "denial." I raise a question that I deny at the same time as relevant. Since the assertion destroys itself because of that inherent contradiction, what remains is but the opposite answer: "I have something against you." A proposition is an answer, and if that answer specifies that the question to which it replies is not in question, the answer is self-defeating, but the question raised remains,

with, as a consequence, only the opposite answer. Now, if someone comes to you and asks, "Do you have anything against me?," the answer "No, I have nothing against you" will satisfy the questioner, because it *literally* replies to the explicit question raised. It puts an end to the questioning process. It is not the same when such an explicit question is not raised. The nonexplicit question suggests that *another* question at stake is raised, not literally but figuratively. Another example: if I say at the end of some meeting, "It's one o'clock," it literally answers the question, "What time is it now?" But if nobody actually raises such a question, that answer cannot answer the literally underlying question, since another question is at stake, which is not the literal one. Hence it answers another question, which is figuratively implied in that answer, as a derived question. It may mean, for instance "It's time to have lunch." We can "formalize" the process in order to arrive at a general formula. That answer *a1* does not answer some literal question *q1*, which has not been raised but conveys an answer to *q2*, which is what the speaker wants to suggest, that is, "Let's go to lunch," or *a2*. By *a1*, which literally responds to *q1*, he wishes to give an answer to *q2* and thereby suggests *a2*. We can in this way verify the equivalence of rhetoric and argumentation. The fundamental law of rhetoric is "*a1* → *q1* . *q2*." *A1* is an *argument* for *a2* (the hour of the day is an argument to go to lunch). But we could also affirm that *to say "a1" is* to say "*a2*"; it is another (figurative, i.e., rhetorical) way of *saying* the same thing. To *say* "It's one o'clock" is equivalent to *affirming* that "it is time to have lunch." Rhetoric is the preferred means of dealing with a question when the question is less problematic and argumentation is the preferred method when it is more problematic. We need to resort then to reasons in order to justify the answer to the question raised (as in court). Rhetoric is surely the *antistrophos* of (dialectic) argumentation, as Aristotle says in the opening phrase of his *Rhetoric*, but resorting to arguments rather than to eloquence and style in order to deal with a question means that you cannot get around that question with style only.

Language enables us to deal with questions and answers by helping us to express the difference between them to the audience. Even simple assertions, where no interrogative explicitly appears, are to be treated as answers. "Napoleon lost at Waterloo" is a statement that does not seem to refer to any question. It seems to be self-sustaining.

In fact, it cannot be understood if we do not know *who* Napoleon is, or *where* and *what* Waterloo was, and *when* he lost, and we must share some of the answers to those questions with our interlocutors if we want to be understood and embark successfully on a linguistic exchange with them. The terms we use in and through language are nothing but an unspecified summary of implicit answers. Those terms permit us to economize; we don't have to stipulate every answer one by one. "Napoleon," for instance, is the *epitome* of quite a number of answers, such as "He is a French emperor," "He is Josephine's husband," "He is the winner of Austerlitz," and so forth. The terms we use to speak and write enable us to make the best of past questioning processes; we hope that our interlocutors will effectively remember some of the knowledge (answers) contained or implied in the words we use. It is the unproblematic in the problematic of what we say, and it helps to resolve the latter. "Why did Napoleon lose at Waterloo?" can only be answered if we know *what* Napoleon did before and *why* he was led to Waterloo. Argumentation relies on nonproblematic answers to give arguments for the answers proposed (those premises are called loci, or a priori knowledge).

Now that we know more about logos, ethos, and pathos, let us pursue their rhetorical analysis.

THE RHETORICAL STRUCTURE OF ETHOS IN A PROBLEMATOLOGICAL FRAMEWORK

We have seen that ethos is a stopping point in the potentially infinite chain of questioning. Ethos is *responsible* for giving an answer and stopping at it rather than at some other answer. No wonder that the specificity of ethos is defined by its answers or the values it promotes as answers. The speaker plays on them, uses them as arguments or as loci (or topoi). Values mediate the way the speaker relates to his audience. Values serve as means of identifying the speaker or are the basis of the debate and the confrontation between the speaker and his audience. What is usually called the identity and the difference between them is nothing other than what we have called the distance between the individuals. It is often "measured" by the problematicity of the question that divides them, but it is more precisely a matter of values that indicate that distance, that difference. Can we draw a full picture of the values at stake in a society and, more precisely, in a democratic and individualistic society like ours? Can we establish a reasonable list of

values on which most orators rely when they argue in order to convince or mobilize their audience? Experience, common sense, and rationality all point toward an identical structure for such a table of values. Ethos is the modulator of that distance with the audience. Differences of values reflect that distance, and by playing on it, the orator can also manipulate the audience. Ethos is focused on values and distance in a way we have to analyze now. Without getting into too many details, I would like to suggest a table of values we often find used in rhetoric and argumentation.

