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4



Discourse Analysis

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مؤسسة العائدي للخدمات الطلابية
(دار العائدي للدراسات والنشر والترجمة)

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DA 4. 4

HELLO EVERYONE!

Today, we will finish the Narrative Discourse.

Narrative discourse: meaning

Narrative discourse refers to the way in which stories or narratives are conveyed through written or spoken language. It encompasses the elements of storytelling such as plot, characters, events, and themes, as well as the structure, style, and language used to convey the narrative. Narrative discourse involves the presentation and organisation of story elements in a coherent and meaningful manner, allowing the audience to follow and interpret the story being told.

We skipped the next paragraph and moved immediately to the required one.

You are probably wondering what this has to do with the difference between story and narrative discourse. Let's break it down:

What's the difference between the story and narrative discourse?

The story refers to the contents of the work of fiction. This includes setting, characters, series of events, plot etc. In a nutshell, the story answers what the work of fiction is about.

- Setting = time and place

Narrative discourse is concerned with the manner of delivery of the contents of a work of fiction. Narrative discourse answers how the story is conveyed to the reader. This includes techniques such as flashback, unreliable narrator, framed narrative etc.

- Unreliable narrator: a narrator that you cannot rely on and a narrator you cannot trust because they tell you something but it's not necessarily objective.

Let us move to the summary:

Narrative discourse: summary

Narrative discourse is inherent to a structuralist examination of a work of fiction. Structuralism is a literary theory, wherein structuralists aim to unpack the structure of a story. A story is typically constructed with the use of certain elements, such as characters, narration, time, place, setting, plot etc. Think of these as the building blocks of a story. One of these blocks is the narrative discourse, which is the means by which the story is communicated to the reader.

Narrative discourse means the means by which the story is communicated to the reader.

What's the meaning of (unpack) in (structuralists aim to unpack the

structure of a story)?

- Unpack: to look at the elements of a story.

*

Elements of narrative discourse

The elements of narrative discourse include narrative voice, point of view and records of thought. These are discussed in detail below:

Let us see these elements one by one:

- **Narrative voice** - The narrator communicates the story to the reader, but in doing so, adds their own perspective to the story. The narrator's opinions, biases, and knowledge influences the way they perceive the events, characters and places in the story, thus also influencing how the readers will regard the tale. There may be fictional narrators that also are characters in the story or narrators that are outside the story. Also, a story may lack a distinct narrator, which would mean that it is understood by the reader that the author of the tale is the one narrating it.

We understand from this paragraph the following:

The narrator is the one who tells the story but they cannot be trusted because they have biases and they may be subjective instead of objective.

The narrator tells the story, tells you about the characters, and sometimes knows something that characters don't know. The narrator is (الراوي).

*

• **Point of view** - The narrator's communication of the story is also coloured by their point of view. A story may be in the first-person point of view, where the reader is privy to the thoughts, emotions and expressions of the character, or in the third-person point of view, where the narrator is a proverbial fly-on-the-wall, narrating everything that they witness. The point of view techniques employed by the author may reveal or conceal information from the reader.

- First point of view: using the 'I' pronoun.

- Privy: private (it means they are quite subjective).

In the case of writing a story in the **first-person point of view**, there is no distance between the narrator and the character because they are using 'I' point of view.

In the case of writing a story in the third-person point of view (using 'he/she' pronoun), a narrator has this overall perspective of the events, the actions, the plot etc. It means they know everything.

*

• **Records of thought** - The degree to which the reader is aware of the events and their influence on characters' thoughts and actions is determined

by how their thoughts are recorded and then how these records are delivered to the reader. For example, in works featuring stream-of-consciousness, there is often a disconnect between the actions of a character and their unfiltered yet disjointed line of thought.

What's the meaning of 'how their thoughts are recorded'?

It means how the thoughts of the characters are recorded; maybe using plain language, using complicated language, using poetic language, using fragmented language and so on, so what kind of language is used to communicate the thoughts of the characters? Is it coherent? Is it disjointed? Is it fragmented?

Examples of narrative discourse

A narrative is relayed to the reader in many ways. Some examples of narrative discourse are personal accounts, myths, folktales, short stories, novellas, and novels.

مقطع الـ (stage play) كله محذوف لذلك لن نوردته وإنما سننتقل إلى المقطع الذي يليه.

We will study the stage play under dramatic discourse.

