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Persuasive Performance: Articulating a Space Between the Disciplines of Rhetoric and Performance Studies

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ABSTRACT

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This work explores persuasive performances, or performances which are wrought in order to affect changes in the thoughts, attitudes, emotions, ideas, beliefs, and opinions of others. Such performances are located in a space between the disciplines of performance studies and rhetoric. This work offers one way in which such performances might be better understood by proposing a model of negotiation comprised of the techniques of rhetorical dramatism and performance studies. A political debate and parts of Shakespeare's *The Tempest* are analyzed as examples using the model. This work represents an invitation to scholars of the disciplines of rhetoric and performance studies to act together -- to consubstantiate-- in order to better explore the space between their disciplines.

Keywords: rhetoric, performance studies, persuasion, Kenneth Burke, Richard Schechner

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Preface

All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances,
And one man in his time plays many parts [...]
As You Like it, II.VI.138-141

At the turn of the 17th century, Shakespeare gave us the preceding lines through the mouth of his character Jaques in the second act of his comedy, *As You Like It*. With surprising specificity for an isolated speech, Shakespeare outlined an interpretation of world-as-stage and life-as-drama broken down into a series of acts in which people play various roles and make their exits and entrances. While it is almost certain that these lines from *As You Like It* were penned to pun on the recent completion of the Globe Theatre in AD 1599 (on which stage these very lines were likely performed for the first time), many this view of the world or at least one very similar. These see the world as driven by performance. Today, performance can be seen everywhere. The term is broadly applied in many disciplines to help understand diverse events and behaviors. Everyday events and behaviors from brushing one's teeth to conversing with friends and family are analyzed as performances on the world stage Shakespeare theorized. The discipline of performance studies embraces performances of all kinds and uses the language of theatre to explicate meaning from all performances including the performances of everyday life.

There are as many reasons for performing as there are performances. But some of these performances have a specific end in mind -- persuasion. Such performances do much more than communicate a theme or a message. They are executed with the specific intent of affecting change in the thoughts, attitudes, beliefs, actions, and emotions of others. Consider sales and marketing by way of example. Sales culture is an essential part of business in the United States and abroad. Organizations often develop their own methods and guides, individual and incorporated coaches teach, hundreds of books are written on the subject, and countless conferences are held to improve the abilities of salesmen. Sales is a specific area in which performance and persuasion are integral to success.

The two agents of the sale are the Salesman and the Buyer. Typically, the seller would like to get the most money possible for the product, and they buyer would like to pay the least amount of money for the product. Thus, the two enter negotiations to settle on the price of products and services.

The salesperson's presentation to the customer easily falls under the jurisdiction of performance. The salesperson's pitch is rehearsed, visual aids may be used, and, in a way, the salesperson acts a part or plays a character before the customer. The entire performance is only enacted in order to persuade the customer into buying. Both the customer and the salesperson know this. Assuming, in this case, that the salesman and the buyer are both interested and in contact with one another, the salesman may begin the process by requesting a phone call over email -- a written performance. This performance would likely be reciprocated by the buyer. The salesman will then call the buyer and, in this example, the buyer will reciprocate by answering the phone. The exchange of words, concepts, ideas, prices, and the like are all part of the conversation to follow.

As a sales situation such as this in which one or more parties are trying to persuade others by use of language or other symbolic means, it also falls into the borders of the discipline of rhetoric. Rhetoric is the art of persuasion. It is the capacity of both speaker and hearer to understand and apply all available means of persuasion in a given situation. It is possible to consider the sales situation as rhetoric just as readily as it is to consider it performance. This is because sales as a discipline is located in the space between performance and rhetoric. A scholar of rhetoric or a scholar of performance could not do justice to the situation laid out in the example above. Perspectives of both scholars are needed. Scholars of rhetoric and theatre would have to *act together* in order to give the subject adequate attention. Resolving this situation is one of the major aims of this work. The only way to adequately approach the subject of sales, or the larger space between rhetoric and theatre it occupies, is for the scholars of the two disciplines to work cooperatively. To *act together*.

The purpose of this work is to (1) illuminate this space between the disciplines, (2) identify several of the performances which fall into this space, (3) provide a model composed of ideas from both rhetoric and performance studies by which these performances might be more fully explored, and (4) use the model in detailed analysis of two specific examples of persuasive performance. The theory of this work is based in negotiated performance and negotiated persuasion between performer and spectator. The model will demonstrate one way by which actions and behavior may be analyzed as reciprocal performances through which persuasion is negotiated between agents.

Chapter 1 provides brief background information on the disciplines of rhetoric and performance studies. Overviews of some major rhetorical theorists are offered beginning with the Sophists and concluding with Kenneth Burke. From the information in the overview, I offer a definition of persuasion and prepare Burke's ideas of identification and consubstantiation for later use. An outline of performance studies is then offered. The outline is heavily influenced by the perspective of founding scholar Richard Schechner, but includes valuable insights from other notable scholars. From this outline, I work toward an understanding that some non-traditional behaviors and events can be understood as performances. From this perspective it is much easier to identify examples of persuasive performance.

Chapter 2 explores examples of persuasive performances in greater detail. Many traditional and non-traditional performances are explored. The examples of persuasive performance are all shown to contain both elements of performance and elements of rhetoric. In other words, examples are provided both of performances which apply rhetorical strategies and of forms of rhetoric which rely on performance. Understanding the many ways in which performances persuade, as well as the many ways in which persuasion relies on performance, is an effective way to illuminate the space I have identified between the disciplines of performance studies and rhetoric.

In Chapter 3 an illustrative model through which these persuasive performances might be analyzed is proposed. The model appropriates the ideas and terminology of both rhetoric and performance studies. It focuses on the idea of reciprocal performances between performer and spectator. The performance and its outcome is enabled and negotiated between these two agents. The application of this model to contextual performance events both traditional and non-traditional brings new insights to ideas of rhetoric and performance. Following the introduction of this negotiation model, it will be directly applied in a detailed analysis of both a political debate and parts of Shakespeare's *The Tempest*.

After reiterating my major points, I will conclude by briefly exploring the implications of my arguments. A final invitation to scholars of the disciplines of rhetoric, theatre, and performance studies to "act together" will be offered.

Chapter 1

Backstory

[...] The play's the thing

Wherein I'll catch the conscience of the king.

Hamlet II.II.581-2

At their Western origins, the disciplines of rhetoric and theatre were not far removed from each other. Athens in the 5th century BC was a time of great change. Following the Greeks' victory over the Persians, power shifts gave rise to new ways of thinking and massive cultural expansion. Just a few decades shy of Thespis' bold stride out of the Dionysian chorus (and thus the birth of theatre), a group of intellectuals called the Sophists were refining a unique set of persuasive skills. The Sophists argued that these skills would give them power over kings and armies. The rhetoric of the Sophists can be summed up nicely in the following quote by one of the most well-known of their group, Gorgias:

> The effect of speech upon the condition of the soul is comparable to the power of drugs over the nature of bodies. For just as different drugs dispel different secretions from the body, and some bring an end to disease and others to life, so also in the case of speeches, some distress, others delight, some cause fear, others make the hearers bold, and some drug and bewitch with a kind of evil persuasion. (Plato, 13)

In other words, from the Sophists' perspective language and persuasion were tools to be used by anyone for the purpose of attaining the desire of their hearts. Further, rhetoric's Sophist progenitors not only theorized that oratory, writing, and the persuasive arts were teachable, but that those skills could be marketed. The Athenian democracy was a lucrative market for such skills. Every citizen was responsible to represent themselves in government, private enterprise, and under the law. In Athens having a silver tongue could mean the difference between life and death. The Sophists profited by instructing how to argue and persuade in order to attain power, money, or whatever other end one desired. This amorality in the rhetoric of the Sophists is what ultimately drew the harshest criticisms and, unfortunately, most of what is known of the Sophists has been gleaned from attacks against their character and practices. Some of the best known opponents to the Sophists and their rhetoric were Plato and his literary Socrates. Plato's most famous argument against the amorality of the Sophists' comes in the debate between Socrates and Gorgias in a text bearing the latter's name in which Gorgias is forced to admit that there are no moral or instructive qualities to rhetoric, merely conviction and persuasion. In the same debate Socrates ultimately concludes that rhetoric is like "cookery" which masks the unhealthiness of junk-food by making it tasty, but does not provide the salubrious nutrition of philosophy's far-superior "balanced breakfast" (Gorgias, 11). This is where the bias against rhetoric and "sophistry" has its roots. While it is easy to find fault with the Sophists and their persuasion-for-persuasion's-sake, the Sophists' conclusions about the effects of human persuasion and its ability to be taught continue to shape literature, theatre, politics and other human discourse.

Plato's most prominent student held a different view. Aristotle embraced rhetoric. He opened his own rhetorical school, expanded the forms and strategies of the art, and articulated the triumvirate of pathos, logos, and ethos--appeals to emotion, logic, and character (ethics) respectively. Aristotle also expanded the definition of rhetoric: "[...] the faculty of observing, in any given case, the means to persuasion" (Roberts, 13). From Aristotle's point of view, rhetoric was used by both speaker *and hearer* in any given situation. In other words, to know the best ways and things to speak or act was rhetoric, but so too was the hearer's skill in understanding the tactics of the speaker to affect persuasion. Aristotle also gave a sense of morality to rhetoric. Rather than dismiss rhetoric out of hand as unhealthy for human character, as did Plato, Aristotle adopted a perspective of rhetoric held by the Sophists. Aristotle argued that rhetoric was a tool in the hands of all men for good and evil alike, and that all must know how to use it and defend against it. It could be argued that Aristotle, through his efforts to expand and categorize rhetoric, saved it from being swallowed or destroyed by philosophy.

Isocrates is the next major theorist in this chronology, arriving on the stage between 436–338 BC. Isocrates was mainly concerned with the practical application of rhetoric. He believed that rhetoric was necessary in order to conduct public affairs and promote the welfare of the nation. What's most interesting is his preoccupation with the reputations of his students. He once wrote:

> Guard yourself against accusations, even if they are false; for the multitude are ignorant of the truth and look only to reputation. In all things resolve to act as though the whole world would see what you do; for even if you conceal your deeds for the moment, later you will be found out. But most of all will you have the respect of men, if you are seen to avoid doing things which you would blame others for doing. (Isocrates, 17)

Isocrates understood, and taught, that rhetoric lies not only in the moment of speech, but in the character and life of the speaker. He understood that the good and honest were inherently more persuasive than were liars or criminals. In a way, his perspective was an extension of Aristotle's appeal of ethos. Isocrates' argument that one's reputation for honor, one's dress, and other such factors held rhetorical power can be considered a secular argument for morality. He taught his students to be good citizens because honesty and the reputation that came with being honest was incredibly important to their success in the persuasive arts. Isocrates' assertions, when taken to their logical conclusions, are what ultimately expanded the realm of rhetoric to include all facets of persuasion. It's thanks to Isocrates that today we have an understanding of visual rhetoric, digital rhetoric, political rhetoric, and the like in addition to the more traditional forms. Isocrates showed that humankind does not merely wade through rhetoric. Rather we live and breathe rhetoric as part of our daily lives.

Following the Greeks, the Romans took up the mantle of rhetoric. Cicero and Quintilian, the two most noteworthy of the Roman period which appear in this chronology, expanded the discipline and its influence even further. These extensions included a focus on writing instruction, and the five canons of rhetoric conceived by Quintilian: invention, arrangement, style, memory, and delivery. Roman rhetoric and the canons offered a focus to the art, and it is their writing about rhetoric, and their preservation of Greek knowledge, that allowed rhetoric to make its way to Europe and persist through the Middle Ages. For example, St. Augustine of Hippo was one to keep Cicero's curriculum alive and transform it to serve the needs of the Catholic Church by adapting rhetorical strategies for Christian teaching. Others, like Augustine, appropriated rhetoric to serve kings and other purposes and kept the tradition alive during the middle ages. Many theorists whose contributions are not recorded here continued to champion rhetoric over the centuries. Their contributions have helped the discipline of rhetoric thrive to this day. For the purposes of this work, however, the outline of rhetorical history already offered is sufficient. The next rhetorical theorist is one whose contributions intersect nicely with performance and whose theories and terminology will ultimately be appropriated in order to explore the space between the disciplines of theatre and rhetoric.