How should we read such a table of values? At first sight, we see that the further down the list we go, the more individualistic the values. The force of the collective values owes to the fact that they unify the group as

The Table of Values

	Ethos	Logos	Pathos
Collective values (They present themselves as nonproblematic. Rhetoric dominates, as if what is presented was obvious.)	The difference between life and death (life)	The difference between male and female (nature)	The difference between parents and children (family)
	Physical goods (health, the body, respect for aged people)	Economic goods	Political goods (norms)
	Personal ends (salvation, pleasure, ethical and aesthetic interests)	External ends (economic interests)	Social ends (general interests, the value of persons)
Equilibrium point between the collective and the individual	Identity	Negotiation	Difference
Individual standpoints (problematiciy increases with individual values)	Status	Income	Power
	Rights (liberty)	Power	Duties
	Desires	Needs	Pleasures
	Virtues	Capacities	Passions
	Opinions (individual knowledge, implications)	Facts (signs, causes)	Questions

such. Differences that constitute the identity of a community come into contradiction with that identity, since they *are* differences. This is why these differences are often rendered *sacred* and thereby untouchable. The differences for which respect is compulsory are a) life (thus "Thou shall not kill"), b) the other (parents and children or the family, hence for authority and power), and c) the natural order (male and female, who, in most mythologies, engender the world, by mutually creating the logos). These values are very strong and appealing because they are sacred. Sacralization is the way to preserve differences in the eyes of the group, which is defined by its identity and sees any difference as inimical. The sacred serves as a protection against the wish to destroy what is different in order to preserve the differences essential to that identity. This explains why all societies regulate life and death through some judicial order, the difference between male and female through sexual rules, and the difference between parents and children through the inculcation of respect for the family. Conflicts may appear about those values, as in debates about euthanasia or abortion, on what is the right way to behave toward the other sex, and so forth. Such conflicts are difficult to resolve because they already presuppose a view about life and death and about old age or about members of the other sex, for example. The validity of group values is given in a rhetoric of obviousness and is often embodied in some notion of authority. The collective values are generally not in question, but sometimes they are, as can be seen in tragedies. There are no higher values (they are sacred), and so conflicts about them cannot be but tragic. Antigone's conflict is classical in this respect. It cannot be resolved: Creon is right and Antigone is right. The respect for the deceased is neither superior nor inferior in value to the respect for the social norms (pathos), hence a tragic conflict ensues when they must be hierarchized.

The second row is a step further toward more individuality or concrete embodiment. In the definition of values, row 4 is a pivot, the meeting point, so to speak, between collective and individual values, the locus where they might fall into conflict but also where they might become undifferentiated.

The values embodied in the second row of the table are less metaphysical and more social. They usually express what is understood to be strictly material and give rise to questions about the role and value of economics and politics in a given society. They provide strong arguments to convey a given conclusion because they appeal to statistically shared points of view in the group. Nonetheless, they too can be challenged, even if it is difficult.

The best way to argue at the level of a given row is to appeal to the values of the row just above. Practical syllogisms function that way. They serve as a set of obvious premises, mostly because they appear as more universal, abstract, and general. Who would be against freedom, virtue, respect for the others, and so forth? The debate begins when you have to give a material content to these general ideas on which everybody agrees insofar as they remain indeterminate and formal. But it is a way of gaining assent, and in this respect resorting to them is far from negligible.

When we examine a given conflict between ethos and pathos, we often see that the protagonists appeal to the values that are situated just above the values being debated in our list of values. But we also observe that in a given conflict, the values just below the values being debated presents themselves as passions rather as values—that is, when used for rhetorical purposes. This pattern repeats itself as we progress toward the bottom rows of values. Passions are stronger by the time we get to row 9, while values are less obvious, more conflictual, need more rhetoric, and are less consensual from the point of view of collectivity. Values are inserted within consensual rhetorical discourse (epideictic) in the first rows and give rise to more problematicity the more we move toward their individualized expression.

In row 3, we see that we face more personal values than those in the two preceding rows. Religious values become more personal, aesthetic considerations become more independent of religious ideologies and embodiments, the economic interests of the community become more associated with personal interests, political structures cease to copy the family model and are come to mirror competitive models centered on the human person (the common good of the Greek city emerging from discussions of all free men on the objectives the cities, like war, for instance).

At last, we arrive at the famous row 4, where the values are themselves evaluated, personally and collectively, and where rhetoric, already conscious of the problems themselves in their formal generality, starts to become itself a matter of debate and value. Discussion, negotiation, and conflict are processes and are even valued as positive means. The ethos we find in any discussion is an identity, that of individuals, or of the group, or even of humanity at large (Habermas). As to pathos, it gives rise to the principle of (non)contradiction as a way of defining what counts as an answer for all the protagonists, reflecting the oppositions, that is, the alternatives that the accepted answers eliminate. The logos expresses our most personal *problems* as much as it expresses their *answers*. Hence, the famous three principles of human thought: the principle of identity (stemming from ethos), the

