A RHETORICAL ANALYSIS

OF THE

TOTAL WOMAN MOVEMENT

A Thesis

Presented in Partial Fulfillment of the Requirements
for the Degree Master of Arts

by

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The Ohio State University
1979

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CHAPTER I

INTRODUCTION

Background

The decade of the 1960's, though removed from us in time by ten years, will long be remembered as one of the most turbulent in our nation's history. The early years of the Sixties were characterized by the discord surrounding the movement for Civil Rights. Peaceful freedom marches and songs of protest on the part of those who sought to ensure equality for all peoples regardless of racial origins, contrasted sharply with the burning crosses, midnight raids, and hooded garb of the opposition who favored a separatist philosophy.

Certainly during the latter part of the Sixties, American society and American culture continued to be victims of mass upheaval; some of the upset was unjust but much of it was justifiable. American involvement in Viet Nam's civil war created factionalism in our politics, in our society, and in our families. Protesters against the war often became violent in their expressions of anguish—setting one's self on fire, pouring blood on draft records; and supporters of the government's war position were sometimes equally as violent in their attempts to eliminate demonstrations—
shooting unarmed students, clubbing and tear-gassing pacifists.

Religion, too, was no longer a mainstay in American society. Jesus freaks, Satanic cults, eastern religions, fanatical zealots, and the like, were drawing young people away from the solidly entrenched and accepted faiths of Protestantism, Catholicism, and Judaism. And even within the hierarchy of church structures, the foundations were being shaken. Nuns were throwing off their habits, priests were getting married, ministers were coming out of the closet, rabbis were cutting their earlocks, and the people of God were being born again!

At the same time, drugs hit the streets and were no longer confined to the mysterious and illicit world of organized crime. Hard and soft drugs could be bought without any difficulty: marijuana, red bennies, coke, purple ladies, . . . . Yours, just for the asking. People were shooting-up, sniffing-up, tuning-in, tuning-out, dropping-in, dropping-out, and dropping-dead!

Politics offered no hope. Both Black and White heroes of the people had been assassinated. Racial tensions were strained and devastating riots broke out in numerous cities and prisons across the country. Memories of Watts and Attica continue to stir feelings of fear, along with those of shame.
And eventually, American people of all races were fooled by the deception and guiles of men like Richard Milhous Nixon.

Aside from politics and race, traditional ethics and values were called into question. The virtue of "virginity" lost some of its reverence, or better yet, the fear of getting pregnant lost itself! The availability of the birth control pill allowed those women who took advantage of its effectiveness to engage freely in sexual activity with men, without the nagging dread of pregnancy. Within marriage and without marriage, women began to grow in their awareness that their lives need not be bound by diapers.

Simultaneous with the growing use of birth control, was the brewing and surfacing of a multitude of organizations and movements which carried, and continues to carry, the umbrella name of "Women's Liberation." Its appeal is still to a rather wide audience: female, young, old, white, red, single, educated, non-educated, gay, straight, etc. Its splinter groups are feminists, militants, radicals, and more; and it advocates personal freedom and women's rights.

The Sixties have past, but the repercussions of the Sixties are still being felt. The impact of the upheaval has been incredible and has probably changed the course of American thought by a substantial degree.

While all of this turmoil was affecting Americans
nationwide, a young, Florida housewife was trying to deal with her own personal turmoil. In 1964, Marabel and Charles Morgan were married. Marabel, a former beauty queen from Mansfield, Ohio, had attended The Ohio State University, before moving to Florida to work for the Campus Crusade for Christ. Charles was a law student at the time, and was also involved with the campus ministry when he met and married Marabel. For the first few years their marriage was sound, but by the late Sixties, Marabel recognized that it had become quite sour. Marabel set upon herself the job of restoring the love, the harmony, and the communication in the relationship. To her own way of thinking, she decided to become a feminine ideal: a "Total Woman." "For the Total Woman everything begins with the conviction that the man is the leader of the family, and she backs that up with biblical quotations."\(^1\) The basis for Morgan's "Total Woman" philosophy rests in this biblical remedy for marital conflict:

"You wives must submit to your husband's leadership in the same way you submit to the Lord."\(^2\) God planned for woman to be under her husband's rule.

Marabel Morgan startled the American public with her

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\(^1\) Claire Safran, "Can The Total Woman 'Magic' Work For You?" Redbook 146, #4 (February, 1976), p. 130.

deeply conservative and fundamental philosophy of marriage. Most of the progressive activists of the Sixties saw Morgan as a reactionary to the revolutionary spirit that was sweeping the United States. But Marabel disputed that label, and instead, claimed to be working along with the change agents and Liberationists to help women achieve freedom and realize their individual potentials. Morgan has said:

My concern is for saving and fostering warmth in the marriage relationship; I am not addressing other problems which women face in the work force. Although I have at times been treated as "anti-women's lib," this is simply not so.³

Purpose of the Study

Marabel Morgan has come a long way since the crucial days of decision regarding her once floundering marriage. In the Seventies, as an author, (The Total Woman and Total Joy), a teacher, a television personality, a public speaker, and a president of a highly successful corporation, Marabel Morgan's rhetoric is worthy of critical study. She has been voted one of the twenty-five most influential women in the United States in this decade and is listed as such in the World Almanac & Book of Facts. It would be an oversight to consider this a small honor. Unquestionably, Marabel

Morgan has been extremely influential, and her message or philosophy has been well-received by many thousands of women in the United States and in a number of other countries, as well. The general, pervading question of this thesis is "Why?" What part has Morgan's rhetoric played in the widespread acceptance of her beliefs? Why has she had such a profound effect on women, particularly American women? Why do women so strongly identify with Marabel Morgan?

Immediate but tentative responses to the overall question "why" include answers concerned with Morgan's ethical appeal. She is intelligent, well-mannered, articulate, and beautiful; she presents a picture of perfection that most women strive to achieve for themselves; she is an advertisement for a product, or philosophy, that promises something better. Superficially, these answers are valid. But the very fact that a million dollar business has grown out of the beliefs belonging to a previously unhappy housewife, indicates that we ought to probe much deeper in attempting to answer the question. We must look at Morgan as a public speaker and assess her rhetoric. We can analyze her persuasive strategies and scrutinize her uses of the media. We need to consider the needs of her audience and study the collective image its members share.
A major argument of this thesis purports that Marabel Morgan is a public speaker whose rhetoric is successfully persuasive. Morgan's use of persuasion is in the best sense of the word since she is non-manipulative in addressing her audience. Rather, she stimulates a dialogic atmosphere while, at the same time, she leads her receptors into agreement with her manner of thinking. Morgan is capable of bringing forth similar attitudes and beliefs from her receptors, as well as inducing attitude changes in them.

In order to provide backing for this argument, the thesis examines Morgan's vision of married life, and the symbolic and rhetorical processes involved in the transmission of that vision to others. Her philosophy has spread with a remarkable contagion. Therefore, one relevant area of concern relates to what has accounted for that rapid and pervasive spread. Part of the evidence rests in the evolution of Total Woman into a social movement.

A second argument contends that a collective image, which is shared by the members of the Total Woman Movement, motivates action manifested in collective behavior. The empathetic quality induced by a shared image is necessary for interaction and exchange. The holding of the image assures a sense of belonging, a sense of oneness with other Total Women. Because the image plays such a cohesive role, it is
important to determine how it developed and how it came to be held collectively.

**Review of Pertinent Literature**

Scholarly literature provided the conceptual and theoretical framework for this paper, but information gleaned from Morgan's own books, *The Total Woman* and *Total Joy*, as well as from assorted popular magazines, contributed much of the factual information.\(^4\) Morgan's own books clearly sort out her beliefs, attitudes, and values concerning her life, her marriage, and the preliminary growth of the Total Woman Movement. Her plan, or design, centers on four tenets which the wife should follow for the sake of her husband and for the sake of their marriage: (1) "accept him," (2) "admire him," (3) "adapt to him," and (4) "appreciate him." These directives, intended to improve the marriages of Morgan's readers, are included in each of her books.

*Time* magazine, *The New York Times Magazine*, *Redbook*, *Reader's Digest*, and other respectable, popular publications provided a great deal of the colorful details about Marabel Morgan and her Movement. For the most part, they included biographical sketches of Morgan, summaries of the philosophy

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of Total Woman, and both positive and negative criticisms from reputed experts. Much of the value in using these magazines as secondary source material lies in the fact that they mirror public trends; public opinions; and ultimately, Morgan's public reputation.

There is an abundance of scholarly literature which presents theories and models that can be applied to the rhetoric of Marabel Morgan, and can be used as methodological tools for this study. As mentioned, one argument is that Morgan's rhetoric and the Total Woman philosophy combined, are responsible for the evolution and growth of a social movement: a movement whose members envision and advocate a new social reality. Proof for this argument rests in the applicability of theoretical definitions of a social movement and its respective stages, drawn from pertinent scholarly literature.

A number of scholars have established criteria for determining whether or not a particular aggregate is actually a social movement. Robert S. Cathcart believes that the application of a thorough definition of a social movement will, in fact, validate the presence of a movement. He speaks of shared values, common goals, an organizational

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structure, and a desire to affect the social order as being vital to the authenticity of a movement.

In his article, "Fantasy and Rhetorical Vision: The Rhetorical Criticism of Social Reality," Ernest G. Bormann claims that members of a social movement hold, in-common, a vision of life as it ought to be. Bormann sets down a sequential pattern of events that detail how a rhetorical vision develops and grows out of a fantasy that chains out or is dramatized. Once it is decided that the vision can become a reality, the same vision simultaneously becomes a goal. The beliefs and values inherent in the vision are acceptable and common to the group. According to Bormann's definitions, Morgan has a rhetorical vision and has communicated it to others. Women, who adopt and adhere to Morgan's philosophy of male dominance in marriage, do so because they believe in the traditional male leadership role and because they have an image of their lives, especially in their marriages, as they ought to be and conceivably can become.

Charles Wilkenson proffers a definition of a social movement that emphasizes languaging strategies as dominant factors in motivating people to coalesce, mobilize, and act

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in hopes of bringing about societal change. By languaging strategies, Wilkenson means events, acts, and symbols, as well as language itself. He refers to the moral or ethical nature of a conflict or tension that serves to motivate individuals into action. The conflict must be experienced over a period of time; the actions or strategies of the movement must happen within a recognized, established society, and some degree of resistance must be experienced. The ultimate purpose, as Wilkenson sees it, is an effect upon the status quo. Morgan and her followers utilize what Wilkenson means by languaging strategies in transmitting their message. Besides symbolic language, the Total Woman classes employ nonverbal aids in the form of films, music, and behavior modification techniques; and, the Movement advantageously makes use of pseudo events involving the media. In addition, the actions of Total Women are entirely in keeping with their value systems since they view marriage and their roles in marriage to be within the realm of their ethical backgrounds.

The Total Woman Movement does exist in time, or in history, as Wilkenson would say. Leland M. Griffin takes this criterion even further in his article "The Rhetoric of

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Historical Movements.\textsuperscript{8} For Griffin, movements go through three historical stages of development: (1) "inception"—a time during which a dissatisfaction is nourished and the birth of a movement is initiated; (2) "rhetorical crisis"—a time during which the group members, though gaining in momentum themselves, still experience negative criticism and resistance from an opposition; and (3) "consummation"—a time when collective group action is concluded either because of success, failure, or the superseding of new interests.

Griffin says that the movement must be viewed from a chronological perspective. His model, as applied to Total Woman, indicates that it is in the second stage of development—"rhetorical crisis." The Movement still meets with some resistance even though its own membership continues to grow and swell; and it is still quite active and has not yet reached the stage of "consummation."

Another model or approach to the study of movements is the innovational theory approach proposed by Ralph R. Smith and Russell R. Windes.\textsuperscript{9} In the case of Total Woman,


the particular strategies which they suggest, though completely different from those of Griffin, do not work against Griffin's model. Smith and Windes maintain that the innovational movement is not in conflict with traditional values in society, but rather works to strengthen them. Any social changes advanced by the group are seen as additions to existing societal modes and instruments. Smith and Windes agree with Bormann's idea of the rhetorical vision capturing the minds of group members and serving as the impetus behind action or drama. The rhetorical vision of the Total Woman Movement finds one of its basic legitimizing and motivating forces in the usage of Biblical quotations, for the Bible is in keeping with traditional values.

As stated previously, a second argument of this thesis contends that the collective image, shared by members of a group, is a prime motivating force for actions and collective behavior. Kenneth Boulding's book, *The Image*, provides explanations of image, or life views, which he says are experientially contingent. Boulding claims that the image shared by members of a group is a bonding structure, and that such an image becomes a public one as it is transmitted and

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held by other members. He also maintains that there is a value system within the image that serves to govern behavior, and that the image itself is a control factor with regard to any messages going out from the group.

Similar thinking can be found in Neil J. Smelser’s book, *Theory of Collective Behavior*; however, Smelser’s ideas are even more expansive for he develops on the basis of determinants the blend of image, reality, fantasy, and vision into active, collective behavior that is designed to bring about societal change. The collective behavior is the culmination of a series of stages which Smelser lists as: (1) "structural conduciveness," (2) "structural strain," (3) "growth and spread of a generalized belief," (4) "precipitating factors," (5) "mobilization of participants for action," and (6) "operation of social control." Smelser believes in a value-ordering system that legitimates the collective action and is dependent on a generalized belief. The influence of the leader is also crucially important, especially in the initial process of mobilization. In the Total Woman Movement, members share a common belief, image, and reality; and are working collectively, whether physically

together or apart, to change their futuristic vision of marriage into a reality that is congruous with the traditional values of society.

**Methodology**

The rhetorical event, which provides the primary data for critical analysis, took place in Columbus, Ohio, on January 22, 1978. Personnel at Warner Cable Television Studio invited Marabel Morgan to teach her Total Woman course to a studio audience. The show was broadcasted live. Warner's "QUBE" system is thoroughly unique and revolutionary in that it allows home viewers to directly interact with the television celebrity. Home viewers each have a console with five response buttons. When certain buttons are pressed in response to questions asked by the television celebrity, computers immediately tabulate responses, and percentages are given within a few seconds. This form of instant feedback is invaluable to a public speaker. So, on this occasion, Marabel Morgan was able to communicate dialogically, not only with her studio audience, but also with her home audience.

Samples of Morgan's rhetoric from this occasion are subjected to the terms of Wallace C. Fotheringham's definition of persuasion. Fotheringham refers to persuasion
"...as that body of effects in receivers, relevant and instrumental to source-desired goals, brought about by a process in which messages have been a major determinant of those goals."\textsuperscript{12} Exactly what Fotheringham means by this definition is delineated in Chapter IV when it is applied to Morgan's rhetoric.

Donovan J. Ochs and Ronald L. Burritt lend a sense of authoritativenss to Fotheringham's definition, for they begin their perceptual theory building from his notion of persuasion.\textsuperscript{13} Ochs and Burritt stress the roles that beliefs, attitudes, and values play in order for successful persuasion to be realized. These authors also establish types of strategies, employed by the speaker, which are directed at satisfying the audience's members' needs to measure the degree of distance--similarity to dissimilarity--between themselves and the speaker. For methodological purposes, the types of strategies or verbal cues to be used as a framework for perceiving degrees of similarity are: (1) "direct statement of a shared belief," (2) "past experiences," (3) "response to ordinary everyday affairs,"

(4) "membership groups," (5) "life goals," and (6) "human shortcomings." Hopefully, the application of these guidelines borrowed from Ochs and Burritt help to substantiate that Marabel Morgan is quite adept at narrowing any gaps that may initially separate her from the audience by constructing common ground made up of shared experiences and other unifying factors.

The model that will explore the lines of reasoning in Morgan's rhetoric is Stephen Toulmin's model for argument.14 Basically, this model consists of three parts: (1) the "claim" being made; (2) the "data" or grounds for making the claim; and (3) the "warrant" which acts as a bridge between the data and the claim, and which actually allows the claim to be made. This model separates the parts of the argument, and aids in determining the soundness and validity of the reasoning.