Born in 1897, Burke was unorthodox for a scholar of rhetoric. While other scholars in the field stayed close to texts and composition, Burke was drawn to symbols, actions, performances, and relationships. One of his most famous arguments is that language and literature represent “symbolic action” (Burke, 80). For Burke, writing and language were more than symbols and semiotics. All language was action in a condensed or potential form like bottled electricity. Contained within any given word is the idea behind it, the sounds which comprise it, associations with the word, and objects and actions which the word represents. Burke was a devoted Shakespearean, and perhaps it was his love of the theatre that influenced his obsession with actions and drama. Certainly, it influenced his rhetorical and communicative theory of dramatism, published 1945, in which he saw life as drama and argued for expanded definitions and purposes for rhetoric. Dramatism represents Burke’s way of looking at the world with an eye to human relationships and motives. Through this theory one views the world as a stage and human action as drama, uses Burke’s dramastic pentad to decode human motive inherent in the drama of life, and adopts a new role for rhetoric in “identification” and guilt redemption.

Burke uses his theories of dramatism to view life and the interaction of all humans as drama. Burke’s unique reasons for choosing drama as the metaphor for life are illuminating. For Burke, the language of drama was accessible--a new vocabulary would not have to be invented and taught. Burke uses the language of the theatre to describe human relationships in a way that even the untrained or uneducated can understand. The dramastic pentad is evidence of this, as

Burke uses “act, agent, agency, scene, and purpose” as opposed to “what, who, how, where, and why” respectively. All of these terms come from the stage and operate as part of Burke’s theory for unpacking human motive from action. Drama also has different forms, genres, and audiences. Here Burke saw another parallel to life. Actions, actors, and events all have different forms, genres, and audiences as well. Forms that reach or resonate with one audience might go unnoticed or be completely misunderstood by another. In performance as in rhetoric, both form and audience are key. Another parallel between life and drama is ambiguity. Just ask the poor young man who cannot decipher the last text message he received from the object of his affection. While Burke did not embrace ambiguity, he did admit it as inevitable. Drama as a metaphor for human actions fits this point as well. While stock or two-dimensional characters are occasionally called for, the best characters in the theatre are those who are ambiguous, flawed, and all too human. Burke saw dramatism as a rhetorical tool which can account for ambiguity as it is used to explore the nature of the persuasion in any event or by any agent.

Moving forward with other elements of Burke’s theory, “identification” is a key term which should be understood as any overlap of substance between individuals. This can be overlap in the form of gender, tastes, political persuasion, family size, talents, or the like. Both author and reader of this work identify in terms of language, culture, and ideas. If an individual considers themselves part of a family or community, then this individual can be said to share overlaps of substance with the other individuals of these groups. Identification is what individuals have in common as well as feelings of camaraderie. Identification can also come in the form of empathy or pity. This overlap is, Burke argued, the major objective of rhetoric. In ways both active and subconscious, identification comes by way of persuasion. The communication or assumption of person, qualities, characteristics, tastes, histories and the like are all persuasive means toward identification between individuals. Burke also argued that identification should be considered separate from traditional or active persuasion. Burke held that traditional rhetoric could not account for unconscious appeals, but that identification could. For Burke, identification and its ability to work on an unconscious level was the basic purpose of sociality. Through identification disparate individuals and groups could form alliances and without it divisions would form. David Blakesley defined it thus:

> The aim of rhetoric, identification is distinguishable from persuasion because it allows for an unconscious factor in the appeal. People identify with each other on the basis of a real or imagined (unconscious) margin of overlap in interests, ideas, experiences, or feeling. [...] Identification is never absolute, but must be asserted because of division or difference. (Blakesley, 197)

Blakesley here reiterates that overlaps both real or imagined in interests, ideas, experiences, and feelings are the basis of identification. He further echoes that the identification can be unconscious. Because these overlaps can be real or imagined, and because humans are beings of change, identifications are never absolute. Burke's "identification" is a new way to look at rhetoric. Burke argues that in any rhetorical situation there is always a struggle between the forces of identification and the forces of division. "Division" is the opposite of identification. If identification is an overlap of substance and a coming together, then division is an acknowledgement of differences and a stepping away. For Burke, rhetoric is necessary to ensure identification between individuals and to avoid the consequences of division. Writing these theories in the first decade following World War II, Burke knew first-hand the painful, costly consequences which come with division. And while Burke knew that people could never be identical or divided in the absolute sense, they "may identify with someone (or some cause) and thus come to share belief because [they] imagine or desire to be one with another, or to feel energized or uplifted by our association" (Blakesley, 15). Burke gave his own example of how this might look:

> A is not identical with his colleague, B. But insofar as their interests are joined, A is *identified* with B. Or he may *identify himself* with B even when their interests are not joined, if he assumes that they are, or is persuaded to believe so.
>
> Here are ambiguities of substance. In being identified with B, A is "substantially one" with a person other than himself. Yet at the same time, he remains unique, an individual locus of motives. Thus he is both joined and separate, at once a distinct substance and consubstantial with another. (Burke, 20-21)

In his example, Burke identifies the ways in which two disparate individuals remain both distinct and unique. Imagine that both A and B are soldiers, for example. Before their time as soldiers, A and B may have been ordinary citizens. They may or may not have shared interests or tastes. But when they enter an engagement, the soldiers identify with each other. They are "substantially one" as Burke calls it, fighting on the same side for the same cause. They are physically, mentally, and in many other ways distinct from one another. But when part of a unit the overlaps of substance and purpose trump disparity. What Burke shows in his example is there are many ways in which individuals identify and become "substantially one" with another or others. Those who read this work will identify with it and the author because they share a language. Those readers who understand this work and who are interested in the subject identify with the author and the work on that level. These overlaps form bonds of fraternity, amiability, camaraderie, and fellowship. They foster trust and cooperation. As Burke saw it, identification was the necessary element which facilitated civilization itself and made rhetoric necessary. Burke's dramatistic adaptation of persuasion as a negotiated element which ultimately unites the human race in cooperation highlights rhetoric's ability to echo what is perhaps the greatest function of the theatre: foster community.

Rhetorical strategies and persuasive tools, for Burke, are necessary for identification to work effectively and for individuals to become "substantially one" with another or others. There are many, many rhetorical strategies and tools which could be used. Whether the rhetoric used is *tapinosis* (calling something by a name which diminishes the thing in importance), *paraenesis* (a warning of impending evil), or as simple as the way in which individuals choose to dress that day, Burke saw all of these conscious and unconscious persuasive appeals as the means by which identification occurs. If an individual comes to a job interview in sneakers and dirty jeans, that individual is communicating a lack of seriousness. The potential employer will be persuaded to not hire the applicant. Burke labeled this process of using rhetoric to achieve identification, or the actions taken by individuals that they might come into identification, "consubstantiation." For Burke, consubstantiation meant "acting together." People talking, playing together on a sports team, or otherwise engaging in actions with others are forms of consubstantiation. Blakesley elaborates on this concept:

> Consubstantiality may be necessary for any way of life, Burke says. And thus rhetoric, as he sees it, potentially builds community. It can tear it down as well. In the end, rhetoric relies on an unconscious desire for acting-together, for taking a "sub-stance" together. "In the old philosophies," Burke writes, "substance was an *act*; and a way of life is an *acting-together*; and in acting together [people]

> have common sensations, concepts, images, ideas, attitudes that make them *consubstantial*. [...] its rhetorical function as the basis for identification, for "stance-taking," is fundamental to our way of life together. (Blakesley, 15-6)

In other words, consubstantiation both precedes and coincides with identification. Burke argues that our desire for identification is also a desire to "take a stance" or "act together" with another as well. Often, identification comes from acting together with another individual. Other times, acting together with another individual comes as a natural consequence of identification with them. If human actions can be considered as performances, then when individuals consubstantiate, they are literally "acting together." Each individual is "acting" in their own performance, and those performances come together during consubstantiation.

By way of conclusion to this sketch of rhetoric and dramatism, I define "persuasion" broadly in this work: the action or fact of undergoing, or affecting in oneself or another (others), change(s) in thought(s), attitude(s), emotion(s), belief(s), or action(s). Rhetoric is commonly called "the art of persuasion." This would make rhetoric the discipline which encompasses the tactics, practices, faculties, and trainings in understanding and enacting persuasion in all its forms. This includes the ability to understand the rhetorical tactics of others and defend against them. Blakesley put it: "[...] throughout its history, the term *rhetoric* has been used to name either (1) the use of persuasive resources [...] or (2) the *study* of persuasive resources [...]" (14). Typically, rhetorical strategies have been understood to be based in language. Burke himself defined Rhetoric as, "The use of words by human agents to form attitudes or induce actions in other human agents" (Language, 5). However, as previously discussed, there are many elements which contribute to persuasion. Scholars of rhetoric today do not shy away from discussing many diverse rhetorical forms and tactics. Similarly, Burke acknowledged that persuasion could be accomplished through “other symbolic means” (Language, 5). Whatever they may be, these rhetorical strategies and persuasive tools, for Burke, are necessary for his concepts of “identification” and “consubstantiation” to work effectively.

Following Burke’s 1945 publications theorizing dramatism, other scholars began developing similar ideas in what has since become known as “the performative turn.” In 1950 John Austin introduced the concept of the “performative utterance” in his seminal work *How to do Things with Words*. Burke articulated possibilities of persuasion through “words, language, or other symbolic means.” One of the most notable examples of this comes from J.L. Austin’s theory of performative utterances. Austin theorized that performative utterances differ from traditional language and performances in that the speaking of the utterance is simultaneously “the doing.” Austin gives the examples, “I do” from a wedding ceremony, “I name this ship,” and even “I bet you…” to illustrate common performative utterances. In all of these examples the performing of the act -- the doing -- is in the utterance or saying. In other words, saying makes it so (Austin, 5-7). As Schechner puts it, “In uttering certain sentences people perform acts. Promises, bets, curses, contracts, and judgments do not describe or represent actions: they are actions” (123).

Austin’s theory was followed in 1959 by Erving Goffman who brought performance to the forefront of sociology with his work *The Presentation of Self in Everyday Life* in which he theorized public acts as performances. Other contributing scholars include Victor Turner who worked with staged behavior and ritual, John Searle who theorized speech acts, and Jacques Derrida who theorized the idea of performative texts. The work of these scholars in theorizing performance relative to their disciplines helped set the stage for the discipline of performance studies which arguably represents the pinnacle of the performative turn.

Just as dramatism began in ancient rhetoric, performance studies has its roots in ancient theatre. But performance studies outgrew its birthplace in traditional theatre studies and now, in many ways, circumscribes its mother discipline. Performance studies strikes the same keys as Burke's dramatism. It is, as Schechner describes, a curious space between theatre and anthropology. A performance studies scholar looks at the world of human behaviors and interactions as a series of performances to be analyzed using the language of theatre, and extrapolates new meanings from such. The field of performance studies is open and constantly evolving. No one scholar, he argues, can profess the entire field (Schechner, 1). Despite that, he does offer his opinions and point us in the direction we should take as we seek to understand performance and performance studies. Schechner offered a definition of performance and performance studies when he wrote:

> In business, sports, and sex, "to perform" is to do something up to a standard -- to succeed, to excel. In the arts, "to perform" is to put on a show, a play, a dance, a concert. In everyday life, "to perform" is to show off, to go to extremes, to underline an action for those who are watching. [...]
>
> "To perform" can also be understood in relation to:
>
> - Being
> - Doing
> - Showing doing
> - Explaining 'showing doing'
>
> "Being" is existence itself. "Doing" is the activity of all that exists, from quarks to sentient being to supergalactic strings. "Showing doing" is performing:

> pointing to, underlining, and displaying doing. "Explaining 'showing doing'" is performance studies. (Schechner, 28)

In the model above, Schechner emphasizes the ubiquitous nature of performance. "In the twenty-first century, people as never before live by the means of performance," he argues (Schechner, 28). People perform in sports and on the job, machines and other objects perform a function. These are different kinds of performing, but they can be seen as performances all the same. In his four-tiered model of action Schechner identifies that nearly everything above existence itself can be considered performance. Above being is doing, and people do a great many things that are not always tied to performance. However, these things can be analyzed as such. Anything we think, do, create, engage in, say, etc. as a part of "doing" or "showing doing" qualifies as a performance from which meaning can be unpacked as a part of performance studies or "explaining showing doing." Schechner also made an effort to categorize performance into eight, sometimes overlapping, sections for ease of study. These categories are: everyday life, the arts, sports and entertainment, business, technology, sex, ritual, and play (Schechner, 31). Performances within these categories can be distinguished as either "is" performances or "as" performances.