principle of reason (logos), and the principle of (non)contradiction (pathos), which allow us to relate to another person who is different and with whom we might disagree. The principle of identity tells us that there is always one question at stake in the multiplicity of questions present in our continuous discourse. The principle of (non)contradiction defines answerhood: if A is right, not-A cannot be an answer, because A and not-A form an alternative, that is, a question, while an answer, by definition, suppresses alternatives, that is, questions. An answer (A *or* not-A) is not a question (A *and* not-A). It is the principle of (non)contradiction that makes their difference possible and sanctions the indifferentiation (or confusion) between the problematic and the not-problematic, and this allows for the fact that people can defend opposite views without being accused of contradiction, since opposite views are considered to be opposite with respect to a given question (i.e., alternative). As to the principle of reason, it stipulates that the reason to have A or not-A as an answer owes to the presence of a question A *and* not-A among which terms we have to choose or decide or for which we look for the right answer. The principle of reason is a principle of passage from question to answer, a request for differentiation between them. In our table of values, identity ceases to be treated as a principle of thought and discourse but is treated instead as a value. When we discuss things or what we mean by this or that, the least we expect is that those things remain what they are and that we share meanings. A good way of arguing is to show our audience that there has been a misunderstanding as to *what* we are really discussing: "By 'honor' I didn't mean this, but that," and so forth. And, as a consequence, we can change our conclusion, which may have been under attack because, given the misunderstanding, it was too strong. We requalify the question, *what* is in question, and *what* gives rise to the unwanted answer.

Row 5 refers to status, income, and power, the Marxian markers of social class, the Weberian parameters of social insertion and motivation. "Status" means our social identity (I'm a doctor, a worker, or whatever). "Income" means what we gain from our professional relationship to the world; it is the objective marker of our achievement, socially speaking at least. "Power" means our responsibilities with respect to the others in a given professional hierarchy.

Row 6 is even more individualistic. There are values we can invoke in our personal conflicts or in discussions in which we comfort ourselves rhetorically about common ideas, such as our rights, contractual or not, which define us as individuals. Duties define what we owe to the other as much as what they owe to us. Here, we clearly see what defines conflict

and debates in rhetoric (argumentation). When there is no opposition, or an agreement, then the ethos column gives the same reading as the pathos column. No disagreement, hence identity. There will also not be any conflict between the others and me if, for example, all agree to respect my rights as a duty of theirs, and if I see respecting their rights as belonging to my own duties. Such a mutual recognition leads to consensus. We share the same values not only formally but also factually. Now, if some disagreement arises, I will see my rights as exclusively mine and to be imposed as such, in opposition to the duties toward the others, which I do not see as duties I have to observe. A conflict, from a rhetorical point of view, is therefore a disagreement between the values of the ethos and those of the pathos for a given row of values. In order to resolve the conflict, it is customary to go back to the row immediately above, namely, here, row 5. "You endanger my status, and you wouldn't want that done to you?" is a usual argument.

Row 7 is even more individualistic: from status, we move to desire, a value in itself, a strong argument for the most individualistic persons. Distance, here, preserves. Privacy is important. Agreement begins if my desires give rise to your pleasure and vice versa.

Row 9 defines our individual characters and dispositions. Passions reflect a shorter distance between individuals than virtues, where the desire to please gives rise to more moral aspects: virtues are more social, whereas emotions are more psychological, that being the result of a short distance from the other. When applied to the world, our capacities seem to be more utilitarian than psychological or assimilable to ethical dispositions. Here again, the personal level is expressed by the psychological distance between ethos and pathos. We can easily imagine a moral conflict if what we consider as virtues conflict with the emotions of our interlocutor. As to the final row of our list of values, it represents the intellectual aspects of what we value as individuals: our opinions, what we count as relevant, and our personal interests (or those of others). "De gustibus non est disputandum," goes the motto, but people certainly do, although it would better not to get into discussion about taste, given such debates generate sharp and passionate dissension that has no solution, outside making the obvious claim that we like what we like, appreciate what we think valuable, and so forth.

