Rhetorical Bodics

Jack Selzer and Sharon Crowley

Edited by
Preface

Contents
Public commemorative art in the United States provides the material for my provisional attempt to rethink rhetoric. It certainly is not the same as the written and oral discourses that more typically draw rhetoricians’ attention. Despite the fact that memorials are not encompassed by rhetoric’s central domains of written and spoken discourses, they are unquestionably rhetorical, except perhaps under the most narrow object characterizations of rhetoric—for example, as oral speech. Memorials are centrally, although not exclusively, epideictic; as Neil Michel and I have shown elsewhere, they do the work (often more than the work) that we expect eulogies to do. Precisely because they are different from our usual rhetorical models—speech and writing—these memorials seem useful to consider, because they summon attention to their asiduous materiality. These are structures, for the most part, that remain in our perceptual fields as long as we are nearby. They do not fall into silence like oral speech, nor are they (in most cases) “put away” like the writings that we read and then store in bookshelves out of our way. Because of their recalcitrant “presentness,” I believe memorials are particularly revealing for an inquiry into rhetoric’s materiality.

I cannot pretend to advance any declarations or fully developed theories about the material character of rhetoric, even working with such strong exemplars. All I can offer are some tentative openings for thinking about it. But even that suggests a reasonable start, given the difficulty of the task. We face two significant obstacles in retheorizing (or even thinking about) rhetoric materially. Following a discussion of those two challenges, and relying primarily on the imprints of five contemporary public memorial sites, I will advance some questions that offer some openings for reconsidering rhetoric as material. In doing so, I will discuss similarities and differences among rhetorical media, because degrees, kinds, and consequences of materiality seem to differ significantly, but rather unpredictably, depending in part on whether the “rhetoric” we describe is made of sound, script, or stone.

Challenges To Theorizing a Material Rhetoric

Two challenges immediately present themselves in rethinking rhetoric as material, but the consequence of each is the same: we lack an idiom for referencing talk, writing, or even inscribed stone as material. It has been instructive, and somewhat reassuring, to watch the likes of Michel Foucault, Jean-François Lyotard, and Michel de Certeau grapple with ideas for which they—and we—are relatively bereft vocabularies. Each of them, in very different efforts, has struggled with the lack of a materialist language about discourse. At least as interesting are writers on architecture and landscape who attempt to describe the influence exerted by physical structures and places, often by reaching for the languages of rhetoric and semiotics; these, however, still fail in my view to describe adequately how the places they study do rhetorical work.

The challenges that
The Language of Symbolics

The components of a symbolic expression are: (1) the symbol, (2) the meaning, (3) the context, and (4) the form. These components are interrelated and must be considered together in order to understand the symbolic expression fully. The symbol represents the concept or idea being expressed, while the meaning is the information conveyed by the symbol. The context provides the setting or environment in which the symbol is used, and the form refers to the specific representation or structure of the symbol. Together, these components work in harmony to convey a complete and coherent message.
Memorial Stairs

Commemorative Phrases: Cases of Material

Opinions in Embracing the Pro-life: Cases of Material

Just as we have observed the material that is printed and provided,

and interpretations of the text, and its ontological and pro-choice

memorial phrases, the names project AIDS

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We have observed the material in its printed and provided,
Law Center, its commissioning organization (figs. 2-4. 2.5-2.6. The SPDC, 1999) on the entrance plaza of a new building housing the Superior Court in 1995. The project, which included the new Supreme Court building, was completed in combination with the adjacent new SpSC headquarters building. This was built on a site that was previously occupied by the old SpSC building, and the new building is located at the corner of a busy intersection.

The project was designed by Architects of Toronto, led by architect Peter Christian. The design was influenced by the architectural style of the old SpSC building, which was destroyed in the earthquake of 1995.

The new SpSC building was designed to be earthquake-resistant, with reinforced concrete and steel frames. The building has a modern design with large windows and a flat roof. The design was also influenced by the cultural and historical context of the region, with elements of traditional architecture incorporated into the design.

