

Norman Vincent Peale's Bestsellers Through the Lens of Metaphoric Criticism and Invitational Rhetoric

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ABSTRACT

This study analyzes Norman Vincent Peale's bestsellers, *A Guide to Confident Living* and *The Power of Positive Thinking*, through the lenses of metaphoric criticism and invitational rhetoric. Invitational rhetoric includes characteristics such as openness, equality, mutual respect and reciprocal understanding. Metaphoric analysis includes the dominant categories of metaphors, their roles and transition across topics. The dominant tenors of *mind* and *thought* were identified, which shows consistency with Peale's main themes such as *positive thinking*, *peace* and *faith*. The meaning of the archetypal metaphors of light, water and sun are also discussed, along with the role of other metaphors in supporting invitational rhetoric.

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Norman Vincent Peale's Bestsellers Through the Lens of Metaphoric Criticism and Invitational
Rhetoric

Chapter I: Introduction

Contemporary life is fraught with problems and issues that individuals must face daily. Health issues, chronic medical conditions, depression, suicide, alcohol addiction, drug abuse, physical violence, aggression, marriage counseling, divorce, unhappy relationships; these are just a few of our contemporary societal problems. According to the Centers for Disease Control and Prevention ("Chronic Disease Prevention and Health Promotion, " 2012), "7 out of 10 deaths among Americans each year are from chronic diseases" (para. 3), while "Excessive alcohol consumption is the third leading preventable cause of death in the U.S., behind diet and physical activity and tobacco" (para. 9). Frequently, such diseases are caused by or associated with stress and depression. The same source ("Chronic Disease Prevention and Health Promotion, " 2012) reveals that in 2011, one out of ten adults in the U.S. was suffering from depression. Experts estimate that people facing serious issues in their lives like going through a divorce or being unemployed are more likely to suffer from depression.

Common with the rise of such social problems, other psychological issues occur such as lack of self-confidence, lack of faith, fear, unhappiness, frustrations, pessimism, weakness and lack of motivation. Perhaps the last one is the main powerful source of psychological determination and stimulation. The topic of motivation has been explained through Maslow's Hierarchy of Needs (Maslow, 1954). The human basic needs are food, shelter, security, family affection and reputation. Individuals have also superior needs like acquiring knowledge, beauty, or self-development. Above these necessities lies the human need to help others, to improve skills and achieve accomplishments that maintain self-esteem. Therefore, the emotional and mental attitude of an individual seems to be

critical in handling issues and crises during life. Hence, we need carefully to consider such attitudes and take care of our soul as we do of our body.

Specifically, humans need to acknowledge their cognitive need for self-improvement or self-growth during life. Such processes can occur through experiences and other values that can be changed along the way. Lai (2011) defines motivation as a “constellation of beliefs, perceptions, values, interests, and actions that are all closely related” (Lai, 2011, p. 5). Socio-psychological research refers to two fundamental means of motivation: internal/intrinsic and external (Lai, 2011). When individuals seek knowledge and explore a particular area of interest, the external motivation reaches intrinsic motivation. In this latter moment, intrinsic motivation is enhanced (Culatta, 2011).

One potential source for external motivation is the use of inspirational and motivational literature (speaking and writing) as a way of uplifting the spirit and boosting the self-confidence. An inspirational or motivational speaker is viewed as a rhetor who gives a speech with the aim of inspiring and moving emotionally his audience by sharing his experiences and perspectives about the topics being discussed (Van Zwol, 2013). Motivational writings articulate a position as a way to persuade people or influence their attitudes and behaviors, to reach emotions, and to inspire in a particular aspect of life.

The existence of a bestseller list of motivational books from all times demonstrated people’s need to read such books and consider their suggestions (James, 2013). Motivational speaking has become a rising topic for people in the last few years, especially through the extension of *TEDx* that aim to facilitate the access of a large audience to different opinions and perspectives. By sharing ideas with each other, people identify with other stories and can create in this way powerful sources of motivation (“TEDx, “ n.d.).

Van Zwol (2013) defines inspirational literature as “something that has touched the hearts and minds of humankind for centuries” (Van Zwol, 2013, para. 2). The author emphasizes that writers have the need to share their sources of motivation and to make their experiences known to other people. Inspiration is closely related to motivation. Usually the first need is considered an internal source of strength, while the second need is viewed as an external condition (“Wayne Dyer, “ n.d.). Both terms are defined as methods to achieve self-improvement. Specifically, “If motivation is when you get hold of an idea and carry it through to its conclusion, inspiration is the reverse. An idea gets hold of you and carries you where you are intended to go” (“Wayne Dyer, “ n.d., para 4).

Inspirational literature includes self-help books referring to topics such as personal success, happiness, professional and personal achievement, faith, self-healing (Van Zwol, 2013). Analyzing motivational or inspirational literature is a fruitful way to develop personal knowledge in understanding how motivation occurs, but more important is being able to identify sources of motivation and using them as self-help tactics. Inspirational discourse can be a powerful way for increasing determination, strength and focus. Sometimes the audience can identify with the author’s situation or particular condition. For instance, if someone is going through a divorce and reads a story about how other people overcome this issue, the person might consider this worldview. In such a case the reader might gain hope, optimism and positive attitude after reading the story. The self-help is viewed mainly as an emotional process with psychological implications. For instance, in the example mentioned above the reader can feel better because he is realizing that he is not the only one going through this situation.

The origin of self-help books started with the famous work of Joshua L. Liebman, titled *Peace of Mind*, which became a bestseller in 1946 (Broadhurst, 1963). Broadhurst (1963) considered this book to be the initial work to combine religious advice with psychological practices, such as having faith and being optimistic implemented into patients’ treatment. After this publication was released,

there was an attempt among publishers to try to imitate such a success (Hutchinson, 1955). According to Miller (1975), the 1950s were a period where religious writings became very popular in the United States.

Two important figures in that period were Norman Vincent Peale and Billy Graham. Both ministers came from a Protestant background and became quickly popular for their writings. Peale and Graham helped people understand the Bible. Both ministers promoted their work through a variety of mass communication channels that existed in those times, like television, radio shows and newspaper columns (Miller, 1975). Peale used religious printed material through his sermons, the *Guideposts* magazine, the publication he founded, or even post cards with wise and uplifting messages to reach people. Graham had an organization that was creating and sharing films about himself (Miller, 1975).

These two authors' publications quickly became bestsellers. Peale's two bestsellers were *A Guide to Confident Living* and *The Power of Positive Thinking* (Hutchinson, 1955). Billy Graham wrote two bestsellers: *Peace with God* (1953) and *The Secret of Happiness* (1955) (Miller, 1975). However, a significant difference between the two authors is that Peale appealed mainly to the middle and the upper class, while Graham became known usually in rural areas and to the lower class (Miller, 1975). Peale blended religious beliefs with common-sense motivational principles and presented concepts such as the "self-help philosophy of positive thinking" (Miller, 1975, p. 68), an approach that started to become popular during the 1920s. "Graham's faith was not identical to Peale's. It was more literal and Biblical, less bland and "scientific"; it stressed sin not psychology" (Miller, 1975, p. 73). However, even if Graham did not promote positive thinking, both (Peale and Graham) taught a "simplistic, optimistic, non-denominational, non-liturgical, man-centered faith, promising salvation and worldly success" (Miller, 1975, p. 73).

Peale's work with Dr. Smiley Blanton incorporated religious and psychiatric practices (Broadhurst, 1963). They initiated and funded a clinic, which later became the American Foundation for Religion and Psychiatry. Peale reached people by making the connection between medicine and religion, between body, mind and spirit. He also helped people raising money from radio, TV shows, and selling books to the foundation he established with Dr. Blanton (Paterson, 1956). Blanton viewed Peale as:

A great pioneer. He was one of the first men –if not the first- to combine the new science of human behavior as depth psychology with the disciplines of religion. As a result, he has been able to help more people than either religion or depth psychology could help, acting alone (Gordon, 1955, p. 95).

Peale was not the first one to embrace such positive philosophical messages. Miller (1975) mentioned that the original writing for such a trend in literature was “Rabbi Joshua Liebman’s *Peace of Mind* in 1946” (p. 68), followed by “Horatio Alger school” (p. 68), Emile Coué and Dale Carnegie. William James’s *The Variety of Religious Experiences* released in 1902 was also an important resource that has influenced future literature (James, 1997). In fact, Peale often cited William James in his bestsellers. The publishing of *Peace of Mind* can be considered the origin of self-help books, which decades later have become a trend among writers and readers all over the world. Kachka (2013) mentioned that today there are over 45,000 “instructional books” (Kachka, 2013, para. 2) in printed version. Some titles that became well-known in time, as cited by Kachka (2013) are *Chicken Soup for the Soul*; *The Alchemist* by Paulo Coelho; or John Gray’s *Men Are From Mars, Women Are From Venus*. Kachka (2013) underlined that even today on *Amazon*, book buyers can encounter the bestseller list of self-help books. Therefore, a trend in the literature was developed in the last past two decades. Writings became abundant in “instructions, anecdotes, and homilies” (Kachka, 2013, para. 4).

Furthermore, Kachka (2013) even cited Oprah Winfrey-as a master practicing self-help techniques, rooted in the trend of positive thinking. The most recent example in this trend is represented by *TEDx* talks, an organization that brings together inspirational speakers and audiences from all over the world (“Our organization, “ n.d.). Livingstone (2012) concluded that self-help books have penetrated every field of literature, from children to health, love or even science. Moreover, all these types of publications seem to promise miraculous results for the readers. Livingstone (2012) witnessed that self-help books are not just about setting goals but also about self-evaluation.

Carpenter (2008) reiterated the importance on self-help books among Americans by conducting an analysis on the themes and styles used by the authors. Most of the writings assume the reader is not familiar with topics such as how to achieve success, money and build self-confidence. The sales from these books are estimated at over \$2 billion. This specifically suggests that “Almost half of Americans purchase at least one self-help book in their lifetimes” (Carpenter, 2008, para. 12; “An excerpt, “ n.d.). Moreover, Carpenter’s (2008) attitude is consistent with Kachka’s (2013) about this topic because many popular television shows such as *Oprah* or *Dr. Phill* follow the guidelines established by the self-help books. Carpenter (2008) emphasized the role of self-help books as a cultural reflection of the times. Such writings are important for understanding people’s needs and objectives because the self-help books use unsophisticated words with simple grammar structures. This simple style is the reason self-help books are accessible to a large number of people, because these books can be easily read and understood. Nowadays, the theme of positive thinking is well established among self-help writings published online and in the newspapers (“Power of positive thinking, “2013).

In general, people would agree that celebrities attract the publics’ attention. Particularly when someone known in the public arena speaks out about his struggles, people in the same situation might find identifying with the celebrity useful. They might view that public statement as an example and use

it as a source of motivation and even guidance for solving their problems. Nick Carter, a member of the singing group *The Backstreet Boys*, has testified about how he managed to escape from drug and alcohol addiction. In an interview for the *Dr. Phil* show in 2011, Carter mentioned that Peale's book *How Positive Thinkers Get Powerful Results* helped him overcome eight years of struggles over drug and alcohol addiction (kimbie84, 2011). Moreover, Carter testified that this book had inspired him to write his own book to share his life experiences and give advice to other people about how to overcome main challenges in life (kimbie84, 2011). There are even lists of popular self-help books written by well-known successful people or even celebrities such as Stephen Covey, Dale Carnegie, Napoleon Hill, Gary Chapman, Travis Bradberry, John Gray, David Allen, Susan Cain, Miguel Ruiz, Louise L. Hay, Dave Ramsey, Paulo Coelho, Rick Warren, Steve Harvey, etc. ("Popular self-help books, " 2013; "10 most famous, " 2010).

Peale "is recognized as one of the most influential Protestant preachers on the contemporary American scene" (Broadhurst, 1963, p. 11), particularly in regards to positive thinking. He became famous as the minister of Marble Collegiate Church in New York City, where he preached twice every Sunday and reached 2,400 people more than the capacity of the church (Miller, 1975). "Dr. Norman Vincent Peale is possibly the most highly publicized of metropolitan ministers" (Broadhurst, 1963, p. 13), "who preaches to probably the largest audience ever gathered by an American cleric" (Hutchinson, 1955, p. 148). He received over 5,000 letters weekly from his readers only at the church (White & Henderlider, 1954).

Peale promoted all his work through several media channels, such as his own TV show, *What's Your Trouble?* (carried by 99 stations to about 2,000,000 viewers from 1952-1968), the radio shows *Art of Living* (1935-1989), and *The Angelus Hour* (broadcast by more than 100 NBC stations each Sunday) which added to his widespread popularity in the middle 1950s (White & Henderlider, 1954, p.

407). He also wrote newspaper columns such as *Confident Living*, which White and Henderlider (1954) reported appeared in over 100 newspapers, which was read by millions (p. 407). Other columns included *Positive Thinking* and *There's an Answer*, as well as columns and essays in other publications like *Look* magazine (1951-1960), *Christian Herald*, and *Readers Digest* (Broadhurst, 1963; Miller, 1975; Petty, 1987; “Norman Vincent Peale, “ 2013; “The works of, “ 2013; “Howard Gotlieb, “ n.d.). During his life Peale published 46 books written by himself or with collaborators. Other religious printed materials containing his sermons, or even post cards with wise and uplifting messages, were released for his audiences (Vecsey, 1993). As White and Herderlider (1954, p. 407) noted, “more than 5,000,000 pieces of religious literature, mostly reprints of his sermons” were sent to people every year. A movie about his life titled *One Man's Way* was released in 1963 (Vecsey, 1993).

Peale used to receive thousands of pieces of written correspondence from his audience (Miller, 1955). He became well known with his wife, Ruth Stafford Peale, for *Guideposts* magazine (established in 1945), which had a circulation of 800,000 by the late 1950s (Miller, 1975). Peale came up with the idea for such a publication to share his audiences' remarkable life experiences with other people and to help humans challenge their potential and fulfill their lives (Peale, 1956). Peale (1956) testified: “It then occurred to me that there were so many wonderful stories of how Christianity had operated in the lives of laymen that a magazine should be created to emphasize these experiences, and thus we began the *Guideposts*” (Peale, 1956, p. 71). “Today the publication has a circulation of four million, making it the 13th largest paid-circulation magazine in the country” (“Highlights of a life”, 2013, p. 8).

In 1984 President Ronald Reagan awarded Peale the Presidential Medal of Freedom, recognized as the highest award in the United States (Maurer, 2013). In this way Peale was rewarded for his contribution in the field of theology and for bringing millions of people closer to the church.

The 1950s found many Americans going through depressions and difficult times, and Peale's religious message seemed a perfect fit, giving people hope and confidence for the future. Moreover, from thousands of requests made by organizations to give talks, Peale accepted an average 75 speaking engagements per year (White & Henderlider, 1954). Speech professors White and Henderlider (1954) interviewed Peale to find out more about his speaking techniques and successful strategies. According to the authors, in the 1950s "each year an estimated 30,000,000 persons, almost one out of every five Americans, hear Dr. Peale speak, or read something he has written" (White & Henderlider, 1954, p. 407). Peale admitted to preaching "an optimistic positive type of sermon" (p. 409) after he became the minister of Marble Collegiate Church. He also admitted to telling people "how Christ could help them lead fuller, richer lives" (White & Henderlider, 1954, p. 409).

It is clear that Norman Vincent Peale played a significant role in spiritual and motivational rhetoric for decades. This study aims to explore his bestsellers, *The Power of Positive Thinking* and *A Guide to Confident Living*, by utilizing two approaches to rhetoric, metaphoric criticism and invitational rhetoric, in an attempt to discover what elements may have added to Peale's success.

Theoretical background

Invitational rhetoric is a recent concept developed in rhetorical practice. The "speaker enters into a dialogue with the audience to clarify positions, explore issues and ideas, or articulate beliefs and values" (Griffin, 2006, p. 336). Invitational discourse attempts to understand the audience's positions, responses and perspectives about the issue or topic presented. All these elements are important for the rhetor to receive feedback from his audience, to maintain an open-minded attitude and to communicate with his audience. An analysis of Peale's two bestsellers through the lens of invitational rhetoric proposes to examine how Peale created a respectful tone while still influencing his audience to embrace

positive thinking into their everyday lives. This thesis proposes to see if Peale utilizes invitational rhetoric, which suggests ways of thinking rather than charging people with direct action.

Metaphoric criticism is used in rhetoric to draw attention to a situation, to make its effect stronger and to clarify things. The differences between the tenor and the vehicle create a connection between the two terms (Kuypers, 2005). A metaphor has a strong effect upon the reader because it raises awareness about the issue presented and it clarifies a complicated situation. Because language reveals meaning, metaphor will be used to discover not only meaning but also if Peale's metaphorical language use reflects Griffin's description of invitational rhetoric.

The approaches presented are tools for analyzing two early, key works of Peale's motivational writings in order to enhance knowledge about how people can seek sources of motivation and strength, as well as to emphasize the need for more research on inspirational rhetoric. In addition, an analytical approach that blends metaphoric criticism, which has been long used in the field, with invitational rhetoric, a new rhetorical theory, offers critics a new way to see how language is used to inspire and to involve an audience.

Chapter II: Literature Review

Norman Vincent Peale

Norman Vincent Peale is a famous inspirational author who promoted the concept of positive thinking in his writings, as well as mixed religious with psychiatric practices (Vecsey, 1993). Peale is called "Preacher of Gospel Optimism" (Vecsey, 1993, para. 1) and "one of the most influential religious figures of his time" (Vecsey, 1993, para. 2). He became famous as the minister at the Marble Collegiate Church in New York for over five decades (Gordon, 1972). He was an advocate for optimism, faith and peace of mind by incorporating positive thinking into his practices, mainly when

delivering sermons and speeches. He influenced many ministers who had followed him and touched many people's lives by preaching, by being invited to radio and television shows, and by writing columns for different newspapers. Peale reached many people mainly through all of his books (Gordon, 1972).

Norman Vincent Peale was born in Bowersville, Ohio, on May 31, 1898. Peale graduated from Ohio Wesleyan University and got accepted at Boston University School of Theology (Vecsey, 1993). After he graduated in 1924 he pursued a Master of Arts in social ethics at the same university. In 1930 he married Loretta Ruth Stafford, and later on he became the father of two daughters and one son (Gordon, 1972). Peale died in 1993 in a hospital in New York, after suffering a stroke, at the age of 95 (Vecsey, 1993). After his death, many of his organizations, such as *Guideposts* and the *American Foundation for Religion and Psychiatry*, continued their activities to influence people. Peale's family is developing in New York City *The Peale Center for Christian Living*, a museum that provides public access to Peale's sermons, books and other significant writings in his life ("Our town, " 2012).

Broadhurst (1963) refers to the author's first experiences with leadership when Peale became the President of the Boys' Congress of Ohio (Broadhurst, 1963, p. 22). Later on Peale entered journalism as editor of the student newspaper, the *Ohio Wesleyan Transcript* (p. 409). He was a reporter at Findlay, Ohio, *Morning Republican* as well as editor at *The Detroit Journal* (White & Henderlinder, 1954). Broadhurst (1963) noted that Peale used to mix religious practices with his journalistic work, attempting to help people rather than seeking sensationalism. Soon he concluded that being a reporter did not fit him because he did not aim for "a certain toughness, aggressiveness, a ruthlessness" (Broadhurst, 1963, p. 27).

Later in life Peale became a minister at Syracuse Church in New York City. In 1931 he was named Doctor of Divinity by receiving a degree from Syracuse University (Broadhurst, 1963, p. 37). A year later, Peale was named leader of the Marble Collegiate Church, the oldest chartered church in New York, founded in 1696 (Broadhurst, 1963, p. 38). This position provided Peale a significant influence in society, particularly among middle and upper class representatives (Miller, 1975). He also made himself known in the political arena when he supported President Nixon for the elections (“Norman Vincent Peale, “ 2013).

In an interview with White and Henderlider (1954), Peale acknowledged that his father’s ministerial influences helped him in becoming a successful minister. Norman Vincent Peale described his manner as “simple, interesting and brief” (White & Henderlider, 1954, p. 409). He created an outline in his mind with key ideas that he would follow during a speech, but he described his style as demonstrating spontaneity. “Since I preach an optimistic religion, my delivery must be animated, vital, and positive” ”I attempt to avoid being spectacular, artificial, or overly emotional” (White & Henderlider, 1954, p. 415).

Peale’s critics and defenders

During his period of success, Peale was not excluded from critics’ attention. Several of them, some even religious leaders, criticized Peale for using too a simple message, and portraying a wrong religious image. He also was supported, not only by followers, but by those who answered his critics.

Authors separated by two decades shared identical surnames and similar thought in their criticisms of Peale. W. L. Miller (1955) criticized Peale’s style of writing as being too simple by using short sentences and supporting his guidelines only with selected quotes from the Bible to support his view. Peale’s message about positive thinking was like an advertisement promoted through books,

according to W. L. Miller's (1955) interpretation, where he repeated many of his ideas and provided quick tips for readers to follow to think positively. Also Peale's introductory notes to the readers were called a "blasphemous promise" (Miller, 1955, p. 22) particularly because a significant part of Peale's books' content was religious. Two decades later, D.T. Miller objected to Peale's style of writing books by repeating ideas and reinforcing messages, because "One of Peale's books or sermons was much like another" (Miller, 1975, p. 69).

W. L. Miller did not contest Peale's abilities that made him a great speaker, but he found Peale's positive thinking concept unrealistic because life can surprise people in a tragic way, arguing that Peale promoted positive thinking in a way that left room for underestimating cases that require medical assistance (Miller, 1955). In W. L. Miller's (1955) opinion, life is more complicated, and positive thinking requires effort. However, Peale never mentions effort, pain, or things that are hard to achieve, which Miller found simplistic and overly optimistic. This perspective is a "'spiritual' manipulation" (Miller, 1955, p. 22) and accused Peale of offering solutions by denying that a problem exists (Miller, 1955, p. 20). Furthermore, D. T. Miller (1975) said that a significant portion of Peale's writings could be viewed as "blatantly materialistic" (Miller, 1975, p. 70) because books, particularly bestsellers, are promoted as a "guarantee" for people's psychological needs.

Paterson's (1956) main criticism of Peale's work was that it is overly optimistic. Moreover, he mentioned that Peale is "commercially minded" and concerned with making a great deal of money" (Peale, 1956, p. 25). Paterson (1956) suggested that Peale:

demands spiritual conviction, the confession of sins, the plea for forgiveness, the sacrifice of evil habits, the surrender of the whole man to God and the service of one's

fellows. Along with this, he demands the abandonment of negative thinking, the elimination of fear (Peale, 1956, p. 25).

However, at the same time, Paterson (1956) acknowledged the service that Peale does to the community by using money raised from his professional activities.

Another of Peale's critics, Weaver (1954) resonated with Peale's good intentions of encouraging people to look at the bright side of things. However, he emphasized that such an attitude has an undesirable side effect of not being realistic. Specifically, he criticized Peale for making "peace of mind sound too good" (Weaver, 1954, p. 11) because such writings can easily become "cheap literary sedatives" (Weaver, 1954, p. 11).