Roderick Hart's article, "On Applying Toulmin: The Analysis of Practical Discourse," is extremely helpful for two reasons: (1) Hart explains how the Toulmin model can be applied to a speaker's arguments, and (2) Hart defines types

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of audiences. He sees audiences as committed or uncommitted, and he sees the task of the rhetor as being to determine the type of audience being addressed and to articulate the message in response to the audience's needs. The majority of Morgan's audience for the televised event studied seemed to be committed to her philosophy, or was at least curious about it. And, the claims or arguments that Morgan made on this show, indicate a line of reasoning which, for the most part, finds its justification in traditionally acceptable sources such as the books of the Bible, the plays and poems of Shakespeare, and other works by noted philosophers, psychologists, and sociologists.

Research Procedures

The procedures involved in undertaking this study initially began with a review of the literature pertinent to the study of rhetorical criticism dealing with social movements, and collectives and their images. Then, the topic of the Total Woman Movement was tentatively chosen as

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a viable thesis study. Further investigations of periodicals and indexes revealed that enough secondary information about this Movement and its leader existed, was available, and warranted attention. Primary source material was then drawn directly from Marabel Morgan's two books, *The Total Woman* and *Total Joy*. Marabel Morgan, herself, was contacted via letter, and was asked to respond to several questions having to do with her platform of advocacy. A copy of Morgan's letter, written in response to the inquiry, is included in the appendix of this thesis. Morgan's major statement of proposition, in her letter dated February 5, 1979, is worth stating here, though it is also mentioned in two of the following chapters. In brief, Marabel feels that "... marriage should and can be a meaningful relationship."  

The direct communique from Marabel Morgan piqued this writer's curiosity and interest in her as a woman meriting a sort of figure/movement study. But unfortunately, a private interview with Morgan could not be arranged due to mundane barriers imposed by time, distance, and finances. (Marabel has sanctioned the study though, and has asked to see a copy of the completed thesis.)

In addition to her letter, Marabel sent additional materials of a biographical nature. One piece of information enumerated her public appearances. The number of Marabel Morgan's television appearances on the national networks and the most popular talk shows, is impressive. In an attempt to get hold of some of the transcripts of these shows, on which Marabel was interviewed, request letters were sent to CBS "60 Minutes," NBC "Tomorrow Show," and NBC "Phil Donahue Show." But these networks either did not have, or would not release, any transcripts.

Finally, in March of 1979, contact was made with the programming department at Warner Cable Television Studio in Columbus, Ohio. A member of that department generously allowed the writer of this paper to view approximately three hours of television footage which showed Marabel Morgan being interviewed as well as teaching her course to a studio audience. Audio cassettes were then made from these original video tapes. Then, transcripts were made from relevant material extracted from the cassette tapes. The process, obviously, was time-consuming, but well worth the endeavor—especially since an in situ rhetorical occasion involving Marabel Morgan could now be examined.
So, with an adequate supply of primary and secondary source material in hand, the task of making some sense out of it all, began. Questions about Marabel Morgan, her philosophy, and her ever-increasing band of Total Women, needed to be answered. As previously stated, the general, over-riding question of this thesis is "why" which pertains to the rapid growth, spread, and success of the Total Woman philosophy. Though the "why" is pervasive, the remaining chapters are quite specific in the questions which each, respectively, endeavors to answer.

**Organization of the Study**

The question which Chapter II attempts to answer involves defining the aggregate surrounding Marabel Morgan, as a social movement. Beyond that, the chapter asks that if Total Woman is, indeed, a social movement, then how did it evolve as such? What symbolic processes occurred in its evolution as a movement? How is the movement organized? What are its strategies, standards, symbols, and values? And, of primary importance, what are the movements most desired goals?
In Chapter III, the question of image is raised: How did the Total Woman Movement develop a collective image of itself out of aspects of fantasy, vision, and reality? Attempts made to respond to this rather broad question require that other questions be answered as well. For example: Do Total Women see themselves as belonging to a collective? Do these women share common goals and beliefs? Do they share a collective image? Through what modes do they communicate? And, do Total Women engage in mobilization and collective behavior?

The question of the fourth chapter refers specifically to a media event which features Marabel Morgan as the star of the show. The entire chapter tries to answer the question: How does Morgan effectively use persuasive strategies on the particular occasion of this televised event? Again, as with preceding chapters, a Pandora's Box, full of underlying questions, is opened as attention must be paid to the rhetor; the message; the occasion, itself; the methods and tools; and, the types of audiences.

Before moving on to the remaining chapters, it is necessary at this point, to stop and to briefly reiterate what kind of information has been introduced so far. In recalling the turbulent years of the Sixties, and in paralleling that upheaval with the melodrama of the Morgan
marriage, this chapter has laid down the historical and background information that spawned the development and ultimate spread of Marabel Morgan's Total Woman philosophy. It has stated the problem of study, which resides in the determining of various answers to the "why" of Total Woman's success. It has justified the worthiness of this study by focusing on Marabel Morgan who is seen today as a prominent public figure and as an expert on marriage. It has reviewed the literature, both scholarly and popular, that is relevant and applicable to Morgan's Movement. It has related, in a cursory manner, the actual process of data collection. And finally, this chapter has set down explicit questions and areas of interest to be pursued as this thesis continues.

The next chapter, entitled "The Total Woman Movement: A Social Phenomenon of the Seventies," is seemingly concerned only with its own individual goals. But it should not, however, be seen as existing in a vacuum. Nor do the remaining chapters on "Total Woman: Collective Image" and "Total Woman--Televised" exist in isolation. Rather, it is the sum of their endeavors, taken together in Chapter V, "Summary and Conclusion," that will lend a certain perspective, a certain depth, and a certain conclusiveness to this study.
CHAPTER II

THE TOTAL WOMAN MOVEMENT:
A SOCIAL PHENOMENON OF THE SEVENTIES

Introduction

Within the last decade, communication scholars have become increasingly more interested in the phenomenon of the social movement. Without a doubt, the social movement offers a multitude of areas and concerns upon which the student may focus his attention in order to understand the essence of a movement.

Constantly in today's society, we are bombarded with the literature of "X" Movement, intimidated by the actions of "Y" Movement, and participate actively in "Z" Movement! At any given time, most people would easily be able to rattle off the names of at least a half a dozen movements; and, it seems fair to argue that probably each one of us has, on some occasion, either strongly considered joining a movement or has, in fact, joined a movement. What then, does all of this mean? What does it reflect about ourselves? Certainly it speaks of a human need to identify with, be a part of, some larger community. A social movement is capable of providing that framework which can answer to an individual need. But what of the social movement itself? Presumably it, too, has
a need. It had to have grown out of one. But the need of the social movement is not an individual one, but rather, it is a collective one.

The objectives of this chapter are: (1) to establish that Marabel Morgan's Total Woman program became a genuine movement centered in strong leadership, persuasive literature, and a substantial following; (2) to place Total Woman within an historical and innovational perspective, depicting its growth out of the Sixties and its survival well into the Seventies; and (3) to depict the role-modeling behavior and the alternate social reality which is created with the Total Woman Movement. In attempting to achieve these goals, this chapter also asks several questions: How did the aggregate surrounding Marabel Morgan become a social movement? What symbolic processes occurred in its evolution as a movement? How is the movement organized? What are its strategies, standards, symbols, and values? And, what are the goals of the movement?

Definitions: Before furthering our consideration of the need for, and the progression of, a social movement, I will first establish a workable definition of "social movement."

Robert S. Cathcart says that:
... a social movement usually includes ... a shared value system, a sense of communal norms for action, and an organizational structure. In addition, the movement seeks to influence the social order and is oriented toward definite goals.17

The values, standards, organization, and goals to which Cathcart refers, do seem acceptable as viable aspects of a definition of social movement. They are abstract words, which, as Cathcart uses them, are not difficult to grasp and understand, and yet, they do not seem to be thorough enough.

Ernest G. Bormann adds a depth of feeling and prophecy to Cathcart's statement when he says that "A rhetorical movement contains small group fantasy chains, public fantasy events, and a rhetorical vision in a complex and reciprocal set of relationships."18 Bormann's use of "fantasy" and "vision" initially appears overwhelming—as if conjuring up an image of a magician, a Merlin figure, a great wizard, or even perhaps, a religious prophet. But when "fantasy" and "vision" are applied to a social movement, the context suggests the dreams of the movement represented by its goals—the ideal state of being

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17 Cathcart, p. 85.
18 Bormann, p. 399.
toward which the movement is presumably moving. Bormann partially accounts for the impetus in a social movement.

A definition of social movement which is most workable is that held by Charles Wilkenson. For Wilkenson:

Movements, rhetorically defined, are: languageing strategies by which a significantly vocal part of an established society, experiencing together a sustained dialectical tension growing out of moral (ethical) conflict, agitate to induce cooperation with others, either directly or indirectly, thereby affecting the status quo.\(^{19}\)

Wilkenson's definition is lengthy and involved. But, it suggests criteria for determining whether a particular activity involving a group of people would constitute a movement.

With Wilkenson's definition of social movement in mind, it is crucial at this point in the paper to turn to the first argument. In 1970, a formerly disgruntled housewife and mother, Marabel Morgan, encouraged some women to follow her guidelines and examples of deference to the male partner in order to improve the quality of their marriages. It is the first contention of this chapter that the rhetoric and activity which developed from a morning's "kaffee-klatch" did, in fact, become a movement

\(^{19}\)Wilkenson, p. 91.
which now wears the label "Total Woman."

Much of the defense rests in the understanding of a common vocabulary and the application of Wilkenson's criteria to the Total Woman Movement.

Wilkenson directly refers to rhetoric. He feels that "All movements are essentially rhetorical, that is, persuasive strategies which seek to reject, reform, project, create, re-establish, . . . . a definite status quo."20 Wayne Brockriede's concept is broader and he says that rhetoric includes:

... experiences involving written as well as spoken discourse, non-verbal as well as verbal symbols, movements as well as individual events, and functions other than those implied by a narrow conception of persuasion. Rhetoric is the relationship of persons and ideas within a situation.21

Karl R. Wallace is very succinct when he says that rhetoric is "... practical ... [and] appears whenever an individual must communicate, or chooses to communicate, by word, speech, and gesture in his customary dealings with others."22

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20 Wilkenson, p. 29.
Applying Wilkenson's, Brockriede's and Wallace's views of rhetoric, the Total Woman Movement can be considered highly rhetorical. To date, Marabel Morgan has published two books, *The Total Woman* (1973) and *Total Joy* (1976); and, she is currently at work on a third which is to be entitled *The Total Woman's Cookbook*. Besides these books which espouse and advocate the philosophy of the Movement, Total Woman supporters have utilized numerous public occasions in attempts to spread their message. Ms. Morgan, herself, has been a popular media figure and guest on such television shows as "The Phil Donahue Show," and "To Tell The Truth."

In addition, "A recent NBC-TV documentary in New York on the Total Woman program was entitled 'How To Succeed at Marriage by Really Trying.'" And even "... one of the producers of the CBS '60 Minutes' documentary summarized the Total Woman concept ... [favorably]."  

There is also a Total Woman course. Marabel:

... now has about eighty teachers nationwide and in Canada; each a graduate, personally chosen and supervised. The Total Woman course costs a reasonable $15; men are never permitted to attend. There are weekly homework assignments. Here's an attractive

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24 Ibid., p. 29.
one: 'Be prepared mentally and physically for intercourse every night this week . . . .'

The course encourages communication in marriage, and teaches women how to enhance that communication through the use of nonverbal symbols:

... most women who follow the Morgan instructions said these proved to be mainly symbolic acts, ice-breakers that helped re-establish the habits of consideration and generosity after years of mutual resentment and marital coldness.

The rhetoric of the Total Woman Movement, both verbal and nonverbal, is present and persuasive.

To further clarify Wilkenson's definition, "Languaging ... 'activates' the concept of language ... to include the act as symbol as well as the symbol as act." This act/symbol analogy, of which Wilkenson speaks, refers not only to the actual symbols employed in language, but also to the act/symbol relationships that exist in other types of languaging strategies such as events, demonstrations, activities, ideas, and the like. The verbal language of the

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27Wilkenson, p. 91.
Total Woman Movement is, in many cases, a call to action where the act of its adherents can be interpreted symbolically by others. "Movements . . . are always acts of man, . . . having historical, sociological, and other components defined according to the accidents of time, place, and circumstance."\textsuperscript{28} Total Woman, as a recent and present Movement, is profoundly affected by a socio-cultural surge in awareness of one's own womanhood. To view the Movement as isolated from the society in which it exists would be grossly remiss.

"Significant . . . factors such as timeliness, purpose, the notoriety of its agents, the method it employs to voice its cause . . ."\textsuperscript{29} are a part of the Total Woman Movement. For many of its members, Total Woman has become not just timely, but imperative; its purpose in aiding women in achieving happy marriages is clear; its primary spokesperson, Marabel Morgan, is recognized nationally; and it utilizes a network of educational classes to spread its appeal. Total Woman is "vocal"\textsuperscript{30} in that its founder and

\textsuperscript{28} Wilkenson, p. 91.
\textsuperscript{29} Ibid., p. 92.
\textsuperscript{30} Ibid., p. 91.
members talk via the media as well as personally with people outside of the Movement. And those so-called others are often quite vocal, too, in their sometimes questioning, critical, praiseful, or apathetic responses to Total Woman!

"Established society . . .[] within a recognized and generally accepted life-style and life-structure."\textsuperscript{31} The Total Woman Movement was conceived and born within our own established American society which continues to place value and merit on the institution of marriage. The Total Woman Movement has spread from Florida, and its:

\textbf{... constituents are, predictably, largely white, middle-class, religious, and scattered through the south, mid-west, and California. ... A sampling ... around the country turned out to be fairly broad--from 18 to 64 in age, from near illiterates to Ph.D.'s, from the poor to the affluent. More than a third have jobs or careers (somewhat less than the national average of 47%).}\textsuperscript{32}

With regard to Wilkenson's definition, he continues to explain that "...dialectical tension ... must be experienced, first, by a number of people, and, second, over

\textsuperscript{31}Wilkenson, p. 92.
\textsuperscript{32}Time. (March 14, 1977), p. 65.
a period of time...movements cease to exist or at least to be recognized when such tension is resolved or depleted." In the argument for Total Woman, we can say that originally, a young woman and her friends realized among themselves, problems confronting wives and husbands in marriage. Marabel was questioned by her friends as to what accounted for the attitude changes in her relationship with her husband, Charles. Her response was to inform her friends of the details of her success plan. Among the women, there was whole-hearted agreement that their marriages did not have to be second-rate. An excited tension grew out of this encounter, especially because of the vision of a new reality that suddenly could be realized. Locally, by word of mouth, the news spread and more members joined the ranks. Marabel began teaching Total Woman classes in her home. Eventually, in order to reach a wider audience, she wrote her first book, *The Total Woman*, which was rapidly passed along the housewife grapevine throughout the United States. Though just a few years old, the tension has not weakened nor become too taut. The movement continues to grow.

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Wilkenson, p. 93.
Another defining quality, "... agitation refers to instrumental, symbolic events that are largely non-verbal, or extra-verbal." The Total Woman Movement is by no means militant, but is incredibly evangelical. The Total Woman philosophy seems to be preached rather than taught. In an abstract way, the focus on religion and prayer can be seen as a type of extra-verbal agitation in its most positive form. The Movement has definitely met with resistance from within an established society, typically from women's groups that advocate an opposite view of the role of woman in marriage; and, Total Woman responds to that resistance with evangelical rhetoric that technically is outside of the realm of normal discourse. The symbolic event is the commitment to, and trust in, a "God" figure. Morgan uses the metaphor of a "plug" in encouraging Total Women to accept God eventfully:

Ten years ago I 'plugged in' to the world's greatest power source. I established contact with my Creator, the Source and Essence of Love--perfect love. . . . You, too, can plug into this Power Source. Your life can have peace, pardon, purpose, and power. Because God is love, contact with Him means abundant life for you, and a super love for others. The Bible

34 Wilkenson, p. 94.
promises that you will become a new person inside and a new life will begin.35

The Total Woman Movement encourages "... co-operation in others... [by] using all of the available means of persuasion... [by] adapting self or changing others by whatever strategies... may be necessary... ."36 It accomplishes this by being extremely supportive of members; intimacies and confidences are exchanged, contact persons are available; letter writing is popular; the media are employed advantageously; and, personal challenges to change and grow are expected.

