# STRATEGIC MANEUVERING IN DAVID HARE'S SELECTED PLAYS: A PRAGMA-DIALECTICAL STUDY

A Thesis Submitted to the Council of the College of Education/University of Misan in Partial Fulfillment of the Requirements for the Degree of Master of Arts in English Language and Linguistics
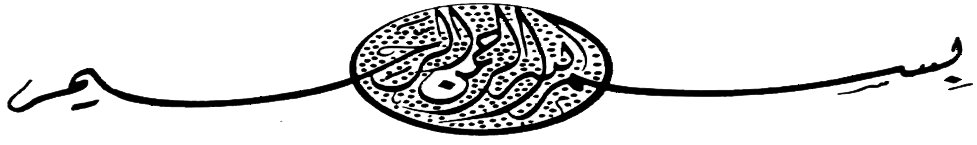
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بسم الله الرحمن الرحيم

ادْعُ إِلَى سَبِيلِ رَبِّكَ بِالْحِكْمَةِ وَالْمَوْعِظَةِ الْحَسَنَةِ وَجَادِلْهُمْ بِالَّتِي هِيَ أَحْسَنُ

صدق الله العليّ العظيم

**سورة النحل / اية 125**

## Examining Committee's Report

We certify that we have read this thesis which is entitled as ***"Strategic Maneuvering in David Hare's Selected Plays: Pragma-dialectical Study"*** as an Examining Committee, and examined the student in its contents, and that in our opinions, it is adequate as a thesis for the degree of Master of Arts in English Language and Linguistics.

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To

Imam

Ali Ibn Abi Talib

(Peace be upon him)

# Acknowledgements

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# Abstract

The present study is an attempt to examine the strategic maneuvering (henceforth, SM) in David Hare's two selected plays, i.e., *Stuff Happens* (henceforth, SH) and *The Vertical Hour* (henceforth, TVH), from pragma-dialectical perspective. It deals with how SM manifests itself in the selected plays. The study aimes at examining qualitatively the use of in the selected arguments, investigating quantitatively the reasons behind the success and/or failure in a critical discussion and comparing between the first and second plays regarding the argument structure and the playwriter's own style.

The study tries to answer a number of questions: How is SM efficient in analyzing the two plays in order to approach the plots, the topics, the characters and the themes of the selected plays? What are the structures of the successful and unsuccessful arguments in the two plays? How does the use of SM in the arguments denote the playwriter's style in each of the two plays?

A number of procedures is followed to achieve the questions and aims, a literature review of the study is presented, followed by a survey to the most related studies and a display to the adapted model which is van Eemeren's adapted model. By using the adapted model, the data are analyzed and the results are stated as well as discussed in detail. The study ends up with conclusions, recommendations and suggestions.

The findings illustrate that the prgam-dialectical structure of the arguments shows that in SH the upper hand of successful arguments is to the use of more assertive SAs, commit more fallacies, violate more rules of adapting the audience demand and the use of more presentational devices as the opposite to the failed arguments. Additionally, in the structure of the arguments of TVH, the successful arguments involve the use of more assertive SAs, commit no fallacies, violate more rules of adapting the AD and present more PD as the

opposite to the failed arguments. Moreover, the study proves that the used adapted model is applicable on such data and in the similar types of literary works.

## List of Abbreviations

| Abbr. | Equivalent |
|-------|------------|
| SM | **Strategic Maneuvering** |
| SH | **Stuff Happens** |
| TVH | **The Vertical Hour** |
| SA | **Speech Act** |
| SAT | **Speech Act Theory** |
| PDA | **Pragma-dialectical Approach** |
| AT | **Argumentation Theory** |
| TP | **Topical Potential** |
| AD | **Audience Demand** |
| PD | **Presentational Devices** |
| P | **Page** |
| No. | **Number** |
| % | **Percentage** |

# List of Diagrams

# Chapter One

## 1.1 Introduction

This chapter displays the objectives that the present study tries to reach. It portrays how much the study is significant in both linguistic and literary fields. In addition, it presents the problem and the research questions that the study based on. The study provides the hypotheses that it builds on, statement of the problem and points out the limits. The chapter shows how the data is selected. It ends up with the research methodology.

