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Arete is the award-winning, student-run academic journal at St. Edward's University. First published in 1991, Arete is an annual publication that encourages students from all disciplines to submit research papers, essays, and theses with substantive, fresh, and well-researched arguments for an informed audience. The word "arete" (ahr-i-tey), meaning "virtue" and "excellence" in Greek, pays tribute to the honorable mission of scholastic inquiry.

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Letter from the Editors

This year's editorial staff worked diligently to showcase the high-quality, substantive, topical research and argumentation at St. Edward's University. We strove to represent the diverse interests of our students on campus through the careful selection of work from multiple disciplines. To ensure that our editorial staff could objectively evaluate each essay, all submissions were made anonymous before they were read, assessed, and voted on. This year's edition of *Arete* features biological research, rhetorical criticism, and a redefinition of political comedy, among other scholastic inquiry.

We would like to express our gratitude to those who have been instrumental in the production of this journal. We would like to extend our greatest appreciation to Dr. Amy Clements, our faculty adviser, for her patient guidance, useful critiques, and valuable suggestions during the planning and development of this edition. We were fortunate to work alongside our talented, hard-working lead designer, Brandy Shigemoto, as well as her assistant, Amaranda Hernandez; their creative contributions are invaluable. Additionally, we would like to thank our own staff of editors, who worked relentlessly to select and hone the featured essays. We would also like to express our appreciation for the students who took the time to submit their work and who believe in our mission of showcasing academic excellence. Finally, we would like to thank our readers: none of this would be possible without you.

EDITOR-IN-CHIEF

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Effeminate Language:

Demon Speech in Poems by Keats & Coleridge

"FATHER'S TIME. MOTHER'S SPECIES." -JAMES JOYCE, FINNEGANS WAKE

ohn Keats and Samuel Taylor Coleridge composed poems that, whether intentional or not, offer insight into their era's notions about womanhood by presenting narratives involving a mythical or paranormal demon/daemon camouflaged as a beautiful woman. The poems represent these "women," conforming to a gendered paradigm in order to maintain their guise, as functionaries in a cultural language whereby their bodies and temperament are elements of typography and syntax in what can be referred to as a socio-symbolic discourse. Within a story, questioning the authenticity of a woman's identity becomes a navigation of what a milieu considers feminine. Maneuvering through gender norms, the dissimulation by characters transfigured as women in Keats' "Lamia" and Coleridge's "Christabel," represent and oppose what the milieu considers feminine and highlight the misogynistic dynamics of a culture's language.

1. THEORETICAL PERSPECTIVE

The work of Julia Kristeva provides a useful framework to consider the representation of women in both poems. Specifically, our focus is on her feminist theory that forwards a semiotic account for the status of women in public discourse; in particular, the social lexicon that establishes the parameters of what can be considered feminine. Kristeva construes self-identity as reducible to the orienting process of early childhood that, in most upbringings, is most accentuated by the relationship with one's mother whose importance is that of the prime nurturer during

infancy. The infant, Kristeva emphasizes, is host to a series of pulsating drives without any language to express his or herself. Risking tautology, the pre-linguistic subject cannot communicate experience². Conceptualizing the infant in such a way allows her to posit that the internality of a repressed "signifying process," a schemata of signified without signifiers, possesses the potential for a signifying discourse not found in the language adopted by the subject. In effect, our coordination to language must form around this web of primal pulses³. Focusing on expression, Kristeva's purpose is to highlight how personal interactions are channeled through a pre-arranged set of signifiers in ordinary discourse to which any medium of communication (e.g. literature, politics) is bound.

Kristeva's concern is the "symbolic question." Her aim is to negotiate the role of existing signifiers (symbolic contract) that are, in fact, the terms upholding the structural pillars of institutionalized gender roles (social contract). To form any kind of (re)construction that challenges the patriarchal system in place involves a shift in the values that already hold a "relationship to power, language, and meaning;" that is, differences in sexuality that originate from differences in biology, physiology, everything that is relative in reproduction, "is translated by and translates" any discourse about gender (1569). She intends to create a feminism that situates the male and female subject "on the terrain of the inseparable conjunction of the sexual and the symbolic."4 Kristeva means to interrogate the grounds that inform what we mean by the labels feminine and masculine. Her work ultimately calls for an examination of how the "socio-symbolic contract" was formed, and, in order to understand one's symbolic matrix, we must first interrogate the polysemy and contradictions inherent in a discourse for the sake of advancing beyond any lexicon that is debilitating. The tool she employs for deconstruction is psychoanalysis. Revising Lacan's revision of Freud's Castration Complex,

Kristeva's terrain is:

the imaginary construction of a radical operation which constitutes the symbolic field and all beings inscribed therein. This operation constitutes signs and syntax; that is, language, as a separation from a presumed state of nature, of pleasure fused with nature so that the introduction of an articulated network of differences, which refers to objects henceforth and only in this way separated from a subject may constitute meaning. This linguistic operation of separation (confirmed by all psycholinguistic and child psychology) which preconditions the binding of language, which is already syntactical, is therefore the common destiny of the two sexes, men and women. (1570)

From Kristeva's perspective on the bodily discourse that women engage in (simply by being women), we can begin to analyze representations of women, in particular, representations rendered by male artists. Simone de Beauvoir, for example, is apt to point out variance in how women function in the novels of select male authors. He notes how women are often portrayed as possessing an immanence that is capable of granting a form of salvation or, at the very least, happiness unto the male subject (Beauvoir, 676). Women, as an ideal, suggestively incarnate divinity, but are nevertheless reduced to functionaries serving a male protagonist. As functionaries, women are thus excluded from negotiating the terms of the the socio-symbolic contract to which they are bound. They are, in Beauvior's terms, the "Privileged Other."

2. "LAMIA"

Keats' narrative poem, a reframing of a Greek myth, tells of a serpent morphed into a woman, causing the surrounding cast of characters to rely on social cues to first accept her as a woman marrying a prince and then reject her as they unveil the snake she always was and forever will be. When we are introduced to Lamia, it is through the perspective of the God, Hermes, that the epony-

mous character's voice is first heard:

There as he stood, he heard a mournful voice, All pain but pity. thus the lone voice spake: When from this wreathed tomb shall I awake? When move in a sweet body fit for life And love and pleasure, and the ruddy strife of hearts and lips?' (Part I: 35-41)

We hear agony because this snake that we would otherwise associate with animalism is granted a humane feature: language. Lamia's lament emphasizes her voice in its capacity to wield language, and only later do we become aware of her appearance resembling "some demon's mistress, or the demon's self" (56). The crux of Lamia's despair is that her form excludes her from the signifying discourse possessed by women to forge relationships. Her interior is "feminine" or, at the very least, anthropomorphized, and we understand the poem's dilemma is a discordance between a character's interiority and her exterior condition:

Her head was serpent but-ah, bittersweet!
She had a woman's mouth with all its pearls complete
And for her eyes: what could such eyes do there
But weep and weep, that they were born so fair?....
Her throat was serpent, but the words she spake
Came, as through bubbling honey, for love's sake. (Part I: 59-62; 64-65)

Despite her serpent form, Lamia's interior is a site for desirous impulses and a longing for intimacy present in the characters peopling this poem. Moreover, a certain set of her physical qualities are identified as notably feminine; minutely, part of her form is humanized. Her mouth is of a woman's and her eyes are described as melancholic, and melancholia, as described here, seems implicitly associated with femininity. Her tears seemingly humanize and feminize our conception of her. Lamia's desire for intimacy requisites physical features that mirror her ability to realize love, to become a "soul-mate" and simultaneously conform to the symbolic discourse

between the sexes. Her "serpent-prison house," her form, entraps her interior being (Part I: 203).

Upon her first interactions with other characters, Lamia initiates what we could call symbolic discourse through the beauty that Hermes bestows upon her, but her language and her songs are the still the premier emblems of her femininity. Lycius falls in love with Lamia upon hearing her voice and upon seeing the traits conferred to her by Hermes: "for so delicious were the words she sung, / It seemed he had loved them a whole summer long" (249). Past the initiating attraction, she is to "use other speech than looks," wherein her speech is what corroborates her past, assures him a resemblance between the two, that of their interior: "the self-same pains / inhabited her frail-strung heart as his" (308-309). What the poem identifies as the key movements of discourse for human intimacy seem to appear closer to hearing poetry than admiring sculptures: "And every word she spake enticed him on / To unperplexed delight and pleasure known" (326-327). If we are to measure how Lamia enraptures Lycius, then the key element to "playing woman's part" or, as Kristeva might say, to signaling through the standardized discourse that women must navigate, is verbal language. Language as the edifice pre-existing her bodily transfiguration serves as the core of her femininity and what delights those around her most.

Thus far it seems like my argument would divide and antagonize the societal forces (societal contract in Kristeva's terms) in favor of the individualistic, but the intention here is to demonstrate a mutually influential process wherein personal expression and public discourse are dialectically related. Critic Terence Allan Hoagwood is careful to read a text without any ahistorical claims about the poem or without undermining art as solely objects of historization. Rather the two are similarly influential as intertextuality includes the social:

The poem ("Lamia") expresses social and political conflicts, not because it is a political or topical poem, but because large-scale social realities affect the way the poem presents its story...Keat's poem implies that the private discourse of illusion is always produced by and within a social reality...Lamia situates the language of illusion with its originating frame (676; 679).

Hoagwood was emphasizing class struggles in Britain during the period when Keats would have composed "Lamia," but his framing of the poem neatly fits into our discussion as well. This poem's characters capture a struggle to affix the remotest part of their interiors in accordance with an inherited system of discourse that bars people from any sense of solidarity. Consider the passage in the narrative where, as the two lovers fall asleep together, Lamia recognizes Lycius' thoughts turning elsewhere, somewhere outside their union: "she began to sigh / Because he mused beyond her knowing well / That for a moment's thought is passion's passing-bell" (37–39). She interprets Lycius' pensiveness as a retrograde of her illusory body's effectiveness. She feels she has been "deserted" such that she must ask, perhaps more to herself than him, "where am I now?" (42). The function of her symbolic language on its intended listener, at this instance, is disabled.

The aforementioned rupture in the couple's union is then followed with a subordination that encapsulates typical male dominance as Lycius reacts to Lamia's sadness:

...He thereat was stung, Perverse, with stronger fancy to reclaim Her wild and timid nature to his aim--Besides, for all his love, in self-despite, Against his better self, he took delight Luxurious in her sorrows, soft and new. (Part II: 69-74; my italics)

What is "wild" and "timid" to Lycius understanding of her "nature" appears to contradict a typical categorization of femininity. Timid is a trait that nestles into the domesticity expected of women, whereas what this passage refers to as "wild" is left ambiguous. Wild could refer to the excess of melancholia that he notices in her,

but it could likewise be an accidental insight into the serpentine skin that Lamia has shed in order to gain communion with humans. Keeping with the serpent imagery, if anyone is constricted, Lamia seems to be ripped in opposite directions confronting a still existing barrier, one that stands erect despite her transformation; she is nonetheless incapable of arranging herself into the demands of the socio-symbolic contract. Moreover, Lycius is not only portrayed as desiring to steer her emotions, but he is apparently unable to prevent himself from luxuriating "in her sorrows." We witness Lycius' own internal discord and notice that Lycius recognizes the almost masochistic nature of taking delight in being the arbiter of her emotional strife. However, this near-masochist drive is described as being "in self-despite" (73). He recognizes that he is transgressing what he considers to be morally good. These two characters struggle as they only have their culture's ideals of marriage as the sole reference point to what their relationship ought to be. Such is the way that a social actuality interacts with its participants. The world as a stage provides a setting, context, and plot to be acted out and figured out by the players: in this case, Lamia and Lycius. They are dealing with their understanding of what marital bliss should be, the ideal relationship between man and woman, but the discrepancy is the institutional parameters therein. To what extent can Lamia and Lycius conform to the other's ideal representation? The gender relationships in the poem seem to pose the aforementioned question to us. What Keats acknowledges with a note he included in this poem's publication is that Lamia's "furniture," and that of each character, is of "no substance but mere illusion."