Ethos is a reservoir of values projected on the other and the world. These values are more or less individual or collective, religious or social, and at least historical in their content. But in rhetoric, the notion of distance is
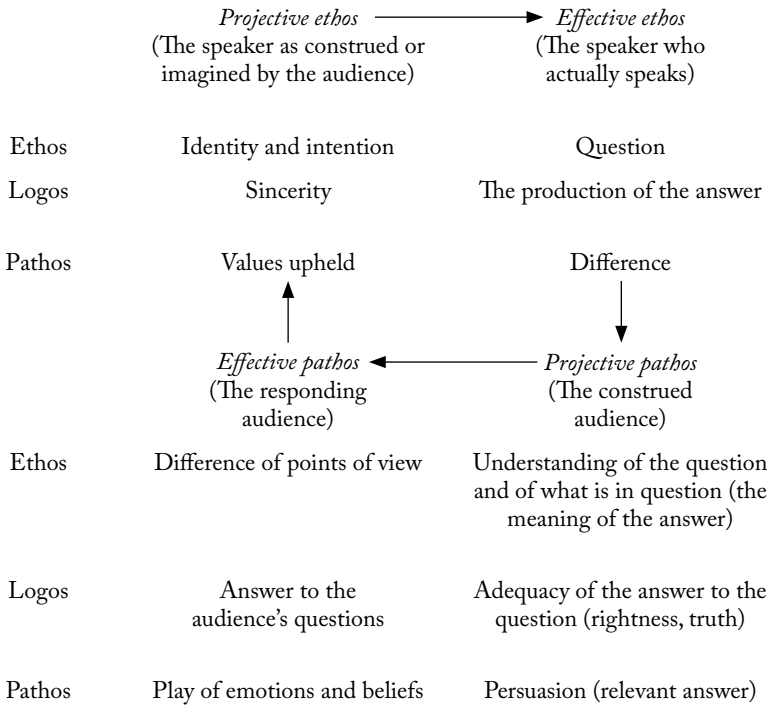
essential for ethos. In order to understand how distance has such an effect on our rhetorical relationships, we have to introduce an important distinction between the *image* of the audience and of the orator and what both *effectively* are. When we are two, we are actually four, at least at the beginning: we have an effective speech, addressing a real question and offering some answer to a projected or projective audience, who responds to a projected or projective speaker, who then will correct (or confirm) the image from an effective position. Orator and audience are both projective and effective. How do we explain this fact? When we address someone on a given issue, we entertain various images or ideas about her that are more or less close to reality, more or less different from it. It is only through dialogue and the succession of various replies that we are able to correct the image we have projected on her. Nonetheless, there is always a remainder and a minimal discrepancy due to the fact we never completely know someone. The difference between ethos and pathos, however small, always contains something of the unknown; hence, there is a difference between the projective audience and the effective one and vice versa. Surprise, deceit, manipulation, and misunderstandings of various sorts are bound to arise amid the most sincere conversations. Our audience is in the same position with respect to us as we are with respect to it.

We now can establish the table of possible gaps between the effective and the projective in a given linguistic exchange and the adjustments that can be made through questions and answers to close that gap.

There is a dynamical relationship between the speaker and the audience that begins right from the point the question to be dealt with is raised. The orator is associated with that question (ethos) and gives an answer (logos) by taking into account his audience (pathos), who is, by definition, different from him. Nonetheless, the speaker works with an image of his interlocutor that goes beyond what it really is. He knows that he knows his audience imperfectly. It is a projection of what he believes about it. And what does he actually believe, when he speaks to it? First of all, he projects onto its imagination some understanding of the question at stake (projective ethos). He also thinks it has evaluated the rightness of his answer (logos), especially if he has justified it through some reasoning. And last, in spite of their difference, he has the impression that, because of his efforts, it has been persuaded by him. This is at least what the speaker hopes, when he produces his answers.

Now, how does the audience actually respond? Here too, there is a gap, which can be corrected through dialogue. The audience first reacts with its own difference in mind, to affirm its personal point of view

The Cycle of Gaps and Adjustments Between Speaker and Audience

	Projective ethos ⟶	*Effective ethos*
	(The speaker as construed or imagined by the audience)	(The speaker who actually speaks)
Ethos	Identity and intention	Question
Logos	Sincerity	The production of the answer
Pathos	Values upheld	Difference
	↑	↓
	Effective pathos ⟵	*Projective pathos*
	(The responding audience)	(The construed audience)
Ethos	Difference of points of view	Understanding of the question and of what is in question (the meaning of the answer)
Logos	Answer to the audience's questions	Adequacy of the answer to the question (rightness, truth)
Pathos	Play of emotions and beliefs	Persuasion (relevant answer)

(effective ethos of the audience) in the consideration of the answer. It will respond, if only by opposing it or simply modifying the answer. Its own feelings will play a determinant part in its reaction (pathos). If there is an agreement between the speaker and the audience, there is no sharp difference between the effective audience and the projective one. Persuasion is gained by the speaker's working on the feelings and beliefs relevant to the question, and as a result, the answer is felt to be justified. The difference in points of view is integrated by the orator. What happens if a gap remains between the projective and the effective audience? It shows that the speaker has miscalculated the understanding and the feelings of his audience. He has projected parameters that prove to be false with respect to persuasion, that is, with respect to the effective beliefs and the effective character of the audience. The speaker is then confronted with the reality of the difference. The arrows in the graph that link the four entries of the table represent disagreements and gaps that a good and sustained dialogue usually reduces. An agreement on a given question leads

to the conflation of the projective and effective audience into one single audience. The effective audience gives its acquiescence effectively, just as the speaker thought it would eventually. He has met its beliefs through his answer, which is deemed valid, relevant or simply pleasant. The initial question disappears in that resolution. The difference between orator and audience disappears because they believe the same answer to be true or correct, after having had the same understanding of the question. Persuasion ensues from that process.

But let us go back to the situation in which a gap between the projective and the effective audience remains. The speaker thinks he will be understood and that his answer will be accepted as such and so persuade his audience. He then discovers it is not the case, because he has miscalculated the difference of opinions, of beliefs, and has failed to take into account the answers the audience already upheld (and that can contradict those of the speaker).