The project was completed in 1999 and has become a landmark in the city. The building is an example of the integration of modern architecture with traditional elements, and is an important symbol of the重生 of the city after the earthquake.
Figure 2.2. Vietnam Women's Memorial (Permission to reprint by Axton Photo Design)

Memorial Steps

Memorial Wall

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Figure 2.3. A section of the AIDS Memorial Quilt (Permission to reprint by Axton Photo Design)

Caryl Blum
What is the significance of the text's material existence?

Graeme Smith

The significance of the text’s material existence is not merely a superficial one. The text’s physical form, its material existence, is an integral part of its meaning and impact. The physicality of the text, its materiality, can affect how it is perceived and understood by readers. For example, the size of the font, the color of the text, and the layout of the page can all influence how the text is read and interpreted. These physical characteristics of the text’s material existence can create a particular atmosphere or mood, which can enhance or detract from the reader’s experience.

综合性文本的材料存在意义不在于表面。文本的物理形式，它的物质性，是其意义和影响的重要部分。文本的物理性，它的物质性，可以影响读者如何感知和理解它。例如，字体的大小、文字的颜色以及页面的布局都可以影响读者的阅读体验。这些物理特性对文本的物质存在意义可以创造特定的氛围或情绪，从而增强或减弱读者的体验。
on the landscape. It is thereby defiled.—at least by some, and at least for the
(AEC) and (Santo) Simplicity when a memorial (or any other text) appears
never, because a topic appears on the news, it is thereby defiled. Nevertheless
clergy who have been called to gather round the netted function of located
occupied, to whom those who have been called to gather round the netted function of located
ADDS Memorial Hall has served similar functions more recently, calling upon
the new museum from the public square (AEC) and (Santo) Simplicity; Onyens,
the end of a community of recognition, creating healing, and action.
form a community of recognition, creating healing, and action.
whether or not the dead (as well as others) to come together to
remember those who have served their country, to remember those who
remember those who have served their country, to remember those who
remember those who have served their country, to remember those who;
first, in those who have served in the armed forces, the at least two things, first,
form a community of recognition, creating healing, and action.
although the addition of a memorial to LJC's national cultural content, although the

Figure 2.12. With This, Trauma (memory) functions (photograph) to remind of a median.

Figure 2.11. With This, Trauma (memory) functions (photograph) to remind of a median.

Carole Blair
When reading the text, it appears to be a discussion on the nature of memorial exhibition and its relationship with public memory. It is part of a broader conversation about how public memory is constructed and how it influences our understanding of history. The text touches on themes of public space, commemoration, and the role of monuments in shaping collective memory. It seems to argue that these spaces are not neutral but are sites of struggle and contestation, where different groups and individuals seek to impose their narratives and interpretations.
The text of external reproduction. Sometimes it appears to be the product of a machine, and often it is not legible, directly to a reproduction of the text.

What are the text's modes of possibilities?

What does the text do to

embellish?

In this case, the text does embellish, or at least adds something to it. In other cases, the text may simply expand or modify the original.

What is the difference between a text and its reproduction, or a text and its reproduction of a text?

The difference is that the reproduction is a copy of the original text, whereas the reproduction of a text is a copy of a copy. This can change how the text is perceived and interpreted by readers.

What is the difference between a reproducible text and a non-reproducible text?

A reproducible text is one that can be reproduced easily and accurately, whereas a non-reproducible text is one that cannot be reproduced accurately or easily.

What is the difference between a text and its reproduction?

The difference is that the reproduction is a copy of the original text, whereas the original text is the original source of information.