Typically, performance is understood as a recognizable event. Symphonies, plays, concerts, and the like are all culturally understood as performances. Such performances can be executed with intent to persuade and thus occupy the space between the disciplines, as mentioned. While it is important to consider these kinds of performances in this way, it is just as vital to understand the potential of non-traditional performances to fall into the same category. Riding a bicycle, conversing with a friend, and playing a videogame are all examples of actions or behaviors which are not traditionally viewed as performances, but which can be analyzed as such.

> Something “is” a performance when historical and social context, convention, usage, and tradition say it is. Rituals, play and games, and the roles of everyday life are performances because convention, context, usage and tradition say so. One cannot determine what “is” a performance without referring to specific cultural circumstances. [...] [However,] Any behavior, event, action, or thing can be studied “as” performance. (Schechner, 39-41)

In other words, the is/as dichotomy of performances exists to distinguish what *is* contextually considered to be performance, and what can be studied *as* such within the field of performance studies. Performance studies does not limit itself to the study of performances as cultures define them. Rather, performance studies scholars look to events, actions, and behaviors which are not typically or culturally understood as formal performances and then consider them in the light of performance. Schechner elaborates, “There are limits to what “is” performance. But just about anything can be studied “as” performance” (Schechner, 38). New insights can be gleaned from this perspective of performance. Various individuals engaged in a myriad of behaviors can be considered players on the world-stage, as Shakespeare envisioned. This near limitless application of performance is key. It affords us the ability to see the world as a never ending series of performances of one kind or another and, as a consequence, to work to understand the purposes, motivations, and consequences of these performances. Many scholars support a broad application of performance. Henry Bial, for instance, writes:

> The term "performance" most commonly refers to a tangible, bounded event that involves the presentation of rehearsed artistic actions. We may, for example, attend *a* performance of a play, a dance, or a symphony. We can extend this idea of *a* performance to other events that involve a performer (someone doing something) and a spectator (someone observing something): a clergy member's performance of a religious service, an athlete's performance on the court, a politician's performance in a debate. (Bial, 59)

Looking beyond traditional performances, as did Schechner, Bial highlights non-traditional performances which may be considered as such. Religious service and sports are cited examples which can gain greater significance by analyzing them as performance. Beyond this, Bial sees performance in events in which there is only so much as a doer and an observer. In other words, for Bial a performance need consist of only two individuals: one to perform and one to spectate. This is a very loose definition of performance, in which the definition of performance can be stripped down to its most basic concepts. "Someone doing something before one who watches" can apply to a mother scolding her children, a driver activating a turn signal, and even an individual watching him/herself brushing their teeth in the mirror. The most basic and simple of human action and interactions can be described as a person doing something before one who watches--even if the only one who watches is the same person who does the doing. In this way even actions performed alone can be counted "as" performance.

Another way in which human actions can be considered as performance is in the context of restored behavior. For a behavior to be considered "restored" or "twice-behaved" as Schechner puts it, it may be a repetition of a previous behavior, or a recombining and repeating of previous behaviors. Schechner argued that "all behavior is restored behavior" and that "restored behavior is the key process of every kind of performing" (34). The process he describes is that all humans act according to what they have learned, seen, or experienced. As such Schechner argues that every action is either a repetition of a previous action taken, seen, or experienced or it is a recombining of actions previously taken, seen or experienced. Schechner argues further that to repeat or recombine behavior in this way is performance. Such behavior is "acting" in a way, as the actions are prepared or "rehearsed" (29). At its essence, it is a person acting in a certain way before others who understand such behavior in ways appropriate to their culture--a person doing something before another who watches. Performance scholar Marvin Carlson's thinking is also in line with Schechner's insomuch that both scholars consider performance as composed of behavior that is repeated or restored. That is, that every behavior in which humans engage is based, in some degree, on actions which have been previously either behaved or observed. In this line of thinking, Carlson argues that "The recognition that our lives are structured according to repeated and socially sanctioned modes of behavior *raises the possibility that all human activity could potentially be considered as performance*, or at least all activity carried out with a consciousness of itself" (Carlson, 4. *emphasis added*). Carlson echoes that the acceptance of the theory of restored behavior increases the plausibility of seeing all human activity as performance. If our behaviors and actions are rehearsed or repeated, like an actor or actress' lines and stage cues, the parallels between our lives and performance become more striking. But Carlson identifies performance as requiring both a display of skill (2-3) and a consciousness of the behavior as performance (5). This is where the difference between "doing" and "showing doing" (performance) rests for Carlson. Only when the doer makes the mental transition into "showing" and does so by displaying particular skills above the average and everyday action does the behavior become performance. Carlson articulates this point further by quoting an argument by ethnolinguist Richard Bauman, "[…] all performance involves a consciousness of doubleness, according to which the actual execution of an action is placed in mental comparison with a potential, an ideal, or a remembered original model of that action" (Carlson, 5).

The doubleness identified by Carlson is important. Few actors and actress disappear so completely into their characters that they themselves vanish entirely never to return. And so the character and their own locus of identity are kept separate. Performance is a duality between what is portrayed in the moment of the event and the individuality of the performer. Consider, for example, a young man telling jokes among his friends. Carlson's stance holds that until this young man consciously accepts his actions as performance they cannot be considered as such. Yet at the very moment he makes his mental concession of performance he becomes an actor, his friends an audience, and the ground upon which they stand becomes a stage. This can be an important factor in determining and defining the nature of the performance. It exists in some examples of persuasive performance in this work, but is absent in others.

Delineating exactly what can be seen as performance and what cannot be seen as performance is not the purpose of this work. However, in order to understand some examples of persuasive performance outlined in this work, one must be able to accept some non-traditional actions, events, and behaviors as performances. Because of this, lenient definitions of performance will be employed. Many of the examples of persuasive performance are forms of rhetoric. Each of these examples will be identified in the space between rhetoric and performance. The term "performance" will be unpacked with every example. Many of these cases will satisfy Carlson's definition of performance requiring acknowledgement of the performance. Others may be considered performance only by Schechner's definition. In all performance examples, care will be taken to show how and in what ways I consider the example a performance just as I will show in what ways I consider the example to persuade.

Chapter 2

Understanding Persuasive Performance

"Beauty itself doth of itself persuade
The eyes of men without orator;"
The Rape of Lucrece I.29-30

When considering persuasive performances and the space they occupy between the disciplines of rhetoric and theatre, it is valuable to consider both traditional ("is") and nontraditional ("as") kinds of performances. It is only in this way that rhetorical forms themselves can be considered as performances. In this chapter, some nontraditional performances are offered as examples of persuasive performance. Again, persuasive performances are performances which operate with a specific intent to affect a change in the thoughts, actions, attitudes, beliefs, or emotions in the audience. Among these examples will be the classical rhetorical modes of public speech and writing, and the contemporary modes of visual and digital rhetoric. The ways in which these forms can be understood as performance will be explored. Considering some rhetorical forms as performance, as well as the rhetorical qualities of some performances, will help illuminate the space between the disciplines of performance studies and rhetoric. These performances belong to both rhetoric and performance studies, and can be better explored by applying the tools and knowledge of both disciplines together.

Another important performance to consider in this space is that of the audience. Performance and persuasion are not elements which can exist without an audience, and audiences are not passive bodies which merely receive performances or persuasions. In this work I have identified the agency of spectators and strive to show that both performer and spectator are, in a way, "acting together." The spectator is another agent in the performance. That is to say, the performances of both agents, actor and spectator, come together to negotiate identification, persuasion and the larger performance itself. By way of example, consider a theatrical performance before an audience. An actress on stage reciting her lines is easily understood as part of a traditional or "is" performance. However, the spectators in the audience support and enable the staged performance. By their mere presence, the spectators are performing in and as part of the theatre. By considering spectating in this example as performance, several critical elements of the audience's performance emerge. In the first place, the audience is located *in* the same space as the performance. Were they not, the performance on stage could not be, or at least it would be a performance by the actress and for the actress solely. Second, the audience in this example continues to spectate. Today, actors and actresses, ushers, and other members of the audience will enforce a code of conduct as part of this spectating. If any spectator takes a phone call, converses loudly, or otherwise finds themselves out of line they will be shushed or asked to leave the space. Third, in this example the spectators in the audience applaud, laugh, cry, and in other ways engage with the performance. It is possible that an audience may even guide a performance, or at least elements of it, by these kinds of reactions.

Admittedly, the ability of the audience to guide or influence the actors or the performance depends largely on the type or genre of performance. For example, in a ballet the audience may be able to do little more than spur the dancers on through their cheers and applause. During an improv comedy night, on the other hand, a performer adjusts to the audience's responses and the direction of the entire performance may shift. In this way, both spectators and performers are agents. Both actor/actress and spectators engage in a series of reciprocal performances that play off of each other. The dancer leaps across the stage, and the audience spectates. The continued spectating of the audience perpetuates the performance dance between the agents on stage and in the audience. There are instances in which this loop can be broken by either spectator or performer. Consider a moment in which the audience boos a performance or actor and leaves their seats. In this moment, the audience no longer reciprocates the performance of the actor and the entire performance is affected. The actor cannot easily continue alone. In such cases the performance either stops abruptly or the direction and content change dramatically in hopes to recapture favorable spectator performances from the audience before they are long gone. In another example, the performer may abandon the audience or work to drive spectators from the performance event. In such cases, the audience cannot continue to spectate, and the performance between performer and spectator is broken.

This process of reciprocal performances can even be identified within informal performances. As part of conversation between friends, viewed as performance, both parties take turns performing and spectating in turn. While one is speaking, the other nods assent or gives similar verbal feedback, “uh-huh,” “okay,” or “sure.” All of these gestures represent reciprocal performances which assure the speaker of the hearer’s attention and encourage the speaker to continue in their performance. In the case of disagreement, the hearer may reciprocate the speaker’s performance by cutting them off and taking their own turn to speak. There are many ways in which this hypothetical conversation may progress. In every instance, however, the two parties take turns as agents and reciprocate performances. The ability to consider human action and interaction broadly as performance informs the perspective of reciprocal performances as a form of consubstantiation. In preparation for the presentation of the model in the next chapter, the examples in this chapter will also discuss ways in which the audience reciprocates their own performances back to the initial performing agent.

Traditional rhetorical forms -- speeches and written language -- can be understood to be forms of performance. Blakesley uses performance to describe traditional forms of rhetoric: "We are more accustomed to thinking of rhetoric as the performance itself, the use of language to persuade others to act or change their minds [...]" (Blakesley, 14). While not performances in the formal or traditional sense, these classic forms of rhetoric share many common elements with traditional performance. Speeches are given before spectators. In this scenario there is both a performer and an audience. The speaker uses language, symbolic forms, gestures, figures of speech, dress, inflection, and many other elements simultaneously as they deliver the speech. Each element separately could be considered as performance. Considered together, the elements operate in tandem to create a performance much like staged theatrical productions. The audience engages with each element, accepting or rejecting them, allowing them to work their persuasions which affect their own reciprocal performances. The speaker and audience will undergo identification and division at different times and in different ways. The goal of the speaker is usually to negotiate the strongest identification possible. Regardless of whether they have been persuaded by the message or purpose of the speech as a whole, the audience will have experienced changes in thoughts, attitudes, and emotions in some areas and to some degrees. Changes may be as subtle as a distaste for the speaker's delivery, or as grand as taking up arms for the speaker's cause. In various cases along this spectrum, hearers have experienced some kind of internal change, no matter how slight. And so it can be argued that they have been persuaded. Among the rhetorical forms, speeches have great potential to affect powerful change.

Take, for instance, President Abraham Lincoln's Gettysburg Address. The speech was given on the afternoon of Thursday, November 19th 1863. The setting for the speech was the dedication of the Soldier's National Cemetery in Gettysburg, Pennsylvania where only months' prior the Union army had repelled the encroaching forces of the confederacy. Following a two-hour oration by Edward Everett, President Lincoln stood and spoke for just a few moments. His remarks that day have been regarded as among the finest examples of English public oratory. Lincoln was able to summarize his feelings on the war succinctly and eloquently. Further, he articulated the Civil war as a contest to decide the fate of the union, and noted that a new birth of freedom for all men hung in the balance.

