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Institutionalization, Technology, and Power: The Ideological Context of Style Organizations

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INSTITUTIONALIZATION, TECHNOLOGY, AND POWER:
THE IDEOLOGICAL CONTEXT OF
STYLE ORGANIZATIONS

A Thesis
Presented to
the Graduate School of
Clemson University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
Professional Communication

by
Dustin Christopher Wilson
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Accepted by:
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Abstract

Organizations have the power to establish the norms of discourse within various fields through organizational style guides. These style guides determine the conventions of discourse that professionals use every day. In this thesis, I explore and articulate the ideological context of some style guides in prominent professions. The institutionalization of discourse is seen through the history of style manuals and is particularly noted within the discourse of contemporary organizations that create style guides. Through an application of the theories of Foucault and Habermas, I discuss how these organizations institutionalize discourse and perpetuate a system of purposive-rational action. In this thesis, I offer an ideological critique of contemporary organizations that publish style guides and perhaps a potential methodology for future investigation.

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Chapter 1

THE IDEOLOGICAL CONTEXT OF STYLE ORGANIZATIONS

In George Orwell's *Nineteen Eighty-Four*, the governing authority, the Party, uses language to restructure the thoughts of the people through promotion of an invented, controlled discourse. Through this discourse, the Party aims to eliminate any political opposition by removing any form of discourse that refers to rebellion. This act is achieved through a process of changing and manipulating the meanings of words, thereby narrowing the application. Thus, the Party is able to control the populous through a discourse of propaganda. Orwell's message of how language controls thoughts and reality serves as a response to colonialism and a warning against totalitarianism.

However, the controlling power language possesses is not limited to Orwell's science fiction. Michel Foucault argues that modern organizations exhibit discursive methods that emplace a controlling system of power-knowledge; these modern organizations control, select, organize, and redistribute discourse (Foucault 218-230). Through a redistribution of discourse and construction of symbols, organizations wield the power to control the medium and influence the thought process of the communicator. Organizational and societal power is demonstrated through various discursive methods and symbolic exchanges that ultimately socially construct the reality.

Style organizations in particular have the ability to regulate and control discourse through establishing style guides that select, organize, and conceptualize discourse of professionals, organizations, and fields. These established organizational style guides are

not merely technical documents; they are informed by and are used within system of values that are ideological. Through a better understanding of ideology comes a better comprehension of how style organizations use discourse to control and regulate reality.

In order to maintain a necessary distinction, it is important to define a key selection of terms. The word *organization* is defined as a specific discourse community and an established collective of hierarchical structures and regulations for the means of systematizing and/or institutionalizing a group or activity. The word *style guide* (or *style manual*) refers to standards for document design, style sheets, publication manuals, citation methods, etc. The word *style organization* refers to those that publish style guides.

The ideology of style organizations can be better explained if the history behind the development of style organizations is better understood. The birth of the style guide can be linked to the technical rhetoric handbooks of ancient Greece, and the rise of the style guide can be traced through the development and progress of western civilization. Historically, these style guides were often developed to serve an emergent societal need, a progressive academic endeavor, or a despotic gubernatorial regulation. During the middle ages, style guides reflected ideologies that were embodied within the social hierarchies. As society has industrialized, organizations have responded to the increased complexity and diversity in communication, which often merits new editions or expansions of current style guides. Nevertheless, if we can begin to understand the historical development of style guides, we will be better equipped to address the complexities, the variations, and the differences of ideologies in some contemporary style

organizations. In a post-industrial society, style guides reflect institutional and purposive-rational values by operating as tools to regulate discourse based on technical and institutional rules rather than traditional social cultural values. The ideologies are not necessarily in their rules for grammar, style, and other conventions. However, it is in the ideological context of the organization that rules of discourse operate.

Through creation and control of a major style guide, style organizations have the ability to establish norms of discourse within various fields. Furthermore, style guides then determine the conventions of discourse that professionals use every day. Ultimately, the purpose of my thesis is to explore and articulate the ideological context of some style organizations in prominent professions (e.g. MLA, APA, and Chicago). An analysis of the organizations' discourse will allow an understanding of the ideology of style organizations themselves, further clarifying the ideological context of the style guides they produce.

Through a better comprehension of organizational ideology will come a better understanding of how these style organizations historically, rhetorically, and ideologically accumulate the power to structure discourse within their disciplines. The implications of these power structures, built historically and rhetorically through the organizations' ideologies, will inform how the style organizations exhibit their power to regulate discourse within their field. Through style guides, organizations have the power to establish the norms of discourse within various fields. Understanding the ideology of the style guides that professionals use every day may equip academicians to have an increased awareness of the ideology inherent around and behind as well as within style

organizations; furthermore, these findings may also inform technical communicators, publishers, scientists, psychologists, and those in professional business writing of the ideological context in which they work. My methods also may suggest implications for other style organizations beyond the ones I have selected for my analysis.

This thesis is organized as follows: Chapter 2 is a literature review of the historical development of style organizations and style guides, which illustrates the increased rationalization and institutionalization of discourse as society industrializes. Chapter 3 presents a description of the methodology, rationale for selection, and types of style analyses done on discourse from style organizations. Chapter 4 provides a brief literature review of critical theory that allows for an ideological critique of the stylistic elements discovered in Chapter 3. Finally, Chapter 5 provides implications for my findings, offers limitations of my research, and makes suggestions for further research.

Chapter 2

A HISTORY OF STYLE ORGANIZATIONS AND STYLE GUIDES

In this chapter, I will provide a historical context for the development of style organizations and style guides. The early ideologies and social hierarchies underlining contemporary style organizations can be examined by looking at the history of style guides and the cultural and technological means for their development. As stated in Chapter 1, the birth of style guides can be linked to the first rhetoric handbooks and traced through the procession of Western Civilization. First, I will survey the history of the style guides (style manuals). Second, I will discuss the rise of the style organization. Third, I will survey modern style organizations and their style guides from the 20th century to the present.

A History of Style Guides

Early Style Guides

An early example of Egyptian wisdom literature, *The Instruction of Ptahhotep*, which was a guide on public speaking in early 18th century BC¹, according to George Kennedy is often regarded as the earliest handbook (Kennedy 4). However, in ancient Greece during the fifth and fourth centuries technical rhetoric, or *techné* (rhetorical

¹ The dating of the Egyptian Kings has been debated; the dating is adjusted by 700 years since the dynasties did not occur sequentially but the dynasties often overlapped in occurrence. (See Peter, James. *Centuries of Darkness: A Challenge to the Conventional Chronology of the Old World Archaeology*. Piscataway, New Jersey: Rutgers University Press, 1991. Print. 318.; Rohl, David M. *A Test of Time*. London: Century, 1995. Print. 143.)

handbook), arose out of the public speaking demands of the Athenian democracy. The Greeks held a common assumption that any average male citizen was able to prosecute or defend himself in the law courts. Responding to the need for a formulaic public speaking education, Tsias and Corax² developed a system of rhetorical teaching, which birthed handbooks on technical rhetoric. In Plato's dialogue *Phaedrus*, Phaedrus recalls the existence of handbooks on rhetoric that details the components and nature of public speaking with an emphasis on presenting probabilities. These handbooks on public speaking focused primarily on the technical rhetoric of the speech rather than the rhetoric of the speaker or audience (Kennedy 14). These early manuals described in detail how to effectively present an argument but gave no credence to morality or regards to audience. Furthermore, the technical definition of rhetoric was the "art of persuasion" or as Aristotle defines the function of rhetoric as "not to persuade but to see the available means of persuasion in each case" (Aristotle 35). These rhetorical handbooks were designed to meet the need of the average citizen, which empowered the citizen to present himself on his own behalf. *Rhetoric for Alexander*, written by Anaximenes of Lampsacus, is the only surviving complete handbook from the classical era (Kennedy 24). Because of the focus on the citizenry participation in public life and in the law courts, the technical rhetoric manual of ancient Greece is the "ancestor of Latin manuals of rhetoric, including Cicero's *On Invention* and *Rhetoric for Herennius*" (Kennedy 14).

² According to George Kennedy, Corax means "crow" and is personal name for a Greek; therefore, this could potentially be the same person. (See Cole, Thomas. "Who Was Corax?" *Illinois Classical Studies* 16 [1991]: 65-84.)

With the focus on the citizen, the rhetoric manuals were of great interest to the Romans. But with the establishment of the Roman Empire in 31 BC, the average citizen saw a setback or limited opportunities for public speaking in Rome, where the oration was practiced by a select number of professionals. Because of Rome's involvement in eastern affairs during the second and first centuries BC, the Romans were exposed to the Greek schools of rhetoric, grammar, and philosophy that spread during the Hellenistic Age. As a result, the Romans began to write about rhetoric in Latin and produce handbooks of rhetoric. The Romans relied heavily on Greek handbooks in order to compose and develop their own handbooks. Many of these Greek handbooks developed the canonization of rhetoric into five categories and identified tropes and figures (Kennedy 98). One of the greatest contributors to technical rhetoric during the Hellenistic Age was "the handbook by the Greek rhetorician Hermagoras of Temnos. Little is known about the author, and his work is lost except for what can be reconstructed on the basis of references in Cicero's *On Invention*, the *Rhetoric for Herennius*, and later discussions of rhetorical invention" (Kennedy 99). In Cicero's *On Invention*, he records and discusses the system of technical rhetoric that he learned in his youth. This handbook on rhetoric "was read for a thousand years from late antiquity to the Renaissance" (Kennedy 101). Cicero did not develop the other four canons of rhetoric in his early works.³ For information on the other canons besides invention, students of rhetoric in Roman and the Middle Ages often turned to *Rhetoric for Herennius*, a handbook written by Cornificius. This handbook describes arrangement, style, memory, and delivery at different lengths,

³ Cicero renounces his early manuals in his later philosophical treatises.

and it established the technical system of rhetoric into “five traditional parts with its characteristic emphasis on judicial oratory, explication of stasis theory, and textbook approach” (Kennedy 112). The oldest complete rhetorical manual is the *Rhetorica ad Herennium*, which gives a great picture of Hellenized Roman rhetoric. The author of this Latin manual is unknown, but it is believed to be written around the time of Cicero’s *De inventione*. The most extensive rhetorical handbook or treatise that exists from antiquity is Quintilian’s twelve volume *Institutio Oratoria*, which is a treatise primarily on technical rhetoric and the five canons of rhetoric with an emphasis on education from the cradle to the grave. With the fall of Rome and the decline of orderly civic and economic life, rhetoric lost its place of prominence in education and government. And in 529 AD, Justinian closed the schools of Athens.

Style Guides of the Middle Ages

In a society that was predominately illiterate, letter writing was valued and studied as a separate discipline. Letter writing was so prestigious that practitioners of this discipline were viewed to have political power. According to Kennedy, “The Middle Ages put high value on respect for rank and the use of the right words in written or oral formal address” (213). The discipline of letter writing soon became regarded as *dictamen*. In southern Italy in the late 11th century, Alberic of Monte Cassino pioneered manuals of letter writing in his *Ars Dictaminis*, *Dictaminum Rarii*, *Breviarium de dictamine*, and *Flores Rhetoric* (Enos 216). These handbooks encouraged the use of rhetoric in letter writing and also developed a rhythmic prose for writing letters (Radding 53-54). In his

technical and formulary work *Breviarium de dictamine*, Alberic deals with the form of prose composition within letter writing, and his *Flores Rhetoric* explains the use of rhetorical ornamentation in writing. Because of the general society's illiteracy, letters were regarded as important political and religious compositions.

During the 12th century *The Principles of Letter Writing*, an anonymous handbook on letter writing by the professors of law at Bologna, applied rhetoric to the vernacular for the purpose of writing letters. The handbooks produced at Bologna "became increasingly formulaic in focus, finally reaching a point at which a letter could be assembled from sections existing in the manual, without any original content" (Bizzell and Herzberg 430). This established formality brought letters closer to the discipline of notary, which is often concerned with the format of documents.

In the 13th century, Guido Faba composed an important handbook on dictamen, which gave models and rules for composition. In 1235, Boncompagno of Signa attempted to replace Cicero with his *Novissima*, which is a treatise that deals with letter writing and judicial appeals (Kennedy 215). Interestingly noted by Kennedy, "Boncompagno had earlier compiled a collection of model salutations for letters and also a *Rota Veneris*, or *Wheel of Venus*, which is a manual on how to write love letters" (215). Following the trend of applying rhetoric to letter writing, in the 14th century Robert of Basevorn published *The Form of Preaching*, which applied rhetoric to the art of preaching. This handbook is often regarded as an "excellent example of a manual on thematic preaching" (Bizzell and Herzberg 439), and it also stands as a very common example of this genre from the Middle Ages.

Style Guides of the Renaissance

In the West, the Renaissance brought about a recovery of a knowledge of Greek and a renewed interest in the works of Greek and Latin literature, which included rhetorical handbooks. Quintilian's handbook on education and technical rhetoric was only available in segments until Poggio Bracciolini rediscovered the complete text in 1416 at Saint Gall in Switzerland; Poggio also found manuscripts of Cicero's speeches and commentaries by Asconius on Cicero's speeches (Kennedy 229). Poggio's discoveries led the way for a renewed interest in the classics, and Quintilian's handbook enjoyed a position of authority for the next two hundred years. George of Trebizond popularized Greek and Ciceronian rhetoric with his Latin handbook *Rhetoricorum libri V* (Geanakoplos 18), and during the fifteenth century, the humanists began reacting strongly against the overtly Ciceronian style that had developed.

In 1512, Desiderus Erasmus wrote *Copia: Foundations of the Abundant Style* where he commands a stylistic rhetoric that is contrary to the extreme Ciceronian style. Erasmus argues for a simple rhetoric of structuring and composing arguments, which is not overly eloquent or deceptively polished. In book one, through a study of formulae, Erasmus lists 150 ways to say "Your letter pleased me very much" and 200 ways to say "I shall remember you as long as I live" (Kennedy 245). Book two describes the abundance of thought and details ways and methods of expressing an idea. *On Copia* served as a handbook for teaching composition into the 19th century. In 1528 Erasmus published *Ciceronianus*, which is often considered "the most famous plea for a classical but flexible Latin style" (Kennedy 239). And by the middle of the 16th century,

handbooks on rhetoric had made their way into England. In 1535, the first handbook in English, *The Arte of Crafte of Rhethoryke* was published by Leonard Cox. In this early English handbook, Cox develops four parts of rhetoric with a focus on invention. Toward the end of the 16th century, Thomas Wilson published *Arte of Rhetorique*, which proved to be the first comprehensive handbook in English. He is also known for his handbook on logic, *The Rules of Reason*. Wilson's works were written in the common tongue with the audience of the working adult in mind (Bizzell and Herzberg 475).

Style Guides and Gutenberg's Printing Press

The plethora of handbooks during the Renaissance and 16th century Europe was largely made possible by a single epochal invention. In the fifteenth century, Johannes Gutenberg developed the first movable type printing press; this invention revolutionized book-making technology and played a key factor into the spread of the European Renaissance, and it later played a significant role in the Protestant Reformation. Before Gutenberg's invention, books were made by a collection of handwritten manuscripts, a system of woodblock printing, or a series of engravings. Gutenberg's most famous work is the Gutenberg Bible that was published in 1456, which allowed the scriptures to be produced and read outside of the monastery or cathedral. Time-Life magazine and the A&E Network chose Gutenberg's printing press as the most significant invention of the past millennium. In Elizabeth Eisenstein's extensive *The Printing Press as an Agent of Change*, she describes two great impacts the printing press made in Western Society. First, the revolution was a sheer force of production; texts were made at greater speeds

and had a wider scope of availability. Second, this mass amount of production changed the ‘average’ reader’s consumption and increased the availability of books in the vernacular language; furthermore, according to *The Printing Press as an Agent of Change*, the “increased output changed the nature of individual intake. The literary diet of a given sixteenth-century reader was qualitatively different from that of his fourteenth-century counterpart” (Eisenstein 169). In Elizabeth Tebeaux’s *The Emergence of a Tradition*, she describes the shift of book publication readership of aristocracy to readership of the mass. Tebeaux notes three shifts in how the writers respond to their new readership, which is found in a comparison of technical handbooks from the English Renaissance:

First, the early printers made available a wide range of books for a growing, increasingly diverse English reading public.... Second, an increasing number of books on all subjects became available *in English* through translation from popular continental European books or original manuscripts designed for the need of English readers.... Third, printers provided technical books that, from a modern perspective, fall into four categories: 1) those written to appeal to both a general audience and an expert audience, 2) those for a general audience, 3) those written for two specified audiences (men and women), and 4) those written solely for the expert reader. (92)

Moreover, according to Tebeaux, English self-help books exhibited plain style prose, which is believed to be part of their immense popularity during the Renaissance (Tebeaux 151-152). According to *The Printing Revolution in Early Modern Europe*, the printing

press birthed an era of self-help and self-improvement manuals, which enabled an individual to learn without an apprenticeship and gaze beyond the walls of one's parents and ancestors (Eisenstein 240-245). Furthermore, this age of print also began an age of rediscovered skills, and "the chance to master new skills without undergoing a formal apprenticeship or schooling also encouraged a new sense of independence on the part of many who became self-taught" (Eisenstein 244). The printing press not only improved the availability of knowledge in Europe, it also began to shift class structures, alter societal values, and change human consciousness.