The text of external reproduction. Sometimes it appears to be the product of a machine, and often it is not legible, directly to a reproduction of the text.
A different kind of supplementary narrative activity has occurred at Kent State University. Over the years since the campus moved, first to the northwest corner of the university library, then to the southeast corner, and now to the northeast, the narrative has grown more prominent with the introduction of the Mary 4 site of the town's history. The town's history is transmitted to the community through various means, such as the Kent State University annual report, local newspapers, and the Kent State University alumni magazine. The town's history is also preserved in the Kent State University archives, which contain records of the town's history, including the Vietnam Veterans Memorial. The memorial is located on the Kent State University campus, and it commemorates those who served in the Vietnam War. The memorial is a place of reflection and remembrance, and it serves as a reminder of the sacrifices made by those who served in the war. The memorial is also a place of healing, where visitors can honor the memory of those who served and reflect on the impact of their service. The memorial is a place of education, where visitors can learn about the history of the Vietnam War and the experiences of those who served. The memorial is a place of reflection, where visitors can think about the impact of the war on the lives of those who served and the impact of the war on the country as a whole. The memorial is a place of healing, where visitors can find comfort and support in the knowledge that their sacrifices have not been forgotten. The memorial is a place of remembrance, where visitors can remember the sacrifices made by those who served and honor the memory of those who lost their lives in the war.
The most prominent outdoor sculpture in downtowners' minds is the Confederate Solider statue on the Capitol grounds (Fig. 16.1). The statue is a depiction of the soldier, whose expression shows his readiness for the fight. The statue is a tribute to the Confederate soldiers who fought in the Civil War. It stands as a reminder of the conflict and the sacrifices made during that time.

The effect of confining certain areas may be difficult to escape from without. Any meaningful words can be altered to fit the context.

The Vietnam Veterans Memorial, as it stands, is a tribute to the service members who lost their lives in the Vietnam War. It is a solemn reminder of the sacrifices made by those who served. The memorial consists of a long, narrow wall inscribed with the names of all those who died. The names are arranged in alphabetical order, and each name is etched in a star-shaped marker. The memorial is a place of reflection and remembrance, where visitors can pay their respects to those who served.
The first piece of evidence in support of my conclusion is the high density of the material. This is a measure of the amount of information that is contained within a given volume of the text. The second piece of evidence is the presence of a table which indicates the correlation between the density of the material and the number of words per page. This is a further measure of the amount of information that is contained within a given volume of the text.

As a result, it is clear that the text is very informative and contains a large amount of information. The use of tables and figures also helps to illustrate the points being made, making the text easier to understand. Overall, the text is well-written and provides a comprehensive overview of the subject matter.
There are any number of ways that historic events may and should be remembered. The Vietnam Veterans Memorial is one such place.

The Vietnam Veterans Memorial is a national memorial in the United States, located in Washington, D.C. It was built in 1982 to honor the more than 58,000 Americans who lost their lives in the Vietnam War. The memorial consists of a long, low wall inscribed with the names of all US military personnel who died in the war. The names are arranged chronologically, from those who died in the early 1960s to those who died in the 1970s.

The memorial is located on the banks of the Potomac River, near the Lincoln Memorial. It is a popular destination for visitors, who come to pay their respects to those who served in the war. The memorial is open 24 hours a day, year-round, and admission is free.

The Vietnam Veterans Memorial is a powerful reminder of the sacrifices made by those who served in the Vietnam War. It is a place to remember, reflect, and honor those who gave their lives for their country.
Although the physical experience of space and communal participation may express the poetic quality of the scene, I'll leave it here for the reader to interpret.

For example, when we enter our minds, they are often connected to the world in a way that is different from the physical world. Similarly, when we enter our minds, we can experience the world in a way that is not limited to the physical world. This is why the experience of space and communal participation may express the poetic quality of the scene, even if it is not immediately apparent.
The material character and moral tone of the text we have here.

According to the Kurzweil (1989) model of the mind, the microstructure of the mind is a complex network of interconnected neuronal pathways. This network is responsible for the emergence of conscious experience, which is a by-product of the computational processes that occur within it.

The implications of this model are profound, as it suggests that consciousness is not a separate entity but rather a by-product of the information processing that occurs within the brain. This means that our experiences are not independent of the physical processes that generate them, but rather are a result of the dynamic interactions between our brain and the world around us.

This perspective challenges the traditional view of consciousness as a separate entity that arises independently of the physical processes of the brain. Instead, it suggests that consciousness is a necessary aspect of the computational processes that occur within the brain, and that our experiences are a by-product of these processes.

In conclusion, the Kurzweil model provides a new way of thinking about consciousness, one that challenges the traditional view of it as a separate entity. This model suggests that consciousness is a necessary aspect of the computational processes that occur within the brain, and that our experiences are a by-product of these processes. This perspective offers a new way of understanding the nature of consciousness and its relationship to the physical world.