How does the effective audience react to a projected but inadequate view of itself? It will do the same with the speaker as the speaker has done with it, namely construe a conception of a speaker who will be its projective orator and replace that orator with the real one, however close they may be. As far as ethos is concerned, the effective audience will project the difference of points of view as the marker of identity of the speaker, of his intentions. As to logos, the audience will see in the answers propounded the sincerity of the speaker's intentions. Finally, the audience will respond to the speaker with values in mind.

And the cycle can go on until some agreement is reached, abolishing the distinction between effectiveness and projectivity, a difference epitomized by the arrows of the graph. If no agreement seems to transpire, the arrows of the graph remain, representing the distance between the protagonists who, in this hypothesis, cannot take further steps toward each other. Each remains left with some reservation, as expressed in "I thought that . . ." or "I had hoped that . . .," and so forth.

We can now see how ethos operates in rhetoric. It integrates the distance with the other, mainly on the basis of values that are more or less collective and confirmed in a rhetoric of self-evidence or more or less sacralized when the highest values are in question. The more individualistic those values are, the more problematic they tend to become and the more conflictual they may appear, even if it is less harmful to collectivity for them than for foundational values to be questioned. People argue more easily about their tastes, opinions, or desires than about the question of death, family,

or the way society is run. When they are in question, as in debates about abortion or euthanasia, for instance, they generate more passion than does our opinion about Leonardo's painting of the Gioconda and her quixotic smile, which everyone is supposed to admire reverentially.

Ethos conceives of distance in terms of values that are answers that are more or less problematic, more or less questionable. This problematicity is embodied in actual relationships. On occasion, the differences come to light as differences between effective individuals and the images we have of them. Disagreement arises from a gap between the effective and the projective dimensions of the intersubjective relationship.

THE RHETORICAL STRUCTURE OF LOGOS IN A PROBLEMATOLOGICAL FRAMEWORK

Logos is the second component of the rhetorical relationship. It is a language that can be made of images, as in church paintings, or of plain discourse. It is meant to convey the problematological difference—or the difference between what is in question and what expresses answers—to the audience by taking the difference between individuals into account. Logos does this through *operations* and therefore through *operators*. The most obvious form of problematological differentiation is, of course, the grammatical form: the difference between interrogative phrases and assertoric sentences. Rhetoric begins when a given answer is meant to answer some indirect question, a second one so to speak, which is implied, since the first, to which this answer would literally respond, has never been raised. This second question corresponds to another answer that can be inferred, as in argumentation, or figured out, as in rhetoric sensu stricto. The problematological difference is embodied in rhetoric at large, either in the difference between argument and conclusion (reasoning) or in the difference between the figurative and the literal. What is extremely figurative or abstract, as in painting, raises more questions. The relationship between the terms of the problematological difference is also a matter of degree, which can range in the answer from sheer repetitive approval to sheer opposition.

Rhetoric has been defined as the negotiation of the identity and the difference between individuals on a given question that expresses that distance. In order to translate this distance, logos must be able to modulate problematicity, from the approbative duplication of already accepted answers to the rejection of those proposed. And what is the *rhetorical* counterpart of that negotiation of identity and difference in argumentation? When the

question is fairly noncontroversial, we deal with it as if it had not arisen; style and the elegance of form are used to achieve that "as if" through "answers." Rhetoric abolishes problematicity, just like argumentation gives reasons to resolve it in a certain way, when the question cannot be abolished by rhetorical means, which are employed to give the impression there was no real problem at stake.

Let us begin with argumentation. What are the main operators or operations of reasoning? As a general feature, argumentation starts from the nonproblematic to resolve what is problematic. How do we proceed? The ethos-logos-pathos structure gives us the solution; it reproduces a triadic structure of means of answering: identity—causality—contradiction. When ethos is really at stake, identity is used or is in question, and it goes from identity of the speaker to plays on identity of notions, from the ad hominem to ad rem. Qualifying what is opposed or the one who upholds a given opinion is typical of ethos strategies. As to logos, it reflects the world order, what is external to the protagonists, and it is made of facts, structures of causality, consequences, imputation: "If you do not eat your meal, you won't be allowed to play with your friends!" Logos is full of warnings, threats, rewards, associations, opinions about the world, evaluations of rewards and punishments. We usually minimize the opposition between ourselves and pathos by offering retractions, concessions, negations, denials, ad hominem criticisms of the other, and so forth. When we argue, we have to qualify (and modify, if necessary) *what* is in question, what we argue about. If someone disagrees with us about the salvatory aspects of religion when acts of terrorism are committed, we will defend religion by sticking to a metaphysical definition of it that appears positive (it "frees" us from death and physical disappearance). If someone denies a defense a speaker has offered of her honor, for instance, she will maintain that honor is not what she meant by the word employed but something else (another identity). And we can proceed likewise with any question that lies at the core of a debate. Did A kill B? Is it a murder? No, it is legitimate self-defense or an accident. And so forth.