Lincoln standing on a raised platform and speaking before his audience is a performance. It is an example in which one stands before others to do something, to demonstrate a skill, and to recite words which have been rehearsed. However, his specific choice of words, length, and the unique setting lent themselves to a particularly resonant form of persuasion. The dedication of a cemetery following a Union victory echoed the dedication of the government of the United States "four score and seven years ago" following the American Revolution. In this way, Abraham Lincoln was able to link the men who gave their life in the Civil War to those who had come before and given their lives for the cause of freedom. He declared that these men died, and the living continued, so that "the government of the people, by the people, and for the people shall not perish from this earth." His plain and brief comments also contrasted splendidly with Everett's ornate, two-hour address. His to-the-point comments grabbed the attention of the audience and left them shocked. All of these elements combined like stage, setting, and curtain to support Lincoln in his performance. Whatever change was affected in the attitudes, beliefs, thoughts, and actions of the American people, it was communicated via performance.

A speech is an event in which both speaker and hearer are agents reciprocating the performance and negotiating identification between them. Rather than a passive audience which receives persuasion and change, I argue that the audience performs alongside the speaker. While the speaker speaks, the audience listens. Their very presence is a performance which allows the speaker to continue. In different kinds of events, the audience may perform by listening and continuing to be hearers, or they may cheer, boo, or applaud the speaker. All of these are ways in which the audience reciprocates the performance of the speaker. Depending on the reciprocation, the speaker may even find it necessary to alter the speech or delivery. Based on the reciprocal performances from the audience, the speaker may also come away with some idea of the audience's feeling about the speech.

Similar to speech-giving, writing can also be considered as performance. The act of writing itself is performance, as well as the product. When writers write, they are engaged in an act of doing which will generate a product to go before an audience. The writing itself is also a restored, rehearsed, or twice-behaved behavior which qualifies it as performance. When readers engage with the literary product, they engage with form and content simultaneously. Word choice, syntax, length, substance, and dozens of other elements used by the author's design are all evaluated consciously or otherwise. Each of these elements, choices of the writer or publisher, are performances. They are the result of actions and are put before an audience. They can be analyzed singly, or as contributions to the overall performance of the piece. As the elements of the writing come together, readers who have engaged with it comprehend both the form and content of the piece. As the words take hold in the mind of the reader, some persuasion is worked upon them. No matter the type of writing, the content is held for however brief a period in the reader's mind. The reader may outright reject what they are reading, or they may accept all or part of it. In any of these cases, the engagement with the content of the work affects some change in thoughts attitudes, actions, beliefs, or emotions.

Admittedly, not all writing is composed with the specific intent to persuade. There are as many reasons why people engage in and with writing as there are reasons people engage in and with performance. Some write to entertain, some to present facts, and others because they are driven by instructors or managers. Many of these cases, however, can be interpreted as attempts to persuade. Consider, for instance, writing for others' entertainment. In order to entertain, one must incite a change in thoughts, emotions, and mental state in an audience. In other words, one must persuade that audience to be entertained. A writer uses words and other symbolic means to incite change in his/her audience and bring them to laughter, joy, thrill, and other pleasures. A writer may also use words and other symbolic means to elicit tears from his/her audience. Whatever the case, the audience must be persuaded by, at, and through the writing to be entertained, or otherwise be persuaded to engage with/be changed by the message, meaning, or theme of the piece. Again, I am not arguing that all who write to entertain do so with open intent to persuade. I only mean that it may be considered as such.

In the case of writing, the author may not be present to receive reciprocal performances from the agents of the audience. In such cases, the author may receive reciprocal performances from reviews, ratings, or responses to the work. Otherwise, the writing itself receives the reciprocal performances. Eyes continuing to scan the pages, pages continually turned, and active interest in the material are all reciprocal performances received by the piece of writing. In return, the page continues to display text, the writing continues as if in response to the reader. While reading, the agent of the audience engages with the words, their meanings, mental images spurred by the content of the page, and the arguments put forth. Each requires the reader to submit to the writing and allow changes in thought, attitude, belief, and emotion.

When J.K. Rowling wrote the first book in the *Harry Potter* series, she had no idea how popular it would become and how wealthy it would make her. Her action in writing the novels can be read as performance. One can consider the work as restored behavior through the act of keystroking, transforming thought into written language, and arranging a series of symbols which stand in the place of an entire world of wizards, witches and magic. The books themselves are also performances. They perform the function of books, signaling to humans that they should be read. The books also featured artwork aimed at younger audiences on the cover, and that artwork performed a role in attracting readers of a particular age group. Similarly, the title is also often set in a unique font which transforms the “P” in Potter into a lightning bolt -- a reference to the titular character’s defining scar. In this way the title on the covers of these books also performs elements of character and story found within its pages. Performance has a part in whichever aspect of the novels and the composition thereof is considered.

The novels receive the reciprocal performances of the readers. As they continue to engage with the story and turn the pages, the book offers more of the performance. Eventually the readers reach the end of the book, and with it the piece of the Harry Potter performance it contains. The book can be picked up and reread, however. Whenever a reader is willing to reciprocate the performance the book is available for engagement. As J.K. Rowling is still living, she is capable of receiving some reciprocal performances from her audience as well. Costumes, fan-fiction, conventions, films, reviews, and ratings are but some of the performances reciprocated. One recent and notable reciprocal performance was received by Rowling, and she in turn reciprocated to it. In 2015, the performers of the YouTube channel *KFaceTV* released a Harry Potter themed parody of Mark Ronson and Bruno Mars’ *Uptown Funk* called *Dark Lord Funk*. Sung from the perspective of the fictional wizard villain of Rowling’s series, Lord Voldemort, the video portrays the Dark Lord dancing, singing, and taunting his rival, Harry Potter. With millions of views pouring in, it was only a few weeks before Rowling herself engaged with the reciprocal performance. When asked over Twitter whether or not she had seen it, she replied (see fig. 1):

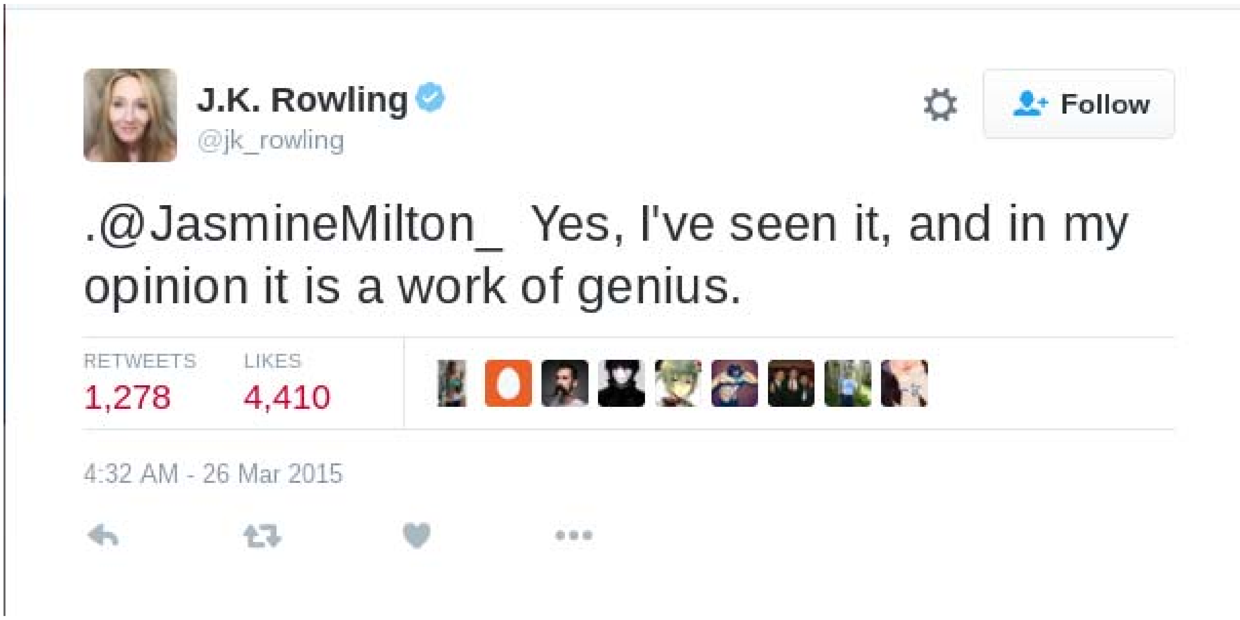

Fig. 1. J.K. Rowling tweet @JasmineMilton_.; twitter.com, 26 Mar. 2015; Web.

Needless to say, the performers were thrilled. They had worked hard to reciprocate a very talented performance, and now they had received a reciprocation from the author. Keith Allen, who played the lead in the parody video said this in an interview for the local paper who ran the story:

> "That was just the ultimate stamp of approval," he said. "When I saw it I had just woke up. I saw that in my bed and just started screaming. My roommate asked what was going on and I said, 'J.K. Rowling just tweeted about our video!' You can't get higher than that, to get the stamp of approval for our Harry Potter movie. We felt really honored that she would say that." (Herald, 2015)

Allen's comment "You can't get higher than that [...]" is especially telling with regard to reciprocal performance. Every other view, response, comment, or other reciprocal performance had been from audiences considering the video as the original product to which they were reciprocating performances. When J.K. Rowling remarked on the video, the reciprocal performance was reciprocated again. A full circle of reciprocation meant that the authors of the video were, in a way, engaged in a conversation with author of the universe with which they were engaging.

Two newer rhetorical forms, visual and digital rhetorics, also operate by the medium of performance. Visual rhetoric is the theoretical framework describing how images communicate. Likewise, it is the ability to read what an image communicates, and to craft images which communicate. One example of visual rhetoric is the use of color. When used correctly, colors do much more than "look pretty." They can communicate feelings, ideas, and emotions. In fact, the visual arts offer a body of practical guidance to color mixing and the visual effects of specific color combinations called color theory. As a simple example of what colors can communicate, consider the following infographic (see fig. 2):

Fig. 2. The Big Eight Brand Colors: Psychology Behind Colors.;color-wheel-pro.com/color-meaning, 2015; Web.

The "psychology behind color" outlined in the infographic could just as easily have been called "the rhetoric of color." The rhetoric of color falls under the jurisdiction of visual rhetoric and is the study of how to understand and use colors for communication. The infographic shows the most common associations Western audiences hold with different colors. These associations are exploited by marketers and corporations the world over. McDonald's uses red and yellow because they are, as the infographic shows, the colors of desire and happiness respectively. Together the two bright, active colors have also been purported to increase feelings of hunger. In one study, researchers identified that 84.7% of shoppers list color as the reason they buy a particular product (Color, 42). The changes in thought, attitude, actions, beliefs, and emotions affected by color are persuasions which occur through this visual medium.

The various colors and the way that they are displayed also represent a kind of performance. The shade, hue, compliments, arrangement, and other features of the display are all products meant to go before an audience. Behind them also is often an intent to perform, and often persuade, using these elements. And while colors themselves are not behavior, the use of them according to patterns like those in the infographic above qualifies as twice-behaved or rehearsed behavior. There are many ways in which the use of color can be considered as performance, just as there are many ways in which color can persuade.

