Rooted in Rhetoric

Turning Point

Volume 5 Spring 2020

Writing and artwork by students of the University of Winnipeg Department of Rhetoric, Writing, and Communications

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Foreword

It is 2020. Many of us have found ourselves in a moment of complete pause. Whether that means work has stopped, or plans have been put on hold. Some of us found ourselves grappling with the weight of new responsibilities, while others found themselves isolated with their own thoughts. In any case, this moment of pause has offered us an opportunity to reflect upon ourselves and reprioritize what is meaningful in our lives, and the resulting emergence of hobbies is a testament to this. Think back to the Spring — were you a sourdough baker, or did you decide to become a plantparent? Some decided to fill their time attempting to learn how to kickflip, while others found that it was the perfect time to adopt a furry friend or undertake an entirely unfamiliar trade. Some of us consumed ourselves with virtual hangouts to fill the void that the physical bars and clubs left behind. Phrases like “Zoom meeting” and “Netflix party” joined the new recluses’ lexicon. For others however, this moment offered an opportunity to deepen practice in whichever hobbies we were already trained. Whether or not this system-shocking pandemic inspired new interests, or gave reason to binge a new series, is irrelevant. This character-building moment of extreme stress and adaptation has forced us to rethink our positions in the world. It has forced us to reexamine the things that we deem as “important.” This collection of writings was compiled amid a global pandemic, during which we continue to face a reckoning for institutionalized racism. Winnipeg found itself among one of the cities calling out that “Black and Indigenous lives matter,” affirming local movements to defund the

local police service. Our city also found itself accounting for a culture of sexual assault, as a revolution not dissimilar to #MeToo spawned on social media. The writings in this compilation address a variety of very personal topics, from identity to comfort — finding solace in our environments, and acceptance in each other. It is the deepest hope of this editorial committee that this journal may offer you insight into how you look at yourself. It is with this in mind that we ask you to look beyond the words and into the funhouse mirrors that frame each page. Let these stories evoke emotions. Feel inspired, or sad, or angry as you read these pages, but always reflect on your own experience when doing so, because growth does not come from staying inside your perspective.

~~Daniel Shayan

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Introduction

"Turning Point" is the fifth volume of *Rooted in Rhetoric*, an academic journal published by the Rhetoric, Writing and Communications department at The University of Winnipeg. "Turning Point" showcases student writings varying from critical analyses to personal narratives to manifestos, across all Faculties in departments including rhetoric, neuroscience, education, psychology, and more.

"Turning Point" reflects the intense divisions and boundaries the world is currently navigating. We are confronting the negation of our worldviews, shedding false senses of security, and experiencing a collective aspiration for a better future. This collection asks and answers how we go forward, from the perspective of those most inclined to make a difference: students.

To the students who submitted their work, thank you for providing insight into your thoughts and experiences. Thank you, Dr. Andrew McGillivray, and Dr. Jaqueline McLeod Rogers for advising on, and facilitating this volume, and thank you to department of Rhetoric, Writing, and Communications for funding *Rooted in Rhetoric*, and providing a space for students' ideas to be shared.

~~Sophie Ashton

(Counter)Archiving Atrocity Through Comics Journalism: A Response to Hillary L. Chute's "History and the Visible in Joe Sacco"

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Hillary L. Chute's "History and the Visible in Joe Sacco" examines several works by cartoonist and journalist Joe Sacco that demonstrate the value of "comics journalism" (155). Comics journalism, a genre Sacco created, uses drawings to tell unarchived stories from witnesses to violence, especially witnesses from Muslim populations (Chute 157). Chute suggests that Sacco uses comics journalism to explore memory, the ethics of journalism and history, the shifting temporality of trauma, the process of oral testimony, and the inhabitation of the past, Comics

journalism, Chute contends, moves beyond official history (156). Detailed drawings of unarchived stories "acknowledge the particularity of the other," which is often elided in official historical accounts (Chute 181). Comics journalism produces historical "counterarchives" that value oral testimony as evidence, despite the uncertainty and ambiguity that can accompany the act of remembering (Chute 159). Further, comics journalism makes historical accounts of atrocity more "radical[ly] visible," and thus more "informative and affective, situated and ethical" than official historical documents (Chute 168). Comics, Chute argues, help readers visualize the past without the illusion of objectivity that can accompany photographs, films, and official historical archives. Drawings are clearly interpretations, partial perspectives that—in the case of comics journalism—elicit sustained attention to the other.

Embodying Others, Transcending Subject-Object Power Relations

Sacco's respectful and inclusive documentation of marginalized stories resonates with the qualitative research methodologies seminar I have been taking this semester. Sacco documents stories of the other without engaging in othering, an aim that has been central to our research course. We have been questioning how qualitative research can document marginalized experiences without reproducing the subject-object power relation that give the researcher disproportional power to observe, frame, and analyze research participants however they choose. Sacco's genre of comics

journalism seems to transcend the subject-object power relation, or at least minimize it, by centralizing "the embodiment of others" (Chute 183). Rather than present people in war-affected areas as objects (others to observe) and himself as subject (the historian and journalist who observes), Sacco's comics journalism requires that both the illustrator and reader inhabit the experiences of the witness who gives their oral testimony. Sacco states that he attempts to inhabit the witness's past when drawing their story. Additionally, many of Sacco's drawings position the reader as seeing what the witness sees (Chute 183). By centering the witness's perspective, Sacco pushes against the documentation or decoding of the other that is common in western journalism, archiving, and social scientific research. Sacco encourages readers to inhabit and understand the witness's experiences on the witness's own terms, within the boundaries of the story they tell.

In comics journalism, the illustrator and reader's understanding of history is significantly shaped by the witness who is traditionally othered. Sacco's comics journalism therefore serves as an example of respectful historical research and documentation of marginalized lives. Like the comics journalist, the social science researcher can research and document marginalized experiences not simply to inform and profess as expert and subject, but to listen to, to inhabit, and to acknowledge the experience of someone else, "open[ing] access to the subjectivity of another" (Chute 182).

Hailing Readers Through Visual Rhetoric as Everyday Life

In the field of visual rhetoric, Chute's article arguably contributes most to the approach which perceives visual rhetoric as everyday life. The visual rhetoric as everyday life approach considers the cognitive, spatial, material, and embodied process through which visuals in everyday surroundings interpellate individuals or groups as subjects of ideology (Ott and Dickinson 397). As ideological subjects, the individual or group's ideas and actions are limited by the boundaries of a particular ideology (Ott and Dickinson 396). For example, a visual at a public memory site, such as a statue of a European explorer, hails visitors as citizens of a nation with characteristic values and practices. If visitors internalize those values or practices—'I am a citizen on land Europeans have discovered'—they have been interpellated as a subject of that national ideology.

Rather than summon the individual as a subject of ideology, Sacco's comics interpellate the reader by summoning them to inhabit the witness's experiences (Chute 174). By hailing the reader to inhabit the witness's experience, Sacco's drawings call on the reader to embody and inhabit the witness's unique, intimate subjectivity. It is this kind of intimate interpellation that allows Sacco to tell the story of the other without engaging in othering.

Inhabiting Memory, Visualizing Atrocity

Like Sacco's comics, artist Phoebe Wahl's zine entitled *Gray Area* hails the reader to inhabit the past of the witness to atrocity. The atrocity that the reader of *Gray Area* inhabits is not connected to war and experiences of being othered as a Muslim person, but it is connected to the realm of loss. In thirteen pages, *Gray Area* visualizes Wahl's unplanned pregnancy, her reflections on whether or not to get an abortion, and the complex feelings of sadness and relief that accompanied her miscarriage. Like Sacco, drawings and words are almost a necessary form for Wahl to visualize her difficult experience and bring it into the public sphere. The stories that Sacco and Wahl archive come "from places where photography cannot travel" (Chute 162). For Sacco, these places are prisons and realms of torture in which photographic depiction is barred by guards and politicians (Figure 1). For Wahl, such a place is the interior of the body, where inner feelings and sensations like the fullness or emptiness of the womb cannot be adequately depicted by photographs (Figures 2 and 3). Sacco and Wahl therefore use drawings to call on the reader to visualize and inhabit memory and atrocity. Beyond being works of art, Sacco and Wahl's drawings serve as archives of unofficial histories, invitations into the experiences of another, and pieces of political resistance through their radical vulnerability.

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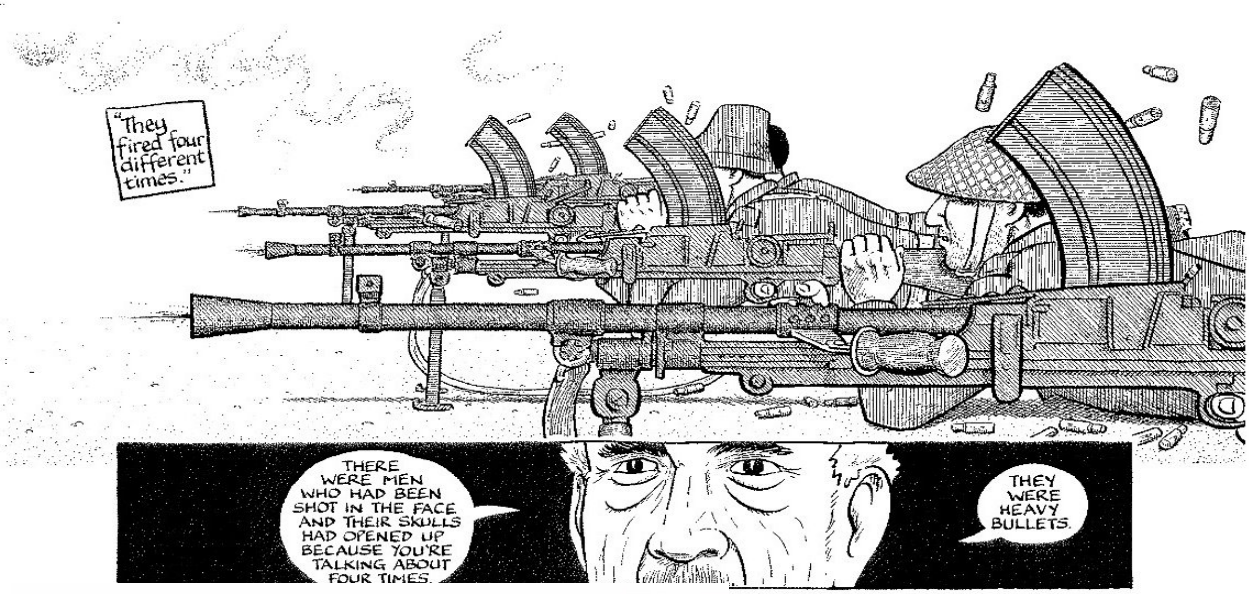

Figure 1: Joe Sacco, *Footnotes in Gaza*

Figure 2: Phoebe Wahl, *Gray Area*

Figure 3: Phoebe Wahl, *Grey Area*

Shadowed Truth: An Ideological Analysis of the White Saviour Complex in *The Help*

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T*he Help* was released on August 11th, 2011 by DreamWorks Pictures and was directed by Tate Taylor. Taylor adapted the film from Kathryn Stockett's novel of the same name, which was inspired by Stockett's personal experience with a childhood maid. The film stars widely acclaimed actresses such as Viola Davis, Emma Stone, Octavia Spencer and Jessica Chastain. The film focuses on protagonist Eugenia "Skeeter" Phelan and her relationship with two black maids, Aibileen Clark and Minny Jackson. Set amid the Civil Rights Movement in 1963 in Jackson, Mississippi, the narrative

is centered on the racism faced by black women working for white families.

The white saviour complex functions in *The Help*, and it shapes and romanticizes our idea of racism. The protagonist of the film functions as the white saviour for the black women in the film. According to Faima Bakar, the white saviour complex "refers to a white person who acts to help non-white people, but in a context, which can be perceived as self-serving" (Bakar). The white saviour complex functions within the rhetoric of *The Help* to create false ideas that are consumed by the general public, changing the way they interpret the artefact. The rhetoric of the film acts as a blanket that covers white guilt, and glorifies white people, which erases and romanticizes racism, diverting attention away from the accomplishments of minority communities.

I chose this artefact to analyze because, since its debut, the film has continued to increase in popularity. Even though the film has received much contestation over its politics, the film was largely successful when it was released (Brennan). According to writer Matt Brennan, *The Help* is "fiercely felt and acted within an inch of its life by some of the most talented actresses today." The cultural and historical setting of the film has always piqued my interest. The talented and witty female actresses who play in *The Help*, such as Viola Davis, Octavia Spencer, Emma Stone, and Jessica Chastain, also give me a love and appreciation for the film. For this paper, I will avoid relying on my biased love and

appreciation for the film by looking critically at what others have to say about it. I will welcome new perspectives from other academics, journalists and writers.

Many popular films present the narrative of the white saviour ideology, such as *The Blind Side*, *Green Book*, and *Hidden Figures*. As Mollie Murphy and Tina Harris explain, "films play a critical role in shaping public perceptions of historical and contemporary racial relations" (49). This topic is important to analyze because it brings awareness to racist narratives that are later dispersed by the general population through popular films, such as *The Help*. In her article, "Raising Africa?: Celebrity and the Rhetoric of White Saviour," Katherine M. Bell describes films as a "cultural production, as a site where ideologies are produced, maintained, challenged and transformed, … imbued with racialized, gendered, classed and nationalistic meanings" (4). The meaning of films containing the white saviour complex are shown as films that serve a greater purpose and in turn they convey an uplifting and positive message to their viewers, instead of the saviour-like intentions that the film realistically portrays.

Methodology

The methodology applied in this essay is ideological criticism. According to Sonja K. Foss, "an ideology as a system of ideas or a pattern of beliefs that determines a group's interpretations of some aspect(s) of the world" (Foss 237). A key concept to mention in ideological criticism is material rhetoric; material rhetoric concerns the study of bodies, objects and symbols.

Similarly, Foss demonstrates this through her chapter on feminist criticism, *The Big Lebowski*. Material rhetoric can be concerned with what materials symbolize, as well as the notion of how it affects bodies and their time, weight, and space. Foss also mentions that ideological criticism itself is a mental framework constructed through "concepts, categories, imagery of thought, and the systems of representation" (237). The goal of an ideological critique is to look beyond the artefact itself and to discover the beliefs, values and assumptions that the artefact projects. Foss brings to light a set of different core topics that are important to keep in mind when attempting to discover an ideology present within an artefact. Core topics may include membership, activities, goals, core beliefs, a defining event, sacred text, ultimate authority, values and norms, position, group relations, and resources (Foss 238). The end result of an ideological critique is articulation, which essentially establishes a relationship between the artefact and the ideology it invites.

Foss gives four steps to analyzing an artefact for an ideological critique: "identifying the presented artefacts, identifying the suggested elements that are linked to the previously mentioned elements, formulating an ideology and identifying the functions served by the ideology" (243-248). For example, the ideological critique "Memory and Myth at the Buffalo Bill Museum," written by Grey Dickinson, Brian L. Ott, and Eric Aoki demonstrates the steps used to analyze an artefact for an ideological critique outlined

in Foss's chapter on ideological criticism. The authors of this article explain how the collection, exhibition and representation of artefacts in a history museum construct and attribute to different forms of public memory and national identity (Foss 255-257). Their analysis is based on two weekend-long group visits to the Buffalo Bill Museum in Cody, Wyoming, United States. In their analysis, they bring forth the notions of whiteness, masculinity, and the carnivalization of violence that is present in the artefacts featured in the Buffalo Bill Museum.

Skeeter Phelan as the White Saviour

Katherine Bell argues that, since the height of the British imperial project from the 18th to 20th centuries, "popular culture was 'about gallant imperial heroes showing the flag and quelling the rebellious natives in far-off dominions' (2001: 2)" (Bell 4). *The Help*'s protagonist, Skeeter, accurately illustrates the definition of a white saviour, which is also in direct correlation to Bell's insight. Skeeter is a liberal white woman aspiring to become a writer and journalist. The film glorifies Skeeter's decisions and her successes. The majority of the film follows her life, including her family problems and her aspiration to make it as a journalist and a writer. During a scene at the beginning of the film, Skeeter attends a luncheon with her other female friends who all have their own "help," as their maids were referred to in the 1950s and 60s in Jackson, Mississippi. At the luncheon, Hilly Holbrook, one of Skeeter's friends, is convinced that black people should not be using the bathrooms in their homes and

attempts to persuade her friends to build their own outhouses outside of their homes for their help to use. After hearing Hilly's rant on toilets specifically for the help, Skeeter gives her opinion on the subject and says she disagrees with Hilly. At this point in the film, the viewers see Skeeter's desire to help the maids who are treated this way by women like Hilly.

Later in the film, Skeeter meets Aibileen Clark and Minny Jackson, two black maids working in the town of Jackson, Mississippi. Skeeter's determination to receive justice for Aibileen and Minny during the film (set in the era of the Civil Rights Movement) constructs her glorified character. In this way, the film centralizes around Skeeter's fight for justice for the household maids, disregarding the time period of the movement where the focus should remain on black people. The film follows Skeeter's road to justice for the help and her ambition to write "a novel from the perspective of black maids who raise the children of prominent white families during the early 1960's" ("*The Help*: And Other Remedies for White Guilt"). *The Help* puts the focus on the white women and the justice that Skeeter is determined to have for the maids during the Civil Rights Movement. This results in Skeeter's character ultimately overshadowing the black women and the changes they've made. From the start, it's clear to see that Skeeter enjoys all the self-discovery and all the credit during the film. The film starts off by following Skeeter's life and her path to become a journalist in Mississippi. Later on, she uses the stories

told to her by the help to aid her reputation as a writer and to get her closer to becoming a successful journalist. In the end, when Skeeter publishes a novel based on the novel entitled *The Help,* she only gives a few maids a portion of the earnings, when in reality, since the novel is based off of their stories, they should have received all of it, or at least a larger sum than half. In the film, Skeeter is seen as the white saviour, attempting to be saving the black women from their struggles. This depiction constructs the help as weak and inferior to the white women that they serve. The entirety of the film is based on the success of Skeeter making it as a writer and journalist based on the help's struggles. Instead of the film focusing more on the help's life, their stories and their personal experiences, the film gives Skeeter all the credit and furthers her personal career in the process, off of the help's stories. Although the film portrays itself as being concerned with the help receiving the chance to share their stories with the world, it seems rather that Skeeter is just trying to make a name for herself, and some cash from the help's shared collection of experiences and stories.

Instead of focusing on the black women and the ways that they are actively fighting for justice, the film focuses on the white perspective, illuminating whiteness and operating according to the white saviour complex. Following the lead protagonist who is emotionally driven by her attachment to her own childhood maid, this factor ultimately takes over the narrative of the film. Skeeter's emotional attachment to a childhood maid shadows

the prolonged decades of racism and the stances that inspiring black leaders took during the Civil Rights Movement.