So much for identity or ethos as treated in argumentative logos. Logos is also the reflection of the referential order, of the "world" so to speak, a world in which reigns the causal order. Many arguments are persuasive or forceful because they take effects into account: "If you do this, that will ensue, so let us avoid doing it." Or the opposite: "If we do that, this good thing will happen." In many practical cases, we use the cause-effect relationship to

persuade others or make them react, if not obey: "It's cold, put your coat on!" or "If you do not eat your vegetables, you will not have any desert!"

After ethos and logos, we have pathos: in argumentation or debate, the relationship to the other is quite naturally a contradictory one, otherwise there would not be any debate. One of the best ways to argue is to oppose, to contradict the position of the interlocutor or deny its validity on some ground or other.

In all these cases, we should be aware that there are *degrees* of agreement or disagreement of identity and confirmation, as well as of negation, linked with the higher or lower problematicity of the answer. You can modulate the response. You can more or less agree with someone or say that you do and then modify the other's viewpoint ("You are right, *but*...") to bring it closer to yours. You can also add your own viewpoint, without specifying that you are modifying the other's or contradicting her. For instance, if someone says to you "One should eat food without pesticides" you can always add, "We also should check where all the products come from, to be sure they are safe." We have then confirmation, repetition, or simple agreement (=), negation or contradiction (-), modification (±), and additional answer (+, or - if it goes the opposite way). These are the different ways of treating a given answer in rhetoric, of addressing the questions of an audience. They are modality operators and express the distance from the audience *or from the answers* the audience believes in. Those operators modalize the problematological difference. Figures of speech are variations of problematicity; the four operators bear on the answer qua answer.

But in all those forms of reasoning, we start from nonproblematic answers, deemed to be accepted by all the participants of the debate, and move toward a problematic answer that is nonetheless presented as answering the question raised.

The equivalence of argumentation and rhetoric is based on the fact that they are the two ways of handling a question in rhetoric. You can handle the question directly or indirectly, through some answer, which gives the impression of having solved it. Now, we can find the same four operations or operators in both. The famous Group Mu, with their *General Rhetoric*, which appeared in 1970 demonstrated the fundamentality of these four operations when they confronted, as we all have, the scholastic, arbitrary, and infinite list of figures of rhetoric. From Aristotle to Quintilian, from Dumarsais and Fontanier to Vico and Kenneth Burke, each developed his own list of key figures and reasons for selecting those as the most significant ones.

And all conceptions are at variance, not to mention the strange barbaric names used to furnish their respective catalogues.

In spite of this efflorescence, most specialists have agreed that there are broad categories of figures in rhetoric sensu stricto: the figures of language and the figures of thought. The former includes the figures of sound, or words, the figures of construction, or grammatical figures, and the tropes. We can rely on this broad division because it is quite revealing of the role and nature of figures in rhetoric, from literature to advertising, from political discourse to everyday language. Such a division of the figures has remained unchanged throughout the history of rhetoric, even if the specifics of the particular figures of speech and of their catalogues have evolved and sometimes become complex.

When we look at the figures of language, we are immediately struck by the fact that the figures of sound evoke, often with pleasure, a resolved question that is slightly problematic. We also recognize pain very quickly when we hear the sounds "Aïe, aïe," for instance. The question present in the figures of construction is somewhat more problematic, otherwise one would not stress what is in question by now resorting to grammar: "Great you were, great you are, great you will be" is a typical case of grammatical inversion, designed to emphasize the greatness of the interlocutor, which is probably more problematic in the eyes of the interlocutor than he would like it to be. With tropes, such as metaphors or metonymies, the literal reading becomes a problem in itself and is meant to redirect the reader toward some other answer. "Richard is a lion" means that Richard, who is human (x), is not human (not-x, namely an animal), and this alternative (x/not-x) requires us to look for another answer that makes sense of x and not-x, that is, "Richard is courageous," because courage is shared by the lion and the proud King Richard. As for the figures of thought, they do not bypass the question that is problematic, because it is even more problematic than in tropes, but they stipulate it as being resolved or as susceptible to being resolved. Retraction, concession, omission, avowal, and so forth, all specify how we deal with a question we cannot avoid by leaving it implicit. The scale of (increased) problematicity goes from the figures of sound to the figures of thought, the latter being often used in argumentation. But in argumentation the question lies "on the table," and this requires that the speaker offer arguments pro and contra. Here, too, the difference of points of view are expressed by arguments that vary from analogical ones, referring back to nonproblematic a priori answers, shared by all parties, to mere opposition and great distantiation (the four operators serve that purpose).

