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AN ARISTOTELIAN STUDY OF POSITIVE MENTAL ATTITUDE LITERATURE

A Thesis
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
English Composition

by
Michael Loring
March 1999

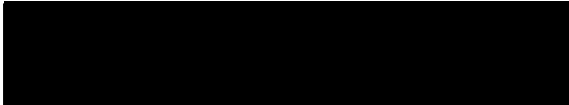
AN ARISTOTELIAN STUDY OF POSITIVE MENTAL ATTITUDE LITERATURE

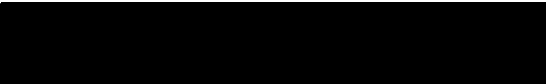
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Dian Pizurie, Ph.D., Chair, English

3-24-99
Date


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ABSTRACT

I will explore, the techniques taught by Aristotle which are vividly evident in the three Positive Mental Attitude (PMA) books I have selected. These works rely on the skillful use of Aristotelian Ethos, Pathos, and Logos to make their points. However, despite what the western mind--trained to hold science in high esteem, and therefore conditioned to trust in the seeming logical approach to a problem--might believe, the logical suggestions for action are not primarily what provide impetus for change. All of the seemingly logical calls to action provided in these books depend upon the reader's hopes and desires being sufficiently aroused so that even illogical statements-- "You can become rich;" or "You can achieve whatever you want in life"--appear logical when read in light of the aroused hopes and desires. By doing a rhetorical analysis of these books, I will show the relative unimportance of logic in the arguments for positive change and will reveal how the emotionally-charged language is designed to control the reader's response.

Furthermore, the writing instructor can use PMA books to enhance the student's learning of rhetoric, and develop both writing and reading skills. Additionally, students can

learn skills via PMA literature which will assist in the achievement of their personal and career goals.

ACKNOWLEDGMENTS

To self-motivate is an extremely difficult task (anyone who has successfully braved this task certainly has my respect), yet self-motivation, I find, is not initiated entirely by one's self. Motivation is both a product of one's desire and one's association with other achievers. And as a result of this finding, I desire to associate with those who encourage and believe in my personal/professional growth. These individuals are Kellie Rayburn, M.A., Rong Chen, Ph.D. and especially, Dian Pizurie, Ph.D. Without the friendship and the academic support provided by each of these wonderful people, I would be (to paraphrase John Donne) an island entire of myself, alone, aimlessly floating about the Halls of Academia. Finally, I am thankful to my wife, Susie, who has the mysterious ability to strongly influence my need to self-motivate; I think, however, this mysterious ability is called, love.

To Oui and Bird

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INTRODUCTION

"Positive mental attitude" books comprise a significant part of the Non-fiction Best-sellers' list year after year. Why are they so popular? Why do people buy the new ones and the old stand-bys with such regularity? Are people really finding their lives dramatically affected for the better because they have read these books? The answer may seem illusive, yet it is as basic as the established tenets of rhetoric. In fact, the writers in the field of positive mental attitude books seem to have studied Aristotle, but no one has yet studied the writers' use of Aristotelian rhetoric.

The rhetorical strategies apparent in three of these classic motivational texts -- *How to Win Friends and Influence People*, by Dale Carnegie; *The Magic of Thinking Big*, by David J. Schwartz; and *Unlimited Power*, by Anthony Robbins -- utilize precisely those rhetorical strategies advocated by Aristotle and the students of the art of persuasion. In most of the books, surely the ones I will explore, the techniques taught by Aristotle are vividly evident. These books rely on the skillful use of Aristotelian Ethos, Pathos, and Logos to make their points. However, despite what the western mind -- trained to hold

science in high esteem, and therefore conditioned to trust in the seeming logical approach to a problem -- might believe, the logical suggestions for action are not primarily what provide impetus for change. All of the seemingly logical calls to action provided in these books depend upon the reader's hopes and desires being sufficiently aroused so that even illogical statements -- "You can become rich;" or "You can achieve whatever you want in life" -- appear logical when read in light of the aroused hopes and desires. By doing a rhetorical analysis of these books, I will attempt to show the relative unimportance of logic in the arguments for positive change and will reveal how the emotionally-charged language is designed to control the reader's response.

Rhetorically speaking, these books are written in certain basic patterns and utilize the same approaches. Each begins in Ethos by invoking the name of a famous motivator/writer to claim credibility. The belief established in the reader because of the reputation of the author and the stories he uses of other successful people leads readers to the belief that perhaps their goals can also be achieved. This stirring of hope and desire in the reader conforms to Aristotle's discussion of Pathos (emotion). Finally, the writer builds upon the positive

elements of Ethos and Pathos to offer a plan by which the reader can achieve success. Because the author has established credibility and appealed to the reader's desire and hope, the plan appears possible--or as Aristotle would assert--it satisfies the appeal to reason (Logos). Thus, I will demonstrate how these writers persuade readers to help themselves by using the classic elements of Aristotelian Rhetoric. However, whereas classical rhetoric is concerned with the ability of a powerful speaker to persuade others, writers of motivational books use persuasion both to convince readers that self-modification is possible and to help readers to argue themselves--through strong and consistent appeals to their emotions of hope and desire--into re-creation through positive self-talk and imaging which utilizes words that are essential linguistic tools for change, doubling the effect of and use of the rhetorical strategies.

In Chapter One, I will provide a survey of Aristotle's discussion of the art of persuasion, its elements, and how they can be used by rhetoricians, writers, teachers, et cetera. Additionally, I will use Carnegie's classic text (mentioned above) and stylistics to provide an example of how this author uses rhetoric to develop in the reader a positive mental attitude. In Chapter Two, I will provide the

theoretical grounding for the linguistically-based tools of Self-Talk, Imaging, and Neuro-Linguistic Programming and the uses to which these methods have been put in the Behavioral Sciences. Chapter Three will take up the discussion of how each author's rhetorical strategies create the persuasive pattern formed in the three books I have chosen. I will break each book down into sections that utilize Ethos, Pathos, and Logos and demonstrate how each section fits Aristotle's definition and creates the positive effect necessary to the author's overall plan through the emphasis on Pathos. In Chapter Four, I will discuss how these authors' works, familiar to many readers can be used in the writing classroom as a model for "good" writing, and to teach students about classic rhetorical strategies and the art of creating effective persuasive written and oral discourse.

CHAPTER 1

MODERN RHETORIC'S ASSUMPTION

As a result of our increasing reliance upon technology, humans, and more specifically academicians seem to privilege logic more highly than ethic, and--Heaven Forbid!--emotion. However this preference is not strictly a modern one. According to the modern rhetorician, Nan Johnson, Plato urges us toward a bias for logic when he suggests that "human beings come to understand truth only when we ascend from the world of perception to the world of thought -- a world in which we can 'behold ideas'" (99). Therefore the pursuit of fact is of the "highest good." Furthermore, we maintain Plato's view and continue to be transfixed by the empirical, or the cold hard fact. We cite the Galapagos Island and Darwinian theory as icons for scientific fact and logic. We cite the Renaissance, the Age of Reason, the Age of Machines, and the Industrial Age, and finally, the Age of Technology as demonstrations of the superiority of logic. Our current attitude regarding rhetoric's logos is further explained and supported by Nan Johnson:

The traditional function of rhetoric in the western cultural has been to provide a theory of composition and communication for oral and written discourse. The particular disposition of rhetorical theory during any one period in history reflects the intellectual and philosophical

climate of that particular era; consequently, historical studies in rhetoric are also studies in the history of ideas. Those principles we consider traditional precepts in rhetoric such as invention, arrangement, syllogistic logic, style, and proof through *ethos* and *pathos* are, in fact, concepts that have been redefined and reformulated countless times since the classical period in response to changing social-intellectual milieux. Comparison between modern rhetoric and the historical tradition are significant not only because such assessments define to what degree our ideas about language and communication have changed but also because such retrospective evaluations reveal the nature and origins of the philosophical assumptions that underlie those ideas (emphasis mine 98).

Therein, lies one of the primary functions of this thesis: the refutation of the modern rhetorician's belief and underlying assumption that *logos* is the axis upon which rhetoric revolves especially in the clinically and scientifically based writings known as Positive Mental Attitude literature. Moreover, Johnson adds that modern rhetoricians are governed by the pragmatic attitude that rhetorical competence consists only of the ability to discover factual topics and to logically control organization and grammar in expository and argumentive discourse (114). Therefore, it is obvious that the era in which we exist, as scholars, instructors, writers, advertisers, politicians is an era "reformulated" once again to esteem that which is logical, that which is reasonable, and that which is largely empirical. Our's is an era that

has a determined propensity towards the provability of fact, and the reasonability of logic.

In addition to our social-intellectual era, which has seemingly served to condition the Westerner's mode of thinking primarily towards what the Greeks labeled, *ideai eide* (behold ideas) or Logos, we have within the world of liberal studies a whole discipline unto itself devoted to the privileging of logic. This discipline is known as Dialectic. Aristotle defines Dialectic as an art reliant upon the singular notion of logic as its source of study. Logos abounds! Why should it not? It is reasonable, and it makes sense. Logic is esteemed and sought after by many. We are conditioned to believe that the answers to the primal impulse, to the primitive drive, to our instinctual endeavors inherent in all humankind, lie in our ability to reason past our impulses and frailties, and reason through our invidious Nuclear Age--through our self-destruction. (Here is an enthymeme for my reader) Humankind, despite all its technological advances, is still only made up of glorified primates freshly arrived from the jungle tree. This is the opinion of many current scientist and philosophers that any scholar may encounter. Futhermore, humans may possess reasoning enough to create technology, but we have not evolved enough to nourish the life that we

briefly possess. Academicians, dialecticians, and rhetoricians are not immune to the conditioning of the culture of Logos. It is apparent that they have a bias toward Logos because it is common knowledge that over the last one-hundred and fifty years the empirical method--and all its faults inherent--is the method preferred by the western mind. Thus, the modern rhetorician points, for proof, to Aristotle's bark that, "Reason is the guardian of the soul, the controller of the emotions, and the only faculty that affords an avenue to the Good which is reflected in harmony and order in mind and action" (Johnson 100). Yes, logic is important to any thinking individual's action, and perhaps, logic is esteemed as the mode of persuasion most relied upon today as it was centuries ago--so it would seem.

Aristotle, Classical Rhetoric

The topic of classical rhetoric is a formidable one for it covers more than two-thousand years, from the fifth century B.C. until the first quarter of the nineteenth century. Since rhetoric is such a vast topic, my purpose within this section is only to review and define the three classic modes of persuasion as set forth by Aristotle, namely: logos, ethos, and pathos. Additionally, I will

review as well, through example given via a major rhetorician, the valuable rhetorical tenets of Style. These reviews will provide the grounding which will be essential to the analysis of the three PMA books named above.

Aristotle, in his classic work Rhetoric, states that "persuasion must in every case be effected... (1) by working on the emotions of the judges themselves (2) by giving them the right impression of the speakers' character,... (3) by proving the truth of the statements made" (149). Here, Aristotle posits his modes of persuasion: pathos, ethos, and logos respectively. Note also, Aristotle uses the word "judges" which can be defined as any single person, many persons, or as he puts it, "anyone ... whom you have to persuade." This statement additionally reveals no bias toward any particular mode of persuasion, certainly no preference for logic. In fact, on becoming acquainted with Aristotle's, Rhetoric, there is a noted bias toward ethos. Aristotle feels that a man must indeed be a good and moral man before employing the art of rhetoric because without goodness rhetoric is empty and deceitful. Be that as it may, a definition of each mode of persuasion as noted in Aristotle's classical text will be detailed below.