2. CHRISTABEL

Coleridge's poem presents a similar dynamic (what Hoagwood saw as a dialectical exchange) by framing a narrative whereby its characters are to rely on their understanding of social cues to identify an estranged woman that readers suspect of being a demon. Because the poem foregrounds the demonic element in Geraldine who the other characters assume is an ailing soul, the background that establishes Coleridge's narrative is the archetype of the damsel in distress. In "Lamia," Hermes is the perspective from which we are introduced to a feminine voice. In contrast, "Christabel" begins with the eponymous character wandering through a forest in the middle of the night:

There she sees a damsel bright
Dressed in a silken robe of white;
Her neck, her feet, her arms were bare,
And the jewels disordered in her hair.
I guess 'twas frightful there to see
A lady so richly clad as she Beautiful exceedingly! (Part I: 60-66)

From the last cited passage, we are introduced to a metaphoric schema in the poem: certain bodily parts (e.g. the eyes, the mouth) are first noticed by others as they meet Geraldine, and these bodily features then serve as metonyms for femininity. It should be noted that, because Coleridge left the poem unfinished, we are unsure as to Geraldine's intentions and are denied any insight into the enigmatic woman/supernatural being known to us as Geraldine. That being the case, what is communicated through Geraldine's appearance seems to be the emphasis of the poem. While what can be construed as symbolic in the female body in "Lamia" is important to the poem, the emphasis on physicality is far more pronounced here, as Geraldine shows no such aptitude for language to express herself. Instead, she communicates solely through women's situated speaking role within social confines, within a symbolic order.

The most pronounced source of knowledge and metonymic device in the poem is the eye insofar as it acts as (1) an expressor of either Geraldine's or Christabel's femininity and (2) a mediator of symbolic language as a result of the non-verbal exchange that communicates identity, i.e. the eye highlights our reliance on vision. To initiate the discussion, let it be noted that from the onset of the poem we are introduced to a scene of distorted vision: "The moon is behind, and at the full, / And yet she looks both small and dull." Moonlight typifies the Romantic setting insofar as the lighting provides a flattering effect on perception, in particular, perception of

complexion and, thus, of beauty. Coleridge deliberately delivers a confusing line that implies both a guarantee of the moon's presence in its placement behind a veil of grey clouds, but also its full visibility. Emphatically, the poem accents that moonlight only distorts insofar as it enhances beauty. We are led to anticipate a dissimilitude of a figure in the poem, Geraldine. However, to draw attention to a heightened beauty amidst moonlight in relation to a woman's identity is to question the discourse and criterion for what constitutes femininity and, thus, a woman. Another indication that this is, in fact, what Coleridge suggests is the moment upon which Christabel and Geraldine ascend the stairs as they sneak into their lodging for the night: "The moon shines dim in the open air / And not a moonbeam enters here. / But they without its light can see." (169–171). The double entendre is that Christabel is surrounded by signs implying Geraldine is not what she seems.

Representations of Geraldine's eyes and bosom serve both as a testament to her identity as a woman and a symbol for the demonic element localized within her features. In one of the most explored passages of this poem, Christabel invites Geraldine to share her bed:

Quoth Christabel, 'So let it be!'
And as the lady bade, did she.
her gentle limbs did she undress,
And lay down in her loveliness. (Part I: 229-232)

To recapitulate, a few lines thereafter, Christabel, stricken with insomnia, undresses a sleeping Geraldine and is struck by her bosom, described as a "sight to dream of, not to tell" (247). What should be noted, as readers, is that we are presented with two exposed female bodies: Christabel's, whose "loveliness" encapsulates the female form, and Geraldine's, whose ineffably horrid body invites us to question her identity as the archetypal damsel. Throughout the narrative, Christabel experiences premonitions cautioning her acceptance of how neatly Geraldine conforms to their expectations of a lovely damsel. As Geraldine embraces Sir Leoline, the family patriarch, Christabel is struck with another premonition: "Again

she saw that bosom old, / Again she saw that bosom cold" (Part II: 445--446). Flashes of bodily decay appear to forewarn a facade. This vision quickly passes to then revert focus on the metonymies for what is feminine: "...on her [Geraldine's] lips and o'er her eyes / Spread smiles like light!" (Part II: 456--457). The same eyes are later depicted as shrinking in Geraldine's eye sockets into the shape of "a serpent's eye" with a degree "of malice and more of dread" (573–574). Deliberate or not, the poem sheds light on the non-verbal exchange of signs that forge each character's assumptions about Geraldine's identity. It is these signs operating as the means for social discourse as a language that Kristeva would argue constitutes gender identity.

Eventually, the role Geraldine begins to inhabit opens a passage to reform a homosocial bond between Christabel's father, Sir Leoline, and the Lord Roland whom Geraldine claims is her father. Considering our discussion of language types operating in public discourse, we should highlight Coleridge's choice to note that "whispering tongues can poison truth" as well as that "to be wroth with one we love / Doth work like madness in the brain" (397; 400-401). Establishing Geraldine as a mode of repentance to the severed friendship in favor of any direct exchange of words or even writing sediments her as a functionary on the interpersonal sphere and, the two men being lords, in the sphere of diplomacy. With Geraldine installed into her role as mediator, as a sign of apology, Christabel's later plea to send the stranger away is not only refused because such action dislodges Geraldine's utility as a reformer of the homosocial bond, but also because the entreaty is an insult:

Dishonoured thus in his [Leoline's] old age,
Dishonoured by his only child,
And all his hospitality
To th' insulted daughter of his friend
By more than woman's jealousy
Brought thus to a disgraceful end. (Part II: 630-635)

Christabel severs the syntax of what is expected in the social

discourse of hospitality. While De Beauvoir conceives of women in text acting as a "mediatrix between this world and the beyond" for a man seeking salvation, Geraldine is steered to reconcile a feud between two childhood friends (676). In any case, as De Beauvoir points out, a woman is denigrated to an epistolary object, an object that the supernatural essence of Geraldine, whatever her intentions, exploits. Whatever Geraldine's goals, she operates in the narrative as a threat to what Christabel understands as the grammar of womanhood.

4. Women as adornments

At the crux of both these poems are elements of the supernatural that assume the female form. Ultimately, the two poems beg the questions of what constitutes the essence of the feminine, and what is behind the veil of the image that a woman must project. The transformation of Lamia the Serpent into Lamia the illusion is particularly revealing. After Lamia's eyelids sear with a burning pain, the foaming of her mouth, and her subsequent convulsing, the speaker summarizes:

So that in moments few she was undressed
Of all her sapphires, greens, and amethyst,
And rubious-argent; of all these bereft,
Nothing but pain and ugliness were left. (Part I: 161–164)

Lamia is then to assume the regal garments that complete her body as the feminine symbol in her half of the marriage, what we could call a contractual union of their spirits. In a way similar to Geraldine hijacking the female body as a signifying discourse, Lamia, too, relies on "playing woman's part" (Part I: 337). There is a parallel between how Lamia's interior lacks an extrinsic signifier and how Roland Barthes, Kristeva's mentor, accounts for enigma and mystery as a device to uphold fantasy in the Parisian striptease. He contends that "woman is desexualized at the very moment when she is stripped naked" (Barthes 869). According to Barthes, the spectacle on which a "show" is predicated is the disguise that appeals to fantasy:

the furs, the fans, the gloves, the feathers, the fish-net stockings, in short, the whole spectrum of adornment, constantly makes the living body return to the category of luxurious objects which surround man with a magical decor...Feathers, furs, and gloves go on pervading the woman with their magical virtue even once removed, and give her something like the enveloping memory of a luxurious shell, for it is a self-evident law that the whole of striptease is given in the very nature of the initial garment.

Moreover, does not Geraldine adorn herself in order to be seen as "a thing divine," as they note how "such sorrow with such grace she blended" (464–465)? Barthes' observation provokes a question: whether or not the identity to which we struggle to affix our "selves" merits such an attempt. Kristeva would, I think, in viewing these poems with contemporary lens, herald the exposure of how language is relegated between the sexes as it corresponds with her goal "to demystify, therefore, the community of language as a universal and unifying tool, one which totalizes and equalizes" (1578). Keats and Coleridge highlight the adornments women must wear in order to enter the symbolic space in ordinary discourse.

END NOTES

- ¹ Any mention of the term "feminism" and, likewise, feminist criticism is doomed to homogenize the perspective of several sub-factions within any movement claiming to be "feminist." Critic Jardine Alice carefully enunciates as such in her discussion of how one of Kristeva's most anthologized essays could easily alienate readers without a degree of familiarity with the history of philosophy in France during the time in which Kristeva was writing. Moreover, any descriptive summary of a theorist with a body of work like Kristeva is bound to be overly generalized and dangers on being overly-stated. For our purposes, only certain notions of her thought will be highlighted without their correlates in Kristeva's other works for sake of avoiding endless digression.
- ² "Subsequent studies on the acquisition of the symbolic function by children show that the permanence and quality of maternal love condition the appearance of the first spatial references which induce the child's laugh and then induce the entire range of symbolic manifestations which lead eventually to sign and syntax." (Kristeva, 1565).
- ³ This paraphrase of Kristeva's literature is indebted to the succinct overview provided by David Richter in the anthology in which her essay is reprinted (1116–117).
- ⁴ By stating such, Kristeva acknowledges her indebtedness to the Derrida's method of deconstruction. Kristeva values the first generation of feminists in their work to attain civil rights, but she notes that these are privileges already granted to men. She also notes the pertinence of later feminists who focused on a shift in values, but admonishes entitling one over the other. For her, doing so would only perpetuate the nature of the patriarchal system in place. Her task is to question the foundational metaphysics that establish the binary opposition of masculine/feminine that license the existing symbolic order.

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In [His] Image

By Krista Lambert

n recent years, women have attained rights previously withheld from them; experiences of gender discrimination have been more widely recognized, and the battle against misogyny has been gaining victories. Happily, within many of the various Christian religious traditions, the movement towards liberation and equal rights for women is also being manifested. Christianity, after all, is said to be founded on principles promoting acceptance and equality. As members of a religion established on such beliefs, it cannot be less than a sacred duty for Christians to work toward the establishment of respect for women in society. Unfortunately, social change can often be thankless and challenging: many people resist upheaval and take refuge in the status quo (as exemplified in the often violent reactions to the civil rights movement in America in the 1960s, or in the British government's resistance to the Indian people's fight for equality led by Gandhi in the early 1900s). In any battle for justice, the people fighting generally look for spiritual aid—in short, faced with hardships, reformers often look to or for a form of the Divine. However, when Christians struggling to promote women's rights look to their God for support, all that is presented to them as Divine is an image of masculinity. It can easily be understood how, in a situation wherein people are working to overcome long-held assumptions of male superiority which have historically excluded women from positions of highest respect, the presentation of the One God of the Universe as exclusively male may seem a hopeless barrier. In this way, certain dimensions of Christianity

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can actually serve as an impediment to the furtherance of women's rights--surely not a desirable effect, least of all from a Christian standpoint of love and justice. It can be argued, then, that the common view among Christians of God as always and exclusively male is outdated, harmful, and can have some far-reaching negative effects on society as a whole.

Cultures can be shaped by religions, and the presentation by religions of exclusively masculine deities can encourage sexism and misogyny in everyday life. As Carol Christ says in her article, "Theological and Political Implications of Re-imagining the Divine as Female," "the image of God as a dominant male other, functions to make male domination seem to be the most natural form of power" (161). If a person, male or female, grows up surrounded by the assumption that God exists as a masculine being, is it any wonder that men often fail to respect women as equals, or that women often fail to respect themselves as the equals of men? Indeed, several passages from the Bible itself are shockingly explicit regarding Christian women's expected subservience to men. Paul's words in 1 Corinthians illustrate quite adequately the process by which conclusions of female inferiority can and were drawn from the presentation of God as male:

For a man ought not to have his head veiled, since he is the image and reflection of God; but woman is the reflection of man. Indeed, man was not made from woman, but woman from man. Neither was man created for the sake of woman, but woman for the sake of man. For this reason a woman ought to have a symbol of authority on her head.... (11.7-10)

The common practice of women in the Roman Catholic Church wearing veils to Church, which springs from these verses, is merely one example of the compliance with the regulations of the Bible, and therefore the condonation of the reasoning behind such regulations, that is widespread even today among Christians. Of course, the discriminatory teachings of the Bible can be manifest-

\$ Lambert \$

ed in far more ominous ways than in the wearing of a veil. Carol Christ affirms the power of religious teachings to influence culture when she connects a sexually exclusive idea of God to "incest, battery, rape, involuntary infection with AIDS, and murder [of women] at the hands of men" (160).