Another component of visual rhetoric, the rhetoric of architecture, concerns itself with the function and communication of structures. The size, style, design, placement, and accessibility of structures can communicate many things. A chair can communicate function and purpose. A door with a large window in it communicates different functions or attitudes than a solid one. In this sense, structures can be designed to affect specific changes in thoughts, attitudes, actions, beliefs, and emotions. Structures and objects can persuade. On the subject of the communication and persuasion of structures and similar objects, Darryl Hattenhauer wrote:

> Communication and rhetoric are inherent aspects of architecture. Architecture uses signs to communicate its function and meaning. This communication is

> rhetorical when it induces its perceiver to use or to understand the architecture—from a hot dog stand to a monument. Movements in architecture, such as the Gothic or the International Style, promote certain values and beliefs, and can be studied as rhetorical movements. Like linguistic communication, architecture consists of codes, meanings, semantic shifts, and syntactic units. Architecture not only communicates, but also communicates rhetorically. Churches and shopping malls, doors and stairs - these architectural items do not only tell us their meaning and function, but also influence our behavior. Architecture is rhetorical because it induces us to do what others would have us do. Architecture, then, is a persuasive phenomenon, and therefore deserves to be studied by rhetorical critics. (Hattenhauer, 71)

The idea of communication is key in this excerpt. According to Hattenhauer, architecture can communicate understanding, function, meaning, values and kinds of behavior. It does this in many different ways, but ways which can nonetheless be considered as performance. Architecture, like writing or the uses of color, is a performance product. It is crafted and built, both actions of restored behavior. The structure itself was designed to be set before an audience and to do or perform a certain function. Audiences of the structure can also reciprocate their performances to the performance of the structure by engaging with it. Hattenhauer's description of architectural elements communicating their meaning and function is similar to Robin Bernstein's notion of objects as scripts. In her work *Dances with Things*, she argues, objects can prompt, inspire, and structure human action (86). An object, she continues, "[...] like a play script, broadly structures a performance while simultaneously allowing for resistance and unleashing original, live variations that may not be individually predictable" (87). And so the scholar of rhetoric labels as persuasion and communication what a theatre scholar labels performance and script. Architecture is a great example of the persuasive performances central to this work. These objects and structures are performances which communicate persuasion. The structures and objects communicate, as Hattenhauer describes, function, purpose, design, and the hand of a designer. They cause a change in thoughts, attitudes, actions, and emotions of those who look at and use them. And yet the medium through which the communication occurs is performance. The color, shape, texture, size, presentation, and style of the building are all performances. All together as well as separately these elements fit under the umbrella of "as" performance. They are symbolic means of communication by which agents experience a persuasive change.

Consider, for example, a window. A window is a piece of architecture. It performs a certain function by allowing one to look through it at what lies beyond. It also communicates this function through its inherent transparency. Humans have long understood windows, and humans acclimate to their function from childhood. In this way, windows trigger performances in humans by inciting their gaze. Windows are also products of architects. This makes them both the products of restored behavior, through their crafting, and as objects which left the hand of one to be placed before an audience, or whoever would look through the window as long as it was a part of the larger structure. And again, while not all windows are crafted with the specific intent to persuade others, they can be seen to hold both performative and persuasive qualities. This is what allows us to consider them examples of persuasive performance.

Like the study of architectural rhetoric, digital rhetoric is also a more recent development in the field. Digital Rhetoric is the application of rhetorical theory to digital texts and performances (Horak, 79). Much like visual rhetoric deals with images and communication, digital rhetoric concerns itself with computer-generated media as objects of study, and how meaning is communicated via digital text and platforms. Each iteration of digital communication is unique and communicates via a unique performance. Business webpages are structured differently than social media platforms. Different layouts, colors, and sharing methods are employed. The language of the digital sphere also changes depending on location. Formal sites like those owned by Google or merchants will use proper, but inviting language. Forums, 4chan, and comment sections, on the other hand, will be full of crass, foul language.

The idea is that the digital world performs itself differently in different areas to communicate different things and it does this by design. Digital spaces are meticulously designed and crafted to attract the right people and capture their attention. Different applications and platforms are used by people for different purposes. A message on LinkedIn, for instance, carries a much different set of meanings than a message on Facebook. Both are social networking sites, but both perform differently. The difference in performance goes beyond function and into what is being communicated to the user. LinkedIn is a platform designed for business professionals, and Facebook is designed for friends and casual acquaintances. Each network is like a different stage with a unique setting and props. They lend themselves to different kinds of performers and audiences.

Like the structures of architectural rhetoric, digital content and spaces are performances as they are crafted through restored behavior and meant to be placed before an audience. Each space allows agents to engage in their own performances before audiences in unique ways. Underneath the surface, all of these digital spaces are nothing but computer code. There can be no digital texts without code. All digital content is, at the heart, electric impulses of ones and zeroes. The code is what was crafted by an agent through the performance of restored behavior. The code also repeats and continually makes the same calls for information, restoring its own behavior in a way. The code is a unique mode of communication to both user and hardware/software. When filtered through a user interface, the code becomes readable by humans. It performs its function and communicates purpose to the audience of users. When communicating with hardware or software, the code uses symbolic means -- ones and zeroes -- to communicate purpose and generate functionality in the "audience."

At the core of the matter, many performances, both formal and informal, can be seen to employ rhetorical or persuasive strategies. Likewise, many forms of rhetoric can be seen to as performances. These kinds of persuasive performances can be analyzed from a rhetorical perspective, or from a perspective of performance. What I have done in this chapter is to give an overview from each of these perspectives to illustrate the duality of persuasive performances. There are important elements of persuasive performances which can be missed unless both perspectives of rhetoric and performance studies are employed. In the next chapter, I take two in depth examples of persuasive performance and apply a model crafted from the ideas of both Burke's rhetorical dramatism and the theories of performance studies. This model is one way of examining persuasive performances and the negotiation they represent between performer and spectator.

Chapter 3

A Model of Negotiated Identification

In Persuasive Performance

"[...] I'll break my staff, bury it certain fathoms in the earth,

and deeper than did ever plummet sound, I'll drown my book."

The Tempest V.I.54-7

In this chapter, two examples of persuasive performance will be explored in depth: a political debate, and Shakespeare's *The Tempest*. These two examples will provide a broad range of application of the ideas put forth in this thesis. A model will be put forward and applied to both of these examples to show one way of analyzing persuasive performances. The ideas and definitions from which the model has been crafted have been appropriated and expanded from the disciplines of rhetoric and performance studies. Using the model, I will show how these examples are persuasive performances, show how they occupy a space between rhetoric and performance studies, and show how both performances and their outcomes are negotiated between performing and spectating agents.

In previous chapters, I have outlined some theories of rhetoric and performance studies, provided examples of persuasive performances which I argue occupy a space between the disciplines, and proposed the idea that agents in the audience act in tandem with those who are performing. In this chapter, I propose a model based on these ideas. It is a model which appropriates ideas from Burke's rhetorical dramatism and theories of performance from performance studies in order to better understand and analyze performances which attempt to affect change in thoughts, attitudes, actions, ideas, beliefs, and behaviors. The principles of rhetoric hold that, in addition to the speaker, the hearer also uses the tools of rhetoric to recognize persuasive appeals and defend against them. In similar fashion, it can be argued that both the performer and audience use the tools of theatre and/or performance. In other words, the audience should never be considered as a passive body. Rather, the spectator becomes a second agent in the performance. I have appropriated Burke's term "consubstantiation" to describe this part of the process. After all, both parties are performing -- acting -- together. Consubstantiation allows the agents to overcome division and enter identification. That is, by acting together through a series of reciprocal performances agents are able to negotiate persuasion and identification between themselves.

In Burke's example of identification, individuals A and B became "substantially one" as they are persuaded that their interests or quality of person overlap. When considering a member of an audience as a second agent who acts in tandem with the performing agent in a series of reciprocated performances, and then appropriating to this process the term and idea of "consubstantiation," it is possible to understand Burke's process of identification as a negotiated state. Both agents offer performances to each other, and these performances both create and comprise the larger performance event as well as allow it to continue. In this way both performing agents and agents of the audience are responsible for the performance and its outcomes, and in this way the performance and its outcomes can be considered negotiated elements. As the reciprocal performances continue in turn, identification experiences by either or both agents may change. It may wax or wane. Agents may no longer identify in some ways, and instead identify in new ways. Identification may disappear and give way to division. Consider again the example of an informal conversation. As part of this conversation, both parties take turns performing and spectating in turn. While one is speaking, the other nods assent or gives similar verbal feedback, "uh-huh," "okay," or "sure." All of these gestures represent reciprocal performances which assure the speaker of the hearer's attention and encourage the speaker to continue in their performance. In the case of disagreement, the hearer may reciprocate the speaker's performance by cutting them off and taking their own turn to speak. Over the course of this conversation, the identification and division the parties experience will both be in flux. In one moment the agents may be in total agreement on an issue, and the next instant they may be arguing. Whatever the level of identification or division between the parties, they both had a hand in it.

Because both parties are engaged in performances which reciprocate, alter, and incite other performances as part of the larger performance event, it can be argued that both parties are responsible for negotiating between them both what occurs as well the outcome. In the case of persuasive performances, both parties are responsible for any persuasion affected. The performing agents are responsible for their motives and attempts at affecting the change, and the agents of the audience are responsible in being persuaded and enabling the performance to continue. In these cases, both parties are responsible for the performances and persuasions negotiated between them. This is why I developed a model using theories of both performance and rhetoric to account for what happens during persuasive performances. The perspectives and theories of performance studies allow the rhetorical ideas of consubstantiation and identification to be seen in a new light, and theories of rhetoric likewise allow performance to be considered differently. The model illustrates one way to take ideas of rhetoric and performance in tandem by showing a perspective of performance and persuasion in which performing agents and spectating agents act together through reciprocal performances to the end that persuasion and identification might be negotiated. It is one way to simultaneously apply ideas of both rhetoric and performance studies to a performance. Using it allows for better exploration of persuasive performances.

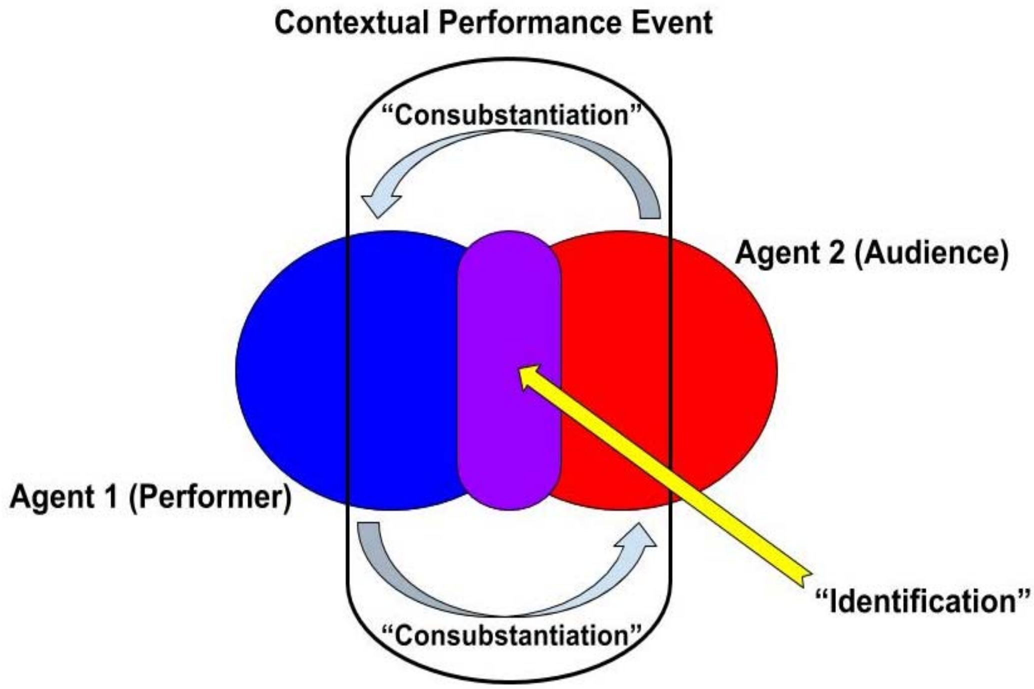

Fig. 3. Original Model of Negotiated Identification in Persuasive Performance

In the model above (fig. 3), which I will refer to as the negotiation model, the two circles represent the agents of performer and spectator. The agents have entered a contextual performance event (CPE) which could potentially be the moment of any kind of performance. It could be anything from a conversation on the street with a friend ("as" performance event) to a staged production of Hamlet ("is" performance event). Notice that neither of the agents are located fully in the CPE. Part of the performer and spectator always remains outside of the performance. It is within the CPE that the agents begin to receive and reciprocate performances. The performance begins before any words may be spoken. Place, time, dress, poise, hair style, previous experience, prejudice, and many other performative elements are received, analyzed consciously or otherwise, and reciprocated by both parties. As the performance progresses, each agent receives and reciprocates a large number of performances. That is, both performer's performances and spectator's performances reach each other in a continual round. The performer tells a joke, the audience laughs. In this example, the performer's joke is the first performance, and it alters the performance of the spectator. That spectator's laugh reaches the performer in the next round of reciprocation. The performer receives the reciprocated performance of the spectator, and the performance carries on. In effect, the total number of these reciprocal performances is unknowable. These performances affect and alter the next round of performances from the agents in ways both minute and significant, and so there is no way to accurately account for each and every reciprocation. These rounds are continuous and quick. As long as the performance event continues, the performers and spectators continue to exchange performances. Performers continue to perform, and spectators continue to spectate. The goal of all persuasive performance is ultimately that identification, represented by the overlap between the circles, will be negotiated and fostered between the agents through the reciprocal performances of consubstantiation.