The White Saviour Complex's Impact on *The Help*

Throughout the film, the women viewed as the help are overshadowed by Skeeter, the white saviour of the film, and are seen as being saved by her ambition for justice for them. The help are not given much say on the novel that Skeeter is working on, which contains their personal stories and perspectives. The help are often told to just go with it, being assured that they will get a cut of the cheque. Minny, who is a mother of five children, can't deny the extra income to help support her family. As a whole, the film centralizes its white characters—including two housewives played by Bryce Dallas Howard and Jessica Chastain (Desta)—and showcases their stories and accomplishments. When asked why she regretted the role, Viola Davis told *Vanity Fair*, "I just felt that at the end of the day that it wasn't the voices of the maids that were heard" (Desta).

The rhetoric and framework of the film stems from the original novel by Kathryn Stockett. The film wasn't necessarily as much of a success for Stockett as it was for the producers and cast of the film. Stockett had a lawsuit filed against her shortly after the release of the film. Ablene Cooper, a former babysitter of Stockett's daughter and maid to Stockett's brother and sister in-law for twelve years, filed the lawsuit under the concern that Stockett had used Cooper's name and likeness under the name of

Aibileen Clark, which Cooper claims she had forbidden Stockett to do. Stockett has acknowledged the risks of writing a novel like *The Help*, especially given that the book is primarily narrated by black women and that she is a white woman. She also admits to the impact *The Help* has had on her hometown of Jackson, Mississippi, admitting that the novel has not been received well by everyone. She admits that "not everybody in Jackson, Mississippi's thrilled" (Robertson), and that some close family members and people in the town were not talking to her in the aftermath of the novel. Kathryn pays her own respects to her childhood maid Demetrie, who passed away when Kathryn was sixteen years old.

Without the given experience of the narrative at hand and the false interpretations of film reviewers that come into play, the notions of whiteness and white saviours can easily fly over one's head. Matthew W. Hughey states that the interpretations of film reviewers are "a position typically associated with individual aesthetic judgment rather than socially shared scripts of explanation" (476). This explains how, as a white woman, I could so quickly identify and love this film, because, like Hughey's statement indirectly attests to, it is not easy to see the whiteness and the white saviour complex when you have a white perspective (476). It is important to mention that not all white saviour films, such as *The Help*, have succeeded at the box office, "but critics and moviegoers appreciated them as earnest attempts to start conversations on race" ("The rise and

fall of the award-winning white-saviour film"), when in reality these films give false perceptions and romanticize the way that people who see these films will see race.

In the end, there are improvements that Hollywood studios can make when creating and directing their films in the future, instead of producing non-inclusive content. Fariha Roisin from *Teen Vogue* suggests that hiring more diverse writers could make a huge difference. Roisin says that "representation comes through hiring trans and nonbinary writers, black and brown writers and queer and disabled writers." She also suggests that if we want stronger storytelling, than we must invest in those who have lived experience (Roisin).

White saviour films, such as *The Help*, shape and romanticize our response to racism within the scope of popular culture. Films play a critical role in shaping the way the public perceives racial relations in their everyday lives. Film directors who are often male and white produce the white saviour ideology more consistently through their films. For example, *The Help*, *The Blind Side*, *Green Book* and *Hidden Figures* are all films directed by white males, coincidently enough, and they also all produce the white saviour complex. However, not all viewers, especially those who are white, recognize the discriminatory complex that is present within these films. I argued that the protagonist often functions as a saviour figure to the racialized minority group in Hollywood films like *The Help* and others

such as *The Blind Side, Green Book* and *Hidden Figures.* In turn, the white saviour complex functions within the rhetoric of *The Help* showcasing false ideals that are then consumed by the general public, affecting the way they interpret the artefact, functioning as a blanket to cover white guilt and to function as way to glorify white people, diverting attention away from the accomplishments of minority groups.

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The Environment, the Economy, and the Consequences of the Alberta Tar Sands

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The mining of Alberta's oil deposits remains a concerning issue that surfaces during debates between Canadian environmentalists, economists, and citizens. The issue invokes many powerful sentiments in regards to the positive and negative effects of the mining of tar sands in Alberta. Who deserves to decide the fate of the environment? Who has the right to outline how the Earth's resources are used? Is the value of human life inherently more important than the environment? The answers to these questions are complex and some might argue that there are no definitive answers.

However, there are questions that can be answered. Firstly, has the mining of the Alberta tar sands negatively affected the environment, and is there a possibility this degradation will affect future generations? Secondly, could a substantial amount of economic benefits result from a nationwide switch to clean energy? The answers to these questions have become increasingly apparent in recent years. Based on data that has surfaced in the last ten years, the mining of Alberta tar sands is, undeniably, destructive to the environment. Additionally, resulting ecological disadvantages far outweigh the potential economic benefits.

The opposition will say the economic advantages that may result from Canada's opportunity for energy independence outweigh the environmental damages that may occur. They may even argue that it would be more environmentally harmful to leave the Alberta oil deposits untouched, because this may encourage countries with less environmental awareness to continue mining their oil deposits and further degrade the environment (Craig). Not only do these arguments ignore the benefits that could result from a nationwide switch to clean energy, but they do not justify the degradation of the environmental resources that we cannot live without. Furthermore, these arguments fail to acknowledge that mining tar sands is a labour of nature, and this method of extraction treats manual labour as a free commodity when there are real costs at stake (Lynch et al. 140). The product of this uncompensated labour may benefit our economy in the short-term but

it's a product taken through environmentally devastating means that harm people and destroy landscape, habitat, and wildlife.

In the long-term, mining the Alberta tar sands rid of oil is an unsustainable pursuit of economic growth. Fortunately, Alberta tar sands are not the only path to economic development. Ceasing to rely on the Alberta tar sands would enable Canada to pursue a sustainable route to economic growth. This path would involve a switch to clean energy, which would benefit Canada economically in many ways. Most significantly, transitioning to an economy that relies on green energy resources would create numerous jobs in replacement of the relatively small amount of jobs that currently exist within the oil, gas, and coal extraction industries (Jackson). Therefore, the sooner Canada makes the transition, the less the economy would suffer from the cost of environmental damages. Legally, oil companies mining in the Alberta tar sands are required to reclaim the land once their operations are completed (Leahy). This process is good for the environment, but not beneficial economically. Currently, the estimated cost of reclaiming the degraded land is $260 billion Canadian (McIntosh et al.). The original estimate that oil companies are reporting only accounts for $58 billion Canadian (McIntosh et al.). The difference between the reported reclamation cost and the actual reclamation cost is staggering. It begs the following question: are oil companies ready to take on this substantial bill? The longer these

companies extract oil from Alberta's tar sands, the more the surrounding land is degraded, meaning the reclamation bill will only grow. Is continuing to mine the Alberta tar sands economically worth it? With such a large cost at stake, the answer is no.

Mining Alberta's tar sands not only proves to be expensive, but it also poses a significant risk to its surrounding ecosystem. Landscape degradation, habitat and wildlife losses are all tangible consequences of oil extraction. Pollutants from mining frequently enter the atmosphere and groundwater reservoirs, causing significant dangers within the ecosystem affecting the surrounding forests in particular (Westman and Joly 235). A study in 2009, led by ecologist Kevin Timoney and Global Forest Watch Executive Director, Peter Lee, reported that the largest losses of native animal and plant life had occurred within native deciduous and coniferous forests (71) The percentage of ecological loss within each type of forest was reported as high as 36% and 24.6% respectively (Timoney and Lee 71). These losses could translate to the extinction of nearly 200,000 native bird species, which would be a catastrophic blow to the local ecosystem (Timoney and Lee 71). These losses would not only impact the environment, but would directly affect humans as well as birds who play essential roles in the ecosystem. For example, many types of birds act as natural pest control, so losing these species could result in increased pest outbreaks, which in turn could lead to damaged local crops or a complete loss of crops altogether

(Sekercioglu et al. 18046). In addition to the benefits they provide, other species of birds also serve a pollinator function. Losing these pollinating birds could result in inbreeding and reduced fruit yields within directly affected plant species (Sekercioglu et al. 18046). From the research done through these studies, a direct link exists between humans and the environment.

The link between humans and their actions against the environment is even more evident when considering the health concerns that have risen from mining the Alberta's tar sands. One of the most dangerous risks from pollutants are the effects they have on the quality of air in surrounding areas. A study conducted by Timoney and Lee found that increased levels of five major air contaminants, such as Sulphur dioxide and volatile organic compounds, are a direct result of the Alberta mining on the tar sands (73). The same study predicted that a rapid increase in the atmospheric contaminants will proceed if the mining continues (Timoney and Lee 73). Both long-term and short-term exposure to these pollutants' present significant health risks to humans. These pollutants can lead to cardiovascular disease, adverse respiratory symptoms, and lung cancer (Timoney and Lee 77). The pollutants that arise from mining that end up in water systems also pose a health risk to humans. In recent years, increased levels of arsenic and mercury have been recorded primarily in local fisheries (Timoney and Lee 78). In particular, arsenic, when ingested by humans, can lead to liver and urinary tract problems,

skin cancer, vascular diseases, and diabetes. Elevated incidences of several of these illnesses have been reported frequently within communities located near mining sites (Timoney and Lee 78). The consequences of actions taken against the environment do not only affect the ecosystems in question but also affect human lives. Discounting the direct link between humans and the environment will not mitigate the consequences.

We are and will continue to be implicated by disturbances within the environment. Mining the Alberta tar sands is economically unsustainable in the long-term, and puts humans and the health of the environment at risk. These risks can no longer be ignored. Parties involved in the Alberta mining industry may say that the risk is worthwhile, but, in reality, they have proven that they are willing to push aside statistics and facts. In addition to reporting a reclamation cost over 200 billion Canadian-dollars below the actual amount, such parties have gone so far as to falsify information about environmental recovery projects and to under-report data regarding harmful spills (McIntosh et al.; Westman and Joly 236). This dishonesty and disregard for real issues only proves that the manner of pursuing economic growth is not sustainable, and humans, as well as the environment, are already suffering the consequences (Lynch et al. 152). The harmful effects of Alberta tar sands need to be understood. Parties of Alberta tar sands need to realize that not everyone profits from the economic

benefits. Indigenous communities specifically face harsh socioeconomic consequences from the mining (Westman and Joly 238). Alberta tar sands cannot continue. To ensure our future, and the future of our environment, we need to put environmental sustainability before harmful economic progress. There are other, cleaner ways to sustain and grow the economy, but there is only one planet that we can call home.

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Critiquing Representations of Postpartum Depression in the Media: A Case Study

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The media (e.g. film and television) often misrepresent and exaggerate the realities of postpartum depression. In her article, "Depictions of Postpartum Depression Onscreen Paint a Dire Picture for Moms Watching at Home," Hannah Belec critiques negative portrayals of postpartum depression through the media and their effects on women. Some examples she discusses that dramatize the disorder are *Private Practice*, a spin-off of *Grey's Anatomy*, and *Homeland*—both of which are popular mainstream television shows. From her discussion, it is evident that representations

of postpartum depression within popular culture are not enough, and that there is both an unnuanced view of the disorder and confusion with other illnesses. Belec's article has weaknesses as well as strengths; Belec offers strong arguments, but her article is limited because it does not provide positive counterexamples, suggesting the need to build on the foundation she provides in order to be of real service to women facing postpartum depression.

As it remains clear from Belec's writing, there is a disconnect between the media and postpartum depression, making the point that the media should not be the only medium that opens the conversation around the disorder. One problem is the failure of those producing films and television shows to involve women who have had postpartum depression in their projects (i.e. in order to receive accurate descriptions). As Belec indicates, women have sometimes been involved in projects, but not women who have experienced postpartum depression, which creates a harmful dialogue. If the media is not even willing to communicate with women who have real-life experiences they should not attempt to portray postpartum depression, because it will cause more harm than good. As well, the media sensationalizes postpartum depression, which "prevents women from asking for help" (Belec para.2). Women in television and film such as *Homeland* rarely seek help. Carrie (a character in *Homeland* who suffers in silence), "gets over what seems to be paralyzing postpartum depression simply and without help, [she is simply waiting it

out] until her maternal instinct kicks" (Belec para.15). Postpartum depression is highly treatable, but since the media depicts women as reluctant and unwilling to seek treatment, real women are likely react the same way. There is apparent stigmatization of postpartum depression in the media. It would be beneficial if our culture became more comfortable with discussing postpartum depression through different forms of media (i.e. interviews with women with real experiences and literature) since popular culture is doing women and the disorder a disservice.

According to Belec, popular culture often confuses postpartum depression with other disorders, which creates many false depictions of the disorder. Television and film tend to overemphasize the dramatics. For example, as Belec says, *Homeland* and *Private Practice* showcase women who attempt to drown their babies in a bathtub due to their postpartum depression, which is a common theme in popular culture (para. 7). This scenario is rare and is only known to occur to women who have postpartum psychosis and not postpartum depression. In fact, postpartum psychosis only occurs in "one in a thousand" mothers (Belec para.10). Therefore, the media's portrayal of postpartum depression is problematic because producers showcase the wrong disorder and conflate it with postpartum depression. Why would the media represent postpartum depression inaccurately? Most of the time it is due to lack of education and knowledge of the disorders. There may equally be a temptation to look for a more "dramatic"

storyline, which media outlets crave. It is also evident that popular culture over represents women who act on their intrusive thoughts. However, there is a difference between intrusive thoughts and intention. Many women who suffer from postpartum depression rarely act upon their intrusive thoughts, but popular culture mainly displays extreme cases and creates characters who attempt to kill their babies. For example, in the horror film *Baby Blues,* the mother acts upon her intrusive thoughts and suffers a psychotic break, which affects all her children. Therefore, the film not only misrepresents her diagnosis and misunderstands intrusive thought versus intention, but also uses the diagnosis to embellish a narrative in order to gain viewership (i.e. to gain capital), which is hugely problematic.

Although Belec cites beneficial examples, she limits her use of productive counterexamples. She briefly discusses an episode of *Scrubs,* which she characterizes as "by far the most true-to-life [experience]," (Belec para.17) but does not include extensive detail on why this episode is more helpful than the others. If Belec were to showcase the positive depictions in *Scrubs* (i.e. the relatable scenarios of postpartum depression) more women may be motivated to watch the episode, which could make them feel less alone and better represented within popular culture. *Scrubs* illustrates how individuals cannot relate to the struggles that women with postpartum depression face. It depicts feelings of embarrassment (an emotion that women often face), it carefully represents the difference between intrusive thoughts

and intention, and it explains the importance of seeking help. Therefore, since Belec mentions *Scrubs* as a positive example, it would have been more beneficial if she analyzed it more extensively rather than briefly touching upon it. In addition to *Scrubs,* there are numerous television programs that accurately depict postpartum depression, such as *Jane the Virgin. Petra, Jane the Virgin's* main character gives birth to twin girls. However, instead of bonding with the twins, Petra immerses herself into her career to limit contact and is fearful of holding and caring for her girls. At first, Petra does not believe she has postpartum depression as she solely views herself as a busy working mother. However, after Petra visits a 'mommy and me' class, she soon discovers her feelings (e.g. believing that her newborns would be better off if they were raised by someone else) need to be addressed, so she decides to seek help. Therefore, there are notable examples in the media that showcase accurate representations of postpartum depression—examples that deserve further attention. Belec emphasizes the importance of eliminating negative representations of postpartum depression, because they are not helpful for women. But is Belec not doing the same in her article? Rather than choosing to write an article about the positive depictions of characters' experiences with postpartum depression, which will aid women, she writes the negatives—what she attempts to tell the media to avoid.

Belec sought to bring truth and awareness to postpartum depression, which

is the reason I support her article. However, her inability to showcase positive case studies is where the article falls short. Although there were limitations, Belec's article allows readers to think critically about representations of postpartum depression. Postpartum depression has played an immense role in early writings and contemporary literature. Charlotte Perkins Gilman's "The Yellow Wallpaper's" (1892) main female character seems to suffer from an undiagnosed illness that would be recognized today as postpartum depression. Today, celebrities and public Nofigures, such as Brook Shields, are open about their own postpartum depression experiences. Knowledge of postpartum depression circulates in our culture~~,~~ but there is still the same stigmatization of the disorder as there was a century ago. Although popular culture attempts to create a positive discourse, the most productive representations that showcase accurate depictions seem to be through first-person accounts. Therefore, the media should perhaps consider featuring more non-fictional stories in order to eliminate false narratives of postpartum depression.

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Sandy Hook Promise Organization's Back to School Advertisement: How the American Identity Limits Moral Indignation

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Over the past few decades, gun control groups have been reworking their messages to illustrate why America desperately needs stricter gun control laws by appealing the viewer's pathos. Since the 1999 Columbine shooting, gun control advertisements used personal stories, broadcasts of school shootings, and stories of survivors. In addition, these groups disclose background information about gun regulation check loopholes, the accessibility to assault weapons, and school safety drills and protocols to alter attitudes and promote stronger firearm laws. In 2019, the

Sandy Hook Promise Organization aired an advertisement that aroused the viewer's moral indignation through the relationship of words and images, visual taxis, and visual metaphors. In this essay, I will analyze how the moral indignation of the viewer is provoked through the strategies and limits of the Sandy Hook Promise Organization advertisement.

After the assassinations of President John F. Kennedy and Senator Robert F. Kennedy in 1963 and 1968, state and federal governments saw a revitalized pressure to implement stricter civilian gun control laws (Hiett 1). During this time, a Chicago advertising agency produced advertisements to advocate for stricter gun control legislation to help and urge congressmen to support their demands. The agency intended to use advertising to "affect attitudes to promote new and stronger firearm laws" (Hiett 1). Despite a movement of gun control advertisements since Robert Kennedy's assassination, the number of U.S. firearm deaths outnumber the number of American deaths in both World War I and World War II at 1.5 million deaths (Murdock). According to the American Gun Violence Archive, there has already been a total of 227 mass shootings within the first six months of 2020 (*Gun Violence Archive*).

Artifact

The Sandy Hook Promise Organization is an American non-profit organization run by several family members affected by the Sandy Hook Elementary School shooting in 2012. The organization's objective is to warn the public of signs of gun violence and

promote gun control through programs, media marketing and messaging with marketing campaigns. The organization published a matchless advertisement on September 17th, 2019 that went viral on Twitter. The advertisement uses the format of a typical back-to-school ad, featuring school supplies to prepare for the new school year. The young students featured in the advertisement break the fourth wall by speaking to viewers about their new school supplies and their advantages. As the advertisement continues, actions in the background show students and teachers preparing for a drill. It then becomes clear that a school shooting is taking place when students begin describing their back-to-school supplies as weapons for self-defence. Throughout the advertisement, the students maintain their composure as they run and defend themselves. The routine occurrence of school shootings is evident in the body languages and the attitudes of the various students, displaying the normality of gun violence within American schools.