According to P. J. Corbett, Aristotle's philosophical treatise Rhetoric, has had more influence upon western

thinking than any other classical rhetorician's work--that is, the works of Plato and Isocrates. One of Aristotle's reasons for writing Rhetoric was to counteract Plato's misrepresentation of rhetoric as a "low art." Therefore, Aristotle set out in his treatise to defend the tenets of rhetoric, however, he ended up creating a masterful analysis of persuasive probability. "[Rhetoricians] often based their arguments on opinions, on what *people believed* to be true rather than on what was demonstrably and universally true. But whereas Plato found this reliance to be a defect in the art, Aristotle saw it as a necessity" (Corbett, *Rhetoric* 544).

For Aristotle, truth, the kind that was discoverable, was left to science or logic, but in dealing with human affairs he knew universal truth was not often logical and subject to proof. It is perhaps significant that the Greek word Aristotle used for rhetorical proof was *pistis*, "belief." Belief, Aristotle perceived, is often the highest degree of certainty which we can attain in dealing with the everyday affairs of human beings' (544). And belief in one's hopes and desires is markedly the catalyst for the reader of PMA literature.

Let us focus on Aristotle's definition of rhetoric and then, sequentially, on his definitions of the three modes of

persuasion: ethos, pathos, and logos. To begin, one can gain the meaning of the persuasive art in these words found in Rhetoric, "... it is absurd to hold that a man should be ashamed of being unable to defend himself with his limbs, but not of being unable to defend himself with speech and reason, when the use of rational speech is more distinctive of a human being than the use of his limbs" (8). I believe this quote alludes to the heart of the matter, namely that human beings are a thinking, communicating animal, capable of persuasive argument and defense not just through body and limb but through reasoned speech. Therefore, simply put, rhetoric may be defined as the faculty of utilizing in any given case the available means of persuasion.

Ethos

Aristotle writes of ethos: "rhetorical persuasion is effected not only by demonstrative but by ethical argument; it helps a speaker to convince us, if we believe that he has certain qualities himself, namely, goodness, or goodwill towards us, or both together" (40). Here, Aristotle recommends not only the demonstration of proofs but a demonstration of personal qualities that are "virtuous" and that show positive intent toward those who are to be persuaded. Ethos is very much dependent upon the

writer's/speaker's--for a writer is no different than a speaker, they both speak, and we listen as well as converse with them in our mind--personal character when the point is communicated so as to make us believe them credible.

Aristotle explains further that, "We believe good men more fully and more readily than others: this is true whatever the question is, and absolutely true where exact certainty is impossible and opinions are divided" (Aristotle 10).

Furthermore, Aristotle adds, "It is not true, as some writers assume in their treatises on rhetoric, that the personal goodness revealed by the speaker contributes nothing to his power of persuasion; on the contrary, his character may almost be called the most effective means of persuasion he possesses" (10). Now consider carefully

Reader: Which man on a busy downtown street corner would you most likely approach for directions: a man lying in his filth with a bottle of wine in his hand, or the man standing nearby in a dark, blue, three-piece suit, shoes shining in the midday sun? The answer lies in how you perceive in each example the worth and integrity of each man.

Furthermore, the ethical appeal is exerted, according to Aristotle, when the speech or written word itself impresses the audience/reader that the speaker is a person of sound sense (phronesis), high moral character (arete),

and benevolence (eunoia) (Corbett, Rhetoric 80). Notice that it is the speech or written word itself that must create this impression. If the author/speaker is unknown then we often rely upon how well the words convince us or inspire confidence. In other words, if the rhetorician is unknown, his words must inspire benevolence, soundness, and morality in his listener. As a result of this inspiration, the speaker becomes his words; if the words are benevolent, the speaker is perceived as benevolent, too. Additionally, a good reputation already known to the audience will favorably dispose the listeners toward the rhetorician even before the first word is uttered. But, correct word choice is the most important factor at play with regard to ethos. For in the final analysis of the ethical appeal, what a person says could weaken or destroy any previously established reputation; and it is just as possible the words can also repair a damaged reputation.

Pathos

Pathos is the ability of the speaker/writer to stir the listener's emotions. Aristotle further informs his readers that, "The Emotions are all those feelings that so change men as to affect their judgements, and that are also attended by pain or pleasure" (76). Not only is pain the

universal motivator (a basic philosophical premise), but pain is linked to our emotions and can affect our decisions and judgements, especially when the emotions are used by a skillful rhetorician. Additionally, Aristotle states that the primary, influential emotions used in the rhetoric of pathos are these: the emotion of anger; calmness (opposite anger); friendship and enmity; fear and confidence; shame and shamelessness; kindness and unkindness; pity; indignation; envy; and finally, emulation (77-105). When the above emotions are expertly manipulated in any given rhetorical argument success is likely. The list above contain the ingredients for the persuasive mode of pathos, but what is the recipe? Thus, Aristotle points out that the practitioner of rhetoric must also know 1) the state of mind the person is in, 2) who or what the emotive object is, and 3) what words the person needs spoken in order for the emotion to become excited. "It is not enough to know one or even two of the points; unless we know all three, we shall be unable to arouse [emotion] in anyone" (76). Interestingly enough, this analysis is one of the earliest, surviving published attempts at psychology. Admittedly, primitive and inchoate by modern psychological standards, yet nevertheless, Aristotle shows his ability to understand the behavior and psyche of people. Consequently, he is able to

successfully persuade and motivate.

It is interesting to note that people are sheepish in admitting that their opinions can be affected by their emotions. They feel uneasy and a bit indignant about being stirred to action through their emotions. There is, however, nothing reprehensible about being moved into action by our emotions. Emotion, in fact, is perfectly normal. But, emotion has a powerful impact on the will, and many of our actions are prompted by the stimulus of our emotions. And, this fact has a phenomenal impact on the strategies of rhetoric (Corbett, Rhetoric 86). If it is known by the writer that a prime motivator of the will of his reader is desire, he can then focus on this emotion culminating in the sale of his book. It is thus with PMA literature. Moreover, authors use words to paint pictures; these words appeal to the imagination and are in sensory, specific detail. Authors paint with words very much like painters use color and lines to enhance the sensory appeal for their admirers. This kind of descriptive writing is calculated to stir the reader's emotion and this is the desired rhetorical effect.

To sum up, pathos is a vital part of the persuasive process, and it can perhaps be seen thus far that intellectual conviction is not enough to move people to will action. Intelligence alone can serve us only so far as can

be evidenced by our current technological dilemma. Never before in the history of human life have we known and reasoned so scientifically, so empirically. Yet the human mind has not emotionally evolved any further than the primate who swings in flexing branches. It is as though we humans had just come freshly down out of the jungle tree. Third world countries like India, for example, develop and experiment with nuclear weapons simply because government officials want to be recognized by the world and be a part of those feared who possess weapons of mass destruction. We face, like never before, emotional challenges accelerated by rapid technological advances. Are we able to emote past the Nuclear Age in order that we might progress our technological infancy forward into life? The answer is uncertain, and an uncertainty is not a safe, mature way for humanity to progress. I believe, however, that a portion of the answer can be found in how well people understand how they are persuaded. In addition, people must educate themselves as to how rhetoric can be used for good. Aristotle cautions that rhetoric should only be used by the noble man and should only be used for the good of humanity. Aristotle is right. Elsewise, individuals could use rhetoric as a destructively subtle manipulation of the mind and emotions.

Logos

Logos, according to Aristotle, is when "we have proved a truth or an apparent truth by means of the persuasive arguments suitable to the case in question by using syllogism and enthymeme." The syllogism is a schematic device invented by Aristotle to analyze and test deductive reasoning. Briefly, deductive reasoning is reasoning from the general to the specific and inductive reasoning is the opposite, reasoning from the specific to the general proposition. People in real life rarely argue in strict syllogistic form, but syllogisms are useful for dialectic analysis of deductive reasoning. I will not go into a full account of the syllogism nor the enthymeme here. A quick definition should suffice to familiarize the reader with the specific argumentive modes used in logos as a method of persuasion. The syllogism reasons from propositions, or premises, sequentially. "The reasoning follows this course: if A is true, and B is true, then C must be true" (Aristotle 44). An example of syllogism that is exhibited in almost any elementary book of logic is: "All men are mortal beings; Socrates is a man; Therefore, Socrates is a mortal being." An enthymeme is a shortened, time saving version of a syllogism; it is specific to rhetoric and is a stated

proposition, or maxim, followed with a reason ("because"), or opinion, given in support of an argument. Additionally, enthymemes are used with both the analogy and illustrative, parallel example as supporting the logical means of persuasion. Again, an example of an enthymeme is thus: Mr. Clayton is a honest man, so he would not make a good president.

Logos is the most commonly preferred method of persuasion in our empirically biased, western society, and I find it is the most widely treated topic in modern rhetorical analysis. Moreover, logos receives preferential status in the pursuit of academic endeavors through the touted empirical method. Indeed, logical reasoning has its place among the three modes of rhetorical persuasion, but logos is only a third of the appeal apparatus--ethos and pathos remain the bulk of the modalities. Yet, despite what the western mind--trained to hold science in high esteem, and therefore conditioned to trust in the seeming logical approach to a problem--might believe, the logical suggestions for action are not primarily what provides impetus for change. All of the seemingly logical calls to action provided in these books depend upon the reader's hopes and desires being sufficiently aroused so that even illogical statements -- "You can become rich;" or "You can

achieve whatever you want in life" -- appear logical when read in light of the aroused hopes and desires

Carnegie's Text; A Rhetorical Analysis

"Mend your speech a little/lest it may mar your fortunes," said the noble leader, King Lear, in one of Shakespeare's well known tragedies. This perhaps, is the creed of yet another leader who, approximately three centuries later, was to shape and develop his words into an art form known today as Positive Mental Attitude literature. His name, Dale Carnegie; his words are at once passionate, inspirational, and practical; his fame, that of writer and motivator of both professional and business men and women around the globe. He is known as perhaps the most read motivational writer and lecturer of the twentieth century who eloquently and effectively mastered the appeals to ethos, pathos and logos in his discourses to both his readers and listeners alike. Why was the rhetoric of Dale Carnegie so powerfully persuasive? And, what are some of the classic rhetorical devices he uses? In order to answer these questions, a brief analysis of his book, "How to Win Friends and Influence People" from the stand point of "stylistics" will occur thereby demonstrating this writer's/rhetorician's utilization of argument, style, and arrangement of material.

Additionally, a brief analysis of this type is necessary to display the thesis writer's ability to use stylistics (a rhetorical tool) to discern, analyze, and observe rhetoric in literature. Certainly, this endeavor is important to the teaching of rhetoric to students.

Book's Context

"How to Win Friends and Influence People" was written in the mid to late 1930's and was published in 1937 (only 5000 copies) by Simmon and Schuster. Publisher and writer anticipated only a modest sale of this book which was originally intended as a book for adult business students at the University of Chicago interested in learning how to "understand and get along with people" (Carnegie xv). Within a period of months Depression era professionals and entrepreneur desired the new book to help improve their relationships with, and influence upon, people in such an anxious economic melee. Thus the book became a national best-seller. "It touched a nerve and filled a human need that was more than a faddish phenomenon... as evidenced by its continued and uninterrupted sales into the eighties, almost half a century later" (xi).