Spatialization of Style Guides

Following Erasmus, during the dawn of the printing press, Peter Ramus went further than just challenging Ciceronian eloquence, he advocated for a new intellectual method in his seminal *Dialecticae Partitiones* and violently rejected scholasticism (and Aristotle) in his controversial work *Aristotelicae Animadversiones* (Bizzell and Herzberg 472-473). Ramus's thinking attacked the heart of Scholastic scholarship at the University of Paris (where he was a professor) by condemning "Scholastic reasoning as needlessly cumbersome and [by] claim[ing] that his own method was not only more clear but also more effective in accomplishing the Scholastics' own goal of representing reality" (Bizzell and Herzberg 473). Ramus radically called for an avant-garde dismissal of authority, be it contemporary, medieval, or classical. He stiff-armed the classics and insolently regarded the works of Quintilian and Aristotle. Ramus established a new form of the relationship between rhetoric and dialectic by developing it into a method of

teaching. His method was built and derived from “Hermogenes’ treatment of stasis and style” (Kennedy 250). He advocated for a separation of rhetoric and dialectics, which resulted in a promotion of dialectics and a reduction of rhetoric to style and delivery or “the study of stylistic ornamentation” (Bizzell and Herzberg 473); as a result, Ramus stripped rhetoric of all its ideas and dismembered its five canonical parts. His avocation separated the relationship between thought and knowledge by calling for a method that categorized knowledge through visual and spatial⁴ means. By doing so, Ramus developed the figures of speech to be a visual commodity or a spatialization of language. As a result, the combination of the dawn of print technology and the Ramus method changed consciousness. According to Walter Ong in *Ramus, Method, and the Decay of Dialogue*, the Ramus method made language visual and spatial, which allowed for a visual argument. In Ramus’s bifurcated tree diagrams that are built around dialectical thinking, he ordered and listed knowledge from general to particular. (This categorization of knowledge can be seen in the contemporary layout and methodology of modern style guides.) Ong argues that this spatial representation of knowledge is only possible in a society that has shifted from oral to written or audio to visual relationship with language. Furthermore, Ong also linked Ramism with the rise of the middle class and the birth of capitalism; Ramus also was “one of the first academics to publish his works in the vernacular—French, in his case—as well as Latin” (Bizzell and Herzberg 473). For example, in 1550 Ramus began to publish his works heavily in Latin, Greek, and French. As Ong further noted, Ramus’s works were published extensively appearing in more than

⁴ Spatial (spacial): “Having extension in space; occupying or taking up space; consisting of or characterized by space” (“spatial.” *The Oxford English Dictionary*. 2nd ed. 1989. OED Online. Web. 10 March 2010).

700 editions throughout Europe. Ramus also advocated for a plain style, and with the rise of the print culture and the Ramus method, rhetoric was cast down and replaced by an unornamented style, which became the norm for business or official prose.

The Scientific Revolution and Modern Style

This unornamented style became very acceptable in 17th Century England. Through the influence of Francis Bacon, scientific discourse became a “technical treatment of truth, whereas rhetoric links knowledge to social concerns” (Bizzell and Herzberg 624). Bacon heavily emphasized scientific inquiry, but in refutation to Plato and support for Ramus⁵, he found room for rhetoric in his treatise *The Advancement of Learning*, where Bacon establishes that “the duty and office of rhetoric is to apply reason to imagination for the better moving of the will” (Bacon 137). This definition of rhetoric and Bacon’s theory of psychology, which divided the mind into different faculties, had a profound influence upon the study of rhetoric and the promotion of a plain style.

The rejection of ornamentation and rhetoric is seen in 1660 with the establishment of the British Royal Society at Oxford University. In Thomas Sprat’s *The History of the Royal-Society of London for the Improving of Natural Knowledge*, he condemns eloquence as “extravagance” and resolves “to reject all the amplifications, digressions, and swellings of style: to return back to the primitive purity, and shortness, when men deliver’d so many things, almost in an equal number of words” (Sprat 113). Sprat

⁵ Bacon finds utility in rhetoric but “dismisses the Ramists’ severe division of logic and rhetoric, a division that put invention and disposition into the former discipline and restricted the latter to style and delivery” (Bizzell and Herzberg 639).

condemns amplification by arguing for a one-to-one correspondence in language that would bring us near a “mathematical plain,” and unlike Bacon, Sprat finds no use for rhetoric in his call for reason. The British Royal Society advances Ramus’s treatment of rhetoric by envisioning a world without rhetoric. In the process, rhetoric was seen as a worthless study, and through the influence of the Royal Society, the philosophies of Bacon and scientific reductionism were spread during the scientific revolution of the 17th century.

Through Francis Bacon’s division of the faculties of memory, rhetoric became linked with the “most advanced ideas in philosophy and psychology and offered an attractive alternative to the methods of classical rhetoric” (Bizzell and Herzberg 638); and through the study of rhetoric and psychology, the elocution movement was popularized, which focused on delivery, perfection of pronunciation, and nonverbal appeals of persuasion. Within the elocution movement, language standards were developed out of the ruling class, and “the diction, usage, and pronunciation of the power centers of capital cities tend[ed] to be the standards for a national language” (Bizzell and Herzberg 649). Thomas Sheridan, a strong supporter of the elocution movement, raised the need for a greater sense of delivery and restored the study of delivery back within rhetorical theory. In Sheridan’s *British Education*, he argued for the restoration of rhetoric and the addition of proper pronunciation to the education systems in Scotland. Sheridan argued that the study of rhetoric and oratory would have a benefit upon all aspects of the society (Bizzell and Herzberg 649). His argument was well received in his historic guide *A General Dictionary of the English Language* where he applied rhetoric and established fixed rules

for usage and pronunciation (Bizzell and Herzberg 728). Overall, Sheridan argued for the practical, natural instruction in English education, especially in the areas of delivery or elocution. Because of Sheridan’s powerful arguments on elocution, many textbooks, manuals, and handbooks appeared in the colleges of Britain and America. One of these handbooks was Gilbert Austin’s *Chironomia*, which was a handbook on the mechanical system of notion and movement (see Figure 2.1). Austin’s handbook served as a style guide to the different components of elocution, and the handbook exemplified the further cultural spatialization of thought that can be seen in the diagrams within the handbook. This handbook also made it possible to choreograph the orator and measure the orator’s effectiveness.

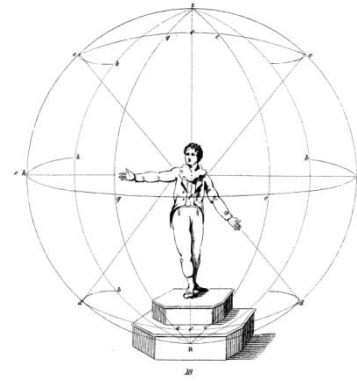


Figure 2.1: An Illustration of the Gestural Motions of the Orator

The Rise of Style Organizations

The industrial revolutions of the 18th century in England and 19th century in Europe and the United States brought about the rise of the public sphere and the birth of the middle class. Society was reshaped as “time (and distance) were redefined under the influence first of the railway and the steamship and then of a cluster of new media – telegraphy, radio, photography and moving pictures” (Briggs and Burke 86). And according to Warren Chappell and Robert Bringhurst in *A Short History of The Printed Word*, before the 19th century, printing was still considered a handicraft, and “Type was

still set by hand and had to be printed from and redistributed on the basis of supply in a printer's case"(188). Chappell and Bringhurst continue to note that "As literacy increased, so did the number of printed works and the length of the runs. Thus the pressures for mechanized solution were steadily increasing" (189). As Colin Clair points out in *A History of European Printing*, "One result of the Industrial Revolution was the releasing and harnessing of an almost limitless form of energy in the shape of steam, which caused a greater revolution in the production of printed matter than anything that had happened since the days of Gutenberg" (355). By the middle of the 19th century, the efficiency of printing presses had been improved through the innovative steam-driven stop-cylinder press by Friedrich König, the Foudrinier machine that consisted of a continuous roll of paper, the Baskerville's hot-pressing press, Richard Hoe's sheet-fed rotary press, and the mechanical press for lithography by George Sigl (Chappell and Bringhurst 193-212). These printing innovations spurred the development of publishing houses, major newspapers, and periodicals. As Chappel and Bringhurst explain, "Machine-set type and power-driven presses made large runs and fast production possible. At the same time, they necessitate large sales" (223). Furthermore, the 19th century saw an explosive growth in the print market that allowed for broad publications of newspapers like the *London Times*, the *Paris Herald*, the *New York Sun*, and the *New York Times*.

The industrial revolution witnessed a large shift from the traditional agricultural and trade job to the expanding railroads and growing industries. To acquire the appropriate skills for these emergent new industries, workers had to depend more on oral

and written instructions. According to Deborah Brandt's *Accumulating Literacy: Writing and Learning to Write in the Twentieth Century*, "The increased powers accorded to print have sharpened the need for reading and, increasingly, writing to navigate life. For one thing, the mass of American workers has had to shift from growing food to manufacturing goods to, principally, managing information" (Brandt 652). Moreover, with the advancements of the scientific revolution and the scholastic shift toward mass education, the study of rhetoric and Latin were replaced by new departments of learning within the sciences, which emphasized writing abilities over speaking abilities. Richard Whately's neoclassical handbook *Elements of Rhetoric* was one of the more important British handbooks (Bizzell and Herzberg 661-662). In his treatise, Whately heavily favored Aristotle and described a method for incorporating argumentative composition and rhetoric. In Douglas Ehninger's introduction to his edition of Whately's handbook, he described three important points: first, Whately's handbook was largely ecclesiastical; second, the handbook focused primarily on oral argument, which gave some consideration to composition; third, the handbook was a basic college text that was not designed as an exhaustive treatise (Kennedy 286). Furthermore, Whately agreed with Sheridan by arguing for a more natural style of elocution than the mechanical style proposed by Austin. Also in Whately's logic handbook, *Elements of Logic*, he argued that through the scientific acknowledgement of facts the importance of logic is undermined (logical reasoning is based on syllogistic argument) (Bizzell and Herzberg 828).

Logic was not the only emphasis in the classroom, with the rise of corporations and organizations, composition instructors were doing more preparation for the office and

laboratory than preparation for the bar or pulpit (Bizzell and Herzberg 859). (It can be noted, the change from the bar and pulpit to the office and laboratory is a shift in ideology.) This significant shift in social structure is noted by Brandt, “In the late nineteenth century, as systems of public education spread and economic activity grew more complex and integrated, literacy became associated less with citizenship duties than with economic competitiveness and upward mobility” (654). Out of these emergent needs, handbooks on grammar and composition were developed for the field of rhetoric and composition. In Henry Day’s *Elements of the Art of Rhetoric*, he proposed that rhetoric was a heuristic for improving thought and shaping the general theory of discourse (Bizzell and Herzberg 662-663). The founder of modern psychology, Alexander Bain wrote *English Composition and Rhetoric* where he applied faculty psychology to the art of discourse (Bizzell and Herzberg 663). And in David Hill’s *The Science of Rhetoric*, he “tries to synthesize the connections between language and psychology that had been developed by Campbell, Whately, Day, and Bain” (Bizzell and Herzberg 861). *The Principles of Rhetoric* by Adam Sherman Hill of Harvard University, Hill argued against David Hill and purports that rhetoric is an art; furthermore, he limits rhetoric to merely style and exposition by developing a handbook on grammar and proper usage (Bizzell and Herzberg 664). In his courses, he focused on instructing practical style, usage, and editing for an industry that was benefiting from technology and would need communicators that were both efficient and effective⁶. Moreover, his courses could

⁶ A discussion of Campbell and Blair could be included in this thesis, but it does not seem necessary. However, this discussion would entail Whately’s examination of abstract thoughts such as moral evidence, audience perception, irrationality of rational arguments, and emotional persuasion, which would tie Ramus’ spatialization of thought to the ability for abstract thinking.

be compared to a contemporary technical writing course, which enables students to compose discourse for a technologized audience.

The industrial revolution of the 18th and 19th century brought about societal, cultural, and organizational needs to regulate, standardize, and systematize discourse. In *Corporate Authority: Sponsoring Rhetorical Practice*, Mary Beth Debs points out that the purpose of rhetoric is influenced through a growing bureaucratically organized society:

Rhetoric, however, is directly a function of social needs and patterns. As part of the fabric of society, the practice of rhetoric will reflect changes in the structuring of that society. Speakers in the Athenian courts and classical rhetoricians did not have to contend every day with the multiplicity of social units that divide and structure modern society. The growth in number, size, and importance of formal organizations, particularly bureaucracies, during the past century has been documented by both sociologists and historians. (161)

This growth of organizations and bureaucracies heavily influenced the print industry of university presses, newspapers, and publishing houses. In *Printing and Society in Early America*, a publication by the American Antiquarian Society, the influence of the industrial revolution is noted within the printing industry:

Indeed, even the emergence of mass marketing and the great urban publishing houses, which standardized a portion of the market and defined ‘respectable taste,’ operated to extend the divided, competitive world of print as the range of their titles multiplied. Where printing had once been an instrument of cultural

cohesion, it had now become a principal agent of cultural fragmentation and competition. (308)

A Survey of Modern Style Organizations

The industrial demand of mass marketing and this spirit of competition are seen in New York City in 1848 with the creation of the Associated Press. According to the *Encyclopaedia Britannica*, the Associated Press started “when six New York City newspapers pooled their efforts to finance a telegraphic relay of foreign news brought by ships to Boston” (“Associated Press”). And what started as a means to finance the expansion of the telegraph has grown into a cooperative news agency that supports over “15,000 organizations worldwide” (“Associated Press”). Since 1977, the Associated Press has published *The Associated Press Stylebook* in order to establish rules and guidelines on punctuation, spelling, grammar, and proper usage in regards to press writing. The AP style guide is now in its sixth edition and has become the leading standard for news writing in many journalistic organizations in the United States and Canada. (The AP style guide mandates an inverted pyramid formula that has a historical resemblance of the Ramist method’s spatialization of words.)

A year earlier in 1847, Nathan Davis at the Academy of Arts and Natural Sciences in Philadelphia, in efforts to charter the dramatic change and growth of the medical profession, founded the professional physician’s organization the American Medical Association. According to *The Columbia Encyclopedia*, the goals of the American Medical Association are “to protect the interests of American physicians,

advance public health, and support the growth of medical science” (“American Medical Association”). Currently, the American Medical Association holds over 200,000 members and plays a major role in the AIDS crisis and the healthcare reform debate. Since 1962, the American Medical Association has produced the *AMA Manual of Style*, which has served as an editorial manual for the American Medical Association’s scientific journals; currently, the *AMA Manual of Style* is in its 10th edition and has grown to over 1000 pages (“AMA Manual of Style: A Brief History of the Manual”).

