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Discourse

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HELLO EVERYONE!

Today, we will talk about Rhetorical Devices:

Persuasive Language – the Power of Rhetoric

- Rhetoric is the skill of elegant and persuasive speaking, perfected by the ancient Greeks.

- The *Oxford English Dictionary* defines it more precisely as 'the art of using language so as to persuade or influence others; the body of rules to be observed by a speaker or writer in order that he may express himself with eloquence'.

- In the following sections we will look in more detail at some of these devices.

- With eloquence = with elegance

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1. Metaphor

- Metaphor is a way of comparing two different concepts. A distinction is often made between metaphor and simile in that a metaphor asserts that something is something else, e.g. 'The mind is but a barren soil', while a simile only asserts that something is similar to something else, e.g. 'The mind is like barren soil'.

- However, in both cases the mechanism is similar. As listeners or readers we know that the mind is not literally barren soil. Rather, the speaker or writer is inviting us to understand the mind in terms of barren soil.

What's the difference between (simile) and (metaphor)?

With simile we use (as) or (like) i.e. we need a tool of comparison, for example, (the mind is like barren soil).

A metaphor is a comparison between two things that are not similar, for example, (the mind is but a barren soil).

- One of the challenges politicians face is that they often have to talk about abstract concepts in ways that make them seem more concrete, partly so that they can be more easily grasped, and partly to avoid boring their audience.

Abstract concepts are things are not tangible, for example, (love).

- A very frequently appearing metaphor for the economy in political discourse is economy as machine.

For example, Margaret Thatcher on inflation in the 1970s in a speech to Confederation of British Industry, 19 April 1983, said: 'That vast wealth-producing engine of the West began to splutter, to hesitate and occasionally to backfire.' Graham Stringer of the Manchester Airport Board on the planned construction of a second runway said: 'The airport is already acknowledged as the economic motor of the region' (The Times, 16 January 1997).

- Inflation: التضخم

When she said (vast wealth-producing engine of the West), she was talking about

the economy of the West comparing economy to an engine. In this example the abstract concept is (economy).

In (The airport is already acknowledged as the economic motor of the region) we have a simile. He is comparing the airport to an economic motor.

Personification is a special type of metaphor that entails giving human characteristics to inanimate objects or abstract ideas. In political discourse, it is frequently used when referring to countries.

- Sometimes this is done largely for poetic effect, as in US President Lyndon Johnson's address on the assassination of Martin Luther King: 'Once again the heart of America is heavy.'

- At other times, the goal is more clearly ideological. For example, various British television news broadcasts during the 1990s referred to Germany's strong and influential position in the European Union with the metaphor 'Germany is the bully in the playground'.

Whenever politicians want to talk about countries, they use personification, for example, (once again the heart of America is heavy).

- Bully: mock/make fun of people (يتنمر)

- The potential of this kind of metaphor for helping to construct or reinforce a particular perception of events or of whole societies can be seen by thinking of other metaphors for Germany's predominance in Europe that could have been used instead, e.g. *the conductor of the orchestra or the captain of the ship*.

What is the difference between (Germany is the bully in the playground) and (the conductor of the orchestra or the captain of the ship) on the listener?

We move from negative to positive. (Germany is the bully in the playground) highlights the predominance of Germany in a negative way by describing Germany as the bully. When you say (Germany is the conductor of the orchestra or the captain of the ship), it has good and positive connotations, so here we have a different influence on the audience.

- In this respect, it is worth remembering that many of the metaphors we use in daily discourse, not just political discourse are so commonplace, so frequent and so pervasive that we scarcely realise that they are metaphors. For example:

- Your claims are indefensible.
- He attacked my position.
- His criticisms were right on target.
- He shot down all my arguments.
- I've never won an argument with him.

These examples are used in daily discourse but they are originally borrowed from political discourse.

بالعربي نقول (قصف جبهتي) أو (رح أقصف الجبهة).

2. Euphemism

- Euphemism is a figure of speech which uses mild, inoffensive or vague words as a means of making something seem more positive than it might otherwise appear.

- Euphemisms are commonly used when talking about taboo subjects, such as death or sex. We might talk about passing away instead of dying, or making love rather than sexual intercourse.

عندما نريد أن نقول (فلان مات) بالعربي نقول (انتقل إلى رحمته تعالى) وبالإنكليزي نقول (passed away).

Instead of saying (الجماع) which is offensive, we can say (making love) i.e. (ممارسة) and (making love) is euphemistic.

