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they are not afraid to show ðj g t wj ö about animal violence. In harrowing videos, they expose viewers, subscribers and supporters to a hidden world of animal cruelty that goes behind the scenes of some of the worst conditions imaginable. Unlike RVC's official website, their Facebook page allows the construction of an online community sharing the PETA's views and methods. The administrators censor, monitor and orient the conversation between viewers. For instance, they post a video or a status and ask viewers to comment on it. The Facebook page in this way is not only used for its representative function: it also becomes a place for participation, encouraging its members to get involved, share their opinion and take action. Participatory culture, following MIT professor Sasha Constanza-Chock, relies on participation, strong support for sharing, informal mentorship, members who feel that their contributions matter, and who care about others. Furthermore, participatory culture is strongly rewarding for those involved, reminds Constanza-Chock that participation, strong support for sharing, informal mentorship, members who feel that their contributions matter, and who care about others. By asking the opinion of viewers and encouraging their participation, PETA makes their viewers feel like their contributions are important, and therefore appeal to their intelligence. As we will see though, PETA tacitly encourages hate speech and mainly rely on fear and guilt to change the behavior of viewers.

Many of the rhetorical strategies and tools used by PETA are evident in the footage that they project on their site. They call to pathos through the display of videos exposing animal suffering. Pathos, says Aristotle, is the display of emotions. PETA uses pathos to put viewers in an appropriate emotional state. Yet invoking pathos does not necessarily involve shocking the audience, and should not rely on manipulative behavior. PETA insists that it is motivated by their sympathy and empathy for animals, but some of their rhetoric suggests otherwise. Building on the shock factor, PETA showcases a plethora of horrifying imagery. The NGO often shares incredibly graphic and gory pictures and videos to disturb viewers, this to the point that they take action, comment on the page and participate in the conversation. This tactic is definitely manipulative, as PETA often disguises its intentions.

Three videos chosen from hundreds displayed everyday on their Facebook Page clearly expose the different effects used by the organization. In the first video, two pigs are manhandled to death. PETA regularly refers to the abusive behaviors in slaughterhouses, which has become the norm. Filmed in a large shot to allow viewers to get the fully embrace the scene. The rhetorical power of the video lies in the raw footage, shot probably undercover by an amateur filmmaker. Its realism embeds the viewers into the reality of slaughterhouses. In contrast, the second video uses the voiceover of famous actor Justin Long, who points the harm done to foxes by outerwear company Canada Goose. A series of different snapshots include Canada Goose outerwear, photos of foxes, and images of foxes stuck in traps, struggling and wriggling to get free. The representation of the fox, in a close-up, aims to capture their frightened eyes and their desperate attempt to save themselves. The viewer is deliberately left to fill the blanks between these different edited short sequences, which do not seem to bear any direct relationship. The provocative questions and statistics on animal killing written over the images helps the viewer to orient his understanding of the video. The voiceover helps the viewer to orient his understanding of the video.

The last video presents the struggles of large Orca whales kept in a tank in the famous amusement park Sea World. The last video goes a step further in provoking the emotion of the spectator. The short film inserts images of a young boy living in a small cell like room. Looking bored and lonely, dirty and miserable, the boy should remind the distress of domesticated orcas. Using the voice of the little boy, PETA enumerates statistic and facts about Orca abuse to reinforce the seriousness of their action, as well as the emotional impact of their representation. The innocence and vulnerability attributed to children should remind the profound injustice behind Sea World treatment of animals.

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