In 1883 what started as discussion group for literature and modern language studies at Johns Hopkins University turned into the start of the Modern Language Association. Since then, the Modern Language Association has held an annual national convention in December and has grown into one of the largest academic organizations with a focus on the humanities. Since 1977, the Modern Language Association has published the *MLA Handbook for Writers of Research Papers* (currently in its seventh edition, 2009). In 1985, the Modern Language Association first published the *MLA Style Manual* (currently in its third edition, 2008). According to the Modern Language Association, “MLA style has been widely adopted by schools, academic departments, and instructors for over half a century. The association's guidelines are also used by over 1,100 scholarly and literary journals, newsletters, and magazines and by many university and commercial presses” (“What Is MLA Style?”).

Almost a decade later in 1891 The University of Chicago Press was founded making it “one of the oldest continuously-operating university presses in the United States” (“History of The University of Chicago Press”). Beginning in 1905, the Press

began to accept books from outside the University of Chicago for publication. This development birthed a need for an extensive copyediting and proofreading department, and by 1906, the first contemporary style guide was published by The University of Chicago Press; this guide served as the first editorial style guide in the US, which effectively standardized the fields of technical writing and editing (“History of The University of Chicago Press”). According to the Press, *The Chicago Manual of Style* has sold nearly a million copies and is currently in its fifteenth edition.

In the summer of 1892, a group of 26 men at Clark University founded the American Psychological Association, which became the world’s first and largest national psychological association. The American Psychological Association’s mission includes not only scientific issues but also professional concerns within the realm of psychology (“American Psychological Association,” *The Concise Corsini Encyclopedia*). The American Psychological Association grew dramatically after World War II, and today, it currently has 148,000 members (“APA History”). In 1929, APA Style was first conceived in a form of a brief seven-page journal article that included methods to improve comprehension, which included grammar, punctuation, formatting, and publication standards (American Psychology Association xiii, 3). This document was expanded into a 55-page supplement that was published in the *Psychological Bulletin* in 1952. From 1974 to 1983, the APA Style went through four different editions to reflect the evolving complexity of scientific communication. Currently, the *Publication Manual of the American Psychological Association* is in its sixth edition, which includes sections about bias-free language, ethics, graphics, statistics, references, and writing style

(American Psychology Association v-x). Today, The American Psychological Association “publishes more than 30 periodicals and a variety of books, brochures, and pamphlets. Among these are American Psychologist, the official journal of the association, and Psychological Abstracts, which contains abstracts of the world’s literature on psychology and related disciplines” (“American Psychological Association,” *Encyclopedia of Special Education*).

With the growth of printing technology and the incorporation of organizations, the modern style guides of the 20th Century were developed to meet the emergent needs of a heavily industrial society. The development of modern style guides in the 20th century regulated not just citation methods but also established grammar rules, structured language, standardized usage, and regulated punctuation. In 1937 the Federal Government’s printing office issued *Style Manual of the Department of State*. This manual regulated capitalization, orthography, and forms of congressional publications. This style manual was the accumulation of several revisions and served at the time as the most comprehensive style guide by the Federal Government (Larson 208-210). Moreover, in 1957 the Council of Biology Editors⁷ was established by the National Science Foundation and the American Institute of Biological Sciences to develop a style manual to organize scientific style and format (“History of the Council of Science Editors”). In 1975, the Microsoft Company was founded, which became one of the largest software producers of the 20th century. The following year, Apple Computer Company was founded, and by the end of the 20th century, Apple had established itself as

⁷ In 1999 the organization voted to change its name to Council of Science Editors (CSE).

a distinct player in the computer and electronics industry. Both the *Apple Publication Style Guide* by Apple Inc. and the *Microsoft Manual of Style for Technical Publications* by the Microsoft Corporation have become standard instructional manuals for technical computer documentation, reference information, design interfaces, content development, and proper usage (Microsoft; Apple). These manuals serve as general handbooks for technical writers and communicators in the software and computer industry.

Since the birth of digital media and the development of Web 2.0 in the 21st century, the Internet has become a more collaborative, dynamic, information sharing, and socially interactive medium through the work of different online organizations (i.e. Myspace, Wordpress, Flickr, Facebook, Youtube, Twitter). In 2001, Wikipedia was created as a free, online, collaborative encyclopedia, and since then it has become one of the most significant and highest trafficked sights on the internet (Alexa). In 2003, the Wikimedia Foundation was founded and currently oversees Wikipedia and several other online collaborative wiki based projects (“Wikipedia”). The *Wikipedia:Manual of Style* began as a wiki-page in late-2001/early-2002 to discuss guidelines for the standardization of Wikipedia articles, and it has grown (and continues to grow) into a style guide for Wikipedia articles.

In the following chapters, we will explore social and rhetorical structure of the organizations that produce these style manuals by analyzing the ideologies that underlie them in our time. We will begin by conducting a style analysis of some of the discourse of the style organizations themselves.

Chapter 3

A STYLE ANALYSIS OF CONTEMPORARY STYLE ORGANIZATIONS

In this chapter, I will provide a discussion of the methodology for my style analysis, and then perform style analyses of the discourse of three style organizations. First, my discussion of the methodology will look at different types of style analysis and the different groups of style organizations. I will then provide a brief rationale for my selection of style organizations. Finally, I will conduct and discuss a variety of style analyses of sample discourses of the style organizations.

Methodologies for Style Analysis

My methodology will consist of three types of style analysis: syntax analysis, diction analysis, and metaphor analysis. First, the syntax analysis will be based on Walker Gibson's *Tough, Sweet and Stuffy: An Essay on Modern American Prose Styles*, which provides categorical paradigms for identifying familiar styles in modern prose. Second, the diction analysis will be based on a categorical approach that involves classifying words into groups according to relations of meanings (denotative and connotative) or themes to reveal potential hidden patterns of meaning embedded within the style. Third, the metaphor analysis will be based on identifying the metaphorical constructions—that consist of stated or unstated vehicles and tenors—in order to categorize the metaphors into groups for a global textual analysis or separate the individual metaphors for a local textual analysis in order to identify how the metaphors

embody ideologies. The justification for using three different types of analysis on three different organizations respectively is the prominence of different dimensions of style (based on the stylistic choices of the writers/organizations); thus, different methods account for the salient differences of organizations and different dimension of ideology. Style analysis exposes ideology, which will allow me to conduct an ideological critique of the organizations (Chapter 4).

I will conduct a style analysis, which will utilize the three methods listed above, on the following documents or similar documents from different style organizations: mission statements of the style organizations found on the website, and mission statements found in the style organization's style guide (the mission statement in a style guide can be found in the "introduction" or "preface"). The mission statement stands as a public persona and, as I will begin to demonstrate, contains ideologies that are important to the style organizations. After the style analysis of the organizations' discourse, in Chapter 4, I will utilize Foucault's theory of how language is hierarchical in the way it embodies social structures and power relations to illustrate the social and institutional nature of the discourse within style organizations. I then will apply Habermas's theoretical framework that explains how traditional values transform into rational values when societies industrialize to the imbedded ideologies within the style organizations. Also, these "discoveries" have the potential to inform the different style organizations by allowing me to speculate about the relationship between the ideologies of the three style organizations I analyze, and other style organizations that are beyond the scope of this limited thesis.

Selection of Style Organizations

Style organizations publish style guides that are commonly used by the public for writing and publication, by students for formatting of university papers, and by scholars for research and publication in various academic fields. There are several different contemporary style organizations that produce style guides, and for the purpose of this review, these guides can be categorized into five different groups: math, science, and engineering; online/computer publishing; legal; journalism; and academic (of course, this list is not exhaustive). The math, science, & engineering group consists of many discipline specific style guides and style organizations (e.g. *The ACS Style Guide: Effective Communication of Scientific Information* by the American Chemical Society, *AIP Style Manual* by the American Institute of Physics, *AMS Author Handbook* by the American Mathematical Society, *IEEE Standards Style Manual* by the Institute of Electrical and Electronics Engineers). There are several style guides and style organizations in the online/computer publishing group (e.g. *Apple Publications Style Guide* by Apple Inc., *Microsoft Manual of Style for Technical Publications* by the Microsoft Corporation, and the “Wikipedia:Manual of Style” by the Wikimedia Foundation).

The legal group is dominated by *The Bluebook: A Uniform System of Citation*, which is jointly by the Harvard Law Review, Yale Law Journal, Columbia Law Review, and Penn Law Review. The journalism group consists mainly of *The Associated Press Stylebook* produced by the Associated Press. The academic group consists of five major style guides and the style organizations that produces them: the *AMA Manual of Style: A*

Guide for Authors and Editors by the American Medical Association, the *Publication Manual of the American Psychological Association* by the American Psychological Association, *The Chicago Manual of Style* by The University of Chicago Press, *Scientific Style And Format: The CSE Manual for Authors, Editors, and Publishers* by the Council of Science Editors, and the *MLA Handbook for Writers of Research Papers* by the Modern Language Association.

These five different groups could be referred to as what Foucault calls “fellowships of discourse” (Foucault 225-227), where each group exhibits their own set of constraints. The math, science, & engineering group is constrained by discipline specific subject matter. The online/computer publishing group is constrained by the dictates of code and the advancements of computer technology. The journalism group is constrained by the myth of objectivity. The legal group is constrained by legal precedents, laws, and courts. However, in the academic group, the constraints appear to be rooted in academic freedom, freedom of speech, and openness; therefore, the ideologies tend to be invisible. Out of the five different groups, the academic group is the one where we can least see the ideologies at work, and thus calls for the most analysis.

For the purpose of this thesis, I am going to examine two of the major style organizations in academia, and look at another that is used by scholars and students in academia. I have selected two organizations from the academic group that publish style guides, which are frequently used within academia and tend to be the standard for various scholarly and non-scholarly publications inside and outside of academia: first, the Modern Language Association (MLA) is prominent within the fields of literature,

language, philosophy, and humanities; and second, The University of Chicago Press produces the Chicago Manual of Style (Chicago) that orders publication standards for the business and professional writer. The Wikimedia Foundation is an established online organization that oversees Wikipedia, the largest encyclopedia in the world, and it is a leader in online information creation and online information collaboration and sharing. The third organization I have selected is the Wikimedia Foundation. It comes from the online/computer publishing group and is a prominent and controversial organization within academia and the publication industry, but nevertheless is frequently used by students in academic settings.

As you will see, these three organizations represent different positions in a spectrum of stylistic organizations in the United States. Moreover, to account for the other organizations, I will include a chart showing the positions of the other style organizations relative to these three I analyze (Chapter 5). Furthermore, Wikimedia is an example of an extremely progressive style organization. The University of Chicago Press is one of the oldest, most established, and widely used university presses. For the purpose of representing three different positions in a spectrum of stylistic organizations, Wikimedia serves as a most progressive “public” example, The University of Chicago Press serves as an established traditional “professional” example, and the Modern Language Association serves as a “literary” example.

Diction and Syntax Style Analysis of Chicago and MLA

The words “diction” and “syntax” both have very interesting etymologies. Diction comes from the Latin word *dicere*, to speak. The word diction is commonly associated with the word enunciation, which means to articulate or speak clearly. In John Dryden’s *Poetical works* he proclaims, “The first beauty of an Epick poem consists in diction, that is in the choice of words and harmony of numbers.”¹ Diction is commonly defined as “mode of expression,”¹ but also, it is the manner of expression that is “dependent upon the choice of words.”² Syntax comes from the Latin word *syntaxis*, to arrange. However, the word syntax is commonly used in “The arrangement of words (in their appropriate forms) by which their connexion and relation in a sentence are shown.... The department of grammar which deals with the established usages of grammatical construction and the rules deduced therefrom: distinguished from accidence, which deals with the inflexional forms of words as such.”³ However, syntax is commonly defined as “orderly or systematic arrangement of parts or elements,”³ or, it is also known as “the arrangement of and relationships among words, phrases, and clauses forming sentences.”⁴ Because both diction and syntax are highly related to word choice, the study of diction and syntax is important for developing categorical paradigms that will enable an analysis of ideology and perhaps hidden patterns of meaning.

Through conducting a diction and a syntax analysis, I will be able to recognize, categorize, and perhaps decipher the ideologies of Chicago and MLA. First, I have

¹ “diction.” *The Oxford English Dictionary*. 2nd ed. 1989. OED Online. Web. 10 March 2010.

² “diction.” *Webster’s New World College Dictionary*. 4th ed. 2002. Print

³ “syntax.” *The Oxford English Dictionary*. 2nd ed. 1989. OED Online. Web. 10 March 2010.

⁴ “syntax.” *Webster’s New World College Dictionary*. 4th ed. 2002. Print

decided to do a syntax analysis on the “Preface” from the *MLA Handbook for Writers of Research Papers*, 7th edition⁵ (MLA) and on *The Chicago Manual of Style*, 15th edition⁶ (Chicago). Both of these prefaces are examples where the organization describes their mission and purpose. My method will be a Gibson syntax analysis by means of Gibson’s Style Machine, which provides grammatical parameters, according to Walker Gibson, for identifying three different personae created in modern American prose styles (Tough, Sweet, and Stuffy). Second, I have also decided to conduct a diction analysis on the mission statement of The University of Chicago Press (Chicago),⁷ as well as the mission statement of the Modern Language Association (MLA)⁸, both of which are found on the organization’s website. Mission statements stand as a public persona of an organization, and contain an organization’s stated corporate goals, values, and overall vision that reveal ideologies that are important to it. A diction analysis of these mission statements was a natural choice because I wanted to see if the words that the organizations chose instantiate their ideologies, which could improve our understanding of the public persona the organizations construct. Through a better understanding how diction and syntax work in context comes a better comprehension of the ideology that is inherit within the statements of these organization (see Table 3.1 for overview).

⁵ *MLA Handbook for Writers of Research Papers*. 7th ed. New York: Modern Language Association of America, 2009. Print.

⁶ *The Chicago Manual of Style*. 15th ed. Chicago: University of Chicago Press, 2003. Print.

⁷ “The Mission of the Press.” The University of Chicago Press, n.d. Web. 10 March 2010. <<http://www.press.uchicago.edu/Misc/Chicago/infopage.html>>.

⁸ “About the MLA.” Modern Language Association, 2010. Web. 10 March 2010. <<http://www.mla.org/about>>.

Table 3.1: Outline of Diction and Syntax Style Analysis on Chicago and MLA		
	Gibson Syntax Analysis	Diction Analysis
University of Chicago Press	"Preface" Chicago Handbook	"The Mission of the Press"
Modern Language Association	"Preface" MLA Handbook	"About the MLA"

Syntax Analysis

As stated before, in this section I will focus on the "Preface" from the *MLA Handbook for Writers of Research Papers*, 7th edition (MLA) and on *The Chicago Manual of Style*, 15th edition (Chicago). My method will be a Gibson syntax analysis, in which I will use Gibson's Style Machine (Gibson 136). In *Tough, Sweet and Stuffy: Essay on Modern American Prose Styles*, Gibson "describe[s] three extreme but familiar styles in modern American prose" (ix). These three styles are known as "*Tough*" Talk, "*Sweet*" Talk, and "*Stuffy*" Talk. Gibson metaphorically defines these three categories of prose: "What I mean by Tough Talk is most easily discovered in works of fiction where a narrator-hero identifies himself as a hard man who has been around. By Sweet Talk I refer primarily to the blandishments of advertising. And Stuffy Talk, of course, suggests the hollow tones of officialese" (ix). However, Gibson goes on to qualify how these three categories are not "confined to genres of writing" (x). Gibson continues to expand the ideas that entail these three categories when he classifies the *Tough* Talker as "*I-talk*," the *Sweet* Talker as "*you-talk*," and the *Stuffy* Talker as "*it-talk*" (x).

The first step (identifying the monosyllables) of Gibson's Style Machine was to determine the amount of monosyllabic words versus polysyllabic words (see Table 3.2). A high amount of monosyllabic words would identify the passage as *Tough*, 70% of higher. Chicago was about evenly split between monosyllabic words and polysyllabic,

which identifies the passage as *Stuffy* (the monosyllabic words are 60% or less).

