One of the appeals of Nora Fergany’s “Am I Right or Am I Right” is that it eludes any easy summary statement of what it is “about.” Fergany uses an episodic structure, a series of sharply marked thematic and discursive juxtapositions, to keep re-setting her focus on the deceptively simple problem that initiates her inquiry: “I feared being wrong” (1). The essay opens with Fergany at 14 experiencing an “existential crisis” (1) rooted in her developing sense of culturally embedded gender inequities. But the essay is not primarily memoir. She turns to Kathryn Schulz’s book, Being Wrong: Adventures in the Margins of Error to help her interrogate the haunting fear this crisis instigates. But the essay is not primarily scholarly inquiry either. She shifts the scene to Pakistan, where a young Muslim woman recovers from an attempted assassination for pursuing her “right to an education,” (2) and then to Egypt, for a gender-related encounter with her Aunt. But the essay is also not primarily feminist critique. She sweeps through a range of emotional states—love, courage, anger, alienation—but none of them remains fully centered or becomes privileged. And Fergany does not finally proffer a clear resolution to the questions of right and wrong that serve as her essay’s organizational motif, its rhetorical spine. Her essay is, rather, a series of approaches toward the ethical question that derives from her opening problem with fear: Can some merit be taken from the “despair that hits us when we realize that we are wrong?” (8); and it provides a variety of kinds of evidence pointing persistently toward “yes.” As the argument closes, Fergany returns to Schulz, who affords her the concept of “innovation” that is both “powerful and hopeful,” (8) opening an avenue from fear toward tolerance, that inevitably fuzzy space between right and wrong, which is where we need to go to know better what Fergany’s essay is ultimately about.