Trying to bring a different approach to evaluating Peale's work, Peters (1955) interviewed several Protestant leaders from the 1950s to ask their opinions about Peale's practices of mixing religion with psychology. Peters (1955) echoed other critics, concluding that "there is a widespread concern that Christianity is being corrupted by the "peace of mind approach" (Peters, 1955, p. 22). Perhaps this corruption can be viewed as a threat because young people might think that Christianity is simply about gaining peace of mind, offering a limited and incorrect view of religion. The main critique of the picture of Christianity promoted by Peale was that it overvalued the person from a selfish perspective and disregarded sin, which is part of the religious truth. Peters (1955) provided examples given by other Protestant leaders who heard of people trying to heal themselves by reading Peale's books and have not witnessed any results. Critics view such writings as a real threat to people's lives, because humans can disregard medical treatment, which can be urgently needed in some cases. Peters (1955) concluded that in reality, life is hard, and this truth is opposite of the image promoted by Peale who viewed everything as easy and accessible. Peters additionally asserted, as did other critics,

that Peale's messages were quite simple, noting that Peal admitted that if you had heard one of his sermons, you had heard them all (Peters, 1955, p. 23).

Gordon (1955) contradicted critics' positions, arguing that the critics themselves simplify the author's work because most of them acknowledge only Peale's well-known publications. Broadhurst (1963) also made this important observation. Most criticism is related to the bestseller *The Power of Positive Thinking*. Only a very few critics read and referred to Peale's sermons. Furthermore, Gordon (1955) argued that critics disregard Peale's impact that enabled millions of people to rediscover religion. Simple language is important for those such as youngsters and students who are beginning a faith journey. Peale responded to his critics by admitting that he used a simple message to get people closer to the church (Vecsey, 1993). Peale provided one piece of testimony from an audience member as evidence for the need for preaching by using a simple language.

You must be an expert in the field of *spirit*. You must realize, when we come down to listen to you on Sunday, that we look up to you as the teacher, and you must tell us what you, personally, know about this, not what somebody said about it in a book that you are going to quote (Peale, 1956, p. 34).

Gordon (1955) also responded to critics, asserting that Peale was being misinterpreted when viewed as acknowledging only positive things, because he did not disregard the negative ones but simply chooses not to focus on them. Gordon brought to public attention an important consequence of Peale's work: Peale supported religious and psychiatric organizations with the money raised from his activity. Gordon emphasized the benefits that Peale had made in psychiatry, because some patients have become more determined to fight with their conditions by using their minds. In this regard Gordon (1955) acknowledged the contributions that Peale made to psychiatry with Dr. Smiley Blanton.

Peale considered voices that criticized him by evaluating his professional activity, admitting that there was always room for improvement (Gordon, 1955). However, Peale was not convinced that everything he did in his career was bad or improper. In this regard, Gordon supported Peale's view by acknowledging all the letters that Peale received from his readers or listeners, either at the churches where he preached or at the offices of the organizations that he established. Many of these testimonies, which often can be found in Peale's publications, provide positive feedback about Peale's influence in people's lives by emphasizing recognition and satisfaction (Gordon, 1955).

Invitational rhetoric

Foss and Griffin (1995) acknowledge a broad generally known definition of rhetoric, relating to persuasion, "as the conscious intent to change others" (Foss & Griffin, 1995, p. 2). The rhetor is assumed to be trying to teach and persuade his audience. Foss (2003) defined invitation as "a request for the presence or participation of someone" (p. 6), emphasizing the rhetor's engagement with the audience. The roots of invitational rhetoric are grounded in the feminist theory, which aims to acknowledge gender variety in the communication scholarship (Foss, Griffin & Foss, 1997). Invitational rhetoric relies on three principles acknowledged by feminist studies: "equality, immanent value, and self-determination" (Foss & Griffin, 1995, p. 4). These concepts imply that every individual is special, original as well as important and relevant for the society.

This rhetorical position seeks parity between individuals in society as well self-determination. However, Foss (2003) acknowledged that this idea of equality can have different meanings for people. For instance, teenagers can think that hanging out in a bar is a safe thing. However, their parents might not think the same way, because they are aware that their children might be subject to alcohol

consumption, or even drugs. Teens might also get to know strangers, who are generally perceived as less trustworthy than known people.

Foss, Griffin and Foss (1997) acknowledged “mutuality-cooperation” as a fourth principle of invitational rhetoric after the key three principles described above. The authors argue that all these four concepts are beneficial when connecting people and are often present in women’s communication. Therefore, invitational rhetoric is viewed as “an effort to create a rhetoric built on a new set of values and to envision how such a rhetoric might work for both women and men in ways that contribute to the transformation of our culture” (Foss, Griffin, & Foss, 1997, p. 119).

Foss (2003) mentions five reasons for a rhetor to persuade an audience: “(1) to assert individuality; (2) to articulate a perspective; (3) to build community; (4) to seek adherence; and (5) to discover knowledge and belief” (Foss, 2003, p. 8). Foss (2003) relates to five types of rhetoric to clarify this recent approach in rhetoric: Conquest, conversion, benevolent, advisory, and invitational rhetoric. The last three types of rhetoric respond to the audience’s needs in more optimistic ways, as Foss argues. On the contrary, Griffin (2006), another scholar articulating ideas about invitational rhetoric, identified only two situations where invitational rhetoric can be used: to articulate a perspective and to talk about an issue. Both theorists adhere to the following key assumptions about invitational rhetoric

(1) The purpose of communicating is to gain understanding; (2) the speaker and the audience are equal; (3) different perspectives constitute valuable resources; (4) change happens when people choose to change themselves and (5) all participants are willing to be changed by interaction (Foss, 2003, p. 10).

In invitational rhetoric, the rhetor does not aim to persuade his audience (Foss & Griffin, 1995). Instead, the rhetor seeks mutual understanding and respect. Invitational rhetoric promotes an open-minded attitude in which criticisms and easily established labels are omitted. Hence, the rhetor values comprehension, insight and consideration. The sender and the receiver who are engaged in the act of communication show openness. They listen to each other, express their opinion and decide whether they will change or not. Moreover, the rhetors “do not adapt their communication to expected resistance in the audience. Instead, they identify possible impediments to the creation of understanding and seek to maximize or neutralize them so they do not remain impediments” (Foss & Griffin, 1995, p. 6). Maximizing an obstacle can be viewed as listening to a conflicting worldview that criticizes the rhetor’s ideas. A key perspective offered by Griffin (2006) is that the rhetor and the audience shift roles. The rhetor is a listener, while the audience members are speakers. This “supportive climate” (p. 338) is essential for this type of invitational speech. Furthermore, the author relates to the key concepts of invitational rhetoric by assuring “an atmosphere of mutual respect, understanding, and exploration” (Griffin, 2006, p. 338). Moreover, “your audience is free to decide for themselves how to think, feel, and act” (p. 339). Foss, Griffin and Foss (1997) suggested that differences between women and men are created mainly through the ways that humans communicate. Invitational rhetoric can help us understand other people’s orientations, positions, and perspectives. This difference distinguishes invitational from persuasive speaking.

Griffin (2006) defined invitational speaking as “a type of public speaking in which a speaker enters into a dialogue with the audience to clarify positions, explore issues and ideas, or articulate beliefs and values” (p. 336). This definition suggests that the speaker exchanges ideas with the audience members, engages himself into dialogue and listens to the audience members’ opinions. Griffin (2006) articulated the difference among three types of discourse: Informative, persuasive and

invitational. The latter type of discourse is distinguished from the first two by seeking the audience's responses and understanding its positions and perspectives about the issue or topic presented. The speaker needs to maintain an open-minded attitude while sticking with his main reason for talking. Therefore, the audience is not informed or persuaded, but it is invited to hear about a new topic in the hope that the information will stimulate interests.

Griffin (2006) described two types of invitational speeches: "Speeches to articulate a position" (p. 340) and "speeches to explore an issue" (p. 341). The first category refers to the situation in which the speaker is mainly exploring a topic and aims to engage the audience to see his perspective. The second category is used particularly when addressing an issue or a sensitive topic by following the main characteristics of invitational speaking. Griffin suggested that invitational speaking is an effective way to communicate about sensitive topics. The author revealed three methods for creating an invitational speech: Providing background about the topic, appropriate language use and allowing the audience to discuss the theme presented. Direct speech, rhetorical questions, dialogue and metaphor are some of the techniques used in invitational rhetoric (Griffin, 2006).

Direct speech "may serve as a strategic device to manipulate social distance between participants in discourse in contexts such as the classroom, where knowledge/power are unequally distributed" (Baynham, 1996, p. 61). This definition articulates the use of direct speech as a technique for invitational rhetoric because this new type of rhetoric enhances the shift of power between the sender and the receiver. *Rhetorical questions* are generally defined as questions addressed to the audience without having the purpose to seek an immediate answer. Frank (1990) views rhetorical questions as a persuasive tactic used with the goal to alter "interactive outcomes" (p. 723). He addresses the problem of identifying and understanding the meaning of research questions, given their complex functions to enhance effectiveness in communication. *Dialogue* can have a broad meaning

because it can be synonym with almost any ways of communication. However, Czubaroff (2012) narrows down the definition of dialogue to “a particular mode or quality of communicating and relating with another/others” that includes similarities and differences between both parts involved in the communication process (Czubaroff, 2012, p. 46). *Metaphor* is generally defined as a theoretical background in rhetoric that allows us to juxtapose two opposite or unrelated terms with the aim of creating a comparison between the two and addressing new meaning to a given context (Osborn, 2009).

Invitational rhetoric is not appropriate for all kinds of contexts (Foss, 2003; Foss & Griffin, 1995). Foss explains that in some situations, invitational rhetoric might not be a good approach. In a crisis situation, other types of rhetoric such as persuasion are recommended. For instance, when someone wants to commit suicide, urgent medical help should be sought and persuasion should be used to attempt to stop the behavior, rather than applying invitational rhetoric. Foss (2003) further reinforced the thought that people should be able to use different types of communication in life because individuals will have a rich knowledge. *Transformation* is an optional process in invitational rhetoric because audience members are free to decide if they are willing to change after being exposed to other ideas or experiences. All parties engaged in the communication process discover new ways of seeing the world (Foss & Griffin, 1995). Foss summarized the whole notion of invitational rhetoric through this metaphor: Invitational rhetoric is like selecting the foods that you like from a plate. You do not have to eat everything, and you will choose only what suits you. Invitational speaking seeks offering “audience opportunities for growth” (Foss, 2003, p. 3).

In the invitational perspective, there is no difference between the rhetor and his audience, establishing equality. The rhetor invites the audience to consider his perspective, is open to learning from the audience’s experiences. In the end if the rhetor subscribes to the audience’s way of thinking, he might reconsider his position. The audience members do not have to subscribe to the rhetor’s way of

seeing the world and can remain unchanged after the experience. This condition guarantees freedom and aims for a more meaningful and significant communicative act between the two parties compared with strict rules that can interfere with self-expression among individuals (Foss & Griffin, 1995). According to Foss, (2003) “this receptivity to transformation by both speaker and audience is facilitated when the interaction assumes the form of an invitation” (p. 4). Invitational rhetoric is not about winning and conquering the audience. Invitational rhetoric is even more than just pure understanding. Invitational rhetoric is about gaining more knowledge and at the same time respecting everyone’s position. Therefore, the principle of parity between participants is respected.

The rhetor’s role is that of a facilitator. He does not know everything about the topic, and he is there to learn more from his audience and at the same time to share the information he has access to. There can always be an improvement about the knowledge on a particular subject. The speaker is not trying to decide what the audience members should conclude from the discussion. Everyone is free to decide what is interesting and relevant for his or her experience (Foss, 2003). Another concept of invitational rhetoric is *re-sourcement*, “a response made by a rhetor according to framework, assumptions, or principles other than those suggested in the precipitating message” (Foss & Griffin, 1995, p. 9). In other words the rhetor uses a different strategy from his communication partners to respond to a particular situation. For instance, Foss (2003) views re-sourcement as using an invitational approach in a situation such as in a competitive work environment, in which the other people are not using it, and someone decides to have an open-minded attitude. Furthermore, in invitational rhetoric people are happy to share and acknowledge different approaches on a topic because this sharing enlarges their understanding.

Finally, Foss (2003) argues that invitational rhetoric is significantly different from persuasion because the rhetor is not telling the audience how to think about a particular subject. When people

acknowledge different views and try to understand other people's perspectives, change occurs as "the result of our own motivation and readiness to change" (p. 13). She describes this concept by appealing to a metaphor. The invitational speech is just a seed, and if the public decides to think about the issue, then the plant will start to have roots and to grow into their minds. Therefore, invitational rhetoric can be viewed as a new approach for making connections between people by cherishing and promoting mutual respect and understanding.

Criticism of invitational rhetoric. Critics have offered evaluations of the invitational approach to rhetoric. Lozano-Reich and Cloud (2009) emphasized the lack of applicability of invitational rhetoric in real-life contexts. They saw no significant difference between invitational rhetoric and persuasion when they considered Burke's view, which argues that persuasion automatically includes invitation. Moreover, Lozano-Reich and Cloud disagreed with a correlation between invitational rhetoric and civility, as Bone, Griffin and Scholz's (2008) suggested, because they considered that the "call for adopting an invitational paradigm grounded in civility is not only antithetical to the goals of invitational rhetoric but also in combating systems of oppression" (p. 233). They assert that communicators need to share equal economic, political, and social standpoints in order to be able to use invitational rhetoric, and the reality is that this position will rarely exist between conversationalists. Murray (2004) viewed invitational rhetoric as a way of "rhetorical engagement" (p. 335) and concluded that this form of rhetoric cannot exist itself but should be associated with other forms of communication.

Responding to criticism of invitational rhetoric. One of the most extensive responses to critics of the invitational approach was done by Bone, Griffin and Scholz (2008), who reviewed and responded to the main critiques of invitational rhetoric: viewing persuasion as violent, being gender oriented, being appropriate for all types of situations, lacking in agency, being rooted in "essentialist

principles” (p. 443) and being persuasive. They countered each critique with appropriate arguments. Viewing persuasion as violent in any circumstance implies that there is no room for other types of rhetoric, and invitational rhetoric seeks to achieve understanding by sharing “ideas from positions of mutual respect and equality” (p. 437). They assert that rhetoric should be defined as more complex than solely persuasive communication. (p. 439). The assumption that invitational rhetoric is persuasive is counteracted by Bone, Griffin and Scholz (2008). They mention the concept of civility, which aims for respect between people even though they have different attitudes and opinions.

The same authors noted that Foss and Griffin (1995) never mentioned using such a form of rhetoric in all situations. On the contrary, Foss and Griffin (1995) advised being cautious when using invitational rhetoric. Bone, Griffin and Scholz (2008) argued that the claim according to which invitational rhetoric is gender oriented might come from the roots of this concept in feminist theory. However, they recall that the original piece on invitational rhetoric by Foss and Griffin (1995) did not say that only women should advocate and use invitational rhetoric. Furthermore, even though some critics argue that invitational rhetoric does not have agency because its goal is not change, Bone, Griffin and Scholz (2008) countered that “in invitational rhetoric, agency is the means used to create the environment that leads to relationships of reciprocity, self-determination, and increased understanding” (p. 446).

Bone, Griffin and Scholz (2008) implied that other critiques of invitational rhetoric could be easily made. These include lack of applicability in real-life situations, because invitational rhetoric can be hard to put into practice, or it might not seem the right solution in certain situations. However, the scholars offered practical examples by analyzing “one speech, one visual text, a private forum and a public forum” (Bone, Griffin & Scholz, 2008, p. 449) and reinforced the position that invitational

rhetoric is present in real-life through speeches, ads aiming for freedom, respect and understanding, or debates where all parties are involved in discussions (Bone, Griffin & Scholz, 2008).

Applications of invitational rhetoric

Several articles articulate the application or role of invitational rhetoric in the classroom. Novak and Bonine (2009) applied the principles of invitational rhetoric in a classroom by explaining to students the core assumptions. The researchers aimed to teach students to incorporate invitational rhetoric into their speaking and writing. They concluded that invitational rhetoric used in the classroom “creates an environment for civil discourse” (p. 13). Students are aware of the different positions and opinions of others, and are taught to seek beneficial point of views even in conflicting perspectives. Another pedagogical article by Menousek (1997) relied on invitational rhetoric as one important model of communication when investigating the effectiveness of a proposed method used by sixth graders to assess their learning perceptions.

Pedrioli (2004) used invitational rhetoric to analyze and characterize women working in academia, concluding, “Invitational rhetoric can help to initiate and develop faculty mentoring relationships” (p. 203). By using invitational rhetoric, faculty members can share their life experiences, insights, and beliefs by offering different perspectives, which can be significant for some people, and by allowing the faculty to establish equality between themselves (Pedrioli, 2004). Moreover, invitational rhetoric can be effective particularly for new faculty members who recently joined a workplace and might have issues accommodating to the working environment.

Ryan and Natalle (2001) used the standpoint hermeneutics approach to show that invitational rhetoric can have significant implications in pedagogy and political discourse (p. 77). Two key epistemological assumptions of invitational rhetoric discussed by Ryan and Natalle (2001) are personal

learning and internal reflections according to experiences; subjectivity is a key concept in invitational rhetoric. The readers decide on their own whether they will embrace other views and change their attitudes. Furthermore, “invitational rhetoric does have the potential to expand our conceptualizations of rhetoric, transcending the public-private dichotomy and the rhetoric-communication debate” (Ryan & Natalle, 2001, p. 85). Therefore, invitational rhetoric can have important implications for political discourse because this rhetoric “becomes a tool for everyday living and opens the door for a true participatory democracy” (Ryan & Natalle, 2001, p. 85). Invitational rhetoric can make serious impact in a classroom setting because this rhetoric can “eliminate oppression through trying to reach mutual understanding of difference” (Ryan & Natalle, 2001, p. 85).

It is not surprising to note that invitational rhetoric has played a role in ecofeminism theory and environmental studies. Willard (1997) explored the cultural factors that contributed to promoting meat among American’s food choices and has concluded that invitational rhetoric is a frame for narratives about meat foods. Specifically, the study argues that Americans are engaged in meat food practices because the stories portraying such food choices as popular and effective and invite Americans to be engaged in such behaviors (Willard, 1997). Schutten (1999) discovered that “ecofeminist discourse responds as invitational rhetoric” (p. 110). The author concluded that such artifacts are consistent with the key concepts reinforced by invitational rhetoric, such as “immanent worth, value and offering” (Schutten, 1999, p. 113). Moreover, other key assumptions of invitational rhetoric are found in ecofeminist discourse, such as contributing to proficiency and raising awareness about environmental issues, but most important for equality between ecofeminists. Kindred (2007) used invitational rhetoric by appealing to ecofeminism studies to identify the importance of using sustainable energy as a friendly and efficient alternative for the environment. Invitational rhetoric is viewed as an important

communication tool because it allows the efficient spread of new ideas and facilitates change (Kindred, 2007).

Lossie (2000) used the theory of invitational rhetoric in assessing a connection between pedagogy and ecofeminism. The study has “implications for educators around experientially teaching nonhierarchical, nonadversarial communication, providing an alternative to the traditional patriarchal rhetoric of persuasion” (Lossie, 2000, p. iii).

In sum, invitational rhetoric establishes a context of mutual respect between participants. This respect is significantly different from what results from other tradition forms of rhetoric. In this case, “Knowledge is the *result* of the process of communication. Reality is not fixed; it changes according to the symbols or the communication we use to talk about it” (Foss, 2003, p. 8).

Metaphor

Defining metaphor. One of the leading rhetorical critics in the use of metaphoric criticism, Michael Osborn (2009) defined metaphor "not as a literary device but as an event that occurs in the minds of listeners, often with important consequences for attitude and action" (p. 80). Moreover, a metaphor can be described "as an adventure in interpretation, which begins with the tension people feel when a thing is called something that it apparently is not" (p. 80). The term metaphor is a way of excluding borders between meanings, of bringing together terms that are not usually associated, and of recalling the limited significance and aspects of the words that people regularly use (Osborn, 2009).

Since ancient times metaphor has been viewed as having syntactic and semantic connotations (Sloane, 2001). From Aristotle to Roman philosophers such as Cicero, for instance, metaphor has been viewed as a form of comparison from a syntactic perspective, and as a form of interpretation from a semantic perspective. This use means that a metaphor allows us to place things into different contexts

by emphasizing the differences between the words used in the metaphor and revealing a deep meaning of the entire structure. Plett, for example, categorized five types of semantic metaphors that

“include the substitution of (1) concrete for abstract or abstract for concrete, (2) animate for inanimate or inanimate for animate, (3) nonvisual for visual or visual for nonvisual, (4) positive for negative or negative for positive, and (5) large for small or small for large” (as cited in Sloane, 2001, p. 493).

Osborn and Ehninger (1962) not only defined metaphor but also explained and emphasized the importance of the process of understanding metaphors. Specifically, they reviewed the most well-known and generally acknowledged definitions of metaphor; however, the authors argued that “a metaphor is not merely a sign that denotes something not ordinarily denoted by a term but is the meaningful use of a sign for this second or substitute purpose” (Osborn & Ehninger, 1962, p. 225).

Rhetorica ad Herennium mentioned uses of metaphor such as “(1) to create a vivid mental picture, (2) for the sake of brevity, (3) to avoid obscenity, (4) for the sake of magnifying, (5) minifying, or (6) embellishment” (as cited in Sloane, 2001, p. 494). Sloane (2001) added two more types of metaphors:

(1) the necessary metaphor, or catachrēsis, which compensates for the absence of a *nomen proprium* in a given language (“the foot of a hill, the neck of a guitar”), and (2) the dead metaphor, which has become a part of the lexicon and is no longer recognized as a trope (“He was *killing* [wasting] time”) (Sloane, 2001, p. 494).

Several other key theorists have made significant contributions to the study of metaphor, including Burke, Richards, and Lakoff and Johnson. Burke (1969) defined metaphor as “a device for seeing something *in terms* of something else” (Burke, 1969, p. 503). In other words a metaphor allows us to shift perspectives by considering unusual points of view. A very basic and comprehensive

definition of the metaphor argued that: “The essence of metaphor is understanding and experiencing one kind of thing or experience in terms of another” (Lakoff & Johnson, 1980, p. 455). This statement means that metaphor allows us to make unthinkable associations and analogies between very opposite terms that cannot be brought together in any other context.

Richards (1965) viewed metaphor as “something special and exceptional in the use of language, a deviation from its normal mode of working, instead of the omnipresent principle of all its free action” (p. 90). Richards’ terms *tenor* and *vehicle* have become symbols used to describe the structure of a metaphor; the two terms were described by Richards in the following way:

‘The original idea’ and ‘the borrowed one’; ‘what is really being said or thought of’ and ‘what it is compared to’; ‘the underlying idea’ and ‘the imagined nature’; ‘the principal subject’ and ‘what it resembles’ or, still more confusing, simply ‘the meaning’ and ‘the metaphor’ or ‘the idea’ and ‘it’s image’ (Richards, 1965, p. 96).