Carnegie originally trained adults in courses instructing them how to speak effectively during business

interviews and in front of crowds. As he taught "through the seasons," he soon became aware of his adult students' greater need for training in the "fine art of getting along with people in everyday business and social contacts."

Dealing with people, Carnegie believed and later found support for his belief through research via the Carnegie Institute of Technology, was of extreme importance to one's financial success. His research found that even in such technical lines as engineering, 15 percent of the worker's financial success was due to their technical skill and 85 percent is due to human engineering--to personality and the ability to lead people (xiv). Carnegie also noted that there was no practical, common sense course offered in colleges of his day. After several surveys which asked adults what they were most interested in, Carnegie found adults interested most in their health, and secondly, how to make people like them; how to get along and understand others; and how to win others to their way of thinking. Sensing and finally understanding there was an educational need, Carnegie wrote "How to Win Friends and Influence People." He based his book on his course lectures regarding effective speaking as well as scores of interviews with successful inventors, politicians, explorers, and business leaders. Out of this context a book, which has been tested over the years by

many, many readers, emerges classic PMA literature: ageless, practical, and rhetorically effective in bringing about positive behavioral change in its readers.

Rhetorical Description

From a literary point of view, this discourse genre is simply known as an *expository* text. Of the three forms of classical, rhetorical discourse, "How to Win Friends and Influence People" is *deliberative* as it seeks to persuade readers of the worthy advantages in increasing their "people skills." Other forms of discourse are *argumentation*, *description*, and *narrative*. To further clarify the nature of Carnegies' deliberative writing, neither *forensic*, nor *epideictic* discourses "fit-the-mold" as Carnegie is bent on moving his reader toward worthwhile personal change, not that of personal defense, or that of ceremonial insight, respectively.

To increase the depth and breadth of the books's textual examination, it is important to note the author's *ethos* as a motivational leader. Carnegie's singular attributions, not easily equaled in the PMA genre, of inscrutable goodness, determination to reveal an understanding of human behavior, and the education of decades of business and professional peoples are formidable.

Furthermore, he is seen as a major force in helping his students to self-actualize, and by helping many toward the realization of their personal freedom. His ethos has materialized itself not only psychologically but physically through the existence of the Carnegie Foundation for the Advancement of Teaching and the Carnegie Institute of Technology. The cumulative effect on Carnegie's current power to persuade--his rhetoric-- is greatly based on his classic book and his development of such renowned teaching and learning institutions as mentioned above.

Style

Edward P.J. Corbett defines style as a "complex of many linguistic devices cooperating to produce a particular effect" (Reflections 86). A general study of Carnegie's style, or linguistic devices, will disclose the function of rhetoric in his writing. In other words, how do the author's words influence those around him? A review of the internal evidence of Carnegie's text continues by analyzing diction, idiom, paragraphing, sentence structure, and figures of speech. Furthermore, an example of stylistics relating to rhetorical function can be seen in the examination of how sentence length produces the desired effect in the reader. For example, the short staccato sentences uttered by

Carnegie on occasion are designed to provide relief for the reader who may suffer from the long narratives that occur from time to time; or another explanation may be that the shortened sentences show conviction and strength, providing a dramatic effect.

Diction

Dale Carnegie wrote in a simple, matter-of-fact style hoping to enhance the practicability of his thesis. The choice of wording was always his own. The diction was simple, and therefore powerful, often chosen to stir the emotions and stimulate the reader's intellect by unburdening it from large often unrecognizable words. An example of this simplicity is as follows: "Techniques in Handling People: Principle 1. Don't criticize, condemn or complain. Principle 2. Give honest and sincere appreciation. Principle 3. Arouse in the other person an eager want" (Carnegie 50). Additionally, Carnegie endears himself to his readers through diction enhancing the humor of life which in turn infuses one with a sense of a conversation casually conducted on a front porch in the middle of a summer's day. Note the humor in the following word choice taken from his introduction to Chapter 3:

I often went fishing up in Maine during the summer. Personally I am fond of strawberries and

cream, but I have found that for some strange reason fish prefer worms. So when I went fishing, I didn't think about what I wanted. I thought about what they wanted. I didn't bait the hook with strawberries and cream. Rather, I dangled a worm or a grasshopper in front of the fish and said: "Wouldn't you like to have that?" Why not use the same common sense when fishing for people?(32)

Dale Carnegie's word choice is of the Vulgate kind so as to afford easy understanding. The words can be directed to the common man working in the factories or out on the docks as well as sophisticated business executives. Additionally, this simple diction is designed to relieve the common reader of the all-too-prevalent pedantic behavioral scientist. Carnegie made it easy to be understood, and this was greatly appreciated by readers when he first published his book as well as by readers today. Carnegie's diction is concrete, familiar, and colloquial. His discussions, down-home style stories, and instructions are to the point, lacking in abstruse abstraction, which allows readers to follow his logic without difficulty. There are approximately seventy-three thousand, two hundred and thirty-three words in Carnegie's book, "How to Win Friends and Influence People," and all are simple words easily understood by both individuals educated and uneducated alike.

Idiom

The type of idiom Carnegie uses is universal to all English speaking peoples with little exception. It usually behooves a writer to limit jargon and use the particular language most familiar to the common man or woman. This tactic makes the work more understandable and more appealing to a larger audience. Therefore, Carnegie's idiom is derived largely from monosyllabic Anglo-Saxon language. Additionally, his book as well can be attractive to a highly educated reader for his text is peppered with polysyllabic Latinate. An example of this idiomatic and monosyllabic/multisyllabic usage is displayed in the following sentence: "This great contemporary psychologist [B.F. Skinner] has shown by experiments with animals and with humans that when criticism is minimized and praise emphasized, the good things people do will be reinforced and the poorer things will atrophy for lack of attention"(229). "Atrophy" is derived from the Latin word *atrophia* meaning: ill fed. Other Latinate, or polysyllabic words, used by Carnegie in this quote are words like "minimized," the Latin word is *minimus*, meaning: smallest or minor; and "emphasize," meaning: exposition.

Anglo-Saxon, or monosyllabic words are obvious to a native speaker of English. A good example of a mono syllable

word Carnegie frequently uses is the word, "well." Often used as an interjection, this word dates back to before the twelfth century in England and France. It is used, as any good dictionary will define, as an indicator for the resumption of discourse or to introduce a remark. The rhetorical effect is to relax the reader into simulating a dialogical mode of discourse. Carnegie will also use "well" when he uses the rhetorical trope known as allegory--a trope he uses most often in his work.

Paragraphing

There are an average of five paragraphs per page and approximately one thousand three-hundred and ten paragraphs in this book which organize the topics, signaling each new idea for the reader. These paragraphs act to introduce new speakers in Carnegie's stories (a common usage), sequence changes in topic, and organize material all of which is fashionable in modern writing.

Sentence Structure

By looking at the kinds of sentences Carnegie uses in his book, one can note several items of interest about his style. For example, how well does Carnegie have command of lexical and syntactical resources? Anyone who studies his

style knows that his command in these areas is superb, or his book would not have become the PMA classic it is today. His book, "How to Win Friends and Influence People," has a wonderful array of patterns which reveal his common sense style and command of language through his many examples of simple, complex, and compound sentences. For example, Carnegie's rhetorical questions often present themselves in the form of simple sentences: "Do you know someone you would like to change and regulate and improve? Good! That is fine. I am all in favor of it. But why not begin on yourself?"(13). Additionally, instances of complex sentences occurring are many; here is one example: "If, as a result of reading this book, you get only one thing--an increased tendency to think always in terms of the other person's point of view, and see things from that person's angle as well as your own--if you get only that one thing from this book, it may easily prove to be one of the stepping-stones of your career"(175). Compound sentences are also frequent: "The sun can make you take off your coat more quickly than the wind; and kindness, the friendly approach and appreciation can make people change their minds more readily than all the bluster and storming in the world"(151). Carnegie has a penchant for compounding clauses. This serves a rhetorical purpose common to writers wanting to list and

clarify their point. Even though Carnegie favors one type of sentence (compound sentences), there is not surprisingly a peppering of short sentences to keep the reader keen and on edge. This variety in sentence structuring displays Carnegie's command of lexical and syntactical resources which in turn promotes his books readability and therefore its rhetorical impact. Monotony rarely persuades a reader.

Figures of Speech

This writer uses many types of scheme and trope deviations -- many are intentional, and some are surely unintentional. Schemes are deviations from the ordinary pattern, or arrangement of words, and tropes are deviations from the ordinary meaning of words. Thus the first statement of the book is an example of the scheme, *apposition*. "If you want to gather honey, don't kick over the beehive." An apposition is the placing side by side two co-ordinate elements or clauses, the second of which serves as an explanation or modification of the first. Carnegie uses this scheme, often in sub-titles, to catch the imagination of his readers and to prepare them for the theme to follow. His purpose is to entertain through appeal to the reader's emotion via "an artful deviation from the ordinary patterns of speech."

"Don't criticize, condemn, complain" is more likely than not a trope known as asyndeton (deliberate omission of conjunctions). Its rhetorical effect is dramatic, therefore, memorable. The sentence, "As I look back across the years, I am appalled at my own frequent lack of finesse and understanding." is a good example of litotes, again for dramatic effect but this time a deliberate use of understatement, not to deceive the reader but to enhance the impressiveness of Carnegie's people skills and wisdom with regard to the topic. Dale Carnegie obviously has finesse in influencing people.

At a quick glance, more figures of speech appear in Carnegie's work, like parallelism. An example would be, "The difference between appreciation and flattery? That is simple. One is sincere and the other insincere. One comes from the heart out; the other from the teeth out. One is unselfish; the other selfish. One is universally admired; the other universally condemned." Furthermore, figures of speech such as climax, metaphor/simile are prevalent throughout Carnegie's classic. An example that stands out among the other metaphorical usages in this text are these words: "They soon discovered that if one aspired to wear the captain's cap and navigate the ship of business, personality and the ability to talk are more important than a knowledge

of Latin verbs or a sheepskin from Harvard." The seas will always toss and they are indeed, dangerous--a metaphor definitely applicable for both businesses and professions alike.

Rhetorical Impact

Carnegie is a very persuasive writer due to the development of his "art" or what is called rhetoric. A simple analysis applying Edward P.J. Corbett's version of stylistics reveals some of Carnegie's writing style. He is a master manipulator of words. This, combined with his flare for allegory and simplistic diction makes him extremely persuasive to his reader audience. Why? because people often appreciate simplicity and a good yarn.

Dale Carnegie is no less renowned today for his artful use of words which developed into a classic work in the genre of PMA literature than he was fifty years ago. The ability to write a classic and to persuade people that they can grow emotionally and change positively is highly esteemed. He did this by studying people, and what they wanted as well as how they responded to rhetoric. Consequently, his style is permeated with the maxims of classical rhetoric, its modes of persuasion, schemes and tropes; and as a result, his book has become a classic tool

for the rhetoric of building positive attitude.