## 1.2 Objectives of the Study

The objectives of this study are:

1. Examining qualitatively the use of strategic maneuvering in the selected arguments.
2. Investigating quantitatively the reasons behind the success and/or failure in a critical discussion.
3. Comparing between the first and second plays regarding the argument structure and the playwriter's own style.

## 1.3 The Significance of the Study

Linguistics is a wide field and linguists always need to be in touch with every theory, approach or concept. The study is put to be a new trend in analyzing new data. It is supposed that the study will enrich not only linguistic fields, but the literary fields of study. In linguistics, it is expected that the students in BS or MA do not have good deal of information about SM, Therefore, this study attempts to highlight and widen its scope to cover the literary works.

In literature, the study is expected to be helpful in giving more details about the characters, topics, plots, and the themes in the two literary works. It explains the way by which the characters in the two plays try to convince their parties to agree with their views by being reasonable and effective, in other words, by maneuvering strategically.

## 1.4 The Problem of the Study

The main problem which this study tries to tackle is to show the implementation of SM in literature. The present study tries to examine the SM in David Hare's two selected plays *SH* and *TVH* from the pragma-dialectical perspective. In these two selected plays, the characters show a great interest in engaging into argumentation and resolve their differences in opinions reasonably. Besides being reasonable, the characters aim at reaching their best point effectively in the argumentation. The characters use the arguments to achieve the SM and these arguments vary in their structures. Some arguments with certain structures succeed in convincing the opposite opponent(s), while others fail. Thus, this study directs towards finding out how the arguments are built up and how they are used by the characters to influence each other, how the arguments reflects in the characters, the plots, the topic and the themes in the two plays.

## 1.5 The Questions of the Study

a. The study attempts to answer the following questions:

2. How is SM efficient in analyzing the two plays in order to approach the plots, the topics, the characters and the themes of the selected plays?

3. What are the pragma-dialectical structures of the successful and unsuccessful arguments in the two plays?

**4.** How does the use of SM in the arguments denote the writer's style in each of the two plays?

## 1.6 The Hypotheses of the Study

The study is based on the following two hypotheses:

**1.** To maneuver strategically, the pragma-dialectical structures of some characters' successful arguments are built up of more assertive speech acts, commit fallacies, violate the rules for adapting the audience demand and present more presentational devices.
**2.** The characters do not achieve the balance between effectiveness and reasonableness.

## 1.7 The Limits of the Study

The study is limited to analyzing two plays namely *'Stuff Happens' (2006)* and *'The Vertical Hour' (2008)* that both have been written by David Hare. The two plays are examined the SM particularly from pragma-dialectical insights. It is limited to shedding light on the strategic maneuvering by using van Eemeren's model of analysis. In this model, only the verbal use of language is included.

## 1.8 Data Selection

The choice of the data is based on some reasons:

(1) to the researcher's best knowledge, no study has been carried out to investigate David Hare's selected plays from a pragma-dilaectical perspective.

(2) these two plays constitute the data of the study.

(3) most of the data is dialogic in nature. The dialogues are built upon argument.

It is worth mentioning that the arguments under analysis are selected according to their structures, that is, the arguments pass through the four stages of a critical discussion and warp up with SM. Thus, the researcher surveys the whole texts of the two plays and picks out all the arguments that have SM and pass through four stages of a critical discussion so that The number of the arguments is not the same in both plays. In the arguments, only the relevant parts are taken into account, the irrelevant parts are left out. This study consists of 26 arguments are chosen purposely: 15 arguments from *'Stuff Happens'* (2006) and 11 arguments from *'The Vertical Hour'* (2008). The data will be analyzed by using van Eemeren's adapted model of analysis.

In the model, the researcher selects to examine TP by determining the best choice as a topic(s). Thus, any choice(s) that the character puts hand on is the most appropriate one in the character's point of view. Although, it can be tested by using the Argument Scheme Rule. The researcher uses the best choice to examine this aspect because it provides a free zoon to use TP aspect to identify the themes, the characters and the playwriter's own style. This selection results in excluding Argument Scheme Rule from the model. Moreover, the researcher does not determine the kinds of each PDs since the study is concerned with PDs as a unified whole.