The advertisement begins as an innocent and generic back-to-school advertisement promoting back-to-school supplies. Throughout the first half of the advertisement, hints of a school shooting are placed within the background. The hints begin to fill viewers with an uncanny feeling when a teacher in the back-left corner runs and slams the classroom door to hold it in place, while a student in the forefront promotes her new notebooks. This same feeling begins again when students in a library begin running and screaming during another school supplies

promotion. The scene of a school shooting becomes obvious to viewers when students in the hallway are running and falling while screams and shotgun sounds are heard in the background. The Sandy Hook Promise Organization's advertisement uses these hints to demand the viewer's reconsideration of the Second Amendment of the right to bear firearms, which is part of the American identity.

Words and Images

Though it becomes evident to viewers that a school shooting is being depicted in the advertisement, the shooter is never made visible; the viewer can only hear gunshots, see students running, hiding, bleeding, and preparing to face the shooter. If the viewer had not ever been involved in a distressing event like a school shooting, it is Sandy Hook Promise Organization's position to complete the picture of events in an "incomplete picture that invites the viewer to construe absences" (Prelli 68). Imposing the viewer to complete the picture of events with their own assumptions, the advertisement orders the viewer to interpret its narrative of the reality of school shootings and gun violence in America.

Visual Taxis

The Sandy Hook Promise Organization's advertisement uses spoken word and informal images to articulate discrete elements of significance within a linear process, as a strategy to ignite the viewers' moral indignation. For example, when students are speaking highly of back to school supplies at the beginning of the advertisement, it calls to mind a generic retail commercial that would air in late

August. As the advertisement continues, students resume to speak highly of the supplies while images of gunshots, running students, slamming doors, and students hiding operate in the background and foreground. The symbols begin as discrete, but the imagery of the school shooting becomes recognizable when the students begin to use their back-to-school supplies as weapons of self-defense.

Visual Metaphors

The Sandy Hook Promise Organization's advertisement also uses visual metaphors as a discrete symbol to expose the threat of school shootings. One student is seen taking off one of her knee-high socks and tying it around another student's bleeding wound, saying "these new socks, they can be a real life-saver" ("Back-To-School Essentials"). This is an example of how the metaphoric symbols are vocally discrete, as the student removing her socks does not seem disturbed or traumatized by the violence around them, countering the viewer's expectations. The advertisement uses this visual metaphor to draw attention to the link between going to school and the risk of gun violence.

Strategies

The advertisement uses a strategy through the eyes of Michael Halloran and Gregory Clark in *National Park Landscapes and the Rhetorical Display of Civic Religion*, which observes exactly what transforms individuals who live in America into Americans (Prelli 143). Halloran and Clark understood that places and scenes such as national landscapes and parks display an alternative identity to

Americans. Halloran and Clark understood that a nation is essentially an envisioned society recognized in shared symbols and "what those symbols display is an ideal human identity that encompasses values and beliefs, desires and commitments" of the population within that society (Prelli 146). The advertisement demands the viewer to question the Second Amendment—the right to bear arms. This is despite the Second Amendment's cultural status as a significant trait of the American identity. John McNamara's article "The Fight to Bear Arms: Challenging the Second Amendment and the U.S. Constitution as a Sacred Text" examines how the Second Amendment is a significant trait of the American identity by "maintaining a temporal connection within these iconic national figures through the law and the interpretation of that law" regarding the nation's 'Founding Fathers'
(McNamara 1).

The advertisement evokes the viewer's pathos to understand the Second Amendment's influence, by calling upon those who identify with the Second Amendment to be disturbed. In "American Shame: Stigma and the Body Politic," Myra Mendible mentions that American attitudes are curious because they typically "reveal an alternative to America's widespread refusal to bear responsibility" (Mendible 110). Mendible's understanding of American attitudes points to one of the strategies to evoke moral indignation in the viewer, by bearing arms or bearing responsibility.

Limits

The advertisement's nonchalant presentation of a school shooting ambiguously suggests the necessity of policy reform without offering specific recommendations, which may create a sense of moral indignation, perhaps even frustration, in the viewer. In their article, "Narrative Form and Moral Force: The Realization of Innocence and Guilt Through Investigative Journalism," James Ettema and Theodore Glasser believe that narrative form "functions as a symbol, rather than a sign," as it does not give the viewer an explanation or an icon of representation, but tells the viewer what "images to look for in our culturally encoded experience" to determine what feelings are evoked from what is shown (Ettema and Glasser 11). The advertisement uses an uncanny experience to challenge the viewer's culturally encoded knowledge of the Second Amendment.

The Sandy Hook Promise Organization's advertisement cues the viewer's response to character and events in the advertisement by platting "recognizable moralistic stories…story elements as point of view, ironic detail and ritual denial" (Ettema and Glasser 24). Recognizable morals, such as loose gun control laws, create a sense of innocence and guilt within the viewer's culturally encoded knowledge, which determines the viewer's understanding of the advertisement. Further, recognizable morals approve viewers to "judge the moral significance of human projects…even while we pretend to be

merely describing them" (Ettema and Glasser 24-25). Through the judgement and description, the sense of innocence and guilt lingers after recognizable morals are displayed. For example, the advertisement ends with a student texting her mother "I love you" while hiding in a bathroom with the sound of the footsteps of the presumed school shooter ("Back-To-School Essentials"). Then, the advertisement abruptly ends with the statement "It's back to school time and you know what that means" ("Back-To-School Essentials").

The Sandy Hook Promise Organization's advertisement does not rely on the viewer to follow a set of instructions to advocate for stricter gun laws. However, it prepares the viewer to comprehend the reality of school shootings and to prepare themselves for the beginning of a new school year. The advertisement's ambiguity arouses emotions in the viewer, who is left without a plan or objective to direct their emotions towards. The Sandy Hook Promise Organization advertisement's strategies induce the viewer's pathos, which provokes their audience. However, the advertisement limits exactly what the viewer should do with their evoked pathos as it leaves a sense of innocence and guilt within their moral indignation.

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Disrupting Hegemony: Carnivalesque and Feminist Practices at The Edge Skatepark

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Introduction

Located in downtown Winnipeg, inside the Youth for Christ activity centre, lies The Edge Skatepark, a space that is vital to the local skateboard community, considering it is the only indoor skatepark in a city where winter lasts six to eight months. The Edge is reserved for an All Girls' Skateboarding Session, often referred to as Girls' Sesh, on Thursday nights from 7 to 10 PM. The weekly sessions which have a two-dollar entry fee are currently run voluntarily by two women. These sessions average about fifteen to twenty-five folks, including queer womxn, Indigenous womxn, trans womxn,

and non-binary people of all ages and skill levels coming together to share their love for skateboarding. The Edge is part of a Christian organization, and due to normative masculine associations made with the sport of skateboarding itself, womxn and queer folks face interlocking oppressions within space.

Following Deana Morrow and Kamrudin Afshan's work, sexism and heterosexism are prevalent within religious institutions such as The Edge, because the Christian religion "[has roots in the] patriarchal cultural context of Biblical writings," and "queer sexuality… [is considered] deviant and as [has] no place within [such] institutions" (Morrow 110; Afshan 143). This space of tension and negotiation provides a unique opportunity to exercise Kenneth Burke's notions of symbolism and identification, by considering the hegemonic ideologies concealed within symbols at the skatepark. These symbols perpetuate attitudes of intolerance within the environment, preventing the diverse representations of womxn and queer folks from being displayed.

Using the carnivalesque and feminist practice of claiming space, womxn and queer folks disrupt a masculine, Christian, heteronormative, oppressive public institution from within. By recognizing the harm of hegemonic symbol systems, the significance of carnivalesque and feminist practices are revealed as strategies of disruption. As they work to subvert a constructed idea of normativity, and result in the establishment of "[an] innovative [form] of community,"

in which diverse identities are not deemed Other, and rather, they are welcomed and celebrated (Erni 317).

Hegemonic Symbol Systems and Their Function Within The Edge

Ben Rosamond defines the term hegemony as "the dominance of one group over another, often supported by norms and ideas" (2013). Hegemonic ideologies are the "dominant position[s] of a particular set of ideas" (Rosamond 2013). At The Edge Skatepark, this notion of the dominant ideology is prevalent. Through an examination of where, how, and why symbols are placed throughout the skatepark, ideologies that may not have been obvious at first glance become evident, and so do the effects they have on the community.

To enter The Edge to attend Girls' Sesh, one must enter through either the main front door or the back entrance. The front door is large and somewhat daunting, with the word "CHRIST" plastered on it (see Fig. 1). This is the first symbol one encounters, overtly signifying that this is the entrance to a Christian space. If one were to enter through the back door, which is considered the safest entry point during dark winter evenings in downtown Winnipeg, they must walk through a lounge area and interrupt a youth ministry service happening directly in front of the door to The Edge (see Fig. 2). Before even entering The Edge, one is made aware that Christianity is a dominant ideology within the space. This can be considered a discouraging aspect to women and queer folks attending Girls' Sesh considering,

"[institutional] religion has long been a mechanism for heterosexist intolerance and oppression of those who [identify as queer]" (Morrow 111). Thus, this walk to get to the skatepark can be considered demoralizing to queer womxn as they see exclusively Christian messages, rather than a combination of religious symbols and diverse representation. The messaging should represent the queer folks and womxn who are regular participants of the activities within this space.

The first emblem inside The Edge that signifies womxn are a part of the skateboarding community is a small paper poster advertising Girls' Sesh (see Fig. 3). After the poster, one moves towards the shop in order to pay the two-dollar fee for the session. The door handle to the shop, another entry point into the space, displays The Edge's logo with a cross in the middle (see Fig. 5), and amongst the skateboard decks inside the shop, is a board with the word "JESUS" illustrated across it (see Fig. 6). Before an attendee can even begin skateboarding, they have had numerous encounters with religious symbols.

It is critical to note that the display of Christianity itself is not necessarily an issue, as some would argue, "Christianity, should have the freedom to be visible… in public places" (Løvland 164). In the case of The Edge, one should consider that homophobic beliefs and practices are often justified by Christian rhetoric, and so, by prioritizing displays of Christianity exclusively without any other type of representation in this public space, harmful hegemonic ideologies and attitudes confront the diverse community of

skateboarders (Miller and Stack 248). Shannon Miller and Katie Stack bring light to the fact that there are "[Christian organizations that] have a more accepting stance toward [queer] individuals," which suggests the possibility of maintaining both displays of religion, and diverse representation in one space (246).

Upon entering the park, enormous illustrations coded in masculinity are visible to womxn and queer folks attending the Girls' Sesh (see Fig. 4). These illustrations are spray-painted on the walls, most of which are at eye level and larger than the human body. If some individual needs to use the washroom, they must walk through the masculine illustrations, conveying that men are regular and welcome inhabitants of the space. The placement of these images makes them virtually impossible to ignore, and their size and permanency communicate no indication of belonging to any identity that does not fit with these masculine codes. Just above the hyper-masculine artwork on the walls, one can see brackets from The Edge's annual skateboarding competition, The Last Letter (see Fig. 7; see Fig. 8). These tournament-style brackets are spray painted directly onto the walls and are filled with names, all of which are men. These images seemingly resemble a family tree, both functioning to gender the space as masculine, and signify that men are a part of the 'family' at The Edge.

Aside from the one small Girls' Sesh advertisement taped to the wall, the only other symbol within the skatepark that signifies womxn's' presence at The Edge is the two volunteers' trick lists taped

up behind the door in the shop, which is hidden when the door is open (see Fig. 9). Considering Kenneth Burke's work regarding symbols and identification, the overt favouring of masculinity within the space enforces attitudes of male domination within the sport of skateboarding, discouraging womxn and queer folks who inhabit this space. Burke contends that "people naturally respond to symbolism," in their search for identification (Leggett 2012). Within the space, womxn and queer folks see themselves represented almost nowhere, and are therefore Othered by the institution and its hegemonic ideologies through its use of symbols. Sociologist, Zuleyka Zevallos' work supports this notion by discussing the ways in which "social institutions such as… religion… hold the balance of power through their representation of what is accepted as 'normal' and what is considered Other…" (2011).

Ben Marsh and Janet Jones discuss symbol systems, arguing that they are extremely relevant in social spaces. Symbols are created and used, in this case, by authority figures of The Edge Skatepark, and "derive [their] effectiveness through the creation and expression of shared meaning" (Marsh and Jones 61). The ideology portrayed through the religious and masculine illustrations within The Edge signify a dominant power structure in which womxn and queer womxn are seen as Other. This is important because these symbols function to establish what is accepted or acceptable within their institution. Some may argue,

as an open and overt Christian organization, one should expect to have encounters with religious symbols. However, The Edge considers itself a safe public space, which makes its Othering of womxn and queer folks, who regularly participate in the community, harmful.

Strategies of Disruption

Sonia Foss "equate[s feminism]… with practices of disruption... [unsettling or challenging] common assumptions, [and raising] questions about traditional perspectives" (143). The Edge utilizes symbols and spatial practices to construct a dominant ideology, and it is critical to consider the ways in which this hegemonic ideology can be disrupted from within the institution (Staszak 2008). Many have considered the act of womxn and queer folks claiming space as a significant way to disrupt institutionalized norms and hegemony. Looking at Girls' Sesh through a feminist lens, one can identify the ways in which it functions as a feminist and carnivalesque practice within an institution that is founded in norms that limit representation of the diverse identities.

The Edge endorsing Girls' Sesh seems as though it is an act of solidarity, however, Jean-François Staszak reminds us, "it [can seem as though] the Other is sometimes valued… [yet] it [can be] done in a stereotypical, reassuring fashion that serves to comfort the [institution] in its feeling of superiority" (2008). This notion should not be dismissed when considering the lack of symbolic representation within the skatepark for the womxn at the Edge.

Sarah Nicholus considers the ways in which queer womxn "challenge

moralistic values associated with a culture" simply by locating themselves physically within it (240). Instead of rejecting a culture that has been "coded as conservative, anti-modern and unwelcoming of alternative sexualities and gender expressions," they situate themselves within it (Nicholus 251). Culture, in this case, coded as conservative and unwelcoming of diverse identities, mirrors that of the skateboarding culture at The Edge Skatepark. For queer womxn attending Girls' Sesh, spaces such as this "are [significant] sites of identity formation and spaces in which some [queer womxn] contest dominant cultural norms, [and function as] places of liberation" (Elwood 11). Instead of queer womxn rejecting an institution that overtly does not support their identity, they refuse to be excluded and continue to attend Girls' Sesh, situating themselves within the institution, and challenging the ideology simply by taking up space. In doing so, the Girls' Sesh community functions as a space of liberation for those individuals.

It is crucial "[to question] the category of girl," because this asks us to "consider the institutionalized norms that regulate the boundaries of the category" (Gonick 377). In the case of Girls' Sesh, it is important to consider 'Girl' as inclusive to queer womxn, trans womxn, and the many other intersectional identities that inhabit the space at The Edge. Through its Christian ideologies, The Edge conveys that 'Girls' excludes non-Christian, queer, and trans individuals, however, this is not the reality for the attendees at Girls' Sesh.

Millerand Stack believes it is important to acknowledge, "queer women's abilities to challenge, to navigate, and to transform… religious…institutions, and spaces into affirming entities" (243). This is true of Girls' Sesh, as the volunteers and group of womxn are always welcoming of identities that are not represented or recognized by the institution. These individuals create a sense of community within the religious institution that fails to represent members of the local skateboard community.

In addition to the womxn involved in Girls' Sesh, there is a group called Queer Skate, which was organized through social media. Queer Skate works to deconstruct the notion of a masculine, Christian, and heteronormative identity that one must subscribe to in order to be openly welcomed into spaces such as The Edge Skatepark. As a result of Queer Skate hosting a session at The Edge Skatepark, a feminist and carnivalesque practice occurs which, "briefly [breaks] down the boundaries between… hegemonic perspectives" (Nekrashevich ii). The difference between Girls' Sesh and Queer Skate, is that The Edge openly endorses Girls' Sesh, reserving Thursday nights for the sessions to occur, only charging two dollars for entry, and allowing womxn volunteers to advertise on The Edge's social media. Queer Skate however, is run by individuals within the local skateboard community who must pay the normal rental fees (one hundred and sixty dollars for two hours) to rent out the skatepark, and The Edge does not allow advertising on their media pages to bring awareness to

the local skateboard community about Queer Skate events.

Regardless of the financial barriers, and The Edge's refusal to endorse Queer Skate, the community of womxn and queer folks come together to make Queer Skate sessions happen, allowing individuals to take up space within the institution, and actively disrupting and subverting the constructed normative ideologies. The first two Queer Skates at The Edge took place in October and December of 2019. Both sessions averaged around thirty to forty individuals, most of which are regular attendees of other skateboard sessions at The Edge. Unfortunately, institutions refusing to support members of their own community is not uncommon. Michael Clarke studies the ways in which institutions have failed to accept or support openly queer individuals throughout history, regardless of their constant involvement in the institutions (265). However, Queer Skate functions as an active disruption of The Edge's oppressive ideologies, as they inhabit the space regardless of its refusal to support queer people. Queer folks continue to take up space and refuse to be quiet about their identities.

It is significant for queer folks to place themselves in oppressive spaces because it "[allows them] ... to invent new and innovative forms of community belonging" (Erni 317). This notion is played out as participants experience a strong sense of community belonging created within the environment of Girls' Sesh and Queer skate. It is important to create welcoming environments because

"[institutionalized] religious [beliefs] are a major source of social oppression for many [queer individuals]" (Morrow 110). Forming environments that work against this social oppression disrupts hegemonic institutions and allows for individuals to feel seen within their community (Morrow 118).

Skateboarding is a male-dominated sport, and girls and womxn often do not feel entitled to public spaces, often experiencing objectification and self-conscious awareness of being watched and judged by the male gaze. Safe and inclusive spaces such as Girls' Sesh and Queer Skate are extremely significant to womxn and queer folks in the skateboarding community. These sessions encourage diverse identities to continue skateboarding and continue to take up space in public spaces, disrupting normative ideologies that insist one must fit a fixed identity or subscribe to a particular religion in order to feel welcomed into the community.