Richards’ definition helps us understand that a metaphor is constituted by primarily two terms, the tenor and the vehicle. The tenor is the term on which we focus, because it is being described, while the vehicle places the meaning onto the tenor. So for example, “a heart of gold” reveals the tenor (the heart) and the quality that provides additional insight; the vehicle gold could suggest qualities such as kindness and generosity. In order to grasp the metaphor, it is essential that the audience understands what gold means in this particular example, because a literal application of the vehicle would suggest a heart painted in gold color. In defining the tenor and the vehicle, Richards (1965) acknowledges that confusion can occur between the two terms due to the complex meanings and also to the process of interpreting metaphors.

These ideas appeal to the basic need for a psychological understanding of the audience, because the rhetor should anticipate the audience's need and its ability to process the metaphor's meaning. Metaphor can move humans from a mental standpoint to a new one, serving as a powerful source of motivation. In this regard Osborn and Ehninger (1962) state that "Metaphor is both communicative stimulus and mental response" (p. 226). The first term, the stimulus or tenor refers to the concept that triggers the metaphor, while the second one, the vehicle appeals to the need for interpreting and understanding the given meaning. Therefore, the metaphor is created as an "interaction of interpretants" (Osborn & Ehninger, 1962, p. 226) between the tenor and the vehicle. In order for a metaphor to exist, its receiver first must recognize that the terms framed within the metaphor are denotative in nature. The second important phase is the receiver's interpretation, discovering the metaphor's meaning. The last phase requires receiver response to the metaphor (Osborn & Ehninger, 1962, p. 227). This process of attaching meaning to metaphor suggests that attention plays a key role in the metaphor's effectiveness.

Osborn and Ehninger (1962) provided an analysis for the process of understanding how a metaphor works. The authors asserted that it is critical for the receiver to process which is the tenor and the vehicle of the metaphor, because meaning is reached only when "an attitude and/or assertion concerning the subject" (Osborn & Ehninger, 1962, p. 230) occurs. Moreover, there is a need for comprehension or "*insight*" (Osborn & Ehninger, 1962, p. 231) for the receiver to understand the meaning of metaphor. This process can be time consuming. However, the receiver reaches understanding when the distance between the tenor and the vehicle is getting narrower and "the tension caused by their initial appearance of disparateness" (Osborn & Ehninger, 1962, p. 231) is released.

Osborn and Ehninger (1962) explained the phenomenon relating to the power of metaphor, because some metaphors can have a greater impact upon the audience than others. This impact

frequently occurs when the metaphor strikes the readers' senses by generating a feeling of "shock" (Osborn & Ehninger, 1962, p. 232), which can be inferred from the way the metaphor is being constructed. In other words the association between the tenor and the vehicle reveals a great difference between the two notions. For instance, the metaphor "the sky was bleeding" has the potential to create shock among the audience because the annexation of the two words is unexpected. Such a metaphor describes a dramatic view of the sky during war or during a volcano eruption. The audience has to catch the meaning of the vehicle, since in reality it is impossible to rain blood. Osborn and Ehninger (1962) described three types of metaphor: "Radical metaphor, old or established metaphors, and dead" metaphor each offering a different tension created between the tenor and the vehicle (Osborn & Ehninger, 1962, p. 232). For instance, a "dead" metaphor occurs when "the tenor and vehicle are now merged into a simple designative sign" (Osborn & Ehninger, 1962, p. 232). The metaphor "time is money" is an example in this regard, because it is already embedded into common language. The meaning of this metaphor is that time is evaluated as a valuable resource. Due to its frequent use, the metaphor is not as powerful and effective as other metaphors, which are rarely used in daily speaking. "The sky was bleeding" is an example of a radical metaphor, because the comparison between the tenor and the vehicle is highly exaggerated.

Lakoff and Johnson (1980) mentioned three types of metaphors: Structural, orientational, and physical (p. 460). The first type describes two concepts coming from different areas that are put together through the lens of a metaphor. An example is the metaphor "argument is war" (p. 460), which suggests that argument can often trigger debate and disagreement. The second type, orientational metaphor "organizes a whole system of concepts with respect to one another" in a spatial fashion (Lakoff & Johnson, 1980, p. 461). For instance, "HAPPY IS UP" is an example of an orientational metaphor because it suggests someone's uplifted spirit (Lakoff & Johnson, 1980, p. 462). Finally, the

third type, physical metaphor, “allows us to view events, activities, emotions, ideas, etc., as entities for various purposes” (p. 461). For instance, “My *fear of insects* is driving my life crazy” is appealing to emotions as a way of referring to their significance in someone’s life (Lakoff & Johnson, 1980, p. 461).

Lakoff and Johnson (1980) viewed metaphor as “a device for poetic imagination and the rhetorical flourish—a matter of extraordinary rather than ordinary language” (p. 453). This reinforces the use of denotative language meaning in constructing a metaphor. Moreover, “conventional metaphors are pervasive in our ordinary everyday way of thinking, speaking, and acting” (Lakoff & Johnson, 1980, p. 453). Therefore, a metaphor seems to be present more than we initially think because it is used not only when speaking and writing but also when thinking and acting. These metaphors occur from different concepts surrounding ourselves, which influence “how we perceive, how we think, and what we do” (Lakoff & Johnson, 1980, p. 454).

Fearing (1963) believed that a metaphor creates feelings in the audience. Specifically, “it has the unique power to move people, to bind them together or to force them apart” (Fearing, 1963, p. 54). In this way the author made a connection between the connotative meaning of language and its function of reaching emotions among the audience, as Osborn (1937) argued. Metaphor is viewed as essential for the humans’ understanding of the things going on in their lives because it enhances their creativity (Fearing, 1963).

Metaphors are an important stylistic rhetorical device. Osborn (1937) emphasized how complex is the process of understanding language is, because meaning depends on factors such as context, culture, etc. Osborn defined four patterns of meaning: *denotation* as “the direct and observable relationship between a language sign and its referent” (Osborn, 1937, p. 4); *contextual meaning* refers to the importance of context in establishing the specific sense of a word because the term itself can

appeal to a variety of ideas (p. 5); *connotative meaning*, defined as the use of the word in new circumstances, which will broaden its use (p. 6); and *figurative meaning*, which refers to the use of words in “contexts that are unusual for them” (p. 7). Therefore, all of the elements described above play an important role in the audience’s ability to understand the meaning of the metaphor, which is the rhetor’s intent. If the audience members cannot identify the connotative or figurative meaning of a word, then the metaphor will have no effect on them. The cultural aspect is also important, since language can create a cultural gap because it can trigger ideas that might be different from those intended by the rhetor, leading to confusion or misunderstanding. Osborn (1967) reflected on metaphor’s potential impact, and considered recognizing that its understanding depends on context, also.

Metaphor can be the unique way to indicate an accurate reality, argued Paul (1972), who viewed the role of metaphor as critical for the meaning of language. Moreover, he asserted that “there are metaphors whose meanings or parts of whose meanings are not accessible to translation or explication” (Paul, 1972, p. 145). Therefore, the metaphor is a great technique in attaching meaning to language and making it effective in the audience’s view.

Archetypal metaphor. Of particular stylistic importance is the concept of an archetypal metaphor, which Osborn (1937) explained as having the ability to be ephemeral, putting things into a simple perspective and “converting problems of value into sharply drawn moral decisions” (Osborn, 1937, p. 16). He referred to the archetypal metaphor of water as symbolizing the unknown in life, along with the ups and downs in our experiences. Another significant archetypal metaphor is the one of dark and light, having negative, respectively positive connotations. According to Osborn (1937) the future is usually portrayed in speeches as being positive and full of light, while the present and past are more likely to be presented in the opposite way (Osborn, 1937). Several decades later, Osborn articulated the

potential of archetypal metaphors as persuasion, focusing on four types of archetypal metaphors: "light and darkness, the sun, heat and cold, and the cycle of the seasons" (Osborn, 1967, p. 117). The four types of metaphors are embedded in a circular life cycle that never ends, and opposite terms used together can have a powerful and a stronger effect on the audience. While the *light* and *dark* metaphors relate mainly to positive and negative concepts, the *sun* metaphor "can symbolize more aptly human character" (Osborn, 1967, p. 121) has primarily a complementary role. The heat and cold metaphors are associated with fire, which "can represent youth and regeneration" (Osborn, 1967, p. 122) but in the same time can be damaging. The seasons are key symbols of one year, and they support the notion of life cycle. Later, Osborn (1974) acknowledged the importance of metaphor as a technique in discourse because it can move the public by people them something to think about. The author identified several types of archetypal metaphors such as "human body, war and peace, light and darkness, structures, the sea, animals, literary tradition, the family, religious myths, sports, and personification" (Osborn, 1974, p. 1), which have significant influences on the audience. While the author emphasized the impact of these archetypal metaphors in speeches, he offered caution for their use, because metaphors can contribute to the loss of the speaker's credibility. Specifically, metaphors "can seduce an audience's judgment even as they are deciding that the speaker himself is less trustworthy, competent, and intelligent than they had thought" (Osborn, 1974, p. 4). Osborn noted the tendency to overuse frequently metaphors in speeches because they can have an undesired effect and potential for abuse (Osborn, 1974, p. 7). Osborn (1977) later added the archetypal metaphor of *sea* as representing someone's journey in life with ups and downs. In his analysis of 28 speeches, Osborn (1988) asserted the significant meaning of archetypal metaphors to humans' emotiveness considering their intensity and applicability to different cultural environments. The enduring meanings of metaphors help people link with each other, and serve as elements of identification. "Metaphors can reveal both surface and

depth agendas as well as the vulnerability of an audience. They can also illuminate the political and social features of the ages and communities in which they arise” (Osborn, 1998, p. 3). Osborn recognized the main archetypal metaphors: “water and the sea, light and darkness, the human body, space, war, and structures” (Osborn, 1998, p. 4), along with other significant types such as “space, disease, and family metaphors” (Osborn, 1998, p. 4). In his speech analysis, Osborn emphasized the importance of archetypal metaphors in helping people (such as those in the feminist movement) to identify with each other because they activated shared experience and emotions (Osborn, 1998, p. 6).

Metaphors can imbed a very complex meaning that can be hardly explained in a definition of words. When describing archetypal metaphors, Osborn (1967) focuses on light and dark at the center of the model, explaining that: “The reason for placing light and darkness at the center is that its motivational basis is shared in varying degrees by the other archetypes to be considered here” (Osborn, 1967, p. 117). He describes light as associated with life and warm, while dark suggests disappointment and unfamiliar. Osborn (1967) refers that such metaphors can determine “black-white attitudes” (p. 117) creating a strong emotional response upon the audience members. He mentions about the powerful “positive and negative associations” of the terms (Osborn, 1967, p. 117). Therefore, light and dark metaphors have opposite connotations, creating an antithesis between the terms that have such meanings. Osborn does not explicitly mention about antithesis. However, the concept of antithesis might occur to the audience members when reflecting on the meaning of metaphor. It is generally known that antithesis allows the use of opposite terms in the same context for a better understanding of the situation. This structure is similar with the metaphorical one. Perhaps it can be argued that by having knowledge of opposite meanings, the audience members can gain a broader understanding of what is being communicated. Ultimately, this can simplify judgment and choice making.

Metaphoric criticism. Several authors have focused on assumptions underlying metaphoric criticism. Bowers (1964) found a correlation between intensity and metaphor in what he called “the first published empirical support for theoretical pronouncements on metaphor” (Bowers, 1964, p. 419). Bowers and Osborn (1966) acknowledged the special role of metaphor in rhetoric because it “helps the speaker to move his audience, to make his argument memorable, and to enhance his prestige in the eyes of his listeners” (p. 147). Therefore, the metaphor can be viewed as a powerful tool to help the rhetor connect with his audience, and reinforce his credibility. After conducting a study to assess the impact of literal versus metaphorical meaning on attitude change, Bowers and Osborn (1966) said: “the effects of intense metaphorical conclusions would differ from the effects of literal conclusions about the main concepts” and “the effects of intense metaphorical conclusions would differ from the effects of literal conclusions for judgments of source credibility” (Bowers & Osborn, 1966, p. 151). When referring to the meaning of metaphor, Stelzner (1965) underlined its “emotional and compelling power” (p. 60). Specifically, it can “structure inquiry, establish relevance and provide an interpretative system” (Stelzner, 1965, p. 60). This statement means that metaphor can blend with reality, emphasize honesty and clarify things.

Hastings (1970) argued that the crucial elements to enhance the understanding of the meaning of metaphor are “shifting perceptions and retaining control of the metaphor” (Hastings, 1970, p. 183). The author underscored the idea that every time a metaphor is used, the rhetor assumes that some particular audience members might react in a certain way (Hastings, 1970). Specifically, the use of metaphor allows us to consider familiar and disregarded viewpoints. It may open our minds about new perspectives and disable other known associations (Hastings, 1970). He emphasized the importance of the audience’s skills and living experiences in understanding the meaning of metaphor. Hastings (1970) explains this understanding by the use of the visual metaphor of an iceberg. On the surface there is the

tenor, while the vehicle is in the depths, symbolizing that the meaning of the metaphor can be usually very deep, and it often requires reflection to be achieved. For instance, “I’m feeling blue” is usually associated with being sad. However, this metaphor can suggest isolation and coolness in particular contexts. Also the metaphor might ring true to previously adopted ideas held by the audience, and therefore might gain accessibility in language use. Primarily the function of metaphor is viewed as establishing “shift and change” (Hastings, 1970, p. 192). For instance, “the apple of one’s eye” is used to describe that a person is precious and cherished by other people.

Campbell (1975) referred to the acceptance of daily language of death metaphors, which have lost their powerful meaning. An example in this regard is the metaphor “heart broken”, which suggests that someone was hurt and disappointed in love. Campbell (1975) argued that a strong effect of the metaphor will facilitate the audience’s process of reaching meaning, because powerful metaphors usually have an emotional impact among the audience. For instance, “life is a roller coaster” is a powerful metaphor because it suggests that life has ups and downs, and refers to moments of joy and times of struggle. Campbell argued that metaphors can contain linguistic structures which hold different meanings, because “the oxymoron is the essence of the metaphor” (Campbell, 1975, p. 11).

Kaufer and Neuwirth (1983) referred to Booth’s (1978) distinction between irony and metaphor. The authors stated that “Metaphors are understood by exploring similarity relations between concepts in the surface text and only then, if at all, repudiating some of these relations as inept” (Kaufer & Neuwirth, 1983, p. 77). Specifically, they argued that it is up to the reader to figure out if the metaphor has a nuance of irony or not. Therefore, context plays a significant role in this regard.

Owen (1985) reflected on the importance of metaphors in public speeches, and to scholars who admit the efficiency of using metaphors in a talk. The inclusion of metaphors in the end of a speech can

confer the talk “more persuasive impact” (Owen, 1985, p. 3). As did Hastings (1970) did, Owen (1985) recognizes the primary use of metaphors to convey news ideas, thoughts and emotions among the audience.

Brown (1986) argued that in order to understand the meaning of a metaphor it is important that “some terms be taken as *non*-metaphorical, that is, literal” (Brown, 1986, p. 149). In this way a comparison or association between the terms can lead us to understanding the meaning of metaphor. On another note, Booth (1978) acknowledged the broad definitions given to metaphor and concluded that even almost linguistic expression can be interpreted as a metaphor.

Applications of metaphor in rhetorical criticism. Metaphorical criticism has been carried out in a variety of fields. Several examples articulate this diversity. Osborn (1997) recalled the use of metaphor in the academic environment over its broad history. Osborn emphasized the power of metaphor use in the classroom context, particularly when teaching a public speaking course, saying “Metaphors resonate with moral lessons and implied stories waiting to be told” (Osborn, 1997, p. 84). The author recalled three significant metaphors used to help faculty create meaning in the classroom: “the student as builder, the student as weaver, and the student as climber” (Osborn, 1997, p. 85). These metaphors imply that students need to be creative when producing knowledge, that they need to be responsible about their academic examinations, and that they also need to overcome challenges that can occur along the way (Osborn, 1997, p. 85). In Osborn’s view all these metaphors “reveal the heart of the public speaking course, the treasure of its cultural legacy” (Osborn, 1997, p. 86).

If we teach students how to build ideas, weave symbols into powerful expressions of their thinking, and climb the barriers that separate them, we are doing more than teaching them how to speak: *we are teaching them how to live* (Osborn, 1997, p. 86).

Osborn analyzed the nature of metaphor and the language of law, and said that “law, by its nature, is the language of continuity and precedent” (Osborn, 1993, p. 494). Osborn’s belief was that the people working in this system might deny or have trouble understanding the significance of metaphors. For example, he discussed the role of “chilling effect”, an expression which should be viewed as an archetypal metaphor because of the discrepancy between light and dark (Osborn, 1993, p. 484).

Mechling and Mechling (1995) analyzed the Disney film *Our Friend the Atom* and emphasized the use of the genie metaphor to underline the atom’s benefits, such as the contributions to agriculture with impact on humans and animals and the significance in the medical field. Moreover, Mechling and Mechling (1995) asserted that this case study contributed to an understanding of how in 1950s America, the atom gained naturalization (Mechling & Mechling, 1995, p. 437).

Hardy-Short and Short (1995) helped us understand arguments over what to do about Yellowstone Park fires in 1988 through the use of archetypal metaphors death and rebirth. The two metaphors have a significant importance in shaping the publics’ attitudes about the series of events related to the Yellowstone fires. Specifically, the use of death metaphor gives the impression of time as eternal, while the rebirth metaphor reinforces the idea that everything is temporary, value being rooted in rebirth. Two primary views have emerged using these metaphorical frames: the one aiming for ecology and arguing for the importance of protecting the environment, and the one emphasizing humans as shaping public policy. Finally, Hardy-Short and Short argue for the critical role of archetypal metaphor in a crisis situation because it “helps the critic to discover ways in which they reflect and/or reinforce one world’s view” (Hardy-Short & Short, 1995, p. 120).

Jamieson (1980) studied the use of metaphor by Governor Edmund G. Brown and the Pope Paul VI and concluded that the clusters of the dominant metaphors were more important than their frequency. Specifically, the analysis of Pope Paul VI's discourse reveals the use of these clusters: "a body metaphor, a fertility-sterility metaphor, a light-dark metaphor, a patrimony-treasure metaphor, and a water-journey metaphor" (Jamieson, 1980, p. 55). By the use of these metaphors, the pope established a relationship with his audience, and making a parallel between the church and the human body. In this way the pope is arguing that the church has only one owner, the Christ; the light is representing God, while dark entails evil. The water metaphor is used to portray the journey through life with difficult and good times. If Pope Paul VI used well-established metaphors, Brown was described as discovering new metaphors, such as "I am not a Santa Claus" (Jamieson, 1980, p. 52). He was addressing a different audience with the aim of winning the presidential elections (Jamieson, 1980). This applicability of metaphor is consistent with Osborn's (1937) description of the importance of context in understanding the meaning of metaphors.

Gribbin (1973) looked at the use of Juggernaut metaphor in the American language as a way to portray "how deeply Yankees felt about Asian evils and their own duty to set them right. Juggernaut had come to dominate the American conceptualization of Oriental culture" (Gribbin, 1973, p. 303). Therefore, this metaphor summarized Americans' attitudes and concepts about Asiatic culture.

Farell and Goodnight (1981) studied the discourse given by the Three Island power plant's representatives after a crisis had occurred, identifying dominant metaphors related to field such as "industry, ecology, and energy" (Farell & Goodnight, 1981, p. 274). The analysis concluded that the choices made in discourse did not fulfill the audience's expectations (Farell & Goodnight, 1981, p. 299).

Politics. Applications of the metaphoric approach are encountered in the political arena. For instance, Cienki (2004) acknowledges Lakoff and Johnson's approach of conceptual metaphors in analyzing their use in presidential candidates' speeches. Two different categories of metaphors related to morality were been acknowledged: "Strict Father (SF) family" and "Nurturant Parent (NP) family model" (Cienki, 2004, p. 410-411). Cienki investigated the use of these two metaphorical models in Bush's and Gore's televised debates before the 2000 U.S. elections. The analysis revealed that SF metaphors were present more frequently in Bush's discourse, while Gore made use of more NP metaphors. Finally, Cienki (2004) argued that the SF model is easier to use and to understand than NP.

Several writers have applied metaphoric criticism to the rhetorical efforts of U.S. Presidents. Stelzner's (1977) metaphoric application analyzed how President Gerald Ford used the war metaphor in his speeches to address issues such as unemployment and inflation. However, his efforts failed to make people assume this metaphor in the context of the end of Vietnam combat. Specifically, the President "asked a public tired of and strained by war language to accept a war metaphor as a valid interpretation of domestic difficulties, especially inflation" (Stelzner, 1977, p. 285). This assessment echoes Osborn's (1937) point about context being important in asserting power to the language. Hankins (1983) identified the use of the archetypal metaphor of myth in portraying Ronald Reagan's heroic image during the American elections in 1980. Reagan was portrayed as a heroic character going through an initiation journey of political events. Ivie (1984) concluded that Ronald Reagan used the metaphor of savagery in his discourse about Soviets threatening the U.S. nation. The well-established metaphor of savagery raises new suppositions in the audience's minds such as "(1) What is the character of the Soviet threat? (2) What is America's proper response? and (3) Can peace be achieved in a nuclear world?" (Ivie, 1984, p. 41). Ivie identified eight categories of clusters rooted in this archetypal metaphor such as "Natural Menace, Animals, Primitives, Machines, Criminals, Mentally

Disturbed, Fanatics and Ideologues, and Satanic and Profane” (Ivie, 1984, p. 42). Soviets are portrayed through all these frames as a way to help the public understand their political actions. Gross (2004) analyzed Lincoln’s public discourse to assess the function of metaphor, concluding that when using metaphors such as “A nation is a living being, A nation is a family” Lincoln became very personal with his audiences by raising emotions among them (Gross, 2004, p. 174). By using such metaphors, Lincoln created “a global presence, a synergy of all available means of persuasion” (Gross, 2004, p. 185). In other words, the metaphor facilitates communication between the speaker and his audience.

Other authors have examined metaphors used to describe worldwide conflict and political talk. Rickert (1977) analyzed several speeches of Winston Churchill with the aim of identifying the frequency and role of archetypal metaphors. The research revealed the presence of light and dark, sun, and water and sea. Consistent with their use over time, the first three metaphors were used to reveal the idea of good versus bad, the future versus the past. The presence of the water metaphor through the appearance of storm symbolizes the nation’s journey during the times of struggle. Ivie (1982) analyzed the use of metaphor of force metaphor as an argument in the context of the War of 1812. The metaphor of force helped Republicans to view Great Britain as an enemy and made urgent response important (Ivie, 1982). Kuusisto (2002) conducted a rhetorical analysis on the language used by NATO representatives from soldiers to officials in the military intervention in Kosovo, Yugoslavia. The researcher identified several strategies incorporating metaphors to convey certain messages. For instance, the heroic story metaphor was used to promote messages aiming for peace, justice, and human dignity in Kosovo” (Kuusisto, 2002, p. 56). Moreover, the notion of war was framed as a game, such as when President Milosevic’s strategy was viewed as “a dubious card game involving high-risk gambling and cheating” (Kuusisto, 2002, p. 58). Finally, Kuusisto identified another powerful strategy in conveying messages by using metaphors to create “a parallel between the conflict and normal business

or commercial activities such as buying and selling, investing, and seeking profit” (Kuusisto, 2002, p. 60). The study concluded that the metaphorical strategies played a key role by allowing to create different frames for war and by adding powerful meaning to the messages reinforced by leaders, officials and other political representatives.