Not only do such interpretations of God engender unjust treatment of women by men, but women themselves are being robbed of their ability to understand their worth as equal to that of men by the very act of worship, when that worship is directed to a God defined as purely masculine. Author Morny Joy puts the situation clearly when she says, "It is...the male image, with additional attributes of power and transcendence, that has been equated with God. Woman, in contrast, has been deemed inferior, if not alien to all those qualities that are associated with reason and morality, let alone with the deity" (Joy 8). Even aspects of femininity which would seem logical to represent many of the qualities of God are stripped of their identity as feminine and rendered, also, masculine. Female energy, for example—that is, life-giving, creative energy—is rendered inferior by the concept of a male God as the ultimate source of all life (Joy 9-10). As Jesus himself, believed by Christians to be God incarnate, treated women as equals—he talked to them even when it was considered culturally unacceptable (New Revised Standard Version Bible, John 4.1-42) and welcomed them as his disciples (New Revised Standard Version Bible, Luke 8.1-3) —the extent to which this twisted perception of femininity as separated from the Divine has been accepted by Christians is astounding.

Assigning exclusively masculine traits to God has effects on more than just the most predictable aspects of society, such as treatment of women and gender relations. As has already been established, the "gender" of God is not only an interpersonal issue, but an intrapersonal issue as well. Furthermore, this issue can affect not only a person's views of him/herself, but his/her views of God. Promulgating the belief in a strictly male God affects how individuals perceive God and how close they are able to feel the Divine in their own lives. For example, a child who has not inter-

acted much with a father-figure, or, even more significantly, a child who has had negative experiences with a father-figure, is likely to struggle with conceiving of God if his/her conception is to be strictly limited to male characteristics of the Divine. Rito Baring supports this theory when, in his article, "Children's Image of God and Their Parents: Explorations in Children's Spirituality," he reflects on "the difficulties of children in imaging God as Father because of the real issues they need to resolve with their biological fathers" (282). These difficulties are not simply adolescent immaturities manifesting themselves in an inability to reach higher-level conceptions of God. On the contrary, children seem to be quite capable of envisaging the Divine; as Baring himself mentions the argument "that children are incapable of conceiving of God appears to be placed in great doubt today" (279). The challenges that children face in relating to the Divine, then, are real and significant ones--challenges which can be carried over into adulthood and shape the flavor of an entire society.

If, however, one were to demand that a child only conceive of God in feminine terms, contrasting, yet equally-problematic situations would no doubt arise. Imagine, for example, a child whose mother has been abusive, or simply distant. In this case, a child might find it easier to conceive of and trust in a Father God than in a Mother God. Carol Christ addresses this issue in "Theological and Political Implications of Re-imagining the Divine as Female" when she states that allowing people to address and conceive of God as a feminine entity "does not mean that old dualisms are simply inverted" (162). Rather, Christ supports a method of thinking that would refuse to limit the Divine by assigning one gender exclusively, over and against the other, to God (162-165). As she states so pointedly, "I know divine power to be inclusive of both male and female—and everything else that exists" (164). Indeed, she has a point. As Christians, we claim to have no comprehension of the vastness of our Lord—and yet we would dare to constrict God's identity so much that we assign "Him" a gender?

As the negative effects of ascribing one gender to God within Christianity are established, the question of where and how

the idea of a purely masculine God originated becomes ever more pertinent. Indeed, to truly understand the implications of a view of God as exclusively male, it is necessary to consider the historical and cultural context of this view, and to appreciate the reasons for its adoption by the early Church, and, before that time, by practitioners of Judaism. Carol Christ suggests that the tendency to view God as masculine was, and is, caused by the desire to feel protected by a powerful, even vengeful, deity (161–162). Historically, Jews had been conquered and oppressed many times—from their slavery in Egypt to their subjugation under the Roman Empire at the time of Jesus's life and teachings. Is it any wonder, then, that a people so wounded by violence would feel the urge to repay their enemies in kind? Is it so strange that many calls to battle ring out throughout the Jewish Bible (the Christians' Old Testament), or that the Jewish people had established as a gender for their God the sex that was and still is most associated with warfare, strength, and dominating power? As Christ puts it, "the image of God as liberator of the oppressed found in Exodus and the prophets was rooted in traditions that understood Yahweh as a Holy Warrior with the power to destroy his enemies" (162). Surely, such power would have to be vast, unstoppable, and would by necessity surpass the strength of the strongest earthly man—and therefore could never be female. The desire for protection, then, was arguably a contributing factor in the formation of the idea of a masculine God. Yet Jesus brought a new idea of what protection constituted—spiritual protection, not necessarily physical. Strength, in early Christians' minds, no longer depended on the capacity of a person's muscles, but on the capacity of his or her heart (New Revised Standard Version Bible, Ephesians 3:16). Therefore, it is odd that an exclusivist view of God as male would be perpetuated in Christianity, as it had been in Judaism. Christianity has been viewed by many, however, as a continuation of Judaism; it would follow, then, that conceptions of the One God of Judaism would not easily have been turned upside down by Christians in the early Church. The idea of God as masculine, then, was perpetuated.

It is easy to become discouraged when examining the effects that a strictly masculine view of God has had on society and the motives behind the formation of such a view. However, as more people become aware of the potential harms that arise from seeing God as only male, new perceptions of the Divine will, hopefully, become common. Even in ancient Judaism, such perceptions were not entirely absent. Several verses of the Bible actually do present God in feminine terms. One example can be seen in the Old Testament, wherein God is presented as saying, "As a mother comforts her child, so I will comfort you" (New Revised Standard Version Bible, Isaiah 66:13). What is missing, then, is the practical application of these verses to Christian worship.

Of course, it is impossible to ignore the sharply sexist comments contained in other areas of the Bible. The verses quoted above from 1 Corinthians, for example, would be very difficult to defend as egalitarian. In order to reconcile the seemingly conflicting aspects of Christian scripture and tradition, one could argue that the scriptures and sacred teachings of Christianity could be both divinely influenced and profoundly flawed--that Judas sat for a long while unrecognized among the true disciples, and that God, in revealing Himself to the world, still uses human vessels, and therefore, human errors are bound to occur. God works in personal ways, revealing truths to individuals and placing His trust in them by giving them the responsibility and autonomy of promulgating those truths. With autonomy comes imperfection. However, the very imperfections in humanity's interpretations of God offer proof of God's love for us. For how could God preserve our freedom if He were to wipe away every record of our (yes, often wrong) decisions? With this understanding of humanity's limitations and God's love, perhaps the unfairness towards women within the Christian religion throughout the centuries can be better understood, and even, eventually, forgiven (though never accepted).

In conclusion, Christians struggling to increase women's rights in the modern world are met with a dilemma in the form of male exclusivist presentations of the Divine within their faith.

These presentations of God, examples of which can be found within

Christian scriptures, have harmful effects on society, negatively influencing not only the treatment of women, but individuals' perceptions of their own identities, and of God's relationship to them as well. This problem cannot be solved by merely switching to exclusively female descriptions of God. Rather, an understanding of God as both encompassing and exceeding male and female genders must be promulgated in order to provide for a Lord who is unfathomable, and at the same time fully accessible to both male and female Christians. Several verses of Christian scripture actually support such a view through the use of gender-inclusive language to describe God—a remarkable fact considering the cultural influences (violence and a need for protection and strength) which some believe led the ancient Jews to form a conception of their Lord as male. Even some of the offensive verses from the Bible may be viewed merely as instances of human impairment, and even as examples of the autonomy of human beings under God-yet it should never be forgotten that they are, indeed, offensive. With a growing understanding of the origin and effects of the exclusivist descriptions of God often used by Christians, it may be hoped that a sharp decline in the dissemination of such descriptions will soon be visible in society, and that one day, the fundamental values of respect, love, and equality will be honored to their full extent within a faith which was founded on them.

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ABSTRACT

rior attempts to evaluate political comedy in a rhetorical sense have often relied upon broad stroke approaches which, while effective in critiquing other genres of discourse, fail to encapsulate a full understanding of political comedy's many facets. This study proposes that a differentiation must be made between political comedy that encourages positive growth and advancement and that which reinforces stereotypes. This differentiation is necessary when evaluating political comedy for its effectiveness as poetic rhetoric. Significant attention is given to Lloyd F. Bitzer's Rhetorical Situation and Carolyn Miller's theory of Genre as Social Action.

INTRODUCTION

Due to its amusing nature, the subject of comedy has often been held in distinct contrast to rhetoric in terms of style and delivery. Attempts to evaluate political comedy in a rhetorical sense have often relied on approaches that, while effective in critiquing other genres of discourse, are inadequate to fully address the rhetorical functions of comedic discourse within a political context. A more detailed understanding of comedy's role in politics can be gained by first identifying a conceptual framework of political discourse as a whole, then critiquing the effectiveness of the genre of political comedy within this framework of understanding. By utilizing both an established theoretical framework of discourse and generic criticism, we can better understand the effectiveness of comedy as an intermediary force in the relationships of

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the public, media, and state authorities. Essentially, the political discourse as a whole must be understood before any assessment of political comedy can take place, otherwise it is likely that our investigation will fall into a general understanding that lacks definitive meanings for comedy as an element of cultural, political, and rhetorical discourse.

While scholars since the time of antiquity have attempted to devise a theory regarding the functional role of comedy in societal discourse, much of the scholarship from the past hundred years has preserved the tradition set forth by Aristotle of situating the subject of comedy within the more artistic framework of the poetic, criticizing the legitimacy of its rhetorical implications and influence (Hart and Hartelius, 263; Guggenheim et. al 300-306; Gruner, 5–7). Some research has even gone so far as to conclude that comedy should be deemed anathema from serious political discourse as a whole due to its lack of seriousness.

The criticism of the comedy of Jon Stewart and Stephen Colbert could be considered representative of this phenomenon due to their wide appeal with the American public. Roderick P. Hart, in his criticism of Stewart's antics, contends that such comedy "offers (1) a sad model for human communication and (2) a dangerous model for politics," because it "instantiates contradictory beliefs," in those who consume it (355). While Hart acknowledges the influential aspects of comedy for those who give it their attention, he disavows the humorous nature of political comedy in the belief that it encourages its audience towards inaction and generates cynicism for the political endeavors of the nation (339-340).

Furthermore, there is quantitative research that affirms Hart's general assessment of comedy's negative political influence. Julia R. Fox, Glory Koloen, and Volkan Sahin in a similar study found "considerably more humor than substance in *The Daily Show* with Jon Stewart's political coverage" (222). This is reaffirmed by Barry A. Hollander's findings on the info retained by audiences viewing political campaign coverage on late night television programs (794) and the findings of Villy Tsakona and

Diana Popa, which concluded that political comedy "recycles and reinforces dominant values and views on politics," which may become a "means of repression in the hands of oppressors" (13). While this deficiency does not undercut the significance of understanding the role of comedy in political discourse as a means of operating as part of the public culture of a state, it does offer a challenge in assessing the subject of comedy through the literature and understanding its place in the contemporary political discourse.

Through a systematic survey of the literature regarding political humor in the United States, this paper seeks to advance an understanding of humor and its functional role within political discourse. Ultimately, this research attempts to answer the question of whether it is possible to understand humor as a stylistic means of rhetorical discourse, what form this rhetorical discourse takes, and how it may function in defining the role of the comedian as an intermediary between the political and public spheres. Through this process, the groundwork for a theoretical system of intermediated discourse will be established in the hopes of advancing future theories concerning how humor may be understood, utilized, and established as a legitimate form of rhetorical discourse in the political and public spheres.

RESEARCH ON COMEDIC DISCOURSE

The lack of rhetorical consideration of comedy as a part of the more significant forms of discourse that take place within a polity has resulted in a dearth of literature on the functional role it may serve in drawing together elements of the political and public spheres (Smith, 51–2). This lack of foundational literature on the subject of argument in comedy, along with the loss of the second book of Aristotle's *Poetics*, has long served as an obstruction to advancing a theory that fully acknowledges the nature of comedy to permeate all aspects of social life in significant and meaningful ways that hold substantial relevance to the study of political rhetoric and societal discourse as a whole (Golden, 283; Lombardini, 203-4). According to Leon Golden of Florida State University, "a number of scholars take the view that, short of the discovery of

a lost second book of the *Poetics*, Aristotle's theory of comedy will be forever a veiled mystery," a point that is affirmed by John Lombardi who believes it to be "unsurprising, given the loss of the second book of *Poetics* impairs any attempt to assess Aristotle's account of humor in full" (284, 204). However, this loss has not prevented some scholars from attempting to reconstruct Aristotle's theory on comedy from various sources including the first book of Poetics and other documents that mention its contents (Lombardini, 203; Golden, 283). Unfortunately, few of these attempts at recovery have been met with great success (Golden, 283).