However, in step two, MLA was tending toward more polysyllabic words than Chicago, which explains the difference of *Stuffy* and *Sweet*. In step two, if the polysyllabic words of three

<u>Criteria for Measuring Style</u>	<u>Chicago</u>	<u>MLA</u>
1. Monosyllables	Stuffy	Stuffy
2. Words of 3 or more syllables	Stuffy	Sweet
3. 1st and 2nd person pronouns	Tough (We)	Tough (We, I); <i>You (Sweet)</i>
4. Subjects: neuter vs. people	Tough	Stuffy; (<i>Sweet</i>)
5. Finite verbs	Stuffy	Stuffy
6. To <i>be</i> forms as finite verbs	Stuffy	Sweet/Stuffy
7. Passives	Stuffy	Tough
8. True adjectives	Stuffy/Tough	Stuffy
9. Adjectives modified	Stuffy	Stuffy
10. Noun adjuncts	Stuffy	Sweet/Stuffy
11. Average length of clauses	Stuffy	Stuffy
12. Clauses, proportional	Stuffy	Sweet/Stuffy
13. “Embedded” words	Stuffy	Sweet/Stuffy
14. <i>The</i> [†]	Sweet	Stuffy
15. Contractions and fragments	Stuffy	Stuffy
16. Parentheses & punctuation [‡]	Mix	Mix
<u>Sample Size</u>	7 paragraphs/ 856 words	5 paragraphs/ 1039 words

[†] The low occurrence of the determiner *the* in Chicago could be accounted for the high polysyllabic word choice and the lengthy clausal structures. Also, the uses of *the* are seen in the few mentions of the manual’s title and are heavily seen in the paragraphs describing the organizations history.

[‡] In the Chicago there were 12 parentheses [both beginning and end] used in 856 Words, which is less than 2 per 100 words. Therefore, it isn’t *Sweet* nor is *Tough* or *Stuffy*, since the latter two don’t typically have any. However, a majority of the Parentheses are used to reference latter chapters in the text; thus, their need becomes obviously technical references. In the MLA there were 3 parentheses in 1039, and the parentheses were used similar to the use in the Chicago.

syllables or more are under 10%, the passage is classified as *Tough*; if the polysyllabic words of three syllables are 20% or more, the passage is classified as *Stuffy*; and if it is in-between, the passage is *Sweet*. Overall, MLA tended toward *Sweet*, except for where MLA became *Tough* by a heavy use of the first person pronoun “I.” Where the higher usage of polysyllabic words granted Chicago a *Stuffer* style, the mix of monosyllabic and polysyllabic words gave MLA *Sweetness* to their *Stuffy* style.

The third step (identifying first and second person pronouns) is where things became very interesting. Chicago’s style deviates from the typical *Stuffy* and grows *Tough* by a high usage of “we.” This *we* is quickly established in the first sentences and carries itself throughout the entire seven paragraphs. This high use of *we* can be referred to as the majestic plural or the *royal we*, which is commonly used by royalty to cloak orders with a realm of collective inclusion through a majestic plural. The use of *we* allows Chicago to establish itself as a prestigious authority with an implied *royal* history. By utilizing a *royal we*, Chicago establishes an inclusive nature, and the implied reader assumes a role of inclusion without ever being consulted. However, this inclusion is nothing more than a pretension. The *royal we* is also noted within the salutation of the “Preface.” Dissimilar to the MLA where the readers discover the writer throughout the “Preface,” Chicago cements the organizational collectiveness by concluding “On behalf of The University of Chicago Press.” Through the *royal we* and a high amount of passive voice, Chicago becomes an established authority, and as Gibson notes, “In the face of all these passives, the poor applicant [or reader] has nobody to argue with” (101). Moreover in regards to Chicago’s word choice, this toughness is also emphasized in the low use of

true adjectives. Therefore, by combining *Stuffy* prose, *Tough* organizational pronouns, and the *royal we*, Chicago places the implied reader in a position to accept their inclusive nature without an opportunity to argue.

Instead of combining *Stuffy* with *Tough*, MLA mixes *Stuffy* with *Sweet*. The opening paragraph of MLA's Preface has several second person pronouns of *you* and *your*. The dominance of *you* in the opening paragraph makes the style *Sweet*. The implied reader is almost placed in a level of assumed intimacy with the writer through this sweet style. Furthermore, this sweetness gives the MLA a tone of "absolute knowledge" and the license to inform the implied reader of rationale of why they should purchase or have purchased the MLA guide and why, how, or where they will use it. This style of *Stuffy* and *Sweet*, with the high usage of second person pronouns, establishes a top-down type of communication, where perhaps knowledge dissemination can occur. The style places the implied reader in a position to listen to their "well-known" teacher, which is perhaps a student-teacher relationship. The one who has knowledge will give it to the one who lacks the knowledge. But where Chicago established and maintains the *royal we* paradigm, MLA moves from a *Sweet* "you" to a *Tough* "we" and then to "I".

This variant in style could be explained by a desire to create an implied reader who not only accepts the top-down approach but also is influenced by the authoritative nature of the organization. What's more, the stylistic prose shifts from *Sweet* to *Tough* to establish the importance and dominance of the organization, which is seen in the move from "you" to "we." However, the stylistic change to "we" is included with a large use of non-passive verbs. But since Gibson establishes in his guidelines that *Sweet* cannot have

any passives, MLA falls into more of a *Tough* category. Perhaps, MLA uses active verbs within the organizational “we” to establish the advancement and *forthcomingness* of the organization, but then it uses the passive verbs to show the stability and longevity of the organization. During the end of the MLA “Preface,” there is a stylistic shift from “we” to “I” where the author is listing specific contributors and people he would like to thank or mention. Perhaps this could be a noted deviation from a typical “Preface” and be more of a dedication page. Where Chicago spent the “Preface” building the organization, MLA spends some time thanking the individuals of the organization.

Finally, a few other notable differences between Chicago and MLA surround the noun adjuncts, clausal structures, and embedded words. Perhaps through the establishment of the organization Chicago relied much more heavily on noun adjuncts for authority; whereas, MLA looked for less in their sweeter pursuit of the implied reader. MLA’s clauses tended to be somewhat shorter than Chicago, and MLA tended to use more subordinate and dependent clauses throughout their Preface to establish more of a *Sweet* style. Furthermore, MLA’s sweetness can be seen in their smaller clausal separations between the subject and the main verb, which Gibson calls “Embedded” words. However, MLA still maintains a *Stuffy* organizational tone; perhaps, this sweetness is to convince the implied reader that MLA is authoritative and their style is worthwhile knowledge. By using Gibson’s Style Machine the stylistic choices with the syntax of Chicago’s and MLA’s “Preface” are exposed, which provide clues for the contexts for where the organizational ideologies exist.

Diction Analysis

Through my syntax analysis, I discovered that there is a significant stylistic difference between the written introductions of the style manual of each the first two organizations. In this next section, I will attempt to further recognize and decipher the ideology and persona of The University of Chicago Press and the Modern Language Association through a diction analysis. I have conducted a diction analysis on the mission statements from both organizations. Technically, I am going to compare Chicago's "The Mission of the Press" statement and MLA's "About the MLA" statements (there are more than one section). The justification for this comparison is twofold. First, the statements are both accessible through each organization's websites, and so represents their public persona online. If you go to one of the organization's websites and click the "About" link, you will find the statements; on Chicago's website you will find "The Mission of the Press," and on MLA's website, "About the MLA." Second, since MLA is placing their information in the same section as Chicago, and otherwise do not provide a statement titled "Mission Statement," MLA's "About the MLA" can serve as a public mission statement for the sake of the analysis.

I began my diction analysis by writing down all of the significant words (non-significant words include articles, prepositions, conjunctions, and most pronouns because they tend to be subordinate to the subject or ideas of the sentence.) As I was copying the words down from the mission statements of each organization, I would place words of similar denotative meaning in proximity to one another. After I had all of the words copied down, I went through and put every word into selected categories. For many of

the words, I looked up the denotative meaning and put words that are synonyms in the same category. In addition, many of the categories tended to accumulate toward similar type of speech. For example, I put most of the verbs together and then broke them down into subcategories. Since the purpose of a diction analysis is to identify meaningful stylistic patterns, this style analysis will warrant a discussion of the meaningful or ideologically pertinent categories from each organization.

Through my diction analysis of Chicago's "The Mission of the Press," I was able to develop 17 categories: *established, innovative, breadth, learning, medium, users, organizations, magnitude, time, numbers, location, progress, prepare, obtain/include, find/discover, know/identify, and spread/increase* (the complete 17 categories are listed in Table 3.3).

Table 3.3: Diction Analysis of University of Chicago Press’s “The Mission of the Press.”†

<p><u>Breadth</u> within (2)</p> <p>across beyond broad extend extending highest in reach through upon ways</p> <p><u>Established</u> addition disciplines form founding general historical mission obligation standard traditional</p> <p><u>Find/Discover</u> guided seek</p> <p><u>Innovative</u> innovative (2)</p> <p>contemporary cultural endeavor experimental innovations life new original pioneer style technologies thrives</p>	<p><u>Know/Identify</u> match recognize</p> <p><u>Learning</u> intellectual (3) knowledge (2) scholarly (2) scholarship (2) understanding (2)</p> <p>academy conversation distribution education educational texts exchange inform reference works research scholars</p> <p><u>Location</u> Chicago (4)</p> <p>Region</p> <p><u>Magnitude</u> accessibility all around the world availability coherent emphasis foreign language important judgment results serious significant</p>	<p><u>Medium</u> books (3) journals (2) publishing (2) readers (2) works (2)</p> <p>manual non-print non-scholarly print publications texts</p> <p><u>Numbers</u> one three</p> <p><u>Obtain/Include</u> embrace engage keeping pursing support</p> <p><u>Organizations</u> Press (7) programs (4) public (2) University (2)</p> <p>business communities divisions</p>	<p><u>Prepare</u> build contribute define draw presents publish</p> <p><u>Progress</u> advance develop foster help promote</p> <p><u>Spread/Increase</u> disseminate enrich</p> <p><u>Time</u> since 1891</p> <p><u>Users</u> artists authors editors individuals intellectuals readers readers translators writers</p>
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† In this table, the categories are listed alphabetically with the "words" in each category sorted first by occurrence and second by alphabetization.

A significant finding from my diction analysis revolved around the categories of *established* and *innovative* (see Table 3.4). The Press used the words *founding*, *traditional*, *general*, and *historical* to describe how the organization is *established*. However, the press used the words *experimental*, *new*, *pioneer*, *innovative*, and *contemporary* to describe how the organization is *innovative*. The Press is describing itself as *traditional*, yet *contemporary*, as *historical*, yet *innovative* and *experimental*, as *founding*, yet *pioneering*, and as *general*, yet *new*. The Press's diction seems to create a paradox through contradictory and contrasting word choices. The word *traditional*, which refers to tradition or things being derived from tradition,⁹ is contrasted with *contemporary*, which refers to modern or characteristic of present period.¹⁰ As *historical* encompasses the idea that something is "in accordance with history"¹¹ and based on factual evidence, *experimental* refers to experience,¹² and *innovation* is rooted in the ideas of introducing novel concepts, new elements, or forms and alterations, which includes the concept of revolution.¹³ The word *founding* refers to foundational, which can be understood as a firm substructure, status, and state, or it can refer to the "fact of being founded,"¹⁴ whereas non-complementary to foundation, *pioneer* is defined as "to go

⁹ "traditional." *The Oxford English Dictionary*. 2nd ed. 1989. OED Online. Web. 10 March 2010.

¹⁰ "contemporary." *The Oxford English Dictionary*. 2nd ed. 1989. OED Online. Web. 10 March 2010.

¹¹ "historical." *The Oxford English Dictionary*. 2nd ed. 1989. OED Online. Web. 10 March 2010.

¹² "experimental." *The Oxford English Dictionary*. 2nd ed. 1989. OED Online. Web. 10 March 2010.

¹³ "innovation." *The Oxford English Dictionary*. 2nd ed. 1989. OED Online. Web. 10 March 2010.

¹⁴ "foundational." *The Oxford English Dictionary*. 2nd ed. 1989. OED Online. Web. 10 March 2010.

before; to lead, guide, pilot; to prepare the way for.”¹⁵ Finally, *general*, things that are common, is contrasted with *new*, things that did not previously exist.^{16,17} There seems to be a dichotomy in the way the Press describes itself as both innovative but traditional. This may be due to a rhetorical purpose for the Press to appeal to a broad audience.

Table 3.4: Significant Categories from Chicago’s Diction Analysis†

<u>Established</u>	<u>Innovative</u>	<u>Magnitude</u>	<u>Users</u>
addition	innovative (2)	accessibility	artists
disciplines	contemporary	all	authors
form	cultural	around the world	editors
founding	endeavor	availability	individuals
general	experimental	coherent	intellectuals
historical	innovations	emphasis	readers
mission	life	foreign language	readers
obligation	new	important	translators
standard	original	judgment	writers
traditional	pioneer	results	
	style	serious	
	technologies	significant	
	thrives		

† In this table, the categories are listed alphabetically with the "words" in each category sorted first by occurrence and second by alphabetization.

Furthermore, the most interesting stylistic discovery is found in my four verb categories (Table 3.5). Four verbs that were significant in these categories are *foster*, *build*, *disseminate*, and *enrich*. Perhaps, the most significant word is *foster*, which is defined as, “to supply with food or nourishment; to nourish, feed, or support; educate.”¹⁸

The Press is an arm to the University of Chicago, and as a major publisher the Press

¹⁵ “pioneer.” *OED Online*. Oxford University Press. March 2009. Web. 10 March 2010.

¹⁶ “general.” *OED Online*. Oxford University Press. March 2010. Web. 10 March 2010.

¹⁷ “new.” *OED Online*. Oxford University Press. March 2010. Web. 10 March 2010.

¹⁸ “foster.” *The Oxford English Dictionary*. 2nd ed. 1989. OED Online. Web. 10 March 2010.

places itself in a position to “define,” “build,” and “disseminate” knowledge, which the organization seemingly believes will “enrich” their broad audience. This discovery could be a start to understanding and comprehending the persona and guiding ideology of The University of Chicago Press.

<u>Know/Identify</u>	<u>Prepare</u>	<u>Progress</u>	<u>Spread/Increase</u>
match	build	advance	disseminate
recognize	contribute	develop	enrich
	define	foster	
	draw	help	
	presents	promote	
	publish		

† In this table, the categories are listed alphabetically with the "words" in each category sorted first by occurrence and second by alphabetization.

Through my analysis of MLA’s “About the MLA” statements or “mission statement,” I was able to develop 28 categories: *organizational, publishing, size, medium, numbers, organizational functions, academic, government, time, works cited, descriptions, editor, superlative, chooses, advance, country, growth, guidelines, participation, preparation, constituency, scope, quality, catalog, presentation, recognition, stability, and unclassified* (see Table 3.6).