عند ترجمة (alcohol) إلى (عصير) في الأفلام هذا ليس (euphemism) وإنما (manipulation) أي (تلاعب) وتحريف، أو عندما يكفر أحدهم بالله في الأفلام بعض المترجمين يكتبون بين قوسين (استغفر الله) وهذا ليس من عمل المترجم ولن يلوم أحد المترجم لأن النص أصلاً لا يمثله، لذلك أثناء الترجمة عليكم تحييد معتقداتكم ونقل النص كما هو، فالمترجم يجب أن يكون (authentic) و (objective) و (responsible)، ونقل ثقافة لا تشبه ثقافتنا هو مجرد نقل ولا يمثلنا أبداً.

- It is a device which can help to make what might actually be seen as questionable ideas or issues more palatable and 'normal' and is a potentially useful tool for politicians when engaging in what Orwell called the 'defense of the indefensible'.

Euphemism is one thing and manipulation of the original text is another thing.

- The use of euphemism is particularly extensive when discussing military matters. Two of the examples, 'surgically clean strikes' and 'clean bombs', achieve their effect in part from the positive connotations of clean and the associations that exist in everyday discourse between clean and healthy.

- Clean strikes: ضربات نظيفة

أي أن هذه الضربات صابت الهدف ١٠٠%، ولكن هذه الضربات ليست نظيفة فعلياً لأنها تدون قد دمرت كل شيء وحصدت الكثير من الأرواح، فالمعنى هو أن هذه الضربات كانت دقيقة، هم يستخدمون (ضربات نظيفة) لأن كلمة (نظيفة) إيجابية وتلهينا وتصرف انتباهنا عن أنه يوجد قتلى ودمار من وراء هذه الضربات النظيفة.

- Clean bombs: قنابل نظيفة

هذه المصطلحات فيها نوع التخدير لذلك نحن نسمع الخبر دون أن نتأثر أو نتعاطف.

- In the 1990s Slobodan Milosević, President of the former Yugoslavia, embarked on a programme of what he termed 'ethnic cleansing'. In reality, this referred to the forcible removal of the non-Serbian civilian population in an attempt to redesign Yugoslavia along purely ethnic lines. He did this by bombarding towns with heavy artillery, besieging villages and massacring civilians. The term ethnic cleansing could be seen as an attempt not only to 'hide' these details from public discourse but also to present them in a positive light.

- Ethnic cleansing: التطهير العرقي/الاثني

المستمع قد يظن أن (التطهير العرقي) شيء جميل ولكن في الحقيقة الموضوع كارثي لأنه اعتمد على إبادة

جماعية لتنظيف المكان ديموغرافيا أي من ناحية السكان، وهذا هو اللعب على الكلمات في السياقين العسكري والسياسي كي يكون هناك (persuasion) على الـ (audience) ويتم إقناعهم بسهولة بصحة ما حدث وبصحة الـ (ideology) التي يريدونها.

3. The 'rule of three'

- One of the best-known structural devices in political rhetoric is the use of the 'three-part statement'. For some reason, we seem to find things that are grouped in threes particularly aesthetically pleasing. Goodman (in Cockcroft and Cockcroft 1992) has looked at the predominance of 'triads, threes and eternal triangles' in cultures from all around the world. She points out the frequent occurrence of the number three in fairy or folk tales (e.g. Three Little Pigs; Goldilocks and the Three Bears; Three Blind Mice) and of groups of three in films (e.g. The Good, the Bad and the Ugly; Sex, Lies and Videotape; Truly, Madly, Deeply).

- Aesthetically pleasing: in a good and beautiful way.

The examples are titles of movies. The use of the rule of three is quite catchy. It attracts our attention and it is aesthetically pleasing.

- The importance of the three-part statement as a rhetorical device is widely found in political documents and oratory.

- Oratory: public speech

- Three of the most famous three-part statements from the eighteenth and nineteenth centuries are to be found in:

- the cry of the French Revolution: 'Liberte, Egalite, Fraternite' (liberty, equality, brotherhood)

- the American Declaration of Independence, 'We hold these truths to be self evident: that all men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and the pursuit of happiness.'

- Abraham Lincoln's Gettysburg Address: 'that government of the people, by the people and for the people shall not perish from this earth'.

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- Here are two examples from the 1997 British parliamentary elections. The first uses a three-part group of words, the second a three-part group of sentences.

They can be words or sentences.

This is the result of four years of Liberal Democrat and Labour waste, *whinge* and *weakness*.

Here we have three words.

- We cannot secure peace by standing aside from war. We cannot end danger by putting safety before our friends. We cannot conquer fear by fearing to act ourselves.

Here we have three sentences.