While research on comedy's influence in the political environment remains indefinite, one would be hard-pressed to prove that it serves no significant purpose whatsoever. The rise in popularity of political comedy shows such as The Daily Show and The Colbert Report, suggest that comedy, especially with regard to established authorities and traditions, may serve as a way of educating and informing the public about issues that are seldom acknowledged in the mainstream news media: a much more important role than modern rhetoricians originally supposed (McKain, 415-16; Baym and Jones, 2-4; Baum, 105). Baym and Jones, in their global investigation of international political satire and parody, concluded that we must "seriously consider the role news parody plays in actually influencing elections and legislation," noting that "[t]he role of news parody in serving as an intermediary between publics and their states...highlights the extent to which parody facilitates public involvement in electoral politics and legislative processes in ways the 'real' news might not" (11). Scholars such as Matthew A. Baum agree with the assessment of Baym and Jones in stating that viewers of political parody and satire "gain information of such issues as an incidental by-product of seeking entertainment," (105). Baum also found that we "do learn about these types of issues—but not other less accessible or dramatic issues—from soft news media, without necessarily tuning in with the intention of doing so," essentially informing viewers of possible courses of action that may have been obscured before viewing (104-6).

In addition, the significance of humor in the political and public spheres is well-documented throughout history. From the role of comedy in classical philosophical thought as recorded by the findings of Lisa Perks (119–32), to the insight and critical voices incorporated as a part of the jester's universal character in royal courts of old (Fox 136), to the use of comedy to "undermine the reputation of government officials and their political followers and ultimately weaken the deference paid to them" in the Colonial United States (Olson, 364–82), humor and the essential styling of comedic discourse has been seen as an efficient means of delivering critical insight into the public sphere.

In a more modern sense, the works of stand-up comedians have been seen as subversive forms of rhetorical challenge used to disrupt majority beliefs and deliver brutally honest—even prophetic—social critiques directed at the normative cultural assumptions in American society and political culture. Jonathan P. Rossing in his assessment of Richard Prior's critical comedic style argues that, "critical race humor offers an antidote to [the] challenges of racial truth-telling, particularly at a time when post-racialism and neo-liberalism rule," indicating how a critical, but humorous, voice can point out certain "truths" that may not be acknowledged by the most prominent news media or mainstream public culture (17). Rossing also states that "[r]acial truth-telling and criticism artistically angled through humor has the potential to defy dominant practices and ideologies that promote the erasure of material realities of race," suggesting that comedy serves as a certain ideologically powerful force within the public discussion of social justice and ethical ideological communication (17-19).

Similarly, Joanne Gilbert of Alma College describes the stand-up comedy of Phyllis Diller and Rosanne Bar as a form of "[p]erforming autobiography" in which comedians and their routines not only "represent a group marginalized by a dominant (male) culture," but also, "rhetorically construct and perform their marginality onstage," thereby "exemplifying for audiences the inevitable interdependence between personal and social identities," (317). Gilbert continues by commenting on the stereotypes that are

often adopted by comics and imposed on themselves and the targets of their comedy, stating that it is utilized as a method of conveying the subjective marginality of the comedian themselves, essentially displaying the social inequality through comedic form in an effort to encourage further discussion that acknowledges hierarchies within our culture (323). Further, the analyses presented by Rossing and Gilbert both owe a considerable debt to the conception of the linguistic "other" as a focus for the self-referential comedy of marginalized groups, a subject which, given how we understand the overall political discourse, cannot be overlooked.

Following the same line of thought, Brett Zimmerman, in applying classical rhetoric's figures of speech and thought to contemporary comedic discourse, describes analysis as returning a significantly better understanding of comedy and comedians themselves (472). From the stand up of George Carlin, to the comic strips of *The Far Side*, to the animated sitcom *The Simpsons*, Zimmerman utilizes the taxonomy of modern rhetorical criticism to dissect each form of popular entertainment stating, "what is considered funny is not always what is said, but how it is said," maintaining that although something may be stated in a humorous way, such humor does not undermine the seriousness of comedic content or the effectiveness of the statement as a communicative force (ibid). This further emphasizes the nature of humorous pop-culture artifacts to convey significant and meaningful messages to their common-knowledge audiences.

Unfortunately, one encounters significant problems when delving into the academic discourse surrounding humor in politics—especially in attempting to understand comedy's relationship to the rhetoric of politics and social change. The first problem appears in considering the actual effects of comedic discourse on the public perceptions of government action and politics in general. A large body of research has been generated with regard to the positive influences political humor can have in the public sphere. Scholars such as Louiza Odysseos regard the comic as an "equally pre-eminent perspective for political life," and argue that, "political understanding cannot be 'solely grounded in rationality'" (Odysseos, 710).

On an educational level, findings like those of Marco Calavita suggest that, "entertainment media and popular culture tastes and practices have had quasi-intentional, functional importance for the development of their politics," further stressing "the importance of incorporating individual developmental processes and meaning-making into work on the political-developmental implications of mass media and popular culture," reinforcing popular mediums like comedy as forces for persuasive change (Calavita, 147–148).

From research more focused on understanding the cultural nature of comedy, Robert Hariman of Northwestern University directs his commentary towards acknowledging the ethical usage of comedy for positive civic development, stating, "satire on the behalf of social justice is better than humor used to reinforce hierarchies of domination," (Hariman, 247). The important issue of the hegemonic use of comedy will be discussed in more detail in the review of Pearce and Hajizada's article in the following paragraphs. Harriman's analysis provides commentary on the nature of comedy to celebrate social leveling and reorient discourse before a large audience of a political public, therefore constituting humorous comedic discourse with a serious focus and legitimate critical insight (249-50, 253, 255-58). Bingham and Hernandez likewise consider the socio-cultural commentary of the comedian as an essential educational perspective on injustice and individual limitations within a societal framework (336-37, 348).

Internationally, scholars have found comedic forms utilized peacefully as forms of mass dissent and protest where other means of rebellion may result in arrest or death. Professor Katy Pearce and Adnan Hajizada of the OL! Movement in Azerbaijan argue that, "humor can make a difference in mobilization and dissent," not only as amusing communication, but in its social function as communicative action (68–71). This research emphasizes the cultural and pragmatic use of comedic discourse for advancing social goals of both marginalized and authoritarian groups, and is reinforced by Eyal Zandberg's research on public memory and joking about tragedy as a way of establishing a community and an 'other' who exists outside of it (561–64). Some

scholars hold comedy in such high regard that they even claim that, "to argue that humour has capacities as a vehicle of critical thought is already to demonstrate its political and moral legitimacy," because "it is clear that moral integrity and critical thinking go hand in hand" (Hynes and Sharpe, 44–5). The analysis of political comedy as social commentary is expanded again when scholars like Geoffrey Baym argue that political comedy not only criticizes politics in general, but also the coverage of those political actions by media specifically, and therefore can offer a commentary on the system of political discourse (259–61, 268–70, 273–74).

Although the beneficial aspects of political comedy have already been discussed, it is important for our investigation that we consider comedy a double-edged sword. While it can be utilized strategically by the public for the purposes of leveling hierarchies and subverting of authority, it may also be utilized to fragment social groups and reinforce majority opinions. Similarly, it may also breed cynicism, overwhelm citizens of a nation, and decrease political efficacy in the public. As Pearce and Hajizada discovered in their research, political governments easily reappropriate popular forms of comedic discourse for their own advantage in the maintenance and negotiation for their authority by fragmenting the social system as a whole, thus preventing large social rebellion (80–84).

For these reasons, it is important that we not fail to fully understand the contingent perspectives on the functions of political comedy, meaning our investigation must also consider the robust body of research that has been conducted in criticism of the communicative and rhetorical nature of comedy generally, and political comedy specifically.

When compared side-by-side, it is clear that an equally compelling body of work has been generated by scholars concerning the potential negative implications as those concerning the positive benefits of its use within political discourse. While the beneficial aspects of comedy's use in the political sphere primarily dealt with the understandings of truth, community, and education of the citizenry, much of the research critical of comedy's usage

cite it's correlation with the mass consumption of programming that openly criticizes and makes light of political authorities and their representatives, thus decreasing hope in the political establishment and lowering political efficacy in the public (Hart, 338-342; Holbert et. al 20-22, 31-35), breeding cynicism and nihilism (Hart, 339; Baumgartner and Morris, 63; Guggenheim et. al 300-10; Elenbaas and de Vreese, 557-63; Hart and Hartelius, 263-64), and increasing partisan conflict and disagreement by reinforcing the views of the viewer and utilizing stereotypes (Gruner, 5-7; LaMarre et. al 213-15, 217, 226-30). Furthermore, some of those opposed to the acceptance of comedy as a beneficial form of discourse have even asserted that political comedians like Jon Stewart should be accused of heresy for "leading the children of Democracy astray" (Hart and Hartelius, 263). What can be garnered from better understanding these contingent perspectives on comedy within the political discourse is a comprehensive perspective of the similarly-contingent nature of political comedy and its ethical use as a means of communication and rhetorical discourse in general.

The culmination of these findings amounts to an essential understating of what the positive benefits of comedy may be for social and political discourse. Comedy can be seen as a force for educating and making clear misunderstandings in the political discourse by locating social groups, gauging their needs and motivations, and critiquing their ethicality; it can serve as a third-party monitor for the actions of the political authorities of a state and the media powers that serve as the major sources of information for the public citizenry; furthermore, it may serve to subvert authority and convey subjective understandings of marginality within a performative setting.

Through a comparative analysis of this scholarly literature, we may be able to pinpoint the exact parts of the political culture that comedy takes as its subjects, and therefore locate a shared foundation of cultural understandings that make up the basis for comedic criticism of political performance. While the application of this proposed foundational framework may be out of our reach for the time being, we can still attempt to develop it in

the hope that it may be put to further use in later scholarly research on the topic of dissecting political comedic discourse.

THEORETICAL ANALYSIS

The analysis of the literature regarding comedy and its functional role as a facet of societal discourse presents a puzzle to any scholar attempting to locate a definitive understanding of comedy within a rhetorical perspective: if humor can be observed as having an influence on the public sphere historically, why is there a solid body of empirical research that concludes it has a negative influence? Why does some research suggest humor's positive role in society in a general historical and social sense, while other literature reinforces the argument that it is harmful in a specific individual sense? Perhaps the issue is not the artifacts being studied, or even the way research is being conducted that is at issue in analyzing these findings. Maybe the debate itself is lacking clear-cut definitions for the terms being discussed and the system in which they interact.

Our goal henceforth should be to conceive of a framework of political discourse that political comedy both participates in and takes as its subject. Perhaps from this framework we may be able to develop a generic understanding of the different forms of political comedy as rhetorical discourses and assess their strengths and weaknesses as such. In so doing, there is hope that comedy can be observed as a rhetorically-powerful force for the subversion of dominant ideologies, and may provide motivation for positive change and growth on the behalf of a political system it takes as subject.

As has been recorded in past research, comedic speech, like rhetorical speech, can be utilized in a political setting at once to denigrate, damn, and oppress individual personas and ideologies, while at the same time being utilized to establish a greater community and negotiate for power within a society. The important thing to remember is that comedic discourse functions by shaking up the cultural discourse and being used by the comedic voice to establish themselves as a 'native other' or a social pariah: one operating within the traditional backdrop of the societal

discourse constituted by the relationships of public and political powers, political and media powers, and media and public powers. Comedians can exist within the realm of a political society presenting multiple perspectives through the utilization of the traditional taxonomic devices of rhetorical discourse while maintaining their distance by adopting the character of an 'other,' and then offering criticism from afar. While this understanding of 'native other' has yet to be fully defined, it can be better assessed by placing it within the context of a multifaceted conception of the political discourse of a society.

It appears that the divergent ideals driving this conflict are often taken up purely in opposition to each other in an attempt to restore or maintain some sort of seriousness and value to the study of rhetoric in general. Comedy can be looked upon as being mere amusement, unnecessary and inappropriate for serious discourse seen in discussion of important issues such as civil rights, freedom, liberty, and equality. Classically, there was an assumption that discourse that was amusing (comedy and poetics in general) lacked the substance necessary for considering significant societal issues and possible solutions to them. While the contingent factor in separating both sides of the debate is their disagreement on what influence humor has in the individual lives of political actors, they can be seen agreeing on the fact that political humor, in some way, has some kind of impact and is worthy of study. While this similarity is vague in its meaning, it can be seen that it implies something important about the place of humor as it is perceived by the scholarly literature: humor is an integral part of social life. As a part of public culture, what is or is not considered funny can be primarily understood in terms of the normative assumptions historically established in a society. Where there is shared enjoyment in the subject of comedy, there is a sort of community of shared belief in what is and is not amusing. Insofar as this community of shared beliefs is maintained through what they consider funny, it can be said that humor holds some sort of significant position in that community's culture. This point is important because it addresses a phenomenon about the referential nature of humor in its usage

as a way for separating beliefs about the reality of social lives and values within a culture. The contentions of both sides with regard to the positive or negative effects of the divisive nature of humor will be considered in fuller detail later. For now, let it suffice to say that both sides acknowledge the subject of humor as being an important subject for study and analysis, regardless of their disparate understandings of its social influence.