A key observation from my analysis revolves around the idea of membership. The word *members* occurs ten times, which could stylistically represent the amount of value that is placed in membership within the MLA. Another significant observation is the fact

Table 3.6: Diction Analysis of MLA's "About" Statements or Mission Statements. †

<u>Academic</u>	<u>Country</u>	<u>Medium</u>	<u>Organizational</u>	<u>Publishing</u>	<u>Size</u>
language (5)	America	articles (2)	members (10)	bibliography (2)	over (6)
literature (4)	Brazil	bulletin (2)	MLA (9)	publication (2)	each (2)
humanities (2)	China	documentation(2)	association (4)	backlist	one (2)
teaching (2)	India	journals (3)	committees (3)	findings	across
academic	Japan	newsletter (2)	executive (2)	issuing	around
academy	North	book	PMLA (2)	presses	brief
departments	America	books	ADE	publications	concise
disciplines	Taiwan	document	ADFL	publishing	end
education	<u>Descriptions</u>	documentations	assembly	subjects	only
English	different	essays	board	<u>Quality</u>	smaller
instructors	especially	magazine	committee	profession (2)	wide
literary	features	online	constituencies	scholarly (6)	<u>Stability</u>
schools	generally	papers	council	comprehensive	followed
writing	simpler	periodicals	divisions	distinguished	founded
<u>Advance</u>	<u>Editor</u>	print	groups	finest	<u>Superlative</u>
available	discuss	reading	membership	leadership	more (2)
fields	discussion	study	organizations	major	most
give	editorial	<u>Numbers</u>	<u>Organizational</u>	outstanding	vary
help	reviewing	4	<u>Functions</u>	variety	<u>Time</u>
need	submitted	12	convention (3)	various	annual (3)
needs	<u>Government</u>	18	advisory (2)	<u>Recognition</u>	year (3)
strengthen	elected	40	convention (2)	awards	1883
trends	govern	45	activities	Titles	century
<u>Catalog</u>	governance	48	delegate	<u>Scope</u>	quarterly
items (2)	interest	70	host	widely (2)	years
index	interests	86	meeting	community	<u>Unclassified</u>
list	maintaining	100	meetings	countries	agree
lists	overseeing	120	seminars	country	other
prices	<u>Growth</u>	200	<u>Participation</u>	foreign	used
views	work (2)	300	adopted	international	<u>Works Cited</u>
<u>Chooses</u>	keyed	600	involved	many	style (3)
determine	opportunity	1,100	serving	national	alphabetical
selecting	share	2,000	<u>Preparation</u>	throughout	borrowings
<u>Constituency</u>	strengthen	30,000	provides	world	citations
colleagues	sustain	half	providing		cited
commercial	worked	hundred	<u>Presentation</u>		parenthetical
specialists	<u>Guidelines</u>	hundreds	appears		research
teachers	Guidelines (2)		related		style
university	program (2)		represent		text
winners	programs (2)				works
	deadlines				

† In this table, the categories are listed alphabetically with the "words" in each category sorted first by occurrence and second by alphabetization.

that MLA includes 14 different types of media in their “About” statement, which could infer that the organization has a wide spectrum of influence with different types of media. The organization seem to also put an emphasis on quantitative data, which can be seen in the large amount of numbers or figures that are listed in the “About” statements. Clearly, the organization also has an interest in the publication industry, which can be seen in the categories of *editor*, *publishing*, *medium*, and *works cited*. Academics also seem to be a value of MLA organization. The word *language* appears five times, and the word *literature* appears four times. Also, the words *teaching* and *humanities* both appear twice.

A significant result from my diction analysis revolved around the categories of *academic*, *scope*, *constituents*, and *country*. The organization used words *schools*, *academy*, *academic*, *teaching*, *education*, *instructors*, *language*, *literature*, *literary*, *English*, *humanities*, *writing*, and *disciplines* to describe the academic nature or value of the organization. However, the organization uses words *foreign*, *international*, *national*, *community*, *country*, *countries*, *world*, *many*, *widely*, and *throughout* to describe their breadth and influential scope of the organization. And the words *America*, *North America*, *Brazil*, *China*, *India*, *Japan*, and *Taiwan* to describe the countries (or regions) that utilize MLA style or are members of the organization. Also, the organization uses words *university*, *commercial*, *colleagues*, *specialists*, *teachers*, and *winners* to describe the constituency of the organization’s members or potential users. The organization is using words to describe itself as having a great breadth of influence, yet the influence seems to be limited to *language*, *literature*, and *humanities*. Also, the organization describes itself with words such as *international*, *widely*, *many*, and *throughout*, yet the

influence doesn't include any countries from Europe, South America, or Africa. The organization also uses the word *commercial* to describe their constituency, but there are no mentions of science, math, or engineering, which is not to say *humanities* cannot be *commercial*.

Another significant discovery from my diction analysis surrounds the categories of *organizational*, *organizational functions*, *government*, and *guidelines*. The MLA places a strong emphasis on the organization and organizational hierarchy (Table 3.7).

Table 3.7: Significant Categories from MLA's Diction Analysis.†

<u>Organizational</u>	<u>Organizational Functions</u>	<u>Government</u>	<u>Guidelines</u>
members (10)	convention (3)	elected	guidelines (2)
MLA (9)	advisory (2)	govern	program (2)
association (4)	convention (2)	governance	programs (2)
committees (3)	activities	interest	deadlines
executive (2)	delegate	interests	
PMLA (2)	host	maintaining	
ADE	meeting	overseeing	
ADFL	meetings		
assembly	seminars		
board			
committee			
constituencies			
council			
divisions			
groups			
membership			
organizations			

† In this table, the categories are listed alphabetically with the "words" in each category sorted first by occurrence and second by alphabetization.

The MLA organization utilizes the words *govern*, *governance*, *elected*, *overseeing*, *maintaining*, *interest*, and *interests* in the describing itself as a governing or authoritative

organization. Since the word *interest* can be defined “The fact or relation of being legally concerned”¹⁴ or “The relation of being objectively concerned in something,”¹⁹ the word is included under the category of *government*. MLA describes the intricate organization by using words *members, membership, association, organizations, constituencies, committee, executive, divisions, council, assembly, board, and groups*; furthermore, these words also develop and establish a level of hierarchy within the organization. The organization also has heavily organized events that are described by the words *activities, meetings, seminars, convention, delegate, advisory, convention, and host*. The word *delegate* is defined as “a deputy” or “commissioner.”²⁰ *Delegate* could probably also fit under the category *constituency*, but the role of a deputy or commissioner is closer to the hierarchy of the organization than the average users or member. The word *host* is defined as “A man who lodges and entertains another in his house.”²¹ The word *host* fit in the *organizational functions* category because of the annual convention the MLA organization put on each year. Also, the organization lists words *guidelines, deadlines, and programs* to establish the organization’s hierarchical influence in regards to scheduling events and developing *organizational functions*. Through analysis of the “About the MLA” statements, the values of the MLA organization have become more opaque, and these discoveries could be a start to identifying and understanding the ideology of the MLA organization.

¹⁹ “interest.” *The Oxford English Dictionary*. 2nd ed. 1989. OED Online. Web. 10 March 2010.

²⁰ “delegate.” *The Oxford English Dictionary*. 2nd ed. 1989. OED Online. Web. 10 March 2010.

²¹ “host.” *The Oxford English Dictionary*. 2nd ed. 1989. OED Online. Web. 10 March 2010.

Where the MLA seemed to be focused on the structure of the organization and how well it is established and how much it is influential, Chicago seemed to argue for the *traditional yet innovative* nature of the organization. But where Chicago placed emphasis on building and disseminating *knowledge*, which would enrich their already broad audience, MLA tended to focus on listing their influence and interest in *academic(s)*, *teaching, education, language, literature, English*, and the *humanities*.

Furthermore, since both diction and syntax are highly related to word choice, the study of diction and syntax is important for recognizing and deciphering ideas, ideologies, and personas of organizations. In this analysis, I have provided insights into the some of the values, ideas, and ideologies of The University of Chicago Press and the Modern Language Association. The ideology of these two organizations will be further examined in the ideological critique of Chapter 4.

Metaphor Style Analysis of the Wikimedia Foundation

In the Wikimedia Foundation's "Values" statement, the corporation defines its six values through a variety of metaphors. Before we look at the metaphors that constitute the value statement, let us define and examine the concept of a metaphor. Metaphors are commonly known as a comparison "between essentially unlike things" or "the process of transferring or carrying over aspects that apply to one object to a second object" (Foss 267; Perrine 125). However, George Lakoff and Mark Johnson note the ubiquitous nature of metaphors in *Metaphors We Live By*, "Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature. The concepts that

govern our thought are not just matters of the intellect. They also govern our everyday functioning, down to the most mundane details” (3).

Metaphors consist of two parts or terms: a tenor and a vehicle. In Sonja Foss’s *Rhetorical Criticism*, she defines, “The tenor is the topic or subject that is being explained. The vehicle is the mechanism or lens through which the topic is viewed” (267). Moreover, in I. A. Richards’ *The Philosophy of Rhetoric*, the tenor and vehicle are the two components that are to be compared in a metaphor, which actively restrict and expand the level of interpretation. According to Richards, interpretation does not just depend on what characteristics the vehicle provides for the tenor, but it depends on the contextual relationship between the two terms; we understand one through the context of the other. In Laurence Perrine’s *Four Forms of Metaphor*, he distinguishes the two parts of the metaphor to be as the “literal term” (tenor) and the “figurative term” (vehicle), and there are variations in the way metaphors are presented within the text. As Perrine explains, “there are four possible forms of metaphor. In the first, both the literal and figurative terms are named; in the second, only the literal term is named; in the third, only the figurative term is named; in the fourth, neither the literal nor the figurative term is named” (126). Perrine continues to explain that when one term is named the other term is inferred and if either term is not named then both terms are inferred (126-129). For example, the name “Wikimedia” is a metaphorical construction where both terms are named. The tenor is “media,” and the vehicle is “wiki.” Furthermore, the word *wikiwiki* is “Hawaiian for very quick,” which would follow that wiki would mean “quick.”²²

²² “wiki.” *OED Online*. Oxford University Press. March 2007. Web. 10 March 2010.

Wikimedia Foundation's value statement or "Values"²³ are organized into six subheadings: Freedom, Accessibility and Quality, Independence, Commitment to Openness and Diversity, Transparency, and Our Community is Our Biggest Asset. For example, under the first subheading "Freedom" there are different metaphors that contain the idea of freedom. Within this subheading there are metaphors like free-content, open formats, and freely-licensed. Foss claims, "Metaphors contain implicit assumptions, points of view, and evaluations. They organize attitudes towards whatever they describe and provide motives for action in certain ways" (269). I argue that each of the six-subheading function as vehicles.

Freedom

The first subheading is "Freedom." The subheading is the vehicle for the first section, which is displayed in Table 3.8. This vehicle *freedom* is extended through a group of nine tenors. Freedom is tied to something concrete (tenors). But then each of these tenors become vehicles for "Freedom" again. The first metaphor *free-content* is established by the vehicle *free* and tenor *content*. The stated tenor is content, and the inferred tenor is political freedom. The next metaphor *open format* seems contradictory in light of the vehicle *freedom*. The tenor *format* would refer to regulation or structure, where the vehicle *open* could imply lack or flexibility of structure (or *freedom* of structure). The inferred tenor is the wiki medium that appears to be free from restriction. The third metaphor *open standards* is similar to the prior metaphor. The vehicle *open*

²³ "Values." Wikimedia Foundation, 2010. Web. 11 March 2010.
<<http://wikimediafoundation.org/wiki/Values>>.

Table 3.8: Overview of the Metaphor Freedom

The following metaphors are found within the value statement “Freedom.”†

<u>Vehicle</u>	<u>Tenor</u>
1. free	content
2. open	format
3. open	standards
4. creation	content
5. restrictions	creation
6. freely-licensed	tools
7. freely available	dumps
8. body	knowledge
9. freely	distributed

† In this table, the metaphors are organized by occurrence in the text.

modifies the tenor *standards*, but *standards* establish order and conduct. The inferred tenor could be liberal or liberating standards, which could provide *freedom*.

The next metaphor *creation of content*, contains the tenor *content* and the vehicle *creation*, which infers to the vehicle *freedom* in the way users are able to “create” their own “content” and be able to do their own thing. However, the fifth metaphor *restrictions on creation*, which contains the

stated vehicle *restrictions* and tenor *creation*, is expanding on the fourth metaphor. The vehicle *restrictions* functions as a vehicle because it limits what can be “created.” The next metaphor is *freely-licensed tools*. The stated tenor is software or other mediums of communication (or possibly knowledge). The seventh metaphor is *freely-available dumps*. A *dump* is a downloadable database archive, which are available in sections. The stated tenor *dumps* refers to a junk yard where you have the freedom to take what you want. The vehicle is technological parlance for downloadable data. The eighth metaphor is *body of knowledge*. The vehicle *body* is describing the *tenor* knowledge. The vehicle *body* gives the idea of several parts, organs, limbs, structures that make a ‘whole’ body. The ninth metaphor is *freely distributed*, which fits in well with the central vehicle of *freedom*. The vehicle *freely* describes the nature of the tenor *distributed*.

Accessibility and Quality

The second subheading is “Accessibility and Quality.” The vehicles *accessibility* and *quality* are extended through a group of eight metaphors, as seen in Table 3.9. The first metaphor *legal freedom* consists of a tenor legal with the vehicle freedom. The implication could be as paradoxical as freedom through the law, or the inferred tenor could be *flexibility*, which would mean not true freedom but freedom within the structure of the law. The next metaphors *modify or distribute educational content* is similar to the metaphor *content creation* in how it implies to the vehicle *freedom* in the way users can create their own content. The vehicle *distribute* implies the vehicle of *accessibility*. The third, fourth, and fifth metaphors all describe access or lack of access. The vehicles *give*, *provide*, and *useless* make access seem like a commodity or something that can be given

and exchanged in which case would imply that it is free. Furthermore, the next metaphor *user-friendly* is formed by a tenor *user* and vehicle *friendly*. The seventh metaphor *ensure distribution* and the eighth metaphor *ensure dissemination* are very similar. The vehicle *ensure* holds that idea of placing trust, whereas the tenors *distribution* and *dissemination* hold the ideas of dividing and dispersing or scattering, which could infer the vehicle of *accessibility*. The

Table 3.9: Overview of the Metaphor Accessibility and Quality.

The following metaphors are found within the value statement “Commitment to Openness and Diversity.”†

<u>Vehicle</u>	<u>Tenor</u>
1. freedom	legal
2. modify or distribute	educational content
3. give	access
4. provide	access
5. friendly	user
6. ensure	distribution
7. ensure	dissemination
8. dissemination	knowledge

† In this table, the metaphors are organized by occurrence in the text.

inferred tenor is *acceptance* or *wide-spread-use* (via the internet). However, the inferred tenor could also be control, since what is distributed or disseminated also negates what is not distributed or disseminated. Furthermore, the ninth metaphor, *knowledge dissemination*, is built off *dissemination* as a vehicle and *knowledge* as a tenor. The inferred tenor could be *accessibility* or *freedom*, which would point to *knowledge* that is freely available or has *accessibility*. The vehicle *accessibility* is more inferred than the vehicle *quality*.

Independence

The third subheading is “Independence.” The vehicle *independence* is extended through a group of six metaphors as seen in Table 3.10. The first metaphor is *depend on gifts*. This metaphor seems paradoxical because the idea of *gifts* or donations reveals dependence not *independence*. However, the second and third metaphors are perhaps

Table 3.10: Overview of the Metaphor Independence.	
The following metaphors are found within the value statement “Independence.”†	
<u>Vehicle</u>	<u>Tenor</u>
1. depend	gifts
2. ensure	organization
3. stays free	influence
4. strictly follow	policy
5. generate	constraints
6. multiply	diversity of revenue

† In this table, the metaphors are organized by occurrence in the text.

linked: *ensure our organization* and *stays free of influence*. The vehicle *ensure* calls for a level of confidence to be put into the organization, and the vehicle *stays free* reinforces the central vehicle of *independence*. Moreover, the paradox noted in the first metaphor continues in metaphors four and five. The vehicles *strictly follow* and *generate* imply vehicles of bureaucracy

or hierarchy, which exposes the contradiction with the vehicle *independence*. The metaphor *generate constraints* is similar to *strictly follow policy* because they both have the inferred tenor of *structure*. The seventh metaphor *multiply diversity of revenue* implies the tenor of fiscal growth or of a financial portfolio.

Commitment to Openness and Diversity & Transparency

The next two subheadings are “Commitment to Openness and Diversity” and “Transparency.” In Table 3.11, the first heading consists of both named vehicles (*openness* and *diversity*) and a tenor (*commitment*), where the second heading only has a named vehicle (*transparency*). The vehicles *openness*, *diversity*, and *transparency* are extended through a group of four metaphors. The first and second tenors have named vehicles *without discrimination* and *accept*, which both have an inferred vehicle organization. On the other hand, the third vehicle *transparent*, which follows the subheading vehicles *transparency* and *openness*, implies the vehicle of straightforward

communication that has *freedom* from deception. Perhaps another inferred vehicle of *transparent* is integrity, which follows the vehicle *openness*. The fourth vehicle is *public*, which implies the vehicles of availability, *transparency*, or even *freedom* from private interests.

Table 3.11: Overview of the Metaphors Open and Diversity & Transparency.	
The following metaphors are found within the value statement “Commitment to Openness and Diversity.” and “Transparency.”†	
<u>Vehicle</u>	<u>Tenor</u>
1. without discrimination	involved
2. accept	diversity
3. transparent	communication
4. public	communication

† In this table, the metaphors are organized by occurrence in the text.