- **The three-part statement** is such a powerful structure that politicians have used it even when they have only one point to make. At the 1996 Labour Party conference, Tony Blair claimed that the three main commitments of the Labour Party were 'education, education, education', while at the Conservative Party conference in the same year, that party's main concerns were presented as 'unity, unity, unity'.

4. Parallelism

- When politicians want to draw attention to a particular part of their message and make it stand out from the rest of the speech, they often use parallelism, a device which expresses several ideas in a series of similar structures. This can serve to emphasise that the ideas are equal in importance and can add a sense of symmetry and rhythm, which makes the speech more memorable.

- *We shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our Island, whatever the cost may be, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender.*

(Winston Churchill, Speech to the House of Commons, 4 June 1940)

- Symmetry: التناظر
- Rhythm: إيقاع

- In Winston Churchill's speech, we see not only the repetition of specific phrases, *We shall and Let freedom ring*, but also parallel structures. Note the repeated use of prepositional phrases by Churchill: *on the beaches, on the landing grounds, in the field, etc.*

5. Pronouns

Even the pronouns that political speakers use to refer to themselves or their audience can be a significant part of the message. They can be used either to foreground or to obscure responsibility and agency.

The word (agency) in this context doesn't mean (وكالة); it means (responsibility). (Agency) means the doer of the action who is responsible for it. (Agency) could be a person, a group, an institution, a country etc.

Consider, for example, former US President George Bush's use of pronouns in the extract below; why do you think he changes from *we* to *I*?

As we announced last night, we will not attack unarmed soldiers in retreat. We have no choice but to consider retreating combat units as a threat and respond accordingly [. . .] From the beginning of the air operation, nearly six

weeks ago, I said that our efforts are on course and on schedule. This morning, I am pleased to say that coalition efforts are ahead of schedule. The liberation of Kuwait is close.

(The Guardian, 27 February 1991)

Why do you think he changes from (we) to (I)?

When he was talking about retreating soldiers or the retreating combat units, he used (we) because he did not want the USA to be held accountable alone for the act of retreating combat units, so he wanted the entire coalition forces to be responsible for the act as if he says (it's not the responsibility of the USA alone; it is the responsibility of all of us).

Later on, when the action became less severe, he used (I), so he was avoiding or obscuring the responsibility.

Now, let us talk about the Dramatic Discourse.

THE DRAMATIC DISCOURSE

Abstract

More than often in the teaching activity we wonder how to better approach a new problem by building the scaffolding of knowledge naturally, but especially attractive and motivating for students.

- Scaffolding of knowledge: strengthening/enriching of knowledge

أي (إغناء/إثراء المعرفة).
وكلمة (scaffolding) بشكل عام معناها (السقالة) التي تستخدم في الـ (construction).

We think of methods, techniques, strategies but these are, after all, abstract concepts to which we must find the appropriate coat to make the concept that we teach meaningful. The coursebook does not always offer you the necessary support to pass the new knowledge which you have had in mind, and then you find in the literary text the help you needed. The dramatic examination of the text reveals a feature, among many others of this type of text, that is, the multitude of meanings that can be learned through interpretation, acting out, accompanied by gestures, movement, facial expressions, intonation, etc. The play exists as text but its being written as text is for staging, for interpretation.

Keywords: context, interaction, text, drama, dialogue, communication.

- For staging = for theatrical stage

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Let us talk about 'verbal interaction' that could be a dialogue or songs, for example. Verbal interaction could be among the characters themselves or among the characters and the audience.

1. VERBAL INTERACTION

Many studies on discourse analysis start from the basic presumption concerning the communicative properties of language in general and the nature of speech interaction in particular. According to the Romanian

Explanatory Dictionary, (2012) the interaction is defined as: reciprocal action (of objects or phenomena); mutual influence; Influence, mutual conditioning between facts, events etc. In the dramatic opera the interaction occurs between characters within the dialogue through which something is transmitted, conveyed. The communication always takes place in, a physical and cognitive environment enabling the relationship between the characters, namely the transmission and reception of the message.

- Interaction: التفاعل
- Reciprocal: متبادل

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In this regard, D. Schiffrin, in his study *Discourse Markers* (1987) remarks that any interaction occurs in a context. The notion of context could be divided into three categories that overlap in any interaction:

- the physical context refers to the environment in which the interaction takes place - at home, at work, in a public place. Spoken language generally occurs in face-to-face conversations, the speaker and the listener sharing the same physical context.

- the personal context refers to the social and personal relations of people/characters who interact. The personal context also includes a group membership, the social and institutional roles of speakers and listeners, and the relative status and social distance that are relevant to participants.

- Overlap: تتداخل
- Personal context: سياق شخصي

(Group membership) means is the relationship between friends? Is it a family? Is it between a boss and an employee? etc.