## 1.9 Methodology

The study follows the following steps:

1. Providing a theoretical background for both PDA and SM theory,
2. Displaying the used model clearly,
3. Finding out the arguments that involve the use of SM and arranging them according to the characters,

4. Dividing each argument into four stages of discussion and determining the rules of reasonableness and the aspects of effectiveness,

5. Demonstrating the pragma-dialectical structure of the successful and unsuccessful arguments in the plays under study,

6. Identifying which speech act plays a primary role and which one does not in maneuvering strategically in both plays,

7. Determining the role of committing fallacies in winning the arguments in both plays,

8. Measuring the role of the adaptation of AD as well as the PD in the successful arguments for both plays,

9. Using topical potential (henceforth, TP) in shedding light on plots, topics, characters and the major themes in each play,

10. Finding out the role of each speech acts in each stage of a critical discussion.

11. Analyzing the three aspects of SM in the two selected plays by using a qualitative method in approaching the results,

12. Using the quantitative method to count the arguments for each character and the frequency of using rules of reasonableness, using speech acts, adapting of AD and the use of PD and presenting the results in tables,

13. Reaching the findings and discussing them after analyzing the data,

14. Making a contrastive study to the structure of the arguments of the two plays and the writer's own style,

15. Stating the conclusions and recommendation.

# Chapter Two

# LITERATURE REVIEW

## 2.1 Introduction

This chapter presents the literature review of the study. It is initiated with a general overview of Argumentation and AT and followed by shedding light on PDA. It displays the extended theory of PDA, i.e., SM which has three aspects in connection with it. It involves a review of related studies and ends up with a presentation of the adapted model of analysis.

## 2.2 Argumentation and Argumentation Theory

People argue with each other continuously at any time and in any place. Engaging in argumentation is something pleasant as it shows that the arguers are interested in sharing thoughts, beliefs, ideas, views, opinions and so on with each other. van Eemeren (2018) argued that argumentation arises as a response to, or in an anticipation of, a difference in opinion, whether it is a real or just imagined difference. This difference in views can be expressed explicitly or implicitly by the arguers. It could take the shape of a full or partial disagreement towards a standpoint or two or more opposed standpoints. This means that an arguer may not share the same standpoint, or at least he/she is not certain about whether to accept it or not. Thus, the main point in an argumentation is that the addressee does not yet agree with the acceptability of the under discussion view point. The main purpose for engaging in argumentation is the resolution process to the differences in opinions. Where there is a sort of difference, there will be an argumentation.

van Eemeren and Grootendorst (2004) defined argumentation as follows: 'Argumentation is a verbal, social, and rational activity at convincing a reasonable critic of the acceptability of a standpoint by putting forward a constellation of proposition justifying or refuting the proposition expressed in the standpoint' (p.1).

This definition covers three features of argumentation. As '*verbal*' activity, argumentation can be carried out in any language. The addresser utters words or sentences in order to state, question, or to react to statements or questions. Argumentation should be an absolute condition in verbal language, oral or written (van Eemeren et al.,1996). In other words, argumentation does not concern with the non-verbal language and it is not specified in a certain language(s) rather than other(s). It covers any types of discourse.

Moreover, Argumentation is a '*social*' activity that is directed to other people. Arguing with others or within oneself, supported by the reaction of others, denotes the social feature of argumentation (van Eemeren et al.,1996). In other words, argumentation involves two or more participants interacting between each other by using their views, thoughts, etc. Here, it is used to communicate and interact with others.

Further, Argumentation is a '*rational*' activity in the sense that the arguer tries to present some thoughts towards his/her standpoint(s). By putting forward an argument(s), a party attempts to give a rational account to his/her subject matter (van Eemeren et al.,1996). The party does the best to appear as right as possible. Zarefsky (2001) asserted that argumentation as a rational activity that provides reasons directed to justify their opinions and to make a sense of influence on others' mind. For Zarefsky (2001), argumentation orbits around achieving rationality to what people think. Through his definition, he made clear that reasonableness is an essential

element as a way of justification in Argumentation. These features put Argumentation as part of human nature and their rational aims to convey their communication and interaction verbally with others.