لا أريدكم أن تخلطوا بين الـ (dramatic discourse) والـ (narrative discourse) لذلك لن نتحدث عن الـ (stage play) الآن.

Stage play should be classified under dramatic discourse (الخطاب المسرحي).

*

Personal accounts refer to biographies, diaries, memoirs (خواطر), letters etc.

Personal accounts

Personal accounts may take the form of biographies or fictional accounts that are semi-autobiographical. They may also appear as travel logs or diaries. A good example of a personal account as a narrative discourse is the novel *The Boy Next Door* (2004) by Meg Cabot, wherein the protagonist exchanges emails with her love interest. The reader is not privy to the internal emotions and thoughts of the protagonist as they only read the emails she sends to the character she likes.

What's the difference between (biography) and (autobiography)?

When I write my own autobiography, I'm writing my own biography. When someone else writes my biography, they are writing about (أمانى العيد) and this is biography.

- Semi-autobiographical: a mix of biography and autobiography.

For example, when you read the metamorphosis, there are elements that can be defined as semi-autobiographical, so the writer in a way is writing

about himself; he is writing his story but under the name of another character, so there are autobiographical elements in the novella.

Travel logs are also examples of personal accounts.

*

Myths

Myths are typically narratives wherein the story is conveyed in a way to deliver information about a belief system or the practices and ideals of a particular group of people. For example, you could call the story of Hades and Persephone a love story, or even a story featuring a kidnapping. However, in most iterations, the story of Hades and Persephone is conveyed as a myth that ancient Greeks told one another to explain the change in seasons.

من أمثلة الـ (myths) لدينا جلامش وطروادة إلخ.

Myths are examples of narrative discourse.

*

What's the purpose of narrative discourse?

It is entertainment, recording our thoughts (in the case of diaries and memoirs), giving morale, giving hope, telling a story, delivering a message etc.

Purpose of narrative discourse

The purpose of narrative discourse is manifold. The following three purposes of discourse in literature can coexist and overlap in various works, and they contribute to the overall meaning, style, and impact of a literary text. The choice of discourse purpose depends on the author's intention, the genre of literature, and the desired effect on the reader. The most important aspects include the following:

Narrative purpose:

This purpose involves telling a story or recounting events, usually with a chronological sequence of events and characters who engage in actions and experiences. Narrative discourse aims to entertain, engage, and transport readers or listeners into a fictional world through vivid descriptions, compelling characters, and an engaging plot.

Examples of narrative discourse in literature include novels, short stories, epics, and folktales.

Let us see the second purpose:

Descriptive purpose:

This purpose focuses on creating a sensory and vivid portrayal of people, places, objects, or scenes through rich and detailed language. Descriptive discourse aims to evoke the reader's imagination and senses, allowing them to visualize and experience the depicted elements. Descriptive discourse is often used to create mood, atmosphere, or setting in literature.

Examples of descriptive discourse in literature include vivid descriptions of landscapes, characters, or objects in novels, poems, and plays.

When we read *The Bridge* by Franz Kafka, we saw a lot of description, for example, describing the landscape, describing the bridge itself, describing the atmosphere etc.

What's the meaning of (sensory) in (sensory portrayal of people)?

It means sensations, depending on our senses, stimulating our senses etc.

*

Expressive purpose

This purpose involves expressing the writer's emotions, thoughts, beliefs, or opinions through subjective and personal language. Expressive discourse aims to convey the writer's inner world and perspective, often using figurative language, metaphors, and other literary devices. Expressive discourse is often used to communicate the writer's unique voice and perspective.

Examples of expressive discourse in literature include poems, personal essays, memoirs, and diaries.

Further purposes of narrative discourse

1. The author employs certain aspects of narrative discourse to manipulate the reader's feelings and perspective as they read the story.

2. Once the narrative discourse is analysed, one may be able to perceive the same event from different perspectives. For example, you may see a robbery told from the perspective of the policeman investigating it, but later through the robber's perspective, understand their motivations behind it and sympathise with them.

3. Narrative discourse plays a significant role as the author may evoke a certain response from the reader or audience.

The professor said that you should read the rest on your own because it's just a summary. The rest of the file is the following:

Narrative Discourse - Key takeaways

- Narrative discourse is concerned with the manner of delivery of the contents of a work of fiction.