- the cognitive context refers to the environment they belong to and the knowledge shared by the participants in the interaction. The cognitive context, which is likely change as the interaction progresses, also extends on past experiences, cultural knowledge and the world perspective of the speaker.

- Cognitive context: سياق معرفي

Claire Kramsch in *Context and Culture in Language Teaching* (1993) emphasizes the importance of context in teaching, the variety and diversity of interactive activities in meaningful contexts provide "*food for thought.... If communicative activities are not only to meet the needs of social maintenance, but potentially to bring about social and educational change, then we have to search for ways of explicitly varying the parameters of the interactional context.*"

Here they are talking about language teaching. When you teach a language, you bring many items, many tools, many activities etc. to help enhance the teaching process. Depending on these activities that you bring to classroom, they either enhance the learning process or actually do the opposite.

There are different ways in which can be explained how speech is organized, however all approaches must take into account the importance of context in the study of discourse. One approach is to focus on how the discourse is structured, the linear way of organizing it and how the components are linked together.

- Linear: they move from A to Z in a very smooth way, in a very logical way, in a very organized way etc.

In the linear way, you move from the past to the present to the future. In the non-linear way, you might start from the future and move to the present; it's really random.

A structural analysis seeks to explain how the elements of verbal exchanges, the replies are formed. For example, how the questions predict the answers, the statements predict the confirmations, the acknowledgments, how the requirements predict the reactions.

When you study a script, there are clues, for example, you might have flashback or you might have foreshadowing at the beginning of the play where a character is telling us something that is going to happen in the play but we don't know yet.

- Foreshadowing = predicting the future

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Another way would be the study of discourse in terms of the strategy, the attention being focused on how speakers use different interactive tactics in certain moments of the discursive sequence.

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In the following example we have three types of discourse with the same structure:

1. *Open the window. (The other person opens the window)*

2. *Will you open the window, please? (The other person opens the window)*

3. *It's so hot in here! (The other person opens the window)*

In all three verbal exchanges we deal with a requirement followed by a reaction, but the discourse strategy is different from a direct addressing, a requirement to be fulfilled (order), example 1, to a less direct requirement, mostly polite, example 2 and in an indirect way, example 3. The three forms of speech are marked both grammatically - imperative sentences as well as concerning spelling - using punctuation.

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The speakers use different discourse strategies while speaking, formal/informal language depending on the context, the issuer of a message, the speaker knows what to say, how to say, when to say in a certain context, this knowledge being what Dell Hymes calls communicative competence, that is, the adequate expression in a particular context.

- Communicative competence: المقدرة على التواصل

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Paul Simpson in *Odd Talk: Studying Discourses of Incogruity* states that it is a truism to say that the dramatic discourse differs from everyday speech. Of course, the dialogue in the dramatic text is the interaction between the characters that belong to fiction, they are firstly controlled and directed by the playwright and then by the director of the play. However the principles of social interaction underlie the dramatic dialogue that cannot be accessed but for its relationship with the social context outside the play.

The principles of social interaction underlie the dramatic dialogue: the principles of social interaction are the ground of the dramatic dialogue.

Underlie: to be the cause of something, or be the basic thing from which something develops (يشكل الأساس)

The first part of this paragraph is about the fact that characters on stage are controlled. They are fiction and controlled by the playwright and the director.

The second part is about the importance of understanding dramatic dialogue in the social context. If you want to understand the script or the dramatic dialogue of the script between characters, you cannot exclude it from the social context. You have to take into account the social factors that influenced and shaped the dramatic dialogue between characters, so although a stage play is a work of art and a work of fiction, the dramatic dialogue itself is a product of society, so it's shaped and defined by the social factors and we will talk about this when we study our first play very soon, so don't worry about it.

إذا حضرنا مسرحية في بريطانيا لن نفهم الـ (jokes) لأننا لسنا جزء من المجتمع البريطاني، لذلك لا يمكن فصل الـ (dialogue) أو الـ (monologue) عن المجتمع.

The dramatic action is meaningful only through the genuine relationship with the daily social life.

Not only the dramatic dialogue is inseparable from the social context, but also the dramatic action itself is only meaningful in relation to the social context.

The social character of the play is revealed by Edward Bond in an interview published in *Plays and Players*, (1978) where he expresses his opinion about theatre and drama. He states that "we need to set scenes in public places where are our history is formed, classes and whole societies clash".

In other words the role of theatre, of the dramatic text is to educate, the norms, the values and the people's conduct organize the linguistic behaviour underlying the basis of interpretation of speech acts and actions of the characters in the drama world.