CHAPTER 2

POSITIVE MENTAL ATTITUDE LITERATURE'S

USE OF THE BEHAVIORAL SCIENCES

This chapter will provide grounding for some of the linguistically-based tools used in PMA literature, namely: Self-Talk, Imaging, and Neuro-Linguistic Programming; and I will provide the uses to which these tools are put in the Behavioral Sciences. I believe there is a need for the reader to have, at least, a cursory understanding of those psychological terms propounded by the authors of the PMA texts herein studied. These tools are used rhetorically to bring about psychological change; that is, the author's intent is to persuade his reader toward their desired modification -- or personal change -- by advocating to the reader the use of these tools. Furthermore, these tools involve cognitive processes that are linguistically based, as there is a definite structure and applicable speech pattern inherent in their usage. In short, Self-talk, Imaging, and Neuro-Linguistic Programming involve processes defined by linguists as human speech, visual images, and cogno-conceptual organization. I will define each of the three terms and explain how the field of Behavioral Science

views each term.

Self-Talk

So, really, "Self-talk" is deceptively simple to define. For its definition obviously lies before us and is inherent within the meaning of "self" and "talk." Self-talk is a cognitive process. According to David Stoop, author of Self-Talk; Key to Personal Growth, cognitive theorists believe that there are factors determining our emotional and behavioral responses in life. These factors contain our thoughts, or our belief systems, otherwise known to theorists as, Self-Talk (28). From birth we are raised with belief systems imposed upon us by our parents, peers, and culture, all of whom have certain personal and cultural perceptions. Belief systems tell us how our gender should interact with other genders, who we are socially, ethically, and economically; and how we are to participate in varied environments. These same systems of belief influence our thoughts, attitudes, and our basic perception of self and the world. Religion, culture, education, race, and socioeconomic status are other additional facets determining our belief systems. The list of belief system determinates is long, and self-talk which is linked to our belief systems are as complex as an individual is complex. Within each

person's environment, myriad external input influence self-talk. Take for example a tree -- a large, green dicot, its age several centuries -- a child might have been told by her father that the mighty oak is symbolic of a religious virtue. This young child grows to an adult adoring trees because they represent faith in her God and strength of character. This specific belief inspires this adult's (as she contemplates the mighty oak swaying in the breeze) self-talk resounding within her brain.

Her self-talk sounds something like this: "I am like the oak, strong, faithful, bending in the winds of life, alive, never to break."

Self-Talk is based on and is reinforced by our belief systems and/or patterns of thoughts. From childhood we learn through parental reinforcement self-talk like, "I think I can, I think I can, I think I can," and, "My Mommy and Daddy love me because I am a good, little girl." Moreover, these beliefs take the form of either private speech, thoughts, or external speech (the words we speak with our mouths) (Stoop 30). It is fascinating to note that some research, according to Stoop, suggests we speak out loud at the rate of 150 to 200 words per minute, but we talk privately to ourselves at the incredible rate of 1300 words per minute. Imagine yourself hanging from a cliff, on a rope, during a repelling

exercise--stuck--not knowing what to do next? Then, imagine how fast your self-talk flows through your mind as you find yourself trapped within this crisis moment. In this situation, even a single word--cliff--can be saturated with varied shades of meaning or represent a multifaceted concept such as the example given above of a tree.

Controlling Self-Talk is an impetus toward the motivation of a reader's desire (or pathos) for personal growth through PMA literature. It is through the reader's emotions that they desire change. This desire is the rhetorical ingredient, or principle, that propels the reader to read and change on several different levels. There are five basic principles involved in the improvement of one's Self-Talk: thoughts create emotions, thoughts affect behavior, central beliefs affect behavior, irrational thoughts affect behavior, and finally, control of thought creates change (31-41). These five points regarding thought are the initiates for a reader's emotional reasoning (i.e. pathos) which attracts one toward the reading of PMA literature. The truth of this assertion will become clearer later in this essay. However, let me proceed with an explanation and a definition of each of the five principles.

Firstly, researchers in the Behavioral Sciences find that the very thought one has is creative of, or affective

towards, the emotive processes. This is a commonly held premise from Sigmund Freud, Carl Jung, to modern psychologists such as Richard Bandler, Virginia Satir, and David Stoop. Not only do modern scientists support the notion that thoughts create feeling, but so do philosophers of antiquity. Epictetus, a Greek living in the first century, stated in Enchiridion, "Men are disturbed, not by things, but by the view they take of them." Essentially, Epictetus understands that it is not the environment that determines our emotive state, but our thinking. And, our ways of thinking are determined by self-talk, or more simply, our self-talk affects perception and perception creates attitudes positive or negative. Stoop states that there are three basic emotions which disturb the view we take of things; the emotions are anger, fear, and love (27). A positive or negative attitude created by self-talk affects one's perception of a given situation and thus, our emotive response: anger, fear, or love.

Secondly, our thoughts affect our behavior. Here is an excellent example of how the process of self-talk works: when I was awarded, "All-County High School Football Team, Defensive Tackle," of Prince Georges County, Maryland, I had learned and mastered my thoughts which in turn determined my athletic behaviors. I found that before some football games

my thoughts were of completing heroic tackles which would cause fumbles of the ball or prevent the opposing teams from scoring. I thought myself indestructible and unstoppable. Each time the ball was delivered into the hands of the opposing Quarterback, I "sacked" him; I caused fumbles and foiled strategy. But, when I did not think of my success before each game, I struggled. My behavior was that of the typical athlete, good not outstanding. I soon understood the necessity for positive self-talk -- we, ball players, referred to these thought exercises as "Psyching ourselves out" -- and these personal moments spent in self-talk before each game were extremely important to my athletic performance. Jim Merricks, our football team's Head Coach, was an expert in motivating us and teaching us about self-talk. He told us many stories of how when he was a college football star at Annapolis' Naval Academy, he would prepare for each game by telling himself that he could outrun, outtackle anyone on the opposing team. He told us that he had many times "psyched" himself out so well that he'd have to take a shotgun with him to the bathroom for fear of "shitting a bobcat!" So, as has been demonstrated, our Self-Talk affects our emotions and our emotions determine our behavior.

The third principle deals with our belief in our Self-

Talk. Simply put, what one truly believes about one's self is what one becomes. Positive development of the self-talk one internally hears informs as to the worth or value an individual comes to feel they possess. Even if told by others that one may fail, when healthy self-talk remains intact, that person can indeed maintain their feelings of worth and remain equal to any task. Repetition of healthy self-talk is a key factor in creating belief (Stoop 41). It is commonly recognized that repetition of any concept, positive or negative, will eventually cause belief. Repetition of positive self-talk and belief in that self-talk is how an athlete fails time and again but perseveres to finally win.

Finally, Stoop's fourth and fifth principles are related. He theorizes that our thoughts are subjected to "irrationalities" and that positive change is gained through control of thinking (41). This rhetoric appeals to the reader's hope for change. It can be demonstrated through one's personal life experience that irrational thinking sometimes occurs. Watch a horror movie while at home alone and observe how difficult it is going to sleep in your big dark house. "We create change in our lives by gaining control of our thoughts" (41). PMA literature is rhetorical information designed to break dysfunctional cycles.

Improving one's Self-Talk is a centrally occurring theme for change in the literature studied herein.

Imaging

Practitioners in the Behavioral sciences have understood and utilized imaging in therapeutic situations for years. Imaging is an active cognitive construction of visual cues within the mind. Behavioral scientists believe imaging to be the use of the "mind's eye." Pictures are created within the mind which are vivid, colorful, and at times alive with detailed movement. Imaging, or visualization as it is often referred to by the therapist, is closely related to Self-Talk. Imaging is experienced as a visual cognitive construct, whereas Self-Talk is experienced as a verbal occurrence -- Self-Talk is heard, not seen -- within one's mind. Recall the above example of imaging/self-talk in the preparation for a football game. Not only is Self-Talk used, but Imaging techniques are utilized by the player, as well. That is, I prepared for a successful game by playing a picture in my mind of me tackling and demolishing an opponent's attempt to gain yardage. There is a saying on the football field, "you play like you practice," and an athlete practices mentally, visualizing success as well as physically programming success

William Glasser reveals to the student of imagery that 80 percent of the mind's functioning is visual (21). For the most part, cognitive activity, perceptions, and emotions are all simply experiences made from pictures projected in the "mind's eye." Note how apropos is the phrase "mind's eye." The eye is used for seeing and experiencing the myriad images that surround us. These personal pictures (images) are never hazy or general: they contain specific pictures (which may be understood or misunderstood) of what will satisfy our needs at the moment. Remember, that the mind can think faster than any computer, or faster than anyone can speak because words as well as pictures contains multiple shades of meaning condensed into split seconds of fissional cognition. Furthermore, behavioral scientist find that when an individual interrupts the flow of images to study one particular mind picture, this image is clear and can be made even more vivid, if the individual so desires, through manipulation of the picture's detail. The image can be replayed over and over, studied, memorized, until the image or in this case, Imaging, becomes a tool for change.

PMA books are tools for changing one's thinking toward a more positive outlook. *The Magic of Thinking Big* is a fascinating example of how Imagery is used to bring about change. David J. Schwartz, at practically every turn of the

page, advocates visualizing in one's mind the big picture, "Build your own 'sell yourself on yourself' commercial." Build a commercial in your mind; create a mental commercial founded in past accomplishments, positive experienced, and selected personal assets. Then replay this visual production daily. The benefits of this persuasive exercise is, according to Schwartz, "Magical and, Big."

Simply defined, Imagery is a sensory modality containing the same variable attributes of intensity, duration, stability, and so on as verbal cognitive constructs. Yet it also contains visual formulations such as location within the head or within the environment, and in all its forms its content can be controlled (Sheikh 4). Here, within this definition, we have the ideal of content control which through the use of Imagery is the concept that PMA authors find interesting. The assertion is made that one can manipulate one's cognitive visual functioning for desired and hopeful change. The assertion is that a reader utilizing Imagery can create mental patterns which influence positive behavior, and this visual construct therefore has a residual effect upon behavior. Psychologist have noted this residual phenomenon developed through imagery since 1906 (Sheikh 4). Imagery works like a stone thrown into a still pond creating ripples that vibrate outward. These ripples

are a metaphor for behavior influenced by controlled visual cognition. "Defined conceptually, imagery (typically visual imagery) is one of two types of cognitive codes (the other is a verbal code)" (7). A PMA writer's use of visual imagery as a tool develops a cognitive role-play which may influence the reader toward positive change. The imagery acts as a script where readers learn to promote new behavior, or to create new ringlets in their cognitive pond

Behavioral scientist believe imagery works in the following way: When concrete nouns are associated with imagery, they are learned more readily than when abstract nouns, of equal familiarity and meaningfulness, are associated mentally. The explanation demonstrates the greater ease with which images can be formed to concrete nouns than to abstract nouns. Thus concrete nouns benefit from being encoded imaginably as well as verbally, whereas abstract nouns are restricted much more to encoding in the verbal mode alone (8). Therefore concrete nouns are found to be better mediators than abstract nouns; they arouse more vivid imagery. Thus concrete nouns are useful as rhetorical props by many of the PMA writers as a means to bring about change in the reader. For example, instead of using the word "success," the writer instructs the student to visualize an accomplishment such as a picture of a large Tudor mansion

surrounded by acres of forestland. This picture of success (Tudor mansion) is made more concrete for the reader; for the abstract word (success) becomes a concrete image in the mind. The word is now represented by a powerful visual construct made up of nouns the mind can see and feel. PMA writers use imagery as a rhetorical device for persuasion as well as a device to teach how a reader may obtain more successful, more effective behavioral change.