Conclusion

On Thursday nights in downtown Winnipeg, womxn come together at The Edge to support each other, building a new and innovative form of community, through their shared love for skateboarding. Although they face interlocking oppressions in a space that perpetuates hegemonic ideologies, they continue to show up to weekly sessions, taking up space proudly, and refusing to conceal their identities in order to be welcomed into the masculine, Christian, heteronormative space. The Edge was founded by the Youth for Christ

organization, an organization with oppressive religious beliefs that have often gone unquestioned. They are now being "challenged in the name of social justice for all people" (Morrow 118). Simultaneously, womxn challenge notions of masculinity as the assumed superior status within the institution and the sport itself (Morrow 110). Youth for Christ contends that "The Edge is dedicated to providing a year-round, safe environment for skateboarders, the space is "not exclusive and [is] for anyone who wants to come," (Youth for Christ Winnipeg). However, the symbolic constructs within the space suggest otherwise. By both displaying masculine and religious symbols that conceal heterosexism and sexism and having little to no emblems signifying that womxn are a part of the community, the institution creates a dominant identity that is welcomed into the space. Burke reminds us that symbols are a crucial part of one's journey of identification, meaning it is important that one sees themselves represented within a space in order to feel accepted and welcomed to express their identity. By gathering for Girls' Sesh and Queer Skate, carnivalesque and feminist practices are performed, and normative, oppressive ideologies are disrupted. At The Edge Skatepark, new and innovative forms of community belonging are being formed by womxn, providing marginalized folks within the local skateboarding community a time to come together and engage in dissident practices. In doing so, there is hope that local skateparks will soon begin to display emblems that reflect the reality

of the Winnipeg skateboard community, as womxn and queer folks.

diverse, accepting, and inclusive of

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Visual Appendix

Figure 1

Figure 2

Figure 3

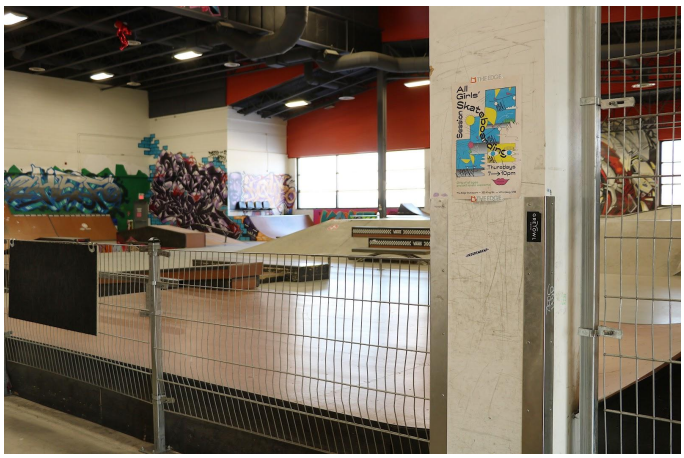

Figure 4

Figure 5

Figure 6

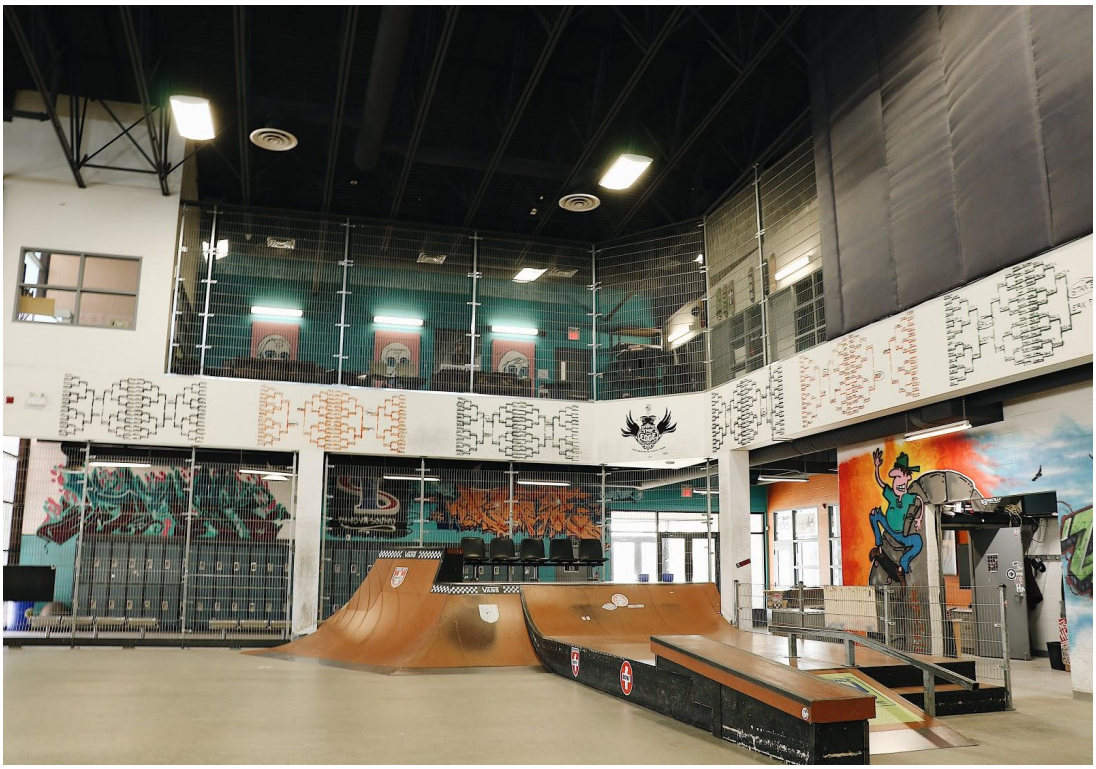

Figure 7

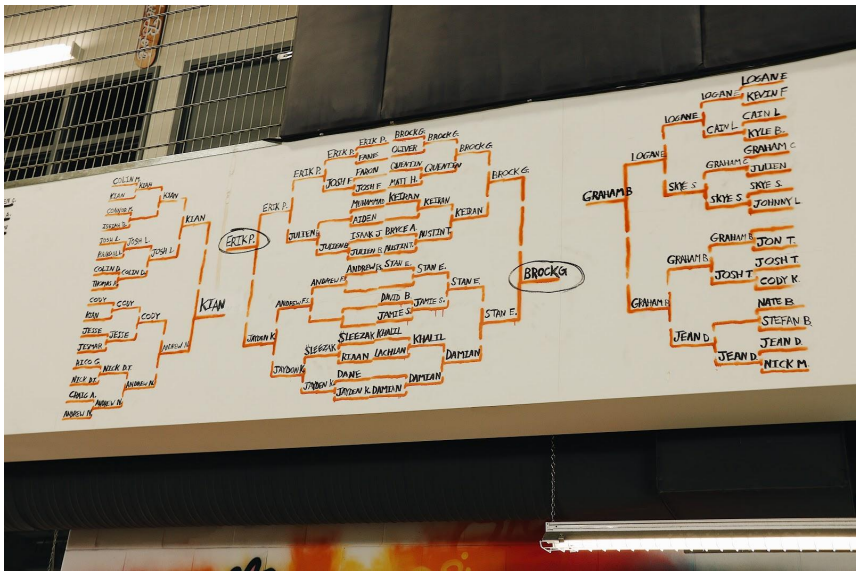

Figure 8

Figure 9

A Metaphoric Critique of Michael Arad and Peter Walker's 9/11 Memorial: *Reflecting Absence*

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Introduction

Located at the World Trade Center site in Lower Manhattan, the 9/11 memorial was built to commemorate those who died during the September 11th, 2001 terrorist attacks. After more than five years of construction, the memorial opened on the tenth anniversary of the attacks that killed thousands in New York, Virginia, and Pennsylvania ("9/11 Memorial & Museum"). The entire complex consists of two "Memorial Pools," 400 white oak trees, the "Memorial Glades," as well as the "Memorial Museum." Created by architect Michael Arad and landscape architect Peter Walker, the 9/11

memorial "is [America's] principal institution concerned with exploring 9/11, documenting its impact, and examining its continuing significance" ("9/11 Memorial & Museum").

There has been much controversy surrounding the creation of the 9/11 memorial, as noted by Erika Doss: "Following 9/11, heated debates ensued over what sort of memorial – if any – should be created, and where" (28). There were questions about what story the memorial should tell, who it should tell that story to, which people should be honoured, and who should decide the answers to these questions (Doss 28). Amid much controversy, family members of the 9/11 victims formed "Take Back the Memorial," an alliance that advocated for the creation of a "proper memorial…for those who perished on September 11th" ("Take Back the Memorial – About Us"). The alliance sought for a memorial that solely focused on the 9/11 victims, not on "any cultural and economic redevelopment schemes" (Doss 28). After its construction, the 9/11 memorial remains under public scrutiny. According to an article by *The Washington Post*, "the 9/11 Memorial Museum doesn't just display artifacts, it ritualizes grief on a loop" (Kennicott). Others argue that the memorial is one to forget, claiming that Michael Arad's design is "brutally reductionist" and "represents a failure of the imagination" (Leigh 50).

Research Question

These controversies and debates make the 9/11 memorial a suitable artifact for analysis, since "memorials are

useful…resources for examining how different [people] reckon with particular issues and interests" (Doss 27). Furthermore, this makes metaphoric criticism an appropriate method for the analysis of the 9/11 memorial. Metaphors "[serve] as a structuring principle, focusing on particular aspects of a phenomenon and hiding others" (Foss 297). Additionally, employing metaphors is "a basic way by which the process of using symbols to construct reality occurs" (Foss 287). By applying metaphoric criticism to the analysis of the 9/11 memorial, it is possible to gain insight into how people might interpret events, such as 9/11.

With this in mind, how do rhetors use metaphor in non-discursive artifacts, such as the 9/11 memorial, to construct an ideal audience? In this essay, it will become clear that the architects of the 9/11 memorial have used metaphors for death and life to highlight the victims of 9/11 rather than the actual instances of terrorism that took place that day. In doing so, Michael Arad and Peter Walker have constructed their audience as one that recognizes the absence of the people who died on 9/11, one that views these deaths as meaningful, and critically reflects on the terrorist attacks that took place on 9/11. Furthermore, this analysis will demonstrate the importance of using metaphors in non-discursive artifacts and how metaphors in architecture can shape how an audience perceives a given event or topic.

Methodology

Metaphors can be described as "analogies which allow us to map one experience in the terminology of another

experience" (Larsson 364). This is done using a tenor and a vehicle. The tenor, also called the target, "is the topic or subject that is being explained," while the vehicle, also known as the source, "is the mechanism or lens through which the topic is viewed" (Foss 285). The goal of this essay is to employ a metaphoric critique of the 9/11 memorial. I will examine the context of the memorial itself to explain how the architects Michael Arad and Pater Walker use metaphors to construct their audience. I will consider the setting, occasion, audience, and creators of the memorial (Foss 290). Secondly, this essay will isolate the metaphors employed by the architects of the memorial (Foss 290), and then sort these metaphors according to their vehicle (Foss 293). Finally, I will develop an explanation for the memorial according to the most frequent and intense metaphors in the memorial (Foss 293). To conclude, the contribution this essay makes to rhetorical theory will be considered.

Description of the Artifact

The 9/11 memorial is located on the 16-acres of the World Trade Centre complex ("9/11 Memorial & Museum"). Its main features are two square pools that make up the exact footprint of what were formerly the Twin Towers ("9/11 Memorial & Museum"). Inside each pool are waterfalls that descend 30 feet into a square basin and another 20 feet into a smaller void ("9/11 Memorial & Museum"). Around the perimeter of the squares are the engraved names of those who lost their lives in the attacks ("9/11 Memorial & Museum"). These names are

"grouped by the location and circumstances in which victims found themselves during the attacks" ("9/11 Memorial & Museum"). This means that the names of friends or colleagues may appear adjacent to one another ("9/11 Memorial & Museum"). Moreover, the pools are surrounded by 400 swamp white oak trees, which are native to all three 9/11 crash sites ("9/11 Memorial & Museum"). One Callery pear tree was growing amongst these 400 oak trees, which became known as "The Survivor Tree" because it endured the 9/11 attacks ("9/11 Memorial & Museum"). Finally, the memorial includes six large stone monoliths that extend outwards from the ground and are each made of World Trade Center steel ("9/11 Memorial & Museum").

Analysis: Examining the Artifact as a Whole

The 9/11 memorial is located amongst the disorder of Lower Manhattan. The tranquillity and peacefulness of the memorial is juxtaposed with the commotion of the busy streets surrounding. This offers passersby an opportunity to reflect on the tragedy while in the midst of their daily lives. In other words, the memorial's location encourages viewers to contemplate and consider the events that took place there. Because the memorial is meant to commemorate the Americans who died on 9/11, the audience for this artifact is anyone who was affected by 9/11. This includes those whose loved ones died in the attacks, the firefighters, police officers, and health care workers who aided in response to the attacks, and

anyone who witnessed the attacks. The public in general is also the audience of the memorial. The public can be defined as "the commonality among people based on consumption of common texts" (Lundberg & Keith 17). This means that anyone who has any knowledge of 9/11 can be considered an audience of the memorial. When it comes to the creators of the memorial, "the Lower Manhattan Development Corporation… launched an international competition to choose a design for a permanent memorial at the World Trade Center site" ("9/11 Memorial & Museum"). After going through over 5, 000 submissions, the corporation chose Michael Arad and Peter Walker's design as the winning entry ("9/11 Memorial & Museum"). The team titled their design *Reflecting Absence,* as they saw it to represent "absence made visible" ("9/11 Memorial & Museum"). Costing $700 million to construct, the 9/11 memorial, along with the 9/11 Memorial Museum, commemorates a significant event in American history (Rybczynski).

Analysis: Isolating the Metaphors

Michael Arad and Peter Walker have constructed an artifact that holds several metaphors. These metaphors fit primarily into two categories: death metaphors and life metaphors.

Analysis: Sorting the Metaphors

Death Metaphors

The first metaphor that Michael Arad and Peter Walker have used to construct an ideal audience is the metaphor of the memorial as death. For example, the architects have lined the bottom of the pools with black granite, which gives the

pools the appearance of an empty abyss. This emptiness reminds viewers of the absence caused by the deaths of the 9/11 victims, with the granite itself having even been described as “black as death” (Rybczynski). Death metaphors can also be found when considering the overall design of the memorial pools; the hollow squares that the architects chose to construct are a metaphor for the death of both the buildings and the 9/11 victims. By using the Twin Towers’ exact footprints, the audience can be reminded of the sheer scale of what happened on 9/11. The enormity of the vacant squares, which are nearly an acre in size, is overwhelming compared to the crowded Lower Manhattan streets. In this way, the square-shaped pools symbolize the significant absence that is left by the death of the buildings and by the death of the 9/11 victims. Another metaphor for death can be seen in the water that flows down into the central square. This represents submission to gravity, or submission to death, which all humans must go through (Denson). Rather than using fountains in his design, Michael Arad's uses waterfalls to show “harmony with nature” (Denson): “[h]ad Arad installed fountains instead of waterfalls, he would have embodied willful defiance” to nature (Denson). Instead, Arad's use of waterfalls shows that although the 9/11 victims experienced unnecessary deaths, their deaths can still be considered natural.

Life Metaphors

Michael Arad and Peter Walker also utilized the metaphor of the memorial as life to construct an ideal audience.

Water is often used as a symbol for life and rebirth, especially in the Bible (Bouma-Prediger 42). According to Francis Gimber, "water also cleanses; it symbolizes moral and spiritual renewal" (Gimber 241). In the context of the 9/11 memorial, the water in the pools can be seen as a metaphor for life. This provides an optimistic lens through which the viewers can interpret the 9/11 attacks. From a Christian perspective, perhaps viewers believe that the victims have been reborn in another life, or perhaps the memory of their lives on' in the minds of their loved ones. The 400 oak trees also represent life. In particular, the oak trees can symbolize how those who died on 9/11 are reborn into nature. It is as if their fallen bodies were the seed in which beautiful trees have grown. Amongst the skyscrapers and busy streets, the oak trees are a refreshing section of greenery in Lower Manhattan. They show that something positive can come out of tragic events. A final example of a metaphor for life is the light that shines from the memorial. This light that lines each memorial pool is also present in the names of the victims surrounding each pool. Light is also commonly seen as a metaphor for life or rebirth. Therefore, by lighting up the pools and the victim's names, the architects highlight the victims and show that they may live in another way.

Analysis: Discovering an Explanation for the Artifact

By juxtaposing several metaphors for death and several metaphors for life in the 9/11 memorial, Michael Arad and Peter Walker have constructed their preferred

audience as one that recognizes the absence of the people who died on 9/11, one that views these deaths as meaningful, and one that critically reflects on the terrorist attacks that took place on 9/11. Because of the metaphors used, viewers can perceive the 9/11 attacks through a more hopeful lens. This is because the memorial pays tribute to the deaths of the 9/11 victims while also suggesting that something positive can come out of the situation. In this way, "the 9/11 Memorial Plaza is alive with twin spirits of remembrance and renewal" ("World Trade Center Sites"). While being reminded of the past, the audience can also be hopeful for the future. Through the use of death and life metaphors, the victims of 9/11 are highlighted rather than the actual instances of terrorism that took place that day.

Instead of including war or terrorism metaphors, the architects have constructed their audience by creating a "supremely contemplative sanctuary" that encourages visitors to think critically about life, death, terror, and war ("World Trade Center Sites"). For example, the victim's family members can visit the memorial and be reminded of their loved ones as well as the possibility that they are in a better place. Viewers can be reminded of the acts of terror that took place on 9/11, but they also can be encouraged to reflect on those events – why they happened, why they cannot happen again, and why we must learn from them. For Arad and Walker, this means that an ideal viewer is one who does not hold any prejudices or biases surrounding terrorists and terrorism, and

instead thinks objectively and critically about 9/11.

Conclusion

By discussing how Michael Arad and Peter Walker have used metaphors to construct their ideal audience, this essay has emphasized the importance of using metaphors in non-discursive artifacts. Specifically, the use of metaphors can allow rhetors to construct an audience and influence how the audience perceives a certain event or a certain ideology. Marla Kanengieter-Wildeson makes this point clear in her essay *Architectural Metaphor as Subversion*, in which she explains how the architectural forms of the Portland Building can subvert or reaffirm existing ideologies using metaphor (Foss 310). She concludes that "nondiscursive metaphors suggest that buildings are more than aesthetic sites upon which verbal discourse takes place; rather…they can become…a ground of ideology and argument" (Foss 313). This is reminiscent of Doss' contention that "memorials are useful…resources for examining how different [people] reckon with particular issues and interests" (Doss 27). In the case of the 9/11 memorial, the audience is invited to perceive 9/11 as an event that resulted in meaningful deaths and as an event that should be viewed critically, rather than with prejudices surrounding terrorists and terrorism. The architects have constructed their ideal audience by using metaphors for death and life to highlight the victims of 9/11 rather than the actual instances of terrorism that took place that day. Because of this, Michael Arad and Peter Walker can influence the

way the audience perceives 9/11

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Visual Appendix

(9/11 Memorial & Museum)

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The Red Wave Manifesto Proposal

We live in a patriarchal and capitalist world where it is acceptable and normal to discuss matters concerning men while suppressing feminine issues. Menstruation affects a large section of our global population, yet it is treated as a dirty secret. Discussions about menstruation between girls and women are held in hush tones or behind closed doors where only females are privy. When carrying sanitary products, women hide them in the most creative of ways (Binkowski 2019). Younger girls are often embarrassed to purchase them. I have heard several friends express that their

spouses or partners would not pick these products up for them. People, both men and women, are reluctant to discuss menstruation and menstrual hygiene products openly.