Wilkenson concludes his explanation of what makes a social movement by stating that the production of:

... some kind of effect upon the status quo determines in broadest manner the PURPOSE of any movement... . It can be safely generalized at this point that the purpose of every movement is the ultimate ordering or re-ordering of a society.37

Total Woman has several goals, but its primary purpose is aimed at re-ordering, improving the institution of marriage

35Morgan, The Total Woman, p. 237.
36Wilkenson, p. 94
37Ibid., p. 94.
as it exists in society today. In individual marriages, improvement in the relationship between the female and male partners can be measured only by those partners' own standards for success; but in general, in society-at-large, the Total Woman Movement is still actively campaigning for women to join the membership in adopting a plan designed to bring about a successful marriage.

According then, to the parameters set forth by Charles Wilkenson on the definition of a social movement, there is a Total Woman Movement, one which perhaps warrants more study. Now, the methodological tools for conducting that study require clarification.

**Total Woman: Stages of Action**

One of the basic aids for a deeper analysis of the Total Woman Movement is a model which Leland M. Griffin offers. Griffin says that historically, a movement must be seen:

... as a sustained process of social interference, is dynamic, and has its beginning, its progression, and its termination, so the rhetorical component of the movement is dynamic, and has its inception, its development, and its consummation.38

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... three phases of development may be noted: 1. A period of inception, ... 2. A period of rhetorical crisis, ... and 3. A period of consummation.39

Another model is the innovational theory which Ralph R. Smith and Russel Windes advance. Smith and Windes believe that the innovational movement:

... acts with the expectation that the changes it demands will not disturb the symbols and constraints of existing values or modify the social hierarchy. ... The innovational movement engages in three strategies which meet its rhetorical needs. First, spokesmen for the movement must deny the existence of conflict between their proposed innovation and the value of society. Second, the innovational movement must emphasize the weakness of traditional institutions and the strengths of traditional values. Third, the innovational movement must create a dialectic between its scene and its purpose.

The innovational movement cannot appear to be in conflict with the dominant groups in society, those which must be persuaded to approve the proposed innovation and to work for its general acceptance.40

In order to understand the Movement better, the historical phase the Movement is in and the strategies the Movement employs, must be noted. In this case, the methodologies of Smith and Windes, and Griffin are

40 Smith and Windes, p. 143.
interwoven. In fact, allusions are frequently made not just to other articles written by these men, but also to articles written by other scholars as well.

Our historical perspective reminds us that during the latter part of the Sixties this country was experiencing chaos and unrest manifested in explosive race riots, anti-war protests, revolutions on college campuses, increased illegal drug traffic, disturbing tremors within religious institutions, and cries of "flower power."

**Inception Stage:** Just as there was social upheaval in society at large, thousands of Americans also found their personal lives in marriages to be upset by conflict as well. Marabel Morgan, like many other women, was feeling the impact of serious faults in her marriage. In refusing to allow those faults to further weaken her marriage, Mrs. Morgan, in effect, made a decision to rebuild her marriage and to model it on the halcyon days of romantic love. Her husband became her priority, and his needs began to take precedence over her own.

Marabel, who interprets Scripture fundamentally and literally, began to defer, and still does defer, to her husband. She continues to refute her critics by denying
that she is a slave, rather, she sees herself as a queen:

Marriage has also been likened to a monarchy, where the husband is king, and his wife is queen. In a royal marriage, the king's decision is the final word, for his country and his queen alike. The queen is certainly not his slave, for she knows where her powers lie. She is queen. She, too, sits on a throne. She has the right, and in fact, the responsibility to express her feelings, but of course, she does so in a regal way. Though the king relies heavily on her judgement, if there is a difference of opinion, it is the king who makes the decision.\textsuperscript{41}

As a "queen," Marabel Morgan "..."\textsuperscript{42} caters to her man's quirks, whether it be in salads, sex, or sports, though not necessarily in that order. Certainly, sex, in the Morgan marriage took on a new perspective and a new importance with a costumed or veiled Marabel setting the scene. Small wonder, then, that the tone of the marriage quickly reversed itself.

Friends and neighbors noted the revitalization in the Morgan marriage and consulted Marabel. As she comforted her friends in their distress and offered her advice, she probably was unaware that her words were the seedlings of the inception stage of the Total Woman Movement, and that those words represented the beginnings of what would

\textsuperscript{41} Morgan, \textit{The Total Woman}, p.83.
\textsuperscript{42} Ibid., p.60.
become her innovational rhetoric:

First, the clearest instances of innovational rhetoric will occur in periods of social disorganization, where the scene shifts more rapidly than the values of the agents in that scene.43

For Marabel and her potential followers, divorce was not an acceptable option for reducing the problems in marriage. A more relaxed attitude toward divorce was far too radical for the value systems of those who would become Total Women. Marabel's words advocated change without disrupting social values and without causing threatening, explosive scenes.

This gives substance to the collective need of the Total Woman Movement. It can be further argued that the rhetoric of the Total Woman Movement provides a role model for women in the United States. Marabel's books and messages give specific lessons on playing new roles; ranging from the femme fatale, Latin bombshell, alluring mermaid, to any other beguiling female creature. For many American women who are frightened by the radical Feminists call for revolution, Morgan's call for "sweet communion"44 is far more viable.

43 Smith and Windes, p. 145.
44 Morgan, The Total Woman, p. 79.
In this case, Wayne Brockriede would say that Marabel Morgan and other Total Women have engaged in argument: "The process whereby a person reasons his way from one idea to the choice of another idea."\(^45\)

A similar response would come from Leland Griffin who feels that:

 Movements begin when some pivotal individual or group—suffering attitudes of alienation in a given social system, and drawn (consciously or unconsciously) by the impious dream of a mythic Order—enacts, gives voice to, a No... The movement's Negative is in essence the announcement of a stand.\(^46\)

Morgan and company say "No" to deteriorating marriages, to the option of divorce, and to the threat of revolution. With this stance, the Total Woman Movement coalesced and entered the second stage of development: that of rhetorical crisis.

**Rhetorical Crisis:** With Marabel Morgan as leader, the Movement began to mobilize. It officially became Total Woman, Incorporated. Classes which taught the principles of

\(^{45}\)Brockriede, p. 166.

the Total Woman philosophy of "Accept, Admire, Appreciate, and Adapt" were organized. The results were dramatic; the classes flourished. Marabel accepted public speaking engagements, participated in media events, and wrote two instructional books on the Movement:

The primary test of the leader--and indirectly, of the strategies he employs--is his capacity to fulfill the requirements of his movement by resolving or reducing . . . problems. 48

Marabel proves to be an able leader. Successful organization has made for greater appeal to those women who seek answers to their marital woes. Therefore, it can be argued that the Total Woman Movement provides an alternate social reality for women. In this Movement, and:

. . . operating as constraints on the persuasive options of the leader are four aspects of a movement's goals: degree of change, explicitness of formulation, instrumental nature, and thematic unity. 49

In Addition, ". . . inclusion of prominent persons. . . ." 50

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50 Cox, p. 262.
has added to the credibility of both the leader and the Movement. In her books, The Total Woman and Total Joy, Marabel Morgan frequently alludes to, directly refers to, pays compliments to, or give thanks to such public figures as Anita Bryant, Viktor Frankl, Charles Colson, James Michener, Jack Nicklaus, Miami Dolphins' football players, and many other familiar faces.

Marabel is proud of, and loyal to, those people whom she acknowledges and cites in her books. In a recent interview, Morgan was asked if she would continue to acknowledge Anita Bryant in spite of the adverse publicity surrounding Mrs. Bryant. To her credit, Marabel's response came without hesitation or deliberation or concern for her own popularity:

"Sure, she's a very good friend of mine. And we've been through a lot together; trying to get our marriages sizzling and our kids raised well." 51

Under the circumstances of the friendship (not considering Bryant's politics), this unconditional support, on the part of Morgan, is admirable.

In terms of Smith and Windes' innovational strategies, Morgan emphasizes that "... the changes ... [Total Woman] ... demands will not disturb the symbols and constraints of existing values or modify the social hierarchy." 52

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51 See Appendix D, p. 133.
52 Smith and Windes, p. 143.
Morgan feels that to become a Total Woman is not to conflict with society, but is, instead, designed to strengthen traditional values within the institution of marriage. Her proposed dialectic grows out of an exposition of marital troubles and dilemmas which can be resolved by adhering to the guidelines and principles of the Movement.

One strategy which Morgan employs is to deny any conflict or controversy with the Women's Liberation Movement, though the Feminists are among her harsher critics:

The word I use for a wife is not subservient but submissive. One is involuntary. But if I do something because I want to, because it gives joy, I'm not being manipulative at all. It's a struggle to submit, but it's worth it. I don't know why Total Women should be a threat to Feminists. I'm for Women's Liberation in that it opens up more options. But marriage and children is also an option. When I share with other women what happened to me, I give them hope.53

Morgan makes subtle criticism of the work ethic by strongly encouraging domesticity in women. To emphasize one strategy over another is a form of strategy in itself. Her lavish praise of the successful housewife derides those women who work outside of the home. Yet, it is ironic that "... the advocate of domesticity has acquired

53 *Time*, (March 14, 1977), p. 64.
what she probably was destined to have from the beginning, namely a career."

Marabel Morgan's Movement has a rhetorical vision for sure. It is a projection of marital bliss that would create a new social reality if women in the world would view themselves as Total Women. The realization of this vision would complete the third stage of the Movement: that of consummation. The Movement, however, has not achieved this goal, and therefore, has not yet become silent. The women in the Movement continue to be active--teaching and preaching their philosophy of married life.

Because she is the major spokesperson for Total Woman, Incorporated, Marabel Morgan's name has become synonymous with the Movement, and criticism of the Movement is invariably addressed to her. As spokesperson to a female audience, Marabel possesses a dichotomous ethos. Women's Liberationists, undoubtedly, do not credit her highly because they feel that the principles which she advocates encourage women to compromise themselves sexually, emotionally, and intellectually, for the sake of impressing a man.

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54 *Time*, (March 14, 1977), p. 70.
On the other hand, women who are struggling to make their marriages survive, view Marabel as a sort of Fairy Godmother who knows, and can impart, the secret formula for a successful marriage. It seems plausible to guess that male members of the audience who are not sensitive to the Liberationists' cries for equality, mutuality, and justice, see Marabel favorably since, from their perspective, they are the ones who stand to gain the most from the Total Woman Movement. In Morgan's view, however, both partners gain the most depending on how each looks at it. The judgement is based entirely on individual perspectives.

**Controversy**

Morgan's use of personal experiences as analogies, in both of her books, seems effective for they act as testimonies and help in creating a relationship with her audience of readers. The appeal for marital harmony is there, but according to recent medical research, the reasoning of logic behind the appeals appears to be faulty for she expounds:

... what was commonly believed to be true before research into human sexual behavior had achieved any level of acceptance and before health-care professionals and spiritual advisers had developed any comfort or expertise with the subject. ... [She uses] marriage-manual cliches, sexual lore, and biblical references,
all taken out of context, to support the beliefs. . . .
[She wants] to get across.  

and

. . . . the actual goals Total Woman sets up for women are unclear because the separate pieces of advice that make up the book do not add up to any "total" idea of a workable marriage relationship.  

The language of Morgan's books is very simplistic and elementary. As with most books whose topics include sex and love, the emotional appeal is great:

The writing style is jazzy, folksy (women are "gals," love-making is referred to as "sweet communion" and "the urge to merge"), but underneath . . . runs a deeply evangelical line . . . all things, even the highly recommended practice of dressing up in baby-doll pajamas--lead back to Jesus.  

Morgan's critics argue that the evangelism is a guise; play-acting, seduction, and manipulation are cloaked by chronic references to Scripture and the Christ figure.

But certainly, for some thousands of women who have taken the Total Woman course and who have read The Total Woman and Total Joy, there is much validity in what Marabel Morgan says about restoring the vision of marital love.

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56 Ibid., p. 72.
Indeed, Mary S. Calderone, M.D., Executive Director of the Sex Information and Education Council of the United States, adheres to an ontological ethic when she compliments:

... Marabel Morgan and those who work with her for an outstanding contribution to the real liberation of women. This is exactly ... the simple right of human beings to be, or to become, the sexual persons they were meant to be, within the framework of their own value systems.58

Others feel that the Total Woman Movement is decidedly monologic in its orientation. These critics claim that the Movement encourages manipulative power play and secret control via a masking of true emotional and sexual feelings, a constant submission, and a falseness with regard to personal identity. Masters and Johnson, noted doctors who specialize in sex therapy, believe:

... that these books "do not go forward but a long way backward, and not to the good old ways but to the worst old ways. . . . Books that tell a woman how she should feel, think and act, will only tempt her into becoming artificial and less than she might otherwise become."59

Summary

Obviously, much more data regarding the Total Woman Movement can still be brought to light. But the goals of this chapter have been: (1) to prove that Total Woman is a genuine Movement; (2) to place Total Woman within an historical and innovational perspective; and (3) to depict the role-modeling behavior and the alternate social reality which is created with the Total Woman Movement.

In accomplishing these goals, references to scholarly literature has been essential; definitions and models of movements help to designate Total Woman as a Movement. Explanations, originally given by Morgan in her books The Total Woman and Total Joy, are drawn on in order to present the philosophy of Total Woman, and the option for new behavior and a new social reality.

Some controversy between medical experts has been presented. Total Woman proponents and Total Woman critics continue to disagree, and it is unlikely that these adversaries will ever be reconciled. The existence of competing schools of thought, however, does allow for plenty of variety and plenty of choice. And certainly many women are choosing to become Total Women.

With all of this in mind, we can move on to a
discussion of the construction of reality out of images, fantasies, and visions, as found in Chapter Three, "Total Woman: Collective Image."
CHAPTER III

TOTAL WOMAN: COLLECTIVE IMAGE

Introduction

Throughout recorded history, societies have been characterized by the presence of assorted types of collectives. From primitive man who felt an urgent need to align himself with other human beings in a tribal fashion, to contemporary man who anxiously purchases a membership in an exclusive country club, history repeatedly confirms that man seeks a commonality with others, a sense of identity with others, a desire to share one's world and life views with others. It seems safe to assume that man gains a certain degree of physical and psychological security in the comfortable knowledge that he is a part of a whole, a member of a group.

Numerous names have been assigned to these collective units as they are seen to function or exist in a given society. For example, those whose focus is work-oriented, we recognize as "guilds" and "unions"; those whose mission is eternal salvation, we recognize as "religious communities" and "orders"; and those whose major interest is social, we know as "clubs" and "recreational organizations." But not all collectives can be so quickly
differentiated and labeled. Some are much more abstract and metaphorical, and require a conscious, deliberate, careful examination in order to understand more fully the particular collective itself.

In this decade, we have seen some social movements, religious cults, and reformist groups come and go with varying degrees of impact on society. The impacts, no doubt, relate directly to the respective images held collectively by members of the social movements and projected publicly. Members' images of themselves and the projected images which others perceive can range anywhere on a continuum from identical to dissimilar. Obviously, the degree of similarity between the two determines, to a great extent, the measure of success enjoyed by an individual movement. Because the Total Woman Movement, which was begun by Morgan, ranks strongly among those contemporary movements which are flourishing, it is imperative that its image be examined.

The Total Woman Movement is a collective where participants hold and share common goals and a generalized belief. But it is an unusual collective in that the major thrust of its mobilization is aimed at personal interactions between women and men—specifically husbands and wives—and not in obtrusive public displays of action such as demonstrations, parades, or violence. Also, interaction
between the members of the collective occurs in small groups and classes designed to foster and integrate the collective's values and norms among the participants. Guidelines, literature, and advice are given to the participants in order to help each one individually mobilize in achieving her goal (which is, of course, the collective's goal, too). Channels of communication remain open within the collective. At any time, members can make contact with the Movement's leader, who is credited with articulating the generalized belief, by telephoning or writing to the national headquarters. Feedback is encouraged, and certainly horizontal communication among small group participants remains an unrestricted option. An important factor to remember is that of identification. Each member comes to see herself as being a Total Woman, and therefore she identifies herself with other Total Women whether she is physically present to them or physically removed from them. The feeling of identity, of unity, exists in the mind and is not necessarily due to proximity to other members.