In other words, the dramatic dialogue or the speech written by the playwright for the characters is inseparable from the outside world.

So it is the everyday social organization of the language that creates the common meeting place of the playwright with the audience, the reader.

بمعنى آخر يستوحي الكاتب حوار أي مسرحية من الحياة اليومية، فيمكن أن يكون سمع قصة معينة في الباص أو عندما كان في البار أو عندما كان في المطعم إلخ.

The communicative competence becomes a valuable tool of interpretation that explains the inconsistencies between what a speaker says and what is expected by the personal, physical and cognitive dimensions of the context.

What do you understand by the (inconsistencies)?

في الأسطر الأخيرة يقولون لنا:

Do not trust what characters say. What they say should be questioned by us as audience because it may there are inconsistencies between what the speaker says and what the social framework is.

لا يمكننا أن نأخذ الكلام الذي نقوله الشخصيات كما هو على أنه أمر مسلم به، بل يجب أن ندرس هذا الكلام ضمن السياق السياسي والاجتماعي والثقافي إلخ.
على سبيل المثال في أفلام هوليوود يظهر العربي بمظهر الإرهابي أو يظهر وهو راكب على الجمل أو بيته من لبن، وهذه كلها (stereotypes) يجب ألا يأخذها المشاهد كما هي ويتقبلها ويصدقها.

2. THE DRAMATIC TEXT

Drama, n 1. Species of the dramatic genre, a feature of modern literature, of serious nature, which renders the image of real life in its contradictory data in powerful and complex conflicts, often in a mixture of tragic and comic. 2.

Drama, n. Literary creation/ writing meant to be represented on stage; (especially) such a creation in which the tragic with the comic mix.

هذه التعاريف مأخوذة من القاموس و (n) يعني (noun).

Dramatic adj. 1. on drama, theatre; kind ~ = literary genre that includes written works in dialogue, in which ideas and feelings, leading to the deployment of a conflict between characters are dynamically presented on stage; ~ the art and the theory of interpretation and staging of dramatic works; drama (2). (about voices) that is characterized by colorful sonority and gravity, but with limited mobility. 2. (fig. ; about events, situations, etc.) rich in contrasts, conflicts; shattering, impressed.

The definitions of drama and the dramatic highlight the feature of this type of literary work, namely the stage presentation of a real image of life and its dialogic nature.

The dramatic discourse represents the updating of the language of a literary text, whose goal is the representation on stage, it is the updating of the dramatic text in a show.

Without the dramatic text we cannot speak about the theatre show as a mode of communication and representation of the world existing in the human consciousness and artistically represented on stage.

Without the dramatic text and without the script, there is no theatrical show according to the writer.

The play has as final end the representation on stage, in the communication process the triad author - drama - receiver the message is mediated by other

voices, the voices of the characters, behind which the author's voice is hidden.

They are saying that to take the script from the textbook to the stage involves a lot of factors. It involves a network of technicians, actors and actresses, director, light technicians, sound technicians, makeup artists etc. It means taking the script into the stage is a very complicated process.

The written text is assimilated by the characters who within the representation, the dialogue or the monologue, bring it to life through intonation, tempo, amount of words, the work becoming a means of communication where the intentionality of the author in the act of creation is disrupted.

What does happen to the voice of the author when the play is staged?

It comes to life and it disappears. It comes to life but this is under the interpretation of the director because the director and the actors when they get involved in staging a play, the play becomes open to multiple interpretations, so we don't really know what the voice of the author is unless the author is alive.

If the author is alive and is invited to be part of this networking between the director, the actors, the stage technicians, the light technicians, the light technicians etc; if the author is alive, he will be part of the process of representing the play on the stage, but if he isn't alive, there will be a complete freedom to restructure the play maybe totally different from what the author intended, so a play or a script is open to multiple interpretations and maybe once it is staged the voice of the author completely disappears. It disappears on the behalf of the birth of voices; the voice of the director, the voices of the actors, and our voices as an audience.

You don't know the intensions of the author unless they are alive, they have written something about the play, or maybe they have been interviewed about the play to give an explanation for us, otherwise, it's an open text to interpretations.

Thank You

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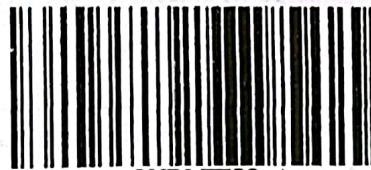
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دورات متابعة ومكتشفات

بإشراف نخبة من أفضل الأساتذة الجامعيين

في معهد الكندي

لطلاب الترجمة (التعليم المفتوح) ولجميع المواد



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