The stigma surrounding menstruation encourages a lack of transparency and accountability in the production of menstrual hygiene products. Menstrual issues are seen as a women's issue and are left to be dealt with by women. The owners of capital who manufacture products for markets are often men. Feminine products are categorized as medical devices, which means that manufacturers are not required to identify the materials used in their production (Binkowski 2019). As a result of society being uncomfortable discussing feminine issues openly, users of these products are unaware of the specific materials that come in contact with their bodies (Binkowski 2019). Our failure to understand what materials go into sanitary products and how those materials decompose contributes to the already out of control pollution relating to climate change. Considering an average woman uses an estimated 10, 000 tampons in her lifetime, and women make up about half of the total global population, the impact of our feminine hygiene products on the environment must be significant (Binkowski 2019). Used feminine hygiene products end up in landfills contributing to environmental degradation (Binkowski 2019).

Our unwillingness to discuss menstrual products also reinforces gender inequality. A woman spends

between $150-$300 per year on feminine hygiene products. In addition to that, sanitary products are taxed as luxury items, yet these products are a necessity, not a luxury (Binkowski 2019). Half of the world's population bears a monthly expense that the other half does not incur, increasing gender inequality (Ined 2020).

Phallo-centrism and capitalism are the two dominant ideologies surrounding this problem. The Red Wave Manifesto will look at Michel Foucault's discourse theory and Nancy Fraser's feminism theory shedding light on how phallocentric and capitalist rhetoric reinforce stigma and inequality surrounding menstruation and menstrual products and, contribute to environmental degradation (Arruza et al. 23; Fraser 115). Through this manifesto, I propose that in order to recover our environment and create a 'gender-just' world as Fraser puts it, we must become an anti-phallocentric and anti-capitalist society.

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#Clean, Healthy, Perfect: The Image-Text Relationship of Orthorexia-Triggering Content on Instagram

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We know now that encouraging people to become skinny is wrong, and that such encouragement often leads to eating disorders, such as anorexia. In response to this knowledge, social media is now encouraging people to instead become fit (with the distinction that being fit means being physically healthy, whereas being skinny just means appearing thin). While posts that promote healthy living are often acknowledged as positive because they denote a healthy lifestyle classified by healthy eating and exercise, the promotion of a healthy lifestyle, like the promotion of

becoming skinny, can lead to an eating disorder. Specifically, promoting healthy lifestyles can lead to the eating disorder orthorexia. Orthorexia, according to the article "Orthorexia Nervosa in Dieticians" by Kinzl et al., is "a fixation on healthy food . . . [that] is characterized by a pathological obsession with biologically pure food, which prompts important dietary restriction" (1). In other words, people become so fixated on eating healthy that they will not eat anything other than raw healthy food. Eating something outside of their diet often makes people who have orthorexia suffer extreme guilt and self-loathing, according to McComb and Mills's article "Orthorexia Nervosa: A Review of Psychosocial Risk Factors." I hypothesize that these negative feelings are related to the ways that social media displays healthy eating both visually and textually.

This essay will specifically examine the image-text relationship of healthy eating pages and hashtags on the social media platform Instagram. It will examine Instagram for multiple reasons. Firstly, Instagram appeals to a young adult audience more than Facebook does. Young adults are the target audience for most pages that promote healthy eating, meaning that there is more healthy eating content available on Instagram than on Facebook. Secondly, Instagram demands image-based posts, which Twitter does not, meaning Instagram is a better platform than Twitter to understand the image-text relationship of healthy eating pages and hashtags.

This essay aims to understand how healthy eating pages and hashtags encourage orthorexia by examining both the images and their captions. Scholars, such as James Michael Farrell and E. H. Gombrich have researched the relationship between image and text. This essay will begin by discussing what Michael Farrell and Gombrich have found, before examining the existing research of the effect's fitspiration pages have on viewers' attitudes. Fitspiration and healthy eating are both subsections of healthy living. More research has been done on fitspiration pages than on healthy eating pages, likely because fitspiration pages have a more direct effect on viewers' mood and self-esteem because they mainly display images of fit people. Healthy eating pages mainly display images of healthy food; however, images of fit people are still common on healthy eating pages.

Not only does this essay differ from previous works that research visual displays of healthy living because it examines content on healthy eating pages and hashtags instead of fitspiration, but it also examines *how* the content creates negative attitudes instead of proving that it *does* create negative attitudes. Ultimately, this essay will examine how the images and text of healthy eating pages and hashtags create negative attitudes that can further lead viewers to orthorexia-related tendencies.

Before we can specifically understand how images and captions create a negative attitude, we must examine the relationship between image and text, and

we must examine articles that prove that healthy living pages create a negative attitude. Before the social media age, James Michael Farrell wrote the article, "This Horrible Spectacle: Visual and Verbal Sketches of the Famine in Skibbereen," which argues that both text and speech are necessary to create a full message (76). Through his essay, Farrell refers to the artist James Mahoney who captured the somber reality of the Irish famine in sketches. Farrell argues that neither writing nor sketching "can reveal the full portion of [subjects's] suffering" (71).

Furthering the research of image-text relationships, E. H. Gombrich wrote the article "The Visual Image: Its Place in Communication." One of Gombrich's main arguments is that text, like communication in general, "is concerned with matter rather than mood"; contrarily, mood is created through visuals (140). Gombrich provides an argument suggesting that if someone reads a sentence about a cat to a child and then shows that child an image of a cat "the sentence will leave the child unmoved; the image may delight him" (139). Because each medium has a benefit that the other does not have, it suggests that together, the pair will create both matter and mood.

Gombrich argues that images create mood; however, Davies et al, challenge this idea in their article "Add a Comment . . . How Fitspiration and Body Positive Captions Attached to Social Media Images Influence the Mood and Body Esteem on Young Female Instagram Users". Davies et al. conducted an

experiment where 109 women between 18-25 years of age viewed 50 fitspiration posts. The groups all viewed the same images, however, the researchers secretly split the women into three groups, changing the captions of each image for each group. One group read fitspiration captions (captions suggesting working-out is essential to look good), one group read body-positive captions (captions suggesting that feeling confident is more important than looking good) and one group read neutral captions (captions not discussing the body) (102). What Davies et al. found was that the group who viewed the images with fitspiration comments were more likely than either of the other two groups to feel a negative attitude. In other words, Davies et al. argue that captions can sometimes control mood more than an image can.

To further prove that fitspiration pages can create a negative attitude, Rousenfell et al. wrote the article "Social Media, Body Image and Food Choices in Healthy Young Adults: A Mixed Methods Systematic Review" that discusses the negative message behind fitspiration pages. Rounsefell et al. gathered their information through analyzing other qualitative and quantitative studies about Instagram users' mood when viewing fitspiration related content. This type of content, the researchers concluded, suggest that the focus of working out is to "attain physical body ideals" (37). Additionally, users frequently compare themselves to the fit and toned people whom they follow (Rounsefell et al., p. 37). Fitspiration pages

thrive off people following other people who have a seemingly perfect body. The followers can view the page to understand how the content creator works out and what she eats so that the followers, too, can have a perfect body. However, as Rousenfell et al. emphasize, exercising and eating healthy to look fitter or thinner is an unhealthy behaviour that often leads to eating disorders (37). Instead, people should work out and eat healthy to improve their quality of life.

These papers have proven four main ideas. Firstly, that images and text rely on each other to create a complete message. Secondly, that images commonly appeal to pathos. Thirdly, that text can appeal to both matter and to pathos. Fourthly, that fitspiration pages encourage negative attitudes. What this essay will now aim to answer is *how* image and text work together to create this negative attitude in healthy-eating pages and hashtags.

Healthy eating pages and hashtags work in the same way as fitspiration pages and hashtags. The difference is that healthy eating pages focus on encouraging viewers to eat healthy as opposed to encouraging them to work out. Nonetheless, I argue that healthy eating pages are most attractive to people who are viewing the content with the intent to lose weight, which Rousenfell et al. proved to be true in the case of fitspiration pages. This is harmful behaviour because the viewers are looking at healthy eating pages for solutions on how to become healthier, and thus, skinnier, which can ultimately lead to orthorexia-related tendencies. It is not just

the ideas of these pages that cause unhealthy habits; rather, it is the images and captions that provoke such habits.

Using Gombrich's idea that text creates matter, captions create material that linguistically places a barrier between healthy and unhealthy food. The captions on healthy eating pages and hashtags commonly use words such as 'healthy', 'clean', 'detox' 'fuel' and 'good'. This representation denotes unhealthy food negatively: implying that it is 'unhealthy', 'dirty', 'junk', and 'bad'. These words, however, are not exclusive to Instagram captions; rather, they are words that define diet culture. By limiting unhealthy food to garbage that one should not put in her body, it suggests that unhealthy food is what is preventing someone from having the healthy body that she wants. This can be viewed negatively, but it is true to an extent: eating healthy food is good for you, and eating unhealthy food is not (although, it is not as black and white as these terms suggest). Some pages, too, specifically promote the unhealthiness of certain foods like carbs or dairy, specifically classifying these foods as 'bad'. If someone follows multiple pages that specifically promote the boycotting of a food group, it leaves the viewer with few food groups that are considered healthy. Overall, healthy eating pages often promote an extreme view that some foods are healthy while the rest are unhealthy. It is ultimately this segregation of good and bad foods that make healthy eating pages trigger orthorexia in page-viewers. This extremity is furthered through the images displayed on healthy eating pages.

The images displayed on healthy eating pages encourage the extremity of healthy eating because they only show healthy food. While scrolling through the Instagram accounts of wellness coaches, or searching through clean or healthy eating hashtags, one only sees images of healthy food. This implies that to have a toned body, one can only eat healthy foods. This further supports the black-and-white ideology suggested by the captions by implying that food that is not healthy is completely unhealthy. Similarly, captions do not often discuss unhealthy food—the sole purpose of image and text is to represent healthiness.

More important than that, however, is that the images have a specific genre to them; they are consistently full of colour, arranged in an aesthetically pleasing way, edited for optimal appeal, and set in front of a simple but attractive background—most commonly the simple white background of a table or counter. This glorifies healthy food, which suggests that by eating clean food, one will magically appear, and ultimately *be*, healthier. While this may sound positive on the surface, it is not necessarily the case. If healthy food is glorious, it is implied that unhealthy food is dangerous. This further highlights the 'good versus bad' or 'clean versus dirty' issue that is created through captions. This categorization of food likely triggers orthorexia-related tendencies because it divides food into good and evil (with no room for a grey area that allows for occasional treats), nor does it suggest that

some food is healthy and necessary for nutrition even if it is high in carbs or fat.

In addition to images of people, healthy eating pages often have the occasional image of a person. These images, too, have a genre. These images show off people who are smiling while eating healthy food, working out, or wearing workout clothes. The smiles are often exaggerated, suggesting that the key to being this happy is becoming fit and healthy. It is important to remember that when viewing someone's Instagram page, the viewers are not individually viewing images; rather, they are viewing the collage of images that make up someone's page. So, when viewers see these beaming faces surrounded by images of healthy food, the smiles are associated with the food. This further emphasises the falseness that subjects are happy because they are fit, and they are fit because they only eat the healthy food seen in the rest of the collage.

Davies et al. break fitspiration captions into three sections: fitspiration, body-positive, and neutral. This is also true for healthy-eating captions. Because healthy eating pages are mainly represented by images of food, I borrow their belief that captions affect mood more so than the images. This is because a bowl of food is usually not overly emotional. Therefore, what is emotional is the types of captions associated with these images that can make someone feel either good or bad about their own eating habits. Because the images are a synecdoche—they only represent part of the message—the captions inform the viewers how they

should feel about the bowl of food. On the wellness and lifestyle Instagram page AliceLieving, page owner Alice posted a picture of a piece of toast topped with scrambled eggs and mushrooms with a side of salmon. The picture is captioned "The best way to make you feel a whole lot better? A BIG YUMMY BREAKFAST *yellow heart emoji*". When looking at the food image, viewers likely will not have an extravagant emotional reaction to the image; however, the caption has the potential to affect someone's mood. The plate of food is not a substantial serving, and by saying the picture is of "a big yummy breakfast", Alice is implying that people who eat larger portions are eating an unhealthy amount (the caps lock seems to emphasise this message). Therefore, I argue that in images of food, the captions can affect mood more than the image itself.

However, I also argue that images of a fit person affects mood more than a picture of food with a healthy eating caption does. Page-viewers compare themselves to the fit people whom they follow, which ultimately suggests that images of fit people negatively affect viewers' moods (Rousenfell et al., p. 37). Images of fit people, then, accompanied by a healthy eating caption, will likely have the largest negative effect on mood. For example, the lifestyle content creator Ankita Rai Tiwari posted an image under the hashtag 'healthyeating.' The woman is fit, sitting on gym equipment, eating a power bar. The caption reads "smart people make smart snack choices!!" The image works as synecdoche, suggesting

that if one eats what the subject is eating, she will also achieve a fit body. The caption works to suggest that the people who do not eat what the subject eats are stupid.

Farrell was right in saying that images and text rely on each other to create a complete message. As shown through my research, healthy living content triggers negative attitudes in viewers. As shown through my observations, healthy eating images and captions work together to create this negative attitude. Captions create a linguistic barrier, separating 'good' food from 'bad' food, and this is visually displayed through images of brightly coloured food. Overall, image and caption work together to glorify healthy food, implying that unhealthy food is toxic. This toxic representation of unhealthy food is furthered through the lack of images of unhealthy food on healthy eating pages. Viewers are only viewing healthy food, further suggesting that one can only eat healthy food to be fit. This lack of unhealthy food is duplicated in healthy eating captions. These captions do not often say that it is okay to eat something besides an acai bowl or a plate of vegetables. It is important to note, however, that lots of healthy eating pages do have] body-positive captions, which encourage cheat meals and healthy attitudes towards food. Overall, my findings prove that both Gombrich and Davies et al's arguments were right in their findings on healthy living content on Instagram. Gombrich argued that images most effectively affect mood. I found that

images of fit people greatly affect mood; however, images of food do not. Davies et al. argued that captions affect mood. I found that captions on images of food hold the power to affect the viewer's mood. This information is important to understand so that people limit the amount of content they post that can trigger orthorexia-related tendencies.

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The Powerful Presence of Plants-Fertilizing the Mind with Mental Enhancement

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is a first-year student at the University of Winnipeg who intends to earn a degree in psychology with hopes of applying to law school. This new step in school has expanded not only her knowledge but also her perspective, and she is very excited to see where her education takes her.

Humans have a close relationship with nature as they integrate it into their homes as house plants. “Written evidence shows that the Egyptians brought plants indoors, and the ruins of Pompeii revealed that interior plants were used more than 2000 years ago” (Bringslimark 422). As humans have historically lived around plants, it is not surprising that the practice of keeping plants indoors has a long history. What is less considered in this practice, is that in addition to “aesthetic niceties” (Bringslimark 422), indoor plants have an important impact on human mental function

(Deng 1). The addition of indoor plants in human environments is contemporarily used for aesthetic benefit but also has a positive influence on human psychological and cognitive performance.

Our psychological wellbeing can be affected by the detail and decoration of our surroundings. The presence of living things in one's environment helps to create feelings of security and relaxation (Deng 4). A study in Japan proved that a display of foliage has positive effects by creating clear-headedness (Deng 5). Along with that, Deng reports that indoor plants "notably reduced stress" as well as "nervousness and anxiety" (5). Not only does nature induce a calming effect, but it helps humans to "better able to reflect on recent stressors" (Tuyen and Torquati 2) when they walk in nature as compared to an urban setting (Tuyen and Torquati 2). This mindfulness promotes emotional stability and the ability to cope.

The evidence for improved emotional stability when in the presence of natural elements provides a base for the claim that an individual's perception of pain is also influenced by the presence of plants in their surroundings (Park 979). Many research studies have provided support to the notion that having plants around when one is experiencing pain drastically reduces the perceived severity of that pain (Deng 6). To detail the effects of ornamental greenery on the perception of pain, Park conducted research using participants recovering from minor surgery. "Surgery may create multiple stressors to patients such as physical discomfort" (Park 975). Park researched

the use of plants as an inexpensive and non-invasive method of reducing such feelings. As the control group recovered from their surgery in a typical hospital room, the experimental group recovered in a room that was identical except for the addition of an array of plants. The results were staggering – patients in the experimental group reported significantly less pain and stress on the second day after surgery. Pain intensity was consistently lower than those recovering in rooms without plants (Park 977).

Due to the positive impact on one's psychological state from the presence of plants, their perception of life is consequently improved. A study conducted by Han in 2009 also supported the evidence of an increasingly positive outlook on life with increased exposure to plants. Research has shown that when 76 junior high school students were placed in a classroom with leafy indoor plants, they had "significantly stronger feelings of preference, comfort and friendliness" (Deng 5). The multitude of positive psychological benefits works together to enhance an individual's outlook on life, improving their overall wellbeing.

The role indoor plants play on mental health is proven and is applied to treat many mental illnesses. Treatments such as Horticultural therapy are used for their therapeutic remedies (Deng 7); Horticulture therapy is where one is prescribed to spend a duration of time outdoors in nature or interacting with it indoors for its psychological benefits. Nature is also proven to have therapeutic effects even if a window separates it from

the person observing it (Raanaas 31). In a clinical study, a window view to nature that is unobstructed was shown to have benefits on self-reported mental and physical health (Raanas 31). The integration of plant and natural life into human environments is proven to not only impact one's everyday life. However, it is used as a tool for the purposeful betterment of one's wellbeing.

Being in the presence of nature indoors has a dramatic influence on cognitive function (Mcsweeney 129). For example, stimulation within the brain is increased when one looks at an image of a natural environment compared to an urban environment (Mcsweeney 132). This stimulation has benefits to cognitive function such as an increase in creativity, and that "plants would facilitate performance on a creative task" (Shibata et al.; Bringslimark 429) Studies also found improvements to concentration, fatigue, and productivity when in the presence of plants (Shibata et al.).

The cognitive improvements seen in studies involving the presence of plants have been credited to a decrease in fatigue and an increase in concentration. The impact of plants on attention-ability has been studied extensively. Attention Restoration Theory (ATR) suggests that natural environments restore people's capacity for direct attention (Nieuwenhuis 201). Natural environments, and simulations of such, exert less on cognitive processes as they "[encourage] more effortless brain functions, thereby allowing the capacity for attention to be restored" (Nieuwenhuis 201). Shibata and Susuki

conducted a study in 2001 to test fatigue and concentration before and after taking a break, and their results proved that having a plant in the room decreased negative effects (Bringslimark 429).

Subsequently, with an increase in an individual's concentration, there follows improved productivity. The article "Lean vs Green Space" states that offices enriched with plant life show an increase in productivity whereas office spaces without are less productive (Nieuwenhuis 211). Plants purify the air and decrease carbon dioxide. Studies have shown an increase in carbon dioxide in human environments decreases concentration and therefore productivity (Nieuwenhuis 209).