Neuro-Linguistic Programming

The third and final term we will explore is Neuro-Linguistic Programming. NLP is a much used term in PMA literature today. It is a term appreciated by the Western thinker who is used to, and reliant upon, science and technology such as satellite communication via home-based computers, fiber-optic telecommunications, laser phonics, biologic and genetic engineering. Thus the Western thinker who has become increasingly reliant on science and technology is programmed to believe empirical standards are the single most important means toward change, growth, and progress. This is why NLP is so popular in the field of PMA literature -- it appeals to our logical, scientifically conditioned world. Simply put, NLP comes from "neuro," referring to the brain, and "linguistic," referring to

language. Add to these terms the word, "programming" which is the installation of a plan or procedure and the science of modeling effective behaviors becomes organized into the study of how language, both verbal and nonverbal, affects our nervous system. "NLP studies how people communicate to themselves in ways that produce optimum resourceful states and thus create the largest number of behavioral choices" (Robbins 27).

Richard Bandler, a Gestalt therapist, and John Grinder, a noted linguist, in their leading book on NLP believe, "that there is an irreducible difference between the world and our experience of it. We as human beings do not operate directly on the world. Each of us creates a representation of the world in which we live -- that is, we create a map or model which we use to generate our behavior" (7). This personal map, or our representation of the world, determines to a large degree what our experience of our environment will be -- how we perceive the environment, and how we determine what choices we have available to us, be they logical or otherwise. NLP is a structure or a model for determining how our map works in relation to our behavior.

In other words, NLP is a model about how our brains work (Neuro); about how language interacts with the brain (Linguistic); and about how to use what we know about these

modalities to systematically get the results (Programming) we want for ourselves and our readers. Herein lies the appeal to the scientifically-oriented mind, for the word "systematic" fits in nicely with logic and empiricism. However, NLP is not only based in systems, but it is also based in the experiential; and the experiential is connotative of feeling and emotion. This is why the worlds which we create are markedly different from one to the other. These individual worlds are uniquely, neurologically, and socio-linguistically ours to be programmed. Thus, one way in which our models of the world will necessarily differ from the world itself is that our nervous system systematically distorts and deletes whole portions of the "real" world; this reduces the range of possibilities of human experiences as well as what is actually going on in the world (Bandler, Grinder 9). From this assertion we can infer that there is, intact, a multi-layered screening network within each individual's nervous system which is created through interaction from past and current experiences with our environments. These screens filter, distort, or straighten incoming stimulus from the outside world. Therefore, PMA literature consisting of NLP is concerned with developing a greater awareness of the "real" world. In PMA literature's utilization of NLP, there is an

appeal to the reader's education as to how each individual represents his or her world differently and therefore, how each individual must be flexible in their communication with each other -- as each individual has a differing "map of the world."

Furthermore, NLP seeks to develop an understanding with regard to rapport and how the practitioner of NLP can reflect or mirror behavior, read non-verbal cues, and calibrate (that is, learning how to read another's responses) the other person's mannerisms, thereby developing a realization of the person's psychological "map." In other words, people will trust other people who act and sound just like them. NLP, therefore, teaches its practitioners to read human behavior which in turn creates the quintessential communicator, a communicator who is credible, appealing, and reasonable; in short, a communicator whose rhetoric is irresistible.

The following is an exposition of a combination of methods used in the area of Neuro-Linguistic Programming (NLP); the methods are that of clinical, critical, and formal strategies. Jean Piaget is a good example of an NLP practitioner. Strangely, Jean Piaget became famous in the field of psychology even though he was formally educated as a biologist, and he has since been hailed as the father of

Developmental Psychology. For my purpose, this clinician and formalist is a logical choice in the building of a solid knowledge base with regard to one of this essay's topics: the behavioral sciences, specifically NLP which is naturally linked to behavior. Piaget deals with the stages of cognitive development, and he also deals with how knowledge and motivation is related to neurological systems dealing with language acquisition and cognitive development. Piaget's theory is largely "clinical" in design as it is based upon isolated observations and testings of particular humano-animal and animal behaviors. His book, Biology and Knowing; An Essay on the Relations between Organic Regulations and Cognitive Processes, written in the early 1970's, develops an interpretation of nature as a structural entity following a set of rules. Following is an analysis of how Piaget views knowledge, and how his cognitive views subsequently apply to writing as a heuristic and as a rhetorical mode for the motivation of others.

As a clinician observing children, Piaget identifies several stages of cognitive development. For example, in humans there is the "preoperational" and "concrete operational" levels of development. Each level of development adheres to a series of cognitive functions unique to its growth stage. At the preoperational stage of

cognition or thought, "thanks to the use of language, conceptual schemata tend to leap ahead of the experience of the moment..."(Piaget 153). Even at the earliest of developmental stages, cognition is enhanced by the mere existence of language which can and will represent for the child vicarious formations of conceptual reality. That is, language helps the child think in abstractions that he/she does not yet experience. For instance, children experience the reality of depth (they know that the edge of a step leads downward); as the child ventures experimentally close to the precipice at the top of a staircase, the adult cautions an emphatic, "Stop - NO!" At this point the toddler begins to formulate the meaning of those sounds of language and will associate these sounds with the "unknown," a demarcation of danger. What does this have to do with writing as a rhetorical tool for motivation? Simply put, writing is a form of language which helps writers in the formation of concepts which can manipulate readers. Jean Piaget's critical, clinical, formalist combinational discourse is a hefty read (almost as hefty as this descriptive sentence) for individuals not familiar with psycho-biological, NLP texts. Be that as it may, his main point is that biology is programmed and for NLP purposes, programmable. Therefore, biology can manipulate knowledge.

This is why NLP is such a powerful tool for personal change. If a person can learn and make use of their biology, then indeed as Anthony Robbins maintains, personal power is "unlimited." Thus, based upon the tenets of NLP, if desired, the body can be told what to do rather than the body telling the individual what to do. NLP understands the body as an emotional, neurological unit based in feeling or emotion: "I feel good, today." or, "I'm tired, don't bother me!" are responses which can be manipulated through programming. For it is simply a matter of desiring badly enough a process that in turn provides the will to reprogram away unwanted behaviors. NLP is a process based in the rhetorical mode of persuasion of Pathos -- appeal through one's emotion. Unless an individual is wanting, hoping, desiring change (all emotional processes) even science promising neurological programming will not be effective. Therefore, Pathos is the antecedent to change, and this assertions will continue to be discussed in the next chapter's analysis.

CHAPTER 3

ANALYSIS OF THREE POSITIVE MENTAL ATTITUDE BOOKS

Firstly, as stated above in the introduction, the rhetorical strategies apparent in three of these classic motivational text-- *How to Win Friends and Influence People*, by Dale Carnegie; *The Magic of Thinking Big*, by David J. Schwartz; and *Unlimited Power*, by Anthony Robbins - - are precisely those advocated by Aristotle and the students of the art of persuasion. In most of the books, surely the ones I will explore, the techniques taught by Aristotle are vividly evident. These books rely on the skillful use of Aristotelian Ethos, Pathos, and Logos to make their points. Additionally inherent in each of these texts are psychological tools the authors, again, rely on to persuade their readers toward desired change. These tools are Self-Talk, Imaging, and Neuro-Linguistic Programming. The following analysis will connect the psychological tools to the classical Aristotelian modes of persuasion, ethos, pathos, and logos, showing how they work together to influence the hopes and desires of the reader.

Secondly, the reader may ask why the above texts were chosen over other PMA texts. The answer is simple. How to Win Friends and Influence People by Dale Carnegie, is a

classic text that has not perished into book oblivion as so many of other PMA texts do given time. Originally published in 1937 and since translated into many languages, Carnegie's book is among the first of its kind to "lead people to success." Carnegie's reason for writing his book was to answer a need in the business arena for a book instructing business men and women in the "fine art" of dealing ethically with people. I chose The Magic of Thinking Big by David J. Schwartz, and Unlimited Power by Anthony Robbins, because they are based in current behavioral science theory, and these books are extremely popular with the public--many motorists have seen the colorful billboard advertisements of coming Anthony Robbin's seminars. There are, however, thousands of PMA books available, any one of them would fit just as readily this essay's hypothesis. That is, many PMA books are written in certain basic rhetorical patterns and utilize the same rhetorical approaches. Each begins in Ethos by invoking the name of a famous motivator/writer to claim credibility. The belief established in the reader because of the reputation of the author and the stories he uses of other successful people leads the reader to believe that perhaps his/her goals can also be achieved. This stirring of hope and desire in the reader conforms to Aristotle's discussion of Pathos (emotion). Finally, the writer builds

upon the positive elements of Ethos and Pathos to offer a plan by which the reader can achieve success. Because the author has established credibility and appealed to the reader's desire and hope, the plan appears possible--or as Aristotle would assert--it satisfies the appeal to reason (Logos). Finally, I will demonstrate via an analysis of each book how each writer, by using the classic elements of Aristotelian rhetoric, seeks to persuade readers to help themselves improve personally and financially.

We return once again to, How to Win Friends and Influence People which is, as already stated, a classic in the field of Positive Mental Attitude literature. It is a book that has been read by many and continues to be read more than ever, as it has been translated into several languages, and as it is enjoyed for its straight forward simplicity of language. This book appeals to sophisticates and the average laborer alike who seek to improve their quality of life. To date the book has sold fifteen million copies and continues to sell as more and more individuals seek to refine human skills in an age of increasing technologically conditioned isolation.

Dale Carnegie's book resulted from a survey conducted by the University of Chicago and the United Y.M.C.A. Schools who were determined to find out what adults wanted to study.

Since 1912, Carnegie had been conducting educational courses for business and professional men and women and was naturally interested in the findings of such a survey. The schools conducting the survey found they wanted a text book to teach the necessary skills needed in dealing with people but their experts in education could not find an existing text to meet their needs. Carnegie understood their difficulty; for years he had been looking for a handbook on human relations, and since no such book existed, he took it upon himself to write one (xv). Both the reason for the book's existence and the appeal to the reader's need for a virtuous authority (or a need to allow an appeal from ethos) can be found in Carnegie's Introduction to "How to Win Friends and Influence People." In this section, the author builds his reputation as a good and ethical man by telling of his desire to serve and to educate. He also links his credibility to the research conducted by the two renowned educational institutions as mentioned above.

Furthermore, Carnegie gives a painstaking account of how he and his associates developed their relational material over the years based upon experience and research, thus linking the reader to the author via an appeal to logos. He and his team of "trained researchers" plowed through erudite tomes on psychology, pored over hundreds of

magazine articles, searched through countless biographies, trying to ascertain how the great leaders of all ages dealt with people (xiv). This detailed account of the author's dedicated actions has the effect of inspiring confidence in the reader since the readers of Carnegie's book (both past and present) are already conditioned to rely upon educational and scientific authority. If an erudite psychologist says it, well then, it must be true. This is, in fact, how most of us are predisposed rhetorically toward "lettered" people, and Carnegie knows this. Therefore, Carnegie, knowing that people believe their educators to be good and studious men and women having a passion for truth, erects his ethos upon their expertise. To further drive this point home, I will support my opinion via -- an expert. According to Aristotle those who provide "things that are both good and also give pleasure," as educators and scientists through providing us knowledge do, "are considered noble and virtuous." Thus, "Virtue is, according to the usual view, a faculty of providing and preserving all good things; or a faculty of conferring many great benefits, benefits of all kinds on all occasions" (Aristotle 41). Knowledge and wisdom are, therefore, considered by Aristotle a virtue, hence Carnegie's argument which creates his ethos.