This model can be considered from both rhetorical and theatrical perspectives. When considering the model or its application one may look at the performances and consider the persuasion they affect. Alternatively, one can consider the desired persuasion and look outward to the performances which drive it. Either way of considering the model is correct because the results will be the same when considering persuasive performance. To demonstrate, this chapter contains two examples of the model in action. The first is a political debate which is a more non-traditional performance generally associated with rhetoric. Following that, parts of Shakespeare's *The Tempest* will be examined as an example of a more traditional performance which, as I argue, has a motive to affect persuasion.

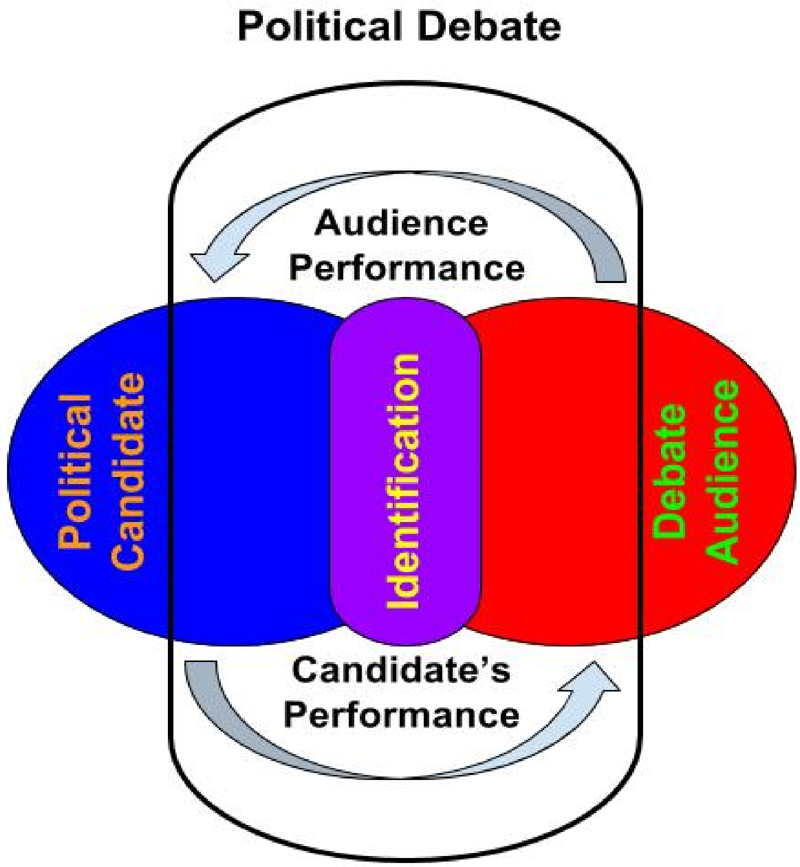

Fig. 4. Model of Negotiated Identification in Persuasive Performance -- Political Debate

In this model (fig. 4), a political debate is taken as the CPE in questions. In such an event, there are candidates, moderators, and an audience. Each is an active agent in the performance regardless of their position to the stage. The model above considers what occurs between one candidate and one spectator. A different model would have to be drafted between each moderator and each spectator, each moderator and each candidate, each candidate and each spectator, and so forth in order to account for all of the performances making up the contextual performance event. Within the CPE, each agent consubstantiates with the others by engaging in and receiving performances. These exchanges result in either identification or division. The candidates come to the debate with the aim to present themselves in a very specific way to the people who spectate. They have rehearsed carefully their talking points, their arguments, and the best way to communicate their positions on various issues. In other words, the candidates have specific persuasions they wish to affect through the performance of the debate. It is in this way that a political debate fits nicely between the disciplines of theatre and rhetoric. A performance studies scholar could analyze the debate in terms of rehearsed behavior, a doer in front of a spectator, and then hypothesize approximately where on the "is" and "as" performance spectrum the debate was located. A scholar of rhetoric would consider language, gesture, dress, and other elements as the tools of the persuasion the candidate hoped to affect. Considered individually, these are useful perspectives. But taken alone they cannot consider the whole of the debate. A political debate is both performance and persuasion--part theatre and part rhetoric. Taken as a persuasive performance and using the model introduced in this chapter, one is able to consider the perspectives of performance and persuasion simultaneously.

The debate performance, however, is not one in which the candidates alone perform, nor with which the audience can engage only after the event has concluded. The performance/persuasion perspective holds that the audience plays an active role when engaging with performances. The spectators are already performing their roles in the audience as the debate begins, and they continue to perform their roles as long as they remain in their seats and stay in character. As mentioned earlier, many subtle elements come together to form the total performance of the candidate, and this performance is received and reciprocated by the audience over and over. The candidate's dress, poise, gestures, hairstyle, as well as each spectator's previous exposure to and experience with the candidate and the political views they hold come into play. These elements are part of both the candidate's performance and their rhetoric. The performance/persuasion perspective considers these elements as interconnected, related, and coming together to occupy the same space.

Every agent in the performance space performs during the CPE of the event. In this example, we are considering the performance between one candidate and one spectator during the debate.   When the candidate speaks, the audience applauds, cheers, jeers, and boos. Each of these actions, as well as the simple act of remaining part of the audience, is a performance reciprocated to the candidates on stage. The candidates receive these performances, and can reciprocate by changing their approach, addressing the voices in the audience, or by holding their course. One way to express this is that the agents hold the performance in flux between them. The overall performance is not static. It changes and evolves as the agents shape it through their own individual performances and reciprocations. The candidates can continue to debate because they have an audience to receive their performances, and the audience can continue to spectate because the candidate continues to debate. This is true even of an audience which is not physically or temporally present.

In chapter 2, I offered a perspective showing that written works receive reciprocal performances from their audiences. Likewise, a spectator who views the debate at home from their television, or after the fact via recording, still engages with the agents of the performance. The streamed video or recording plays before the spectating agent because the spectating agent chose to engage with it. As long as the spectator continues to engage with the video, the video continues to perform. If the spectator walks out of the room and away from the video, or turns the video off, the performance between the performing agents, or the recording, and the spectator in question ceases to exist. The performance might continue in many other levels between performers and spectators in another part of the world, or it may have already existed at some time in the case of a recording, but the performance between the agent of the performance and the specific spectator in this example has terminated. This is another example of the power of the spectator in performance and the negotiated nature of all performances.

In this way, the true performance between agents is negotiated. It exists only as both parties support it, and it takes different forms between different performers and spectators. In this way the performance is like the negotiated persuasion which rests in variations of identification or division between the agents. As the performance continues within the CPE, the performances of performer and spectator are continually exchanged in rounds of reciprocation and the identification or division between the agents of the audience and the agents on the stage changes. A political debate is useful example of this, as agents of the audience can be particularly vocal about their identification or division with particular candidates. A remark from a candidate can draw cheers even from agents who do not identify with the candidate or their stance. Likewise, a remark from a candidate can draw jeers even from their staunchest supporters. With respect to this example, the ultimate test of identification comes on election day. The number of votes tallied can be an indicator of the identification the candidates were able to affect among the agents of the audience. The results of polls and the number of private donations to a candidate can also be a reflection of the identification achieved between candidates and spectators. And so within the CPE of the political debate, various spectators act as agents of the performance alongside the candidates in consubstantiation to negotiate identification. Taking this perspective on a debate allows the consideration of a vast audience of potential voters an active role in the performance of the debate. Taking this perspective allows the performance of the debate to be considered in light of recordings and the audiences who will engage with and reciprocate the performance through such recordings.

Taking a debate as an example of persuasive performance and using the negotiation model to explore both persuasive and performative elements together serves as a beneficial extension and addition to existing theories of rhetoric and performance for a number of reasons. First, the taking the perspective allows audiences to be considered active agents of the performance. Second, as performances are crafted by multiple agents taking the perspective allows performances and their outcomes to be considered as negotiated elements between these agents. Third, the perspective holds performances as mutable and considers them throughout their duration as opposed to considering performances as one-time, one-sided, static, or complete events. Rather, performances can change with each spectator and with each new iteration of that performance. Spectators also change and can engage differently with the performance each time they engage with it. In other words, performance is never seen by the same spectator twice. This is because spectators, as humans, are constantly changing. It is also because, after having engaged with a particular performance, people are different because of it. In this age of easily replicated digital content where performances can be engaged with and reciprocated to by a virtually unlimited number of agents a virtually unlimited number of times, people will often engage with the same content numerous times. Each time they engage with the content, they are a little different. Even if they are only different by virtue of their increased familiarity with the content itself. And, finally, taking this perspective of persuasive performance allows events, actions, behaviors, and objects to be considered within the space between theatre and rhetoric. Rather than being considered only from a perspective of performance or only from a perspective of rhetoric, taking the performance/persuasion perspective allows both perspectives to be considered in a unified whole.

Events, behaviors, actions and objects do not have to directly boast qualities of both theatre and rhetoric in order for this perspective and negotiation model to have application. A large number of performances and rhetoric forms not set forth so far in this work can be analyzed from the perspective of persuasive performance by using the negotiation model. Just as some scholars of performance argue that virtually anything can be considered performance, one could argue that persuasion is just as ubiquitous. There are many kinds of performance which can be seen to affect different kinds of persuasions. The negotiation model and the perspective of persuasive performance is one way to identify the performative and persuasive elements in these cases. As an example of the negotiation model's potential application with a performance not generally associated with persuasion in the same way as a debate, parts of Shakespeare's *The Tempest* will now be considered.

The play is the story of Prospero, the rightful Duke of Milan, who has been deposed and exiled with his then three-year-old daughter, Miranda, to an enchanted island by his brother, Antonio. Prospero and his daughter have survived exile and, using the magical powers he has attained, Prospero summons a great tempest to bring the offending parties ashore his island from their nearby vessel in order to punish them. Prospero's daughter and the King of Naples' son, Ferdinand, immediately fall in love. The youths' betrothal is at first impeded, but ultimately facilitated by Prospero. Parallel to this romance, Prospero confronts the other nobles washed ashore. Prospero condemns and then forgives his brother and the King of Naples for their roles in the plot against his life and his subsequent exile. In these lines, "But this rough magic / I here abjure [...] I'll break my staff, / Bury it certain fathoms in the earth, / And deeper than did ever plummet sound / I'll drown my book" the character Prospero announces his plans to abandon his magical craft and to return to Italy with his daughter, her fiancé, and the others (5.1.33-57).