Our Community is Our Biggest Asset

The final subheading is “Our Community is Our Biggest Asset.” This subheading has a named tenor of *community* and a named vehicle of *asset* (Table 3.12). The vehicle *community* is extended through five metaphors. The first metaphor *community-based organization* consists of a vehicle *community-based* and has an implied vehicle of a neighborhoods or local organizations. However, Wikimedia is an internet-based

Table 3.12: Overview of the Metaphor Asset and Community	
The following metaphors are found within the value statement “Our Community is our Biggest Asset”†	
<u>Vehicle</u>	<u>Tenor</u>
1. community-based	organization
2. achieve	mission
3. community-led	collaborative projects
4. respect	work and ideas of community
5. account	communities

† In this table, the metaphors are organized by occurrence in the text.

company. Interestingly enough, in light of Web 2.0, Wikipedia defines a virtual community as a “social network” of users, “which consist of various online communities.”²⁴ The next metaphor *achieve mission* consists of a named vehicle *achieve* and an implied tenor of project, goal, or agenda. Considering the vehicle *asset*, the inferred vehicle could be project for fiscal gain. The next three metaphors infer a

vehicle relationship with the tenor *community*. The vehicle *community-led* is describing the tenor *collaborative projects*. The vehicle *respect* is showing that Wikimedia values the *work and ideas of the community* (tenor). The last vehicle *account* and tenor *communities* reestablished the central vehicle of *asset*. Moreover, the vehicle *asset* from

²⁴ “Virtual Community.” *Wikipedia*. 7 March 2010. Web. 11 March 2010.

the heading could have an implied tenor of *net worth or monetary benefit*, which is an untraditional “relationship” with the *community*.

Wikimedia Foundation Values

Wikimedia Foundation’s “Values” are consubstantiated through vehicles and a few stated tenors within the subheadings of the six categories. The implied tenor for the six categories of vehicles is obviously Wikimedia. Through the six subheadings, Wikimedia claims to free, independent, accessibly, open, transparent, and valuing the community, but through an analysis of their metaphors, there seems to be established hierarchies and power structures that regulate not only the access to the content but also the knowledge that is created on the wiki pages themselves. It is ironic that Wikimedia, the most progressive, is the most focused on establishing structure and regulating access. As we will see in the next chapter, this contradiction in Wikimedia’s statement, revealed through metaphor analysis, as well as the findings of the other style analyses, are manifestations of the organization’s ideologies, which I will now critique.

Chapter 4

AN IDEOLOGICAL CRITIQUE OF STYLE ORGANIZATIONS

In this chapter, I will conduct an ideological critique by applying the theories of Michel Foucault and Jürgen Habermas to interpret the results of the different stylistic analysis conducted in Chapter 3. I will use the results of the findings of my style analyses in order to demonstrate how ideology invisibly constructs values and power relations within the three contemporary style organizations. “Ideology” refers to dominate political, social, or economic systems of ideas and beliefs that are held by a class or group.¹ In “Rhetoric and Ideology in the Writing Class,” James Berlin looks to Göran Therborn’s epistemic definition of ideologies as “different interpretations of reality or different interpellations concerning what exists, is good, and is possible” (Therborn 34). As Berlin explains,

Ideology thus interpellates the subject in a manner that determines what is real and what is illusory, and, most important, what is experienced and what remains outside the field of phenomenological experience, regardless of its actual material existence. Ideology also provides the subject with standards for making ethical and aesthetic decisions. (479)

Through Berlin’s and Therborn’s definition that ideology ultimately determines our perception of reality, paradigm of experience, and ethical conduct, I will perform the ideological critique. By doing so, I will be able to make postulations about the ideologies

¹ “ideology.” *The Oxford English Dictionary*. 2nd ed. 1989. OED Online. Web. 31 March 2010.

that are inherit within the discourse of the three contemporary style organizations. The critical theories of Foucault and Habermas can help us understand the ideologies of contemporary style organizations within the historical context of the development of style guides within a post-industrial, postmodern time—our time.

First, I will provide a brief literature review on Foucault and Habermas that will setup my ideological critique. Second, I will perform a global ideological critique of contemporary style organizations, which will provide the foundation for a local critique. Third, I will perform a local ideological critique of the style organizations The University of Chicago Press, the Modern Language Association, and the Wikimedia Foundation, which will utilize my results from the style analyses done in Chapter 3.

Foucault and Institutionalization of Discourse

From Foucault's *The Archaeology of Knowledge & The Discourse on Language*, we can begin by taking an archaeological stance of “not [trying] to overcome differences, but to analyze them, to say what exactly they consist of, to *differentiate* them” (171); we must see the exploitation of discursive formations as existing not in “a series of homogeneous events (individual formulations)” (171) but as in a series of “several possible levels of events within the very density of discourse” (171). In order to question and interpret the ideological function of discourse, we must “question it as a discursive formation; it is to tackle not the formal contradictions of its propositions, but the system of formation of its objects, its types of enunciation, its concepts, its theoretical choices” (Foucault 186).

In order to see discourse as dense formation and develop a systematicity or method for analysis, Foucault provides a valuable theory in his lecture *The Discourse On Language*. Within his lecture, he advances the hypothesis “that in every society the production of discourse is at once controlled, selected, organised, and redistributed according to a certain number of procedures, whose roles is to avert its powers and its dangers, to cope with chance events, to evade its ponderous, awesome materiality” (Foucault 216). Through this hypothesis, Foucault argues that discourse is powerful, and must be controlled and its dangers averted through systems of discursive hierarchies. Furthermore, I will explain in this thesis how discursive hierarchies operate within the institutionalization of style guides. Foucault describes how discourse control and delimitation is accomplished through three systems: first, the rules of exclusion; second, the internal rules of control; and third, the rules or conditions for the subjection of discourse.

The Rules of Exclusion

First, the rules of exclusion allow for “mastery of the powers contained within discourse” by actively controlling the “exterior” of discourse (Foucault 224). Exclusion is accomplished through three means: 1) prohibited discourse, 2) division and rejection, and 3) the will to truth. The first means of exclusion, *prohibited discourse*, involves “covering objects, ritual with its surrounding circumstances, the privileged or exclusive right to speak of a particular subject” (216). The second means of exclusion is *division and rejection*, which is constituted by society through the division of madness or what is

considered reasonable and foolish by societal or institutional standards. The third means of exclusion is *the will to truth*, which can be understood through the historical development of discourse and institutionalization of discourse in the ways systems impose and manipulate the difference between truth and falsehood (Foucault 218).

The Internal Rules of Control

The second system of discourse control is the internal rules of control. According to Foucault, the internal rules are “concerned with the classification, ordering, and distribution” of discourse, by which “discourse exercises its own control” and attempts to limit or control through “averting the hazards of its appearance” (220, 224). The internal rules control *what is* or *can be said* within a discursive formation through three means: 1) commentary, 2) author principle, and 3) disciplines. The first means of internal control is *commentary*, which refers to metanarratives and canonized, ritualized, or codified texts. As Foucault explains, “discourse which *is spoken* and remains spoken, indefinitely, beyond its formulation, and which remains to be spoken” (220). *Commentary* isolates discourse from the noise of discursive formations by attributing discourse to an author. The second means of internal control is the *author principle*, which is the “individual who delivered the speech or wrote the text in question, but the author as the unifying principle in a particular group of writings or statements, lying at the origins of their significance, as the seat of their coherence” (Foucault 221). Furthermore, Foucault sees the *author principle* as the individual who instills unity and coherence within discourse to establish reality (222). The third means of internal control is *disciplines*, which control

propositions to assure they meet the complex conditions of discourse formation in order that they occur “within the true” (Georges Canguilhem, qtd. in Foucault 224); or as Foucault explains, “Disciplines constitute a system of control in the production of discourse, fixing its limits through the action of an identity taking the form of a permanent reactivation of the rules” (Foucault 224). This action of identity is seen in how *disciplines* control the production of discourse to assure that propositions occur within the discipline’s current paradigm.

The Rules for the Subjection of Discourse

The third system of discourse control is the rules for the subjection of discourse. Foucault explains that the subjection of discourse “is more a question of determining the conditions under which it [discourse] may be employed, of imposing a certain number of rules upon those individuals who employ it, thus denying access to everyone else” (224). For Foucault, the subjection of discourse controls *who can speak* and the legitimacy of the subject through four means: 1) ritual, 2) fellowships of discourse, 3) doctrines, and 4) social appropriations of discourse. The first means for the subjection of discourse is the *ritual*, which “defines the qualifications required of the speaker... it lays down the supposed, or imposed significance of the words used, their effect upon those to whom they are addressed, the limitation of their constraining validity” (Foucault 225). These qualifications are properties of the agreed upon roles of the speaker that are developed by, the second means for the subjection of discourse, the *fellowship of discourse*. The *fellowship of discourse* preserves and reproduces discourse “in order that it should

circulate within a closed community, according to strict regulations, without those in possession being dispossessed by this very distribution” (Foucault 225).

The third means for the subjection of discourse, *doctrine*, perhaps come into existence within the discursive formations that have been selected and preserved by the *fellowship of discourse*. Foucault discusses how *doctrine* seems at first counter intuitive in light of a *fellowship of discourse* because high allowance for circulation and doctrine’s tendency toward diffusion does not coincide with a strictly regulated, closed community. However, as Foucault explains doctrine is not merely “the recognition of the same truths and the acceptance of a certain rule... of conformity with validated discourse,” but doctrinal adherence surrounds both the “speaker and the spoken, the one through the other.... Doctrine links individuals to certain types of utterance while consequently barring them from all others” (226).

The fourth means for the subjection of discourse is *social appropriation* of discourse. Foucault describes *social appropriation* (or education) as the gateway for any individual to gain access to a variety of discursive formations. The *social appropriation* of discourse is seen in the ritualization of education and the prominence of the *doctrine* of various *fellowships of discourse*, which would include the judicial system and the institutionalized system of medicine (Foucault 227). As we will see, this institutionalization of discourse also underlies, extends, and continues the history of style organizations that I discussed in Chapter 2 and in the style analyses I conducted on the style organizations in Chapter 3. In fact, all of these rules of discourse can be used to critique the ideology contained in the discourse of style organizations.

Habermas and the Technological Rationality of Discourse

In Chapter 2, we explored the history of style manuals from classical times through the nineteenth century—in what were societies governed by traditional roles and values. In “Technology and Science as ‘Ideology,’” Habermas discusses how in industrial and post-industrial societies the traditional institutional framework of society has been replaced by a technological value system. The cultural acceptance of technological and scientific improvements in an industrial and post-industrial society entails the replacement of traditional institutional values with technological systems of purposive-rational values. As Habermas explains, “The progressive ‘rationalization’ of society is linked to the institutionalization of scientific and technical development. To the extent that technology and science permeate social institutions and thus transform them, old legitimations are destroyed” (81). For Habermas, the domination of technology and the structure of purposive rationale action is merely “the exercise of control” and another form of “unacknowledged political domination” (Habermas 82).

In order to understand the ideological significance of a purposive-rational system and the causes for the shift from a traditional to modern rational system, Habermas discusses how the stability of the “precapitalist mode of production, preindustrial technology, and premodern science” provided the institutional framework for the development of purposive-rational action (95). However, traditional societies contain an institutional framework that is established through mythical, religious, or metaphysical values. Habermas states the requirements for a traditional system: “‘Traditional’ societies exist as long as the development of subsystems of purposive rational action keep within

the limits of the legitimating efficacy of cultural traditions” (95). Therefore, when the traditional institutional framework is equipped with a capitalist notion of production, the self-propelling subsystem of rationality can be no longer controlled by a traditional system (Habermas 95). Habermas explains, “the capitalist mode of production can be comprehended as a mechanism that guarantees the permanent expansion of subsystems of purposive-rational action and thereby overturns the traditionalist ‘superiority’ of the institutional framework to the forces of production” (96).

However, the transformational shift toward modernity is not merely a modification of the traditional institutional framework. The purposive-rational system adds a “level of development of the productive forces that makes permanent the extension of subsystems of purposive-rational action and thereby calls into question the traditional form of the legitimation of power” (Habermas 96). Habermas points out that through the modern “rationality of language” and “means-ends relations...the traditional form of legitimation breaks down” and is supplanted by the rise of social labor and the endorsement of a bourgeois notion of reciprocity, which functions as the *new* organizing principle of production (96-97). Moses and Katz (78, 79) illustrate this transformation by noting that the treasury is no longer a component or *subsystem* of a kingdom; the treasury subsumes the traditional institution and becomes the dominant system that drives production and constitutes the meaning to social labor.

Through society’s capitalistic ethics and notions of productivity, the distinctions provided by traditional institutional systems are transformed by salient purposive-rational values. Habermas argues that the notion of work in a purposive-rational action system is

governed by *technological* rules. Traditionally, rules that guided action were evaluated by institutional values and maxims. However, purposive-rational action measures these *technological* rules by potential outcomes or given conditions (Habermas 92). In other words, incompetence is no longer seen as a failure against authority but as a failure of efficacy (Habermas 92, 93). The traditional institutional values of social norms, metanarratives, and behavioral expectations are supplanted by purposive-rational values of technical rules, context-free language, and conditional imperatives (Habermas 93).

In Table 4.1, I provide Habermas’s chart that conceptualizes modern society’s ideological shift from a traditional institutional framework to a technological-rational framework. Habermas illustrates the traditional institutional framework and the purposive-rational system in seven categories (Habermas 93).

	<i>Institutional framework: symbolic interaction</i>	<i>Systems of purposive-rational (instrument and strategic) action</i>
<i>action-orientating rules</i>	social norms	technical rules
<i>levels of definition</i>	intersubjectively shared ordinary language	context-free language
<i>type of definition</i>	reciprocal expectations about behavior	conditional prediction conditional imperatives
<i>mechanisms of acquisition</i>	role internalization	learning of skills and qualifications
<i>function of action type</i>	maintenance of institutions (conformity to norms on the basis of reciprocal enforcement)	problem-solving (goal attainment, defined in means-ends relations)
<i>sanctions against violation of rules</i>	punishment on the basis of conventional sanctions: failure against authority	inefficacy: failure in reality
<i>“rationalization”</i>	emancipation, individuation; extension of communication free of domination	growth of productive forces; extension of power of technical control

In a technological society, *technical rules* become the guiding *social norms* or social sanctions, and ordinary language is replaced with *context-free language* (Habermas 92-93). No longer do individuals find “mutual understanding of intentions” and “general recognition of obligations” through traditional institutional sanctions or norms; the purposive-rational system has supplanted these sanctions and replaced them with technology that is based on “empirically true or analytically correct proposition” (Habermas 92). As we can see in Table 4.1, behavior is no longer regulated by traditional reciprocal expectations but by conditional prediction and imperative where action is now determined by current conditions and desired future outcomes (see Moses and Katz 80).

The traditional means of role internalization or learning through imitation have been replaced by a technological means for the learning of skills and qualification. These new learned skills enable a greater efficiency in problem solving, which results in an increase of productivity (see Table 4.1). Traditionally, failure to conform was a failure against authority. Inside a technological society, failure to conform is seen as failure of technology or failure in production of desired outcome. In this means-ends culture, technology determines not only the rules that guide behavior but also the consequence for the violation of a rule (Habermas 92-93; cf. Katz and Rhodes 236). The “ends” for culture has shifted from the traditional goals of *emancipation*, *individuation*, and the proliferation of communication free of domination to technological purposive-rational goals of increasing productive forces and extending the power of technical control (see Table 4.1). However, when the traditional institutional framework, which we more or less explored in Chapter 2, is replaced by a technical purposive-rational system, “technology

and science *also* take on the role of ideology” (Habermas 104). Therefore, with the “institutionalization of scientific-technical progress,” technology and production become the governing ideology and motivating factors within society (Habermas 105).

An Ideological Critique of Contemporary Style Organizations

Through the work of Foucault and Habermas, we can globally critique the ideology of the institutionalization of style organizations. I have constructed a heuristic of Foucault’s theories, which will provide ideological implications.