Both in rhetoric sensu stricto and in argumentation, we find the four operations +, ±, =, and -. In tropes for instance, we have the classical master tropes, described by Vico and Kenneth Burke: metaphor (an identity) and irony (an opposition) with metonymy (±) ("A ship is [more or less or figuratively] a sail," "Victor Hugo is [more or less or figuratively] a great pen") and the synecdoche, which amplifies (+) and is additional ("The French like wine" is not true of *all* the French) in between. In grammatical figures, Group Mu has shown the four operations at work: when we repeat words ("Thalassa! Thalassa!"), when we omit them in ellipses, and so forth. Metaphor, metonymy, synecdoche, and irony represent the four operators applied to tropes.
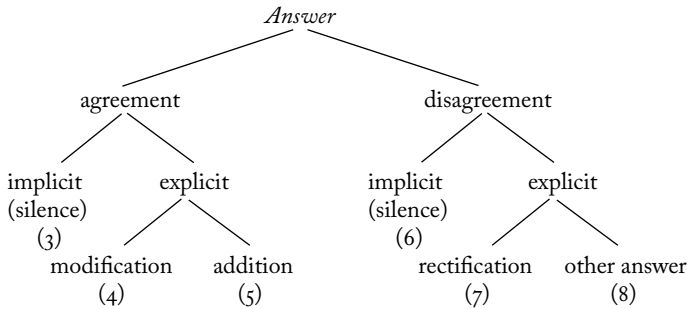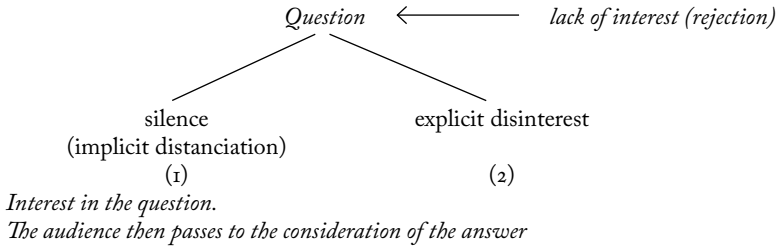
Rhetoric sensu stricto uses figures of speech to treat the question, which can be more or less problematic. This problematicity commands the choice of figures. But in each category of figures we have four basic operations, four basic strategies of figurativity, as we have four basic argumentative operators: opposition to the other or to his thesis, minimization or amplification of his answer, addition and analogization or other forms of confirmation and identity (such as silence).

THE RHETORICAL STRUCTURE OF PATHOS IN A PROBLEMATOLOGICAL FRAMEWORK

Pathos is the response of the audience to the problem raised by the speaker (ethos) or to his answers to a given problem. How many reactions can we have? Here also, the possibilities are structurally limited and foreseeable. We have a) interest in the question or b) disinterest or indifference. Let us suppose that the audience is interested in the question. How can it react to the answer given by the speaker? It can agree (1) or disagree (2) and we can have an implicit agreement (3) expressed by a silent approval or an implicit disagreement (4), which is also silent. Now, if the agreement or the disagreement is *explicit*, the audience (pathos) can modify the answer in another direction (5) and (6) or even add another answer expressing its disagreement (7) or its agreement (8). Here are the eight possible cases, but basically we have four types of responses: =, ±, + or —.

This explains why we have the four operations described for rhetoric by Group Mu. They correspond to the four types of possible audience and distantiation.

The audience's responses have predetermined possibilities. Since rhetoric is the negotiation of the difference between individuals on a given question,

Question ⟵⟵⟵⟵ *lack of interest (rejection)*

silence   explicit disinterest
(implicit distanciation)
(1)   (2)

Interest in the question.
The audience then passes to the consideration of the answer

Answer

agreement   disagreement

implicit   explicit   implicit   explicit
(silence)   (silence)
(3)   (6)

       modification   addition   rectification   other answer
           (4)   (5)   (7)   (8)

the audience can react not only to that question, as we have just seen, but also to the relationship between individuals. The subjective ad hominem aspect of response is often favored, especially when the audience runs out of arguments. It resorts then to ad hominem arguments rather than ad rem ones (which bear only on *what* is in question). A typical example is given in politics, where we find contenders who cannot reply to one another on the objective level resort to arguments of the type "And *you*, why didn't *you* do that when *you* were in power?" or "Who are *you* to reproach me . . .," and so on. Ad hominem arguments bear on the speaker, who he is, what he did (or did not), what he is supposed to think, and the course of the action he is associated with. The truth is that there is a *principle of adherence* at work in discourse that enables us to change our strategy by shifting from a focus on discourse to a focus on the one who discourses and vice versa. We *are* what we think; we are supposed to be sincere, and when people disagree with what we say, or simply do not approve our opinions, we feel in question as persons, as if our opinions were the mirror of what we are. We feel in question when our opinions or even our way of life is not entirely approved. Strength of character would suggest the ability to put distance between what a person thinks of our opinions or interests and our personhood, but very often, in our society, it does not. I know someone who loves soccer, and when I told him that I never watch soccer on TV, he ceased to speak to me, as if I had

put him in question through my indifference for one of his tastes. Anyway, our definition of rhetoric is based on the equivalence of the treatment of the question raised and the difference between the individuals who force that question.[2] Hence rhetoric can focus on distance, the difference of individuals, or the question itself, using objective arguments rather than ones bearing on the persons who uphold this or that point of view.

WHAT ABOUT LITERARY RHETORIC?