This chapter examines the collective image of the Total Woman Movement as it exists in the United States today. Consideration is given to the communication process which surrounds, and which is integrated within, this Movement: how it was created, how it spread, and how it
developed a collective image of itself out of aspects of fantasy, vision, and reality. It is this latter concern that is of crucial importance, for essentially, it encompasses all else, and ultimately, it defines the Movement as a collective.

The Image

But before we actually look at the Total Woman and the collective image, we must first consider what is meant by "image."

According to economist Kenneth Boulding, man's behavior is dependent on and grows out of his images, his views, his concepts of his world; and, that those images are experientially contingent. "The image is built up as a result of all past experience of the possessor of the image."60 Since it is based on personal experience, the image is subjective. Thus, it is capable of being rated by man in such a way that the ratings reflect his value system. This process of discernment or "process of maximization" belongs to Boulding's theory that economic man is:

60 Boulding, p. 6.
(1) conscious of the alternatives. . . .
(2) able to give value-ordering to all relevant alternatives. . . to all parts of this image. . . .
(3) able to scan all combinations which are open to him and all his alternative acts, rank them in order on the parade ground of value, and pick out the top of the class. . . .61

The selection and maintenance of an image is not carried out solely and objectively by man. For man considers the impact that judgements made by others, has on the image. Man is aware of the sanctioned weight of "public" knowledge. "Part of our image of the world is the belief that this image is shared by other people. . . ."62

The significance of the shared image, at this point in the analysis, is that collective behavior grows out of a group's or subculture's holding of a specific, common image. "A subculture may be defined as a group of people sharing a public image."63 Here, the collective itself can be seen in an embryonic stage:

The basic bond of any . . . subculture . . . is a "public image," that is, an image the essential characteristics of which are shared by the individuals participating in the group. . . . Indeed,

61Boulding, p. 83.
63Ibid., p. 133.
every public image begins in the mind of some single individual and only becomes public as it is transmitted and shared. 64

The Collective Image

Jack Douglas, builds on Boulding's idea of the image in a subculture by delineating certain dimensions as integral parts of the image that form and define the collective. Douglas maintains that:

A collective image is composed of individuals acting together in a shared task orientation, aware of their relationship. Their collective image is created, and continually re-created over time through communicative interaction. If they remain a collective, they will develop a collective image of themselves and their environment, . . . Their common image will take the forms of reality, transcript, and vision, . . . All those images which constitute the collective's remembered past, Boulding has called the "transcript." The basic bond of the collective is its reality, what they believe to be true about themselves and their present situation— their here and now. . . . The vision of the collective, . . . is their view of the world as it ought to be or must not be but may become. . . . fantasy tends to be the most interesting and revealing of all the image forms, . . . fantasy is free to roam through time and space . . . fantasies . . . are highly expressive of the collective values. 65

In defining that which constitutes a social movement,

64 Boulding, p. 64.
definitions from Cathcart, Wilkenson, and Wallace have already been applied to the Total Woman Movement. The standards or criteria established, in particular those set down by Wilkenson, allow Total Woman to be categorized rhetorically as a Movement. For our present purposes, and for a very simplistic understanding and definition of a social movement, Total Woman can be seen as "[A] collective [enterprise] to establish a new order of life." 66 The active behavior manifested by members of the collective grows out of members' attempts to enact change:"... collective behavior [is]... a mobilization on the basis of a belief which redefines social action... [and]... is guided by various kinds of beliefs—assessments of the situation, wishes and expectations..." 67 The collective continually projects and speculates in a hopeful manner on future developments. There is repeatedly "... an assessment of the extraordinary consequences which will follow if the collective attempt to reconstitute social action is successful." 68

66 Smelser, p. 8.
67 Ibid., p. 8.
68 Ibid., p. 8.
To hold an image and to belong to a group are not, however, the only key characteristics of a collective. A vital factor is communication. "In order for behavior to become collective, . . . some mode of communicating this belief and some mode of bringing people to action must be available." 69 (This focus on communication recalls our original purpose of determining how the Total Woman Movement was created, how it developed, and how it formed a collective image.) At this point, criteria are needed in order to assay the progress or passage from realization of a belief to collective action; to trace the Movement in its initial and intermediary stages of growth, and to note the development of its image as well.

In Smelser's Theory of Collective Behavior, determinants create value-added stages. They include (1) conduciveness, which is permissive of that behavior; (2) strain or conflict, which functions within conduciveness; (3) spread of beliefs to potential participants; (4) precipitating factors, which catalyze action; (5) mobilization, which is akin to active response; and (6) social controls, which

69 Smelser, p. 11.
counter the movement and other determinants. In the Total Woman Movement, the members individually experience conduciveness and strain present in society; possibly share that frustration with others, in confidence; each finally is provoked enough to seek out help; the leader articulates their generalized belief; together as a group they coalesce and mobilize; and, together or apart they are subject to social control, an example of which could be criticism or resistance.

With all of the preceding information regarding images, collectives, and behaviors, in mind, attention can now be turned toward a more direct analysis of Total Woman which includes tracing the Movement in its initial and intermediary stages of growth.

We know that in the late 1960's, Marabel Morgan "... sought ways to restore romance to [her] marriage when fights and fading luster began to concern her. Her new plan was to go all-out to please her husband, to be more organized at home, to be sexier, to be more devoted in every way." Based on her own experiences, Marabel had

70 Smelser, pp. 15-17.
created what Boulding calls an "image" of what marriage should be. Negative memories of growing up in a household torn by divorce had instilled in Marabel the desire for harmony in her own marriage. By closely examining the "transcripts" of her own life, Marabel was aware that lifestyle options within and without marriage were plentiful. By "value-ordering" those alternatives and options, Marabel was able to "rank them" according to her own value system. The strong belief that emerged from this undoubtedly unconscious process of maximization was and continues to be for Marabel Morgan "... that marriage should and can be a meaningful relationship; ..."72

From Fantasy To Reality

This revelation dealing with meaningfulness in marriage is hardly unusual, but apparently for many couples (including the Morgans in 1968) meaningfulness does not exist. Marabel's statement of proposition is for Smelser "... the creation of a wish-fulfillment belief... rooted in ambiguity stemming from situations of strain..."

involving] the creation of a world of positive generalized powers... which counteracts or overcomes the negative forces implicit in anxiety." 73

Robert Bales would, perhaps, interpret the phrase "wish-fulfillment belief" as being a fantasy theme. Bales proposes no less than five modes for fantasy themes that relate to behavior:

We should regard fantasy as a mode of psychological action that may have any one of a number of different relations to overt behavior. Sometimes fantasy precedes overt action and forecasts it. Sometimes fantasy perseveres after the action and preserves it as a model. Sometimes fantasy mirrors behavior as a direct model. Sometimes it inverts it or substitutes the opposite for the overt form. Sometimes fantasy creates new possibilities or enriches the mental life in ways that have no correspondence to overt behavior. 74

Bales' first mode of fantasy preceding and forecasting overt action is applicable to Marabel Morgan as she dreamed of a better marriage, but without consciously and actively acting on that dream. From a psychological perspective, Marabel recognized that she valued marriage highly, but it took a precipitating factor to catapult her into action.

73 Smelser, pp. 94-97.
For Smelser, "A precipitating factor is an event that creates, sharpens, or exaggerates a condition of strain or conduciveness. ... A precipitating factor, then, links the generalized belief to concrete situations, ..." 75 For Marabel, the precipitating factor negatively highlighted the contrasting distance between her belief in the value of marriage and the specific reality of her marriage at that moment in time. After a marital quarrel about decision-making and dinner plans, Marabel:

... began to think about our marriage and what exactly was happening. ... Taking stock that night in my bedroom, I had to admit to myself that we definitely weren't doing very well. ... Something drastic had to be done! ... I didn't want a marginal marriage; I wanted the best. That night I made a decision to change the collision course I was on. 76

Marabel's decision to change was based on the implicit knowledge "... that interpersonal relationships, and the social routines they define, have to be constantly reaffirmed to be maintained. If not, the routines and relationships which define those routines atrophy." 77

75 Smelser, p. 352.
76 Morgan, The Total Woman, pp. 13-14.
The dynamics of positive or negative behavior are respectively contagious and support one's reality. "It is via the enactment of routines that we continuously verify the social reality of the world in which we live."78

In the Morgan marriage, Marabel's and her husband's reality was pathetically unfortunate and had reached a crisis state. ". . . Crises are a necessary precondition for the emergence of novel theories and ask next how. . . people respond to their existence."79 Marabel's response, characterized by her determination to change the reality of her marriage according to her image of marriage, can be seen as a revolutionary measure. Revolutionary, as it is used here, does not imply violence, but rather, it means drastic—in the sense of complete change. ". . . Revolutions are here taken to be those . . . developmental episodes in which an older paradigm is replaced in whole or in part by an incompatible new one."80

With the onset of the potential for realizing her

78 Hawes, p. 89.
80 Ibid., p. 92.
"wish-fulfillment" or personal "fantasy," Marabel's marital image incorporated within it a sense of futuristic vision. According to Ernest Bormann, "A . . . vision is constructed from fantasy themes. . . ."\textsuperscript{81} Within Marabel's vision of the way things ought to be, the belief that positive, reinforcing behavior comes back in the form of positive feedback, speaks of the validity of prediction in interaction. "We behave according to some image of the consequences of our acts. . . .[and] Out of our image we predict the messages which will return to us as a result of our acts. If this prediction is fulfilled, the image is confirmed."\textsuperscript{82}

Marabel sought ways to educate herself on the topic of behavior modification. After reading psychology books and the Bible, Marabel determined a new plan for the enactment of "routines" with her husband, Charles. The principles she applied in her plan for improving her style of behavior resulted in the effects she was hoping for. Marabel claims: "The changes in my life began to affect Charlie's life pattern in tangible ways."\textsuperscript{83}

\textsuperscript{81} Bormann, p. 398.
\textsuperscript{82} Boulding, pp. 115 & 169.
\textsuperscript{83} Morgan, \textit{The Total Woman}, p. 17.
The modification and alteration of behavior in the Morgan marriage lends credibility to Leonard Hawes' important point that: "We act as if others will act in concert with us... that we are able to enact routines by cueing on verbal and non-verbal behavior displays which enables us to act as if we understand one another."84 With the growth of understanding and open communication, meaningfulness did, indeed, return to the marriage of Charles and Marabel Morgan.

With this framework of information behind us, we can now move forward to an analysis which concerns the spread of Marabel Morgan's belief, "... that marriage should and can be a meaningful relationship..." among American women in the decade of the Seventies.

**Spread of Belief**

As stated, we know that Marabel Morgan privately undertook the task of making her dream of what marriage should be into a new reality for herself and her husband. Her "... quest for marriage survival began in earnest... . . . Project: change Marabel."85 By modifying her own

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84 Hawes, pp. 73 & 76.
85 Morgan, Total Joy, p. 2.
behavior, Marabel observed that the dynamics and interactions of her marriage were changing; that Charles' behavior was dramatically altering in direct response to her own; that new, positive patterns of routines were beginning to emerge; and that as a result, the children as well as the adults were simultaneously affecting change and were affected by each other's change. Marabel's fantasy led to a vision which was quickly becoming reality. Those around her, who also suffered from lack-luster marriages, were eager to learn her secrets, as they too had similar dreams of what marriage should be. But they had not yet articulated their dreams, and instead, looked to Marabel for direction:

Friends noticed the difference in the Morgans and asked for advice. Groups were formed, luncheons held. . . . Result: well-publicized bliss. Says Charlie: "It snowballed. At night women would call every half-hour until midnight. . . ." 86

[Marabel] "In my excitement I shared my ideas with one special girl friend, then other friends, than classes. I wrote my story. . . to help others avoid my mistakes, and to give ideas for success in marriage." 87

86 *Time*, (March 14, 1977), p. 64.
It is to the groups and classes that were formed that we shall look for the chaining out of fantasy, the development of vision, and the emergence of collective image.

The instructor in a Total Woman class, either Marabel or one of her protégées, is responsible for presenting the image of the alternate social reality for marriage with: "the husband-as-leader [being] the guiding rule of the Total Woman philosophy. . . ." \(^{88}\) It is the members of the audience, the participants, who hold the fantasy that they too could someday have the reality of which the leader speaks. It is this common fantasy theme which bonds these women together, otherwise, they would not choose to attend Total Woman classes. They grasp onto Marabel Morgan's guidelines while probably thinking "What if these really do work?" Reinforcement comes from the leader [instructor] and from a sharing of experiences as well as from associations that take place among the participants:

The chain of fantasy begins to develop a certain coercive power over the participants. . . . the chaining or joining by free association from one person to another is caused by the associations that people already have in their minds, aroused by some features of the present situation. \(^{89}\)

\(^{88}\) Safran, p. 130.

\(^{89}\) Bales, p. 138.
It is a group in which the individuals have become emotionally involved and have begun to develop a culture of their own. The culture of the interacting group stimulates in each of its members a feeling that he has entered a new realm of reality. . . a drama, a work of art. 90

When the members of a group chain out a fantasy they emerge from the meeting with new meanings, that may not have existed before, else how can we account for novelty and innovation? . . . 91

. . . a dream of what the group might do in the future could be considered a fantasy theme. 92

After having been caught up in the excitement of the fantasy, in the discovery of similar experiences, in the drama of the moment, and in the general fervor of wanting to create a new reality, group members construct a futuristic vision. For Total Women, that vision consists of believing that positive changes can be achieved in their marriages. "The culture of [this] group is a fantasy established from the past, which is acted upon in the present." 93 In this case, the women share a vision, coupled with a sense of unity:

90 Bales, p. 152.
91 Bormann, p. 406.
92 Ibid., p. 397.
93 Ibid., p. 398.
. . . there exists, in the Total Woman class, or among the women shopping together, a giggling, teen-age-sleepover-party kind of closeness but it is paradoxically mixed with that deeper kind of "sisterhood" feminists speak about— an instant recognition and understanding among women who've never met before, based solely on the common experience of femaleness and marriage.94

Besides establishing a specific course curriculum which teaches women how to become Total Women, Marabel Morgan further facilitated the spread of the growing generalized belief by employing rhetoric as "... a mode of altering reality, not by the direct application of energy to objects, but by the creation of discourse which changes reality through the mediation of thought and action."95

Morgan's books contain information on how to change the reality of a marriage through careful planning and strategic actions. Besides advocating Morgan's principles of accepting, admiring, adapting to, and appreciating one's husband, her books also offer specific directions regarding actions that would help the vision become a reality. The books even serve as sources of feedback from and for Total Woman graduates, all of whom sing the praises of her advice

94 Maynard, p. 54.
and have adopted Marabel's image of marriage. This image-in-common enables women to see themselves as part of the movement, as members of a collective who are united, even though they do not personally know all other members, by the image, by beliefs, and by the goals of creating a better society through the advocacy of their image.

The use of feedback in both The Total Woman and Total Joy effectively allows for the dissemination of positive judgements made by the Movement's members:

The group's members, as individuals and by virtue of their shared training and experience must be seen as the sole possessors of the rules of the game or of some equivalent basis for unequivocal judgements.96

[The paradigm or image] . . . stands for the entire constellation of beliefs, values, techniques, and so on shared by the members of a given community. . . .97

The Total Women themselves, as possessors of the belief in the image of marriage as a meaningful relationship, can credibly testify as to the viability of their image as it functions in the here-and now of reality. The exponents of Total Woman philosophy collectively represent the ultimate critics of that philosophy. " . . . So in paradigm

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96Kuhn, p. 168.
97Ibid., p. 175.
choice—there is no standard higher than the assent of the relevant community." 98

A very crucial factor which helps to justify as legitimate the image of reality for the collective of Total Women is the liberal citations of Biblical Scripture. For some women, the acceptance of the Total Woman image, be it in fantasy, vision, or reality, is deeply contingent on religious sanctions. Marabel's fundamentalist approach and literal interpretations of certain Scriptural passages allow these women to absorb, emulate, and become the image. It frees them to engage in behaviors which, without Biblical sanctions, might have caused them to suffer anxieties and inhibitions:

The Holy Scriptures give specific instructions to wives: 'Be subject--be submissive and adapt yourselves--to your own husbands.' 99

This principle has its roots deep in the Judeo-Christian heritage, starting with Genesis chapter 3. The husband was the divinely designated priest of his family. The responsibility for leadership of the family rested on his shoulders alone. The passing of thousands of years has not changed the authority of this principle. 99

The spread of the generalized belief in the image of

98 Kuhn, p. 34.
99 Morgan, Total Joy, p. 74.
Total Woman has been through personal contact with Marabel Morgan, interactions within the Total Woman classes, and the rhetoric of Morgan's publications,—all facilitated by the "blessings" of the Bible. The medium, which has done the most to popularize Morgan's philosophy, however, is not face-to-face encounters or the printed words. Rather, it is in the use of the electronic media.