The institutionalization of style organizations in a technologically driven post-industrial society can be understood through the critical theories of Foucault and Habermas. By recognizing discourse as complex political formation, Foucault provides a theory that enables us to understand the rules of exclusion, internal rules of control, and the conditions for subjection that institutions use to control the “dangers” of discourse (Foucault 216).

In Table 4.2, I have illustrated Foucault’s three systems of discourse control. The Table consists of four columns: the first column lists the three systems with corresponding questions for contextualization (Ding provides similar contextual questions); the second column, *Foucault’s Principles/Rules*, outlines the individual rules of the three systems based on Foucault; the third column, *Definitions/Characteristics*, defines the different rules’ characteristics for necessary ideological analysis; the fourth column, *Examples from Style Organizations*, lists potential examples from style organizations that illustrate different rules (see Table 4.2 on page 70).

Within the discussion after the table, Habermas's critical theories will allow for a contextualization of each characteristic in how the traditional institutional framework has been replaced by *purposive-rational action*.

Table 4.2: A Foucauldian Critique of the Institutionalization of Discourse			
	Foucault's Principles/Rules	Definitions/Characteristics	Examples from Style Organizations
<i>Rules of Exclusion:</i> What is prohibited?	<i>prohibited discourse</i>	discourse that is controlled, selected, and redistributed	publication standards
	<i>division and rejection or reason and folly</i>	determines valid speech or based on reason/madness	standardize prose, syntax, usage, etc.
	<i>truth and false or will to truth</i>	historically contingent systems of institutions (pedagogies, book-system, publishing, libraries, learned societies)	imposes standards for what is true and acceptable
<i>Internal Rules:</i> What can be said?	<i>commentary</i>	metanarratives; canonized, ritualized, codified texts; textbooks	institutionalizes the standard format for citations; provide rules for writing; conformity to style cribs
	<i>author principle</i>	writer of text or reality; unifying principle; allows for rarefaction	creates the author in conformity to style cribs and publishing standards
	<i>disciplines</i>	groups of objects, methods, propositions that are considered to be true; anonymous systems of control	papers, articles, or books within the field; determine what is editorially acceptable
<i>Restricted Conditions:</i> Who can speak?	<i>ritual</i>	determines significance of words and gestures; rituals qualify the speakers	institutionalizes the publication process; regulates participation of discourse
	<i>fellowship of discourse</i>	functions to preserve or reproduce discourse; closed community; strict regulations on distribution; constrains act of writing	power to produce or control through style guides discursive formations within disciplines
	<i>doctrine</i>	validates discursive utterance, conformity of discourse; links subject to group	institutionalizes the adherence to rules of grammar, stylistic conventions, and citation methods; system self-perpetuates
	<i>social appropriation or education</i>	an instrument for gaining access to discursive formations; these formations are social and political	provides the means to gain access to the institutions of discourse and publication; causes political and social conformity

Style organizations sets standards for what is publishable and what is not publishable, which potentially function as rules that *prohibit discourse*. As I discussed in Chapter 2, style manuals on rhetoric determined which individuals had the right to speak to whom, and how to make acceptable arguments according to social rank and elaborate conventions. As Foucault notes, “From the depths of the Middle Ages, a man was mad if his speech could not be said to form part of the common discourse of men” (217). The social hierarchy of the Middle Ages is illustrated in the handbook on letter writing produce at Bologna in the 12th century, which was guided by the *social norms* of respecting rank and addressing royalty in the Middle Ages. However, contemporary style guides are more based on and promulgate *technical rules* on proper prose, formatting, and citations that allow individuals to publish in a highly bureaucratic, technological society. By regulating standards of prose, syntax, usage etc., style organizations institutionalize discourse and function as governing bodies that help determine not only standards of good and socially acceptable or “reasonable” English, but also what is acceptable in different organizations, disciplines, and fields. In a technological culture, the guiding factor for style guides is *technical rules*, not traditional *social norms*. Furthermore, style organizations institutionalize discourse in setting standards for what is true and acceptable, which is the notion of the *will to truth*. As Foucault so poignantly and usefully explains, “But this will to truth, like the other systems of exclusion, relies on institutional support: it is both reinforced and accompanied by whole strata of practices such as pedagogy – naturally – the book-system, publishing, libraries, such as the learned societies in the past, and laboratories of today” (Foucault 219).

Style organizations also illustrate Foucault's internal rules of control that regulate what can be said. Foucault's principle of *commentary* is observed in how style guides establish rules and citations standards, which provide the means to participate within *commentary*. Examples of *commentary* are juridical text, scientific texts, and literary criticism, which all are governed by rules from style guides. According to Foucault, the *author principle* naturally follows the principle of *commentary*, which both provide not only internal control but also reduction to the hazards of discourse: as Foucault explains, "Commentary limit[s] the hazards of discourse through the action of an *identity* taking the form of *repetition* and *sameness*. The *author principle* limits this same chance element through the action of an *identity* whose form is that of *individuality* and the *P*" (222). The notion of repetition and sameness provides a sense of "stability" to discourse, which results in perhaps a paradigm that the *author* can start from and produce his own individuality. Moreover, the birth of the author depends on conformity to the style crib.

In a technical *purposive-rational* society, averting the hazards of discourse is not conformity to *social norms* or *authoritative sanctions* but a perpetuation of *technical rules* that increase *efficacy*, which results in a *growth of production* (see Table 4.1). To ensure the technical proficiency, the author's discourse is governed by style cribs and publications guidelines, and the author text is accepted for publications on terms of technical conformity. Finally, the author's text has to be found in accordance with the editors of the *discipline*—must be found "within the true."

Style organizations and style guides also control discourse formation in the way that exhibit Foucault's third system of discourse control, rules for the subjection of

discourse or restricted conditions. The notion of *ritual* is seen in how style organizations regulate the participation of discourse by determining who can speak and if their subject is legitimate, which further institutionalizes the publication process. Furthermore, the technical requirements of title pages, headers, footnotes, etc. all follow the principle of *ritual* and the notion of gestures. The institutionalization is also seen in how style organizations function as a *fellowship of discourse* that exhibited control through their style guides within disciplines, which also allows enforcement of *technical rules*. Acting as *fellowships of discourse*, perhaps style organizations function as discourse communities, which have the power to produce, control, and preserve discursive formations. Therefore, the institutionalization of discourse is possibly realized in contemporary style organizations; as Foucault elucidates, “the act of writing, as it is institutionalised today, with its books, its publishing system and the personality of the writer, occurs within a diffuse, yet constraining, ‘fellowship of discourse’” (226).

The institutionalization of discourse naturally leads to notion of *doctrine*, which is observed in how style organizations institute certain citation methods for technical proficiency. After the citation methods are widely adopted, failure to adhere to the established rules results in failure of producing a publishable text within the *discipline*. In addition to the notion of *doctrine*, the institutionalization of discourse leads to *social appropriation*, which is seen in how the publication process provides social or political means for institutional access (or perhaps individual *emancipation*). *Social appropriation* may provide a gateway for individual access but the access is subjected to the regulations of what is publishable. However, within the wide distribution of what *social*

appropriation “permits and in what it prevents, it follows the well-trodden battle-lines of social conflict. Every educational system is a *political means* of maintaining or of modifying the appropriation of discourse, with the knowledge and the powers it carries with it” (Foucault 227, emphasis added). Conceivably, we could infer that style organizations have a political function with the *social appropriation* of discourse to ensure technical proficiency. Perhaps, the style guide is a mechanism of *social appropriation* (you must follow the style guide for your work to be accepted and acceptable). Therefore, the institutionalization of rules through style organizations and their style guides in a post-industrial society is not about *social hierarchies* but about *rationality*—not about *punishment* but *efficacy*, not about *communication free from domination* but about the continued *growth of productivity* and *technical control*.

Style organizations dictate standards we need to follow in order to be a member of publishing communities, academic communities, social communities, and political communities. If you want access to the publishing field you need to avoid *prohibited discourse*, abide by *division and rejection*, and write *commentary* according to scholarly or disciplinary conventions and guidelines; if you want to be an *author* you need to participate within the *discipline*, follow the *ritual*, and become a *fellow*. All of this illustrates how the style organizations *appropriate* an author into what are social and political institutions—institutions that are largely framed by the scientific and technical values of post-industrial society.

An Ideological Critique of Three Contemporary Style Organizations

The ideological implication from the *global* critique of style organizations above will provide the foundation to perform a *local* critique on the three style organizations I analyzed in Chapter 3. I will use elements from the style analyses in Chapter 3 to differentiate between the different style organizations. Using Foucault and Habermas as discussed above, we can critique the organization's discourse, which will provide an understanding of the ideology of the style organizations themselves, and perhaps begin to suggest the ideological context of the organizations' style guides themselves, which I will touch on in Chapter 5.

A Critique of The University of Chicago Press

Foucault's discussion of how discourse is controlled and institutionalized provides a context for understanding and further insight into meaning into the ideology revealed by the style analyses done on The University of Chicago Press's "Preface to *The Chicago Manual of Style* and "The Mission of the Press" from the organizational website. Habermas's critical theory of how a traditional framework has been replaced by a technological system also will help illustrated the different ideological "frames" (see Katz and Rhodes) of the salient stylistic features within the discourse of The University of Chicago Press.

As noted earlier, style organizations and their style guides set the standards for what is publishable, which results in a *prohibition of discourse*. By including a high amount of "we," Chicago is able to assume a role with the implied reader that includes

the reader within the organizational collectiveness. Chicago's discourse possibly exhibits this prohibition in the notion of an exclusive right to speak, which is seen in the stylistically high amount of "we," the majestic plural. This majestic tone provides Chicago with an exclusive right to speak, which perhaps places them in a position to *prohibit discourse*. Moreover, this style places the implied reader in a position to accept Chicago's inclusive nature without an opportunity to argue (lacking the right to speak). Chicago also creates a similar paradox for the implied reader by describing itself as "traditional" and "historical," yet as "contemporary," "innovative," and "pioneering" ("The Mission of the Press"). This present dichotomy between tradition and innovation may be due to a rhetorical purpose for Chicago to place itself in a position of proved technical proficiency within the modern publication industry, which is perhaps focused on improving *production* in publication.

Foucault's principles of *commentary*, *author*, and *discipline* are discovered in Chicago's discourse that describes the way the Press "fosters" education through "defining," "building," and "disseminating" knowledge, which will inevitably "enrich" their broad audience ("The Mission of the Press"). Through being a major institutional force within the publication industry, Chicago's style manual sets the rules for *commentary* that the *author* and *disciplines* follow in how they cite sources and build bibliography material. Chicago also functions as a dominant *fellowship of discourse* within the realm of publication, which perhaps could also be conferred from the stylistic occurrence of the majestic plural that assumes a prestigious position. In some ways, we

could infer that The University of Chicago Press is all about the publication industry, which can be seen in the organization's discourse and stylistic choices.

A Critique of the Modern Language Association

As before, Foucault's discussion of how discourse is controlled and institutionalized will provide a foundation for critiquing the Modern Language Association's "Preface" to the *MLA Handbook for Writers of Research Papers* and the "About the MLA" statements from the organization's website. Habermas's critical theory will also assist in illustrating the different ideological features. Through this ideological critique, I will attempt to reveal the salient stylistic features within the discourse of the Modern Language Association.

MLA's discourse exhibits the *rules of exclusion* in the way that they claim a privilege or exclusive right to speak in their discourse, which prohibits certain discursive formations. The right to speak is seen in how the discourse tends to be "you" dominant, which allows for a stylistic tone of absolute knowledge of the implied reader. Through the stylistic elements revealed in Chapter 3, MLA establishes a "top-down" approach in communication, which stylistically establishes a social hierarchy and reveals an authoritative nature within the organization. Perhaps, the style illustrates the *social appropriation* of discourse by placing the implied reader in a position of listening to their "well-known" teacher in a possible student-teacher relationship.

Foucault's notion of *social appropriation* is seen in MLA's emphasis on academics. Through their stylistic choices, MLA places a focus on "teaching,"

“education,” “language,” “literature,” “English,” and the “humanities” (“About the MLA”). Conceivably, the commitment to academics reveals the notion of *ritual* and *doctrine* in how MLA is committed to the institutionalization of the publication process within learned societies.

The notion of *fellowship of discourse* is also seen in how MLA stylistically places a large emphasis on membership. Possibly, the power MLA claims to have within their *fellowship of discourse* is illustrated by the use of the words “widely,” “foreign,” “international,” and “national” to describe their breadth and scope of the organization or the extent of their technological control (“About the MLA”). This power is also seen in how MLA stylistically describes their members or users as “university,” “commercial,” “colleagues,” “specialists,” “teachers,” and “winners,” which all perpetuate the notion of ritual by establishing potential qualification for the speaker (“About the MLA”). In addition, MLA stylistically emphasizes organizational hierarchy through the words “govern,” “governance,” “elected,” “overseeing,” “members,” “membership,” “association,” “organization,” “constituencies,” “committee,” “executive,” “council,” “assembly,” and “board” (“About the MLA”). Furthermore, the organization lists words “guidelines,” “deadlines,” and “programs” to establish the organization’s hierarchical influence in regards to scheduling events and developing organizational functions, which all add to a strong sense of a *fellowship of discourse* (“About the MLA”). Perhaps, it should be noted that the emphasis on organizational functions and hierarchies is to stylistically claim their *technical rules* are efficient and improve the production of academic discourse. The emphasis on *technical rules* is seen as a component of

Habermas's *purposive-rational* system that results a growth of productive forces and an increase in the extension of technical control, which can perhaps be seen in the stylistic features of MLA.

A Critique of the Wikimedia Foundation

Foucault's discussion of the systems for discourse control and the institutionalization of discourse will further illuminate the ideology of the stylistic elements within the Wikimedia Foundation's corporate value statements. However, because of the heavily technological nature of the Wikimedia Foundation, Habermas's delimitation between a traditional institutional framework and a modern *purposive-rational* system will allow for an even closer ideological interpretation of the stylistic features of the metaphors. This critique will require a longer discussion because of the need to unpack the metaphor analysis in order to reveal the *purposive-rational* ideology embedded within Wikimedia's stylistic choices.

In Wikimedia's "Values" statement, the corporation defines its values through a variety of metaphors. The metaphor analysis in Chapter 3 showed how Wikimedia's values are constructed through vehicles and a few stated tenors with the six subheadings. Moreover, the six subheadings revealed the values of freedom, accessibility and quality, independence, open and diversity, transparency, and asset and community. The metaphor analysis also revealed stylistic features that establish hierarchies, power structures, and regulate access. However, Habermas's theory of a technological *purposive-rational*

system where production and technology are the governing ideological principles illuminates the ideological features found within the “Values” statement (see Table 4.3).

Table 4.3: Habermas’s Chart Illustrating Wikimedia’s Systems of Purposive-Rational Action			
	<i>Institutional framework: symbolic interaction</i>	<i>Systems of purposive-rational (instrument and strategic) action</i>	<i>Examples of Characteristics from Wikimedia</i>
<i>action-orientating rules</i>	social norms	technical rules	independence
<i>levels of definition</i>	intersubjectively shared ordinary language	context-free language	transparency
<i>type of definition</i>	reciprocal expectations about behavior	conditional prediction conditional imperatives	openness and diversity
<i>mechanisms of acquisition</i>	role internalization	learning of skills and qualifications	accessibility and quality
<i>function of action type</i>	maintenance of institutions (conformity to norms on the basis of reciprocal enforcement)	problem-solving (goal attainment, defined in means-ends relations)	our community is our biggest asset
<i>sanctions against violation of rules</i>	punishment on the basis of conventional sanctions: failure against authority	inefficacy: failure in reality	failure of technology; deletion of content
<i>“rationalization”</i>	emancipation, individuation; extension of communication free of domination	growth of productive forces; extension of power of technical control	freedom

In a technological organization, *technical rules* become the guiding sanctions, which reinforce the ideal of *context-free language* or “independence.” Wikimedia’s ideal of “independence” is seen in the metaphor *stays free from influence*. This notion of “independence” is not the traditional sense of social *emancipation* but technical sense of

goal attainment. Furthermore, “independence” operates as an *action-orientation rule* that guides this technological organization. As we saw in Chapter 2, what guided action in traditional style organizations and style guides were social hierarchies; in Wikimedia, they are guided by *technical rules*—failure to follow the rules warrants deletion. In addition, Wikimedia sustains their “independence” through a *purposive-rational system* of structure and bureaucracy, which can be seen in the metaphors *strictly follow policy* and in the action of avoiding things that *generate constraints*. Finally, Wikimedia *depends* on *gifts* and desires to *multiply* their *diversity of revenue*, which exposes a contradiction with the ideal of “independence.” However, it would seem that Wikimedia is providing the appearance of “independence” while promoting the need for fiscal growth. Perhaps, this notion of “independence” is not from the tradition framework that produces *emancipation* or *individuation*, but from the *purposive-rational system* that results in an *extension of technical control* and *productive growth* (Table 4.3).