In addressing these questions, several possibilities for further discussion come to light. First, it might be possible to discover the role humor plays in the realm of political discourse. In a more technical sense, it may even be possible to locate the limits of rhetorical theory as a formal method of understanding certain discourse in the public sphere, allowing the field a chance to broaden the scope of what it considers legitimate rhetorical discourse. This point is especially important, for if the methods of understanding arguments restrict the definition of discourse to such a degree that it prevents new forms of argumentation from ever being considered legitimate, then there may be no way of ever understanding the argumentative forms that blend the stylistic choices of the poetic and rhetorical together—a phenomena that has been observed in multiple critiques of poetry, song, architecture, and many other forms (McCormick and Weiss 128, Mendoza 124, Bassity 92, Novek 105, Kanengeiter-Wildeson 300, Foss et al. 404).

IN CONCLUSION

I have attempted here to understand an academic discourse concerning the relevancy, significance, and meanings of political comedy as rhetorical speech. In so doing I have attempted gather and assess these academic understandings for points of mutuality that may be utilized to pinpoint the abstract characteristics and influences of comedic speech. From this was developed a mere framework for the overall political discourse in which political comedic speech functions. Upon this framework, it is hoped, further research on political comedic speech may be conducted as well as deeper investigations into the social framework of a political states and the function of popular speech within. The last few paragraphs

of the theoretical analysis were included as another attempt at suggesting possible routes for further future research. It appears evident that context, practice, and situation are incredibly significant for understanding comedy's role in maintaining or dissolving the objective nature and mythical appraisals found in political speech. While further investigations are necessary, we have begun here, in this paper, to definitively understand the foundations of poetic speech that make it powerful in the social cohesion and culturally-held meanings of a political state.

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The Lost Voices of Women Rhetoricians

By Dianey Leal

INTRODUCTION

ost people are unaware of women rhetoricians and their early contributions to the history of rhetoric.

The root of this unfortunate reality remains hider a flat rhetorical man that predominantly represents the

den under a flat rhetorical map that predominantly represents the work of political and aristocratic males, producing a gender biased landscape in the history of rhetoric. Not until recently, perhaps in the last twenty years or so, did scholars begin examining the work of female rhetoricians. The availability of women's work and the authority each displayed and faced during their time thus came into question. How did their historical situation influence their writing while, at the same time, silence their contributions?

Investigating the role of female rhetoricians gives scholars and readers a glimpse of how women combated misogyny and explains why their rhetorical efforts should earn them a place in the history of rhetoric. Refiguring the history of rhetoric to include the contributions of women rhetoricians not only unleashes their repressed voices from the flattened truth, but also gives students and scholars the opportunity to learn and shape their perceptions of women rhetoricians, allowing for a more gender-neutral interpretation. This essay describes the findings of six historical women figures, dating back before the Common Era and up until the 19th century: Aspasia, Christine de Pizan, Sor Juana Ines de la Cruz, Mary Wollstonecraft, Hester Rogers, and Sojourner Truth.

DESCRIPTION OF SOURCES

With the exception of one source, which was published in 1978, all of the selected sources were written either in the late 1980s or later, with the most recent one published in 2012, thus illustrating the recent urgency of scholars to discover the lost voices of historical women. Professors from different academic disciplines and universities have voiced their position on women's rhetoric by highlighting the rhetorical strategies and inventions of historical women rhetors. Patricia Bizzell and Cheryl Glenn were perhaps the most prominent and cited scholars, mainly for their interest in discovering and positioning women's rhetoric in history. Along with Bizzell, scholars such as Vicki Tolar Collins and Sarah Hallenbeck offered new methodologies in which to approach and analyze women's rhetoric. Rather than opposing each others' methodologies, each scholar builds on previous studies. Despite being forced to look through secondary sources and fragmented work due to limited evidence, Susan Jarratt and Rory Ong, as well as Glenn, yield a considerable amount of research on the work of Aspasia and her influence on the Sophist movement. Jody Enders and Jenny R. Redfern analyze the work of Christine de Pizan, both yielding similar, yet distinct findings. While Enders highlights Pizan's reinvention in the art of memory, Redfern discusses her use of architectural metaphors. Research on Sor Juana was limited, mainly because her work, as Julie A. Bokser points out, remains largely unknown in English studies. However, Bokser successfully analyzes two pieces of Sor Juana, highlighting her roles as a New World rhetor and her use of silent rhetoric. Scholars such as Jamie Barlowe and Charlotte Stuart offered different, yet insightful perspectives on the work of Wollstonecraft as both defended Wollstonecraft's role as a feminist rhetorician. Research on Hester was considerably less abundant, but Collins was able to explain how Hester uses rhetoric to overcome misogyny. Karlyn Kohrs Campbell and Drema R. Lipscomb focus on Sojourner's rhetorical strategies, emphasizing her role

not only as an advocate but rhetor as well.

The arguments presented in these selections do not directly oppose each other. Hallenbeck, however, does offer a "better" way of approaching women's rhetoric. Scholars who focused on a specific woman rhetorician refuted other scholars, but none of the scholars cited in this essay oppose each other; in fact, most contributed to the ideas that had previously been established. Most of these articles were collected from journals such as the *Rhetoric Society Quarterly* and the *Rhetoric Review*. Other scholarly essays appeared in the edited collection of *Reclaiming Rhetorica: Women in the Rhetorical Tradition*.

FINDINGS

The purpose of this essay is to investigate how female authority influenced the availability of women's rhetoric across history. Thus this portion of the essay examines the findings of each scholar, including their proposed methodologies and their arguments as to why the work of certain women rhetoricians should be included in the history of rhetoric. The first section will discuss existing methodological patterns that have been used to recover and define women's rhetoric. The remainder of the sections will be broken down by centuries, starting from before the Common Era with Aspasia and ending with Sojourner in the 19th century. Each section will include the rhetorical strategies each rhetor used and availability of their work.

METHODOLOGIES: WOMEN'S RHETORIC ANALYZED THROUGH DIFFERENT LENSES

Before scholars can analyze the work of women rhetoricians, they must first decide which procedures of inquiry they will follow. Scholars, such as Bizzell, Collins, and Hallenbeck, have offered different ways in which research can be conducted to recover and define the work of historical women. Bizzell's "Opportunities for Feminist Research in the History of Rhetoric" is perhaps the most cited essay for methodologies. In fact, Glenn who studies the work of Aspasia calls Bizzell's work "the most all-round useful research

essay" because it serves as a "reference point" for scholars who are just getting started (288). In her essay, Bizzell offers three possible ways in which feminist research in rhetoric can be approached: 1) to act as a "resisting reader," which will enable scholars to identify misogyny, 2) to look for women who have produced the same canonical works as men and to value them along with the work of those men, and 3) to broaden the definition of rhetoric so that new areas can be explored, especially areas in women's rhetoric (51–57).

Seven years after Bizzell published her essay, Collins presented a new methodology based on the concept of material rhetoric. She argued that women's original texts are often altered when the accretion of voices, often males, redefine the speaker's original ethos and rhetoric. Collins asserted that, while existing methodologies were useful, none of them really went into detail because they did not offer a clear distinction between the original texts and those that had been modified or retold by authors. Collins claims that by using the methodology of material rhetoric, "scholars avoid problems of appropriation, anachronism, and decontextualization" (546). In her essay "The Speaker Respoken: Material Rhetoric as Feminist Methodology," Collins claims that respeaking through rhetorical accretion (the continuous layering of texts over the original text) is one way of controlling, modifying, and even silencing women's rhetoric. Her methodology thus encourages scholars to take a more cautious role when recovering the work of historical women figures.

In her 2012 article, Hallenbeck argues that while existing methodological patterns have proved to be productive in analyzing and recovering the lost voices of women rhetoricians, they have also created a narrow space for women's rhetoric. As a result, she proposes the feminist-materialist methodology, which enables scholars to "pursue broader conceptions of rhetoric" (9–10). She argues that it is also important to look at other relevant sources, even if that includes analyzing the work of men. Hallenbeck is careful not to discredit the work of other well-known scholars, such as Bizzell; in doing so, she carefully structures her argument to stand as a contribution to the already established methodolo-

gies. Because her work is fairly new, Hallenbeck's methodology has not received much attention; however, this is likely to change with time, especially as gender issues in contemporary societies become more of a prevalent problem. The following sections in this paper reveal how certain women contributed to the history of rhetoric despite their historical context of male domination.

BEFORE THE COMMON ERA: THE UNKNOWN SOPHIST WOMAN

Aspasia, an educated woman whose texts and influences on rhetoric have been annexed by men, contributed to the history of rhetoric, particularly that of the sophists. However, only a fragmentary view remains of Aspasia since much of what we know about her comes from secondary sources and surviving references in the work of male authors. To challenge the male-dominated history of rhetoric, Glenn chose to resurrect the work of Aspasia, who she describes as "an intellectually forceful women" (289). She analyzes the work of Socrates, Plato, and even Cicero and uses Bizzell's third approach (to broaden the definition of rhetoric), which allowed her to learn more about Aspasia (294). Jarratt and Ong who also studied the history of Aspasia claim that her manner of questioning and communicating may have contributed to the birth of the Socratic method (15). Likewise, Glenn asserts that Aspasia shared some of the same ideologies as the sophists, but received no recognition because her "contributions were later directed through a powerful, gendered lens to both refract and reflect [the ideas] of Socrates and Pericles" (297).

Jarratt and Ong's arguments align with those of Glenn's who also wishes to recover Aspasia's lost voice in the history of rhetoric. While Glenn's purpose is to uncover the rhetorical contributions of Aspasia to expand the role of women's rhetoric in ancient Greece, Jarratt and Ong wish to explore her contributions as a means to further understand how gender roles differed in a time when political participation was limited and to also explore the effects of citizenship and democracy. All three scholars agree that Aspasia played a major role in the history of rhetoric and that she, especially, influenced other monumental rhetoricians,

thus bringing up the issue that many of the sophists' ideas may have derived from Aspasia.

Aspasia's story reveals the close relationship between the issue of authority and availability during a time where elite males dominated and shaped society. Women were not allowed to participate in rhetoric nor political affairs, yet Aspasia did; however, she lacked the authority to present her work in the public sphere because she was a woman. As result, much of her work remains hidden under the voices of other male rhetoricians.

14TH CENTURY: EMPOWERING WOMEN THROUGH RHETORIC

Research on Christine de Pizan's rhetoric is more abundant that Aspasia's, and, unlike Aspasia, Pizan used rhetoric to establish an "authoritative female voice" (Redfern 84). Enders and Redfern claim that Pizan's efforts in rhetoric were meant to empower women. Ender highlights how Pizan's Cite des Dames reinvents the art of memory by recreating a mnemonic system that focuses on the female voice rather than the male. For example, Pizan uses architectural metaphors to depict a *chateau fort* so that women during her time could have "a refuge and defense against the various assailants" (240). Redfern indirectly acknowledges Pizan's architectural metaphors in her article, stating that Pizan's stories represent "building block[s]" added to a walled city of words to protect women from woman-hating stories (83). Along with using architectural and theological metaphors, Redfern highlights how Pizan also used allegorical women figures, such as Reason and Justice, to give women power and encourage them to protect their rights (74).

Although Pizan's efforts in rhetoric were not radical, her rhetorical strategies did help create a foundation for future rhetoricians seeking to empower women. Her ambition to denounce misogyny was not a success, mostly because she lacked the authority as a woman; however, her rhetorical strategies did play a major role in the history of rhetoric and marked the beginning of women using rhetoric to assert their political and private rights.

17th Century: Expanding the Boundaries of Traditional Rhetoric

Three centuries later, Sor Juana Ines de la Cruz introduced a new kind of rhetoric—a rhetoric that spoke to *others*, especially indigenous people. Research on Sor Juana is not abundant and much of it has to do with her work not being considered "rhetoric." Thus, sources that specifically covered her as a rhetorician were limited. Bokser, however, highlights Sor Juana's unique rhetorical strategies, which stretch the boundaries of traditional rhetoric. For example, in her play *The Divine Narcissus*, Sor Juana introduces a rhetoric of reception, urging *others* (Spaniards, *criollas*, and Mesoamericans) to take part in a "mode of communication" that required them to "listen" and "talk back," thus breaking away from traditional rhetoric, which only male-elites could participate in (239).