Concerning the rest of van Eemeren and Grootendorst's (2004) definition to argumentation, it can either be positive or negative relaying on the constellation of propositions that the argumentation consists of. These constellation of propositions are advanced in defense of the standpoint at issue. Therefore, argumentation is used to 'justify' the proposition articulated in the viewpoint and this results in a positive viewpoint (van Eemeren et al., 2014). In this example (1): *'It would be good to give Elsie a young kitten, because young kitten is cute'* (van Eemeren ,2018, p.2). In the example, the speaker lays down a viewpoint positively as he gives a justification to Elsie to have a young kitten and supports it with a positive reason. Otherwise, argumentation is used to '*refute'* the involved proposition of the viewpoint, proposing as a result a negative standpoint proposing a negative standpoint (van Eemeren et al., 2014). An example (2) to this case is: *'I think it is wrong to give Elsie a young kitten, because usually children are not capable of taking care of animals'* (van Eemeren 2018, p.2) in which the speaker puts forward a negative standpoint as he expresses his refusal towards having Elise a young kitten. He further provides a negative reason to his refusal. Thus, as a rule, a negative opinion comes as a response to a positive opinion for the same standpoint and vice versa.

Based on what have mentioned before, the five functions that label language as argumentation are:

1.  Argumentation is a social action.

2.  Argumentation is an intellectual action that is basically dependent on reason.

3. Argumentation is a verbal activity that is based mainly on the use of language.

4. Argumentation has the goal of justifying an opinion.

5. Argumentation has the goal of refuting an opinion.

Argumentation is the raw material to argumentation Theory (henceforth AT). van Eemeren (2018, p.3) defines AT as *"the academic discipline that examines argumentation all its varieties and manifestations"*. This definition covers the term 'argumentation' as a whole, regardless the kinds of theorists or interests' background.

Under the umbrella of AT, argumentation is viewed by van Eemeren and his colleagues as a product and a process. Argumentation is the product of putting reasons in a reasonable way. In addition, Argumentation is the process of communication and interaction (van Eemeren et al.,2002).

Argumentation has logical and linguistic sides to deal with. In one side, an argument in logic is traditionally seen as the product of using reasons. In this approach, the way the argument is phrased, to whom it is directed, the kind of argument situation in which it is advanced, and the information that precedes the current argumentation are regardless. Verbal, contextual, situational and other pragmatic factors are neglected (van Eemeren et al., 2002). On the other side, linguists who are interested in the analysis of textual and discourse aspects are often concerned with describing how language users make use of an argumentation to influence others of the appropriateness of a particular opinion (van Eemeren,2001). Linguists are concerned with how to use argumentation to create influence and gain persuasion. However, in van Eemeren's view, argumentation should combine both the logical and linguistic sides.

AT deals with the parts that are relevant in finding a resolution to differences of opinions throughout argumentative discourse. This means that its 'jurisdiction' does not cover any claims to acceptability that proposed in argumentative discourse. Excluding from this 'jurisdiction', the cases that are not fulfilled, for example, the situation when a participant is totally drunk or when he has drugs (van Eemeren et al., 2014). That is to say, the participant is not conscious about what to say. Thus, AT focuses on real and intended verbal claims that the arguers put in order to bring jurisdiction to these claims.

For AT to be a fully-fledged, in van Eemeren's view (2017), it should combine two dimensions which are normative and descriptive dimensions to provide a method that is used to analyze, to evaluate and to produce oral or written argumentation. It has a descriptive dimension because it explores the use of argumentative discourse empirically and normatively. This is for the cause that AT is re-directed critically to achieve the reasonableness of the assigned discourse.

In other words, AT is concerned with the critical and empirical dimensions, and both of them should be taken into consideration in dealing with argumentative discourse that intends to reach a position where one or more parties are convinced reasonably. To improve the quality of argumentative discourse, specialists who are interested in argumentation have integrated an empirical orientation with a critical orientation.