In religion, two significant pieces of metaphoric criticism are important to acknowledge. Kirkwood (1985) argued that scholars studying interactions between parables, examples, and metaphors have perhaps underestimated the power of examples, while accentuating perhaps too much the meaning of metaphor. However, the author agrees that “work on parable as metaphor has been fruitful” (Kirkwood, 1985, p. 422). In regards to the relationship between metaphors and examples, he asserts that:

- (1) Metaphors are irreducible, but examples are expendable.
- (2) Examples reinforce pre-knowledge, while metaphors can transcend it.
- (3) Metaphors demand participation and personal decisions from listeners; examples are less confrontative (Kirkwood, 1985, p. 424).

These differences mean that metaphors are concise compared with examples that can travel through a variety of contexts and can determine the audience to achieve a resolution.

Graves examined the metaphors used in Quaker sermons from the years 1671-1700 (Graves, 1973, p. 364). Five main elements were identified, such as “(1) the *Light/Dark* cluster, (2) the *Voice* cluster, (3) the *Seed* cluster, (4) the *Hunger/Thirst* cluster, and (5) the *Pilgrimage* cluster” (Graves, 1973, p. 366). Consistent with the meaning of the light-dark archetypal metaphor, the *light* symbolizes good while dark signifies harm. The term of *voice* is often used to emphasize the presence of God and Christ, while *seed* is considered the origin of good or harm and the opportunity for development (Graves, 1973). The last two dominant metaphors, *hunger-thirst* and *pilgrimage*, symbolize the needs

of the people and the experience gained in life. Graves concludes that all these dominant metaphors serve the key function of description by allowing a better understanding of the world and its consequences.

Media coverage. The use of metaphors by the media has also been given extensive critical analysis. Larson (1982) identified metaphors that appear in media portrayals not through the traditional use of language but rather visual images such as framing, camera angles, sound, light, etc. The author emphasized that attention should be given to the context in which these messages appear. The article categorizes forms such as “the messages of sound, light, camera angle, camera movement, sound track and special effects” as vehicles (Larson, 1982, p. 541). The tenors are represented by “the candidate’s projected image, or in anti-opponent commercials, the intended image of the opponent” (Larson, 1982, p. 541). The article studied the interaction between the two elements that broaden our perspective about the traditional analysis of metaphors through the use of language. By placing things into context and not focusing only on language and messages, viewers gain a better understanding of the context of the speech. Therefore, new meanings can be revealed by the interplay of the elements.

Baym (2003) identified different types of metaphors used by news coverage about the publicity of the Watergate and Clinton affair scandals. The researcher concluded that the term *publicity* is often described in journalism through the lens of the light metaphor. However, this metaphor has different meanings for the two cases. Specifically, in the Watergate example, publicity was viewed as “a searchlight” providing an objective frame to bring the events to the public agenda in an objective political way. “It privileges an institutional frame through which to understand the political, constructs a vision of journalism as disembodied, a subjective observation, and articulates political discourse as the rational evaluation of argument and evidence” (Baym, 2003, p. 650). On the contrary, in the Clinton affair scandal, the concept of publicity was viewed as “a floodlight” (Baym, 2003, p. 650)

because the journalists framed a dramatic story where emotions and personal interpretations of Clinton's actions were set as key values of news portrayals. Baym argued that such frames transformed viewers "more as customers than citizens", and they reinforced the boundaries of public, political discussion (Baym, 2003, p. 651).

Cisneros analyzed media portrayals of immigrants and concluded that the term "pollutant" (Cisneros, 2008, p. 569) was often used. A deeper look at the significance of this term, along with the media frames broadcast, revealed that immigrants can be treated unfairly from a social standpoint compared with American citizens when metaphors such as "immigrants as invader, dangers or balkanization" are employed (Cisneros, 2008, p. 572). Along with the well-established metaphor of war, the frequently identified metaphor of "immigrant as pollutant" serves to negatively broaden the image of immigrants in the American society (Cisneros, 2008, p. 569).

From this literature review about metaphors and metaphoric criticism, it can be concluded that metaphors serve several functions, have a variety of meanings, and are applied in a large number of contexts. In particular, the sections above related to the concepts of emotional impact and religious context suggest the need for more research in these areas. This study aims to fulfill this need.

Chapter III: Method

This study proposes to examine two of Norman Vincent Peale's bestsellers through the lenses of invitational rhetoric and metaphoric criticism. Peale's first bestseller was *A Guide to Confident Living*, published in 1948, which initially sold over a half million copies (Miller, 1975). Peale's *The Power of Positive Thinking* (1952) was second only to the Bible in book sales from 1952 to 1955. It remained on the *New York Times* nonfiction bestseller list for over three years, mostly at the top; by 1955 this book had sold more than 2 million copies (Miller, 1975, p. 67). This publication was listed as

a bestseller for 186 weeks and became quickly famous worldwide; at last report, it has sold over five million copies, being translated in 42 languages (“Norman Vincent Peale, “ 2013). The book was also declared as “as one of the highest-selling spiritual books in history” (Vecsey, 1993, para. 33).

There is very little academic communication research on Peale’s works. Broadhurst (1963) is one of the few scholars to analyze Peale’s work. Specifically he identified the predominant themes in Peale’s sermons along 14 years (1946-1960) in a quantitative study. Broadhurst concluded that it is fruitful to draw a parallel between Peale’s traits as a public speaker and the themes encountered in his sermons.

Therefore, this study seeks to expand the body of knowledge concerning Peale and aims to be the first to incorporate two different theoretical approaches (metaphoric criticism and invitational rhetoric) in this analysis. These rhetorical methods can provide a unique analysis of Peale’s message and reveal conclusions about his rhetorical strategies.

By conducting an analysis on Peale’s bestsellers *The Power of Positive Thinking* and *A Guide to Confident Living* through the lens of metaphoric criticism and invitational rhetoric, the present paper seeks to answer eight research questions:

- (1) What elements of invitational rhetoric exist in the work?
- (2) What is the role of such elements?
- (3) What key themes can be identified?
- (4) What categories of metaphors are used? What dominant metaphors are identified?
- (5) What is the role of the metaphors used?
- (6) Do these metaphors change across topics and if so, how?
- (7) Are different metaphors put together in particular ways?

(8) Do metaphors support invitational style?

Previous research has focused on identifying and discussing the role and meaning of significant metaphors used by public speakers. Osborn (1998) created a list of all metaphors used in 28 speeches and divided them into 10 categories based on their frequency. Osborn (1998) discussed the meaning of the metaphors that have the lowest frequency. He asserted that these metaphors have a powerful effect upon the audience. In Osborn's (1998) view, the more frequently a metaphor is used, the less powerful it is because the meaning becomes embedded in people's common language. For instance, well-established metaphors such as "time is money, running out of time, broken heart, heart made of gold, the apple of one's eye or feeling blue" have a weak effect upon the audience because the link between the tenor and the vehicle has become lost or even meaningless.

Ivie (1987) used five steps in identifying metaphors. First, the author insists upon the importance of having a general knowledge of the readings that will be analyzed. Second, after deciding upon an artifact the researcher should identify all vehicles that appear in the speech/text. Afterwards the vehicles should be classified into groups according to the context in which they are used. Furthermore, the researcher should gather a final list with all the important vehicles and their subgroups containing clusters. Finally, the analysis of the relationship between these elements can be conducted (Ivie, 1987).

By investigating the metaphors used in Peale's bestsellers and the elements of invitational rhetoric, the reader can gain a better understanding about the author's ideas, strategies, and intentions when writing these books. In the present analysis each bestseller was read three times. The first time was to get a sense of the content and style used by Peale. The second time a chart was developed that inductively listed key themes and metaphors. Finally the metaphors were grouped by frequency and archetypes.

Chapter IV: Invitational Rhetoric Analysis

An analysis of Norman Vincent Peale's two bestsellers, *A Guide to Confident Living* and *The Power of Positive Thinking*, reveals the presence of several elements for using invitational rhetoric. These elements are rhetorical questions, the use of appropriate language, testimonies from the audience, dialogue and metaphors (which will be covered in Chapter V). This chapter presents the analysis for all of these elements except metaphor by answering two research questions:

- (1) What elements of invitational rhetoric exist in the work?
- (2) What is the role of such elements?

These research questions will be answered first because the metaphor analysis is mixed with invitational style in some instances. It is useful to clarify first the use of invitational approach and then to explore the role of metaphors in this rhetoric.

Rhetorical questions

It is generally assumed that rhetorical questions are used to give something to the audience members to think about. The rhetor is not expecting an immediate answer when using rhetorical questions. This approach is used for creating an identification between the rhetor and the audience members (Frank, 1990). Rhetorical questions appear in both bestsellers. However, they are not persuasive in the sense of influencing a choice. The author is challenging the audience members to reflect upon the ideas being discussed. Specifically, a predominant use of this element of invitational rhetoric can be identified in *A Guide to Confident Living*. "May I outline my own practice?" (Peale, 1948, p. 5) is an example where Peale asks the readers' permission to express his point of view. Peale is not showing a superior attitude to his public, which is essential in invitational rhetoric. However, he attempts to identify with the readers by providing personal examples. Specifically, he reveals how he

became a minister at the Marble Collegiate Church in New York and how he began working with Dr. Smiley Blanton in psychiatry (Peale, 1948, p. 5). Peale uses rhetorical questions to give the audience something to think about. The example “Isn’t it a reasonable assumption that such a building where many minds are unified in concentration on the same objective is also a great reception center for power far greater than electricity?” is used when referring to the connection between the power of the mind and faith (Peale, 1948, p. 10). The portrayal of the mind envisioned as a center of decision with a critical role in a man’s attitude is a finding discussed later in the metaphor analysis section. Another rhetorical question identified in *A Guide to Confident Living* is “Do you recall the immortal and ancient parable of the two frogs who fell into a jar of cream?” (Peale, 1948, p. 54). By asking this question, Peale gives the audience the sense that he is going to tell a story and is using an engagement technique that will provide motivation and help the readers gain self-confidence and self-awareness. A frequent rhetorical question observed in this book is this biblical quote: “If God be for us, who can be against us?” (Peale, 1948, p. 55). When addressing the themes of self-confidence along with the inferiority complex, the author is mentioning this quote frequently as a way to raise awareness among the readers, to provide them a sense of hope and to make them reflect on the importance of God in their lives (Peale, 1948, p. 55).

In Chapter 5 from *A Guide to Confident Living*, when talking about the importance of positive thinking, the author introduces the topic by asking this rhetorical question: “But what is the technique for developing faith?” (Peale, 1948, p. 83). Peale is engaging his readers by making them reflect on ways of achieving faith. Immediately after asking this question, he is answering it: “It is to affirm the positive thought” (Peale, 1948, p. 83). Peale challenges his readers to think about faith, and he is helping them to make sure they specifically understand what he is referring to. Peale is providing his audience agency to personally achieve their desired faith.

“May I at this point inject a homely parable?” (Peale, 1948, p. 88). This quote clearly shows that Peale is asking permission from his audience to state his opinion. Often he exemplifies the ideas reiterated in his book chapters with stories and personal experiences to share his testimonies and worldviews with the audience. Specifically, he reveals the story of a man who kept praying for money and wealth. However, in the end God gave him ideas and thoughts to use them as a way of achieving his desire. By stating this example, Peale reiterates the importance of the mind in achieving personal goals. Another personal example is when he gave his first important public talk as a teenager. Despite his knees trembling, he had to find inner strength to focus on his speech rather than thinking of how his audience might judge him.

Short rhetorical questions appear when the author is providing explanations and clarifications. When referring to the importance of praying, he is asking the rhetorical question “Why?” (Peale, 1948, p. 96) as a way to introduce to the audience the reason people do not pray as much as they should on praying. This question serves the purpose of inviting the audience to think about each member’s own faith practices. When talking about faith and the importance of praying in his life, the author asks the readers rhetorical questions such as “How much time each day do you spend in prayer?” (Peale, 1948, p. 99). By stating such a question, he is seeking identification with the audience to find out more about people’s habits and behaviors and different views about religion. He is challenging people to reflect on the time spent in their lives in prayer and on the importance of daily prayer.

In addition, rhetorical questions are used as a way of introducing a new topic of discussion. For instance, when making a parallel between faith and fear, Peale poses rhetorical questions in an attempt not only to raise audience members’ awareness but also to give them something to think about: “But what is the “medicine” that is compounded in these words? One of the words is *power*. What power?” (Peale, 1948, p. 132), followed by the question “How is medicine taken?” (Peale, 1948, p. 133).

Sometimes he would provide answers to these questions. By making a parallel between medicine and faith, he provides a basic perspective about faith, which can be identified as a complex notion, subject to each one's understanding.

When suggesting ideas to help, Peale employs rhetorical questions as a way to show that he is not imposing his vision but making suggestions. According to Foss and Griffin's (1995) definition of invitational rhetoric, the rhetor's goal is not to enforce his beliefs among the audience but to share his perspective and to be open in receiving any type of feedback. Therefore, it is up to the public whether members will consider and implement a suggestion. An example is the question: "If you do not find help in your usual religious practices, why not try such a simple formula as I have described?" (Peale, 1948, p. 144). With this quote the author suggests that perhaps his audience members have nothing to lose if they try considering another worldview. It is up to them whether they think they should consider this worldview or not.

In Chapter 12 from *A Guide to Confident Living*, Peale implies themes such as faith, death, sorrow and heaven, introducing these topics with the rhetorical question: "Why should a book on success and happiness contain a chapter dealing with the technique of meeting sorrow?" (Peale, 1948, p. 212). This statement is followed by a paragraph that describes sorrow. By addressing this question to his readers, Peale offers them a perspective on what sorrow is, so that people will be more open to explore this difficult topic and its presence in their lives. Peale is asking his audience "What can a person in sorrow get hold of that will preserve the values of this life?" (Peale, 1948, p. 212). The rhetorical question's purpose is to raise awareness about the importance of sorrow in faith. Peale continues to challenge his audience by asking these rhetorical questions: "Can we not trust the same God to take care of us in death as He did in birth? Will His attribute of love so quickly change?" (Peale,

1948, p. 222). Perhaps the role of such questions is to invite the audience to reflect on the nature of God as playing a role in their daily lives.

The Power of Positive Thinking rarely uses rhetorical questions and it ends with this significant rhetorical question: “Why not draw upon that Higher Power?” as a way to wrap the author’s thoughts on how to think positively and have a peaceful attitude. At the end of his book, he is giving his readers something to think about faith in a thoughtful manner, without threatening them. “Pain, humiliation, guilt, embarrassment” (Foss, 2003, p. 9) are not characteristics of invitational rhetoric.

Overall, the analysis sums up that Peale is using rhetorical questions as an element of invitational rhetoric to create identification between him and the audience. He is not imposing his worldviews using a persuasive tactic. On the contrary, he is asking permission from the audience members to share his life stories and experiences. Ultimately, it is up to the audience members if they will decide to embrace positive thinking or not.

Using appropriate language

From time to time Peale uses language in what seems to be an appropriate way of addressing his audience by politely introducing his point of view. The use of words and brief introductions, such as “May I” (Peale, 1948, p.5), “I suggest” (Peale, 1948, p. 7, p. 175, p. 182; Peale, 1952, p. 2, p. 20, p. 22, p. 84), “Perhaps you may wish to” (Peale, 1948, p. 7), and “I believe” (Peale, 1948, p. 11), testify that the author is seeking his readers’ agreement by bringing to their attention to his personal beliefs and opinions, and seemingly inviting them to join in a conversation with him. Other times Peale uses statements such as “Let me drive home this fact” (Peale, 1948, p. 17) or “I suggest the following 10 rules to guide you in mastering the art of church going” (Peale, 1948, p. 17), followed by direct speech situations. This approach can be seen as a way of introducing his opinion to the audience in a more

directed or forceful fashion. Indeed these two latter examples are followed by direct speech, used as a technique for persuasion. Therefore, the author does not use invitational techniques all the time.

However, it can be concluded that asking permission from the audience to state his ideas is a way of seeking their approval and attention. This idea is consistent with Foss and Griffin's (1995) definition of invitational rhetoric as a respectful dialogue between the rhetor and the audience where there is no room for negative emotions such as ignorance or disrespect. Specifically, Peale appeals for an agreement from the audience to expose his personal experiences. This approach is a proof that the audience's opinions are important for the author and that he is willing to tell stories if they are interested in listening to him.

Several specific examples demonstrate Peale's appropriate language, according to the assumptions of invitational rhetoric. "Here is an example that could be well added" (Peale, 1948, p. 90). By using this statement the author is not imposing his viewpoint on his audience. Rather, he offers to those considering his worldviews another example to be considered when talking about positive thinking and how to achieve a calm mood. "Let me repeat" (Peale, 1948, p. 97) is a way to ask permission from the audience to state an idea, to reiterate an argument, and to focus on the importance of it by referring to repetition. In other examples expressions such as "let us try" (Peale, 1948, p. 98) are used to show the author resonating with the public. He identifies himself with the audience and views the tasks proposed as a common effort in an attempt to understand more about positive thinking. The use of the word "suggest" is consistent in Peale's messages about his audience. In a letter to a patient he helped, Peale used the examples "May I suggest that you form habits of prayer" (Peale, 1948, p. 162), and "Also I suggest that you form the habit of reading the Psalms" (Peale, 1948, p. 162). These words make us realize that Peale is not imposing his beliefs but rather making suggestions to his audience. Therefore, it is up to them if they want to consider the author's opinions or not. This idea is

consistent with Foss and Griffin's (1995) definition of invitational rhetoric, according to which change is optional and every audience member is responsible for its own changes and actions.

A fundamental characteristic of invitational rhetoric is *subjectivity*, which was articulated by Ryan and Natalle (2001). It involves sharing personal learning and internal reflections gained through experiences. Subjectivity suggests that the audience can decide on their own whether they will embrace other views and change their attitudes. Peale offers several examples of subjectivity "This is an important truth but I must confess that it took me years to learn it and even longer to be willing to practice it" (Peale, 1948, p. 137). Within this statement, Peale reveals his personal experience, admitting in front of his public the challenges he has gone through during his life. He is not seeking perfection. He admits his weaknesses, the long way through which he has learned and experienced all these values that he is reinforcing, such as positive thinking, peace of mind, etc. The author admits he is not perfect, and in doing so, he identifies himself with the public because the audience members have the power to decide if they will change or not. Peale attests to the influence that other people had on him in understanding and practicing the principles of positive thinking (Peale, 1948, p. 148). He acknowledges situations when he lost self-confidence. There were times when he was panicked, and ultimately he realized that he should follow the advice given to other people who were in difficult situations (Peale, 1948, p. 184). In fact the author describes a situation when he lost his patience and he followed the advice given by another man. The example testifies that in some situations, Peale does consider and follow and the audience's advice. This idea is consistent with invitational rhetoric approach, which aims for reciprocity between the parts involved in the communication process (Foss, 2003).

Peale suggests in his two bestsellers how to apply Christianity in everyday life. When talking about prayer he reveals, "Personally, I believe that prayer is a sending out of vibrations from one

person to another and to God” (Peale, 1952, p. 61). This proves that the author is expressing his point of view as an option to be considered, not as something that could be interpreted as the only right way. As Griffin (2006) noted, a rhetor needs to maintain an open-minded attitude while sticking with his main reason for talking. Therefore, the audience is not informed or persuaded but it is invited to hear about a new topic in the hope that the information will stimulate interests. Often when talking about the principles that he follows, Peale uses introductions such as “Following is a technique consisting of six points which I have personally found of great helpfulness in reducing the tendency to fume and fret” (Peale, 1952, p. 102-103). Again, he reveals his personal experiences and beliefs, making suggestions to people about whether they want or not to consider some guidelines in exploring the concept of positive thinking. This idea of offering, rather than demanding, is very important in invitational rhetoric (Foss & Griffin, 1995). When giving advice Peale is consistent with using the term “suggestion” in his books. He is proving that his opinions could be something to consider for those interested and willing to explore such principles (Peale, 1952, p. 149).

“Let me tell you the story of” (Peale, 1952, p. 156) is often the introduction that the author employs to exemplify the principles he is talking about, in particular positive thinking. This phrasing demonstrates how Peale asks permission from his readers to share with them narratives and personal experiences. In one particular situation, Peale reveals the story of his friends who were going through some difficult times. Peale decided to pray with them. After few moments the woman told him:

I feared that you would tell us to take a Christian position on this. Frankly, I didn’t feel like doing that. I was boiling inwardly, but of course I realize that the right answer to this problem is to be found through that approach. I will try it faithfully, as difficult it may be (Peale, 1952, p. 158).

This example demonstrates how Peale approached people's doubtful beliefs about his own creed. By publishing the concerns he received from other people and by showing an open-minded attitude, Peale points out that he sees his audience in a partnership, rather than him being in a persuasive position.

Testimony from audiences

Peale's bestsellers often provide examples of the letters that the author received from his audience, which reveals the value he placed on their thoughts and opinions. Such a standpoint is an essential characteristic of invitational rhetoric, demonstrating that different perspectives provide valuable resources (Foss & Griffin, 1995; Foss, 2003). This type of rhetoric argues that the rhetor considers the audience's beliefs by listening to what other people have to say. Such letters might serve as proof of dialogue between the rhetor and his audience, a key concept for invitational rhetoric to be discussed later in this chapter. Several examples demonstrate Peale's invitational attitude. In *A Guide to Confident Living*, the author published sections from a letter he received from a lady who confessed how helpful it was for her to attend his public religious services at the church. "I want to tell you how much your service mean to me. It is an inspiration to attend a service in the Marble Church, and I feel that it is to those services that I owe the fact that I am well now" (Peale, 1948, p. 11). Not all of Peale's letters are from religious people, yet they do testify that after going to Peale's church, they achieve a good peaceful attitude. "This business has attained new heights all because of something that happened to me in your church" testified one person who worked with Peale (Peale, 1948, p. 14). Another man confessed that despite attending religious ceremonies for many years, he had not found inner peace until he realized he needed to change (Peale, 1948, p. 16). This change happened when he decided to meet the minister in person by going to his church. One woman admitted to Peale that she heard one of his talks on the radio in a crucial life moment. Even though she had the initial impulse to turn off the

radio, she did not. In the end Peale's radio suggestions turned out to be helpful for her situation. Therefore, she wrote him a letter, which thanked him for significantly influencing her life in a positive way (Peale, 1948, p. 105-106). In another instance, Peale received testimony from the wife of a patient, who described her husband: "He certainly is a changed man and I am sure it is due in a large measure to contacts with you and members of your family" (Peale, 1948, p. 160). At these words Peale reacted: "You can imagine how thrilled I was to get this word from the wife of this alcoholic" (Peale, 1948, p. 161). This demonstrates that for Peale, it was important to be connected with his audience, to hear their opinions, and also to find out how other people improved their lives overcoming different obstacles. According to invitational rhetoric, each audience member is special and should be allowed to make his voice heard. Moreover, by hearing each other's opinions and experiences, people become connected. This identification is another key characteristic of invitational rhetoric (Foss & Griffin, 1955).