Stephen Greenblatt identifies the many dramatic elements, themes, and tropes present within *The Tempest* which have their roots in earlier works. These include a story of loss and recovery, a romance, the necessity of a father to let go, hatred between brothers, passage from court to the wilderness with the promise of return, a young heiress removed from her place in society, the manipulation of others via an art, the loss of identity, and the harnessing of magical powers (Norton, 1597). As this was very nearly Shakespeare's final play, it makes sense that it would include a large number of popular elements from previous works. Additionally, this observation is important in light of a popular theory among critics that the character Prospero may have been written somewhat autobiographically, or at least that the story of the play contains allegorical elements from Shakespeare's own life in the theatre. That is, Shakespeare intended elements of his own person and history to show through Prospero on stage. The theory is that *The Tempest* was written as a farewell play in which Shakespeare wrote himself into the magical character Prospero so he could bid farewell to stagecraft and his audience. In *The Tempest*, Prospero purports to be able to raise the dead and change the weather, as Shakespeare did through characterization in historical drama and through other stagecraft. The Prospero/Shakespeare theory holds that just as Prospero gave up his powers and asked for release from the audience with their applause, Shakespeare was giving up his theatrical craft and asking for release from the stage. It's a romantic theory in which the number of parallels is so striking that its proponents argue it cannot simply be coincidence. Regarding this point, Edward Dowden has written:

> "We identify Prospero in some measure with Shakespeare himself … because the temper of Prospero, the grave harmony of his character, his self-mastery, his calm validity of will … and with these, a certain abandonment, a remoteness from the common joys and sorrows of the world, are characteristic of Shakespeare as discovered to us in all his latest plays." (Jordison, Web)

As Jordison describes, many of the traits and characteristics we associate with Shakespeare are present in the character of Prospero. He also notes, however that Shakespeare showed us these traits in all his latest plays." On this note, the Prospero/Shakespeare theory prevailed until the 1980s when scholars began pointing out, much like Jordison, that Prospero shares characteristics with *many* of Shakespeare's characters, making *The Tempest* less of a farewell or climax than a continuation of a strong thread within his dramatic works. Supporting the opposition as well is the fact that Shakespeare authored *Henry VIII*, and possibly (at least in part) *The Two Noble Kinsman*, after *The Tempest* was staged. Ultimately, scholars opposed to seeing Shakespeare as Prospero argue that proponents of the Shakespeare/Prospero theory see the bard in *The Tempest,* in lack of clear evidence, because they desperately want to. As Jordison also wrote, "The truth is that if we're looking for anyone in The Tempest, it shouldn't be Shakespeare, it should be ourselves" (Jordison, Web).

I personally believe that Shakespeare wrote the character Prospero autobiographically, or at least wrote the character to reflect how he wanted to be perceived by his audience. In this chapter I work from this assumption that Shakespeare did indeed intend *The Tempest* to be a farewell play, a summary of his work in the London theatre, and a performance of the legacy he would leave behind. I openly adopt this bias. The purpose of this chapter is not to offer additional evidence for either side of this scholarly argument. Rather, I adopt this stance on the issue to evidence my own conclusions about performance and persuasion. From this bias, *The Tempest* can be considered a persuasive performance wherein Shakespeare used the performance of Prospero to affect a persuasion of the legacy he wished to leave behind. The following illustration shows where the elements of the performance fit within this iteration of the negotiation model (fig. 5):

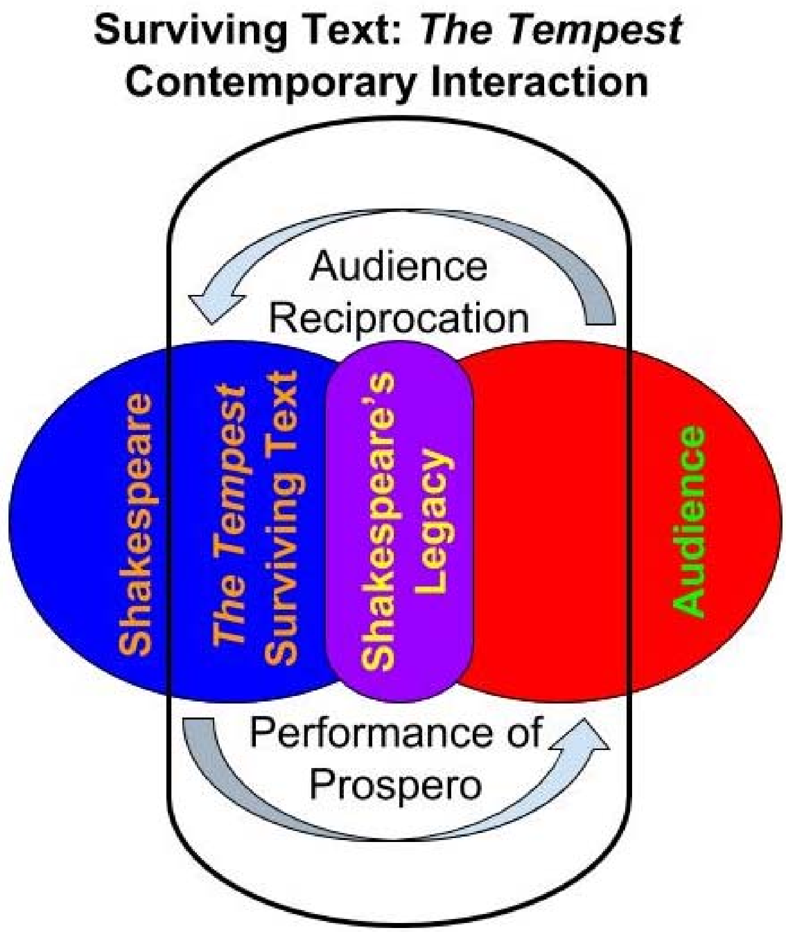

Fig. 5. Model of Negotiated Identification in Persuasive Performance -- *The Tempest*

The model above is geared towards a contemporary interaction with *The Tempest*. The CPE in this instance could be a reading of the surviving text from the page, or as it is presented in a production. In such a case, the audience still engages with the surviving text, but also with the sight and sound of the staged performance. Such staging's are themselves reciprocal performances. Other such reciprocal performances include Shakespearean scholarship, works based on and inspired by *The Tempest,* and the treatment of Shakespeare as a literary idol. Aside from scholarship on Shakespeare and Elizabethan England, audiences today are left only with the surviving text from the first folio of 1623 and the context of what is potentially the first staging of *The Tempest* on record at court as part of the festivities of the All Saints' Day Celebration. All Saints' Day is celebrated on November 1st and commemorates all the saints of the Catholic Church with feasts and other festivities. The author of the play is no longer living, and so the text and the performance of the character Prospero represent the surviving performance and also receive the consubstantiation of the audience. The audience receives the performance of the text, and reciprocates by turning the page or continuing to spectate the performance. The text reciprocates by continuing on the next page, or through the continuation of the staged performance. From the Shakespeare/Prospero theory, the identification -- the negotiated element of persuasion -- between audiences and *The Tempest* would be Shakespeare's legacy.

While arguments for Shakespeare performing his legacy through the character Prospero can be made by citing many parts of the play, for the purposes of this work and example I turn my attention to two moments in the fifth act. The first is Prospero's renunciation of magic. In these lines Prospero expounds on his magical accomplishments. He has purportedly dimmed the noonday sun, called forth strong winds, summoned fire and lightning, uprooted trees, and opened graves bringing the dead back to life. While these may be dramatic embellishments to establish the power that Prospero is about to abjure, these can also be read as accomplishments of Shakespeare in his work in the theatre.

> Ye elves of hills, brooks, standing lakes and groves,
> And ye that on the sands with printless foot
> Do chase the ebbing Neptune, and do fly him
> When he comes back; you demi-puppets that
> By moonshine do the green sour ringlets make

Whereof the ewe not bites; and you whose pastime
Is to make midnight mushrooms, that rejoice
To hear the solemn curfew; by whose aid
Weak masters though ye be, I have bedimmed
The noontide sun, called forth the mutinous winds,
And ‘twixt the green sea and the azured vault
Set roaring war--to the dread rattling thunder
Have I given fire, and rifted Jove’s stout oak
With his own bolt; the strong-based promontory
Have I made shake, and by the spurs plucked up
The pine and cedar; graves at my command
Have waked their sleepers, oped, and let ‘em forth
By my so potent art. (V.I.33-49)

Shakespeare begins by addressing magical creatures. Elves are referenced by name, but faeries and other supernatural spirits are also referenced as those who stand on the sands and leave no mark, those who fly after Neptune, and those who make the midnight mushroom circles. Approaching this passage with the bias that Shakespeare was using the character of Prospero to bid farewell to theatre as Prospero abandoned magic, these spirits to whom Prospero speaks may be the other actors and members of the theatrical company. They may also be a reference to the audience whom Shakespeare addresses. The “miracles” cited are used toward the performance of a lasting legacy. Shakespeare leaves no doubt in the minds of the audience what wonders he has wrought on the stage. Each example or miracle cited is a reminder of his previous body of works. Not all of the miracles listed are actually found in the course of the play, but there are potential equivalent feats in Shakespeare's stagecraft. Aside from summoning the storm at the beginning of the play, Prospero does not dim the sun in the surviving text. Shakespeare, however, may have used some invention of the theatre to that effect. He may have, in this or another work, used tarps or other means to simulate the dimming of the sun. Prospero does not raise the dead within the text either. Shakespeare, however, brought back various historical figures like King Henry, King Richard, and Julius Caesar back to life to walk his stage. Similarly, Shakespeare may have employed different stage techniques to replicate a storm, manipulate fire, and simulate lightning. This enumeration of wonders worked is worded much like recitation of saintly miracles. By way of context, in order to be canonized as a saint under the authority of the Catholic Church, an individual must have performed at least two miracles. Here, Shakespeare lists at least five miracles that he has performed. This is not to say that Shakespeare was trying to canonize himself a saint, but by using a recitation of miracles to parallel his work on the stage it can be argued that Shakespeare performs the legacy he has chosen before another could be decided for him.

I argue that these miracles listed by Shakespeare are an attempt to persuade audiences of his legacy. This persuasion, as the model suggests, is a negotiated identification between Shakespeare or the work, and the agents of the audience. Agents familiar with Shakespeare and the body of his works are likely to see in Prospero's words the parallels to Shakespeare's work and understand his intent. Others may not, and the chance at identification might be missed. These might take the character Prospero at his word, or not look past the text at the potential meaning we have adopted for this example. In either case, internal decisions about identification with Shakespeare's legacy are made, and remain until the next round of performance. The particular identification intended by Shakespeare between himself and these agents can only develop by a proper overlap of substance or ideas. Shakespeare must persuade the agents his audience to share certain ideas and feelings his performance. This is the way in which *The Tempest* begins to occupy the space identified between theatre and rhetoric begins to be noticeable. The performance continues through the end of the monologue, and with it comes another attempt to affect persuasion and negotiate Shakespeare's legacy:

> But this rough magic
> I here abjure. And when I have required
> Some heavenly music--which even now I do--
> To work mine end upon their senses that
> This airy charm is for, I'll break my staff,
> Bury it certain fathoms in the earth,
> And deeper than did ever plummet sound
> I'll drown my book. (V.I.50-57)

In these lines Prospero forswears his "rough magic." Magic is the art worked by Prospero, but why would he describe his magic as rough? It could have reference to his often less than considerate treatment of Ariel and Caliban. But it could just as easily be taken as "crude" or "unrefined." In this sense, "rough" could allude to Shakespeare's work in the theatre. The work of the theatre was considered low class at the time, but the illusions of the stage could still be seen as "magic." In this line, what could be a more heavenly, airy music to those working in the theatre than applause? And Prospero does not long after this ask the audience for their applause, as will be seen shortly. As part of his abandonment of his rough magic, Prospero breaks and buries his staff, and sinks his book of magic into the sea. Prospero is putting away his art in such a way that no one, not even himself, can take it up again. A broken and buried staff is unusable, as is a drowned book -- in these lines Prospero is renouncing magic forever and his actions are mirrored in Shakespeare's imminent retirement. Shakespeare too is putting up his pen, his book of plays, and his career. No more will either Prospero or Shakespeare work the miracles listed in the previous lines. Prospero was planning to return to Naples, and Shakespeare home to Stratford-upon-Avon to retire. These lines are some of the most powerful evident for the theory that Shakespeare was attempting to affect a persuasion.

There is another way to view the performance of the broken staff and drowned book. Burke articulated possibilities of persuasion through "words, language, or other symbolic means." One of the most notable examples of this comes from J.L. Austin's theory of performative utterances. Austin theorized that performative utterances differ from traditional language and performances in that the speaking of the utterance is simultaneously "the doing." Austin gives the examples, "I do" from a wedding ceremony, "I name this ship," and even "I bet you…" to illustrate common performative utterances. In all of these examples the performing of the act -- the doing -- is in the utterance or saying. In other words, saying makes it so (Austin, 5-7). As Schechner put it, "In uttering certain sentences people perform acts. Promises, bets, curses, contracts, and judgements do not describe or represent actions: they are actions" (Schechner, 123).