Mass exposure to the collective image of Total Woman has taken place "... in speaker-audience transactions, in viewers of television broadcasts, in listeners to radio programs, and in all the diverse setting for public and intimate communication in a given society."\(^{100}\) Radio and television provide for greater audience appeal, greater visibility, and greater drama:

... media do more than reflect events; they also create them. ... The pseudo event "is not spontaneous, but comes about because someone has planned, planted, or incited it. Typically, it is ... an interview ..." Media ..., through the means of pseudo-events, extend our awareness of reality beyond the range of normal perceptions. ...\(^{101}\)

Marabel Morgan as leader of the Total Woman Movement,

\(^{100}\) Bormann, p. 398.
\(^{101}\) Berg, p. 256.
has been a guest on several highly respected television shows and radio programs. The Movement, whose national headquarters are in Miami, Florida, has, to a large degree, the electronic media to thank for the widespread publicity coverage extending from coast to coast.

The pseudo-events of the media, the staged interviews and pre-planned television specials, have brought the drama into the homes of millions of American women. The pseudo-authority of the media has influenced and has helped to create a public image for a credulous audience. An analysis of such an event can be found in Chapter IV: "Total Woman: Televized."

**Summary**

In this chapter, we have examined the initial development of the Total Woman Movement, the image the Movement holds, and aspects of the communication process pertinent to the spread of the belief in the image. Primarily, the literature of Kenneth Boulding, Neil Smelser, and Robert Bales has provided the definitions and criteria necessary for the explication of the spread of the Total Woman Movement's image, and the use of the media in order to gain widespread exposure and recognition.
From all of this, the conclusion can be drawn that, despite the influence of the media, of the books, and of the Total Woman classes, the contagious spread of the image of the Total Woman to an indeterminately large number of American women must really be credited solely to Marabel Morgan. Her personal appeal is strong, she possesses organizational expertise, and her belief in the image of Total Woman arouses empathic responses. Even now, Marabel Morgan continues to tell her story and to witness to the image by means of interpersonal interactions, print, and electronic media. It is because of her efforts that the image has grown from belonging to a singular Total Woman to a collective of Total Women.
CHAPTER IV

TOTAL WOMAN: TELEVISIONED

Introduction

In late January, 1978, Marabel Morgan, a former resident of Ohio who had left the state many years before, returned home for a short visit. The homecoming, itself, is of no particular significance; but, Ohio's native daughter and the message which she brought to share are indeed worthy of merit. For Marabel Morgan, who grew up in Mansfield, Ohio, and who attended Ohio State University, coming home with the glory of having been voted one of the most influential women in the United States, in this decade, was akin to a hero's triumphant return from battle.

The scene of Marabel Morgan's visit was the state's capital, Columbus; and interest in her public and televised appearances began even before her arrival. The city's "Eyewitness News Show" reported "an avalanche of interest from her fans;" and a public relations staff person from Warner Cable Television Studio, "... was on the phone constantly for several weeks with people calling... from all over. ..."

102 See Appendix B, p. 120.
The key to understanding the reason for all the clamor revolving around this former beauty queen and spokesperson of the Total Woman Movement rests in a statement of proposition made by Morgan herself: "... that marriage should and can be a meaningful relationship." For at least ten years previous to this return visit to Ohio, Morgan had made public this claim through the use of several channels which included both print and electronic media. Her belief in the meaningfulness of marriage is a popular one; one with which few people would take exception. Controversy has arisen, however, not over the soundness of the proposition, but rather over the soundness of her method.

The Liberationists of the women's movements ignore her, others find her amusing, yet many thousands of women throughout the United States and Canada today look to Marabel Morgan as their mentor and model. The role model as woman, wife, and mother, which she has provided for them, has enabled these women to drastically alter and seemingly improve their lifestyles. There is no question that Marabel Morgan has had a profound effect on contemporary American women. Best selling books' lists and public speaking engagements bear witness to her popularity.

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103 Personal letter from Marabel Morgan to Janet Fallon, February 5, 1979, See Appendix A, p. 119.
It is not the purpose of this chapter to measure Marabel Morgan's degree of success, but rather, the purpose is to examine the effectiveness of her approach, as determined by the amount of positive feedback received; to look at the persuasiveness of her rhetoric; and to pay careful attention to the degree of commitment held by members of her audience. Specifically, the chapter deals with the persuasive appeals—ethical, logical, and emotional—as they apply to Morgan and her rhetoric, and to the totality of her effort in trying to elicit a particular response from her intended audience.

The chapter attempts to answer such questions as: How effective is Marabel Morgan as the rhetor? Why did the rhetor's message develop? What is the message? To whom is the message directed? What is the situation in which the message occurs? How is the message received by its receptors? Was the rhetorical potential realized?

The methodologies employed in response to these questions include the application of theories and models of persuasion and argument as proposed by Fotheringham, Burritt, Ochs, Hart, and Toulmin. Hopefully, the essay's content adds to the process of theory building by serving as credible proof which can substantiate the assertions made by these scholars.
Speaker and Setting

To begin then, the speaker is Marabel Morgan, and the rhetorical setting to be studied is the January 22, 1978, television appearance of Morgan on a specially designed show which allowed her to teach her principles for improving one's marriage, to a studio and home audience. Some segments of the show were pre-recorded, but most segments were filmed that very day in front of an audience of approximately sixty women. Warner Cable, or QUBE as it has become known, sponsored the show. The QUBE studio's sophisticated and unique equipment, including computers and response button consoles, enabled the home viewers, as well as the members of the studio audience, to interact directly with Morgan.

Before focusing on the television show, however, we need to recall that after several years of marriage and the births of two daughters, Mrs. Morgan came to the unhappy realization that the "sizzle" had gone out of her relationship with her husband Charlie, a Florida lawyer. She decided that her marriage could be saved if she followed the biblical directive that:

"You wives must submit to your husband's leadership in the same way you submit to the Lord." God planned for woman to be under her husband's rule.104

104 Morgan, The Total Woman, p. 80.
Marabel Morgan interpreted that tenet loosely and creatively across all dimensions of marital life. Indeed, Marabel's new perspective on marital sex gained the most notoriety. Her own success story spread and her advice, that clearly spelled out the "how to" of restoring marital "sizzle", developed into a course, complete with lessons, audio-visual aids, assignments, and a multitude of eager students! The discourse to be examined here is that of Marabel Morgan as teacher and counselor, interacting with her students.

As previously stated, the students—in this case, the studio audience—totalled about sixty in number. Most had been invited by the QUBE public relations staff. They were all female, predominantly white, well-groomed, and most were from northwestern Columbus and its immediate suburbs. Due to the limitations on QUBE's broadcasting range, the home viewers also constituted a local audience from parts of Columbus and neighboring areas. At that date in time, these areas happened to be middle and upper-middle class neighborhoods.

The occasion provided Marabel Morgan with approximately two hours to sell her Total Woman package to her audience. The dialogic atmosphere which she encouraged and the QUBE audience response button, enabled her to have immediate feedback and to have a yardstick to measure her
success both as a rhetor and as an advocate of change.

Morgan's primary rhetorical goal was one of adoption; she tried to convince her audience of the advantages of becoming a Total Woman. Her goal of adoption, however, overlapped with those of deterrence and entertainment. With deterrence in mind, she exhorted her audience, through the use of personal example, to stop or put an end to the negative dimensions of their marital behavior; and with entertainment in mind, she amused her audience with her own sense of humor and with humorous films depicting marital scenes.

The basic format of the show offered variety. After a pleasant greeting and introduction, Morgan asked her audience ten questions in preparation for the actual course instruction. The women's responses were immediately categorized and broken down into percentages. Then, Morgan moved into explanations concerning: woman—the person, acceptance of self, acceptance of one's husband, and admiration for one's husband. Taped segments and films were interjected throughout as she engaged in dialectic with the audience.

Clearly, Marabel Morgan's on-going purpose in addressing women, both through her books and through this particular televised event, is to enlighten and convince women
that by following the Morgan method, they, too, can find marital bliss. Her rhetoric is, without a doubt, successfully persuasive. Because of this, it is essential to examine that process of persuasion that is inherent in Morgan's discourse. The subtle and refined persuasive strategies employed by Morgan can be seen as the Movement's cornerstone; a cornerstone which she has laid.

Methodology

Before looking at specific examples of Marabel's persuasive rhetoric, a definition of persuasion itself must be established. According to Wallace C. Fotheringham, "Persuasion is conceived as that body of effects in receivers, relevant and instrumental to source-desired goals, brought about by a process in which messages have been a major determinant of those goals."\(^{105}\)

The first part of this definition refers to "effects in receivers." That Marabel Morgan has affected her receivers—or audiences—in general, is a "given" at this point in time; and with regard to the January 22, 1978 studio and television audiences, the positive effects wrought are attested to through the highly endorsing feedback

received from those immediate audiences. The middle section of the definition refers to the "source" and "desired goals." The source, Morgan, as an advocate of social change, includes as goals an alternative for women, a new social reality. And the last part of the definition, though by no means the least in importance, refers to the "message" as a "major determinant" in bringing about change. For Morgan's receivers, that message is crucially significant. And for the critic, the message demands attention.

Persuasion, however, is not an instantaneous process. Rarely, does a persuasive message take root without a receptor deliberating, consciously or unconsciously, on surrounding factors; factors that may not even be related directly to the message! Simultaneous with Morgan's initial attempts to motivate her audience into changing their perceptions in a way that would be acceptable to them, were the audience's attempts to determine the degree of credibility, or the level of personal ethos, held by Morgan. In keeping with this line of thinking, Ochs and Burritt, in their article on perceptual theory, say that: "... Comparison is the primary mechanism of credibility. ... and that Trustworthiness depends almost entirely upon audience perception of similarities between themselves and the speaker."106 These

106 Burritt and Ochs, pp. 60-61.
authors delineate exact areas for measurement that are
applicable to Morgan's rhetoric:

More specifically, there are six major types of verbal
cues which can lead an audience to the perception of
similarity and eventually to the conclusion that the
speaker is trustworthy. The first type of cue is the
direct statement of a shared belief, attitude, or
value. The other five are: (1) past experiences, (2)
response to ordinary everyday affairs, (3) membership
groups, (4) life goals, (5) human shortcomings.107

Application: The initial structure of Morgan's
televised event fits quite well into this framework which
gives consideration to how the receptors view the speaker.
After a pleasant introduction and after asking ten rather
intimate and revealing questions, Morgan gave her first
verbal cue; indicative of a shared belief, attitude, or
value. She raised a rhetorical question: Is there life
after marriage?"108 Though posed in the interrogative, it
presupposed an affirmative "yes" based solely on her own
presence and the audience's presence in the studio that day.

Once this basic belief in married life was stated,
Marabel continued to allow the audience to measure the degree
of similarities between herself and the receivers by utilizing
the remaining verbal cues, though not necessarily in
the order listed. Marabel quickly followed up her basic

107 Burritt and Ochs, p. 62.
108 See Appendix C, p. 122.
belief with:

I never saw a happy marriage. . . . Courtship was perfect [but] changes after marriage. Do you know what I'm talking about? Have any of you ever experienced this disappointment and loneliness? Have you? Tell me about it?. . . Judging from your responses, it looks like we all have had this problem . . . ignorant of knowing how to meet . . . husband's needs.109

Morgan's personal recollection of past experiences regarding courtship, disappointment, and loneliness; and her decision that many of the problems of everyday life, in a marriage, are based on not knowing how to respond to one's husband's needs, served to increase the degree of similarity in the minds of the audience.

The membership group appeal resides largely in the fact that the name of Morgan's course is Total Woman and that as the QUBE show began she told her viewing audience that the show was for women only. Certainly, a sense of unity and elitism was established among the women present and their counterparts at home.

Morgan's life goals were worded as priorities by which and for which she lives. The language was appropriate, clear, and easily understood. These priorities were accepted, apparently, by the audience as being healthy and proper:

109
See Appendix C, p. 122.
1. I am a person responsible to God.
2. Because I am married, I am a partner.
3. Because I have children, I am a parent.
4. My fourth priority is to the public or my profession.\textsuperscript{110}

Human shortcomings, as the sixth type of verbal cue needed for the evaluation of similarities, constituted a major topic throughout the course of this television special. Shortcomings of every type—being overweight, constant nagging, lack of organization, an unkempt appearance—surfaced, and were directly faced by Morgan who tried to offer viable solutions to these and other human failings.

In addition to enhancing her ethos through the use of Ochs' and Burritt's persuasion strategies, Marabel further encouraged the audience to identify more closely with her by pointing out existing similarities between herself and her viewers. and by complimenting the members of the audience, collectively. She nourished the collective audience ego with seemingly off-hand but solidifying remarks and comments as:

I'm thrilled to be back in Columbus. This is like a homecoming for me.

I think all the women in Columbus are \textsuperscript{[}fun to live with\textsuperscript{].}

Seventeen percent of Columbus women as Raquel Welch!

\textsuperscript{110}See Appendix C, p. 122.
... life is passing you by? Here? In this intellectual city? ...

I am not the Total Woman. I am the fragmented woman, but I'm working on it.111

Another dimension which added to the construction of a strong ethos, on Morgan's part, was that of appearance. Because much of this show used visual "before and after" film clips of women, and because Morgan herself stressed one's outside "frame," we would be remiss in not mentioning Morgan's own appearance. Certainly, Marabel Morgan at age forty, has maintained her charm and comportment as a former beauty queen. Her beauty has an almost Barbie Doll quality of perfection to it. In brief, Marabel Morgan looks like a model and dresses like one, too! She is probably the best advertisement for selling the Total Woman Movement. But, one of Marabel's most striking features is her smile. With a charming, soft-spoken manner, along with a mild but ready wit, Marabel Morgan fits the picture of a passage from Scripture, which she often quotes, that: "The perfect wife has a calm and gentle spirit."112

Besides establishing her ethos through persuasive techniques which exposed commonalities and similarities

111 See Appendix C, pp. 121-122.
112 See Appendix C, p. 123.
between herself and the audience, Morgan continually worked at creating identification and assimilation. Her emotional appeal, or pathos, was direct and on the mark as she talked about loneliness and unnecessary sorrows in marriage. And her logical appeal was also on target as she primed the audience with interesting and suspenseful questions which were followed up with explanations of how she solved her own problems. And by the time that Marabel delivered her most controversial arguments, the groundwork for receiving them had been laid, and the audience was ready to listen to them.

The following chart, Figure 4-1, includes the questions that Morgan asked her audience and the percentages of responses that fell into the respective categories of: frequently; sometimes; rarely; and, never. It is interesting to note, however, that the receptivity (or perhaps the desperation) on the part of the audience can be traced back to these questions. Surely, forty-three percent of the women who answered that they sometimes or frequently question why they bother staying married, are looking to Marabel Morgan for answers. Sixty-five percent of the women answered that they frequently or sometimes feel trapped as

\[113\] See Appendix C for material included in this chart, pp. 121-122.
FIGURE 4-1

Morgan: (Questions)

1. Do you ever find yourself saying "Why do I bother staying married?"
   (17% frequently, 26% sometimes, 20% rarely, 37% never)

2. In your role as a housewife, do you ever feel trapped?
   (23% frequently, 42% sometimes, 23% rarely, 12% never)

3. Do you ever feel that your husband is simply ignoring you and blocking you out of his life? (no results given)

4. Does your husband think of you as a combination of Betty Crocker, Saint Teresa, and Raquel Welch?
   (17% of Columbus women as Raquel Welch!)