Indoor Nature Exposure (INE) can be used further to support the psychological and cognitive benefits of indoor plants. INE works to understand how outdoor nature from which humans evolved with influence from, and urban environments, in which we now spend the majority of time in, can merge (Mcsweeney 127). A study conducted on the effects of Indoor Nature Exposure tested psychological, biological, and social components of health to "understand how individuals develop personal connections with their environments when engaging with nature" (Mcsweeney 128) and to "clarify how nature influences health" (Mcsweeney 128). Researchers studied the influence of nature-based items that activated at least one sensory response, such as sight or smell. The majority of these items were indoor plants, followed by windows with a nature view, and then paintings or photographs of plants or

landscapes. The study concluded that "Indoor Nature Exposure promotes health when individuals are presented with nature-based stimuli" (Mcsweeney 128). Results proved benefits such as improved mood, higher self-rated quality of life or wellbeing, improved pain threshold, and enhanced cognitive function in attention and memory (Mcsweeney 128). This evidence supports the stance that the addition of nature in human environments create an overall more productive and sounder state of mind.

As Deng states, "urban people spend 80-90% of their lives indoors" (1), and "from a psychological perspective, indoor plants can be recommended to improve outcomes for employees, students, and patients, as well as satisfaction with their working and living environments" (7). The addition of indoor greenery is not only pleasing to the eye but the mind and body as well. Bringslimark suggests it was a "surprise that more environmental psychologists had not given attention to the possibility that plants engender psychological benefits" (432). As research into the cognitive and psychological benefits of indoor plants expands, it would be expected that this knowledge is integrated into our environments. The importance of greenery must be stressed as it has a dramatic influence on one's standard of living (Deng 12).

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Politics on Thin Ice

Jocelyn Shymko

"We're in a giant car heading towards a brick wall and everyone's arguing over where they're going to sit" (Suzuki, 2019). David Suzuki gets straight to the alarming point: we are running out of time to solve climate change. At the same time, people are preoccupied with quarrels over political positions. In the upcoming 2019 federal election, people face the daunting task of deciding the fate of not only our country but of our global well-being and our future. Climate change is in the spotlight of most politicians' campaigns, as well as in the population's worry. However, some push climate

change to the back burner and argue that the increase in our global temperature is a natural event that will resolve itself over time. The keepers of these erroneous beliefs voice the fear that climate change will be prioritized at the expense of the economy. The fact of the matter is, there is no time to bicker. Despite the many social and economic challenges we face nationally and globally, climate change is the most pressing issue of our time. It should be most prominent during our federal election. It will be the defining influence in the course of our future and must be addressed, not at the expense of economic stability, but in support of it.

Climate Change Canada predicts that the average global income will be a staggering 23% lower by the end of the century than it would be without climate change (2019). In the face of such reports, there are still those who insist our economy will fall to ruin if the moderation of climate change is placed foremost on the government's priorities. People are concerned that if the government diverts attention away from economic systems, jobs will be lost, and we will head toward an economic crisis. Proponents of this position believe that climate change moderation must be at the expense of economic security and that one must choose between saving the environment or saving our pocketbook. In some cases, those who wish to prioritize our economy question whether climate change is truly a consequence of human action.

Despite the understandable concern of maintaining viability and continuing progress, from both an

economic and social perspective, this concern seems microscopic when compared to the threat of climate change and its consequences. Time is limited when it comes to addressing climate change. Our ways of life and doing business must drastically change by 2030 for any substantial change to be made (United Nations, 2018). Sustainable initiatives are an investment to a stable economy, as we cannot have a stable economy if the economy itself is destroying the Earth. Modern living revolves around a cycle of mass production and consumption. Ever-expanding industrial production has environmental consequences. The only reasonable way to successfully address issues relating to production and consumption is at the national level. The federal government must put plans in place that set standards for nation-wide reform toward climate sustainability initiatives that are considerate of a global perspective.

One opposing point to creating new regulations to combat climate change is the belief that it may be detrimental to the economy if attention is diverted towards sustainable initiatives. People fear that if not our primary priority, our economic wellbeing will rapidly decrease. In fact, the opposite is true. NASA supports that extreme weather events are the consequence of the rapidly warming air and that climate change will result in more frequent severe weather events so long as temperatures continue to rise (2018). This change in weather patterns materializes through frequent droughts, flooding,

hurricanes, and forest fires. However, there are also economic consequences of such environmental events to agriculture, insurance, government aid, and other industries, not to mention the burden climate change has on an individual struggling from the loss work or shelter as a result of a severe weather event. When one takes the time to consider the real consequences of climate change, it is clear that it has a destabilizing effect on the economy. According to the Insurance Bureau of Canada, insured damage from severe weather events across Canada in 2018 cost $1.9 billion (2019).

The United Nations has developed a system of creating a holistic, all-encompassing solution to climate change, known as the Sustainable Development Goals (UNDP). This set of seventeen goals serve as a basis for global change that aims to improve all aspects of life. Goal number thirteen strives to "take urgent action to combat climate change and its impacts" (UNDP). This initiative provides information on the benefits of making climate change a priority to governments, including avoiding natural disasters, permanent climate downfall, and increasing economic growth. "Bold climate action could trigger at least $26 trillion US in economic benefits by 2030… [and] the energy sector alone could create 18 million more jobs by focusing on sustainable energy" (United Nations SDG, 2018), disproving the myth that climate action will harm the economy.

Another criticism that climate change initiatives face is the belief that climate change is a naturally occurring

event, separate from human activity. The falsity is proven through "scientific analysis of past climates [which] show that greenhouse gases, principally CO2, have controlled most ancient climate changes. The evidence for that is spread throughout the geological record. This makes it clear that this time around humans are the cause, mainly by our CO2 emissions" (Howardlee, 2017). Carbon dioxide has increased by fifty percent since 1990. This means that in only thirty years, humans have created a problem that must be solved in only ten years to avoid irreparable damage (United Nations, 2018).

NASA has also researched climate change, drawing compelling evidence that climate change is in fact, real (2019). Figure 1.1 illustrates how greenhouse gases have increased at an alarming rate compared to the natural fluctuations of pre-industrialization – a human-made phenomenon (Nasa, 2019). NASA has confirmed that global temperatures are increasing and have described a domino effect of climate change whereby the warmer temperatures are causing the rapid melt of sea ice and snow coverage (2019). The melting sea ice raises the oceans to alarming levels, threatening cities along the shoreline at such a rapid pace that places like New York may be underwater in the near future (Nasa, 2019).

It is crucial to invest in the climate change initiatives that are taking place and educate ourselves with accurate information that illustrates the severity of the situation at hand, rather than false industry-funded sources. Premier of Alberta, Jason Kenney, stated at the

opening of a new natural gas pipeline that "the so-called climate strike movement is opposed to natural gas, they're opposed to zero-emitting nuclear power, they're opposed to technological solutions, they're opposed to the entire modern industrial economy, their manifesto effectively calls for shutting down our entire modern economy, so that is not a real-world solution" (2019). In addition to simply being a false statement, such rhetoric ignores the fact that climate change itself is a threat to economic security.

The Canadian government reports that clean technologies have employed over 183,000 Canadians and contributed $28.4 billion to the GDP (2017), making it clear that Canada is moving in the right direction. It is critical to remember that we cannot become complacent. By electing a government committed to prioritizing ecological change, we are, in turn electing a government focused on economic growth. Canada's current government recognizes that "the choices we make today about Canada's economy and our environment will shape our economic opportunities and day-to-day lives for decades to come. That is why the Government of Canada is committed to protecting the environment and helping Canadian businesses and worker succeed as we fight climate change and transition to a clean, low carbon future. We can't afford not to" (Environmental and Climate Change Canada, 2018).

As best described by the United Nations, "Climate change is the defining issue of our time, and we are at a defining moment…Without drastic action today,

adapting to these impacts in the future will be more difficult and costly." (2018). During the 2019 Canadian federal election, climate change must be placed at the forefront of voters' minds. We are on thin ice, and our world requires leadership that will act with a force greater than the magnitude of climate change itself. Let our actions as a democratic society be a defining moment of our era, electing the power that will stop climate change and save the future

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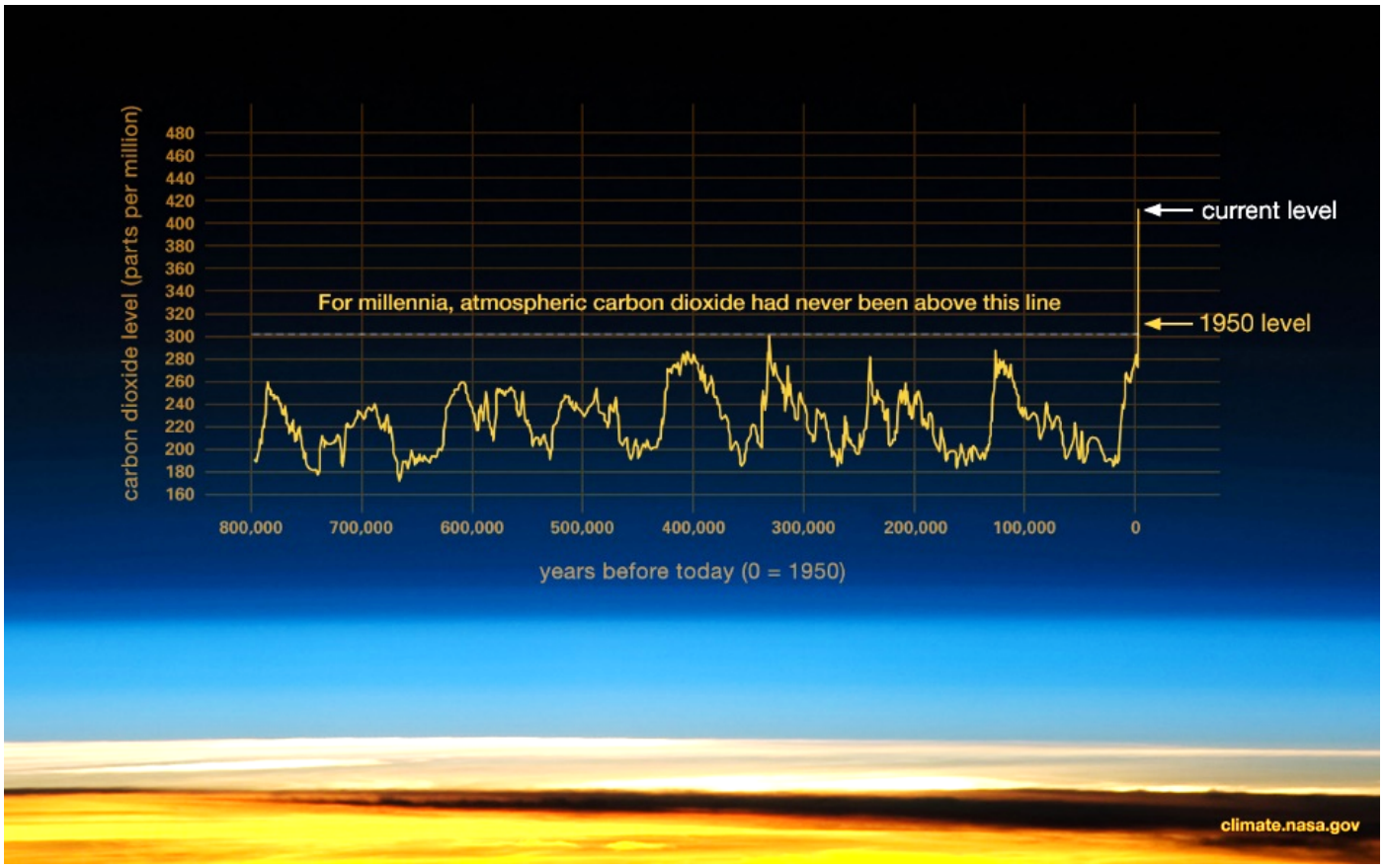
carbon dioxide level (parts per million)
480
460
440
420
400
380
360
340
320
300
280
260
240
220
200
180
160
For millennia, atmospheric carbon dioxide had never been above this line
current level
1950 level
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years before today (0 = 1950)
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The Idealization of Virtue: A Generic Description of Canadian War Memorials

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At the eleventh hour of the eleventh day of the eleventh month, the Armistice ending the First World War was signed, bringing with it the end of four years of global conflict. More than one hundred years and many wars later, November 11 continues to be recognized as Remembrance Day in Canada. Many permanent memorials have been constructed across Canada and overseas, creating a perpetual place for respect and mourning. But what do these memorials really represent? What is the significance behind their construction? By analyzing three Canadian war memorials, an answer

appears: Canadian war memorials represent an idealized version of war that creates a dissonance between the reality and remembrance of war.

In this essay, I will examine three characteristics shared by Canadian war memorials and how they contribute to the romantic ideals surrounding war and sacrifice. I will explore the omission of violence, the symbolism of location, and the personification of virtue as seen in the National War Memorial, National Aboriginal Veterans Monument and the Canadian National Vimy Memorial. The following memorials all commemorate important events and aspects in the Canadian war experience and contribute to Canada's national identity collectively.

Memorials

Located in Ottawa, The National War Memorial (NWM) is Canada's memorial commemorating the sacrifices made by all Canadian soldiers from both World Wars and from other modern wars as well (Veterans Affairs, "National War Memorial"). It was created in 1939 by Vernon March, a British sculptor who was selected through a world-wide contest. (Canadian Heritage Services, "The Response"). Also found in Ottawa, the National Aboriginal Veterans Monument (NAVM) was created in 2001 by Noel Lloyd Pinay, an Indigenous man from Saskatchewan whose father fought during D-Day (Canadian Heritage). The Canadian National Vimy Memorial (CNVM) is found in Northern France and is a memorial commemorating Canada's

contribution to the First World War. It was created in 1936 by designer Walter Allward.

Downplay of Violence

One common aspect in the memorials is the downplay or minimalization of violence and weapons and their use during war. If weapons, specifically guns, are featured, it is only as an accessory to the brooding soldier figure. The lack of weapons featured in the designs seems logical given the nature of a memorial designed for public mourning, yet their omission makes the experience of going to war seem less dangerous and devastating

On the National War Memorial, while the soldiers are depicted holding guns, the weapons are not the focal point of the piece. The tall figures made of bronze appear heroic and strong because of the stoic, determined looks on their faces, not because of the weapons they are holding. Instead, the public is made to focus on the much larger, angelic figures at the top of the memorial, representing Peace and Freedom (Canadian heritage services, “The Response”). By focusing on the group of soldiers and nurses, the memorial takes the focus away from the more violent aspects of war faced by individuals and makes the Canadian forces appear to triumph by collective goodwill and courage.

Likewise, minimal attention is given to the weapons held by the Indigenous soldiers in the National Aboriginal Veterans Monument. The monument features Indigenous soldiers holding traditional weapons, but these are

not the focal point; more important are the eagle feather and peace pipe, spiritual objects which are also being held (Canadian Heritage). While this places emphasis on the peace-promoting practices of Indigenous peoples, it also downplays the violence soldiers were forced to commit upon entering war and the violence committed against them.

Lastly, weapons are once again not a prominent feature on the Canadian National Vimy Memorial. The most noticeable components of the memorial are the two pillars and the mourning 'Canada Bereft' figure at the front of the memorial, with attention being given to the soldiers themselves. The focus is on the clean, white lines and beautifully etched designs; there is nothing on the memorial that suggests the true horrors of war. Similar to the other memorials, this exclusion helps contribute to a narrative which brushes over or omits the violence faced by soldiers during war.

Location

The NWM and the NAVM are both found in Confederation Park in downtown Ottawa. The park is in central Ottawa and is always bustling with various festivals and concerts. This gives significant meaning to both war memorials featured within, as space in the capital of Canada demonstrates their national importance and the importance of what they represent. Instead of being placed in other large cities, such as Toronto or Vancouver the memorials are placed in the heart of Canadian government. Their geographical proximity to the Prime Minister's offices symbolize their

importance in the national agenda and the collective national vernacular. Although they represent different facets of war, both the NWM and the NAVM are in a park continually surrounded by a busy population, ensuring that they have a central place in the public's memory.

While the CNVM is not found in the country's capital, its location on the French Plains of Douai has similarities with those of the other memorials. The site has been described like it "belonged to Canada" (Duffy 171), and it can be argued it did, as it was on these plains where four divisions of the Canadian Corps fought together for the first time and reclaimed the 9-kilometre front from German forces during the attack (Foot). The location of the memorial adds to the mystique of the 'building of a nation' aspect of the attack, as visitors can experience firsthand the territory soldiers were forced to overcome.

The locations of the Canadian war memorials serve to enhance the commemorative experience and increase exposure to Canada's war exploits. All three memorials are found in places that are significant to what they represent, allowing them to reach many publics. This in turn adds to the allure of visiting the memorials and to their contribution to Canadian nationalism as well.

Personification of Ideological Values

Each memorial, in some form, personifies the values and virtues that the soldiers being commemorated were fighting for. However, these virtues of faith, justice, peace, freedom, and truth, among others, were often far from the daily realities of war. Focusing on such

values furthers the dissonance between the commemorative purposes of the memorial and the actual experience of being a soldier and living through war.

Two sculptures representing Peace and Freedom sit atop the NWM. Their position at the top of the memorial symbolizes that they are virtues to aspire to, what the soldiers below them were fighting for. Likewise, the NAVM also prominently features the qualities that Indigenous soldiers fought for. The spiritual animals signify "peace, balance, victory and wisdom," all noble things for soldiers to die for (Canadian Heritage). The large, intricately sculpted figures at the top of the CNVM are Peace, Knowledge, Justice, Truth, Faith, Honour, Hope and Charity (Veterans Affairs, "Plaster Models"). The tall figures perched at the peak of both white towers almost appear as if they are safekeeping the memories of the soldiers below. All the memorials give life to otherwise abstract morals and values, symbolizing what the Canadians who fought gave their lives for.

However, the inclusion of elements representing the honourable values fought for during war in a memorial can lead to a misrepresentation of the realities that come with such an atrocity, as there is often a lack of cohesiveness between what is being depicted and what actually happened. 61,000 Canadians died and 172,000 were wounded during the First World War; this was a war of attrition filled with long, cold stretches in trenches filled with mud and filth (Canadian War Museum). While many Indigenous veterans were celebrated and noted

soldiers during the war, after coming home they were largely denied benefits causing many to eventually end up on the streets (Malone). This unpleasant reality is widely left out of the memorials, which instead favour heroic men dying for Freedom and Honour.