Power with dignity and authority are other classical modes inspiring ethos in people. Since Dale Carnegie has sold fifteen million copies of his book, he is awarded power based upon his amazing success. A reader has simply to hear of this achievement -- and of the achievement of the Carnegie Institute in New York -- and he/she may be influenced to pick up his/her book and read. Additionally, today's publishers have learned to use the rhetoric of ethos by simply pasting the claims, "over 15,000,000 copies sold" and, "The first -- and still the best -- book of its kind -- to lead you to success," on the book's cover. Just take a look at any copy of Carnegie's book.

Pathos is a mode of persuasion stealthily used by writers. Dale Carnegie's subtle use of emotional appeal is immediate. The title itself, "How to Win Friends and Influence People" is inherently a dramatic appeal to pathos. For who would not want to be influential and possessed of hundreds of deep and long-lasting friendships? Certainly not the person who skips over this PMA book in his/her search for personal and financial growth. The self-talk taught in this book even begins within the title; "when I finish reading this book, I will win friends and influence people." Of course the "hook" begins in the readers' emotions, namely their desires and hopes which act as a catalyst to read

Carnegie's book. This is where the power of pathos starts: with our desire which in turn gives way to emotion. Again, the definition of pathos is the ability of the speaker/writer to stir the listener's emotions. Note that the design and intent of the author is always to catch the reader's desire to know and, thus, the emotions with his/her carefully composed title. What are emotions? Aristotle informs us that, "The Emotions are all those feelings that so change men as to affect their judgements..." (76).

Having pointed to some of the important classic rhetorical devices used by Carnegie, either consciously or unconsciously, developing first credibility and the appealing to the reader's desire, I now analyze his plan for the reader's change. Carnegie's plan is a combinational one based in the reader's pathos and the author's reasoned experience, or logos. In other words, the author's plan, now built upon ethos and pathos, can be asserted and concluded, not by pure logic, but by a weave of the reader's emotion and the writer's experience. Carnegie's book is rhetorically deliberative or exhortative and based in the psychological premise known as self-talk.

Self-Talk refers to our belief systems or patterns of thoughts. Furthermore, belief and thoughts create all emotion and behavior--rational or irrational. Again, there

are five basic principles involved in the improvement of one's Self-Talk: thoughts create emotions, thoughts affect behavior, central beliefs affect behavior, irrational thoughts affect behavior, and finally control of thought creates change (Stoop 31-41). The author desires to help the reader embark upon a future of personal growth that is based first in self-dialogue (self-talk) which in turn encourages positive external interaction. Reasoning begins at the point where Carnegie suggests that, "you can win friends and influence people" and this will make you successful. With improvements in self-talk begun, the reader encounters other maxims for creating, maintaining, and supporting new-found attitudes which contribute to winning and influencing others. Some rhetorical maxims which are discussed in How to Win Friends... are: give honest and sincere appreciation, smile, make the other person feel important, respect the opinions of others, be friendly, ask questions instead of giving orders, and be encouraging. The desired achievement of the author is to reprogram the reader's attitude in dealing with people.

Carnegie's rhetorical style is simplistic, and easy to comprehend. And, because the writing is easily understood, by not being weighted with difficult language, the writing becomes more persuasive. Often simple diction, idiom, and

figures of speech are powerful tools justified by the ease by which these tools create communication. Edward P.J. Corbett defines style as a "complex of many linguistic devices cooperating to produce a particular effect"(86). Some examples of this simple style and easily understood effects are found in the following passages. First, an example of Carnegie's simple, straight forward diction: "If you and I want to stir up resentment tomorrow that may rankle across the decades and endure until death, just let us indulge in a little stinging criticism--no matter how certain we are that it is justified." And an even better example of simple sentences and wording is, "When dealing with people, let us remember we are not dealing with creatures of logic." An apropos quote for this essay, don't you think? Second, following Carnegie's easy diction, is the idiom peculiar to his era. While writing of the criminal element in his city, Carnegie refers to "Dutch Schultz, one of New York's most notorious rats...." Some individuals in other countries hearing this description may imagine Dutch as some furry rodent. This term is particular to 1920's America and may be easily misunderstood by people not familiar with this era. Next we have Carnegie's use of analogy which he frequently employs throughout his book. The author typically will make his point of argument and then

draw upon a story (fictional or nonfictional) to equate his point with the story. This rhetorical move strengthens his ability to persuade through repetition, and at the same time holds the reader's attention.

The Magic of Thinking Big, by David J. Schwartz is a work encouraging control over one's own negative conditioning through positive imagery. Imagery is a controllable sensory modality containing visual formulations within the head or within the environment. This book is an example of how self-talk and imagery can affect one's thinking and a good example of pathos at work. The average reader of PMA literature may not be acquainted with the author of this book and the book is not yet considered a "classic." Therefore, ethos is not immediately applied to the reader -- other than the fact that the author is a Ph. D. (as stated on the book cover), or that the reader has heard of the author's reputation through an acquaintance. A closer examination will reveal the author's position as a "foremost expert on motivation," a professor at Georgia State University, and the president of Creative Educational Services, Inc. These factors, considered together, are designed to assert a rhetorical influence upon the reader. This appeal to ethos creates for the reader an "image" of the writer as a wise man whose services are in demand. And,

as stated above, according to Aristotle, those who provide "things that are both good and also give pleasure," as educators and scientists do through providing us knowledge, "these people are considered noble and virtuous."

In addition to the reader's perception of the author, the style of this book's discourse exerts an ethical appeal in that there is a deliberate effort to write in an empirical voice which is easily understood. Several examples of this type of discourse are:

1) Here is something very basic: We do not think in words and phrases. We think only in pictures and/or images. Words are the raw materials of thought. When spoken or read, that amazing instrument, the mind, automatically converts words and phrases into mind pictures. Each word, each phrase, creates a slightly different mind picture (Schwartz 67).

2) Your mind is a "thought factory." It's a busy factory, producing countless thoughts in a day. Production in your factory is under the charge of two foremen, one of whom we will call Mr. Triumph and the other Mr. Defeat. Mr. Triumph is in charge of manufacturing positive thought. He specializes in producing reasons why you can, why you're qualified, why you will. The other foremen, Mr. Defeat, produces negative, depreciating thoughts. He is your expert in developing reasons why you can't, why you're weak, why you're inadequate (24-23).

3) How we think shows through in how we act. Attitudes are mirrors of the mind. They reflect thinking. You can read the mind of the fellow sitting at a desk. You sense, by observing his expressions and mannerisms, how he feels toward his job. you can read the minds of salesmen, students, husbands and wives; you not only can -- you do.... Attitudes do more than show through. They "sound" through too; [they can be heard over a phone, you can hear anger or hear joy] (133).

Here, in these selections, a good deal of the ethical appeal is being exerted by the style, for this is certainly a straight-forward simplistic syntax, easily understood and appreciated by educated as well as uneducated readers. Dr. Schwartz is making a deliberate effort to say things simply so as to favorably impact his reader's learning. The author's audience does not need a dictionary. The discourse is not couched in elaborate, high-minded scholarly format that tends to confuse readers. This style can only lend to service the feeling that the author is an approachable and personable man whose assertions are obvious and easily comprehend.

In reality, the mode first experienced by readers is the appeal to pathos. Here again, emotion is proselytized by the author's title: "The Magic Of Thinking Big." The implication is that success in gaining one's hopes and desires lies in learning to apply larger parameters to one's natural ability to think. This is a subtle and encouraging message, that the reader's thinking can -- magically -- supply, bolster, or enhance his/her dreams. Together with the introduction of thinking with little limitation and the teaching of imagery, the reader's imagination begins to reason an existence limited only by one's thinking. This is the crux of Schwartz's appeal. We are not limited

emotionally nor cognitively. Dr. Schwartz's rhetorical appeal is a combination of persuasive modes: on one hand he stirs the emotions, and on the other hand he appeals to reason.

Imagery and self-talk form the basis of Schwartz's appeal to reason, or logos. Here is a fine example of how the author combines the two behavioral premises of imagery and self-talk: "Remind yourself several times daily, 'My attitudes are more important than my intelligence.' At work and at home practice positive attitudes. See the reasons why you can do it, not the reasons why you can't" (Schwartz 35). Not only is the reader encouraged to visualize his/her successful actions but to recite, internally, that attitude is more important than intelligence.

Topics the author uses to reason improvements desired by the reader are ideas such as confidence building, developing action habits, visualizing victory, and developing the you-are-what-you-think-you-are attitude. Rhetorically, Schwartz uses analogy and stories to reason with and teach his reader. The writing is literally packed with analogy so much so that after each instructional point is proposed by the author the expected story materializes for support. This repetitive tactic has effectiveness which is rooted in the fact that repetition enhances learning.

Unlimited Power, by Anthony Robbins is an excellent book for rhetorical study as it exhibits a clear picture of the three modes of persuasion. Moreover, Robbins' book seems to be mainly a demonstration in logos, and this mode of persuasion could possibly be its strength; for there are a plethora of references to behavioral modification, imaging, self-talk, neuro-linguistic programming, interpersonal communication skills training, but, the book's use of the above mentioned communicative techniques would be useless were it not for Robbins initial application to ethos (ethical appeal) and pathos (emotional appeal) to catch the reader's attention. As with the PMA works tested earlier, I will reveal, through rhetorical analysis, for the third and final time, the relative unimportance of logic in the arguments for positive change and continue to show how the reader's perception of the author and emotionally-charged language is designed to control the reader's desire to learn and to improve.

Opening Unlimited Power, the reader is first confronted by a black and white photo. This photo is of a clean shaven, young, dark-haired man in his early thirties, who appears to be talking directly to the camera. His hands are vertical and held outward, his fingers are splayed in emphasis of some important fact. He is conservatively dressed, wearing a

dark suit and tie with a contrasting white dress-shirt. This photograph has a purpose; its function is to relay to the reader a cultural icon designed to instill trust in its observer. The person in this photograph is the author of this book. The intent is that he will be perceived as a sincere, honest, young man whose business is to reveal his passion for creating positive change in the reader. An elementary understanding of the psychology of color and body language, used in this photograph, reveals the effect dark colors and motion are intended to have upon the observers of this picture. Dark colors, for example, suggest strength and seriousness. The motion of outstretched arms, splayed fingers, and a mouth frozen in speech denote energy, conviction, and passion. To add further to the author's ethos is a caption appearing under the photograph: "We can change our lives. We can do, have, and be exactly what we wish." Aside from being an anaphora, a rhetorical scheme using repetition, the use of "We" is a rhetorical movement that transfers credibility to the author based upon the authority ascribed to the human collective. In other words, the author's rhetorical use of the "We" allows him to become part of the human condition. Furthermore, the "We" appeals to the reader's primal psychology and indoctrination that, "there is strength in numbers." And, strength in numbers

translates to power, or unlimited power.

To further continue the author's appeal to ethos, the book's first page opens with a biographical notation:

Anthony Robbins knows what he's talking about. Ten years ago this six foot seven inch, clean-cut twenty-six-year-old was living in a 400-square-foot bachelor apartment, where he had to wash his dishes in the bathtub. He was thirty pounds overweight and extremely unhappy, with floundering relationships and limited prospects. But by discovering the hidden powers of his mind, transforming his inhibitions into strengths, and developing strategies for excellence, Robbins has become a super success, a self-made millionaire who lives with his family in a castle by the sea" (flyleaf).