5. How often do you and your husband engage in lovemaking?
   (49% frequently, 33% sometimes, 17% rarely, 5% never)

6. Do you think sex is vastly over-rated?
   (19% frequently, 46% sometimes, 10% rarely, 25% never)

7. Do you feel free to tell your husband what you like or don't like during lovemaking?
   (35% frequently, 33% sometimes, 19% rarely, 13% never)

8. Are you fun to live with?
   (21% frequently, 60% sometimes, 16% rarely, 4% never)

9. Have you ever felt you married the wrong man?
   (13% frequently, 26% sometimes, 16% rarely, 23% never)

10. Do you ever feel that nothing exciting happens to you; that life is passing you by?
    (22% frequently, 32% sometimes, 24% rarely, 21% never)

Housewives. Eighteen percent, nearly one-fifth of the audience, responded that they rarely or never engage in lovemaking with their respective spouses. Thirty-nine per-
cent frequently or sometimes feel that they are married to the wrong men. And fifty-four percent, over one-half of the audience, responded that life is passing them by, that nothing exciting ever happens to them. With these kinds of responses and percentages coming from the audience, Morgan's rhetoric was sure to be well-received.

By starting off her program with these types of questions, Marabel Morgan accomplished two major purposes: (1) the questions created a suspenseful, attention-getting atmosphere, and (2) the questions enable Marabel Morgan to get to know some things about her audience. A public speaker is wise to analyze his audience before actually addressing its members. And Marabel Morgan did just that! The responses to her questions allowed her to determine the needs of her audience and the degree to which its members were committed or uncommitted to her cause. The groundwork was laid; the audience had been invited to participate actively; and a dialogic atmosphere had been developed at the onset and would be maintained throughout the televised session as Morgan gently prodded her audience to question, respond, and comment on the Total Woman philosophy. "... speaker, speech, and observer momentarily coalesce as the elements of the rhetorical event unite to move toward some
terminal condition."^{114}

The Audience

This chapter has looked at the demographic information as well as some personal details about the audience. But now, the audience needs to be defined collectively and even segmentally. For assistance in categorizing the members of the audience, definitions from Hart's essay prove especially helpful. Certainly by January, of 1978, Marabel Morgan had earned herself a public reputation, and, according to some critics, had established herself as a credible expert. In that sense, or to the degree to which she is perceived as an expert, it can be estimated that much of her audience was committed to her prior to the actual rhetorical event. Hart speaks of a commitment as a "... willingness to actively support an attitudinal object or person."^{115} If the audience demonstrates that willingness or support, the sequence of arguments--on the part of the rhetor--follows definite patterns:

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Following their opening statements most speakers . . . build tension slowly, apparently trying to induce enough concern to motivate their listeners to go out and find the means by which to solve the problems discussed, or spread the word.116

After her welcoming introduction, Morgan created that kind of tension by intruding on the private lives of her receptors with her series of intimate questions. She underlined her stance with a sense of urgency and willfulness as she exhorted her audience to consider the means by which she solved her problems, and the means by which these women could solve theirs. The directive "by an act of your will"117 became a recurrent theme and a challenging refrain as Morgan built "commitment through repetition and restatement."118

A large portion of the audience was eager to reveal its support of Morgan as an expert, and to reveal itself as committed:

I have read your book, and I really, really loved it. . . .

I really have to thank you for changing my life in so many ways.

116 Hart, p. 88.
117 See Appendix C, p. 123.
118 Hart, p. 90.
Welcome to Columbus! You've changed my life, let me tell you.

The only thing I did wrong is that I didn't write the book. ... I think you're wonderful.

I think this is an excellent program. ... I'm just glad to see that this is portraying a little bit more of the real you.119

A second category of audience, of which Hart speaks, is the noncommitted audience. "Noncommitment can take two general forms: simple interest or outright suspicion and hostility."120 A good number of Morgan's receptors were uncommitted but nonhostile. They "... heard tension producing introductions and were immediately invited to concern themselves with the issues."121 They manifested their curiosity and interest by asking nonoffensive type questions. By responding to the questions of the curious members of the audience, Marabel had the chance to enhance her position as expert and to sway these women into becoming committed members of the audience. The caliber of the interest questions was relatively simple, mild, somewhat naive, and self-help oriented:

120 Hart, p. 89.
121 Hart, P. 92.
Why don't you give your classes to men's groups?
Do you expect your husband to share in household duties?
What do you do if your husband comes home in a bad mood?
How could a single woman use the principles too?
What about a day when you are depressed? 122

Several members of the home-viewing audience, not the studio audience, were hostile. Morgan's responses to these uncommitted women were always polite but firm. Though she did not necessarily try to convince them to change their minds, she took the opportunity to reiterate her views and position in answering them. She stood her ground and came away better for these encounters. In a few instances, Morgan's answers to the hostile audience stimulated the studio audience to clap in assent and support. The hostile comments did not cause the least degree of faltering or wavering on the part of Morgan. Rather, her composure attested to her confidence in and loyalty to her own beliefs. Marabel Morgan undauntedly faced the opposition:

*Viewer:* I'd like to know what button we can press to gong you, or to get someone like Germaine Greer, or Betty Friedan, who treat women as individuals and people who talk about fulfillment. . . in a marriage. . . .

122 See Appendix C, pp. 126-127.
Morgan: Well, I think you ought to come down to QUBE and tell them your point of view and maybe they'll put you on. I don't know who to bong or gong. . . .

Viewer: I think what you have to say is just detrimental to women. It just further ties them to a man.

Morgan: Thank you for calling, I appreciate your opinion.

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Viewer: I think what you're doing is really phony and I can't agree with it at all because it sounds like a lot of the people you have, are frightened and scared they're going to lose their husbands, that their lives are going to fall apart without them.

Morgan: I appreciate your comments. I can't speak for anyone else. They don't look frightened to me. They look very confident, and serene, and secure. I can only tell you that in my life, I'm not afraid anymore. I feel free, I feel that our marriage is on a good, sound relationship. I trust my husband; I didn't use to. But I feel that we have a lot going for us. I'm sorry that I appear phony. It's my problem, not yours. I really believe in what I'm doing. And I'm totally serene. But, thank you for calling.

To the questions of the committed and curious audiences, Morgan's responses were, generally, warm in tone and were meant to be encouraging and helpful by way of advice. Most of her answers directed the women to "be exciting," "be gentle," "be accepting," "be affectionate," "be honest"; to be these and much more for the sake of their marriages. And, toward the end of the active dialogue with the audience,

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123 See Appendix C, p. 124.
124 See Appendix C, p. 127.
Marabel, no doubt, endeared herself to the committed, and won over more of the curious, when she said "I appreciate all of you more than you will ever know!"\textsuperscript{125}

In descending order of support, then, we can say that the majority of the audience on this occasion was decidedly committed to Marabel Morgan and the Total Woman philosophy; that a significant portion of the audience was uncommitted but interested, and, as evidenced by its interaction with Morgan, was positively persuaded to at least be open-minded toward, or in favor of, Total Woman; and that a minor part of the audience, limited to a handful of home viewers, was uncommitted and directly hostile toward Marabel Morgan and her beliefs.

As a response to all of the types of audiences to which Marabel appealed during this televised session, she directed her final remark. It was intended to create interest, gain attention, and project a feeling of hopefulness for all:

The next time we meet... we'll also spend most of our time talking about how the Total Woman concepts apply in the bedroom. If your sex life leaves something to be desired, you especially want to be with

\textsuperscript{125} See Appendix C, p. 129.
us. If your sex life is good, it can be very good! If your sex life is very good, it can be great! You'll learn how in the next session.126

Hart sees conciliatory, closing remarks such as these, as "... indications of hope and direction ... designed to help listeners insulate themselves from tension and to heighten the attractiveness and utility of the solution."127 Much of Morgan's success can be attributed to the attractiveness of her solutions!

**Message Claims**

Now that we have looked at the speaker, the occasion, the types of audiences, the interaction and dialogue, we must look at aspects of the message. As previously stated, the thrust of Morgan's message is based on the belief "... that marriage should and can be a meaningful relationship."128 In her two books, *The Total Woman* and *Total Joy*, Morgan carefully outlines a plan designed to accomplish this end and to bring the belief to fulfillment. Her *Total Woman* course

126 See Appendix C, p. 129.
127 Hart, p. 88.
128 Personal letter from Marabel Morgan to Janet Fallon, February 5, 1979, See Appendix A, p. 119.
includes much of the same material covered in the books. The course, however, in contrast to the books, includes plenty of opportunities for dialogic communication within the group, similar to the interactions on the QUBE Total Woman show. We shall focus our attention on the claims that Marabel Morgan made on that particular show; claims that, Morgan feels, substantiate her belief that life exists in marriage and that marriage can be meaningful.

The model, or paradigm, that effectively demonstrates the line of reasoning followed by Marabel Morgan was created by Stephen Toulmin as a model for argument. The Toulmin model, as it has come to be known, consists of three main parts—the data, the claim, and the warrant. Very simply put:

... Toulmin's analyses of thought processes are peculiarly applicable to the human interface. Toulmin sees most argument as progressing from some sort of acceptable information, which he terms "data," to a major prediction or "claim." The emphasis is on movement of thought, from support to proposal. To explain how this movement from data to claim is possible, he envisions an "allowing" structure which he terms "warrant."129

The warrant is the most important part of the model. It lends legitimacy to the claim; it makes the claim a bona fide one:

129 Hart, p. 76.
the most crucial part of an argument is the warrant—the element that makes the data-claim plausible. Thus, it becomes necessary to estimate (1) the range of warrants necessary to sanction a data-claim movement for the audience and (2) whether or not a viable warrant was actually supplied by the speaker.  

The viable warrants can be placed into three categories: authoritative, motive, or substantive; and can be used separately or as a combination of these three legitimating factors:

a. Authoritative: belief derived from an authority to be understood and accepted by the audience.
b. Motive: belief derived from emotions and motives which can be understood and accepted by the audience.
c. Substantive: belief derived from the relationship among external facts available to the audience.  

There are additional segments contained in this model known as the qualifier and reservations. They are utilized, respectively, when additional proof for the warrant is needed and/or in anticipation of a rebuttal. For our purposes, we shall limit our analyses to the major parts of Toulmin's model—data, claim, and warrant. With regard to the rhetoric of Marabel Morgan, "Toulmin can help us toward an understanding of the dynamics involved in the selective creations and orderings of materials that are involved when

130 Hart, p. 78.
man attempts to communicate with his fellow man."\textsuperscript{132}

Marabel Morgan's primary claim that meaningfulness can and should exist in marriage is obviously the thrust and goal of the Total Woman Movement. Her data, or information, is experiential. After all, she is a married woman. Her warrant, that allows her to make the claim, is also experiential--by following a self-made plan, she restored the meaningfulness to her marriage. By virtue of Marabel's own success story, her personal example creates an image of herself as "expert" as she actually becomes the legitimating factor necessary for the warrant.

During the QUBE program, Marabel presented numerous supportive arguments directed toward enacting change in marriage. ". . . in relation to the major assertion, they act as data and give support. However, these major data might in themselves be claims; . . . "\textsuperscript{133} We shall then, examine some of these data/claim arguments that basically instruct audience members as to how each might become a Total Woman.\textsuperscript{134} (It is also interesting to note that in some

\textsuperscript{132} Hart, p. 94.
\textsuperscript{133} Ibid., pp. 77-78.
\textsuperscript{134} For Figures 4-2, 4-3, 4-4, 4-5, 4-6, see Appendix C for material contained in these charts. pp. 122-129.
cases, Morgan's data, claims, and warrants can easily be shifted, in a circular fashion, and can function effectively in a new position due to its distinctive perspective.

Several of Morgan's initial arguments focus on the self. Two dimensions in her claims deal, respectively, with self-acceptance and the component parts of the female individual—with particular emphasis on the physical appearance. Her warrants, in these cases, are authoritative in that she quotes the Bible and compliments God's human designs. The warrants are also motive in that Marabel reminds her listeners of the supposed natural tastes of men. (See Figure 4-2 and Figure 4-3.)

**FIGURE 4-2**

<table>
<thead>
<tr>
<th>Data</th>
<th>Claim</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Look in the mirror.</td>
<td>1. Accepting yourself allows you to love</td>
</tr>
<tr>
<td></td>
<td>you and others.</td>
</tr>
<tr>
<td>2. &quot;Love your neighbor as you love yourself . . . love your husband as you love your own body.&quot;</td>
<td>2. You are capable of changing your body.</td>
</tr>
</tbody>
</table>

**Warrant**

1. An act of your will allows acceptance.
2. Quotation is by Jesus (New Testament)
A second set of minor arguments in defense of Morgan's major proposition include explicit directions for renewing the husband's interest in the wife. These assertions, in the past, have served as controversial points for many of Morgan's social critics. Yet at the same time, it is to these types of directions that adherents to the Morgan method, however unusual it may be, claim the greatest degree of success and satisfaction. Again, the warrants are both authoritative and motivative. The Bible quotations provide authenticity of a religious nature, and the quotation from Shakespeare
provides authenticity of a literary nature. "Since historicity is often equated with stability, it is understandable that... spokesmen... make rhetorical use of the past." What better known, highly respected texts have survived the test of time? Morgan made no mistake in choosing to cite these sources in her warrants. One motive warrant used, has to do with the nature of the man and the quality of his most intimate dreams, while another motive warrant used, has to do with the woman's love for the man—a fact, which, of itself, allows infinite types of claims to be made about the man as well as infinite types of behaviors to be enacted for the man. (See Figures 4-4, 4-5, 4-6.)

**FIGURE 4-4**

<table>
<thead>
<tr>
<th><strong>Data</strong></th>
<th><strong>Claim</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. &quot;Don't waste time. Be wise and redeem the time. Buy up every opportunity for doing good and let all things be done decently and properly.&quot;</td>
<td>1. A woman must be available for her man. Avoid busy work.</td>
</tr>
</tbody>
</table>

**Warrant**

1. The quotation (or grounds) is from the Bible.

---

135 Hart, p. 87.
FIGURE 4-5

Data — Claim

1. A man can stand about anything except boredom!
2. Your husband dreams you'll meet him at the door in some outrageously sexy outfit.

Warrant

1. A smart woman always keeps her man off-guard.

FIGURE 4-6

Data — Claim

1. You're simply making life exciting because you love him.
2. "Age cannot wither nor stale her infinite variety."

Warrant

1. Love
2. Shakespeare said "Age cannot wither nor stale her infinite variety."

Besides the claims mentioned already, a recurrent argument of Morgan's in support of becoming a Total Woman is
"What have you got to lose?"\textsuperscript{136} Underlying the rhetorical question is an imperative sense of immediacy, a felt exigence, and a response needed now! "Strong rhetorical emphasis on the present serves to crystallize and reinforce immediate consequences as well as to create a sense of urgency about the problems discussed."\textsuperscript{137}

The claims included here are reflective and typical of Morgan’s rhetoric. In the eyes of her audience of housewives, Morgan’s claims and the evidence, grounds, data and warrant needed to support them, are acceptable to these particular women. Obviously, she is not appealing to every woman in the country. Rather, Morgan has carved out an audience for herself, and has presented its members with specific kinds of arguments whose principal warrant—the Bible—is highly revered and respected.

In terms of a critical analysis, however, Morgan’s reasoning is faulty. The application of the Toulmin model in Figure 4-2 through Figure 4-6 demonstrates that the grounds and the warrants used to support Morgan’s claims are invalid, and cannot substantiate the inferential leap, or bridge, made to the claim. Her use of the Bible is fallacious because the Bible is not seen as a universally accepted, or commonly held, starting point for an argument. Morgan is presuming that

\textsuperscript{136}See Appendix C, p. 124.

\textsuperscript{137}Hart, p. 88.
everyone ought to interpret the Bible literally and in the spirit of evangelical fundamentalism. In truth, other religions have other sacred writings, so the Bible is less important, if not unimportant! Since the Bible is subject to a variety of interpretations, perhaps many of Morgan's fellow Christians view it and its teachings within a far more liberal framework. In the latter case, that framework leaves room for the infusion of new ideas and new directions which develop out of non-literal Biblical applications of ideas for today's living. In addition, religion is outside the realm of argument when the argument is analyzed by the critical listener who searches for authentic, concrete proof that is grounded in fact and needed to establish the validity of a claim. For the critic, religious dimensions may be too abstract, and while grounded in faith, are insufficient in terms of adequate evidence for the presentation of a sound argument.