- Narrative discourse answers how the story is conveyed to the reader. This includes techniques such as flashback, unreliable narrator, framed narrative etc.

- Elements of narrative discourse include narrative voice, point of view and records of thought.

- A narrative is relayed to the reader in many ways, for example as a stage

play, personal accounts, myths, folktales etc.
- Narrative discourse plays a significant role as the author may evoke a certain response from the reader or audience.

Now, let us talk about *Points of View*:

Narrative Discourse

Three Types of Point of View

There are three primary types of point of view:

1. First person point of view.

In first person point of view, one of the characters is narrating the story. This is generally revealed by the "I" sentence construction and relies on first person pronouns. ("I went to work.") The reader assumes that this character is closely related to the story's action—either a main character or someone close to the protagonist. First person narrative can provide intimacy and a deeper look into a character's mind, but it is also limited by the perceptive abilities of the character. They are confined to report only what they would realistically know about the story, and they are further confined by their own perspective.

This is the point of view we see in *The Bridge* by Kafka.

When you read a short story, a novel, a novella featured by the first person point of view, you should know that **this is subjective not objective, it is limited to the characters perspective, and it's not like a whole spectrum. You don't know a whole spectrum. You get to know the story form one person which is quite subjective.**

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2. Second person point of view.

Second person point of view is structured around the "you" pronoun, and is less common in novel-length work. ("You thought you could do it.") Second person can allow you to draw your reader into the story and make them feel like they're part of the action because the narrator is speaking directly to them.

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The most comprehensive point of view is the third person of view.

3. Third person point of view.

The author is narrating a story about the characters and refers to them with the third person pronouns "he/she." ("He was hungry.") This point of view is subdivided into third person omniscient and third person limited.

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What Is the Difference Between Third Person Omniscient and Third Person Limited?

The omniscient narrator knows everything about the story and its characters. This third person narrator can enter anyone's mind, move freely through time, and give the reader their own opinions and observations as well as those of the characters. This narrator also knows more than the characters—think of the omniscient narrator as having a god's-eye-view of the characters. ("He had been infected with the virus, but he didn't know it yet.")

The third person limited point of view (often called a "close third") is when an author sticks closely to one character but remains in third person. This style gives you the ability to be inside a character's thoughts, feelings, and sensations, which can give readers a deeper experience of character and scene. ("As she watched him leave, she was afraid he'd never come back.")

Now, let us move to *The Metamorphosis*. The *Metamorphosis* is a novella. What's the difference between the novel and the novella?

The novella is between the short story and the novel. It's bigger than the short story but shorter than the novel.

Franz Kafka was a German-speaking Jewish. He was born into a middle class in Prague.

- Vermin: insect

Being an insect has its own challenges. An insect, a human being, and a plant each one of them has different challenges and each one should suffer. All of them have their own load of suffering, challenges, and burdens.

How would your life change if you were to transform into an insect?

Your life will be very short, you will die very soon, you can't go to supermarket to get your food, you need to go to forest or what so ever, you don't have to study etc.

Actually, you are stuck in a bedroom, you won't go back to work, you won't go to university, you will lose everything, you will lost your features as a human being, you can't communicate with others etc.

How would your family deal with this tragic event?

It depends on the family itself. There are different scenarios. They might lock you in your room because they are feeling embarrassed, shocked, and maybe traumatized. They might hide your reality from society. They might free you or kill you.

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How do you describe your relationship with insects in the house?

It depends on the kind of insects or bugs. Is it discrimination against bugs? It's could be (kill or be killed).

*

Chapter 1:

The Metamorphosis

One morning, as Gregor Samsa was waking up from anxious dreams, he discovered that in bed he had been changed into a monstrous vermin. He lay on his armour-hard back and saw, as he lifted his head up a little, his brown, arched abdomen divided up into rigid bow-like sections. From this height the blanket, just about ready to slide off completely, could hardly stay in place. His numerous legs, pitifully thin in comparison to the rest of his circumference, flickered helplessly before his eyes.

- How would you describe this narrative?

It is descriptive narrative.

- What details does it give us about the bug/insect?

The shape, the appearance, the surrounding.

- How does he feel as an insect?

Shocked, anxious, and helpless. He can't move, he can't get out of bed, and he can't get up.