Four years before discovering Sor Juana's New World rhetoric of listening, Bokser had already acknowledged Sor Juana as a rhetor for her use of silent rhetoric. According to Bokser, Sor Juana used silent rhetoric as a way to persuade women to find meaning within their social context: "hear me silent, for I complain mutely" (16). In her text *La Respuesta*, Sor Juana argues that tactical "silence explains much by the emphasis of leaving all unexplained" (15). Like Pizan, Sor Juana confronted misogyny; however, her rhetorical strategies differed in that she used silent rhetoric, which is often undervalued and misunderstood by scholars and readers alike.

Sor Juana's rhetorical methodology is important to examine and bring into light because its invention opens up a new space for women rhetoricians who fall under the New World rhetoric or who have used silent rhetoric to communicate their message. Because Sor Juana is not widely considered a rhetor, much of her work and rhetorical strategies remain unexplored.

18th Century: Women Trespass into Masculine Territory

Mary Wollstonecraft and Hester Rogers, two 18th century rhetori-

cians whose rhetoric is usually misinterpreted, used their rhetorical strategies to trespass into the masculine territory that reigned during their time. According to scholars such as Barlowe and Stuart, Wollstonecraft is usually not given the credit she deserves as a rhetorician. Critics argue that Wollstonecraft's personal letters violated the feminist ideologies she portrayed in her published works and that her emotional dependence on her husband crippled her role as a feminist writer. However, Barlowe argues that Wollstonecraft's rhetorical strategies remain consistent with her personal letters and her literary works because her main topic, which is women's rights, stays the same throughout her writings. Furthermore, Barlowe explains that Wollstonecraft directs her arguments to a similar audience in both her private letters and published essays: elite males with authority.

Stuart takes Glenn's advise "to see what is familiar, [but] in a different way" to analyze and defend the work of Wollstone-craft (Glenn 291). Critics argue that Wollstonecraft's A Vindication of the Rights of Men is too emotionally charged and that it has no rhetorical effect. However, Stuart argues that Wollstonecraft's writing deserves to be acknowledged for its humanitarian efforts rather than its political efforts and that its "excessive emotionalism" should not obscure her rhetorical strategies (84). Stuart highlights Wollstonecraft's usage of symbolic arguments, god-terms, and archetypal metaphors to support her humanistic concerns. Stuart analyzes a familiar text but through a different lens, thus allowing people to see Wollstonecraft's efforts as a rhetorician. It is only then that scholars and readers alike can appreciate her humanitarian motives in her rhetoric.

Although Wollstonecraft fails to institute political and social changes, she continuously voiced her position on women's rights, trying to persuade her audience to take affirmative action. Her "passionate commitment to a feminist ideology" differs from other previous women rhetoricians in that she directly confronts her oppressors by engaging in refuting dialogues, thus inserting her feminist views into a masculine-dominating society (Barlowe 118). Rather than looking at her work objectively, Barlowe and Stuart

argue that scholars should focus on Wollstonecraft's rhetorical strategies, which were embodied successfully through her use of metaphors and carefully selected words.

Hester, perhaps another misrepresented women rhetorician, was also able to tap into misogyny by opting from preaching, and instead, focusing her rhetoric on her personal relationship with God. Research on Hester remains relatively scarce, especially, as Collins asserts, because her work throughout the years has been modified to meet the ends of other rhetoricians, thus underestimating her role in the history of rhetoric. Collins argues that by shifting her rhetoric to reflect her personal experiences with God, Hester is able to reclaim the rhetorical space many women were excluded from. Hester uses ethos of a mystic woman to describe her relationship with God: "I come empty to be filled...I am now one with God... God is all my own" (Collins 346). Hester was careful to shift her rhetoric to meet her goals as a faithful Methodist woman, and in doing so, she was able to publish her work without it being silenced or repackaged.

Collins is quick to note, however, that published texts after Hester's death changed her original ethos and rhetoric. For example, Thomas Coke, a preacher who gave a sermon during Hester's funeral, limited her role as a speaker by instead emphasizing her role as a mother, daughter, and wife (Collins 557). As a result, Collins encourages scholars to use the methodology of material rhetoric to analyze the work of Hester and other women rhetoricians whose work have been buried under multiple accretions of voices.

19TH CENTURY: THE ADVOCATE WOMAN WHO USED RHETORIC TO HER ADVANTAGE

Sojourner Truth is mostly recognized for her efforts against slavery and her demand for women's rights. However, little research has been done on her role as a deliberative speaker. As a result, Lipscomb argues that Sojourner does not receive the sufficient credit for her oratory skills and, thus, wishes to acknowledge Sojourner as a rhetorician. She explains that Sojourner's use of ethos, logos, and pathos place her in a unique position in the history of

rhetoric because, unlike other eloquent speakers, Sojourner did not know how to read nor write. She was not educated like Aspasia nor did she get a proper education like Pizan. However, like Hester, she uses her personal experiences and scriptures from the bible to establish credibility and create an intimacy with her audience. Unlike Wollstonecraft, Sojourner not only spoke about the rights of women, but also of those who suffered from slavery. Sojourner's oratory skills earn her a place in the history of rhetoric because she not only violated the public's expectations as a black, former slave and uneducated women, but she also built a platform for minorities to defend themselves on social issues.

Supporting Lipscomb's arguments, Campbell argues that Sojourner used "feminine" rhetoric to defend her stance as a black woman: "Nobody ever helps me into carriages, or over mud-pud-dles...And ain't I a woman" (435). However, Campbell's work differs from the work of other scholars in that it compares women rhetoricians to each other rather than to male rhetoricians. In doing so, she brings attention to the different styles and content within women rhetoricians, highlighting the importance of looking at the "convergences and divergences" of women's rhetoric (Campbell 443).

CONCLUSION

Research on women's rhetoric did not become prominent until the late 1970s. Interest to reform and include women in the history of rhetoric prompt scholars to reconstruct the rhetorical map that had long been dominated by masculine language. Each woman rhetor who was discussed in this essay contributed to the history of rhetoric. Whether it was through their unique rhetorical strategies or their inventions of feminism, each scholar used rhetoric for a purpose—to persuade an audience, to refute an oppressor, and to defend and challenge their contextual situation. Unfortunately, male authorities and other monumental rhetoricians flattened and oppressed the voices of many women rhetoricians throughout history, thus limiting the availability of their work and hiding their contributions to the history of rhetoric. Expanding our purview of investigations will allow scholars to "connect

the dots" when analyzing the work of women and their role and power within their contextual constraints.

Refiguring the history of rhetoric plays a major role in education because it shifts away the long-held perspective that women did not participate in the history of rhetoric. Learning about women rhetors and their rhetorical role during their historical situation challenges students to question the male-dominating tradition of rhetoric, thus allowing them to have a less biased view on rhetoric and exposing them to the many hardships women had to confront. Moreover, teaching students about these women rhetoricians can empower minorities and women students to fight the injustices of today through rhetoric. Like Pizan who used rhetoric to protect women and encourage them to engage in public affairs, educating students on women's rhetoric can empower them to express their ideas and beliefs, while at the same time challenging the contextual constraints they face.

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Using 66 Darwinian Medicine" to Understand Diseases:

An Evolutionary Approach to Our Modern Health

By Jana Soares

ABSTRACT

hat accounts for the continual increase in diseases, such as obesity and diabetes? What role does evolutionary history play in understanding modern-day diseases? Konner and Eaton's evolutionary discordance hypothesis and Neel's thrifty gene hypothesis explain that differences between our ancestral past and our modern-day environment result in the diseases seen today. Genetics contributes to and is influenced by evolution, and advances in technology result in environmental changes creating an "evolutionary mismatch," which may explain the increases in chronic diseases, such as diabetes and obesity, seen today. There has been a steady increase in Western disease, but research has shown that diets similar to our ancestral past can decrease the risk for developing these diseases. Additionally, there are alternative theories that also utilize the Darwinian Medicine framework, which can be further tested. A complete understanding of this framework could provide effective solutions to the health problems facing society today.

INTRODUCTION

"Nothing in biology makes sense except in the light of evolution." -Theodosius Dobzhansky

Many have experienced the immense confusion when they or a loved one is diagnosed with a medical illness, and often thirst to understand how and why it occurred. Questions arise, family history is revisited, and stories are recounted to search for possible answers. Explanations may link to an event that occurred in one's childhood, or habits that formed during the course of one's life. Just as an individual or a family would search to understand the background of a medical condition, those who seek to understand patterns of modern diseases should also take into account the history of our ancestors or our human evolutionary biology (Shanks & Pyles, 2007).

Conventional treatments often do work as predicted to solve disease problems. In light of this, Darwinian Medicine describes the effort to enable the incorporation of evolutionary biology to explain medical phenomena (Shanks & Pyles, 2007). Understanding human evolution in light of modern medicine can clarify and help individuals and medical practitioners understand the mechanisms causing diseases, as well as genetic variability accounting for the variation in susceptibility to modern diseases (Randolph et al., 2010).

Can the diet of our ancestors predict the future of our health, and does the evolution of human dietary preferences play a role in disease progression? Multiple hypotheses propose explanations for the development of chronic diseases in modern cultures, largely attributing the rise in these diseases to an "evolutionary mismatch" stemming off the transition from a hunter-gatherer diet and lifestyle to that of a "Western diet," often consisting of highly processed foods (Konner & Eaton, 2010). More specifically, the evolutionary discordance hypothesis by Konner and Eaton (1985) posits that transitioning away from the diet and nutrition of the "paleolithic diet" associated with the hunter-gatherer lifestyle has led to endemic chronic diseases, such as obesity and diabetes, in our current world (Frassetto et al., 2009; Konner & Eaton, 2010). Thus, the difference between the modern and ancestral human environment has resulted in an evolutionary mismatch too recent for the human genome to have adequately adapted (Brock & Diggs, 2013; Carrera-Bastos et al., 2011). While ancestral humans accessed a limited amount of sugar from fruit or honey, high amounts of modern sugar obtained

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from processed foods may lead to hypertension, high triglycerides, and diabetes (Lustig et al., 2012). In Western nations, the incident rates of diseases, such as diabetes, obesity, coronary heart disease, and cancer, are increasing in younger age groups, while these diseases were rare among hunter-gatherers, horticulturalists, and traditional pastoralists (Carrera-Bastos et al., 2011). Similar to considering how the interaction of genetic and environmental factors explain the biology of all other organisms, evolutionary studies have suggested that these two factors also interact and explain the extent to which chronic illnesses affect modern humans (Carrera-Bastos et al., 2011).

Changes after the Neolithic Agricultural Revolution and in particular since the Industrial Revolution, have contributed to current diseases of civilization (Carrera-Bastos et al., 2011; Konner & Eaton, 1985). Undernutrition used to be a primary health concern in a large part of the world. Currently, however, obesity is a major concern because it increases the chance of many other health problems and diseases (Bellisari, 2013). For example, those in developed countries who adopt a Western diet face the problem of overnutrition; citizens are "malnourished," because some meals, such as fast food or those high in fat, sodium, and sugar, have more calories and less essential vitamins and minerals than otherwise whole grain foods, fresh fruits, and vegetables (Bellisari, 2013). Thus, although the Industrial Revolution and the Modern Age are characterized by a decrease in pre-reproductive mortality and improved public health measures, the fast and ongoing changes in lifestyle and diet represent only a small segment of human generations. This suggests that the genetic adaptations in humans that allow us to thrive on a Western diet have not yet arisen or are not fully fixed across all human populations (Carrera-Bastos et al., 2011).

In light of this evolutionary mismatch, some studies (Frassetto et al., 2009) have sought to investigate this mismatch in an effort to reverse patterns of poor health outcomes and diseases by a return to a diet similar to our ancestors. For example, Frassetto et al. (2009) showed that following a Paleolithic type diet improved glucose tolerance, indicative of diabetes prevention. These prom-

ising results point the way to improving health outcomes in the future, leading to the reversal of major diseases plaguing people today. In this paper, I will explore these ideas in depth, first by explaining how the Paleolithic diet evolved into the modern "Western diet." I will then discuss what is known about how genetics, the environment, and evolution interact in response to these changes. Next, I will broadly explain the evolution of chronic Western diseases, followed by a discussion of specific hypotheses regarding the evolution of obesity and diabetes. Lastly, I will review the data supporting the effectiveness of a following Paleolithic diet to treat diseases, adress alternative theories, and future research, and I will conclude with recommendations regarding how we can continue to explore the human evolutionary mismatch between our ancestral and modern environment in order to improve the health of people today.