As a result of this integration, argumentative discourse has been studied by focusing descriptively on the verbal use of language, i.e., communication and interaction, with normative standers of reasonableness. Joining the study of communication and interaction descriptively is referred to as pragmatics; discourse analysts are concerned with this type of study, with studying argumentation normatively, which

results in constructing 'normative pragmatics' as the mother of AT (van Eemeren et al., 2017).

The integration between critical and empirical dimensions is achieved by constructing a research program consisting of five interrelated components (van Eemeren et al., 2017). van Eemeren and Grootendorst (2004) regarded this research program as a blender of real, objective and material reality with ideal, transcendent and abstract models. This blending is the basis on which the AT starts its elaboration.

These components are philosophical, theoretical, analytical, empirical, and practical estates. The philosophical component is the one develops a philosophy of reasonableness and the theoretical one helps design a model for argumentative discourse. The program has an empirical component, in which the argumentative reality as it manifests itself in communicative and interactional exchanges is investigated. Next, in the pivotal analytical component of the research program, the normative and the descriptive dimensions are systematically linked together by a theoretically motivated and empirically justified reconstruction of an argumentative discourse. Finally, in the practical component, the problems that occur in the various kinds of argumentative practices are identified, and the methods are developed to tackle these problems (van Eemeren et al.,2017). Based on these components, AT starts to appear as a linguistic theory.

## 2.3 Pragma- dialectical Approach of Argumentation

van Eemeren's idea is interpreted in his approach which is the PDA. This approach is his key contribution to AT. It is developed to deal with argumentation from a practical stand. It was proposed in a systematic and philosophical structure between the 1970s and the 1990s by van Eemeren and Rob Grootendorst in Amsterdam (van Eemeren et al.,2014).

Etymologically, the term pragma-dialectic consists of pragma and dialectic. Whereas 'pragma' emanates from the Greek word (πράγμα) which means *'deed, act, enterprise, doing, acting and so forth'* (Stydom, 2014, p. 1), 'dialectic' is derived from the Greek verb *'διαλέγεσθαι'* that implies *'discuss'* (Kneale and Kneale, 1962, p. 7). Together, the meaning of pragma-dialectics is *doing discuss*. (emphasis added)

In terms of PDA, argumentation is analyzed practically from two perspectives: communicative and critical. Whereas the first is created by pragmatic perceptions from discourse analysis, SAT and ordinary language philosophy, the second is created by dialectical perceptions from dialogic, logic and critical rationalism (van Eemeren et al.,2014). The pragmatic aspect is denoted by using SAs in argumentative moves. The dialectical aspect involves two arguers who try to put an end to their arguments by exchanging moves in a discussion (van Eemeren and Grootendorst,1992). This integration between pragmatics and dialectics that named PDA puts the approach in practical stand and differentiates it from AT and puts PDA as the final outcome of AT. Thus, AT is the main source for PDA.

PDA is basically a theory of argumentative discourse which enables argumentative discourse analysts to create adequate instruments that methodically analyze, evaluate and produce oral and written argumentative discourse (van Eemeren,2018).

PDA has two phases which are the study of verbal communication 'discourse analysis', and the study of the communicative and the interactive aspects of language use, i.e., 'pragmatics' (van Eemeren ,2018, p.33). The use of SAT in discourse activity together with the critical rationalism and the formal dialectic gives the term PDA its shape. Thus, PDA results from integrating a communicative angle with a critical angle.

## 2.3.1 Meta-theoretical Principles of Pragma-dialectical Approach

For the purpose of combining the pragmatic dimension and the dialectical dimension systematically, pragma-dialecticians have introduced four meta-theoretical principles. These principles aim at distinguishing PDA from other approaches of argumentation discourse. They are the summary of dealing with various and different approaches concerning argumentation all together. The principles that determine the methodological basis of PDA are: functionalization, socialization, externalization, and dialectfication.