So, in appealing to the audience which she has carved out for herself and which accepts her starting point even before she presents her arguments, Marabel Morgan can be seen as an effective and persuasive speaker. But to the critic who examines the logical processes from grounds and warrants to claims, Marabel Morgan falls short in responsibility.
Her arguments lack the support necessary for responsible information and reasoning.

Summary

This leads us to a final summary and a final judgement involving the speaker, the message, the channel, and the receivers. The comprehensive question to be asked with regard to all the relevant factors is: Was the rhetorical potential realized? To this question, we can safely answer "yes!"

In this chapter, we have studied the speaker's ethos, pathos, and logos; determined that her message is symptomatic of herself and grew out of her own historical and social time context; explained the rhetorical situation surrounding the televised program; analyzed the types of audiences, be they committed or uncommitted; provided a model, borrowed from Toulmin, for application to certain message claims; and, weighted the quality of feedback received from the audience by looking at the actual dialogic interaction. It is a fact that Marabel Morgan, whose personal ethos coupled with the strength of her rhetoric, is a speaker whose potential, on the occasion of this program, was definitely realized. And again, we realize that neither Morgan nor her message have peaked; their potential for growth continues.
CHAPTER V
SUMMARY AND CONCLUSIONS

The preceding chapters of this thesis have endeavored, not only to introduce Marabel Morgan and the Total Woman Movement, but also, to determine some of the reasons why she and the Movement have been found to be so attractive to American women in this decade. But before we turn our attention to the results, we need to review briefly what each of the previous chapters does.

Chapter I ("Introduction") stages the historical background out of which Marabel Morgan’s philosophy and eventual Movement developed, and justifies the study based on Morgan’s popularity and public reputation. It also presents Morgan’s basic belief in female submissiveness in marriage, and it touches on her own personal ethos as a strong selling point for her philosophy. Scholarly literature, which provides a theoretical framework for research and investigation into the Total Woman Movement, is reviewed in the first chapter. An acknowledgement for factual details drawn from assorted popular magazines is also given. The overall question of the thesis—the "why" behind Morgan’s and the Total Woman’s success—is presented along with several arguments that the following chapters
attempt to prove. These arguments are: (1) that Morgan's philosophy has spread with a remarkable contagion, (2) that the Total Woman Movement holds a collective image and engages in collective behavior, and (3) that, based on the evidence of a specific television show, Marabel Morgan is an effective public speaker whose rhetoric is successfully persuasive.

Chapter II ("The Total Woman Movement: A Social Phenomenon of the Seventies") defines Total Woman as a social movement, according to the criteria and characteristic qualities established by Wilkenson, Cathcart, Bormann, and other scholars. In the process of defining the Movement, this chapter also asks the questions: How did the aggregate surrounding Marabel Morgan become a social movement? What symbolic processes occurred in its evolution as a movement? How is the Movement organized? What are its strategies, standards, symbols, and values? And, what are its goals? In answering these questions, Griffin's historical model and Smith and Windes' innovation model are applied to the evolutionary sequence of the Movement, which began with Marabel Morgan's fateful decision to change the course of her marriage and extends through the growth of membership, the development of Total Woman classes, the publication of books on Morgan's
philosophy, and the use of the media to spread the
generalized belief. This chapter also suggests that
Total Woman offers women a new reality; one designed to
reinforce traditional roles and values in marriage.

Following this, are comments made by eminent
physicians who are in favor of, or in opposition to,
this proposed vision-to-become-reality. The acknow-
elledgment of such controversy surrounding the philosophy
of the Total Woman Movement concludes this chapter.

Chapter III ("Total Woman: Collective Image")
raises the question: How did the Total Woman Movement
develop a collective image of itself out of aspects of
fantasy, vision, and reality? The qualifying and sup-
portive features of the argument that a collective image
was constructed and does exist for the Total Woman Move-
ment come from Boulding, who believes that participants
hold and share common goals and a generalized belief; and
Douglas, who feels that the collective image is made up of
various image forms of reality, vision, and fantasy.

Other questions in this chapter include: Do Total
Women see themselves as belonging to a collective? Do
they share common goals, common beliefs, and a collective
image? Do Total Women engage in mobilization and collec-
tive behavior? In attesting to the existence of a
collective: with an image, common goals, common beliefs, and collective behavior, requirements established by Smelser, Bales, and Bormann account for much of the interaction, shared feelings, and collective behavior found among members of the group. The spread of the collective image is attributed to the leader's role, the small group encounters, the publications, and the use of the media.

Chapter IV ("Total Woman: Televised") deals primarily with Marabel Morgan's rhetoric during a televised special event. The major question asked deals with what kinds of persuasive strategies Morgan employs. Her persuasive strategies are analyzed in terms of ethos, pathos, and logos; her audience is analyzed in terms of the degree of similarity or dissimilarity felt between audience members and the speaker; and, the QUBE feedback system is explained. Further questions include: What is the rhetorical setting? Who is the audience? What is Morgan's message? How is the message received? Is the rhetorical potential realized?

The purpose of the television show was to have Marabel Morgan teach part of the Total Woman course to the studio and home audiences. The persuasion process, employed by Morgan, is examined in light of Fotheringham's
definition of persuasion and according to measurements delineated by Ochs and Burritt. Her audience members are categorized by using Hart's terminology, and the reasoning behind her message and her arguments is explained with the assistance of the Toulmin model. Underlying all of Morgan's techniques and strategies is a sense of urgency, a plea, calling for the women in her audience to change—to become "Total" women.

The major purpose of this chapter is to make some claims about rhetoric and the Total Woman Movement based on the relationship between data, evidence, and theories. Scholars "... must continually strive to bring theory and fact into closer agreement, ..." and hopefully the preceding chapters serve to substantiate and bear witness to those theories incorporated within them. Credibility is difficult to establish and even more difficult to maintain; but the successful matching of facts with theories, presumably, legitimates this study and adds to its credibility.

138 Kuhn, p. 80.
Primary Claims

Before actual analysis of data began, though, it was necessary to look back in time to gain knowledge and historical perspective for the study. The 1960's were not easy years to live through. Violence induced by war, politics, and crime characterized that decade. Values and beliefs, as well as lifestyles, were being questioned. Sanctity in marriage no longer served as a mainstay of support. Divorce became more prevalent. But for one, Marabel Morgan, even more marriages may have lost their meaning. Marabel rebelled against the growing wave of divorce and decided to improve her marriage and to offer others the chance to improve theirs. The result, of course, was the Total Woman Movement. Criteria determined by scholars define it as a social movement since one of its priorities is the production of "... some kind of effect upon the status quo. ...". Therefore, the claim can be made that: (1) The philosophy of marriage, held by Marabel Morgan, spread and became the raison d'être of the Total Woman Movement.

Continuing along this line and recognizing that the

139Wilkenson, p. 94.
1960's and early 1970's were years of political, religious, and social unrest, and that many women in our country were, and still are, frightened and threatened by the call for liberation and equality, the claim can be made that:

(2) The Total Woman Movement offers an alternate social reality to those women who desire to play a more traditional role in marriage. Total Woman offers the sanctions that these women are looking for. Sanctions which would allow them to be submissive to their husbands, and at the same time, allow them to feel good about themselves. By leaning heavily on the authoritativeness of the Bible, Total Woman is able to provide for the expiation of guilt imposed by the present trend for women's rights. The drastically changing society that sometimes appears freer, faster, alarming, and dangerous, undoubtedly directs those women, who reject calls to revolt against subordinate roles, to the safety and support of the Total Woman Movement.

Another extremely important reason behind the success of the Total Woman Movement is the ethical appeal of the leader, Marabel Morgan. Her physical appearance, her personal testimonies, her books, and her course add to her ethos. Marabel is seen as a sincere, credible person; as one having good will toward all. In keeping with Simon's requirements for leadership, Marabel Morgan is
capable of "... resolving or reducing ... problems." Her emotional appeals center empathetically on the sorrows of marriage, and create feelings of understanding and identification important to the needed spirit of fellowship among members of the Movement. Morgan's logical appeals follow a line of reasoning that finds its justification in Biblical Scripture. She presents her philosophy as having been ordained by God. Thus, we can say that Marabel's persuasive appeals, coupled with her beauty, her manner, and her example, make for a highly effective approach to the public, and we can claim that: (3) Marabel Morgan is a persuasive public speaker, and that: (4) Marabel Morgan is a role model for "Total" women.

Besides having Marabel Morgan as a role model, members of the Movement find support and the opportunity to interact with other Total Women within the subunit of the Total Woman classes. All of these women are acting, in similar fashions, to achieve the goal of marital harmony. Each is aware that she is not the only person striving for "Total" womanhood. And so, we can say that: "A collective image is composed of individuals acting together.

140 Simons, p. 5.
in a shared task-orientation, aware of their relationship. . . .141 and we can claim that: (5) Members of the Total Woman Movement do hold a collective image based on their common values and shared beliefs.

In addition, after having analyzed a specific rhetorical event, in which Marabel Morgan was the leading figure; after having analyzed the persuasive strategies employed by Morgan on this occasion; and, after having analyzed the logic behind her message claims made on the televised program, we can make the claim that: (6) By virtue of her philosophy and her appeals, Marabel Morgan has carved out an audience for herself and that her particular audience accepts the evidence and claims found in her reasoning.

Taken together, these six claims act as an answer to the pervasive question of why Marabel Morgan and her Total Woman Movement have been so successful in this decade.

**Secondary Claims**

It is not enough to just make factual claims about Marabel Morgan and the Total Woman Movement. For

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141 Douglas, p. 9.
in addition to the emergence of claims out of all of the factual data, there can also be found some less obvious claims that directly relate to several of the theories of rhetoric, criticism, and communication in general.

This study again reveals that there is a unique inter-relatedness existing between the fields of sociology, psychology, and communication. Though the focus has been on the communicativeness of one woman and her group, an examination into the history and society of the period, and into the minds and needs of a large segment of the female population of the United States today, has been imperative in order to assess the impact of Morgan and the magnitude of the Movement. No person or group can be studied in isolation. We can claim, then, that: (1) Knowledge of the internal, psychological conditions and the external social conditions is valuable for what these environs can reveal about the nature of the person(s) being studied.

In continuing this line of thought that sociology, psychology, and communication are mutually reflective, the claim can be made that: (2) Rhetoric plays a major role in the shaping of society. Marabel Morgan's books, The Total Woman and Total Joy, are not just writings. Rather, they
constitute a form of rhetoric, just as the Total Woman classes and the media productions of Total Woman are also examples of her rhetoric. The outcome of this is that successful use of this rhetoric has led to the acceptance of the Total Woman philosophy in innumerable households across this country. Our contemporary society has been affected by Morgan's rhetoric; many minds and marriages have, indeed, been shaped by the beliefs and tenets which Total Woman advocates through various forms of rhetoric.

A third claim that can be made with regard to rhetoric and society is that: (3) We are capable of creating our own social reality. Marabel Morgan did create her own social reality, and it proved to be an attractive image so that, via Morgan's rhetoric, others were able to borrow from it, at least in part if not in whole.

Within the realm of persuasion, we can say that: (4) The perceived ethos is often the strongest factor in successful persuasion. In the case of Total Woman, this claim is true. Marabel Morgan's ability to establish a high degree of similarity between herself and her audience, to project a sense of trustworthiness and expertness, and to convey a sincere desire to help others, proves to be much more persuasive than her powers of reasoning and her
ethical appeals. Her attractive physical appearance and her magnified personality also reinforces her credibility and usually wins her audience over even before logical appeals are made.

A critical assessment of Morgan's reasoning indicates, by contemporary standards of logic, that her arguments seem inadequate. But for Morgan's intended audience, her reasoning is highly attractive because it is grounded in Scripture and phrased in language to which the listener can identify. Analysis of the process through which Morgan arrived at her claims leads me to claim that (5) The Toulmin model continues to be an insightful method of determining the logic behind a speaker's arguments.

The results of this study, to a strong degree, have simultaneously been informative and frustrating; informative because of the knowledge that has been uncovered, and frustrating because the study is by no means complete—Marabel Morgan and her Movement have not yet become silent.
Appendix A

The Total Woman

P.O. Box 380277, Little River Station
Miami, Florida 33138

February 5, 1979

Marabel Morgan
President

Phone
(305) 576-4961

Miss Janet Fallon
86 West Northwood Avenue
Columbus, Ohio 43201

Dear Janet:

I was pleased to receive your letter concerning your seminar paper and was honored to think that you would consider including me in your project.

If you have read my two books, you will know the thrust of my position, to wit, that marriage should and can be a meaningful relationship. My concern is for saving and fostering warmth in the marriage relationship; I am not addressing other problems which women face in the work force. Although I have at times been treated as "anti-women's lib," this is simply not so. Since our two fields are so widely diversified, our goals are totally separate.

I am enclosing some material which I hope will be helpful concerning biographical information. I would love to see a copy of your thesis when it is complete. Your paper has a special interest to me since I, too, attended Ohio State way back in the late 50's.

Best wishes on your project.

Very truly yours,

Marabel Morgan

MM:pw
Encls.
Marcel Morgan...will teach her "Total Woman" course on QUBE Sunday night. It includes bubble baths, filmy nightgowns, and says the way to a happy marriage is by the wife totally submitting to her husband's wishes to gain her own desires. The rehearsals began today but not the preparation. The QUBE Public Relations Staff will have a studio audience of sixty women. And when the word got out, they were unprepared for the avalanche of interest from her fans around the country.

Public Relations Staff Person from QUBE:

Quite frankly, I was shocked at the response. I was on the phone constantly for several weeks with people calling from Houston; from Mansfield, Ohio; from Indiana; from all over the place. One woman, in Houston, has been corresponding with me on a daily basis. I get letters from her every day. One lady from Arlington, for example, called me up, wanted to know Marabel's entire schedule for the weekend so she could touch bases with her as often as possible. The response has been overwhelming.

Marcy Coulter:

Since Mrs. Morgan has as many opponents as followers, the QUBE staff is still wondering where they'll put everybody. For they promise one thing, it'll be controversial!
Appendix C

Show: The Total Woman
Topic: "How To Improve Your Marriage"
Sponsor: Warner QUBE, Columbus, Ohio
Date: January 19, 1978

The following excerpts were transcribed from an audio-visual tape belonging to the Warner QUBE television station, Columbus, Ohio. The transcriptions were made in March and April, 1979. The original show consisted of taped segments, which had been filmed in Miami, Florida, and live segments filmed in the QUBE station in Columbus. The content includes several lessons adapted from the "Total Woman" course taught by Marabel Morgan; interaction not just with members of a panel, but also with the studio audience and with the home viewers; and films depicting marital scenes of "before" and "after" the "Total Woman" course.

After a warm greeting to the "...studio full of lovely women from Columbus...." Marabel then said "I'm thrilled to be back in Columbus. This is like a homecoming for me." And within a few moments, Marabel began to ask preliminary questions, to viewers, in preparation for the course lessons.

Morgan: (Questions)

1. Do you ever find yourself saying "Why do I bother staying Married?" (17%—Frequently, 26%—Sometimes, 20%—Rarely, 37%—Never)

2. In your role as a housewife, do you ever feel trapped? In Columbus. I wonder what the results will be? (23%—Frequently, 42%—Sometimes, 23%—Rarely, 12%—Never)

3. Do you feel that your husband is simply ignoring you and blocking you out of his life?

4. Does your husband think of you as a combination of Betty Crocker, Saint Teresa, and Raquel Welch? (17% of Columbus women as Raquel Welch!)

5. How often do you and your husband engage in love-making? (49%—Frequently, 33%—Sometimes, 13%—Rarely, 5%—Never)

6. Do you think sex is vastly over-rated? (19%—Frequently, 46%—Sometimes, 10%—Rarely, 25%—Never)
7. Do you feel free to tell your husband what you like or don't like during love-making?
   (35%—Frequently, 33%—Sometimes, 19%—Rarely, 13%—Never.

8. Are you fun to live with? I think all the women in Columbus are....
   (21%—Frequently, 60%—Sometimes, 16%—Rarely, 4%—Never)

9. Have you ever felt you married the wrong man?
   (13%—Frequently, 26%—Sometimes, 16%—Rarely, 23%—Never)

10. Do you ever feel that nothing exciting happens to you; that life is passing you by? Here in this intellectual city....!
    (22%—Frequently, 32%—Sometimes, 24%—Rarely, 21%—Never)

[After the question period, Marabel began to give some personal comments and began to ask the audience personal questions. Their responses helped to build a sense of identity and unity among the women present in the studio.]