THE PROGRESSION FROM THE PALEOLITHIC DIET TO THE MODERN-DAY WESTERN DIET

Ten thousand years ago, all *Homo sapiens* were hunter-gatherers who ate wild animals and uncultivated plant foods (Frassetto et al., 2009). Among hunter-gatherer societies, frequent sun exposure, sleep patterns consistent with light variation, acute rather than chronic stress, regular physical activity, little exposure to anthropogenic environmental pollutants, and generally unprocessed sources of food were commonly shared characteristics (Carrera-Bastos et al., 2011). While there was not a universal hunter-gatherer human diet, all pre-modern humans consumed animal tissue and plants (Brock & Diggs, 2013). Because the human brain is composed of more than 60% fat, a purely plant-based diet was not possible prior to modern agriculture and nutritional supplements (Brock & Diggs, 2013). Additionally, hunter-gatherers probably consumed a 2:1 or 1:1 ratio of omega-6 to omega-3 fatty acids compared to those in the Western diet of a 10:1 ratio (Brock & Diggs, 2013).

The advent of agriculture allowed human groups to settle down and inhabit an area around a constant food source; the now widespread availability of food diminished the requirement for foraging and hunting, changing the environment and resulting in

an increase in population size (Pijl, 2011; Brock & Diggs, 2013). This advent included the introduction of nonhuman milk, cereal grains as staple foods, domesticated meats, cultivated plant foods, sucrose, and alcoholic beverages into the diet, which significantly altered diet and lifestyle compared to that which had molded the human genome for the previous two million years (Carrera-Bastos et al., 2011). This new diet represented foods that are carbohydrate-rich, but nutrient-poor (Brock & Diggs, 2013). Compared to hunter-gatherers, studied skeletons of early agriculturalists show nutritional deficits, exhibited by differences in average height (agriculturalists were shorter), higher levels of tooth enamel defects, more bone lesions, and a shorter life expectancy (Brock & Diggs, 2013). Because the Agricultural Revolution only started 10,000-12,000 years ago, evolutionarily, it may have required time for some human populations to evolve in response to these changes in metabolic and physiological processes associated with the transition to a grain-based diet (Brock & Diggs, 2013; Frassetto et al., 2009). It is generally unknown how much time this requires; thus, our current genetic makeup may still require a pre-agricultural diet for proper function (Frassetto et al., 2009).

While the Agricultural Revolution resulted in a different environment relative to that of hunter-gatherers, the Industrial Revolution resulted in an even greater environmental change and a mismatch experienced by humans. Thus, the Industrial Revolution and the Modern Age contributions of "junk food," lack of physical activity, environmental pollutants, limited sun exposure, decreased sleep time, and increased stress may have led to the increases in the chronic diseases we see today (Carrera-Bastos et al., 2011). With the advance of grain processing technology by the 20th century, refined rice production (removing the outer bran and germ parts of rice grains, leaving the starchy endosperm) was possible (Sun et al., 2010). These techniques were important advances for preserving foods since the hull of grains generally spoils easily, but the tradeoff is that these refined foods are inconsistent with the dietary context of human evolution. The Western diet has foods, such as these refined cereal grains and nonhuman mammalian milk,

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compared to the Paleolithic diet consisting of non-cereal grain, vegetables, and fruits (Frassetto et al., 2009). Dairy, not part of the Paleolithic diet, is considered a staple today (Carrera-Bastos et al., 2011). Our modern diet generally contains much more omega-6 fatty acids, largely due to the widespread use of polyunsaturated oils in packaged foods, when compared to omega-3 fatty acids dominant in a pre-agricultural diet from the meat of poultry and mammals (Brock & Diggs, 2013). There is a further imbalance of omega-6 to omega-3 fatty acids caused by modern animal consumption, as these animals are fed corn rather than grass (Brock & Diggs, 2013). This fatty acid ratio imbalance contributes to negative health outcomes in terms of weight gain leading to obesity and other diseases. Thus, the evolutionary mismatch between the modern diet and the hunter-gatherer diet may explain non-infectious disease rates seen today. Humans today live in places that are more crowded, have different stresses, and face chemical exposure, further suggesting that the genes that evolved in an ancestral environment do not yet match the environment of our modern world (Brock & Diggs, 2013).

GENETICS, THE ENVIRONMENT, AND EVOLUTION

Genetics play a role in the evolution of humans and can explain our responses to dietary changes. Most of the human genome is made of genes selected in Africa during the Paleolithic Era, as studies show that all humans share a common Homo sapiens ancestor from Africa (Carrera-Bastos et al., 2011). Some genetic adaptations have occurred since the Paleolithic Era, such as variants of the lactase gene in some human populations (Hancock et al., 2010). Certain alleles of the LCT gene, which codes for the enzyme which metabolizes lactose or milk sugar, allows for adult lactase persistence (ALP) and has been selected in populations that have consumed milk and dairy throughout their history (Carrera-Bastos et al., 2011). This genetic adaptation had advantages in these populations that adopted non-human milk as an agricultural food source, because it allowed lactose to be digested by adult humans. Measuring the frequency of non-persistant alleles across geographic locales explains

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how the existence of this trait in these populations is an example of natural selection (Ulijaszek et al., 2012). Genetic adaptations in response to other dietary changes may also be widespread (Hancock et al., 2010). For example, in places where the staple food is roots and tubers, rich in carbohydrates, the starch and sucrose metabolism pathway is prominent compared to areas where cereals and other crops are widely available (Hancock et al., 2010). It appears that diets rich in roots and tubers have resulted in significant changes in the frequency of alleles important for starch and sucrose metabolism and folate biosynthesis (Babbitt et al., 2010).

These genetic changes occurred to increase the chance of survival and reproductive success of individuals in these agricultural populations rather than to increase post-reproductive longevity and chronic degenerative disease resistance in individuals (Carrera-Bastos et al., 2011). Although there is some evidence for adaptations to diet changes associated with agriculture, genetic adaptations have certainly not yet matched the dietary and lifestyle changes over the past two centuries since the Industrial Revolution (Konner & Eaton, 2010). For example, studies show that genetic differences due to different environments (such as those brought about by agricultural changes) relate to diet and metabolism; across multiple human populations, diet-related genes appear to be in linkage disequilibrium, meaning that these traits descended from a single ancestor (Babbitt et al., 2010). Thus, the genes today are a result of selection from the dietary patterns of our ancestors, and recent environmental changes may not show these genes to be selectively advantageous.

Populations minimally influenced by modern diet and environmental factors have better markers of health and body composition and are more physically fit compared to those from more industrialized populations (Carrera-Bastos et al., 2011). These data suggest that modern *Homo sapiens* may still be better adapted to an ancestral environment. Because pathogen exposure, fatal diseases, and harsh environments shaped the human genome over history, rather than more recent changes in sleep, diet, or exercise, genetic adaptations in humans may not yet have evolved

to allow us to thrive on a Western diet and lifestyle, resulting in the chronic diseases seen today (Carrera-Bastos et al., 2011). Few, if any, genetic adaptations have been identified that appear to protect populations from chronic diseases due to current diet and lifestyles (Carrera-Bastos et al., 2011). Additionally, new evidence suggests that mutualistic relationships have co-evolved between intestinal microbes and humans, influencing the human nutrient digestion and absorption, stress responses, and other factors (Huang et al., 2013). There is also evidence that diet changes and/or human genetic factors can disrupt these mutualistic relationships between the intestinal microbiota and the human immune system and cause inflammatory diseases (Huang et al., 2013). Other environmental factors now present in modern societies, such as chronic stress, pollution, and smoking, that were absent in pre-agricultural populations are also linked to low-grade chronic inflammation, which is a main cause of insulin resistance and is present during the duration of atherosclerosis (Carrera-Bastos et al., 2011). Lack of sleep (less than six hours per day) also contributes to low-grade chronic inflammation, increased insulin resistance, and increased risk of type 2 diabetes and cardiovascular disease (Carrera-Bastos et al., 2011). Thus, it seems that by fully understanding the nature of this evolutionary mismatch between environmental and genetic factors of ancestral compared to modern humans may offer explanations of modern diseases today.

INCREASE OF "WESTERN DISEASE"

In addition to the markers of health mentioned above and as stated in the introduction, many studies show that hunter-gatherer populations have low rates of chronic diseases, such as obesity, diabetes, cancer, and cardiovascular diseases (Brock & Diggs, 2013). In contrast, most modern cultures have high levels of these conditions (Brock & Diggs, 2013). For example, hunter-gatherers, traditional pastoralists, and horticulturalists generally have a lower body mass index compared to Westerners, and specifically horticulturalists in Kitava in the Trobriand Islands located in Papua New Guinea have a lower waist to height ratio compared to healthy individuals in

Sweden (Carrera-Bastos et al., 2011). Hunter-gatherers, traditional pastoralists, and horticulturalists also exhibit a low incidence of chronic degenerative diseases compared to Western populations, ancient Egyptians, and medieval Europeans, based upon medical and anthropological reports (Carrera-Bastos et al., 2011).

Thus, dietary changes since the Agricultural and Industrial Revolutions may have influenced the rise of these chronic diseases and negatively affected the health of modern humans (Pijl, 2011). After the Agricultural Revolution, adult height has decreased, and comparative studies on bone and teeth pre-and post-agriculture, have shown higher cases of osteoporosis, rickets, and mineral and vitamin-deficiency disorders (Pijl, 2011). After industrialization, processed foods became widespread across human populations, and diets consisting largely of processed foods with minimal vegetables led to increased acidity of body fluids and worsened conditions such as osteoporosis, hypertension, and kidney stones (Ulijaszek et al., 2012).

Additionally, it appears that genetic, developmental, behavioral, and environmental interactions influence obesity in humans (Chung & Leibel, 2008). Among developed countries, the United States has the highest obesity rates based upon Body Mass Index (BMI) calculations found in the WHO Global Infobase (Bellisari, 2013). The United States obesity epidemic began after the Industrial Revolution, where an environment of abundance, ease, and convenience has evolved; this, in combination with the ability to obtain and store as much energy as possible, accounts for some of the rise in obesity (Bellisari, 2013). As mentioned previously, this shift to a Western high-fat and high-carbohydrate diet can increase diseases due to inflammation, such as obesity, perhaps because of changes of gut microbes and host-microbe interactions (Huang et al., 2013). Evolutionarily, specific levels of dietary fat consumption may have allowed more flexibility in diet and the foraging behaviors in early humans, but today, the necessity for this plasticity is questioned (Ulijaszek et al., 2012). Because industrial societies allowed for greater food access and lower physical labor, plasticity in this environment has resulted in a shift to a greater median adiposity of

the population (Ulijaszek et al., 2012; Chung & Leibel, 2008).

Twin studies have shown that adiposity heritability is higher compared to other diseases, suggesting that adiposity levels of an individual in a specific environment can be genetically determined (Chung & Leibel, 2008). Neel's "thrifty gene hypothesis" posits that from an evolutionary perspective, genes for adiposity present in the human gene pool had survival advantages in the ancestral environment (Neel, 1962). Because of this, there may be little evolutionary pressure to respond to the environment with a decrease in body fat today, because it may not have had a reproductive or survival advantage in the past (Chung & Leibel, 2008). Neel hypothesized that an excessive insulin response to food ingestion would decrease loss of glucose in times when food was scarce and that this response was determined genetically (Neel, 1962). In some instances, genes that do protect against weight gain may have been selected to prevent organisms from experiencing an overwhelming drive to eat, if this drive interrupted reproduction or offspring attention needed for survival (Chung & Leibel, 2008). However, this is probably not true, because food provides nutrients and energy needed for these two processes, and because it is probably limited, to some extent, in most ancestral environments experienced by humans. Thus, the Western diet, which contains excess glucose, can contribute to excess weight gain and obesity, if a person does live a lifestyle that mirrors the environment in which his or her genes originally developed.