"What's happened to me?" he thought. It was no dream. His room, a proper room for a human being, only somewhat too small, lay quietly between the four well-known walls. Above the table, on which an unpacked collection of sample cloth goods was spread out—Samsa was a travelling salesman—hung the picture which he had cut out of an illustrated magazine a little while ago and set in a pretty gilt frame. It was a picture of a woman with a fur hat and a fur boa. She sat erect there, lifting up in the direction of the viewer a solid fur muff into which her entire forearm had disappeared.

What extra details do we know about this transformation?

A part from the room and his work as a travelling salesman, so we know extra details about the personal as well as the professional life of Sama who is no longer a human.

Notice what he says at the beginning. He says, 'It was no dream.'

Gregor's glance then turned to the window. The dreary weather—the rain drops were falling audibly down on the metal window ledge—made him quite melancholy. "Why don't I keep sleeping for a little while longer and forget all this foolishness," he thought.

Why does he consider what happened as foolishness?

For a moment, he wished it was a nightmare and he might wake up and go back to his daily work.

As you can see from the very beginning, the lines between reality and

illusion, inside and outside, dream and reality are quite **blurred**. They are no longer the same. You no longer know whether you are witnessing reality or witnessing a dream. The scene in a way is too surreal to be understood or believed.

*

But this was entirely impractical, for he was used to sleeping on his right side, and in his present state he couldn't get himself into this position. No matter how hard he threw himself onto his right side, he always rolled again onto his back. He must have tried it a hundred times, closing his eyes so that he would not have to see the wriggling legs, and gave up only when he began to feel a light, dull pain in his side which he had never felt before.

To go back to reality as a human being was impractical, so it was no dream.

Describe his struggle. What kind of struggle did he go through in the morning?

Getting familiar to the body of a bug and insect was completely out of mind. He couldn't believe what he is seeing, so he tried to go back to sleep, but it didn't work, so he tried to fix his sleep one way or another but it didn't work.

There is a feeling or sense on entrapment, being entrapped in a body that is not yours and living a reality that is not your reality. Is this familiar? Do you relate? We all relate sometimes, especially when you do a job that no longer gives satisfaction; you feel being entrapped, or living in a house where you feel that the people you live with are not a family.

There are a lot of interpretations for this scenario and in one way or another we can relate to this sense of entrapment. It can be a day-to-day experience for many of us.

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"O God," he thought, "what a demanding job I've chosen! Day in, day out, on the road. The stresses of selling are much greater than the work going on at head office, and, in addition to that, I have to cope with the problems of travelling, the worries about train connections, irregular bad food, temporary and constantly changing human relationships which never come from the heart.

He remembered his work because usually when he wakes up, he goes to his work, but today he can't, do so.

- What is the tone in (what a demanding job I've chosen)?

It is melancholic. He is disappointed, tired, exhausted, and not satisfied.

- What is he saying in this paragraph?

He doesn't like his work. He is complaining. It is like a monologue.

Think of someone doing a job that they don't like and that does not pay you off very well. You will feel regretful, unsatisfied, disillusioned, stuck, you don't belong, you want to quit but you can't etc.

He works as a travelling salesman. He lists his complains which are: not good food, lots of work, fake toxic relationships, a lot of travelling, worries, unstable work because he travels a lot and every time he need to meet new people, so to hell with it all.

- How does he feel right now? Does his feeling change about the whole transformation?

He is processing all the previous life he had. Now, he had time to speculate about what he has been living through with his family, with his boss at work, with his colleagues etc. Well, why should I be sad being an insect? At last, I'm free from the burdens of being a travelling salesman.

He was shocked because of this transformation at the beginning, but later on he thinks there is a blessing out of this transformation, so why doesn't he count his blessings as an insect? He is free.

*

To hell with it all!" He felt a slight itching on the top of his abdomen. He slowly pushed himself on his back closer to the bed post so that he could lift his head more easily, found the itchy part, which was entirely covered with small white spots—he did not know what to make of them and wanted to feel the place with a leg. But he retracted it immediately, for the contact felt like a cold shower all over him.

What is he feeling? What he is saying about his body?

He couldn't comprehend the new situation. He is trying to adjust to his new body as a bug. Has he adjusted to the new body? Not yet.

He tried to scratch his body with his leg but it didn't work.