In *The Power of Positive Thinking* Peale provided testimony from people who interacted with him and who later told him they tried his suggestion and obtained results. One man confessed that at first, he was not impressed enough to follow Peale's suggestions. He wrote to Peale:

Then a friend gave me one of your books, and I found similar ideas scattered all through it. You told actual life stories about people who followed this advice. They all seemed to be sensible people, but still I was unconvinced. I always had the idea that ministers are idealistic theorists, that they know nothing about business and practical affairs. So I sort of 'wrote you off,' he said with a smile (Peale, 1952, p. 161).

Shortly after this testimony the man explained how one day he was so upset that he could not think of anything other than harming himself, all of a sudden Peale's ideas came into his mind. He prayed for the first time in a long while, and peace started to dominate his whole being. Finally, he

realized the importance of cultivating such habits because a peaceful attitude would help him a lot in his business (Peale, 1952, p. 162). One man wrote about how following Peale's advice helped him to let go of worries and achieve a peaceful attitude (Peale, 1952, p. 22). Another reader told Peale how he practiced the principles suggested in *The Power of Positive Thinking* and achieved peace of mind. "A feeling came over me that everything was going to be all right, and from then on nothing could upset me" (Peale, 1952, p. 60). Finally, one woman's personal witness revealed:

What you told me was absolutely true, she said very earnestly. I was the most frustrated, unhappy individual imaginable when I came to see you but I put into practice the principles you suggested. I really did, and they worked (Peale, 1952, p. 115).

In *The Power of Positive Thinking* the author did not offer as many letters as he did in *A Guide to Confident Living*. Rather he summarized the feedback that he has received from his audience, reflecting on the value of their thoughts and demonstrating how he and the audience were equals in life. An example in this regard comes from a woman who heard him speaking one morning on the radio. Despite of her disbelief in Christianity, she decided to give Peale's method a chance and try it. By repeating uplifting words, soon the family's issues started to resolve just like magic (Peale, 1952, p. 149). *The Power of Positive Thinking* ends with a published section from a letter that the author received from one of his audience members. The man testified how much it helped him to follow Peale's advice:

Gradually, by trying to follow your teachings, I am learning to control myself and be less critical of my fellow man. And it is like being released from a prison. I just never dreamed that life could be so full and wonderful (Peale, 1952, p. 275).

Peale offered testimonial examples that demonstrate how following his rules helps to achieve mental and physical healing. Rather than just making claims, Peale obtains actual authentication from people who have applied these rules. One such endorsement came from a man who had been hospitalized in a severe condition, who reported that when he applied the principles of positive thinking and prayer, his condition improved markedly, all to the doctors' astonishment. In another case Peale described his willingness to work with an alcoholic person to help him give up this vice (Peale, 1948, p. 157). Although the man did not believe in the Bible, the person ended up going to Peale's church. After few months of effort and working with the minister, the man's situation improved considerably. Another man testified how he learned from Peale to follow rules stated in the Bible, which helped him to quit taking medicine. Instead, the man learned to control his emotions and feel secure (Peale, 1952, p. 26-27). Of course, Peale's critics could use these examples to argue that he is overestimating what he is preaching and often people who need urgent medical help can underestimate their condition by reading his books when in reality they need serious help (Miller, 1955). However, by using such examples, Peale invites his readers to identify not only with his faith but also with that of other common people. This shared identity creates an invitational space where readers can decide (with Peale's guidance) on a path of positive thinking for their lives.

Peale used his books to balance his personal testimony with the witness he received from his audience sharing their stories. In this way, he placed equal value on their experience and admitted how much he learned from the public he interacted with. An example of Peale acknowledging other people's opinions is when a doorman in New York told him to slow down. "Where you steamin' for, brother?" (Peale, 1948, p. 69), "Take it easy, boss" he advised. "You can do a lot in a short time if you just go along easy at it. Besides, "he concluded, "you'll live longer" (Peale, 1948, p. 70). Peale shows that he takes this advice to heart because immediately after these words he testifies: "So I slowed down,

made my calls, and had time to spare” (Peale, 1948, p. 70). This method allowed Peale to admit to the important role that the public had in his life in keeping him balanced and helping him to follow the guidelines he preached. It is a reversal of a minister providing advice and instead becoming a learner himself. All the examples and testimony provided above in this section represent a solid characterization of Peale’s invitational approach. He is interested in his audience’s opinion, and he does not impose his worldview but rather asks for permission to suggest potential solutions for different problems. He listens to others’ experiences and relates them to his own. The author’s personal witness humanizes him. He is not an expert in positive thinking. He is also a learner. Furthermore, mastering the techniques of positive thinking requires a continuous process of discovery, which cannot be attained without the audience. There is a basic need for the audience and the rhetor to stay connected to facilitate growth in wisdom and daily living.

Dialogue

Another technique used by Peale as a method of invitational rhetoric was relating conversations between him and people he met in real life. Dialogue in this case not only reports actual conversation but it allowed Peale to request the audience to imagine themselves as one of the participants. Dialogue is important for the invitational perspective, because it can reveal ideas of equality or power shifts, as well as how identification is achieved. It might be argued that letters from the audience “speak a person’s words,” but when dialogue is reported in a book, it is filtered through one person’s perspective unless it was somehow taped and transcribed. With that potential concern in mind, there are several examples in the two bestsellers where Peale related details of conversations he had. In this way, the reader might transport himself into the dialogue and feel like he is part of the conversation with Peale. For instance, a girl who was selling magazines informed Peale that the bestseller magazines are those with a self-help concept. She seemed to be convincing the author about the importance of his work in

these magazines, because readers can truly benefit from their content (Peale, 1948, p. 23-24). This dialogue affirmed Peale's interest in receiving feedback and learning from others. In another situation a man testified about the benefit he achieved after reading the Bible, at Peale's suggestion. Even though initially he disagreed with the author about how this exercise might be helpful, in the end he offered evidence about the minister's advice. Peale described conversations he had with people who visited his New York church, reporting how he listened to their issues and offered suggestions ways to help their situations. For instance, Peale related his conversation with a man who testified that he was very lazy in the morning and could not get out of bed until his wife brought him breakfast. Subsequently, the man returned to visit Peale to tell him how he managed to improve his behavior and relationship with his wife after following some of Peale's ideas. In another situation a taxi driver tells Peale how much he valued going to church, and how much he benefitted from following religious practices in his job (Peale, 1948, p. 95). Peale described a phone conversation with a man who initiated the call, where he reported that his response to the caller was "Would you by any chance like me to pray with you?" (Peale, 1952, p. 34). What is particularly interesting in this instance is that praying is not something mandatory, nor was Peale being overly persuasive. In fact Peale asked permission from his caller to pray; rather than requiring the caller to perform some action as one powerful person might do, Peale was not willing to disturb the caller's comfort. This example could be considered an illustration of the re-sourcement concept of invitational rhetoric. This characteristic involves a different response from the rhetor compared to an expected strategy used by others (Foss & Griffin, 1995). When describing conversations with his parishioners, Peale showed how through dialogue he tried to identify their needs and problems. For instance, businessmen came to him to ask for advice because they need to make important decisions in their activities (Peale, 1948, p. 134, p. 144). At other times, Peale met couples going through divorce and tried to seek reconciliation between the partners. In other instances, simple

people asked the minister's help in fighting fear. In all these situations, Peale describes the conversations he had with different people.

Dialogue assists the invitational approach because the two conversationalists reach a mutual understanding when they finish their encounter. It is not essential that the two participants agree; what is important is that they share equality and respect for each other. Dialogue is important in invitational speaking because the author has a conversation with audience, staying connected with them, and being interested in their problems (Griffin, 2006). While these examples might be viewed from a testimonial frame, in the book they are described as a dialogue between people because Peale offered them as vignettes of real conversations he had. In contrast, most of the testimonies from Peale's bestsellers are summarized and are often accompanied by published sections of the letters received. By relating real conversations in this way, Peale revealed his relationships with people, his reliance on their ideas, and his care for what they feel and think. A reader can be drawn into these dialogues, because although Peale is not directly speaking to him, the reader may identify with the people whose conversations are reported. This is not exactly the way that invitational rhetoric views dialogue (instead, it is between rhetor and audience), but it is possible that the reader might place himself in the conversationalist's position.

Conclusion of Invitational Rhetoric

The analysis of invitational rhetoric reveals that such an approach is reinforced through the use of rhetorical questions, appropriate language, testimony from readers, and dialogue. The role of metaphor in applying invitational rhetoric will be discussed at the end of the metaphoric analysis in the next chapter. From all these four analyzed techniques, those of rhetorical questions, appropriate language and testimony from the readers stand out because they provide powerful examples to support invitational style. The rhetor is portrayed often as a learner and a facilitator who is not mastering the

technique of positive thinking and who continues to learn from his audience members. This perspective is reinforced by the use of the author's personal testimony about his experiences and members from the audience who hesitate to embrace Peale's views. This characteristic of a learner and facilitator is fundamental to invitational rhetoric (Foss, 2003).

Moreover, the feedback exchanged between the rhetor and his audience shows the idea of connectedness between the speaker and the audience. This feedback is often demonstrated in Peale's bestsellers by the examples of published letters received from different senders. Having a personal connection with the audience is a fundamental principle of invitational rhetoric (Foss, Griffin & Foss, 1997). The idea of connectedness is illustrated by the way the author addresses his audience members. Often he asks permission to reveal personal examples, which show that the author cares about the public's feelings. Finally, the author respects his audience members by his interest in their feedback. Peale wants to learn from those he communicates with. Invitational rhetoric argues about the importance of the way the audience feels when the rhetor shares his views. Feelings such as shame or embarrassment are not considered by this rhetorical approach (Foss, 2003). On the contrary, there is a mutual respect between participants.

Furthermore, when using invitational rhetoric, the author does not try to impose his worldview. The use of rhetorical questions demonstrates that Peale challenges his audience, and makes members reflect on the meaning of faith in their lives and whether they want or not to embrace such method of life. Ultimately, the public has the power to decide where members will consider or not the author's suggestions, which are a characteristic specific for invitational rhetoric (Foss & Griffin, 1995).

While these three techniques (rhetorical questions, appropriate language, testimonies from readers) provide significant arguments for the use of invitational rhetoric, the dialogue section is a

weaker reason in this regard. This finding is not consistent with the theory of invitational rhetoric, which argues that such a technique can be fruitful to apply invitational style (Griffin, 2006). However, in this analysis dialogue is not as powerful tool for invitational rhetoric because often dialogue is filtered through the author's narratives, and the dialogue is not directly held between Peale and the audience, as would be expected in invitational rhetoric. Rather, the reader is offered the opportunity to place himself in the position of the person in the dialogue with Peale. This aspect may be a stretch of the theory that is unwarranted.

It is also appropriate to acknowledge that Peale does not always use invitational rhetoric, but it should be remembered that the theory does not demand that this be the only communication approach. At the end of almost every chapter in both bestsellers, he reiterates the ideas discussed by revealing tips for his readers. An example in this regard is the one bellow:

1. Say to yourself, "Worry is just a very bad mental habit. And I can change any habit with God's help."
2. You become a worrier by practicing worry. You can become free of worry by practicing the opposite and stronger habit of faith. With all the strength and perseverance you can command, start practicing faith.
3. How do you practice faith? First thing every morning before you arise say out loud, "I believe," three times (Peale, 1952, p. 154).

This simple formula contains steps that Peale's readers can follow as an exercise to achieve positive thinking. Clearly, in such instances the author does not simply offer his worldview. Instead, he imposes it by stating a set of guidelines. These tips can easily be interpreted as instructions that the readers should follow.

Another example of persuasion (rather than invitational rhetoric) is Peale's statement, "The patient, when he is sick, should send for his minister as quickly as he sends for his doctor" (Peale, 1948, p. 29). Here Peale urges a perspective of equality between the doctor and minister. Moreover, praying and religious practices are viewed as having healing properties. This example reveals again Peale's persuasive tactics: "Whatever your problem, no matter how difficult, you can release spiritual power sufficient to solve your problem. The secret is – *pray and believe*" (Peale, 1948, p. 108). While some might interpret this statement as encouraging and supportive, others could argue that the way the author states his thoughts confers on him authority and power. However, this rhetoric appeals more to persuasion than invitational rhetoric because Peale tells the readers what to do and even how to do it.

These examples are instances where the author moves away from an invitational stance and attempts to persuade his readers. However, invitational rhetoric should not be used in all situations, as Bone, Griffin and Scholz (2008), and Foss (2003) argue. For instance, persuasion should be used in situations where someone needs urgent help (such as a medical emergency). Overall, from this chapter it can be concluded that Peale uses an invitational stance consistently throughout the bestsellers, but when it comes to the end of the chapters, predominantly he moves to persuasion. Peale gives his readers something to consider about positive thinking, but at the same time he cares about them being able to implement positive thinking. He is willing to sustain their efforts in practicing such principles.

Chapter V: Metaphor Analysis

This chapter represents the metaphor analysis on Norman Vincent Peale's bestsellers, *A Guide to Confident Living* and *The Power of Positive Thinking*. This section aims to identify the key themes that appear in the bestsellers, the main categories of metaphors; it also seeks to discuss the roles and

meanings of the metaphors and to explore if they support invitational style. Therefore, this chapter will answer six research questions specified in the beginning of each section.

(3) What key themes can be identified?

The themes identified in Peale's bestsellers, *A Guide to Confident Living* and *The Power of Positive Thinking*, are presented in Appendix A. The analysis revealed that the dominant themes in the two books are *positive thinking, peace, faith, calm, and prayer*. When discussing a theme, Peale refers to complementary and opposite ideas. For instance, in *A Guide to Confident Living*, *calm* is related to quietness, relaxation and peace. In the same bestseller, *peace* is explained and detailed for a better understanding through the discussion of fear and anger, as two opposite concepts to peace. This latter theme is present in the two artifacts as a general understanding of unity between people as well as referring to peace of mind or inner peace. The technique of presenting concepts in an antithetic way seems to be a frequent linguistic tool that occurs in Peale's bestsellers. By presenting opposite ideas the reader can get a better understanding of the terms being presented. Often Peale refers to the danger and pitfalls of fear as a way to underline the importance of keeping a calm attitude.

When we acknowledge previous research that has analyzed Peale's work, a comparison can be made between the key themes identified by Broadhurst (1963) in 249 sermons and the current analysis. Specifically, Broadhurst identified predominant themes such as *God/Christ, thought, prayer, faith, problems, interpersonal relations, defeat/fear, and action*, all occurring in over 50% of the discussed sermons (Broadhurst, 1963, p. 93). Two similar themes can be observed both in Broadhurst (1963)'s analysis and the current research: *faith* and *prayer*. Broadhurst (1963), however, has discovered more specific themes, such as *potential power, Bible, and spiritual life*. In the present paper, all such themes were categorized as *faith*.

(4) What categories of metaphors are used? What dominant metaphors are identified?

(5) What is the role of the metaphors used?

Archetypal metaphors

After the metaphors that appear in both bestsellers have been identified, the analysis reveals that the author used archetypal metaphors such as *light*, *cold*, *sun*, and *water*. The section below discusses the presence and role of each metaphor.

Light. Of all the archetypal metaphors used in the bestsellers, the *light* metaphor is the most predominant one. “The thought of light” (Peale, 1948, p. 10) is used by the author in the context of faith and Christianity, particularly when referring to “spiritual therapy” (Peale, 1948, p. 10). This metaphor has the role of putting things into the context of brightness, and revealing a positive framework constructed by the author. This meaning is consistent with Osborn’s (1967) definition of the light metaphor, which is used to place things in a positive perspective. In this particular case *light* is viewed as a source of good, as a source of healing coming from God. Moreover, Peale envisions the healing power of God as a medical procedure that people can use. By making this parallel, he places things into a much easier context for understanding. This idea is reinforced again by the use of the archetypal metaphor “this life is the ‘light’ of men” (Peale, 1948, p. 11) when referring to the power of Christ in people’s lives. The same concept of healing is reiterated through the use of the archetypal metaphor “the healing light of God” (Peale, 1948, p. 12). Again, light is viewed as having a positive and even divine connotation.

The light metaphor is used with the sense of making a difference in someone’s life by touching that person in a particular way. This meaning is reiterated through the use of the opposite situation in this example: “His faculty is usually described as clairvoyance or intuition, two unsatisfactory words

which fail to throw much light on what actually goes on in his mind” (Peale, 1948, p. 91-92). On the contrary, a similar metaphor can be used to symbolize attention: “I could not get that light in his eyes out of my mind” (Peale, 1952, p. 269).

Another frequently used term in the light category is *flash*. This word appeared often in metaphorical linguistic constructions as a way to suggest speedy (quick) inspiration or solution. The use of the expression “into his mind flashed an idea” (Peale, 1948, p. 14) is a way of suggesting the reach of insight or finding inspiration. The word *flash* is used with the sense of showing the appearance of something, with implications related to light. For instance, “The thought had just flashed across the physician’s mind” (Peale, 1948, p. 25) is an example used as a way to reiterate the occurrence of insight and inspiration. In other instances, *flash* is used to construct a visual scene, which makes the reader envision the described situation. “Allowed this picture to flash into his mind” (Peale, 1948, p. 92) is an example in this regard. By the use of the term *flash* Peale helps readers envision the light occurring, illuminating something previously unseen. This term emphasizes a particular aspect of the situation. Other examples of using *flash* to suggest the occurrence of an idea are the situations: “A possible newspaper headline, Minister dies in birth, flashed across my mind” (Peale, 1948, p. 183-184), or “God will flash illumination into your mind” (Peale, 1952, p. 169). Both examples suggest the occurrence of idea in the mind; the first one had a negative connotation, while the second is positive. The use of *flash* raises awareness or accentuates the scenario of an urgent potential situation. “In a flash of insight” (Peale, 1952, p. 106) is used to suggest the urgency of a situation.

The word *flash* can suggest a sudden illumination, a similar characteristic of light. Examples in this regard are “he flashed her a radiant smile” (Peale, 1948, p. 177) and “flashed a big smile on ‘em” (Peale, 1948, p. 178). *Flash* can suggest that an idea, like a light can show up from nowhere. The metaphor “in the flash of an eye all my old love came back” (Peale, 1948, p. 194) implies that all of a

sudden, in an unexpected and fleeting way the narrator recalled certain memories related to love. From the relevance of light described above, it can be inferred that the flash of such an idea might have more force because of its unexpected occurrence.

The use of *bright* is a way of eliminating darkness and making readers envision a light that focuses our attention. Specifically, “every thought...comes up bright, resplendent, optimistic and positive” (Peale, 1948, p. 83) causes readers envision a bright, sparkling light that bathes them in optimistic outlooks. The connotation given for the light metaphor is the one of good and positive outcomes.

Cold. The presence of the *cold* archetypal metaphor is often met through the use of *freeze*. Osborn (1967) drew a parallel between the meaning of cold and darkness because both refer to “stagnation and thoughts of the grave” (Peale, 1967, p. 117). Along with dark, cold is viewed as the opposite of light, which is essential for human survival. By using the metaphor “Adversity and failure may become obsessions which freeze the mind, thus preventing new ideas from gaining entrance” (Peale, 1948, p. 128), the author views the mind as playing an important role in someone’s existence because it has the power to influence attitudes and future actions. The metaphor “freeze the mind” suggests that the mind cannot work in a panic mode because something frozen is often perceived as immobile, lacking feeling and restricted. Therefore, calmness and peace of mind are necessary conditions for our well-being as humans. Another instance where the same metaphor is used as a way to suggest physical paralysis is: “This negative mental process inhibited them, froze their muscles, threw them off their timing” (Peale, 1952, p. 108). Again, the freezing metaphor suggests the power and negative implications of panic along with its negative connotations for the human body. The impact of fear on the human body is reiterated by the repetition of this archetypal metaphor through the expressions “He froze completely” (Peale, 1952, p. 111), “He froze up in his mind” (Peale, 1952, p.

139), and “he froze mentally” (Peale, 1952, p. 139). Through the use of these metaphors, the author explains how the human mind works and how it can be negatively impacted by fear, pressure, damaging thoughts and emotions.

The archetypal metaphor of *cold* is present in this form: “his enthusiasm would cool” (Peale, 1952, p. 214). Peale uses this metaphor to suggest that enthusiasm can be hard to maintain and needs to be fueled with motivation that indeed can get lost easily. Another archetypal metaphor of cold is “people unconsciously felt coolness in him” (Peale, 1952, p. 240). The noun *coolness* suggests lack of trust and confidence in a particular person; it is as though being cool here means lacking feeling.

Fire. Another archetypal metaphor identified in *The Power of Positive Thinking* is *fire*, which appears in this situation: “Fire the heart with where you want to go and what you want to be” (Peale, 1952, p. 111). This metaphor is used with the meaning of building up motivation inside you. The motivation is like the fuel and flame of the fire. It burns intense and with power. Osborn (1967) refers to two dominant significances of fire: Rebirth and destruction. In this specific situation the author is using the *fire* metaphor to suggest renewal. “Burned up inside” (Peale, 1948, p. 166) is another instance related to the *fire* archetypal metaphor. The destructive meaning of the *fire* metaphor is used in this situation. This example suggests madness and the lack of ability to control or to stop something. It is making the readers envision a fire with smoke to better understand the inner mood of the character. The repetition of “fuming and fretting” (Peale, 1952, p. 88) in *The Power of Positive Thinking* is another way of conveying the *fire* archetypal metaphor because fires create fumes (smoke) that escape the fire itself. When the reader meets these expressions, he envisions the smoke that suggests a tensioned behavior that escapes beyond the situation at hand. In this particular situation the person feels unable to come back from a scorching.

Water. The archetypal metaphor of *water* is present through different frames. Several examples of this archetype include: “flush out all old, tired, worn-out thoughts” (Peale, 1952, p. 201), “flush out your thoughts” (Peale, 1952, p. 133), “Flush out your brain and refill it with healing power” (Peale, 1948, p. 35) and “fears and defeats...are flushed out” (Peale, 1948, p. 16) which cause the reader to envision floating water as cleaning dirtiness and wiping the past thoughts by making room for a new, fresh mental attitude. Another example that causes the reader to visualize the presence of water is “It refills you with peace” (Peale, 1952, p. 226). Osborn (1977) refers to the water metaphor by discussing the *sea* metaphor. The sea represents life’s journey, which is filled with memories and learning experiences. In this specific instance, Peale emphasizes the importance of peace’s presence in our lives and its life-promoting benefits. Another metaphor that suggests the presence of water is “sea of mud” (Peale, 1952, p. 211). This metaphor is used to describe failure and defeat through the lens of mud, a negative connotation. Therefore, by using such an impactful metaphor, the reader is directed to reflect on his past and become aware of how failure affects him.