Morgan:

I am not the "Total Woman." I am the fragmented woman but I'm working on it. ...Is there life after marriage?... I never saw a happy marriage.... Courtship was perfect... [but] changes after marriage. Do you know what I'm talking about? (Audience murmurs assent.) Have any of you ever experienced this disappointment and loneliness? Have you? Tell me about it? (Panelists gave examples of "too much t.v." and "being ignored," and generally agreed with Morgan; "I know just what you're talking about!")

Judging from your responses, it looks like we all have had this problem... ignorant of knowing how to meet my husband's needs....Principles based on the Bible and sound Psychology....

My priorities:
1. I am a person responsible to God.
2. Because I am married, I am a partner.
3. Because I have children, I am a parent.
4. My fourth priority is to the public or my profession.

Let's discuss the first priority. Woman—the person. Who am I? Why am I here? Where am I going?

A film depicting a woman asking questions about her identity was shown at this point. The female character questioned her role of housewife, mother, and woman. In explaining the film, Marabel Morgan talked about accepting one's self, then she quoted from Biblical scripture.

Jesus said: "Love your neighbor as you love yourself." Jesus also said "Love your husband as you love your own body." Do you love your body?

A second film showing a woman assessing her body's bulges stimulated the audience to comment on their bodies' faults.
Morgan:

How many of you are on diets? If you can change your body, then do it. Look in the mirror. If you can't change your body, then accept it...

how do you go about accepting your body? By an act of your will. Accepting yourself allows you to love yourself.

A third film is shown. This one depicts a wife who spurns her husband's advances by claiming that she has chores and phone calls to make. The husband feels rejected. Marable Morgan explains that the woman is too disorganized.

Avoid busy work at night. Be available for your man. The Bible says "Don't waste your time. Be wise and redeem the time. Buy up every opportunity for doing good and let all things be done decently and properly."

The $25,000 plan for organization:
1. Tonight, write out all the things you have to do tomorrow. Don't wait until tomorrow morning...
2. Number those items in order of importance.
3. Tomorrow morning, start with the first item and stick with it until you're finished...right on down your list.
4. Don't worry if you can't accomplish all the things on your list.
5. Do this every day....

According to the scriptures: "The perfect wife has a calm and gentle spirit." Be realistic. Be specific with these units of work. Put something in the plan that is just for you.

The next film is a repeat of the one in which the husband makes amorous advances toward his wife. But now, the wife is available for him because her day is better organized, and she has time at night for her husband. The members of the panel comment on the film and the "plan", and Morgan responds to them by saying "That's super!" Then the home viewers are asked to telephone the studio and question Marabel Morgan directly.

Viewers:

...Why don't you give your classes to men's groups?

I did some of your principles in my marriage, and they didn't work. He walked out on me.

My problem is that my husband doesn't make himself available to me!

Morgan:

That's a common complaint from many, many wives....I wish you well....In my classes, I've had so many women voice the same complaint....

Viewer:

I have read your book, and I really, really loved it....Do you expect your husband to share in household duties?
Morgan:
When I began to meet his needs...he wanted to help me out.

Viewer:
I'm going to try this, and I hope it works!

Morgan:
Good for you! Try the whole thing. What have you got to lose?

Viewer:
I'd like to know what button we can press to gong you, or to get someone like Germaine Greer, or Betty Friedan, who treat women as individuals and people who talk about fulfillment...in a marriage....

Morgan:
Well, I think you ought to come down to QUEE and tell them your point of view and maybe they'll put you on. I don't know who to bong or gong... (laughter).

Viewer: (same as previous viewer)
I think what you have to say is just detrimental to women. It just further ties them to a man.

Morgan:
Thank you for calling, I appreciate your opinion.

Viewer:
...I really have to thank you for changing my life in so many ways.

Morgan:
I'm so glad! Thank you.

Now there is a transition back to the panel where a discussion takes place concerning goals and goal-setting.

Morgan:
Goals are right where we are. Each day you need to have goals about yourself as a person. What goals are you going to set for yourself that you can accomplish in the next four weeks?...When your next is in order, you can definitely be more effective, and you feel cleaner inside.
A fifth film on settled, dull, boring love is shown. A married couple is bored with each other. The husband goes off to work and is greeted by attractive women who see him as an exciting man. But when he returns home his wife nags him. She never talks to him about his accomplishments. Marabel Morgan discusses this situation with the panelists.

Morgan:

Each of you has a body, soul, and spirit. The Bible calls this entity a "spiritual house." The outside of your house is your frame—your body. Your husband just loves your frame. In fact, he craves it. And that's O.K. because God made him that way. Inside of your house is your soul. This is who you are; what you think; what you feel; how you say it. And your spirit is your Power Source and determines what you will become. When all areas of your house are working properly...the result is a warm, responsive "Total Woman."

The next film depicts a woman cleaning her "house." She is, in fact, taking a bubble bath; cleaning and shaving her body; brushing her teeth, using powder and perfume.

Morgan:

A man can stand about anything except boredom. You have the power to send your man into orbit anytime you choose....A smart woman always keeps her man off-guard. He dreams that you'll meet him at the door in some outrageously sexy outfit....

The seventh film is supportive of Marabel's belief in the power of sexy outfits. Women, in the film, turn from "sags to sizzle" to the music of "The Stripper." The audience's response is strong, firm clapping.

Morgan:

You may think that this all sounds and looks silly, but if you haven't tried it, don't knock it. Shakespeare said, "Age cannot wither nor stale her infinite variety." If your husband wants you to look like a showgirl, look like one....But let me give you just one word of caution. If your husband thinks you are doing this to change him or to manipulate him in any way, he will not allow himself to enjoy it. So, no ulterior motives! You're simply making life exciting because you love him.

Now that we have the outside of our frame looking good, let's talk about some interior decoration on the soul. Your soul is your personality. And your personality is made up of attitudes. Your attitudes determine what kind of a life you will lead....My attitude sets the atmosphere in my house, in my home....My husband reveals it [my attitude].
The four "A's" are:

1. Accept your husband just as he is. How do you accept your husband?
   By an act of your will. God has already laid this principle down for us.
   We don't deserve to be accepted by Him. We are sinners, but He
   accepts us anyway, because He loves us—right where we are....

2. Admire your husband... Your husband longs for admiration from you.

   A film showing a man who sees himself as a tiger when looking in the mirror
   is supportive of this second claim.

   It was Thoreau who said "Most men live lives of quiet desperation." It
   doesn't have to be that way. How do you admire your husband. By an act
   of your will....Say, "Honey, I admire your ______!

Only two of the four "A's" are presented in this lesson. Marabel Morgan
takes time out of the lesson to interact more with the studio and home
audiences. She asks for questions and/or comments.

Viewer:

What do you do if your husband comes home in a bad mood...?

Morgan:

That's a very good question, and I'm sure we all have this problem. I
have it lots. I used to feel so hurt....Determine whose problem it is.
That you're really not the culprit....He'll come out of it.

Viewer:

How could a single woman use the principles too?

Morgan:

People need to be accepted and admired...all the principles, except the
one on sex, work with just about anyone.

Viewer:

...He left me for a Man!

Morgan:

...I'm not qualified to give advice on this subject.
Viewer:

What can a truck driver's wife do to keep him from associating with other women while he's on the road?

Morgan:

I really don't know anymore than what I've been telling... be exciting, loving him, hanging on every word he says....

Viewer:

When I tell him I'm in a bad mood... he takes it personally!

Morgan:

Maybe he's feeling insecure... gently and lovingly tell him "This is my problem and I've got to work it through... please wait for me 'til I work it through, 'til I can cope again...."

Viewer:

I think what you're doing is really phony and I can't agree with it at all because it sounds like a lot of the people you have are frightened and scared they're going to lose their husbands, that their lives are going to fall apart without them.

Morgan:

I appreciate your comments. I can't speak for anyone else. They don't look frightened to me. They look very confident, and serene, and secure. I can only tell you that in my own life, I'm not afraid anymore. I feel free, I feel that our marriage is on a good sound relationship. I trust my husband, I didn't used to. But I feel that we have a lot going for us. I'm sorry that I appear phony. It's my problem, not yours. I really believe in what I'm doing. And I'm totally serene. But thank you for calling.

Viewer: (male)

Hi Marabel! Welcome to Columbus! You've really changed my life, let me tell you!!!! What would you suggest when affection is directed,... and there are children in the room, when... the wife is trying to conform to your suggestions?

Morgan:

I think children should see lots of affection between Mommy and Daddy... but when it's serious loving, I think Mommy and Daddy should go off to their bedroom or wherever they want to go.
Viewer:

He's gone for weeks at a time. How can I cope with this?

Morgan:

You've got to keep busy or you'll go out of your mind, right?...When he comes home, be available to him.

Viewer:

I really don't think that people (women) who are working are a threat to my marriage. I think you're encouraging that attitude.

Morgan:

Thank you for telling me that. I don't want to encourage that type of activity. I have seen beautiful secretaries and I know of lots of incidents where not only do they touch the tie, but they touch the man. I don't think it's unrealistic, but I don't want us to feel threatened by other women. I want women to be so secure within themselves that they aren't worried about other women. I want women to be so secure within themselves that they aren't worried about other women...and their husband is proud and isn't interested in anyone else. But, thank you for calling.

Viewer:

How do you react to a physically handicapped and visually-impaired person?

Morgan:

...that person is still intact inside the body, no matter what has happened to the physical body. He is still the same person...just look beyond the physical to the real person...I know it's difficult....I wish you well.

Viewer:

...I don't know how to calm him down?

Morgan:

Take a lot of vitamins!...Allow for that.

Viewer:

What about a day when you are depressed...?

Morgan:

I think you should be honest...when I have a day when I am down in the depths, I just say "Hey look, I feel terrible. I know I'm going to come out of it, but...leave me alone a little bit." And...he appreciates the warning, and he waits. So, I think it's best to be honest always.
Viewer:

...I think you should consult your husband when making up your list of things to do....

Morgan:

I think that's a wonderful idea....

Viewer:

The only thing I did wrong is I didn't write the book...I think you're wonderful!

Morgan:

Thank you! And I have a suggestion for you. You write the next book!

Viewer:

I think this is an excellent program...I'm just glad to see that this is portraying a little bit more of the real you. (Studio audience claps.)

Morgan:

Thank you so much! I appreciate all of you more than you will ever know!

Question and answer period ends. Marabel Morgan asks for feedback on what has been covered so far with regard to the plan and the first two "A's".

Morgan:

Finding the right person does not make a good marriage, but being the right person does....I want to give you some assignments:

1. Write out your $25,000 plan...all the things you have to do tomorrow.
2. Write your philosophy of life...
   Who am I?
   Why am I here?
   Where am I going?
3. (missing from the tape.)
4. One night this week, give it everything you've got. Your husband longs for romance. Remember to put on the table cloth, and candles, and flowers at dinner. Prepare his favorite food that he loves. Wear a soft feminine dress. And have a soft feminine attitude....

Today we've been talking about two of the four "A's". Accept your husband and admire him. The next time we meet, we'll talk about two other very important "A's"—Adapting to your husband, and Appreciating him. We'll also spend most of our time talking about how the "Total Woman" concepts apply in the bedroom. If your sex life leaves something to be desired, you especially want to be with us. If your sex life is good, it can be very good! If it's very good, it can be great! You'll learn how in the next session.

I'm Marabel Morgan. Thank you so much for joining me and for wanting to be a "Total Woman."
Appendix D

Show: Readmor's Authors' Corner
Topic: Interview with Marabel Morgan
Sponsor: Readmor Book Store
Date: January 17, 1978

The following excerpts were transcribed from an audio-visual tape belonging to the Warner QUBE television station, Columbus Ohio. The transcriptions were made in March and April, 1979.

Interviewer:

Why is it always the woman who gives?...How come it's not the man once in a while?

Morgan:

Well, it can be the man. Some men have written to me and said "How can I get my wife to start doing these things?" And I've written back and said "Why don't you start applying these principles yourself and maybe she'll catch them?" A lot of people feel that they must get, but I found I really get tuned on by giving! It comes back to you. I'm really thrilled with the change....When I decided that I would meet his Charlie's needs and I would do to him what I wanted him to do to me, he got in on the action. He saw that I was so happy about it that he decided he'd better try some of these principles himself.

Interviewer:

And there are a lot of women who have taken your course; and have they had the same results?

Morgan:

Well, I've received tens of thousands of letters from women who have said "It works...thank-you...thank-you."

Interviewer:

...What are the four "A's" and why do we need them?

Morgan:

...In the area of being married and making your husband come alive, there are four "A's",...accepting him just as he is, admiring him, adapting to him and his lifestyle, and appreciating him....
Interviewer:

The "Total Woman" as you define her in the book, it almost seems a woman like that ...is an endangered species... What do you think of that?

Morgan:

Well, I don't know about that.... And may I say that I am not the "Total Woman". I am the original "Fragmented Woman" but I'm working on it. And you never really arrive, I don't think. I haven't met anyone who has. But it is such a goal to shoot for. And you can see progress. I know that I am further along than I was four years ago.

Interviewer:

You're traveling a lot, right? You've a very busy schedule.

Morgan:

Well, I don't travel too much. Maybe once a month for a one or two day shot.

Interviewer:

...You are separated from your children and your family, at least occasionally?... Has that worn on you a little bit? On your nerves?

Morgan:

That would--except that I don't go unless my husband goes with me. And sometimes I bring my kids, like I brought my kids to Columbus, Ohio, so they could see snow for the first time.

Interviewer:

You live in Miami now?

Morgan:

That's right. And my priorities are right at home. That's what I'm talking about. That's what I believe in. I love my husband and I love my kids....

Interviewer:

We've talked to dozens of women all of which who understand the "Total Woman" concept, but some do not buy it. At least, that's
what they say, at least of the young women, some do not buy it.... Well now, if they're telling the truth, what about the future of the "Total Woman"?...Those girls who are young now, and they're not buying it. What about them?

Morgan:

Well, I don't know about them. I talk at a lot of universities to young women and they don't just "buy" it without asking lots of questions. But I think that when a woman is into a relationship with a man, she soon sees right away that she cannot control him by telling him what she wants him to do. Actions speak a lot louder than words. And after you've been married a few years and you find out that nagging doesn't work, demanding doesn't work, tears don't work, then you can see perhaps--

Interviewer:

See that you must be doing something wrong! What first made you sit down and write the book?

Morgan:

Actually in Miami, at one time, taking the "Total Woman" course was the thing to do. It was a fun thing, and people were really excited about it. The demands on my time were so great that I was just running all over town. I really wasn't being as total as I had been...but I decided that I would stay home and practice what I preach, so I thought I would write it all out and mimeograph it, and stand on street corners and just pass it out. But in the meantime, a publisher came to me and said "Don't do that, we'll take it and publish it for you."

Interviewer:

...Did you ever have a knock-down, drag-out fight with your husband?...

Morgan:

Of course! I'm a yeller and a screamer, and a crier, and even a puncher. But this is the difference--I have to let it out if I'm hurting...And now he knows I'm for him. I'm not competing with him. I love him. And so I lose my cool and explode, and he does too, but underneath is that solid foundation.
Interviewer:

...I notice you acknowledge Anita Bryant in the book....If you had to do it all over again, with all the adverse publicity that Anita Bryant is getting,..I was curious if you would still put that acknowledgement in?

Morgan:

Sure, she's a very good friend of mine. And we've been through a lot together; trying to get our marriages sizzling and our kids raised well.

Interviewer:

And I notice that very much a part of your lifestyle is religion, which is a terrific basis for anyone to work off of, and you use religion when teaching this as well, right? And you use quotes from the Bible and that sort of thing?

Morgan:

May I just give you the difference in a meaning? I really don't believe in religion, because religion is man trying to do something for God, which I did for years and years. And I couldn't. I couldn't do a thing! But now I believe in a relationship where God has done something for me, and I accept it, and I want it. And now, I have a personal relationship with Him and He has changed my life. And I'm really turned on about that!

Interviewer:

....Thank you.
SELECTED BIBLIOGRAPHY