### 2.3.1.1 Functionalization

To determine how linguistic, visual and other semiotic means are directed towards solving a difference of opinion, functionalization is required. This principle displays that argumentation as a verbal process in relation with its context. In verbal argumentation, an argumentative function is determined by means of SAT (van Eemeren, 2018). The verbal expressions are vital only if they are treated as SAs that have a main role in the resolution process (van Eemeren and Grootendorst, 1992). Thus, this principle excludes the SAs that have no role in resolving any differences in views.

Van Eemeren and Grootendorst (2004) declared that this principle is achieved by regarding argumentative discourse as the basic element in approaching real-life speech event and regarding each verbal expression as an act (SA). This meta-dialectical principle gives the pragma-dialectical program its pragmatic orientation.

## 2.3.1.2 Socialization

This meta-theoretical principle is achieved by dealing with argumentation as a part of the interaction process in which two or more parties are involved and argued to resolve a difference of opinion. In this way, argumentation is not only a product of reasoning but also an interactional process (van Eemeren and Grootendorst,1992).

In order to deal with argumentations as a process, it must be socialized, regarding a question such as how one party' elements is directed towards supporting a viewpoint(s)as the point of departure. To answer questions connecting with calling out and responding to the questions, doubts, objections, and counterclaim raised by antagonist, argumentation is seen as *"a social problem-solving process"* (van Eemeren and Grootendorst,2016).

In socializing argumentation, the interactional dialogic shapes the nature of argumentation in which two positions are distinguished: a protagonist and antagonist (van Eemeren and Grootendorst 2016). Aiming at approaching an end to an argument at issue, the protagonist advances argumentation that replies methodically on the argument of the other party, the antagonist. To put an end to the conflict in opinion, the antagonist has to use different kinds of critical reactions regarding the standpoint (van Eemeren,2018). This interactional process between the participants shows the requirement for the approach to be socialized. This principle is dialectical one. It needs a kind of dialectical standards to be examined.

## 2.3.1.3 Externalization

The party's point of view must be externalized, that means, these views must be expressed and confronted. In other words, argumentation is concerned with what people actual say not with what they do not say or

with their psychological state of mind. This principle focuses on the party's expressed commitments in discourse or text (van Eemeren,2018).

In PDA, this principle is investigated by using pragmatic theories, concepts or notions. Accordingly, speech act theory is the means used by van Eemeren to approach this principle. He used SAs to identify people's agreement or disagreement throughout either positive or negative commitments. What is important is the case of 'being convinced' by using SAs (van Eemeren,2004).

In sum, externalization changes the investigation of argumentation from being philosophical into objective. Pragmatics manifests itself in both functionalization and externalization principles.

## 2.3.1.4 Dialectification

PDA is interested in focusing on the quality of argumentative moves of the argumentative discourse. The kind of reasonable condition of SAs achieved in the argumentative discourse must be fulfiled. The aims of this fulfilment are to make argumentative moves that have a role in approaching a resolution to any difference in views. Dialectification is achieved by regarding argumentation as a reasonable way to convince others not only to persuade them (van Eemeren and Grootendorst, 1992). The dispute should not just be ended up, using any way, but resolved by methodically overcoming the doubts of a rational judge in a well-regulated critical discussion (van Eemeren and Grootendorst, 2016). Simply, this principle depends on the use of the rules of reasonableness in order to identify the quality of argumentative discourse.

Put together, the four meta-dialectical basis of externalization, functionalization, socialization and dialectfication are regarded as the theoretical tools that are needed to shape PDA of argumentation. Again, to

use van Eemeren together with Grootendorst's words, AT can be provided a suitable framework aimed at analyzing, evaluating argumentative discourse beside text only if it meets these four methodological guideline principles (2004). These four principles are the pillars by which the pragma-dilaectical analysis can be accomplished. From these four principles, two of them are concerned with pragmatic dimension and the other two with dialectical one. This indicates that the pragma-dilaectical program aims at keeping a sort of equality between both dimensions. Diagram (1) shows the dimensions of PDA program with their principles.