The use of *sink* is a way of reinforcing the archetypal metaphor of water, in this case its dangerous side. “Sink into this dull and gloomy attitude occasionally” (Peale, 1948, p. 47), “they tend to sink into a depressed mood” (Peale, 1948, P. 47), and “sinking feeling in the pit of your stomach” (Peale, 1952, p. 191) are used to characterize behaviors (superficial, sad, angry) of people who live in a routine day by day through the attitudes and perspectives they have upon life. The use of *sink* suggests people’s contemplating themselves negatively and envisioning themselves as lost and very far away from salvation. A parallel can be drawn here for readers with the image of those drowning themselves in the sea, and feeling panicked and helpless. On the contrary, *sink* can also be used to emphasize the importance of deeply adopting positive attitudes by “sinking into the subconscious” (Peale, 1948, p. 73), “sink deeply into his mind” (Peale, 1948, p. 132), “they will sink (faith concepts) from your

conscious into your subconscious mind” (Peale, 1952, p. 109), “Let them (*faith, power, works, wonders*) sink into the subconscious” (Peale, 1952, p. 120), “thoughts tend to sink more deeply into the subconscious” (Peale, 1952, p. 144), and “let these words sink in” (Peale, 1952, p. 264). Through these expressions the author underlines the importance of allowing positive beliefs to dominate attitudes. Another use of sink is related to a deep sleep. Such a connotation is reiterated by the expressions “mattress in which we would sink” (Peale, 1948, p. 101), “The nervous man has sunk low in his chair” (Peale, 1952, p. 25) “sinking into deep and untroubled slumber” (Peale, 1952, p. 38) and “sank into bed” (Peale, 1952, p. 94). In these cases, *sinking* pulls forth imagery for depth, whether it is comfort or discomfort. When a person sinks, he goes below the surface.

A similar positive connotation is attributed to the *water* metaphors in the examples “God is flooding my mind with peace and strength” (Peale, 1948, p. 86), “Peace is flooding my mind, my body, and my soul” (Peale, 1948, p. 92), and “My mind was flooded with a healing sense of peace” (Peale, 1948, p. 112). A flood is uncontrollable, an act of nature that destroys what was there, and leaves a clean beginning. In each of these cases, the flood felt by the reader allows him to have concerns swept away, as if by a fast current, which leaves something clean and new behind.

The *water* archetype is conceived in the readers’ minds through the use of *overflows* and *flows*. The metaphor of “flow” suggests a positive movement from one place to another that may be gentle or swift. The metaphor “faith thought overflows and becomes the deep, flourishing, primary thought of the mind” (Peale, 1948, p. 83) symbolizes the spread of the thoughts as the waves meet each other. “Peace flowing in upon him” (Peale, 1948, p. 92), “healing forces were flowing” (Peale, 1948, p. 98), “it is possible for a tremendous power to flow through a person” (Peale, 1952, p. 66), “power is flowing through you” (Peale, 1952, p. 136), “New ideas began to flow out of my mind” (Peale, 1952, p. 162), “there must be a flow of easy power through every action and of course through mind” (Peale, 1952, p.

222), and “The best in the other person begins to flow out about you as your best flows about him” (Peale, 1952, p. 241) testify how important a peaceful mood is to our entire human being. The person can think rationally, be creative, can show patience and imagination. “Life will flow toward him rather than away from him” (Peale, 1948, p. 132), and “open yourself to the flow” (Peale, 1952, p. 225) are other contexts where *flow* is used to emphasize the importance of life as a source of energy in people’s destinies. The same significance of peace in human’s lives is reiterated in this example: “peace flows into his mind, into his soul, and into his body” (Peale, 1952, p. 34). The term *flow* is used to emphasize the importance of letting go and giving up to all negative thoughts and attitudes: “let the grievance flow out” (Peale, 1952, p. 199). The same meaning is valid with the metaphor of *overflow*, as in: “Heart that was obviously overflowing with joy” (Peale, 1948, p. 235). An *overflow* typically means that something has gone past its boundaries. In Peale’s examples the metaphor suggests an incredible state of happiness. “Fill your mind to overflowing with faith” (Peale, 1952, p. 6) is a way to describe how going past boundaries or faith expectations will help the reader through life. However, both *flow* and *overflow* can be contrasted with the concept of a flood, which rages and destroys. “Torrential flood” (Peale, 1948, p. 33) describes an unrestrained tension within the character. *Flow* and *overflow* describe contrasting movements of water, suggesting readers the importance of controlling emotions. Often the description of positive thinking is understood by describing the effects of a panicked mind. In this way readers can become aware of the negative consequences of fear, and motivated to cultivate a positive thinking attitude.

Several other examples relate to the archetypal *water* metaphor, such as “Keep his mind fluid” (Peale, 1948, p. 128). Peale uses this metaphor to underline the importance of being flexible and having an open attitude, of not being stationary and thus limited. “Emotional storms” (Peale, 1948, p. 171) describes the inner mood of the character. The same metaphor is used to convey the difficulties in

someone's life: "agitated by the little storms of life" (Peale, 1948, p. 179). Osborn (1977) views the storm as related to the metaphor of *sea* and *water*, and as representing an affective dispute, a time of struggle from an emotional standpoint. "Torrential flood" (Peale, 1948, p. 33) shows the tension inside the character, another reflection of the "stormy aspect" of the water metaphor.

"Seep into your mind" (Peale, 1952, p. 133) reflects the water archetypal metaphor's damaging potential. When water seeps into things, it causes erosions, cracks, and destruction. In this case Peale alludes to the power of negative words that can get into our habits and dominate our thoughts. "Boiling inwardly" (Peale, 1952, p. 158) expresses the internal mood of tension; water boils when it gets hot, and that makes it jump, scald, and potentially destroy its container. In this metaphor, the reader is asked to image someone who is barely self-contained, whose thoughts are bubbling and uncontrolled. Things that boil need to be watched carefully, or they will cause damage; the same is true here for thoughts that are boiling. This metaphor creates visuals in the readers' minds with the goal of overestimating this circumstance.

Another use of the *water* metaphor is "mind drainage", which is repeated in several instances. To drain water purposefully means that one is removing water that had the potential to be destructive. Peale provides several examples of this metaphor, such as "fear thoughts, unless drained off, can clog the mind" (Peale, 1952, p. 145), "to drain them (the thoughts)" (Peale, 1952, p. 145), "fears as being drained out of your mind" (Peale, 1952, p. 145), "the number-one procedure in breaking the worry habit is to drain the mind daily of fear" (Peale, 1952, p. 147), "apply grievance drainage to your mind" (Peale, 1952, p. 199), and "drain the mind of all irritation, all resentment, disappointment, frustration, and annoyance" (Peale, 1952, p. 227). These examples accentuate the importance of leaving out negative thoughts and attitudes because they will influence the reader's process of thinking and even the mood.

Peale combines two archetypal metaphors, *sun* and *water*, which are used in the same context. Specifically, by inferring that the sun “lifts water” the author refers to the power of humans to overcome the negative power of dark (Peale, 1952, p. 225). In Osborn’s (1967) view the sun refers to the human character, while cold can be associated with dark (because water is cold in this particular instance). A contrast between the light/warm of the sun and the darkness/cold of the water is created in this particular example. The meaning of life’s reward has a different connotation for an individual who went through daily struggles. The meaning of life’s challenges and rewards is expressed by putting together the opposite terms of sun and water, and therefore, by attributing a powerful meaning to someone’s life. This metaphor emphasizes the power of the sun and its role in nature. Because the sun is similar to light, while water is cold and therefore similar to darkness, the association of light-darkness creates “the impression that some particular series of events had to or will occur” (Osborn, 1967, p. 118). This idea can be viewed as the possibility of humans’ struggle with future issues. A similar combination of the two archetypal metaphors *sun* and *water* are envisioned in the metaphor “sun sinks to rest” (Peale, 1952, p. 23). Because only *sun* appears in this metaphor and *water* is inferred, this expression suggests at a first look the beauty of a landscape when the sun goes to bed. However, a deeper analysis of this metaphor shows the darkness of the water along with the depth of the night. In other words, the dark starts to gain power over the light at sunset.

From the analysis, it can be concluded that Peale uses several categories of archetypal metaphors. The most frequent is *light*, which suggests renewal, revival, and the power of life over death. This metaphor is associated in some instances with the one of *sun* as a way of reinforcing the character of the human being and the necessary power to overcome obstacles in life. The archetypal metaphor of *dark* is not as frequently used as the one of light. This is consistent with the main themes identified in Peale’s books, such as *positive thinking*, *peace*, *faith*, *calm*, and *prayer*. Even though Peale

is discussing the themes of peace using lenses such as fear or anger, the focus is on the positive and optimistic attitude. The author reinforces these key ideas by explaining their pitfalls. However, his emphasis is on positive thinking. This approach is reinforced by the use of archetypal metaphors. The *light* metaphors appear more frequently than the dark ones. However, a detailed discussion of the use of metaphors across themes will come later on this chapter. Finally, Peale uses *water* to appeal to the *sea* archetype, which symbolizes the human's journey through life (Osborn, 1977), and includes opportunities and defeats.

Dominant metaphors

In addition to the presence of archetypal metaphors, other dominant metaphorical constructions can be identified in the artifacts. The section below will discuss their roles and significance.

The *mind* tenor. The tenor is the word that is the focus of a metaphor, because it is given qualities (Richards, 1965). Therefore, the analysis of the dominant tenors that appear in Peale's bestsellers is a fruitful discussion. The *mind* is the key term in a metaphor that is highlighted and then provided qualities that deepen its understanding. The *mind* is the term that the reader is asked to understand in a particular way, by the qualities provided to it through the tenor. This requires the audience to think in a different, more critical way. A look through the metaphors identified in the bestsellers reveals that *mind* is the most frequent tenor, identified in over 400 instances, mostly in the role of the tenor. Mead (1934) views the mind as helping individuals to articulate ideas, seek meaning, analyze problems and achieve resolutions. These processes improve through interaction in society and the use of language as a social construction tool.

The repetition of "open your mind, fill your mind, and refill the mind" predominantly in contexts with a positive connotation emphasizes Peale's approach to positive thinking. He encourages

his readers to think positive thoughts, and to focus on the bright side of life by showing an open-minded attitude and taking an optimistic approach to life. However, often when discussing such concepts, Peale addresses opposite themes, such as fear or anger, as a way to help readers understand better his worldview. The annexation of contrasting terms is used again as a strategy to raise awareness on readers upon the importance of cultivating a positive attitude. The mind can be filled with thoughts of hope, concerns, frustration, and other issues. However, Peale uses these contexts to emphasize the critical role that the mind plays in our lives. Mind is a source of power that can impact actions.

Often the *mind* is envisioned as the *water* metaphor, by connecting ideas, and thoughts with actions. This statement is supported by the frequent use of metaphors such as “flow into your mind, flow out of your mind, or mind is overflowing”. Whether using power, peace or faith, the author underlines the importance of the mind in a human being’s life. Moreover by using the repeated metaphor “condition your mind”, Peale suggests that people have the power to treat and even heal their minds. In other words, there are always solutions along with hope for difficult situations.

The theme of *faith* is a dominant one in Peale’s two bestsellers. The presence of this theme is reinforced by the use of metaphors such as “turn your mind to God, and mind full of God”. In these instances, the author refers to the importance of praying, being faithful and being religious. The mind, this predominant tenor, is envisioned as a source of power and strength for the individuals. This interpretation can be inferred from the presence of statements such as “power entered the mind, power came through the mind, flow of power through mind or releasing power in mind”. Therefore, in such instances the meaning of *faith* is understood through the word *power* because, Peale argues, with faith people can overcome obstacles. Moreover, individuals can achieve positive outcomes by thinking positive thoughts. The metaphors “fill your mind with faith” and “faith dawned in his mind” suggest

the importance of nurturing such peaceful, relaxed ideas because they will bring later rewards to those enforcing them.

The repetition of metaphors such as “drop from/into the mind, relax your mind, mind filled with fear, enter the mind, clean the mind, cast out of mind, empty your mind, occupy your mind, or mind flooded” testifies again that Peale views the *mind* as an important part of a person. The mind determines what to think. The mind is depicted as a place with key resolutions that will impact the consequences of future actions. Often the author refers to the two main components of the mind: the conscious and the subconscious. Greater emphasis seems to be made on the second component, because of its decisive influences on people. “Drop into subconscious, delude your conscious mind, or dissolve in consciousness” are examples that indicate the author’s references to the subconscious and conscious mind. The author emphasizes the rational and irrational components of the mind. While the rational serves an analytic and synthetic function (Moore, 1999), the irrational component of the mind is also important. Specifically, the subconscious is responsible for dreaming and thinking, which are ways of building power. For instance, nurturing peaceful thoughts ensures a calm attitude.

“Sink into the mind, burden of your mind, and freshen my mind” are metaphors reinforced several times in the bestsellers as a way to justify the importance of mind as a decision factor in individuals’ actions. Peale suggests that thinking is essential on life’s journey because people are affected by the way they use their minds. The appearance of the mind as a tenor in metaphors with positive and negative connotations (such as allowing positive thoughts to “sink into the mind”, while the negative attitudes can constitute a “burden to the mind”) is again a proof of the frequently occurrence of the *positive thinking* theme. The author is not appealing only to the use of positive themes such as *peace* and *faith* in his bestsellers. He also discusses opposite themes such as *fear* and *anger* to provide a broader perspective upon the way the mind works and to make the reader aware of

the thinking process. However, the focus is not on the negative emotions that can trigger the mind, but on the importance of controlling thoughts and emotions. By creating a strong contrast between *peace* and *fear* the author is familiarizing and persuading the readers to be persistent in nurturing uplifting thoughts.

The *thought* tenor. Another frequently used tenor in the structure of the metaphors is *thought*. Mead (1934) describes thought as a mental behavior, a conversation of someone with his own person. The *thought* tenor occurs in over 90 examples of metaphors identified in *A Guide to Confident Living* and *The Power of Positive Thinking*. From all the metaphors that contain the *thought* tenor, these are repeated several times: “fix this thought, healing thoughts, destructive thoughts, diseased thoughts, defeat thoughts, drop thoughts in the mind, flush out thoughts, and unhealthy thoughts”. An analysis of the roles and meanings of these metaphors containing the *thought* tenor reveals that the author often appeals to the technique of antithesis to help the reader understand better the described theme or problem. The use of such metaphor emphasizes the power of thought in overcoming issues and difficulties. Often by acknowledging the potential pitfalls or negative consequences of an action, we have a better understanding of that actions’ role and the importance of the process behind it. Specifically, *healing* is in opposition to *destructive*, *diseased* and *unhealthy thoughts*. An association of these opposite terms provides a strong sense for the readers in regards to their mental power of overcoming adversities such as negative thoughts, which in time can even lead to diseases. The author views the role and significance of *thought* in a similar way; the mind can be envisioned as a container that stores thoughts and as being responsible for the thinking process. Therefore, *mind* and *thought* are interrelated. The author underlines the connectedness between these elements and their interdependence. This leads to the next research question:

(6) Do these metaphors change across topics and if so, how?

Archetypal metaphors

Light metaphor. The examination of the frequency of the *light* metaphors (Appendix C), reveals they are often and consistently reinforced in *A Guide to Confident Living*. Specifically, the *light* archetype can be identified in 15 instances and only within the frame of positive themes such as *faith, peace, calm* and *positive thinking*. This observation reinforces the use of the *light* archetypal metaphor as a way of conveying a positive, optimistic message about the audience. On the contrary, the *light* archetypal metaphor is present only in few instances in *The Power of Positive Thinking*. For instance, the metaphors “flash illumination into your mind, and could not get that light in his eyes out of my mind” are used within a positive thematic framework of *calmness, quietness, peace* and *positive thinking*.

Water metaphor. The archetypal metaphor of *water* (along with clusters such as sink, flood, flows, overflows, flush out) was identified in 20 instances in *A Guide to Confident Living* (Appendix C). However, these metaphors are used across a variety of themes such as faith, sin, inferiority, relaxation, peace, prayer, forgiveness, fear and anger. The use of the *water* metaphor, along with the clusters mentioned above, occurred in 35 examples from *The Power of Positive Thinking* (Appendix C). The analysis reveals the presence of this metaphor across all topics from self-confidence, quietness, peace, and relaxation to fear and disease. This finding underlines the frequently used technique of antithesis in revealing the bestsellers’ themes. This approach is a way to help readers understand the big picture of a topic along with its positive and negative implications. It can cause people to reflect in deep unthinkable ways, drawing up opposing thoughts. The use of such metaphors in positive and negative contexts underlines the author’s intention of raising awareness about the importance of attitudes and thinking. It can be inferred that the author’s suggestion is to turn the readers away from what might be negative.

Cold metaphor. The archetypal metaphor of *cold* is used more frequently in *The Power of Positive Thinking*, than in *A Guide to Confident Living* (Appendix C). Specifically, froze and cool/coolness clusters appear in six instances in *The Power of Positive Thinking*. In *A Guide to Confident Living* only one frozen cluster it is used. However, all these clusters of the archetypal *cold* metaphor are used in themes such as self-confidence, positive thinking, and friendship. As mentioned previously, often Peale describes the negative effect of an action (such as fear as a consequence of being panicked) to raise awareness about the importance of that process.

Other prevalent metaphors

Another interesting observation is the use of the *fume and fretting* metaphor 11 times, only in Chapter 6 from *The Power of Positive Thinking*. When speaking about the importance of achieving and maintaining a peaceful and calm mental attitude, the author uses the “fuming and fretting” metaphor as a way to underline the negative consequences of having a tensioned behavior and allowing to be surrounded by negative energy. This is related to the *fire* metaphor, which has the potential to destroy things and ultimately to enhance renewal.

The occurrence of other dominant metaphors such as “fill your mind, sink into your mind, and empty your mind” is spread through a variety of themes identified in the bestsellers. Given the large number of metaphors that were identified in the two artifacts, it can be concluded that metaphors with positive and negative connotations are used across all topics from faith, peace and positive thinking, to fear, sin, anger and disease.

(7) Are different metaphors put together in particular ways?

In a few instances two different archetypal metaphors are used together in the same context. For instance, the sun “lifts water” (Peale, 1952, p. 225) and “sun sinks to rest” (Peale, 1952, p. 23),

which were discussed in the archetypal metaphor section, put together different metaphors to convey the harmony between the fire and water elements. “Sun sinks to rest” can suggest the cycle between day and night and to a deeper meaning of another archetypal metaphor.

In other circumstances the appearance of unexpected tenors and vehicles in the structure of metaphor is a way of creating a desired significant effect upon the audience. Combining different metaphors in unforeseen ways creates a strong impact upon the readers. Such examples are the use of these metaphors include: “sink into your mind, empty your mind, fix your mind, drain your mind, flush out thoughts, thoughts sink, thoughts can be emptied, flash into your mind, peace is flooding my mind, peace flowing upon him, or faith it cuts deeply into the consciousness”. For instance by putting together metaphors such as “filling your mind” with “healing thoughts” the entire meaning of the positive thinking idea changes significantly. This idea has the power to shake the readers’ perceptions by drawing a parallel between the two used metaphors, creating meaning and connecting the mind with desirable thoughts. Moreover, the two prevalent tenors of *mind* and *thought* are envisioned by the author through different lenses: either as containers that can be “unlocked, emptied”, used to “drop” things into or “sinking them”, or as parts of the human being that can be treated and fixed. The mind can be envisioned like a box and the person is responsible for what is inside. Another perspective is that mind can be healed by receiving appropriate guidance and help.

(8) Do metaphors support invitational style?

The earlier analysis of the invitational rhetoric elements in the two analyzed artifacts revealed several instances, such as rhetorical questions, testimony from the audience, appropriate language and instances of dialogue. However, in regards to the use of metaphors as a way of supporting invitational rhetoric, a solid conclusion cannot be achieved. Some metaphors could suggest openness, a characteristic of invitational rhetoric (Foss & Griffin, 1995). However, the subjectivity of interpreting

the metaphors' meanings and understanding the contexts in which metaphors are used do not facilitate a consistent conclusion about metaphors supporting invitational rhetoric.

Several metaphors that appeal to the equal relationship between the rhetor and his audience, a characteristic of invitational rhetoric (Foss & Griffin, 1995) can be found in the artifacts. For instance, the repeated use of "open your mind" and "free your mind" emphasizes the importance of readers developing an open-minded attitude about experiences and beliefs. Peale addresses this idea in several instances in both bestsellers. By using these metaphors, he gives the audience something to think about, such as the possibility of considering the careful choice of thoughts and attitudes. Other metaphors that seem to support this claim are "set free the mind, set free thoughts, enter his mind", and even "fill your mind". This last metaphor should be acknowledged as having a potential to suggest openness when used in contexts with positive connotations (such as filled with love, hope). These metaphors not only support the idea of openness but also suggest freedom and embracing certain values. Both suggestions represent characteristics of invitational rhetoric (Foss & Griffin, 1995).

In other situations the archetypal metaphor of *light* is used to show the occurrence of a new idea or insight: "into his mind flashed an idea" (Peale, 1948, p. 14), and "allowed this picture to flash into his mind" (Peale, 1948, p. 92). These uses suggest that readers should listen to another perspective and judge whether they should use this worldview as a way of changing themselves. This idea is suggested by invitational rhetoric theory (Foss, 2003).

Finally, the presence in the bestsellers of the two prevalent tenors of *mind* and *thought* reiterates the principle of "mutuality-cooperation" which is understood as creating connections between people as a way of shaping society (Foss, Griffin & Foss, 1997). Given the interconnectedness between the two tenors that has been discussed previously, such an argument seems to be appropriate.

Chapter VI: Conclusion

This paper has analyzed the dominant themes in Norman Vincent Peale's bestsellers, *A Guide to Confident Living* and *The Power of Positive Thinking*. The analysis reveals that *positive thinking*, *peace* and *faith* are the most prevalent themes in the two books. The theme of *positive thinking* is a unique finding of the present study because previous research on Peale's work did not reveal such a theme. The analysis of the two bestsellers reveals Peale's use of invitational rhetoric as a new rhetorical approach. For instance, he acknowledges the audience's views and opinions by publishing sections of letters he has received from his public. Peale uses appropriate language as a way of asking permission from readers to share his worldviews about the importance of positive thinking. He reproduces instances of dialogue as a way of identifying himself with other people's experiences. Finally, he poses rhetorical questions as a way of giving readers something to think about and reflect upon his worldview. However, invitational rhetoric does not become the dominant worldview of the artifacts because this rhetorical approach is interchanged with persuasion. Specifically, at the end of almost every chapter in the bestsellers, Peale reiterates the dominant themes by using persuasion as a way of helping readers to implement the principles of positive thinking. In fact, according to Foss (2003), invitational rhetoric should not be used in all situations. Hence, there are frequent instances when Peale is using persuasion to advocate for positive thinking.

This study categorized all the metaphors according to their frequency of appearance. However, considering that the two bestsellers offered hundreds of metaphors (see Appendix B), the frequency of each word was identified first. This analysis revealed two dominant terms: *mind*, which appears in over 400 instances, and *thought*, which appears in over 90 instances. A closer look at the metaphor list shows that these two terms are tenors in the majority of the metaphors where they are used. Therefore, *mind* and *thought* were depicted as primary tenors because the tenor is the focus of a metaphor.