This dissonance is shaped not only by the personification of virtue but also by the downplay of violence and the location of the memorials as well. These three mutual characteristics of the Canadian memorials under examination help create a narrative about war that is far from reality. By ignoring the weapons that took lives and the overall gruesome and scarring truth of war, and by tying the location to a sense of national pride, these three monuments help foster an idealized version of Canada's involvement during war. This plays into the rhetoric of nation building but does a disservice to the grim realities faced by soldiers, since a lack of understanding of the atrocities of war was what led so many soldiers to volunteer during the First World War in the first place. National pride and want of adventure often took precedence over safety and knowing what one was fighting for, a fact rarely seen reflected in such memorials. This lack of inclusion omits the real horror and terror that goes with war from public memory, creating an idealized view of war.

By analyzing three Canadian war memorials, a distinct set of characteristics emerge: the glossing over of violence and weapons, the importance of location in fostering national pride, and the personification and prominence of

glorified virtues. These characteristics work together to create a genre that fills public memory with hope and pride while simultaneously overlooking the bleaker side of such memory. As a result, war memorials do not convey the full scope of what they are representing. This type of absence in Canadian war memorials demonstrates the lack of congruity between idealized remembrance and reality, and that public memory, private memory, and the truth are three very different things.

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Bedroom Pop: How Algorithms Created a Genre

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Bedroom Pop is a fairly new music genre with a very loose definition. The primary indicator you may be listening to Bedroom Pop is that it was made with a strong DIY intention and independence (Roos, 2020). This means the song was probably made in a bedroom and created with high quality recording programs, which are now very accessible online (Roos 2020). The genre is mostly regarded as being lofi pop-folk-y in sound; however, bedroom pop artists can also be regarded as hip-hop, rap and punk styles. The genre is

marked by songs written by the artist, produced by the artist and distributed by the artist, and often the artist will choose to stay Independent. Bedroom Pop is also a very confessional genre with lyrics often more honest and revealing than most mainstream music. It is a rejection of the overproduction and over commercialization of the modern music industry.

The DIY ethics and independent ethos of bedroom pop echo the philosophy of Riot Grrrl and early grunge punk movements. The largest difference is the massively subdued sounds most popularized in bedroom punk— a marker of self-isolating online culture (Battan 2019) and the modes of communication and community building employed by the genre. Historically, DIY artists would rely on independent based communication modes like fanzines to create a fan base (Guerra and Quintela 1). However, by utilizing social media platforms as well as breaking into music platforms recommendation algorithms, bedroom pop artists have been able to explode on a global scale faster than historically possible (Roos 2020). Bedroom pop uses Spotify, YouTube, and Apple music algorithms recommendation software to create genre and get more listenership (Roos 2020). My main thesis is that online modes for communication have replaced the traditional modes of disseminating DIY music and music news, illuminating how bedroom pop is a genre that was created through the sharing and streaming of musicians. My focus will be how Spotify works to promote artists, build fan

bases, and recommend other similar artists to create stronger listenership that ends up creating the genre.

For my essay I will be referring to the ideas of algorithms, touching on many of the ideas within Ed Finn's "What is an Algorithm?," as well as the themes of algorithms and identity within Adam Greenfield's "Machine Learning- The Algorithm of Production of Knowledge." In Marwick's "Status Update," the chapter, "The Fabulous Lives of Micro Celebrities," has some discussion on "E-zines," which may bring an interesting discussion of the mediation of zine culture to early online spaces. For my sources, there is not much scholarly research on the genre of "Bedroom pop;" therefore, I will focus my outside sources on topics within algorithmic recommendation software and the history of the dissemination of DIY independent music. Also, I will use a lot of music based online news articles on the genre to give more context and concrete examples of bedroom pop artists and descriptions of their music and the genre

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Wendy and Lucy: Between Neorealism and Slow Cinema

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Since the film criticisms of André Bazin, the uninterrupted 'long take' has been considered one of a selection of techniques used to evoke the "temporal realism" of humanist cinema ("Evolution" 37, 29; "Aesthetic of Reality" 48-49). For Bazin, the innovations carried out by Orson Welles and the Italian neorealist filmmakers, especially the uses of depth and the long take, provided the "unity of image in space and time" ("Evolution" 35, 36, 37). Since the emergence of European art cinema, a newer international movement known as "Slow Cinema" has emerged, utilizing the long

take as a counterpoint to the fast aesthetics of contemporary media (Romney; de Luca and Jorge 5). It is this movement with which Kelly Reichardt's 2008 film *Wendy and Lucy* is associated (Schoonover 67; de Luca and Jorge 2, 17). The film takes advantage of Slow Cinema's broad classification, offering a neorealist narrative with the techniques captured in Gilles Deleuze's theoretical "crisis of the action-image," creating an aesthetic framework through which a criticism of contemporary neoliberalism and social immobility can be effectively presented (Deleuze 230; de Luca and Jorge 7, 17). While the effectiveness of Slow Cinema as a political style is debatable, *Wendy and Lucy* exemplifies Slow Cinema as an advancement of Deleuze's theory of the "time-image" (Deleuze 216). These foundational theories are complementary to the political implications present in the film's content and form.

Tiago de Luca describes Slow Cinema as a filmmaking movement that emphasizes "measured pace, minimalist mise-en-scène, opaque and laconic narratives, and an adherence to the long take as a self-reflexive stylistic device" ("Slow Time" 24). Though Tiago de Luca and Nuno Barradas Jorge acknowledge the ongoing development of the Slow Cinema movement, it can be concluded that the long take and the "'stillness'" of the camera (or its subject) comprise the two central technical elements of Slow Cinema (qtd. in de Luca and Jorge 3, 6, 5-7). As Slow Cinema is often argued to act as a site of "cultural resistance," de Luca

describes the apparatus of the slow cinematic long take as "triggering a self-conscious mode of spectatorship whereby the viewer becomes aware of the viewing process and the time spent in such a process" ("Slow Time" 29; Sandhu). Tiago de Luca further draws on Frederic Jameson's concept of "'the end of temporality'" to assert slowness as a resistance against the capitalist symptom of constant communication ("Slow Time" 31-32).

Slow Cinema's effectiveness as a political form, however, is a subject of debate. In their editorial "Cinema/Ideology/Criticism," Jean-Luc Comolli and Paul Narboni advocate for a modernist and montage-based approach to challenging form and content (Comolli and Narboni 27, 32, 35). As paraphrased by Karl Schoonover, critics like Nick James criticize Slow Cinema as politically and aesthetically shallow (Schoonover 65-66). Schoonover attempts to intervene in the debate by noting that understandings of "political labor" and "nonproductivity" are purely subjective: "we must take care to ask whether we might be enacting a particular late-capitalist ideological myopia that removes certain kinds of labor from view and refigures them as apolitical" (66-67).

As de Luca and Jorge explain, however, the range of Slow Cinema's stylistic devices can be broad, aside from a "strict adherence to realism" (7). This is key for identifying *Wendy and Lucy* as an instance of Slow Cinema. The long takes

in *Wendy and Lucy* are generally shorter than what one may expect from other Slow Cinema films, but they are long enough to capture the still "everyday banality" of the environments that surround the film's central character (Deleuze 230, 233). However, the film contrasts with the slowness of films like Béla Tarr and Ágnes Hranitzky's *The Turin Horse*, or Apichatpong Weerasethakul's *Uncle Boonmee Who Can Recall His Past Lives*. These two films feature extensive long takes of especially banal situations, such as the act of changing clothes or eating potatoes in the post-apocalyptic setting of Tarr and Hranitzky's *The Turin Horse* (Landau 382), or the moments of familial bonding in Weerasethakul's *Uncle Boonmee*.

The narrative arc of *Wendy and Lucy* echoes Vittorio De Sica's classic neorealist film *Bicycle Thieves* (Cook 362). Reichardt's film focuses on a woman named Wendy, who, along with her pet dog Lucy, is driving to Alaska to find work. When Wendy finds herself in a small working-class Oregon town, her car breaks down, and she gets arrested for attempted shoplifting at a local grocery store. After spending a night in a local jail, Wendy finds out that Lucy has disappeared and begins to search for her. Through her search, Wendy befriends a Walgreens security guard who helps her by lending his cell phone. By the end of the film, a mechanic diagnoses Wendy's car as unsalvageable, and after finding Lucy safe in a foster home, Wendy decides to move on to Alaska without her. Wendy hops

aboard a moving train, having lost nearly everything she had brought with her to Oregon.

For André Bazin, *Bicycle Thieves* demonstrates that in the context of post-war Italy, "the poor must steal from each other in order to survive" ("*Bicycle Thief*" 84). Decades later, this theme is carried once again in *Wendy and Lucy*, though updated to fit the contemporary neoliberal landscape of pre-recession America in 2008 (Dickstein 91). Many of the characters featured in the film are working-class individuals who reflect the struggles of their everyday labour (Schoonover 67). Evident between the police officers and the Walgreens security guard, local authority figures appear to be equally trapped within the town's tough and degrading economic situation. While trying to use a computer to scan Wendy's fingerprints after her arrest, a police officer tiredly exclaims "this machine's gonna kill me" (Reichardt). At one point, the Walgreens security guard explains that the town's economic downfall was due to the closure of a mill. When the security guard and Wendy meet for the last time, the guard emotionally gifts Wendy six dollars.

The film's most extensive use of juxtaposed shots, which Sergei Eisenstein describes as "montage," can be seen to occur in the film's opening sequence (Eisenstein 37-38): a series of long takes of a train passing through a train yard is followed by a single long tracking take of Wendy playing with Lucy along an open field. The meaningful relationship between

Wendy and her dog is contrasted with the industrial train yard, foreshadowing the contradictions of small-town capitalism within which the film takes place. Regarding its mise-en-scène, there are instances in which the film evokes Brian Henderson's observations on Jean-Luc Godard's *Weekend*. Specifically, Henderson says that "Godard observes the time and space relations and lets the viewer make the social relation. . . . the shot has its own internal relations" ("Toward a Non-Bourgeois Camera Style" 56, 57). The spectator can see this in Reichardt's film when Wendy enters a Shell gas station bathroom to wash up one morning, or when Wendy is seen in a "planimetric" shot sitting beside the Walgreens security guard ("Toward a Non-Bourgeois Camera Style" 55). Though the security guard has a certain level of authority over Wendy on the Walgreens property—as is asserted at the beginning of the film when he asks her to move her car off the Walgreens parking lot—both characters suffer from their rigid economic immobility. As the security guard exclaims, "You can't get a address without an address. You can't get a job without a job. It's all fixed" (Reichardt).

While montage is a component of the film's "'plastic'" (to borrow Bazin's term), the film lends itself more to a reading through Gilles Deleuze's theory of the "crisis of the action-image," which Deleuze argues was instigated by Italian neorealism (Bazin, "Evolution" 35; Deleuze 222, 230). In the new "optical and sound images" proposed by Deleuze—

which include elements that help in developing the "time-image"—the "sensory-motor links" that bridge actions and situations are "loosen[ed]," emphasising the "dispers[al]" of characters' complexities and external situations (217, 219, 220, 228). This leads to a form of cinema in which much of the spectacle found in "classical" films begins to dissolve, revealing the passivity of characters and locations (Deleuze 216-217, 219-220).

Deleuze's outline offers a useful set of criteria that can be applied to Reichardt's film. Firstly, one can position Wendy as a "see-er" rather than as an agent, especially after Lucy's disappearance (Deleuze 228). Wendy's failed attempt to steal food from the grocery store condemns her to the role of the "see-er," and both Wendy and Lucy lose control of their own fates (Deleuze 228). When Wendy is approached by a mysterious man while spending a night sleeping in a forest on the edge of town, she helplessly watches the man angrily mutter to himself before he leaves her alone. Once Wendy realizes that Lucy is lost, the linearity of the film's narrative breaks into a series of loosely related sequences as Wendy awaits the news of Lucy's reappearance, emphasizing "everyday banality" rather than events that are "rare or extraordinary" (Deleuze 230, 236). Many of these scenes include those in which Wendy is engaging in mundane conversations, such as the long take of her having a conversation with family members through a pay phone. Aside from

Wendy and the Walgreens security guard, nobody appears particularly concerned over Lucy's disappearance. As is seen through a long panning shot of the occupied dog cages at the local pound, dog disappearances are a common event. Though the film follows a structured narrative, the events and situations are "lacunary," and are transitioned with the "montage-cut" that Deleuze attributes to Yasujirō Ozu (219, 232).

The arc of *Wendy and Lucy* follows what Deleuze calls the "modern voyage" in "any-space -whatevers," referring to places that are "disconnected" or "deserted," with Wendy seeing an unknown town for the first time (220, 224, 231). Wendy's search for Lucy takes her around the Oregon town and to its very edge. She is seen riding a public bus, spending time by the Walgreens parking lot at night, walking along residential streets, and strolling past walls covered in graffiti and through areas of debris. Before losing Lucy, the pair is seen picking up aluminum litter along a road to be exchanged for money.

What Deleuze offers that may be significant to the style of Slow Cinema is the recognition of "still life" formulating the "direct time-image" (234). Deleuze also notes that the "seeing function" of the "optical and sound situation" allows for a critical and observational image (235). Tiago de Luca's description of Slow Cinema seems to offer an extension of what Deleuze describes as the necessary components of avoiding clichés and further

transcending the "movement-image": with "movement [as] the perspective of time," the emphatic montage is exchanged for expressive cinematography, giving time for the spectator to "read[]" the image (de Luca, "Slow Time" 24; Deleuze 216, 227, 237-238). In *The Turin Horse*, a recurring long take presents the principal characters staring out their windows, watching the wind blow (Tarr and Hranitzky). Given the film's apocalyptic undertones, the stillness, the wind, and the black-and-white cinematography imply the disavowal of the characters' agencies (Tarr and Hranitzky; Landau 382).

The theories of the time-image and Slow Cinema advocate for the breakdown of the "sensory-motor" schema and the "indiscernibility" between the two poles of "objective and subjective, real and imaginary" (Deleuze 231). Apichatpong Weerasethakul's *Uncle Boonmee* places narrative continuity in the background, introducing dream-like characters and fantasies through slow takes and sequences, simultaneously showcasing familial relationships and interactions. *The Turin Horse* similarly demotes plot and character development in favour of presentations of still life, set in a context and environment that is altogether unfamiliar to the viewer (Tarr and Hranitzky). Contrasting these two examples of Slow Cinema with its neorealist narrative and use of long takes and cinematic stillness, *Wendy and Lucy* is clearly political in both form and content.

The complications of the categories of the time-image and Slow Cinema may lead one to conclude that the categorization of cinema is a never-ending project, reinforcing the importance of identifying film authorship. As Brian Henderson argues, "it is distinctive personal styles, not abstract categories that have meaning in the work of individual directors and therefore in actual films themselves" ("The Long Take" 6). In *Wendy and Lucy*, Kelly Reichardt reconciles principles of neorealism and Slow Cinema: through following a structured narrative that challenges the rugged individualism within neoliberal ideology, the long takes emphasize the emotional labour of the protagonist and weaken the "sensory-motor linkage" otherwise necessary for the classically commodifiable "movement-image" (Deleuze 216, 217; Fraser 39).

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A Story of Relocating to Another Country

Rebecca Michaella Daylo

is a second-year student at the University of Winnipeg. She aspires to receive a combined degree in Bachelor of Arts and Education, majoring in English Writing and minoring in History. Ideally, she wishes to teach at the high school level.

Life is full of blank pages. We tend to be the author of our own story. Moving from one place to another has been a challenging part of who I am. Transitioning from a nation full of Filipinos to a multicultural country was not a simple journey to go through.

Lying comfortably on my bed while focusing on the ceiling, I try to recall what I have been through when I came to Canada seven years ago. Though every immigrant has unique experiences when they relocate to another country, I have found the language barrier to be the most challenging.

Since I had moved to Canada, I have faced multiple struggles that made me stronger than I ever was.

It was a summer night. Although it was already eleven at night, the sky was still lustrous. The smile on my face was indescribable when I landed in the country that I had always dreamed of since I was a child. While I was in the car, the street was breathtaking in its conception. The sidewalks were smooth concrete. There was something about the trees that captivated me, some echo of a fresh start on life, some connection to ancestors and growth, perhaps. Observing the street view and a new environment that my family and I were settling into, it was despairing and blissful at the same time. The surroundings made me experience a longing for my old home.

However, thinking about how fortunate I am to have an opportunity to study in Canada eases my distress from homesickness. Communicating in English is compulsory to live in Canada. I came from a background where we learn English as a second language, so life was difficult during the adaptation stage of our relocation to Canada. My family and I were learning to adjust to a new language, culture, and customs. It's difficult to start over. My family had to find an apartment to rent, pay its bills, buy groceries, and purchase winter accessories. It was even harder to adjust to this new life when we did not have any transportation to go to the places that we needed to go. So, we had to take the bus everywhere.

Only weeks ago, I was on my way to school with mixed feelings. The air was

mild. On the side of the road, the leaves were glowing with chlorophyll. Now, the leaves penetrated with golden undertones. The first few days of school were a jungle of puzzling hallways. I felt fearful as I took a step forward. The halls were crowded with people as I stared at the ground, walking through the hallway. Nobody seemed bothered by the fact that the place was unfamiliar to me. My face was full of embarrassment. I was terrified to interact with anyone.

After a few weeks, I switched to another school because I was being bullied. My parents continued to ask me why I wanted to transfer, but I didn't tell them the reason. I consider myself good at hiding my emotions, but everything seems to hit me during the night. At night, I felt like a prisoner in my own life. The sadness ran through my veins. I shed tears that rushed down my face like Niagara Falls.

As I was lying on my bed, my mother knocked on my door and questioned me,

"Are you just going to lie there all day? You have been lying there for over twenty-four hours! Nothing will happen in your life if you continue to do this! Have you forgotten that we are here because we aim to have a good future? Do not ever waste another hour of your life thinking about unnecessary things. You create your own story."

That message from my mother enlightened and motivated me to get back up and try again. I realized that if I could not overcome my struggles, I would not be able to accomplish my dreams.

It was not a simple journey. I have encountered many ups and downs. Relocating from one place to another is indeed a life-changing experience. My family and I moved to Canada to explore its many opportunities. My determination was tested plenty of times. Despite my struggles, I had to keep on moving forward. Starting a new life in another country is difficult, but as years go by, it feels more like home now. Through my experiences in Canada, I learned that it is a land of many opportunities, such as access to a better education and better living altogether. As I explore the pages of my story, it's my experiences that makes it worth telling. The battles I went through are now memories that are kept in an old wooden box only to be evoked years later.

Crossing Racial and Cultural Lines with Sincerity

Ziyin Wang

is a physics major. She started to write journal entries since her first day coming to Canada in 2011 by herself from Beijing, China after her high school. She is open to exploring new ideas. With the support of her grandparents, her dream is to be an engineer.

Canada is a very culturally diverse country because everyone will meet people from different cultural backgrounds at school and at work. My work experience with a group of Canadian teenagers enabled me to adapt to Canada as a permanent resident but it also taught me many fundamental lessons early in my life.