It is possible to consider Prospero's breaking of the staff and drowning of the book as performative utterances. Such a perspective could even be directly supported by the text, as Prospero says "even now I do" (5.1.52). This idea raises some interesting conclusions. If the saying is indeed the doing, then as Prospero puts away the book and breaks the staff the character is at that time actually putting away the magical art. This utterance could be read as Shakespeare actually putting away his theatrical craft. The saying is the doing. Shakespeare wrote the lines and the utterance marked an end. For readers, the line could be a textual performative utterance both from the character Prospero and from Shakespeare. It is possible to see the performative utterance through the writing of the words, the performing of them, or the vicarious association of the words to Shakespeare. If accepted, the argument that these lines represent performative utterances is more powerful evidence to support the theory that *The Tempest* was intended to be a farewell play and that Shakespeare wrote Prospero autobiographically in order to perform his own legacy. Audiences receiving and accepting this performance as a performative utterance would understand the nature of the act. It would affect a powerful change in their thoughts, attitudes, and beliefs.

Shakespeare offered another monologue by Prospero during the Epilogue. These lines are arguably the strongest evidence that Shakespeare was saying farewell to his audiences through the character Prospero. In these lines Prospero describes himself magicless, spent, and at a crossroads. The power to release him from the island and send him on his way home is given to the audience and their good hands:

> Now my charms are all o'erthrown,
> And what strength I have's mine own,
> Which is most faint. Now 'tis true
> I must be here confined by you
> Or sent to Naples. Let me not,
> Since I have my dukedom got,
> And pardoned the deceiver, dwell
> In this bare island by your spell
> But release me from my bands
> With the help of your good hands.

Gentle breath of yours my sails
Must fill, or else my project fails,
Which was to please. Now I want
Spirits to enforce, art to enchant;
And my ending is despair
Unless I be relieved by prayer,
Which pierces so, that it assaults
Mercy itself, and frees all faults.
As you from crimes would pardoned be,
Let your indulgence set me free. (Epilogue.1-20)

The speech begins with the acknowledgement that all charms have been done away and that the speaker stands there in their own strength. Prospero has abjured his magic art and stands without staff or book before the audience at the close of the play. If we accept that this is Shakespeare speaking through Prospero, then "charms all o'erthrown" might be taken to mean that he was spent. It could also be that the individual who played Prospero may have stood before the audience sans disguise and thus without charm. This is supported by the following line regarding relying on "my own" strength. Prosper then addresses the audience and gives them power of his captivity or release. With faint strength remaining, Prospero is seeking the assistance of the audience to free him from the stage with their applause ("good hands"). The language used is religious in nature. Prospero asks for prayer that mercy might pardon him. Indulgence is punned, which is another Church tenet through which sinners can obtain heaven. Indulgence in this instance would not free Prospero to enter heaven, but would free the actor from the stage and potentially free Shakespeare from his career. Prospero reveals his project in the performance to the audience: to please. If Shakespeare is speaking through Prospero, it is clearest at this point. Within the play, Prospero's project was to get revenge on his brother and the king. Shakespeare the author had the intent to please or to entertain. If Shakespeare is indeed showing through the character during this epilogue, then it is by the good hands of the audience that he is released from his work on the stage and his project to entertain. Instead, the declared project of entertainment can be seen as a part of Shakespeare's legacy. The last part of his work on stage of which he reminded his audience was that he had pleased them. They had been entertained. And having fulfilled this purpose, Shakespeare could ask for release. At the time of writing, Shakespeare was likely in his late forties, so retirement was indeed at issue. In a time when most men didn't live past fifty years of age, Shakespeare was invested in theatre until the end.

These lines are an effective part of Shakespeare's efforts to perform his legacy. Audiences are reminded of Shakespeare behind the character of Prospero. They are engaged by his wordplay and rhymes. And they are enticed to bring together their hands in prayer and applause to release Shakespeare from the stage. The performance of Prospero and *The Tempest* combines all of these tools and elements, among others not discussed here, to affect a persuasion in the audience. And so *The Tempest* can occupy the space between theatre and rhetoric because it is a traditional performance which attempts to affect a persuasion of Shakespeare's legacy.

The audience, to this point, has been reciprocating the performance of *The Tempest* through continued engagement. They have either continued turning pages or have otherwise continued engaging with the performance. The performance has been negotiated between themselves and the text. To one extent or another, the agents of the audience have identified individually with Shakespeare's legacy. Some see him as a good playwright, others as a hack. For many, Shakespeare enjoys status as a literary idol. Among the latter, Shakespeare's legacy has survived and it is precisely what he could have hoped for. And while it is only possible to speculate on the reactions of Shakespeare's initial audience, the now famous tribute by Ben Jonson published five years after the performance of *The Tempest* and following Shakespeare's death may provide some clues:

> [...] Soul of the age!
> The applause, delight, the wonder of our stage!
> My Shakespeare, rise! I will not lodge thee by
> Chaucer, or Spenser, or bid Beaumont lie
> A little further, to make thee a room:
> Thou art a monument without a tomb,
> And art alive still while thy book doth live
> And we have wits to read and praise to give.
> [...] Tri'umph, my Britain, thou hast one to show
> To whom all scenes of Europe homage owe.
> He was not of an age but for all time! [...] (Jonson, Web)

Jonson's description of Shakespeare's genius, if taken as an echo of public feeling regarding the bard at the time of his death, is enough evidence to show a very positive reception of his work. Jonson declares him better than his contemporaries Lyly, Kyd, and Marlowe, and his predecessors and literary heroes Chaucer, Spenser, and Beaumont. Not enough for Jonson, he places Shakespeare higher than Aeschylus, Sophocles and Euripides--all fathers of theatre. This tribute was Jonson's consubstantiation or reciprocal performance to Shakespeare's work. His identification with Shakespeare's legacy is clear. Because of this reciprocal performance, and many others like it, contemporary audiences are more biased to accept Shakespeare's unique legacy today as fact. The evidence is all around us. Shakespeare has been deified -- canonized as the patron saint of English literature and his works idolized the world over. Shakespeare's performances still reach us from the past in attempt to persuade us of his aptitude and skill. Ultimately, however, whether Shakespeare intended to perform his legacy or not is irrelevant. What matters is that an audience today can engage with the performance Shakespeare left behind and negotiate a legacy with him.

Conclusion

"[...] men of few words are the best men [...]"

-*Henry V* III.II.34-5

We can't know whether Shakespeare understood the impact of his perspective of the world as a stage when he penned the lines in *As You Like It,* "All the world's a stage, / And all the men and women merely players;" (II.VI.138-39). His idea of all men and women as players has inspired many, including Kenneth Burke and Richard Schechner. Burke built on this idea as he developed his rhetorical theories of dramatism and envisioned a new path for the two millennia old discipline. Schechner and other performance scholars pushed the boundaries of theatre by extending the scope of performance much the same way. This work was composed under similar inspiration. In it, I have advanced the idea that men and women perform in many ways with the intent to affect persuasion on others. Further, I have located these kinds of persuasive performances between the disciplines of theatre and rhetoric.

I began this work with a brief overview of some major rhetorical figures beginning with the Sophists and Aristotle. Based on this overview, I outlined a definition of persuasion to guide this work: affecting in oneself or others a change in thoughts, attitudes, actions, beliefs, and emotions. Following that, Burke's theory of rhetorical dramatism was explained. Specifically, his ideas of identification, consubstantiation, and a new purpose for rhetoric between humans were unpacked.

In similar fashion, I traced some definitions of performance through the performative turn to the birth of the discipline of performance studies. I have outlined how some scholars argue that virtually all human behavior and the products thereof can be viewed as performances. This broad understanding of performance gives rise to an understanding of "is" and "as" performance. Performances which can be considered traditional, formal, or otherwise understood by the majority of people as a performance event within the necessary historical, cultural, and geographical contexts are "is" performances. Everything else can be "as" performance. The clothes we wear, the words we speak, our body language, the things we create, and the like can all be considered "as" performances under this umbrella. This understanding that events and behaviors not typically associated with performance can be interpreted as such allows for a broader understanding of what can be considered persuasive performance.

At the heart of this work is idea that persuasive performances exist and that they fall under the jurisdiction of both the disciplines of rhetoric and theatre. In this work I outlined several performances both traditional and non-traditional which could be considered examples of persuasive performance. Each could be considered from the standpoint of performance studies, or from the standpoint of rhetoric. For example, traditional rhetorical forms -- speeches and written language -- can be seen as performances. Speeches are given before spectators and writing is presented to an audience. Both cases use language, symbolic forms, gestures, figures of speech, dress, inflection, and many other elements simultaneously as part of the performance. In the case of writing the act itself, as well as the product, can be considered performance. When readers engage with the literary product, they engage with form and content simultaneously. Visual rhetoric and digital rhetoric are the theoretical frameworks describing how images and digital texts, respectively, communicate. Both images and digital texts can also be considered performance. Both are crafted by agents for various purposes. Both are meant to communicate using form, color, content, and many other elements. They are performances of meaning, and the act of creating them is performance.

After I outlined these various examples, I took two persuasive performances and explored them in detail. I did this using a model of my own design crafted from ideas of rhetoric and performance studies. As outlined by this negotiation model, performances occur within contextual events. These can be either traditional performance events or non-traditional events. Burke's term "consubstantiation" was appropriated to an understanding of reciprocal performances between performing agents and spectating agents at these events. An extension of Burke's original idea of the term, in this theory performers and spectators "act together." These reciprocal performances occur unceasingly throughout the performance and lead to a negotiated state of persuasion between performer and spectator to which I appropriated Burke's term "identification." The negotiation model allows for an understanding of all performances as negotiated events. They exist at the indulgence of both performer and spectator. In the case that either party abandons the contextual event, the performance between those parties is terminated. This theory and the negotiated model were applied to both a political debate and to parts of Shakespeare's *The Tempest*. These performances were different enough to show the broad application possible through this theory. In both cases, I showed ways in which these performance events could work to affect specific persuasions.

There is much work to be done in the space between the disciplines performance studies and rhetoric. And there are many benefits for the scholars of both disciplines willing to *consubstantiate* with each other. Performance studies can benefit from the perspective that performance is a tool of persuasion. By acknowledging the persuasion at the ends of various kinds of performance, scholars can offer new insight to the analyses of various performances. Those scholars involved in crafting performances would benefit from knowledge and implementation of traditional rhetorical techniques. The potential for scholars of rhetoric willing to engage with performance scholars in this blurred space between the disciplines is a return to the values of rhetoric's past. Whenever public speakers take acting classes, they are reaching across the aisle as persuaders to enhance their performance skills. Rhetoricians should embrace performance in every form possible as tools of persuasion. By recognizing the value of performance to their work, rhetoricians will succeed in advancing the discipline.

Ironically, when the lines between the disciplines of rhetoric and theatre are blurred, greater potential for both disciplines comes into focus. As an example, consider the legacy of the late Vaclav Havel. A Czech intellectual and writer, Havel lead the Velvet (or Gentle) Revolution which saw the peaceful transition from the Communist government of then Czechoslovakia in 1989. Havel's work is especially important to scholars of theatre, as he used the stage rather than the pulpit or podium in order to communicate his message. A lover of the absurd, his works, which often parodied the Soviet bureaucracy, landed him in prison more than once and were eventually banned until the Soviet regime was undone and Havel elected president of the Czech Republic. Havel understood the power of persuasion and the power of performance and harnessed them to affect change in his country without the need for violent demonstration. The Velvet Revolution is a striking example of persuasive performance.

Havel understood the persuasive power of performance. He identified performance as the best medium through which to communicate his message. Havel wanted to persuade the people of his country, and he crafted performances to that end. Every element of performance from script, to lights, to music, and beyond can be constructed to affect specific persuasion. It's a basic part of a production to manipulate and tweak different elements in order to produce a desired effect. Maybe the blocking is changed, or line attribution may be altered. These are common practices necessary to ensure that a show is where it needs to be to accomplish its purpose, and in a way the purposes of these changes are often rooted in persuasion. Havel once said, "I think theatre should always be somewhat suspect." The reason for Havel's suspicion is because he understood performers in the theatre are often trying to *do something*. What Havel did with his Velvet revolution was to leverage the power of both persuasion and performance. Havel operated in the space between the disciplines of theatre and rhetoric, and scholars of both disciplines have much to learn from his work and example.

What I have done in this work is to outline one way in which to approach persuasive performances and the space between performance and rhetoric. There are others, and there is much work to be done. This work only begins to scratch the surface of the interconnected relationship of performance and persuasion. But these ideas can only be furthered by scholars who are willing to consubstantiate--act together--and bring the best of both disciplines to the task.

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