*

He slid back again into his earlier position. "This getting up early," he thought, "makes a man quite idiotic. A man must have his sleep. Other travelling salesmen live like harem women. For instance, when I come back to the inn during the course of the morning to write up the necessary orders, these gentlemen are just sitting down to breakfast. If I were to try that with my boss, I'd be thrown out on the spot. Still, who knows whether that mightn't be really good for me? If I didn't hold back for my parents' sake, I'd have quit ages ago.

- Idiotic: stupid
- Why is he doing this job?

He is doing it to satisfy his parents and to help his parents

- How does he feel about his job and his family's situation?

He is not satisfied, obliged, and physically forced to be in a situation he doesn't like. He can't say (no) because he needs to help them financially, maybe he is scared of them, or maybe he feels morally responsible for them; there are many reasons (financial, morality, responsibility, obligation etc.)

Narrating this personal account of his job and his family means that he is already entrapped even before becoming an insect. He is already entrapped in a family situation that he did not wish or in a job that doesn't give him satisfaction or financial independence. **He is already an insect. He is already feels an insect.**

When we don't feel recognized, when we don't get recognition in the workplace or/and at home by parents, we feel like a bug, like a chair, or like any object.

- When you feel like an insect, how do you feel inside?

Neglected, disappointed, sad, nobody think about you, parasite, frustrated, stuck, insignificant, unwanted, and humiliated; and he already feels all that at work and with family.

So, no wonder why he transformed into a bug. It's what he feels on the inside. He lived in a human body but an insect life reality existence. Now, he is a human but in a body of insect.

*

I would've gone to the boss and told him just what I think from the bottom of my heart. He would've fallen right off his desk! How weird it is to sit up at that desk and talk down to the employee from way up there. The boss has trouble hearing, so the employee has to step up quite close to him. Anyway, I haven't completely given up that hope yet.

He would tell the boss the following: I hate you, I hate the work, you humiliate me, go to hell etc. He wants to scream. There is a storm inside him. There is something he couldn't express before to his boss or to his family. To family, he has to pretend that he is happy and he has to pretend that he is the man of the house, but he is stuck and he does not feel well at all. To his boss, he has to smile and he has to pretend that he likes this work.

He is not indifferent but he has to adjust and he has to adapt because he has no choices and there is no alternatives, so **he has to become a parasite** i.e. (طفيلي). **He is selfless and helpless. He lives for others. He sacrifices for others but inside he is empty. He is not satisfied.**

Things became worse and worse and reached the extent of explosion.

- How does he describe the boss? Is he friendly to his employees?

He is arrogant. He is sitting up at the desk looking down at the employees to the extent that the boss can't hear them. This is how indifferent the boss is, how irresponsible he is, and how arrogant he is.

(The boss has trouble hearing) doesn't mean he is actually suffer from a problem in his ears. It means he is arrogant and has no time to hear the employees.

*

Once I've got together the money to pay off my parents' debt to him—that should take another five or six years—I'll do it for sure. Then I'll make the big break. In any case, right now I have to get up. My train leaves at five o'clock."

He is stuck in this job because the parents are in debt to the boss. Parents are morally obliged to pay the boss, but who is paying the job? He is Gregor Samsa.

Notice that the name of the character (Gregor Samsa) is similar to (Franz Kafka). He is talking about himself. He is writing his story.

If you think about the two stories *The Bridge* and *The Metamorphosis*, in (*The Bridge*), we have a bridge is speaking like a human being, and here in (*The Metamorphosis*), we have a human being transformed into a bug. **What is the similarity between the bridge and the bug?**

Both of them are trapped, both them are victims, both of them are unsatisfied, both of them are unrecognized, both of them are stuck, both of them nobody cares about them, both of them are lonely and isolated etc.

*

He looked over at the alarm clock ticking away by the chest of drawers.

"Good God!" he thought. It was half past six, and the hands were going quietly on. It was past the half hour, already nearly quarter to. Could the alarm have failed to ring? One saw from the bed that it was properly set for four o'clock. Certainly it had rung. Yes, but was it possible to sleep through that noise which made the furniture shake? Now, it's true he'd not slept quietly, but evidently he'd slept all the more deeply. Still, what should he do now? The next train left at seven o'clock. To catch that one, he would have to go in a mad rush. The sample collection wasn't packed up yet, and he really didn't feel particularly fresh and active. And even if he caught the train, there was no avoiding a blow-up with the boss, because the firm's errand boy would've waited for the five o'clock train and reported the news of his absence long ago.