However, the broad appearance of the metaphors that contain the tenors *mind* and *thought* required filtering the dominant vehicles that use these tenors. In this regard, Ivie's (1987) model of identifying the primary vehicles was used. The analysis considered for discussion only the most frequent vehicles that appear along with the two dominant tenors of *mind* and *thought*. Also the archetypal metaphors of *light*, *cold*, *fire* and *sun* were identified in the analysis. Besides these primary terms, other clusters from the same fields of the archetypal metaphors have been considered for discussion (e.g., flash, flood, sink, flow, overflow, etc.; see Appendix C).

The bestsellers revealed several instances where invitational rhetoric is used. Peale reveals testimony from his audience, he uses appropriate language as a way of supporting invitational rhetoric, he enforces rhetorical questions, and he exemplifies few instances of direct speech and dialogue. The first three elements –testimony, appropriate language and rhetorical questions–can be interpreted as supporting invitational style, while the use of dialogue, though it exists, is more difficult to appreciate in text form. All the examples and instances that fit these four criteria were identified and discussed in the invitational rhetoric analysis.

By incorporating invitational rhetoric and metaphoric criticism in a unique way, the paper seeks to make a contribution for the field of invitational rhetoric particularly focusing on invitational discourse, which is a new theoretical approach. The readers can gain a deeper understanding about the writer's intentions and philosophy shared in Peale's bestsellers by discovering elements of invitational rhetoric in Peale's writings. The metaphor analysis revealed unique combinations of different metaphors and metaphors that seem to support invitational style. In addition, the analysis of metaphor revealed the use of two dominant tenors, *mind* and *thought*, which articulate the positive thinking as the most prevalent theme in the bestsellers. The exploration of the artifacts reveals the use of light, water and sun metaphors along with similar clusters from these fields. These metaphors have key roles in

conveying the author's message about positive thinking. Peale often uses antithesis as a technique to explain how the mind works and the importance of thinking. He creates a parallel between the two notions. For instance, when talking about peace, Peale refers to *fear* as well to raise awareness about the consequences of actions that can violate the notion of peace. The analysis does not, however, reveal a significant number of dark metaphors as a way of explaining these concepts. At least the number of dark metaphors is not equal to other metaphors used in positive contexts with assertive meanings. From this observation it can be inferred that the author aims for people to adopt positive thinking, reject dark thoughts, and not allow themselves to be paralyzed by fear. This approach can suggest that an overuse of the dark metaphors might stress negative themes in the readers' minds creating an undesired effect. The author might be concerned that audience members are not able to strike a balance between the positive and negative aspects which are discussed in the bestsellers.

The analysis about how metaphors change across topics reveals that the light archetypal metaphor is predominantly used to describe themes with positive connotations such as *positive thinking, peace, prayer, or faith*. However, other archetypal metaphors are used in a variety of topics from peace, to anger and fear. Finally, the inquiry into the metaphors' role in supporting invitational style reveals the use of metaphors such as "open your mind, and free your mind," which suggest an openness and flexibility about the reader; these aim for equality between the rhetor and his audience. All these ideas are fundamental characteristics of invitational rhetoric (Foss & Griffin, 1995). The mix of these two theories, metaphor and invitational rhetoric, is a unique contribution of the present study to the literature in the field.

The fact that Peale's writings include invitational characteristics and metaphors reveals that as a communicator, he is interested in his audience response and willing to help people to use positive thinking. The use of metaphor can enhance Peale's effectiveness as a writer, since he offers readers

things to consider and to reflect upon. Therefore, he is open to create new meanings in understanding and applying positive thinking, making his message open to meanings. The use of metaphor as a technique throughout the bestsellers could serve as a factor to explain Peale's popularity in the middle 1950s upon the middle class (Miller, 1975). Perhaps the audience members need certain skills to identify and understand metaphors. Peale's invitational rhetoric testifies ways of building relationships with his readers by providing feedback and staying in contact with audience members. The rhetorical techniques might be a factor of why Peale is seen as an inspirational and well known rhetor. After all, there is a merging area between metaphor and invitational rhetoric, since both theories can give readers something to reflect on.

Limitations

This study has a few limitations that may have hindered the findings. One main limitation is that English is the researcher's second language. Therefore, this limitation may have subjective implications for identifying metaphors, categorizing metaphors and detecting invitational rhetoric instances. The analysis revealed hundreds of metaphors, and this large number has made the selection process of the dominant metaphors occasionally overwhelming. Another limitation of the study is that only two dominant tenors were discussed along with the dominant vehicles that appeared next to these tenors. One more relevant point worth of discussion is related to the identification of only four main types of archetypal metaphors proposed by Osborn (1967) such as *light*, *water*, *fire/sun* and *cycle*. Looking only at Peale's bestsellers, *A Guide to Confident Living* and *The Power of Positive Thinking* might be seen as a limitation of the writer's research, because it could be argued that two books are perhaps too large as a sample for analysis for a thesis.

Future studies

Future studies should focus on the topic of motivational literature, particularly on the significance of using metaphors in such context. The increase in motivational literature (religious, self-help, business, sports, etc.) testifies the necessity of conducting comparisons of metaphors or other rhetorical techniques in such fields because important findings might be revealed. Because invitational rhetoric is a relatively new rhetorical approach, there is room for combining this theoretical background with metaphorical analysis. In fact, the present paper aimed to contribute with to the literature in the field. For instance, it is fruitful to analyze the rhetorical theories used by Billy Graham since he was a popular minister in the 1950s among poor people living in rural areas (Miller, 1975). A comparison between the strategies reinforced by Peale and Graham in their speeches would expand future knowledge on the topic of inspirational literature.

This analysis reveals that Norman Vincent Peale is using in his bestsellers, *A Guide to Confident Living* and *The Power of Positive Thinking* an invitational approach as a unique way of addressing his audience members. He is enforcing the themes of *positive thinking, peace and faith* by applying this new rhetorical approach and using a variety of metaphors. In particular, the frequent usage of the *mind* and *thought* metaphors support Peale's messages about positive thinking. The metaphoric approach blends in several instances with the invitational rhetoric approach revealing unique findings of this study.

“Think of your mind as the surface of a lake in a storm, tossed by waves and in tumult. But now the waves subside, and the surface of the lake is placid and unruffled” (Peale, 1952, p. 103).

The way to happiness: keep your heart free from hate, your mind from worry. Live simply, expect little, give much. Fill your life with love. Scatter sunshine. Forget self,

think of others. Do as you would be done by. Try this for a week and you will be surprised (Peale, 1952, p. 79).

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Appendix A: Key themes in bestsellers

Table 1. Key themes in bestsellers

Theme	No. of occurrence in chapters	Percentage
Positive thinking	12	40%
Peace	9	30%
Faith	8	26.66%
Calm	7	23.33%
Prayer	5	16.66%
Fear	4	13.33%
Quietness	3	10%
Healing	3	10%
Relaxation	2	6.66%
Thought	2	6.66%
Death	2	6.66%
Self-confidence	2	6.66%
Emotions	2	6.66%
Christianity	1	3.33%
Sin	1	3.33%
Inferiority (lack of self-confidence)	1	3.33%
Forgiveness	1	3.33%
Anger	1	3.33%
Marriage	1	3.33%
Sorrow	1	3.33%
Heaven	1	3.33%
Energy	1	3.33%

State of mind	1	3.33%
Happiness	1	3.33%
Involvement	1	3.33%
Imagination	1	3.33%
Trust	1	3.33%
Disease	1	3.33%
Friendship	1	3.33%

Appendix B: The occurrence of metaphors in bestsellers

Table 2. Metaphors in bestsellers

Book chapter	Themes	Metaphor	Archetypal metaphor
A GUIDE TO CONFIDENT LIVING-CHAPTER 1	Christianity Faith	Minister will be a medicine Dominate her mind Open your mind Permeate your soul Healing influence Church filled to overflowing (flow) Shut out the world Breaks the silence Vibrant and healing silence Condition his mind X2 Turn his mind to God Fixing his thought Powers enters the mind, body and soul Pipe organ Themselves are filled with new Let the mind receive Power of faith came to her mind Penetrated into her mind Tortured and tormented being Spiritual miracle	The ought of light (talking about light) & parallel between light-healing as a medical procedure and faith seen as “the light” This life is the light of men Healing light Antithesis dark-light top page Into his mind flashed an idea (Fears and defeat) are flushed out

		<p>Spread through mind</p> <p>Dropped from the mind</p> <p>Break the tension of thought</p> <p>Relax your mind X2</p> <p>His mind became attuned</p> <p>The essence of the mind</p> <p>God's power flowing</p> <p>Fears and defeat surge</p> <p>Get mentally away from the world</p> <p>Fix this thought in your mind</p> <p>The poison was generated (breaking down)</p> <p>Infectious centers</p> <p>Infectious spiritual life</p>	
A GUIDE TO CONFIDENT LIVING- CHAPTER 2	<p>Quietness</p> <p>Sin</p>	<p>Filling your mind, fill your mind with hopeful, helpful and positive thoughts</p> <p>Borne in the mind</p> <p>His mind was in such a panic</p> <p>Enters his mind</p> <p>Freshen my mind</p> <p>Burden my mind</p> <p>Allowing pain to show upon their faces</p> <p>Cleanse the bosom ...of that stuff that lies upon the</p>	<p>The thought has flashed across... 's mind</p> <p>Flush out your brain...refill it with healing power</p>

		<p>heart</p> <p>Carry things too long</p> <p>Healing thoughts X2</p> <p>Rushing back into the mind</p> <p>Reach down into your mind</p> <p>Take out those thoughts</p> <p>Put your brain into a turmoil and tumult</p> <p>Poured all</p> <p>Cast it (religion) in simple thought form</p> <p>Scrape all those ideas out</p> <p>Blow it all around inside your head</p> <p>Empty his mind and sweep it clean</p> <p>Head be all cleaned out before close it up</p> <p>Drop them down into your mind</p> <p>Cram your brain</p> <p>Close up the hole in your brain</p> <p>Cut a hole in the top of my head X 2</p> <p>Soak into your mind</p> <p>Healing influence X2</p> <p>Live in your mind</p> <p>Powerful, creative thoughts</p>	
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		<p>Occupy your mind</p> <p>Healing thoughts X 2</p> <p>Vital words, sentences, thoughts</p> <p>Dropping deeply into your brain</p> <p>Change the character of your thoughts</p> <p>Putting into your mind great ideas</p> <p>Peace of mind</p> <p>Maladies of the soul</p> <p>Spot which did exist on his mind</p> <p>Mind becomes unsettles</p> <p>Emotions are thrown away</p> <p>Guilt lodged in human minds sins are sapping the mental and emotional health</p> <p>Unhealthy and deteriorating secretions that flow from a sense of guilt</p> <p>The mind tries to save one's face</p> <p>The sin is held and seen for what it is</p> <p>The mind has attempted to bury it, isolate it</p> <p>Cannot fool your subconscious mind</p> <p>Delude your conscious</p>	
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		<p>mind</p> <p>A heavy load resting upon his soul had been lifted</p> <p>His subconscious mind reacted</p> <p>Mind governed by habit /govern the thoughts</p> <p>The subconscious mind is not always your enemy</p> <p>The mind has become conditions to the presence of the guilt complex</p> <p>Mind wants freedom and yet hesitates to take freedom</p> <p>Mind wants to be delivered</p> <p>Break this recurring circle of defeat</p> <p>Spiritual imprisonment</p> <p>Physician of the soul</p> <p>Take the burden of your mind</p> <p>Cast them (pain, trouble and evil of life) out of his mind</p> <p>Destructive thoughts X 3</p> <p>Diseased thoughts X3</p> <p>Hate/ defeat thought</p> <p>Guilt becomes an infection center</p> <p>Guilt cuts deeply</p> <p>Guilt malady beings to cause trouble...it may</p>	
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		<p>break out</p> <p>Guilt is an unclean wound</p> <p>Sorrow is a clean wound</p> <p>Sorrow pains deeply but being clean the wound heals</p> <p>Guilt...begins to throw off what amounts to a "poison"</p> <p>Poison gets into your thinking</p> <p>Physical poison</p> <p>Poison of guilt to remain in your mind</p> <p>Emotional sickness</p>	
A GUIDE TO CONFIDENT LIVING-CHAPTER3	<p>Inferiority</p> <p>Lack of self-confidence</p>	<p>Press them into your minds</p> <p>Train their minds (train your mind) X 2</p> <p>Entertain the thought / shake it off</p> <p>His mind seeks to make up</p> <p>Acids of futility started to spread through his mind</p> <p>Open the mind</p> <p>Let them (words) saturate your mind</p> <p>Thoughts surge through their minds</p> <p>Defeat thoughts X 4</p> <p>Ill-concealed impatience</p>	<p>Sink into their dull and gloomy attitude occasionally</p> <p>Sink into a depressed mood</p>
A GUIDE TO CONFIDENT LIVING-	Calm	Helter-skelter mind	Permeates your mind

CHAPTER 4	<p>Quietness</p> <p>Relaxation</p> <p>Peace</p>	<p>A mind rests</p> <p>(mind) ...skips</p> <p>Shivering in the mind</p> <p>The mind gives up and cries desperately</p> <p>(Mind) it is cluttered</p> <p>My mind would complain</p> <p>Your mind will fight back with the cry</p> <p>Your mind will fell you</p> <p>Organize your mind cultivation of a relaxed mental attitude</p> <p>Throws them (athletes) off their timing</p> <p>Released tension in his mind</p> <p>Disunity of mind</p> <p>Fresh clarity of mind</p> <p>His trouble was...in his mind</p> <p>Poor souls</p> <p>Relax the mind</p> <p>Calmness of mind</p> <p>Mind was being relaxed</p> <p>Relaxation of the soul X3</p> <p>Spiritual thinking</p> <p>Fix the mind</p> <p>Keep their minds stayed or fixed</p>	Sinking into subconscious
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		Worries being lifted from the mind	
A GUIDE TO CONFIDENT LIVING- CHAPTER 5	Positive thinking Calm Peace	Quality of mind Put the problem out of mind Spiritual touch Thoughts that engage the mind Think trickle across the mind X 2 (thin trickle of worry across the mind) Channels of the thought Fear can never defeat faith Deepen the channel of the faith thought The channel of the fear thought finally dries up Every thought is colored by thought or fear Caste of thought Your thoughts are leading you Healing property Fill their minds Check-up on his thought process Mind checked up Submit his mind Freshen up the mind Victim of self-pity	Every thought is touched up by the thought...comes up bright, resplendent, optimistic and positive (maybe inferring light here) Throw much light Flash into his mind Faith thought overflows and becomes the deep, flouring primary thought of mind Flooding my mind with peace and strength Flash into his mind Peace is flooding my mind, my body and my soul Peace flowing in upon him

		<p>Mind re-conditioned</p> <p>Thoughts that wear you out</p> <p>Thought tries to sneak into your mind</p> <p>Keep thought in good condition</p> <p>In your mind are all of the paraphernalia</p> <p>Thought get out of my mind</p> <p>Talk back to your thoughts</p> <p>Get your mind renewed</p> <p>Trust his own mind</p> <p>Keep your mind free</p> <p>Mind will deliver them (ideas)</p> <p>Minds to deliver</p> <p>Inject... a parable</p> <p>Intellectual free wheeling</p> <p>Pressed for money</p> <p>Vaults of heaven</p> <p>Resourceful mind</p> <p>Relax your mind</p> <p>Idea and dropped it</p> <p>Ripening in the cellars of his mind</p> <p>Idea picked out</p> <p>Pictured in his mind</p> <p>Mind released from ordinary influence</p>	
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		<p>Tackle it (the problem)</p> <p>Mind wander</p> <p>Refreshing of his thought</p> <p>Stimulating his mind</p> <p>Stimulations of my mental process</p> <p>Faith it cuts deeply into the consciousness</p> <p>Shadow frightened you</p> <p>Obstacles defeated you</p> <p>Mind was haunted</p> <p>Thoughts poisoning his mind</p>	
<p>A GUIDE TO CONFIDENT LIVING- CHAPTER 6</p>	<p>Praying</p> <p>Faith</p>	<p>Weight and burden of life</p> <p>Turning her mind toward God</p> <p>Her mind became alive</p> <p>Loneliness and fear to leave her mind</p> <p>Healing forces were flowing</p> <p>Prayer is a way of life</p> <p>Binding necessary</p> <p>Reshuffled her worries</p> <p>Cast of mind</p> <p>Put your hand to your problem</p> <p>Put it into God's hands</p> <p>Peace came into his mind</p> <p>Yield your mind</p>	<p>Her eyes lifted to the sea</p> <p>We would sink (in bed)</p> <p>My mind was flooded with healing peace</p>

		<p>You can release</p> <p>You become a channel</p> <p>Divine power flows X 2</p> <p>Clear out my mind X 2</p> <p>Feed my mind</p> <p>Spiritual food</p> <p>Dwelling mentally upon my troubles</p> <p>Living with Christ in my mind</p>	
<p>A GUIDE TO CONFIDENT LIVING- CHAPTER 7</p>	<p>Forgiveness</p> <p>Peace as letting go of fear</p>	<p>Cast out of mind</p> <p>Control his thoughts</p> <p>Thoughts control us</p> <p>Disciplining the mind</p> <p>Eject a thought</p> <p>Fix a thought more firmly in the mind</p> <p>Carrying thoughts</p> <p>Waste your time</p> <p>Mind that is defeating you</p> <p>Trace it back in their minds</p> <p>Spiritual antidote</p> <p>Relieves the mind of the foolishness</p> <p>Pile...on your memory</p> <p>Bringing into the mind spiritual thoughts</p> <p>Walk away from mistakes</p>	<p>Freeze the mind</p> <p>Keep his mind fluid</p>

		<p>Leave no stone unturned</p> <p>Giving the problem in God's hands</p> <p>Mind took a strange turn</p> <p>Having freed her mind</p> <p>Poison of resentment</p>	
<p>A GUIDE TO CONFIDENT LIVING-CHAPTER 8</p>	<p>Faith</p> <p>Praying</p> <p>Fear</p>	<p>Fear is the enemy</p> <p>It tangles the mind (fear)</p> <p>(fear) haunts your nights</p> <p>Burden of fear X2</p> <p>Spiritual osmosis</p> <p>Faith drives fear out and takes possession</p> <p>Mind having being cleansed</p> <p>Passes through mind</p> <p>(idea) throws its healing influence</p> <p>(idea) drives off infection</p> <p>Spiritual medicine 2</p> <p>Healing idea X 2</p> <p>Idea emerges in battle with the fear thought</p> <p>Concept of faith entering their minds</p> <p>Losing my mind X 2</p> <p>Haunted by possibility</p> <p>Filled with fear</p> <p>Sick emotionally and spiritually</p>	<p>Sink deeply into my mind</p> <p>X 2 Infiltrated into my mind</p> <p>Life will flow</p>

		<p>First class mind, childlike, simple, naïve X 3</p> <p>His mind is clear</p> <p>Patch of silk would hold me</p> <p>Release from fear filled me with exquisite delight</p> <p>Fear defeats us</p> <p>Faith will hold me up</p> <p>Haunted by fear</p> <p>Releasing power in your mind</p> <p>Technique of faith eliminates fear</p> <p>Ingredient against fear is love</p> <p>Lend your my three (children)</p> <p>She would break to pieces</p> <p>Childlike trust</p> <p>Your problem of fears clears up</p> <p>Put their fears in basket</p> <p>Put my fear in his hands</p> <p>Cure of fear</p> <p>Unsound/tangled mind</p> <p>Wound in the mind</p> <p>Clean wound, hurts, cuts deeply, it will heal</p> <p>Implant fears into child's mind</p>	
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		<p>Breakdown of morals</p> <p>Carry this guilt</p> <p>Enter one's mind</p> <p>Do...destructive things to their minds</p> <p>Sin is an unclean wound</p> <p>(Sin is) invading the mind</p> <p>Mind tries to close around it...becomes infected</p> <p>Rise the ghosts which haunt a man's mind</p> <p>Ghosts fill him with fear</p> <p>Mind becomes so tangled</p> <p>Threw the lie...in the fear of...novice</p> <p>Mind will be sound, stable</p> <p>Haunted by fear</p> <p>Cure for his fears</p> <p>Infection qualities</p> <p>Cleansed his mind</p> <p>His mind at rest</p> <p>Poor receiver</p> <p>Make up your mind</p> <p>Cure for fear</p> <p>Free from fear</p> <p>Fear is the poisonous well</p> <p>Makes life a hell</p> <p>Infection point cause by fear</p>	
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		<p>Diseased idea</p> <p>Diseased idea is cast from the mind</p> <p>Between death and me was a piece of cord and a little patch of silk</p> <p>(Guilt) sends infection</p> <p>Infection drain a sense of guilt</p>	
<p>A GUIDE TO CONFIDENT LIVING- CHAPTER 9</p>	<p>Faith</p> <p>Praying</p> <p>Peace</p>	<p>Power over other people...is a disease and abnormality</p> <p>Pregnant statement</p> <p>(Christianity) is science of personal and social living</p> <p>Develop power in his mind and personality</p> <p>Mind is conditioned</p> <p>Mountain lies across your pathway, removed shall be cast into the sea</p> <p>Chambers of the human mind</p> <p>Fear crossed my mind</p> <p>I lifted up my mind</p> <p>Exercised by the mind</p> <p>Waste your time</p> <p>Delusion in the mind</p> <p>My mind is at rest</p> <p>Build up in your mind</p> <p>Spiritual highlight</p>	

		<p>Burned out his mind</p> <p>Healed of ill-will, inferiority, fear, guilts</p>	
<p>A GUIDE TO CONFIDENT LIVING-CHAPTER 10</p>	<p>Peace</p> <p>Faith</p> <p>Pray</p> <p>Anger</p>	<p>Affect the mind</p> <p>Fill the mind with peace</p> <p>Seething cauldron agitated emotion</p> <p>Don't let things agitate you</p> <p>Break, burn them or expression (people)</p> <p>Control and discipline their minds</p> <p>Think orderly, controlled, disciplined, calm thought</p> <p>Bundle of nerves</p> <p>Jump to the conclusion</p> <p>Mind operated to rapidly</p> <p>Emotional make up</p> <p>Allow mind to get ahead X 2</p> <p>Lifting your mind above</p> <p>The walls of your mind (hang these pictures on)</p> <p>Minds cannot be perplexed of frightened</p> <p>The peace of God</p> <p>Closed mind</p> <p>Calm and controlled in his mind</p> <p>Art of detachment</p> <p>Force an idea out of the</p>	<p>Flashed her a smile X 3</p> <p>Flashed across my mind</p> <p>Burned up inside X 3</p> <p>Emotional storms</p> <p>Agitated by the little storms of life</p> <p>Fills his mind so full of these healing ideas</p>