The known genetic basis for obesity in humans and the increase in obesity rates parallels the disease evolution of type 2 diabetes, including the application of the thrifty genome hypotheses explaining both of these diseases (Chung & Leibel, 2008). Both genetic and developmental factors stemming from maternal effects during gestation and the postnatal environment have been implicated in the development of type 2 diabetes (Chung & Leibel, 2008). A variant of the gene *KCNQI* seems to be associated with type 2 diabetes; the allele that increases the risk of diabetes is found at a high proportion in areas were the main dietary components are cereals, a characteristic of a post-agricultural Western Diet (Hancock et al.,

2010). This suggests that there is a pattern expressed by individual genes, which reflects the diet of populations in a particular area and points to type 2 diabetes, implying that genetics can reflect environmental differences.

In an alternative hypothesis explaining type 2 diabetes, the "hexosamine hypothesis" posit that this disease may be due to overconsumption of fructose. An overexpression of the enzyme, GFPT1, can lead to insulin resistance and a greater risk of type 2 diabetes because of higher fructose in diets (Ulijaszek et al., 2012).

Differences in nutrient processing of brown and white rice may have also had an effect on the likelihood of type 2 diabetes, since studies substituting whole grains (such as brown rice) for refined white rice could decrease the risk of type 2 diabetes (Sun et al., 2010). One study by Qi et al., (2009) tested the widely held hypothesis that genetic predisposition and the adoption of a Western lifestyle can influence type 2 diabetes. These authors calculated a genetic risk score using an allele counting method and showed that the Western diet was not correlated to diabetes risk among those men who had lower genetic risk scores, but that the diet and diabetes association was more apparent among men with a high genetic risk score. In other words, those with a high genetic risk score of diabetes would be more likely to develop this disease if they adopted a Western diet. Thus, our dietary choices may further influence the evolution of our genome and explain the patterns of diseases, such as obesity and diabetes, that we see today.

THE EFFECTIVENESS OF A PALEOLITHIC DIET IN TREATING "WESTERN DISEASE"

Adopting a diet and lifestyle that mirrors characteristics found in a pre-agricultural environment could decrease susceptibility to these chronic degenerative diseases (Carrera-Bastos et al., 2011). For example, one study found that following a Paleolithic type diet even for a short amount of time improved glucose tolerance, decreased insulin secretion, increased insulin sensitivity, and improved lipid profiles in healthy people (Frassetto et al., 2009). While this study had limitations, such as a small sample size, the original purpose

was to conduct a preliminary study to see if future research with more subjects would be worthwhile (Frassetto et al., 2009). The Paleolithic diet, with a large amount of fruit, vegetables, protein, and unsaturated fats, decrease lipid levels more than other diets (Frassetto et al., 2009). Another study compared Tokelaun islanders who consumed a traditional diet (60% mostly saturated fat intake from coconuts, fish, fruit, and tuber vegetables) with Tokelaun islanders who immigrated to New Zealand and followed a Western diet (lower in fat, but high in sugar and grains). Those following a Western diet exhibited obesity, atherosclerosis, and diabetes (Brock & Diggs, 2013).

Thus, diets comparable to those consumed by early humans may be effective in preventing and treating type 2 diabetes (Jonsson et al., 2009). In a study by Jonsson et al., 13 patients who had type 2 diabetes followed a Paleolithic diet consisting of lean meat, fish, fruits, and vegetables, and then a Diabetes diet based on dietary guidelines for two consecutive three-month periods (2009). The study showed that following a Paleolithic diet which is recommended to patients with type 2 diabetes, compared to a Diabetes diet resulted in better glycemic control and decrease in cardiovascular risk factors (Jonsson et al., 2009).

ALTERNATIVE THEORIES AND FUTURE RESEARCH

Speakman (2007) has argued for an alternative to the thrifty gene hypothesis in explaining obesity. He suggests that, while strong selection for thrifty genes would have allowed hunter-gathers to become fat in between times of famine, no strong evidence of this exists, and that while food may not have been as abundant as modern times, it also may not have been as limited as once assumed (Speakman, 2007). He also says that this hypothesis does not explain outliers, such as those who maintain a normal weight in the modern environment (Speakman, 2007). Speakman's view is that ancient genes may have a small window for controlling bodyweight and that predation selected against mutations that cause obesity (Speakman, 2007). Speakman also thought that random mutations that would allow for increase in body weight spread through

random genetic drifts, rather than by directional selection, to explain why people can maintain a normal body weight (Speakman, 2007). While Speakman's argument may be partly true, it does not address why there is a drastic increase in obesity today. An evolutionary mismatch stemming from the modern diet and lifestyle, significantly different from our ancestral ones, seems more plausible for causing these diseases, because we have not yet adapted to our drastically changed environment.

Today, because of our change to a carbohydrate-based diet, wide availability of refined food, and decreased physical labor, traits of insulin resistance and thrifty genes—once advantageous, have caused susceptibility to diseases, such as obesity and diabetes (Pijl, 2011). Future research should investigate the evolutionary aspects of the problem of diseases, including, but not limited to, obesity and diabetes, because understanding the interplay between genetics and the environment from an evolutionary perspective are important as we continue to maintain the evolutionary mismatch by living a lifestyle different from that of our ancestors (Pijl, 2011). Additional solutions to chronic diseases include public health initiatives to increase demand for healthy foods, because currently, convenience generally sways people towards selecting unhealthy foods (Ulijaszek, 2012). Due to genetic variations, food consumption can differ among individuals, and this is another aspect of future research into how this variation can be studied to implement public health programs (Ulijaszek, 2012). The hunter-gatherer model offers room for research into diet and lifestyle changes that may benefit us today by examining our evolutionary past and applying solutions (Konner & Eaton, 2010).

CONCLUDING THOUGHTS AND RECOMMENDATIONS

The evolution of the human diet and the progression of chronic diseases we see today show an interesting interplay that begs further work. An evolutionary approach to understanding disease progression is important because it will help pinpoint when and why certain diseases, such as obesity and diabetes, are increasing in prevalence in the modern era, despite the fact that other im-

provements in the quality of life associated with the modern world have occurred.

Studying the driving factors causing chronic diseases and aiming to identify commonalities and differences between our past and present could slow or stop the increase in chronic diseases. Further education in evolutionary biology as it relates to medicine can further treatment of diseases through dietary changes (Randolph et al., 2010). One recommendation is to provide a better basis of education for evolutionary biology and to fundamentally treat it more than it is now, compared to chemistry, mathematics, or molecular biology, prior to students entering medical school (Randolph et al., 2010). This knowledge will allow physicians to be better equipped with the knowledge to treat their patients in light of our ever-evolving environment and health. By tackling health issues from an evolutionary standpoint, it will allow identification of patterns of disease progression, which in turn may help solve today's health ailments.

Additionally, making previously conducted dietary research already more accessible to the public can be helpful in empowering individuals to make better decisions in regards to their nutritional habits. Further education and explanation of studies, similar to those described in this paper, will inform individuals on the pros and cons of available dietary options. This research can even influence policies, which may benefit groups of people, by preventing further increases in chronic disease. I hope that past, present, and future scientific knowledge will steadily empower individuals to take charge of their health day by day, and this wisdom of understanding the evolutionary mismatch between our ancestral and modern environment, seen by the interplay of diet, environment, and genetics, will pass from generation to generation, contributing to a disease-free future. Perhaps a dose of Darwinian Medicine may benefit us all.

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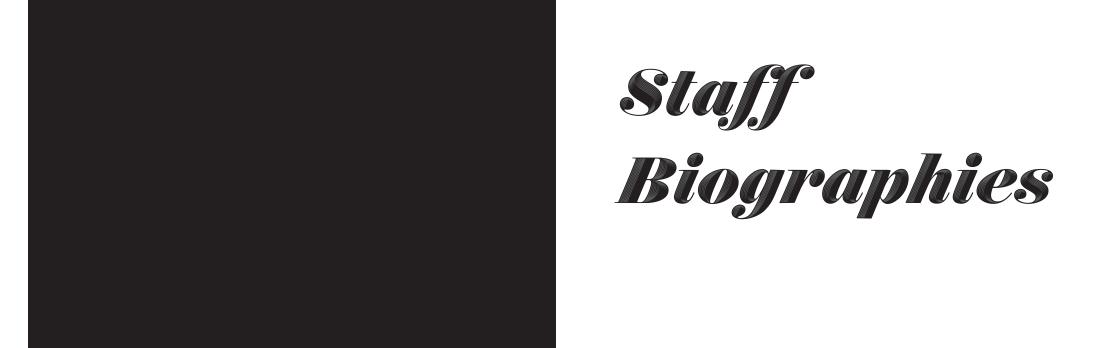
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Staff Biographies

FACULTY ADVISOR

Amy Clements, M.F.A., Ph.D., is an assistant professor in the English Writing and Rhetoric program. Her history of the Knopf publishing house, *The Art of Prestige*, was released in 2015. When she was an undergraduate (several hundred years ago), student publications set her on the path to a rewarding career.

EDITOR-IN-CHIEF

Rebekah Morton is a senior English writing and rhetoric major. A recent recipient of a Fulbright ETA award, she will spend her first year after graduation teaching English and writing in South Korea. This is her third year on Arete's editorial staff and her second consecutive year as the journal's editor-in-chief.

MANAGING EDITOR

Dianey Leal is a graduating senior receiving her B.A. in political science and English writing and rhetoric. Her academic interests revolve around public policies regarding social issues, such as higher education, health care, and immigration. During her spare time, Dianey enjoys looking for home interior bargains, coffee shops to study in, and volunteer events to attend. She will be pursuing a Master's in public service and administration at the University of Texas A&M this fall. This is Dianey's third year editing for *Arete* and her first year as managing editor.

COPYEDITORS

Arielle Avila is a junior and English writing and rhetoric major and graphic design minor. This is her first year working with *Arete*.

Coco Brock is a senior biology major. In her spare time, she does developmental biology research at the University of Texas. She also enjoys hiking, kayaking, and baking pies. After graduation, she plans on applying to medical school.

Philosophy major *Kelly-Kate Crossland* thinks that *Arete* is one of the best things about St. Edward's, and she will miss it after she graduates. A Fulbright Research Grant finalist and general work-aholic, Kelly-Kate can be found engaged in obnoxious philosophical discussion on any given day. She thinks that Bekah is an amazing boss and hopes to work with her indefinitely.

Samantha Driscoll is a junior English writing and rhetoric major who works as editor-in-chief of Her Campus at St. Edward's, social media editor for Hilltop Views, and a freshman studies writing intern. She enjoys the finer things in life—namely red wine paired with dark chocolate, binge-watching TV shows on Netflix, yoga, and reading. Post graduation, she plans on moving to New York to pursue a career in publishing.

Max Lillard is a senior at St. Edward's. He enjoys cute animals, reading, taking naps, and Austin. He's praying to the Gods that after graduation he will find a job.

Carol Lu is a sociology major set to graduate in May 2015. She possesses ambition in becoming a reputable D.C. public policy analyst and consultant. She is a lifelong learner of a little bit of everything, and she enjoys the solitary pursuits of exercising, making art, and playing story-driven video games. She is fortunate enough to have loved ones, mentors, and name-confused cats as daily reminders to not always take life so seriously.

This is *Caitlin Maples'* second year as an editor for *Arete*. She is a senior philosophy major with a minor in German who recently became the recipient of a Fulbright ETA grant to Germany. In her spare time she enjoys photography, watching films with friends, and drinking excessive amounts of coffee.

Hannah McKeating is a freshman creative writing major, and she hopes to be an English professor one day. She has lived and worked overseas at the embassy in Jakarta, Indonesia. She loves Nietzsche and David Bowie.

Jorge Roque is a junior English literature major with a minor in philosophy. He loves to write.

Jillee Sexton is a sophomore. She enjoys reading and writing, particularly within the genres of fantasy, history, and religion.

Samantha Wharry is a senior English literature major with a specialization in creative writing. After graduation, she plans to take a year to work and travel before entering graduate school.

LEAD DESIGNER

Brandy Shigemoto is a senior graphic design major who loves her dog, Lucy, and hates her cat, Phil. After graduation she will spend some time traveling in Iceland and Italy with her family and will also spend some time catching up on sleep. You can find her on the internet at www.getshiggywithit.com

ASSISTANT DESIGNER

Amaranda Hernandez is a junior graphic design major. In her free time she likes to make arts and crafts, crochet, and listen to music. She also enjoys reading fiction novels and watching animations.



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2014

First Place with Special Merit

Most Outstanding Academic Journal

The text face for *Arete* vol. 24 is Surveyor, designed by Tobias Frere-Jones and distributed by Hoefler & Co. The titles are set in Obsidian, designed by Andy Clymer and Jonathan Hoefler and distributed by Hoefler & Co. The text stock is 60lb Cougar Opaque natural, and the cover stock is 122lb Neenah Plike blue.

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