They will report on him if he fails to come on time and he is already late. Notice that he is still thinking as human but he is trapped in the body of a bug.

*

He was the boss's minion, without backbone or intelligence.

He describes the spy as a human without a backbone. The spy has no self-esteem and he is somebody who feels inferior.

*

Well then, what if he reported in sick? But that would be extremely embarrassing and suspicious, because during his five years' service Gregor hadn't been sick even once. The boss would certainly come with the doctor from the health insurance company and would reproach his parents for their lazy son and cut short all objections with the insurance doctor's comments; for him everyone was completely healthy but really lazy about work. And besides, would the doctor in this case be totally wrong? Apart from a really excessive drowsiness after the long sleep, Gregor in fact felt quite well and even had a really strong appetite.

If we are talking about the records of thoughts, what are his records of thoughts about? His daily job, the reporter, fear from the boss, his need for money etc.

- Are his thoughts and feelings justified?

He is trying to convince himself that although time is late, I can still go back to work and he feels hungry, but the struggle is now to get up, get your breakfast done, catch the train, and go to work. However, this is not the truth. He feels anxious about the boss and the parents, for example, what the boss will do for him? Is he going to come home to fetch him to work and bring a doctor with him? He is anxious. He is overthinking and nothing of this will happen. His parents will realize his transformation and he will get locked in the bedroom and he will get abused by his family members.

في المحاضرة السابقة قالت الدكتورة أماني العيد إنها ستتوقف عند (Romeo and Juliet) لاحقاً، وطلبت من الطلاب قراءة الـ (summary) لوحدهم، وسنورد فيما يلي ما تبقى من الـ (file) السابق الذي يتضمن (Romeo and Juliet) والـ (summary) كونهما مطلوبين:

Do Writers Use Discourse?

Discourse is used whenever and however a writer addresses a topic. It takes many different forms, as described above, and is crucial for conveying one's experience. This might be through writing or through speech. Without communication, there would be no genres of literature nor any way for stories to be shared.

Romeo and Juliet Act I Prologue by William Shakespeare

The opening prologue is delivered prior to the actors entering the stage. It is spoken by the "Chorus." This is a group of people, or a single narrator, who, throughout this play, and in other Shakespearean works, introduced scenes, gave necessary background detail, and describe characters

The chorus provides a discourse that is not heard by the characters in the story. They are narrative discourse is critical to the reader, audience members, and understanding of what they're about to see. The prologue begins with the lines:

Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
Whose misadventur'd piteous overthrows
Doth with their death bury their parents' strife.

The chorus provides exposition and other details about the characters who readers and audience members are about to meet and what's going to happen to them. This example of discourse also includes examples of foreshadowing, metaphor, and allusion.

FAQS

Why do writers use discourse?

Writers use discourse in order to inform the reader's understanding of their written work. The different types of discourse discussed above are used to form the fiction or fictional world within poems, plays, novels, and short stories. Discourse also appears in diary entries, emails, letters, and other examples of written communication within contemporary life.

What is the concept of discourse?

Discourse is defined as communication in written or spoken language. In literature, it is any way that communication is delivered. It could be through diary entries, letters, dialogue within a poem, narrative description within a longer novel, and more.

What is the meaning of discourse in linguistics?

In linguistics, discourse is defined as the organized segments of language that are used to construct sentences and create meaning.

SUMMARY

Poetic Discourse

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Poetic discourse is a type of literary conversation which focuses on the expression of feelings, ideas, imaginations, events, and places through specific rhymes and rhythms. Poetic discourse makes use of common words in appealing ways to present feelings and emotions. The mechanism of poetic discourse involves certain steps starting from different sources, then entering the mental process, mental realization, and then finally into a finished product as poetry.

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Expressive Discourse

Expressive discourse does not involve the presentation of facts, or the motivating of others, but is rather a reflection of our emotions that form the foundation of our expressions. This is a form of basic or entry-level discourse, and is beneficial for beginners in the field of literature. It primarily deals with generating ideas with no concrete source. Examples include academic essays and diaries.

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Transactional Discourse

The basic aim in this kind of discourse is to convey the message in such a way that it is clearly understood without any confusion. Whatever is said has no ambiguity – everything is clear for the reader. Usually, this type of discourse is in active voice. Examples include instructions, guidelines, manuals, privacy policies, and patient instructions as written by doctors.

Thank You

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