When only questions count, and not the distance, rhetoric is bound to take only the problematicity and in general the nature of the question dealt with into account. It often happens in politics, where election candidates do not know who exactly their voters are, nor even what they think, because politicians usually address them through television. In literature too, readers cannot question authors about precise meanings, and authors do not know who reads them or, a fortiori, who will read them in the future, after their death. There is apparently (that is, formally) no distance to negotiate, because it seems infinite or without possible determination. However, literature is rhetorical. In what sense? The context of discourse is in the text: we call that autocontextualization. Balzac, for instance, usually spends dozens of pages describing people, houses, landscapes, and people we perceive directly in everyday life, things we do not have to communicate to our audience, who perceive them as well. In literature, we can only know what the text tells us. The rest, I suppose, is useless (in poems, we are told very little, because there is no narration of events, and reality is more a matter of feelings). How is the problematicity of the questions then taken into account? The problematological difference must be integrated within the text (i.e., autocontextualized). The more literally the problem is expressed, the more literal its resolution must be. The language of realist literature is all the more referential and similar to everyday discourse. The distance between the narrator and his audience is weak, and it is negotiated through a spoken style common to everybody in the society of the time. The whole difficulty of such a style is to capture and captivate the reader with the resolution of the plot. The text is a solution: examples of such a narration are thrillers or love stories. We face a problem at the beginning, and the novels end with giving the solution. If it is not well done, we close the book very quickly.

Conversely, the less literal a problem is, the more problematic and figurative the text is (techniques the text uses to mark off the problematic from its answer) and the more active the reader must be in order to discover, if

not to provide, a meaning. Distance increases through recourse to a more enigmatic form and a more unusual style than that found in everyday language. It is marked by an increased distance between the figurative and the literal, the latter being less and less in the text and more and more outside of it. Locating meaning falls more and more on the shoulders of the reader, who has to find it or has to admit that there is nothing left to discover in that matter. We find such increased enigmaticity in modernist literature (Joyce, Calvino, Borgès, Kafka, are good examples) and in modern poetry (from Yeats to Pound, from Montale to Vincente Aleixandre, from Mallarmé to Paul Celan). The object of such literature seems to be questioning itself, reality having become a problem per se. Literature has become figurativity without literality. The meaning is the discovery that meaning cannot be put forth as an answer any more but that it is the question itself. And this is the only remaining answer.

Our law of increased figurativity in literature seems even to be a law of the historical development of literature. It does not imply that we stop reading or writing thrillers or love stories. It only implies that new modes of narration must appear with the accelerating differentiation of history, whose peculiar features are expressed in new forms where the problematic appears more and more obviously and textually. I have called that principle of literary rhetoric the law of inverse problematicity (between the literal and the figurative, the more literal the problem specified is, the less figurative the text, and vice versa). It also accounts for theories of literature, from hermeneutics (weak problematicity) to reception theory and deconstruction (which claims that there is no single answer to the question of meaning but a plurality of equivalent ones, each more subjective than the other).

Just as we have a rhetoric that is only based on distance, a social rhetoric so to speak, we also have a rhetoric focused on the form, in which the way questions are formalized and expressed commands the relationship between ethos and pathos. And this is the case with literature.

CONCLUSION

I could have pursued our analysis further, but lack of space forces me to give only the foundations to my problematological rhetoric, which I have only recently fully explained in my *Principia rhetorica* (2008). The main feature of this theory is that it enables us to encompass the other approaches by using the question view of reason and language. Ethos, pathos, logos, distance or difference between individuals, high or weak problematicity of

the questions that divide (or join) the protagonists are the key concepts of this real "new rhetoric." Rhetoric is not self-sufficient; rather, as Aristotle saw quite clearly, it belongs to philosophy and is one of its most prominent areas. Problematology is the name of this new philosophy, in which thinking is conceived of as questions and answers, requiring that the difference between the two be articulated. Rhetoric can play on their conflation (Plato's view of manipulation goes in this direction), but justification can eliminate the confusion between the problematic and the nonproblematic. Sometimes, rhetoric is more appropriate than giving reasons; it is an economy of thought, where suggestion is more important than inference. Figurativity does then accomplish a better job than reasoning. Both are nonetheless complementary ways of facing problems through thinking and discourse. And rhetoric, which comprises both, becomes the unavoidable tool of the mind in search of answers in a problematic world where values, truths, and well-established opinions are more fragile than ever.

University of Brussels
mimeyer@ulb.ac.be

NOTES

1. Hume's treatise contains three books, "Of the Understanding," on the knowledge of the world (logos), "Of the Passions," on the self (ethos), and "Of Morals," on the questions of the other (pathos).

2. L = logos, E = ethos, P = pathos: $\Delta L = \Delta (E-P)$. An argument based on logos, on the treatment of the question itself, is equivalent to the one that bears the distance between individuals.

WORKS CITED

Meyer, Michel. 2008. *Principia rhetorica: Théorie générale de l'argumentation.* Paris: Fayard.
Perelman, Chaïm, and Lucie Olbrechts-Tyteca. 1969, *The New Rhetoric: A Treatise on Argument.* Trans. John Wilkinson and Purcell Weaver. Notre Dame, IN: University of Notre Dame Press.