This is the classic "rags-to-riches" story, a familiar and comfortable tale that no doubt bases its appeal in the fact that the story is an archetype. The archetype is of a person who works hard, surmounting great odds, to become in the end, wealthy and admired by all. Everyone wants the mythical castle by the sea. Everyone wants millions of dollars, and everyone wants successful relationships -- at least every one of the readers reading Robbins' book. Robbins has built credibility by identifying with the collective and with his reader's hopes and dreams by showing that he has grown through struggle, the same struggle that "we" must all experience. Thus establishing credibility through identification with his reader through archetype, Robbins simultaneously builds ethos and moves to appeal to the

reader's emotion by an account of his struggles.

The reader possesses the desire to be successful before he/she reaches for Robbins' book, thus, the reader has the necessary energy fueled by emotions to begin the challenging process of changing their behavior. In order to start the process, Robbins believes, "All human behavior revolves around the urge to gain pleasure or avoid pain" (255). The act of picking up this book is a behavior developed through an emotion which supplied the urge to experience pleasure or the reduction of pain. Therefore Robbins, a model of success, leads the reader into reading his book by stimulating their desire to model his success whereby they may avoid pain and increase pleasure through the process of personal growth. Who would not want successful relationships, money, and castles by the sea? The author reasons that if he, a fat, penniless, emotionally depressed, unfriendly slob can become personally responsible for his success, so can you, the reader of his book.

Aristotle writes that, "The man who is to be in command [of the means of effecting persuasion] must, it is clear, be able 1) to reason logically, 2) to understand human character and goodness in their various forms, 3) to understand the emotions" (Yoos 85). Obviously, in PMA literature the "means of effecting persuasion" does not

necessarily occur in the order Aristotle enumerates above. On the surface, the casual reader of Robbins' book may believe that logic is the first component needed for persuasion. But, a closer examination of the art of persuasion reveals that an understanding of how humans work emotionally is really the key that unlocks the door to persuasion. Anthony Robbins' work is a comprehensive study of how humans function emotively and how the emotions are linked to, and can be affected by, our physiology. "Physiology is the most powerful tool we have for instantly changing [emotional] states, for instantly producing dynamic results" (Robbins 150). Once Robbins establishes an emotional hold on his reader's innate desire for emotional and physical health, he hooks this pathos to logic which persuades the reader that emotion can be developed, manipulated, and controlled through neuro-programming. For example, readers pick up Robbins' book because they are emotionally ready for personal improvement. And, on the book's cover they read, "... a must for anyone committed to personal excellence" (Ken Blanchard *One Minute Manager*). As they finish reading other cover statements about the book, they may turn to the table of contents and read, "Physiology: The Avenue of Success," thus the reader is attracted to the obvious logic that a book dealing in part

with neuro-programming naturally offers. The genius found within this work lies in the fact that the emotions are the driving force behind action, and that emotion can be subjected to biological and neurological training. That is, emotion is cause, and change is the effect. From a rhetorical standpoint, Robbins uses emotion to logically influence change. How is this done? Robbins' premise proceeds from the idea that humans are animals with the ability to control their physiology through the systematic training of their nervous system. That is, if you start to grow tired, there are physiological behaviors you can undertake that will continue to communicate this feeling: slump, relax major muscle groups, and the like. You can become tired by changing your internal representations giving your nervous system a message of tiredness. If you change your physiology to the way you feel while energized and strong, it will change your internal representations or thought patterns. If you tell yourself you are tired, you are forming the internal representation that keeps you tired. If you say to yourself you have the resources to be alert and active, if you consciously adopt an energized physiology, your body will make it so. Change your physiology and you change your state of being (151). Using rhetorical language based in the logic of physiological

conditioning such as positive self-talk, imaging, neurological manipulation, Robbins persuades readers to train themselves to act in accordance with their desired script for success. The author refers to this linguistic programming as the "new science of personal achievement." Thus, the author's "science" is a science designed to teach how we humans can combine our emotions -- which are informed by our hopes and desires -- with the logic and reality of biology to bring about the pleasure and satisfaction we experience from personal growth. Clearly, Unlimited Power, combines the classical tenets of Aristotle's rhetoric beginning with an ethical appeal which takes advantage of the reader's predisposed emotional need for change, ending in a rhetorical appeal to logic via the science of physiology. Briefly the process, as shown above, looks like this: the reader seeking personal growth has the desire to read a PMA book (Pathos); and upon finding Unlimited Power, is attracted to the accomplishments of its author, a National Bestseller, a "rags-to-riches" story (Ethos); and finally the reader notes the book's appeal based in the neuro-lingual/physiological sciences (Logos) and is persuaded to read--to bring about change.

CHAPTER 4

PMA LITERATURE AND TEACHING WRITING

In this final chapter, I will discuss how what we know about Pathos, Ethos, and Logos can be helpful in teaching Composition. Additionally, I will discuss how the knowledge of Ethos, Pathos, and Logos can improve both teacher response and critical thinking skills for students. In teaching writing, PMA literature and the classical appeals can be used to instruct students in the use of rhetoric. That is, the instructor can use the three appeals as tools to enhance learning as well as use PMA literature and rhetorical strategies to teach students the art of creating organized, persuasive written and oral discourse. I begin by discussing the usefulness of introducing and maintaining the "arts of discourse," or the basic tenets of classical rhetoric, into the Composition classroom. Secondly, I show how ethos, together with pathos, aid instructors in responding to student writing, thereby, creating a learning relationship between instructor and student. And finally, by having the class read, especially PMA literature, I connect teaching the "art of rhetoric" with teaching students how to think, write, and read--as well as develop a healthy positive mental attitude

Writing: A Persuasive Art

One thousand, five-hundred years ago, Quintilian, the famed Roman rhetorician, suggested the goal of any good citizen should be that of an artful rhetorician. One should, according to this great scholar, be skilled in the "arts of discourse": speech, reading, and writing. After becoming accomplished in these arts, citizens could then become valuable and influential leaders within society. Of course, Quintilian studied rhetoric from the writings of Aristotle and others. Thus, Aristotle's and later Quintilian's arts made up the backbone of the classical system of education. Sadly, this system of ideals advocated by these rhetoricians has slowly faded until the art of writing, speaking, and reading suffers as well. However, the destruction of basic rhetorical reading and writing skills is about to change thanks to the proponents of essay writing and critical skills training whose efforts enhance writing. Due to the training I have received in the graduate classroom, I have joined these proponents of essay writing and critical skills teaching. It is also my goal to teach writing through the use of rhetoric by incorporating its tenets and to these tenets adding my own knowledge of PMA literature.

In addition to the increase over the last two decades at colleges and universities in the teaching of writing

skills via the essay, there has also been a proliferation of personal computer use which creates a further necessity to learn the arts of reading and writing. As computers become more sophisticated and affordable, people (or shall we say the good citizens) have become more literate--computer literate. Computers utilize and develop reading skills as one must be able to comprehend the information communicated via this technology, and more importantly, writing skills are needed to reply and respond to others networked with your machine. Users of this technology can also find and read PMA books, magazines, and other material; an activity than enhances literacy. Computers have become increasingly useful to writing instructors because computers are "hands-on" tools teaching the skills of reading and writing. Just using computers that interface with electronic mailings has increased the need for the writer to organize thought in the form of the written word. As technology advances, it will become commonplace to interact and persuade other electronic subscribers through the this mode of communication, thus the need once again for the knowledge of the classical arts of discourse. Technology like the computer will significantly influence the way we learn writing and other arts just as powerfully as the invention of the printing press influenced the proliferation of common literacy.

As the world moves further into the technological age, it is very obvious that the written word and the ability to craft the written word is extremely important. To complete such an undertaking is to function more fully in our society. Writing is intimately connected to reading and reading to the classic art of rhetoric. Therefore, in the discourse arts one must first be able to read, then be able to write, and then be able to orally communicate thoughts to others. Thus the composition teacher versed in rhetorical skills and the composition classroom becomes even more of a cornerstone endeavor for participants in the future. It is important that instructors teach students to plan and logically arrange their thoughts so others can understand, and grow successful in society. Additionally, the ability to communicate rhetorically operates within a very limited media when it operates as the written word. The greater one's ability to write, the more persuasive that individual will be, and the more that individual will be able to withstand the demands of a communication-oriented society. For we, indeed, are social animals in need of contact and must be able to understand each other.

Based upon the argument above, writing, and writing well is a craft and an art that must be learned. By using rhetoric and PMA literature in my classroom a basic outline

of how rhetoric works to persuade through Ethos, Pathos, and Logos can be shown. Individuals (students) participate with more rhetorical focus in the arts of reading, writing, and oral preparation, therefore writing has more purpose as it becomes a persuasive tool not just an exercise. Writing is a means to an end, enabling students of liberal study to communicate their learning *viva voce*. In my classroom, preparation will be given to oral dissertation, discourse, or open disputation with other students experiencing the learning process; such preparatory efforts demand natural improvements be made in the student's reading and writing capabilities. Thus, the three "arts" are developed and learned by each student simultaneously, making the arts inseparably connected. In short, scholarship, according to my analysis, demands of these students the ability to read, comprehend, and prove themselves in the written word as well as orally defend their works. Additionally, elocution tests prove the student's ability in the crafting of these three arts; for the students use rhetorical strategies to discover their argument, organize their thoughts into writing, and then orally deliberate.

There are, however, those who decline to think as positively about using rhetoric as myself. They would foil any attempts to have written essay testing over the more

invalid multiple-choice test. They would foil attempts to bring classic rhetoric or PMA literature, or novels back into the college classroom. They would foil individuals in their ability to learn how to place their thoughts in written form. They would carelessly throw us backward into the dark world of multiple-choice testing, regurgitative learning, and pseudo-scientific methods of teaching. Following is my counter-credo to such a negative, non-progressive teaching scheme:

Credo:

1. To teach writing students the three classic modes of appeal (ethos, pathos, and logos), oral dissertation, written discourse, open disputation, and such rhetorical strategies that develop and enable the writing process, namely, use of argument, use of evidence in support of topics, use of description for the enhancement of writing's readability, and the importance of discovery drafts and revisions for clear, effective writing;
2. to develop in each student through constructive teacher response confidence when approaching a writing task;
3. to increase in students an understanding of how a research paper is properly developed and supported with evidence and citations;
4. to challenge each differing level of writer toward improvement of their art and craft;
5. to challenge each differing level of writer toward improvement of their personal/emotional growth through PMA literature;
6. to show students that writing and reading can be fun and rewarding

Ethos and Pathos in Teacher Response

When is the teacher's response destructive to students' writing fluency and creative abilities, and when is a teacher's response constructive or helpful to a student's writing? How is the teacher's ethos affected? And, how is the student writer's pathos affected? The teacher, figuratively and literally holds in their hand the power to build or to tear down the student's learning performance. We know this because of the teacher's possession of ethos--the credibility attributed to persons in academic authority. Additionally, how can a teacher's response encourage the development of good student writing--writing that is logical, meaningful, and pleasurable to read? Unfortunately, there are obviously a lot of teachers who do not know how to respond in an encouraging manner which can sustain health for a writer's ego but still provide constructive guidance. There are far too many that do not balance their excessive bombardment of negative responses with more positive feedback. Most of us, both students and instructors, find writing difficult, even frightening at times, and do not feel writing can be rewarding, or even fun! Because of the existence of this pathos in writing, it can be very difficult for students (even teachers, for that matter) to

let go of what is referred to as the ego connection inherent in writing. The relationship between ego and writing is a basic psychological premise known to all writers who understand the dynamics of composition. Historically, student writers have had an extremely difficult time subduing the pain caused to the ego when teachers start to critique their writing, even when these instructors are aware of their ethos and are overtly gentle and encouraging in their manner. What is more, if instructors proceed toward apparent random slashing and incoherent critique of student writing, one can imagine the pain felt by the student's dilapidated ego - even if students have a healthy self-esteem. Be that as it may, however, what is important to understand here is that the writer's ego has a naturally occurring relationship with the self-esteem; to put it simply, as the ego becomes wounded, the self-esteem plummets, spiraling downward! Furthermore, a writer cannot be separate from the creative internal process they know as their writing. There is ownership, possession of the writing. Writing is a personal and internal function which relates meaning to the outside world through written language. As Peter Elbow an instructor greatly aware of his ethos suggests in Writing Without Teachers, it must be understood by composition instructors that writing is an

[emotional] transfer of personal meaning (151). If Elbow is right, the writing that is created by a student, teacher, or anyone is meaning-generated on a very personal, emotive level which should be respected as a creative expression no matter what the quality or type of writing it may be. Hence, writers bring to their work pathos, and instructors being aware of their station, should nurture the student's emotional attachment to their writing. Teachers can be successful nurturers by understanding how the classic modes of appeal (pathos and ethos) help to create healthy writers. Furthermore, instructors can be instrumental in the development of their student's mental growth regarding a positive attitude toward life, work and academics. By using PMA literature to teach reading skills, teachers can fulfill their authoritative roles more positively.