**Diagram 1**
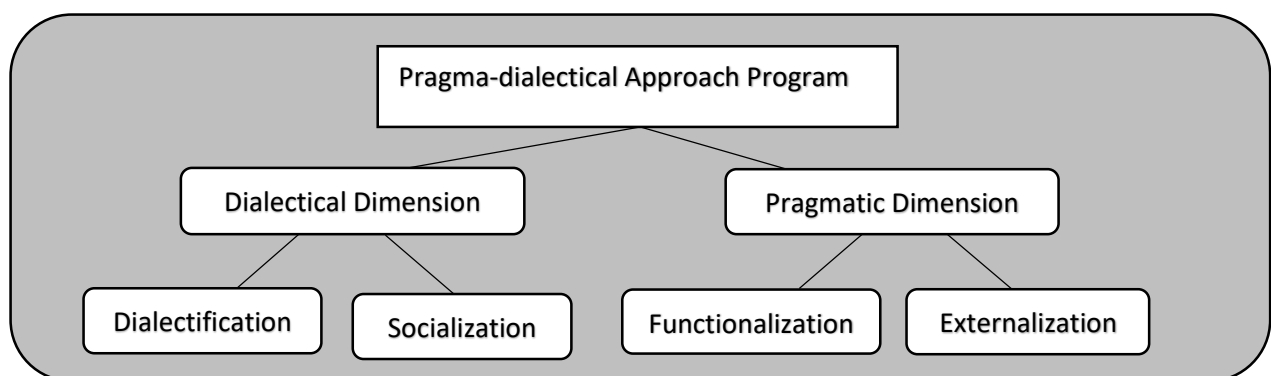


*Pragma-dialectical Approach Program*

## 2.3.2 Stages of a Critical Discussion

The pragma-dialectical program manifests itself in four stages of what is called a critical discussion. A critical discussion, according to van Eemeren et al. (1996; 2002), is an ideal of an argumentative discourse through which parties aim at finding an end to the differences in views by specifying whether the standpoint(s) has/ve to be accepted or not. Accordingly, the aim of this model is to resolve the difference in opinion. This model consists of four stages: the confrontation, the opening, the argumentation, also the concluding stage; each of them is featured by specific SAs and rules that have a crucial role in the resolution process of difference in opinion. The model stands up on the foundation that when

agreement on whether the standpoint is acceptable or not is reached, a difference in opinion is resolved (van Eemeren and Grootendorst, 2004). van Eemeren saw that an argument is expected to go through these four stages respectively to resolve the difference of opinion. Resolving process does not mean only agreement with other party; however, disagreement is regarded as a kind of a resolution. In this sense, a settlement is different from resolution, which cannot end up the difference as in a dispute because argumentation needs to be resolved by agreeing with the other party's standpoint or rejecting it (van Eemeren and Grootendorst, 2004). Reaching a resolution requires a well-ordered and sounded exchange of arguments and criticism between the discussants meanwhile passing through the four stages of a critical discussion.

## 2.3.2.1 The Confrontation Stage

In a critical discussion, the confrontation stage is mostly required because a standpoint put under a discussion to resolve the difference of opinion is discussed in this stage. This is the sage of standpoint where the parties express their views, beliefs, thoughts or doubts that need to be resolved through the next three stages (van Eemeren and Grootendorst, 2004).

It is not an essential condition for a person to have completed opposite standpoint, maybe he or she is only not certain about the decrease or increase of the acceptability of a standpoint. Whenever there is an externalized standpoint that shows a real or an objected view, idea, uncertainty or contradiction (s), an alteration in opinion is initiated or supposed to initiate (van Eemeren, 2018). This stage starts with one standpoint (or more), and if there is none, there will be no discussion. It is regarded as a spark that initiates the argument.

### 2.3.2.2 The Opening Stage

In this stage, the technical and the suitable related argument(s) are specified. Besides, the roles of the participants regarding the standpoints are identified as either a protagonist or an antagonist (van Eemeren, 2018). One or more participants can be the party that takes the position of the protagonist to defend his own standpoint(s), whereas the other participant(s) take(s) the position of the antagonist in order to attack critically the proposed point of view and face the protagonist's defense (van Eemeren and Grootendorst,2004).