Within a *purposive-rational system*, *shared ordinary language* becomes *context-free language*. Wikimedia denotes this ideal in the corporate value of “transparency.” The metaphors of *transparent communication* and *public communication* encapsulate the idea of open, honest communication or technically efficient communication. It can be noted, the belief in “transparent” discourse is a social construction and a denial of Foucault’s principle of discourse being a complex formation or the institutional need to control and regulate discursive formations. Perhaps, “transparency” would then refer to *efficacy* or technical proficiency. In addition to seeing language as a means for technical proficiency, a *purposive-rational system* views behavior as no longer regulated by *reciprocal*

expectation, which is seemingly illustrated by “openness and diversity.” However, through these *conditional predictions* and *imperatives*, the commitment to “openness and diversity” becomes a *technical rule*. This change of behavior in a purposive-rational system is explained by Moses and Katz: “people must follow the technical rules by learning a set of skills and qualifications. As a result, people’s behavior is regulated by ‘conditional predictions’ in which the desired outcome determines their actions and also by ‘conditional imperatives’ in which an existing condition determines what the action should be” (80). The metaphors *involved without discrimination* and *accept diversity* reinforce the *technical rule* of “independence” and point to the *rationalization* of “freedom” acting as a driving principle.

Wikimedia sees the acquisition of behaviors or qualifications as things that are of high quality and are accessible (“accessibility and quality”). That is, the technological means for *learning skills and qualifications* have usurped the traditional means of *role internalization*. The metaphor *legal freedom* functions as a *technical rule* by providing flexibility to what is deemed accessible or what is seen as promoting the *purposive-rational system* (freedom within structure). However, the metaphor *modify or distribute education content* allows users to have the “freedom” to create knowledge, which points to the restricted condition of *social appropriation*. Next, the metaphors *give access* and *provide access* hint at a notion of a closed community or *fellowship of discourse*, which further restricts the conditions of discursive formation through limiting access to knowledge and learning. However, there is a difference between disciplines and fellowship of discourse: disciplines regulate what can be said, and fellowships regulate

who can speak. The metaphors *ensure distribution* and *ensure dissemination* point to the mechanical or technological *means-ends relations* for distributing knowledge or *purposive-rational* values. Of course, the *purposive-rational system* also selects what can be distributed by determining what is *true and false*. Finally, the metaphor *dissemination of knowledge* again acknowledges the *social appropriation* within the technological system. Therefore, the idea of “quality” could be determined by what is acceptable within the current technological system, and the notion of “accessibility” could be more of a means of regulation and control of discursive formations.

The new technological virtual community of Wiki’ replaces the traditional institution of publishing societies by providing *means-ends relations* for the purpose of action—the purposeful action of communication as a technical means and end (see also Moses and Katz 80). The value “our community is our biggest asset” becomes the new *goal of attainment*. The metaphors *community-base organization* implies the ideal of the internet as a community or Wikimedia as a virtual “community.” However, the metaphor *achieve mission* is not the traditional notion of *reciprocal enforcement* but the ideal of achievement through *problem-solving*, which will help reach the technological *purposive-rational* goal. The metaphors *community-led collaborative project*, *respect work and ideas of community*, and *account our communities*, reinforce the notion of a virtual “community.” Furthermore, the notion of fiscal gain seen in the technological rule of “independence” resurfaces within the vehicle “asset” and the metaphor *account communities*. The “community” becomes a *means-ends relationship* for Wikimedia, which further substantiates a technological productive ethic.

According to Habermas, the *purposive-rational system* understands the *extension of technological control* and the *growth in productivity* as a means of rationalization and the purpose for living. If technology is the means for achieving rationality, then Wikimedia's value "freedom" is not freedom through the traditional sense of *emancipation, individuation, or communication free of domination*; it is "freedom" through technological rationality. The idea of "freedom" is seen in the metaphors *free-content, open format, open standards, and freely distributed*. However, the metaphor *creation of content* allow the users to do their own 'productive' thing! However, the metaphor *restrictions on creation* shows that users are obviously restricted to the means of technology, specifically the wiki format. The metaphor *freely-licensed tools* refers to political liberation of technological tools that liberates the user economically. Next, the metaphors *freely available dumps* and *body of knowledge* implies the "freedom" to scour this unabridged junkyard market of information and sources. As discussed before, Foucault's notion of *ritual and fellowships of discourse* argues that discourse is a complex restrictive system and cannot be "freely" communicated apart from ideological assumptions. Even so, there is an underlining assumption that the social construction of knowledge is ideologically neutral (cf. Berlin 479), the internet, which embodies this social construction (i.e. online virtual community), should be ideologically neutral, and the information Wikimedia provides is "free" from ideological presuppositions. However, as we can see this may not be the case.²

² Consider Arrison's discussion on how the internet is ideologically consumer orientated in the way internet companies develop their websites, or Thorngren's discussion on how current "Net Neutrality"

Wikimedia's institutional *system of purposive-rational action* is illustrated in the six subheadings within their value statement. This ideology of *purposive-rationality* and technology as the means of achieving "freedom" is evident from the style of their "Value" statement. The institutionalization of technological progress has clearly become a guiding factor and governing principle for this online corporation. Perhaps, the *established hierarchies* and power structures embodied within Wikimedia's discourse do more to deny *emancipation*, dilute *individuation*, and restrict *communication* than provide "freedom."

legislation is about corporate power struggles between internet providers and internet companies (i.e., Google verse AT&T, Microsoft verse Verizon).

Chapter 5

STYLE ORGANIZATIONS AS DISCOURSE COMMUNITIES

Based on an analysis of style, I have provided an ideological critique of the discourse of three style organizations in this thesis. By understanding that each of these style organizations influence specific discourse communities, we also can understand how the style organizations wield the power to establish norms of discourse and regulate discursive constructions through their style guides. This thesis does not analyze the style guides themselves, which may or may not reflect distinct ideologies or their ideological context. But this is not to say that style guides do not exhibit ideological tendencies of their publishers.

In 2009, the article “Style Manuals: The Politics of Selection” by Elizabeth G. Frick and Elizabeth A. Frick appeared in the November issue of *Intercom: The Magazine of the Society of Technical Communication*. Frick and Frick argue that style guides are not only one of the most useful tools available within technical communication but they are also one of the most “debated.” As Frick and Frick note, “The choice of a style manual can be more political than you might imagine. Just as people choose their style of dress, hair, and food and remain loyal to their choices, language and style preferences become entrenched, and few individuals welcome change” (10). Frick and Frick offer a discussion of the value in having an appropriate style guide that is suited for the appropriate corporate setting and industrial purpose. According to Frick and Frick, “In the end, the benefits of having a style manual in place are the same no matter which one

you choose. They save time and money for both writers and organizations, [they] act as a catalyst for consistency, [and they] enhance an organization's professionalism within the industry and with the public” (11).

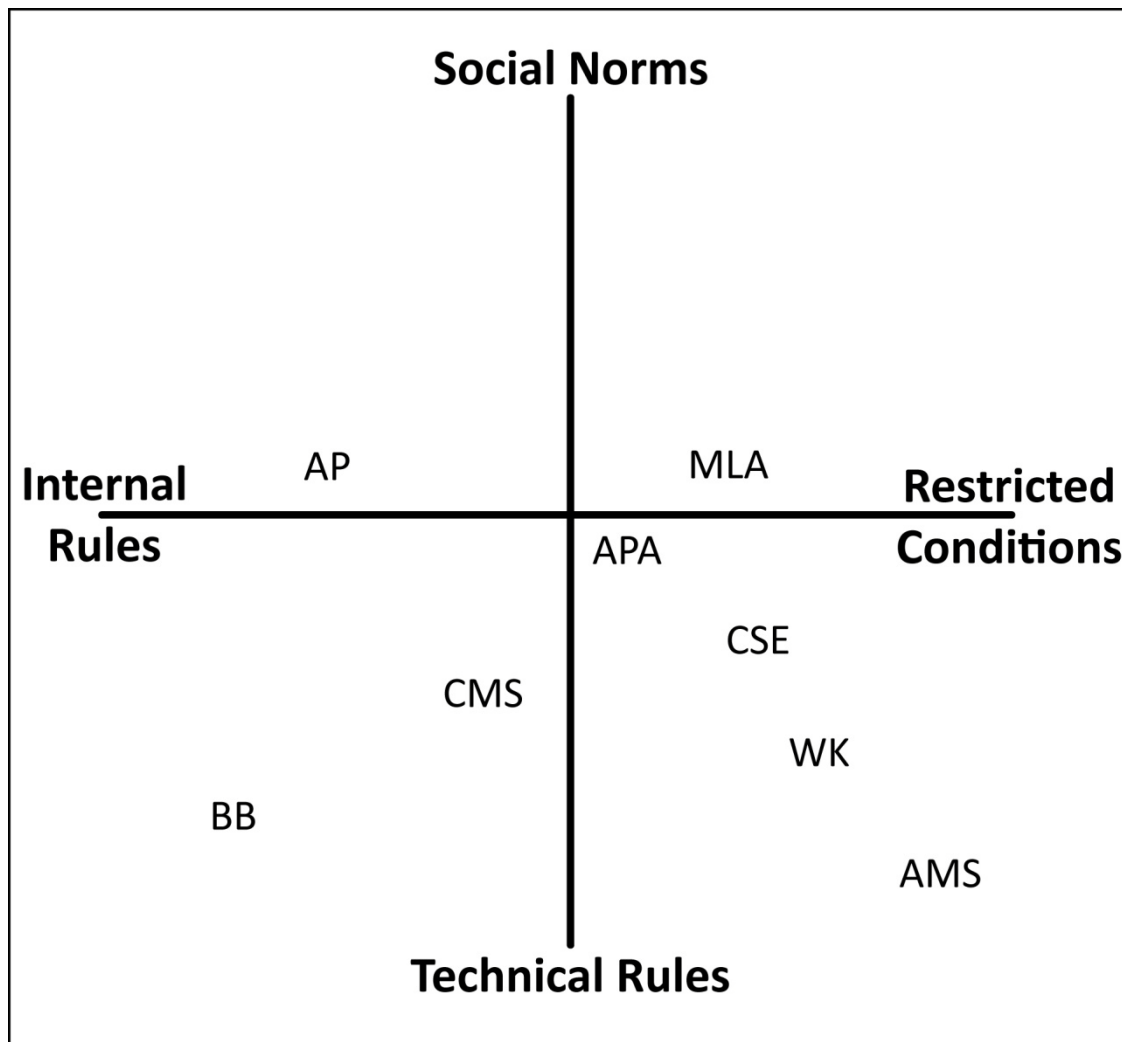
We can understand that the style organizations themselves function as discourse communities regulated by institutional and technical rules, which in their grammatical principles and stylistic conventions do not in themselves necessarily reflect ideological contents, but that to some degree are regulated by institutional and technical rules of discourse. Foucault’s notion of the *fellowships of discourse, doctrine, and social appropriation* help us understand how organizations institutionalize discourse to control its formations. Style organizations institutionalize discourse through their style guides, which regulate and normalize discursive formations. Since style organizations function as the institutions of discourse communities, the value of understanding the ideologies of style organizations cannot be overstated.

As I have discussed in this thesis, the way discourse possesses controlling power can be seen in its historical development of style manuals in the classical period through the Middle Ages, based on traditional social values, and into the style organizations of the industrial revolution and modern era. The difference between the style manuals of the pre-industrial society and the style guides of a post-industrial society is that the older manuals are based on a traditional institutional framework and the modern guides are based on systems of purposive-rational action, which I show. For example, the handbook on letter writing produce at Bologna in the 12th century is based on social hierarchy; *The Chicago Manual of Style* is based on technical rules. Not following a publishing style

guide is not a violation of social rules but a violation of technical rules based on production. The result is not social punishment by failure to be published.

Through the ideological critiques in Chapter 4 of some of the language of the contemporary style organizations, we can see how the discourse of contemporary style organizations is socio-political and technological in nature. One of the limitations of this study is I only analyze the style and ideology of three contemporary style organizations. In Figure 5.1, I provide speculations of where other style organizations that I have not analyzed might fall. In this Figure, I have constructed a scatter plot chart that illustrates ideological spaces or quadrants using opposing principles from Foucault and Habermas. On the horizontal axis are Foucault's principles of "Internal Rules" that regulate what can be said, and his "Restricted Conditions" that regulate who can speak. On the vertical axis are Habermas's principles of "Social Norms" from a traditional institutional framework, and the "Technical Rules" from systems of purposive-rational action (see Figure 5.1).

Let us begin with the three style organizations I analyzed in this thesis. The University of Chicago Press (CMS) is placed based on their value of *technical rules* and focus on the *internal rules of commentary, author principle, and discipline*. The Modern Language Association (MLA) placement reflects their emphasis on *fellowship of discourse* and *social appropriation*, which tends toward *social norms* rather than *technical rules*. The placement of the Wikimedia Foundation (WK) reflects the organization's emphasis of systems of purposive-rational action and increase in *technical control* of the condition for discursive formation. Moreover, with the lens of Habermas,



Key	
<p>Social Norms: principle of action-orientating rules that function in a traditional institutional framework</p> <p>Technical Rules: principle of action-orientating rules that function in systems of purposive-rational action</p> <p>Internal Rules: rules that regulate what can be said; commentary, author, and discipline</p> <p>Retricted Conditions: rules that regulate who can speak; ritual, fellowship of discourse, doctrine, and social appropriation</p>	<p>AMS = American Mathematical Society</p> <p>AP = Associated Press</p> <p>APA = American Psychological Association</p> <p>BB = The Bluebook (jointly published)</p> <p>CMS = The University of Chicago Press</p> <p>CSE = Council of Scince Editors</p> <p>MLA = Modern Language Association</p> <p>WK = Wikimedia Foundation</p>

Figure 5.1: A General Scatter Plot of the Ideological Positions of the Style Organizations

we can see that when Wikimedia speaks of “Freedom” and “Openness” they are talking about technical values and efficacy. This “Freedom” is not political freedom but technological access and availability.

The other organizations I have chosen to include on this scatter chart are the American Mathematical Society (AMS), the Associated Press (AP), the American Psychological Association (APA), The Bluebook (BB), and the Council of Scientific Editors (CSE). The American Mathematical Society has been positioned to reflect the condition for their highly technical discursive formations. The position of Associated Press reflects the organization’s focus on society and political goals than on scientific and *technical rules*. The American Psychological Association is positioned near the middle to reflect their emphasis on rules that establish *social norms* and their tendency toward *technical rules* through science and research. The Bluebook’s placement reflects emphasis on legal precedence and *technical rules*. The Council of Scientific Editors is positioned to reflect how the reporting of reality is focused on establishing *doctrine* according to *technical rules*. Although my study is limited, I have shown a multidimensional way of analyzing style organizations and the ideological context in which they exist. In all of this, I have created a potential method for analyzing the ideological context of style organizations and the guides and manuals they publish. But all of this suggests more work to be done.

As Frick and Frick noted, style guides have inherit technological values of accuracy, efficiency, and organization, which point to the evolution of style guides now, and if we look at Wikimedia, perhaps into the future. The ideologies hidden in the style

of Chicago, MLA, and Wikimedia have been suggested through the application of the theories of Foucault and Habermas. In a world where digital literacy and technology have become increasingly complicated and traditional values have been usurped by technocratic values, the ideology of organizations that institutionalizes style and regulate discourse need to be further investigated.

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