I worked at a pizza restaurant where my colleagues were Caucasian Canadian teenagers. I was the only Chinese person who spoke fluent English, although other Chinese people could as well, they could not speak English as well as me.

There was little communication between the employees who knew English and the employees who did not. As a minority, I wanted to be accepted by them, but this was not an easy task. I did not want to become isolated in a place where I would spend many years and hours.

Human beings are social animals; we depend on groups to survive. I was confident that I could survive, but actually doing so would be difficult and time-consuming. One strategy to be social was to share one's thoughts with an open mind. It was important to express one's gratitude, praise the hard work of other people, and communicate one's experience. Hiding and isolating oneself would not help with adapting to new surroundings. Being flexible and adapting to new environments had to be done with a brave heart. If you have never tried to challenge yourself, you will never know what the result will be. Growing up in another culture made it difficult to understand what others were saying in the beginning. My colleagues spoke with idioms and slang that I could not understand at first. Having the confidence and persistence to carry on helped me feel comfortable with new settings. However, after four months of practicing communication, I was able to understand most of my colleagues well. They told me jokes and we laughed together.

If you hide your kindness in your mind, nobody will know how much you appreciate their work. At this point, it was necessary to intentionally break from my culture. I needed to adapt to western ways of communicating directly – by using a

friendly tone, I found advantage in people, which often made me happy. Then one could show their kindness by using practical communication skills

One day I saw my white colleague working very hard. After work, I wrote down my encouragement for him and told him to keep up the excellent work via email. Gradually, my colleagues realized that I am a caring person. As my manager said sarcastically, apart from money and sex, recognition from others is what everyone wants." Learning to discuss these things was how I, as a minority, built good relationships with my teammates who came from different backgrounds.

Actions prove more about one's character han words. The main purpose of the workplace is to make money. Most people had a clear idea of what was right and what was wrong. Practical people care about action instead of beautiful words in the air. Commitment to adaptation will eventually be recognized after hard work. For example, when I returned to visit after quitting, my manager told me that he wished I could come back to support the kitchen again,

Some racist people are prejudiced against Asians but I think that as Asians in Canada, need to adapt to our new surroundings with hard work, kindness, and perseverance to build trust with the people who were different from us. I hope my experiences will help other international students and immigrants adapt to their new life in Canada.

Princess Mandap

is a third-year student at the University of Winnipeg. She is currently majoring in Rhetoric Writing and Communications. One day she hopes to get a career in marketing
and communications, or in an industry that will allow her to be creative to her heart's content.

The Flower that Bloomed in my House

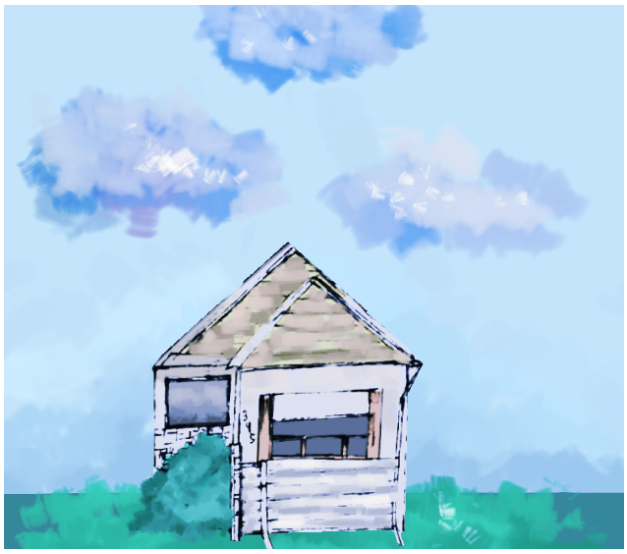
All illustrations by Princess Mandap

What is the meaning of home?

Where is my true home?

Did I even know what or

where my true home was?



Throughout my life, I have lived in a number of houses.

But I will never forget the time that I stepped into my first, real home in Canada.

This moment took place ten years ago.

I was only nine years old when my family was searching for houses.

Our real estate agent decided to show us this house….this small, quaint house that was on the far east side of Winnipeg.

Stepping into the house. . .

To be honest, the house wasn't anything too special. It was kind of old. It smelt a bit like moss.

There was carpet everywhere with floral wallpaper.

My parents weren't sure if they liked this house JUST yet. But they decided to keep an open mind as our real estate agent continued to show us around the house.

The furniture. . .

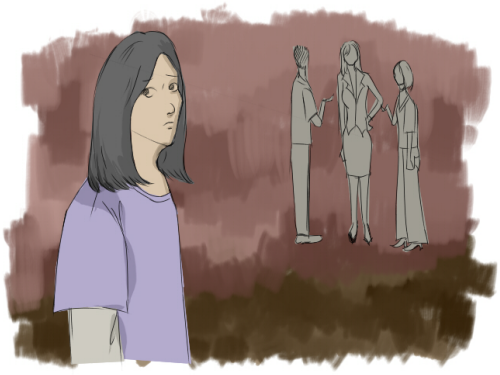
Like I said before, this house had an ‘old feeling.’ As a nine year old, I was quite fascinated with the furniture.

Back then, we still lived with my grandparents. Even their furniture didn’t look this ancient...

But. . .

It’s not like we were going to end up having this furniture, even if we were going to buy this house….

Yet, I took some extra time to look at the interior….

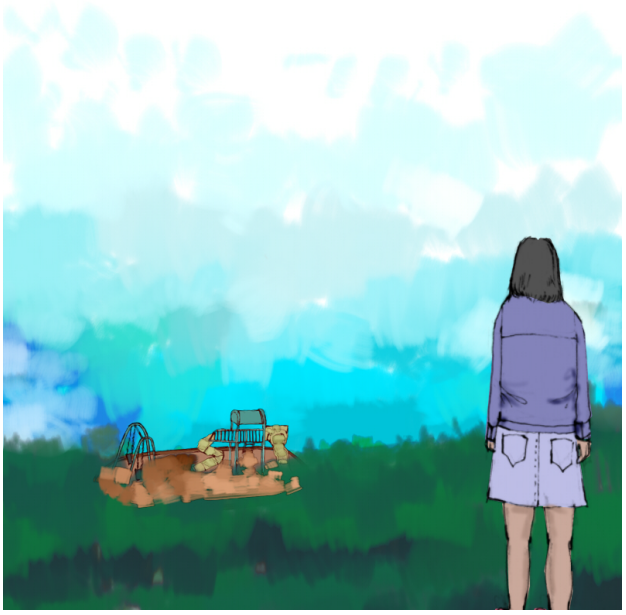


Despite my Interest in the furniture. . .

My focus was drawn to the park across the street…

Instead of listening to the Real Estate agent talk about this house,

I really…really… wanted to go outside...



So then I. . .

I asked my parents to go the

park….Thankfully they said okay.

I was really eager to go on the slide….

But then there were the swings...

For some reason. . .

My dreams turned into a reality: my family won the bidding of the house…

Now, I would be able to swing any time I wanted…

I would be able to run around this park without hesitation….

As I sat on the swings. . .

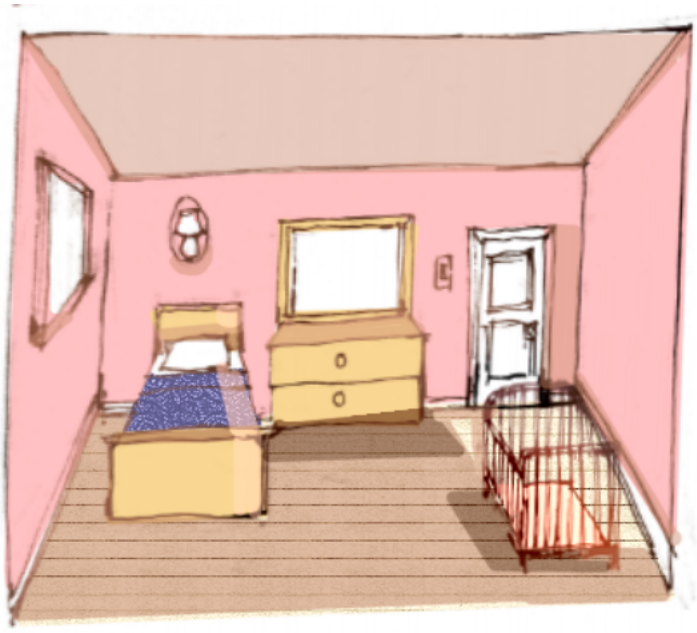
I wondered what life would be like if we got to live in that house…

I would be able to play on the playground after school.

I could run around in this park anytime I wanted…

On top of that. . .

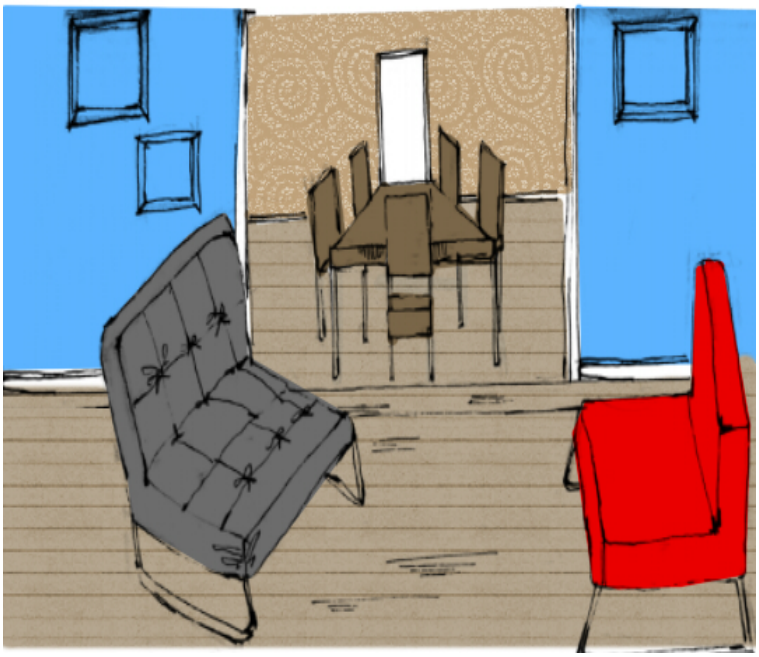
I got my very own room…Thankfully, I got the pink room...the room I wanted when we were touring the house... It wasn't too big or too small. Just the perfect size. It had a nice window that brought in natural light...making me feel like I was outside all the time...



9 months later. . .

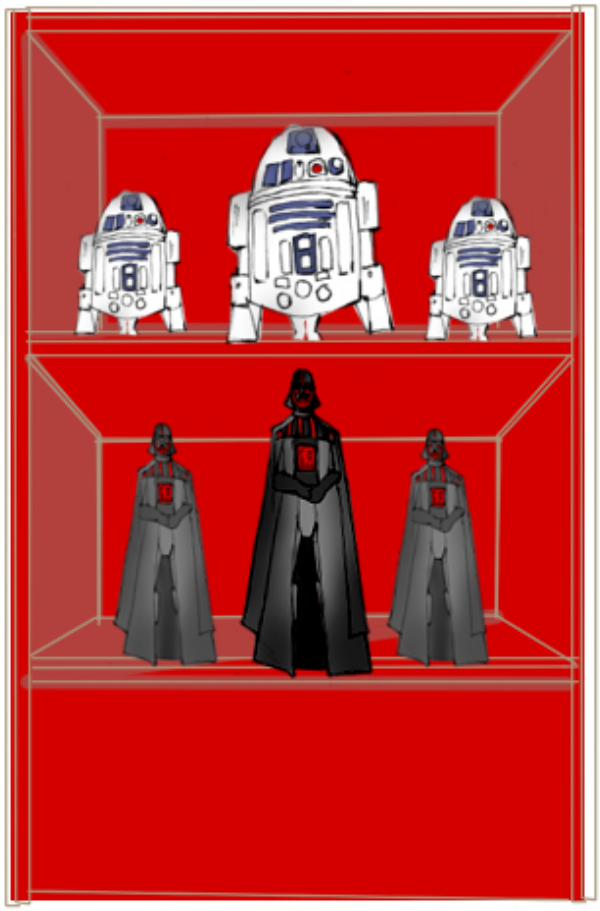
My mom gave birth to my little sister…There were only two rooms in the house, so there was no choice but for her crib to go in my room….

She cried. She cried like any other baby would. The room became crowded.



Not only did our lives change, but our house did too. . .

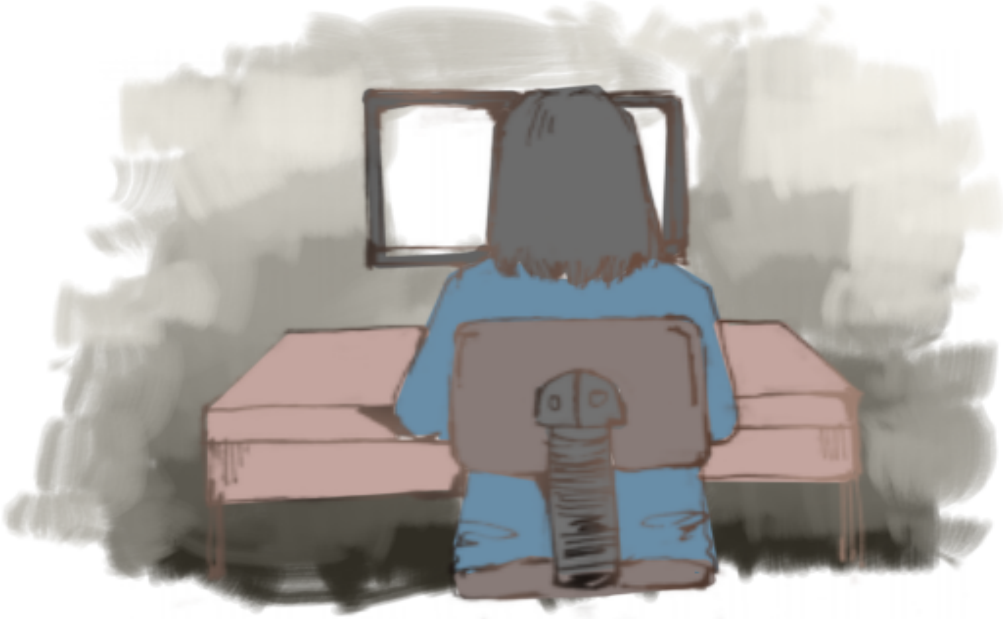
My dad was quite the renovator. He would often tweak the house every so often, especially in the summers. He replaced the carpets and put modern furniture inside….The soft, plush carpets turned into cold, dark floors.

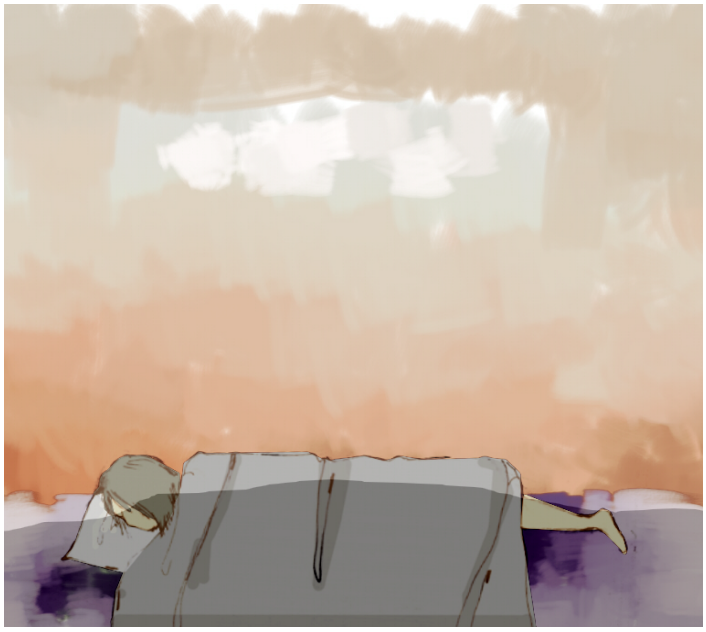


Along with the furniture. . .

Our house turned into a mini sci-fi museum, as my dad put his Star Wars figurines on display in between the living room and the dining room.

There was not one moment where Darth Vader wasn't looking at me...





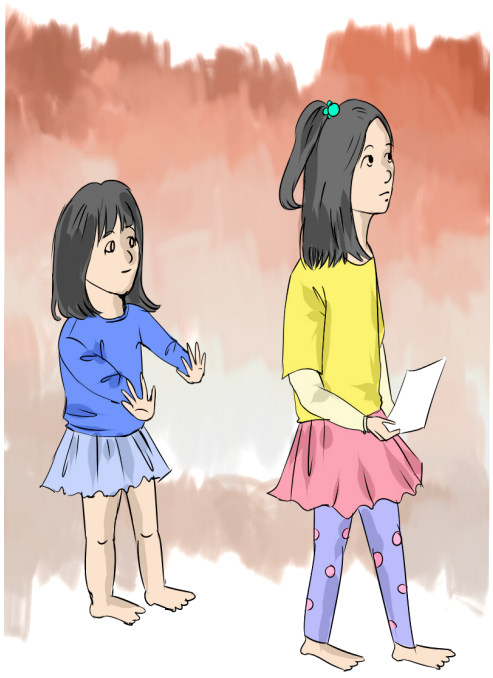
Despite the happiness of my childhood. . .

My priorities changed as I transitioned into adolescence...

My times at the park lessened, as I chose the computer over the swings…

I also grew to hate the light in my room, as it burned my eyes in the morning...causing me to twist and turn in my sleep…

Turns out, you can't sleep through sunlight.



By each passing day. . .

My annoying little sister grew up. We slowly dismantled the crib, and got a new bed for her growing body….

The house was louder with her inside it. The life of an only child was no more. We breathed, ate, and talked under the same roof, with no moment of silence.

I guess it was a good thing, since I always craved somebody to talk to whenever I was home alone...

My wall also changed. . .

My interest in music and pop culture increased, causing me to put up posters in my room…to the point where they swallowed my whole wall…

Yes, I'm still this obsessed.

But. . .

There was a new artist in my mini museum of posters…

Ever since my sister learned to draw, she gained the tendency to put up her drawings on the wall…

I didn't mind, but at the same time...it would be nice if she colored her drawings a little neater.

Once she became old enough to talk. . .

My love of the park returned, as my sister would ask me to take her to the park every day after school.

I would often come up with an excuse not to go, but my sister was not a person who took no for an answer. I had no choice but to say yes...

I realized how our life is bound to change no matter what. There is no such thing as a static life. We lose things. We gain things. Just like flowers, when they grow petals and then wither afterwards…

My life can be used as an example…

Even though I still live in the same, old small house, there has not been one moment where my life stayed the same.

In this house, I learned things. I broke things. But also, I learned how to love, and I learned the true meaning of growth.

The End!

Rooted in Rhetoric

Turning Point

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