On the simplest level of negative instructor feedback, a picky, extremely arbitrary, and unclear teacher response can be a writing student's deadliest enemy. It does little good for a teacher to make vague or harsh comments in response to student work. Not only does this type of teacher response decrease the teacher's ethical appeal, causing the student to lose respect for the instructor's teaching abilities, but this response type short circuits learning (White, Teaching 103-4). Unfortunately, teachers who do not

know proper response techniques are encountered too often. As a result of such an encounter with unskilled teachers of this sort, it is no wonder that many writing students continue, even in college, to experience low self-esteem as relates to their writing ability. For they are continually exposed to a barrage of negative criticism which is more painful to the ego than any other type of response. Nancy Sommer's research into response to student writing notes the disparity among teacher treatment with regard to student writing. "There seems to be among teachers an accepted, albeit unwritten canon for commenting on student text. This uniform code of commands, requests, and pleadings demonstrates that the teacher holds licence for vagueness while the student is commanded to be specific" (qtd. in White, Teaching 98). And too, while grading student writing (well written or not so well written) teachers who are subjected to one extreme or another of binary thinking which is vague, negative, or critical, may, without concern for the effect their response has upon the student's delicate ego, judge a particular paper either "good" or "bad" without any in-depth reading. Thus, "the path of least resistance in human information processing is usually to sort things into binary piles of like/dislike, friend/enemy, us/them, familiar/other. This way people fall so easily into snap

judgements" (Elbow 155-56). These snap judgments trod over the student disallowing for any feelings of confusion or hurt (in short, pathos) a writing student may retain to the *self*. The instructor who's authority is esteemed simply moves, uniform code in mind, to the next student paper. If they respond at all, it is vague or the paper is labeled as "good" or "poor," thus the paper is safely and speedily categorized for the teacher. After all, teachers are people, ethos aside, who grapple with understanding their emotions, too; and who are people subjected to ignorance and prejudices which they must overcome just like the rest of us. Thus, understanding the inherent pathos of writing, teachers can be more aware of the psychological dynamics involved in Composition.

PMA Literature and Teaching Writing

Writing is epiphenomenal, growing out of the thought and cognition of a writer's mind. Writing is cathartic to thought and to all the evolutionary developments available through creativity, thinking and learning. A writer has an advantage in the language arts when it comes to the ability to organize, to reflect, and to expand cognitive activity, because writers can refer back to their words, examine them, and expand them. In addition, writers are working in a world

where the written word is literally infused with the power and ability to persuade. It is common knowledge among rhetoricians that people will believe the written word over the oral word almost every time they are presented with issue. What is more, written words are visible, symbolic representations of careful thought. This visible representation is an account, or a record of the creative process which is stable, yet dynamic. The written word is persuasive, and the writer possesses power. Thus is the inherent persuasiveness of PMA literature. Because literature of this kind is in written form its motivational properties are stronger. It can be studied, referenced, memorized, and internalize much more easily than verbal motivation.

Students often hear Compositionist, or writers, refer to writing as a way of knowing, and what is more interesting, decree that "writing is thinking." This final statement is most beguiling and necessitates analysis; especially since I use PMA literature to inform student journaling in my classes. Writing practitioners and/or scholars have exposed students to a teaching "lore" that, for some reason, encourages students to write, and magically become good thinkers. And, indeed this postulate, "writing is thinking," is a powerful motivator for students for the

statement seems logical because a vast majority of students want to be able to think?

Do teachers infer through this rhetoric that the better one is able to write, the better one is able to think? I do not think the issue is this simple. Perhaps, the teacher means to say that writing, thinking and learning are all related. And, they are right. Writing is a catharsis in the activation of thought, creativity, and cognition. I introduce, and use the word cognition because it contains the actions inherent in the process of writing, that of creativity, thinking, learning. Using the word cognition is more specific to the psycho-physiological activities displayed in the process of writing, and therefore, reflects writing as much more than a mystical, intangible operation.

Using PMA literature to teach writing enhances the students ability to think critically and to give thought to their self-actualization or personal growth process. PMA literature used as an instructive writing tool help students create and formulate healthy values concerning their personal abilities. Janet Emig's article, "Writing as a Mode of Learning," discusses the values of composing or writing as an act of creating, originating formulations, and using highly sophisticated symbols in the process of "equation" and "formulae development" (85). Originating and creating a

healthy mental attitude and such ideas, or formulations are simply matters which involve a writer's cognition and are skills taught through the study of rhetoric and personal writing (ie. Journal writing). In addition, cognition, or thinking, often precedes writing in that the formulation of ideas, and the organization and planning of these concepts occur for the sake of developing meaningful written communication (86). With the use of PMA literature, students sharpen their thinking abilities because they read--and they write about what they read.

Moreover, Emig finds writing to be a practical means of referral or "feedback," which enhances the writer's creativity as well as the writer's ability to reinforce new personal growth and attitudinal constructs. Emig argues that:

...a unique form of feedback, as well as reinforcement, exists with writing, because information from the process is immediately and visibly available as that portion of the product already written (89).

Emig clearly shows here that writing is a medium for immediate referral. Note also the use of the words, "feedback" and "reinforcement" which are terms borrowed from the PMA literary genre. These behavioral concepts are important in relating scientifically the written word's ability to support a writer's cognitive activities in the

areas of learning, reflection, and self-actualizing discovery through writing. Emig additionally underscores the concept of writing as an ongoing process and as a cathartic product for future creative composition and personal reference. The existing phenomenon of writing as being referable only serves to prove and to extend the rhetorical assertion that writing is indeed, thinking. For as one writes, one expands, supports, and transforms their ideas through the medium and process of writing.

PMA Literature: A Philosophical Approach

Ann Berthoff's essay, "The Intelligent Eye and the Thinking Hand," states that "everything in composition theory is fundamentally philosophical" (191). Therefore, using PMA literature in the classroom to enhance student self-esteem and increase positive attitude is just another composition philosophy. True. Yet, philosophies create tangible impacts upon people. Evidence is given in the fact that one can tell the difference in attitude from someone who only reads newspapers and someone else who only reads PMA books, or comic books as opposed to books on existential philosophy. In other words, "you are what you eat", vis a vis, you are what you read. A composition theory such as mine therefore has, I believe, a positive impact upon

students. Teaching composition using PMA literature not only provides a writing model for readers but introduces students to success principles; information that can help them develop positive achievement habits throughout their academic career as well as after they graduate. PMA literature, reading it and writing about its tenets, can also assist students in learning about themselves: who they are, what they wish to obtain in life, and what they are truly worth to others.

Lee Odell's essay, "The Process of Writing and the Process of Learning, suggest that we learn what we think by writing (104); and that the written word embodies our ideas (103). From this one can infer that writing helps us not only in the discovery of ideas about ourselves and life, but writing also is available for criticism and revision. In other words, writing is an expansion of original ideas. Additionally, "the act of writing is one means by which we come to understand what we have read or seen or heard"(103). Because a writer can refer back to his or her writing, he or she is able to analyze what was written developing a clearer understanding of their topic, or of themselves. Why? According to Odell's philosophy, writing can enhance understanding simply because it is at once a visual stimulus, and an auditory stimulus acting together in the

writer's process of learning. What better topic to give students to write about than success principles, their personal development, and the rhetoric of positive change to help them achieve and to discipline their mind. When you boil the teaching profession down to its ethical essentials, this is what it's all about.

Finally as mentioned in the introduction, writing is, indeed, epiphenomenal, growing out of the thought and cognition of a writer's mind. Writing is not, actually, thinking, but is cathartic to thought and to all its evolutionary development. Writing reflects the writers pathos and enhances their logos. As noted above, a writer has an advantage when it comes to organization, reflection, and expansion of cognitive activity, because writers can refer, examine, and extend their thinking from a visible, symbolic representation of their thought. This visible representation is an account, or a record of the writer's personal growth and creative process which is stable, yet dynamic. Additionally, writing and reading encompass a variety of cognitive activities that enhance the process of thinking and organizational skills. For writing and reading are at once visual, audible, and kinetic; the three modes in which we learn. Writing and reading are a cognitive collaboration of three major senses almost simultaneously

deployed in the endeavor of making meaning. This makes writing and reading a powerful tool for understanding our reality. And, this makes writing a powerful tool for persuasion for those who read. That is, writing utilizes the persuasive modes of Ethos, Pathos, and Logos, which are at the very foundation of human reality and thus learning. Writing is credible. Writing is emotional. And, writing is reasonable. Therefore, writing is thought. Therefore, writing is thinking.

Final Analysis

A demonstration of Aristotelian rhetoric has revealed the importance Ethos, Pathos, and Logos play in persuading readers of Positive Mental Attitude literature toward positive change and personal growth. Rhetorically speaking, these books which are teachable to students are written in certain basic patterns and utilize the same approaches. Each seemingly begins in Ethos by invoking the name of a famous motivator/writer to claim credibility. The belief established in the reader because of the reputation of the author and the stories he uses of other successful people leads the reader to the understanding that perhaps their goals can also be achieved. This stirring of hope and desire in the reader conforms to Aristotle's discussion of Pathos

(emotion). Upon closer analysis however, I have revealed that this basic pattern begins with Pathos not Ethos. Readers must first be motivated by their hope and desire before they pick up literature of this kind to read, or as is the case with students who decide to obtain a college degree. Once Pathos is acted upon, only then does the classic ethical appeal Aristotle speaks of begin. My analysis of PMA books has revealed this pattern. Thus, the writer builds upon the positive elements of Pathos and Ethos to offer a plan through which the reader can achieve success. Because the author has established credibility and appealed to the reader's desire and hope, the plan appears possible--or as Aristotle would assert--it satisfies the appeal to reason (Logos). Therefore, I have determined that Pathos not Logos is the primary motivator enabling readers of PMA literature to successfully allow their desire for change to occur. This is the same kind of Pathos that acts to motivate a student to attend college and college English classes.

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