		<p>mind</p> <p>Displace a thought that is causing damage</p> <p>Agitated thoughts</p> <p>Spread a balm of peace and quietness through his mind</p> <p>First class brain</p>	
<p>A GUIDE TO CONFIDENT LIVING- CHAPTER 11</p>	<p>Marriage</p>	<p>Battle the issues out</p> <p>Fixed in fact their minds</p> <p>Every person craves to be appreciate</p> <p>Govern yourself</p> <p>Broke up the growing coolness</p> <p>Marriage was crumbling</p> <p>Tortured brain</p> <p>Starved soul</p> <p>Breaking heart</p> <p>Wreck one's life</p> <p>Save my brain and spirit</p> <p>Sickening fear</p> <p>Cure my fear and breaking heart</p> <p>Dreadful thoughts</p> <p>Keep my mind on Christ's love</p> <p>My mind is healed</p> <p>Sense of responsibility ought to have some weight</p> <p>Wreck home life</p>	<p>Flash of an eye</p>

		<p>Haunt in the subconscious mind</p> <p>Sour happiness</p> <p>Mind dwell on thing</p> <p>Pent up in his mind</p> <p>Purging of the soul</p> <p>Drop into your mind</p> <p>Engrave it on the mind</p>	
<p>A GUIDE TO CONFIDENT LIVING- CHAPTER 12</p>	<p>Faith</p> <p>Death</p> <p>Sorrow</p> <p>Heaven</p>	<p>Cloud the mind</p> <p>Dull the spirit</p> <p>Satisfy our mind</p> <p>Go out of my mind and peace come into my mind</p> <p>Body is only a temporary house</p> <p>He was somewhat bitter</p> <p>Touched my heart</p> <p>Peace in my heart</p> <p>Death rulled the world</p> <p>Death never wins</p> <p>His eyes grow hazy</p> <p>Face grows dim</p> <p>Grief lifted</p> <p>Touch of his mind</p> <p>Great line passed through my mind</p> <p>Death of the soul</p> <p>The wage of sin is death</p> <p>Haunted by the fear of</p>	<p>Sunlight falling on the old hills</p>

		<p>death</p> <p>Dark and dismal thoughts of grief</p> <p>Edge of death</p>	
<p>A GUIDE TO CONFIDENT LIVING- CHAPTER 13</p>	<p>Calm</p> <p>Peace of mind</p> <p>Thoughts</p>	<p>Doubt crossed my mind</p> <p>Condition your mind</p> <p>Feeding your mind</p> <p>Subject your mind</p> <p>Slant of his mind</p> <p>Mind will yield</p> <p>Take upon the mind by the scruff of the neck</p> <p>Unlock your muscles</p> <p>Tension dropped out of Joe's mind</p> <p>Feed his thoughts with spiritual joy</p> <p>Train your mind</p> <p>Free your minds</p> <p>The flow of spiritual energy through the mind</p> <p>Eliminating the tangles from people's minds</p> <p>Cures the mind</p> <p>Allow their minds to become shackled</p> <p>Hamper our own minds</p> <p>Mind can become untangled</p> <p>Climb the ladder of life</p>	<p>Heart...overflowing with joy</p> <p>Minds become filled with shadows</p>

		<p>Poisonous fear</p> <p>Brace on his mind</p> <p>Set free thoughts</p> <p>Taken the brace off</p> <p>Heal a wounded mind</p> <p>Mind which carrying the brace of fear</p> <p>Set free the mind</p>	
<p>THE POWER OF POSITIVE THINKING CHAPTER 1</p>	<p>Positive thinking</p> <p>Self confidence</p>	<p>Cast from the mind</p> <p>Obstacles which might defeat you</p> <hr/> <p>Filled me with terror</p> <p>Filled your mind to overflowing with faith</p> <p>Filling his mind with affirmations of the presence</p> <p>Fill your mind</p> <p>Drive your prayers deep into your doubts, fears, inferiorities</p> <p>Mind is obsessed by thoughts of insecurity and inadequacy</p> <p>Re-educate the mind and make of it a power producing plant</p> <p>I used to be filled...with insecurities</p> <p>Insecurities that used to haunt me</p> <p>Knocked all these insecurity feelings out of</p>	

		<p>my mind</p> <p>Thinking fear and defeat thoughts</p> <p>Crawling through life on their hands and knees</p> <p>How you think...may defeat you</p> <p>Sucks the dust out of his associates minds</p> <p>Occupy your mind</p> <p>Reconditions your attitudes</p> <p>Cramming his mind</p> <p>Build up obstacles in your imagination</p> <p>Maladies of our emotional life</p> <p>Dark shadows of hopelessness has entered his mind</p>	
<p>THE POWER OF POSITIVE THINKING CHAPTER 2</p>	<p>Peace</p> <p>Interior quietness</p>	<p>Ear full of trouble</p> <p>Mind full of peace X 2</p> <p>(Heart) filled with hate, frustration</p> <p>Filling your mind</p> <p>Renewing of your mind X 2</p> <p>Poured out his heart</p> <p>Emptied his mind X 8</p> <p>Troubling their minds</p> <p>Carrying worries in their minds</p>	<p>Achieving, gaining a mind full of peace</p> <p>The sea washing gently upon soft shores of sand</p> <p>Sun sinks to rest</p> <p>Dissolve in consciousness</p> <p>Sunk low in his chair</p> <p>Flow into his mind, soul, body</p>

		<p>Drop it (thought)</p> <p>Refill the emptied mind</p> <p>Drop all my worries overboard</p> <p>Watch them (worries) disappear</p> <p>The mind cannot long remain a vacuum</p> <p>Work upon your mind</p> <p>Cross your mind</p> <p>Feel a sinking in the pit of your stomach</p> <p>Thoughts cast out ...sneaking in again</p> <p>The door of your mind</p> <p>Having lived in your mind</p> <p>Pass across your mind</p> <p>Shadows lengthen</p> <p>Mind will react</p> <p>Idea dropped into the subconscious</p> <p>Lubricated his mind</p> <p>Drop them (words) into your mind</p> <p>Feed your mind with thoughts</p> <p>Injecting peaceful ideas into the talk</p> <p>Peaceful mind</p> <p>Threw your mind into neutral</p>	
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		<p>Deeper sounds of harmony and beauty and of God</p> <p>Conceive of your mind X 2</p> <p>Thoughts are stirring up your mind</p> <p>Silence is a healing soothing, healthy practice</p> <p>Walk in deep woods</p> <p>Print on the mind</p> <p>The mind tends to remove</p> <p>The mind tends to reproduce</p> <p>Easy mind X2</p> <p>Mind responds</p> <p>Mind ...give your back X 2</p> <p>Saturate your thoughts</p> <p>The wall of your mind</p> <p>His subconscious mind insisted</p> <p>Fears, hates and worries that have haunted you</p> <p>Fill it (mind) full of peace</p> <p>The place filled with peace</p> <p>Fill your mind</p>	
<p>THE POWER OF POSITIVE THINKING CHAPTER 3</p>	<p>State of mind</p> <p>How mind works</p> <p>Energy</p>	<p>Mind tells you</p> <p>Mind is interested</p> <p>Inner conflicts and obsessions that throw off balance</p> <p>Tearing yourself apart</p>	<p>Sinking into a deep and untroubled slumber</p>

		<p>Conceive of your mind</p> <p>Life becomes dull in your mind</p> <p>Throw yourself into it</p> <p>Disintegrating</p> <p>Deteriorating</p> <p>Dying on the vine</p> <p>Get your emotional vaults connected</p> <p>Reach the deeper levels of your mind Eradicate fear and guilt</p> <p>Weight lifted from his mind</p> <p>Dull the freshness of mind</p> <p>Saturating his mind</p>	
<p>THE POWER OF POSITIVE THINKING CHAPTER 4</p>	<p>Praying</p> <p>Positive thinking</p>	<p>Temple of your soul (body)</p> <p>Allow your spirit to sag on grow stale or dull</p> <p>Prayer can freshen you up...send you renewed out</p> <p>Prayer driven deeply into your subconscious mind</p> <p>Fresh prayer formula</p> <p>Fresh spiritual techniques</p> <p>Bear in mind</p> <p>Open your mind</p> <p>Prayerized his mind X2 (and his activities)</p> <p>Print a picture of it on your mind</p>	<p>Flow into your mind</p>

		<p>Ideas lurking in the minds</p> <p>God working in their minds</p> <p>Pouring out ideas that have come to their minds</p> <p>Drop a prayer into the subconscious</p> <p>Driving into his mind</p> <p>Power to flow through a person</p> <p>Geared my mind</p> <p>Fill the little hole in the wall with optimistic prayers and thoughts</p> <p>Filled his daily life full of prayer</p> <p>Filled with hates, jealousy and resentment</p>	
<p>THE POWER OF POSITIVE THINKING CHAPTER 5</p>	<p>Happiness</p> <p>Positive thinking</p>	<p>Childlike heart and mind</p> <p>Fill your life with love</p> <p>We manufacture our unhappiness</p> <p>Thought enter your mind</p> <p>Eject it (thought)</p> <p>Drop happy thoughts into your conscious mind</p> <p>Apply to the mind</p> <p>Burst into tears and sobbed in her grief</p> <p>Keep your heart free from hate</p> <p>Mind (free) from worry</p>	<p>Dissolve in consciousness</p>

		<p>Unhappiness is very deep seated</p> <p>Quality of mind</p> <p>Running through my mind</p> <p>Drive off the thoughts</p> <p>Swamped his mind</p> <p>Drop thoughts in his mind</p> <p>Healthy thoughts</p> <p>Commit each thought to memory</p> <p>Insert thoughts into his mind</p>	
<p>THE POWER OF POSITIVE THINKING CHAPTER 6</p>	<p>Peace</p> <p>Calm</p>	<p>Fuming and fretting X 11</p> <p>Fearing their minds and souls to shreds</p> <p>The mind goes rushing</p> <p>Emotional illness</p> <p>Life can be muddled</p> <p>High strung frame of mind</p> <p>Released frame of mind</p> <p>Peace of God into... his nerves and muscles X 2</p> <p>Speak to your muscles everyday</p> <p>Lift up mine eyes</p> <p>Paced the floor, thumped the table, his voice was high-pitched</p> <p>Healing touch</p> <p>The mind can be quieted</p>	<p>Sank into bed</p>

		<p>The heart of your emotions X 2</p> <p>Mental list</p> <p>Relax and quiet the mind</p> <p>Vital substances permeating your mind</p> <p>Healing balm</p> <p>Taking tension fro the mind</p>	
<p>THE POWER OF POSITIVE THINKING CHAPTER 7</p>	<p>Self confidence</p> <p>Positive thinking</p> <p>Involvement</p>	<p>Body flair</p> <p>Tragic flair for failure</p> <p>He lost the flair for failure</p> <p>Mind was not trained</p> <p>Guidelines your mind</p> <p>Putting myself in God's hands</p> <p>Release from your mind</p> <p>Filled with fear</p> <p>Release a magnetic force in your mind</p> <p>Threw them of timing</p> <p>Spiritual osmosis</p> <p>Drop into your conscious mind</p> <p>Faith moves mountains</p> <p>Freed from self-doubt</p> <p>Put your whole heart</p> <p>Get it so deeply fixed</p> <p>Throw your heart X 4 (over the bar X2)</p>	<p>Froze their muscles</p> <p>He froze completely</p> <p>Fire the heart</p> <p>Flash of insight</p> <p>Sink (faith concepts) from your conscious into subconscious</p> <p>Let them sink (words) into unconscious</p> <p>Depth of your mind</p>

		<p>Write it on your mind</p> <p>Throw your faith</p> <p>Throw your affirmation</p> <p>Throw your visualization</p> <p>Throw the spiritual essence of you over the bar</p> <p>Beauty written on their faces</p> <p>Softening and mellowing</p> <p>Quality of mind</p> <p>Photograph this objective on your mind...hold it there</p> <p>Drop it out of your thought</p> <p>Hold them (words) in your conscious mind</p> <p>Saturate your mind</p> <p>Doubt closes the power flow</p> <p>Faith opens it</p> <p>Lodge deeply in your mind</p> <p>Drop it (the worst) out of your consciousness</p>	
<p>THE POWER OF POSITIVE THINKING CHAPTER 8</p>	<p>Positive thinking</p> <p>Peace</p>	<p>Think defeat</p> <p>Stand up to it (obstacle) X 3</p> <p>Don't go crawling through life</p> <p>Break (obstacle)</p> <p>Grueling battle</p>	<p>Froze up in his mind</p> <p>He froze mentally</p> <p>Flush out your thoughts</p>

		<p>Faith dawned in his mind</p> <p>Subconscious mind...is one of the greatest liars</p> <p>Talk to your subconscious mind</p> <p>Feeding it (mind) with positive thoughts</p> <p>Condition the mind negatively</p> <p>Seep into your mind</p> <p>Mind free of negatives</p> <p>A clean mind X2</p> <p>Clean mental engine</p> <p>Cultivate a positive idea pattern deeply in your consciousness</p> <p>Defeated by a difficulty</p> <p>Mind is convinced</p> <p>The rough is only mental</p> <p>In your mind...is an obstacle</p> <p>Your mind ...will handle</p> <p>Power is flowing through you</p> <p>The rough is only mental</p> <p>I think victory</p> <p>God is releasing your mind</p> <p>Whistling in the dark</p> <p>Reconditioned his mental attitude</p>	
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<p>THE POWER OF POSITIVE THINKING CHAPTER 9</p>	<p>Imagination Fear-calm Positive thinking</p>	<p>Cast wrong from your mind Divide the worry Fill it (mind) X 7 Fill your mind with faith X 2 Serene minds I am sick with worry We fear... in our minds, hearts, brains Emptying the mind daily Thoughts can be emptied from the mind Empty your mind X 8 Clog the mind Impede the flow Eliminated daily (thoughts) Freeing you from fear Reaching into your mind Fears drained out of your mind Eliminate abnormal fear from your thoughts Crowd your mind Crowd out worry Was the faith master fear? Occupied (mind) State of vacuum (mind) Refilling (mind) Cauterize it (mind)</p>	<p>Thoughts tend to sink more deeply into the subconscious Mind drainage Drain them (thoughts) Mind is overflowing Drain the mind</p>
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		<p>Break the worry habit</p> <p>Crowd out fear</p> <p>Attack on the main body of worry</p> <p>Freeing your mind</p> <p>Create conditions in your mind</p> <p>Shift your mind from fear</p> <p>Surround your mind</p> <p>Snip off the little worries X 2</p> <p>Farthest branches of your fear</p> <p>Uncluttered mind</p> <p>Cut the main trunk of worry</p> <p>Conditions his mind</p> <p>Filled with the joy and delight of life</p> <p>Your put into the mind</p> <p>My mind is full of god X 2</p> <p>Occupying the mind</p> <p>Mental room</p> <p>Released from the worries</p> <p>Break the worry habit</p> <p>Saturate your subconscious</p> <p>Subconscious will return to you</p> <p>Shoot an injection of faith</p> <p>Infect with negativism</p>	
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		<p>Mind is saturated</p> <p>Happiness was infectious</p> <p>Infectious laughs</p> <p>Defeat thoughts</p> <p>Gloomy thoughts</p>	
<p>THE POWER OF POSITIVE THINKING CHAPTER 10</p>	<p>Calm</p> <p>Trust</p> <p>Positive thinking</p>	<p>Impresses upon your mind</p> <p>Mind was too tied up</p> <p>Clean out of their minds</p> <p>Dully mood</p> <p>Dirty deals</p> <p>Unhealthy atmosphere</p> <p>Keep your mind relaxed</p> <p>Tension blocks the flow of thought</p> <p>Answer that develops in your mind</p> <p>Diseased thoughts</p>	<p>Flash illumination into your mind</p> <p>Boiling inwardly</p> <p>I was sunk</p> <p>Ideas flow out of my mind</p>
<p>THE POWER OF POSITIVE THINKING CHAPTER 11</p>	<p>Healing</p> <p>Emotions</p> <p>Positive thinking</p>	<p>Growing bitterness</p> <p>Satisfy my own mind</p> <p>Cleansed in the soul</p> <p>Free in my mind</p> <p>Fresh in my mind</p> <p>Healing upon his heart</p> <p>Restorative forces resident within the mind</p> <p>Healing mind</p> <p>Filled with fear</p> <p>He was filled with fear and</p>	

		<p>resentment</p> <p>Hearts filled with love</p> <p>Mind will send forth radiant health energy</p> <p>Sickness of mind, heart, soul and body</p> <p>Rankling in his mind</p> <p>Sick in their thoughts and emotions</p> <p>Maladjusted in their minds and souls</p> <p>Ill ...of the mind and soul</p> <p>Destructive thoughts</p>	
<p>THE POWER OF POSITIVE THINKING</p> <p>CHAPTER 12</p>	<p>Disease</p> <p>Faith</p> <p>Emotions</p> <p>Positive thinking</p>	<p>Prescription compounded of prayer, faith and dynamic spiritual thinking</p> <p>Mind filled with fear, anxiety, tension, resentment, guilt or a combinations of all of them</p> <p>Normal sources of emotional, spiritual and intellectual power become clogged up</p> <p>Bogged down by resentment</p> <p>Empty himself</p> <p>Throw upon the heart</p> <p>Fill the mind</p> <p>Spiritual iodine</p> <p>Grievance drainage to your mind</p> <p>Open your mind</p>	<p>Sinking feeling in the pit of your stomach</p> <p>Let the grievance flow out</p>

		<p>Fill my heart</p> <p>Give power over the sins X 2</p> <p>Virus may burrow deeply into their subconscious</p> <p>Disease of mind</p>	
<p>THE POWER OF POSITIVE THINKING CHAPTER 13</p>	<p>Positive thinking</p>	<p>Fill your mind</p> <p>Filled with gripes</p> <p>Thoughts that occupy your mind</p> <p>Healing type of thought</p> <p>Make yourself ill with your thoughts</p> <p>Form a picture in your mind</p> <p>Lift your mind above (difficulties and failures)</p> <p>Electrified, I demanded</p> <p>Eyes looking down in the mud</p> <p>Shake it to pieces (the problem) with my mind</p> <p>Lift a person above all difficult situations</p> <p>Look deeply into your mind</p> <p>Hold in your mind a picture</p> <p>Get the truth into your mind</p> <p>Feed your mind X 2</p> <p>Make your mind healthy</p>	<p>Sea of mud</p> <p>Enthusiasm would cool</p> <p>Flush out all old, tired, worn out thoughts</p> <p>Flow freely from your mind</p>

		<p>Nourishing, wholesome thoughts</p> <p>Cast out dead, unhealthy thoughts</p>	
<p>THE POWER OF POSITIVE THINKING CHAPTER 14</p>	<p>Relaxation</p> <p>Calmness</p>	<p>God is filling us with strength and quiet energy</p> <p>Open yourself to the flow</p> <p>Keep the mind quiet</p> <p>Let go every muscle</p> <p>Mentally cut</p> <p>Refills you</p> <p>Drain the mind X 4</p> <p>Unhealthy thoughts</p> <p>Think spiritually X 2</p> <p>Turn the mind</p> <p>Touch me with peace</p> <p>The human being is ment to be attached</p> <p>You are Atlas carrying the world</p> <p>Diseased thoughts of their minds X 2</p>	<p>Sun lifts water</p> <p>Flow of easy power through the mind</p>
<p>THE POWER OF POSITIVE THINKING CHAPTER 15</p>	<p>Friendship</p>	<p>Her face broke into a beautiful smile</p> <p>Barriers were erected in their minds</p> <p>In his mind he has “brushed them off”</p> <p>World is filled with people?</p> <p>You lift the relationship</p>	<p>People felt coolness in him</p>

		<p>The best begins to flow out</p> <p>Deflate your ego</p> <p>I have deeply wounded (rani) you</p> <p>Taken the wind out of his sails</p> <p>Build up as many people as you can</p>	
<p>THE POWER OF POSITIVE THINKING CHAPTER 16</p>	<p>Healing</p> <p>Death</p>	<p>Rise above sorrow</p> <p>Ache in his personality</p> <p>Fill your days with creative activity</p> <p>Empty the mind and heart</p> <p>Self-emptying</p> <p>Broken heart</p> <p>Fill your mind</p> <p>Heal your wound</p> <p>Life and dissipate grief</p> <p>Fill your mind</p> <p>Take into your mind and heart ...the text</p> <p>The soul...survives the barrier of time and space</p> <p>Keep my mind clean</p> <p>Cast of mind</p> <p>Mind was keen and alert</p> <p>Heavy-hearted</p> <p>Welling up in your mind (Mental pain</p> <p>Its weight (of the mental</p>	<p>Sink into a coma</p>

		<p>pain)</p> <p>Ache in your heart</p> <p>Ache will leave your heart</p>	
<p>THE POWER OF POSITIVE THINKING CHAPTER C17</p>	<p>Healing</p> <p>Faith</p> <p>Positive thinking</p>	<p>Air lifting feeling</p> <p>Mind emptied</p> <p>Idea was hedged in his mind</p>	<p>Could not get that light in his eyes out of my mind</p> <p>Let these words sink in to you</p>

Appendix C: Analyzed metaphors

Table 3. Analyzed metaphors

Metaphor part/type	Dominant metaphors
Light archetype	<p>the thought of light</p> <p>healing light</p> <p>light in his eyes</p> <p>into his mind flashed an idea</p> <p>flashed across the mind/flash into his mind</p> <p>in a flash of insight</p> <p>flashed a smile</p> <p>flash of an eye</p>
Cold archetype	<p>freeze the mind</p> <p>froze up in his mind</p> <p>he froze mentally</p>
Fire archetype	<p>fire the heart</p> <p>burned up inside</p> <p>fuming and fretting</p>
Sun archetype	<p>Sun</p> <p>sun lifts water</p> <p>sun sinks to rests</p>
Water archetype	<p>flush out thoughts</p> <p>flush out your brain and refill it with healing power</p> <p>fears and defeats...are flushed out</p> <p>sink into a depressed mood</p> <p>sinking into the subconscious</p>

	<p>sink deeply into his mind</p> <p>sink from your conscious into your subconscious mind</p> <p>words sink in</p> <p>flooding my mind</p> <p>faith thought overflows</p> <p>peace flowing into his mind</p> <p>healing forces were flowing</p> <p>power is flowing through you</p> <p>flow out of my mind</p> <p>life will flow toward him rather than away from him</p> <p>let the grievance flow out</p> <p>torrential flood</p> <p>emotional storms</p> <p>Boiling inwardly</p> <p>mind drainage</p> <p>to drain the mind/ thoughts</p>
<p>The mind tenor</p>	<p>open your mind</p> <p>fill your mind</p> <p>refill the mind</p> <p>flow into/out of your mind</p> <p>mind is overflowing</p> <p>condition your mind</p> <p>power entered/came the mind</p> <p>flow of power through mind</p> <p>releasing power in mind</p> <p>drop from/into the mind</p> <p>relax your mind</p>

	<p>mind filled with fear</p> <p>enter the mind</p> <p>clean the mind</p> <p>cast out of mind</p> <p>empty your mind</p> <p>occupy your mind</p> <p>mind flooded</p> <p>drop into subconscious</p> <p>sink into the mind</p> <p>burden of your mind</p> <p>freshen my mind</p> <p>sink into the mind</p> <p>burden to the mind</p>
<p>The thought tenor</p>	<p>fix this thought</p> <p>healing thoughts</p> <p>destructive thoughts</p> <p>diseased thoughts</p> <p>defeat thoughts</p> <p>drop thoughts in the mind</p> <p>flush out thoughts</p> <p>unhealthy thoughts</p>