If there are more than one standpoint are concerned at, one of the parties can act as a protagonist for some standpoints and react as an antagonist for the others. A standpoint (s) need(s) to determine the common starting points that the protagonist and the antagonist are relayed in their exchange.

The points of departure can be expressed either implicitly or explicitly. These points are accepted by the parties in order to start their way towards resolving the difference in opinion (van Eemeren,2018). Due to the important role of this stage, van Eemeren et al. (1996) pointed out that without the opening stage, there would not be an argumentation. It is worthy to mention that this stage is corresponded with the socialization principle of pragma-dilaectical program.

### 2.3.2.3 The Argumentation Stage

Significantly, this stage is called so due to the fact that it is the essence of the critical discourse. It is the center of any argument. At this level, the set standpoints concerning an issue are covered with resistances from any criticisms that are attached to them in the opening stage (van Eemeren et al., 2014). The antagonist provides further reactions if he /she feels that the

other party has not yet accepted of the standpoint. As a result, more defense for the standpoint leads to further argumentations and more complicated structures (van Eemeren and Grootendorst,2004).

## 2.3.2.4 The Concluding Stage

In this stage, the difference of opinion is resolved and the arguments end up in favour of one of the participants by determining the result. One of the parties, the protagonist or the antagonist, is the winner. In this respect, van Eemeren summarized this stage by describing it as the win or loss stage, either the protagonist or the antagonist. In the same token, new points of view can lie down and a new argument is started again (Touria DridKasd, 2016).

These four mentioned stages denote the ideal model. Correspondingly, the model has two functions: a heuristic (or analytic) and a critical function. The 'heuristic' function is the tool that the analyst depends on to explain and interpret certain elements in addition to aspects which are essential in the process of evaluating the argument.

Furthermore, it has a critical function in the sense that it provides a dependent set of standers which are used to show the extent to which the various contributions created in the argumentative discourse emerge from a conductive course, so that to find a proper end to a difference of view on the merits (van Eemeren, 2018). The model integrates both the rules which control the reasonable aspect and SAs that have a direct role in deciding the end of a critical discussion. Diagram (2) displays the four stages of critical discussion according to van Eemeren.

**Diagram 2**
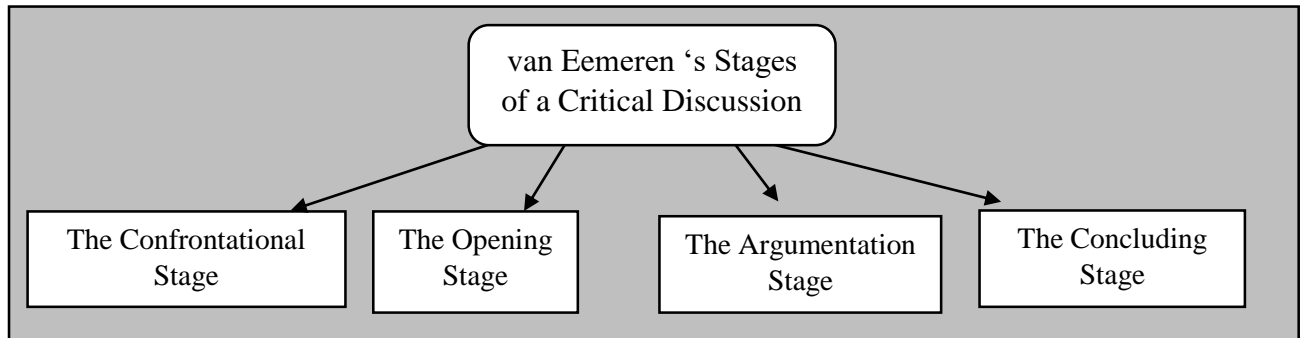


*van Eemeren's Four Stages*

## 2.4 Speech Act Theory in a Pragma-dialectical Approach

The pragma-dialecticians have proposed an analysis of argumentation through the application of SAT along the four stages of a critical discussion. This can be achieved by regarding the relevant argumentative exchanges as those acts which occupy a vital position in proposing a decision on a difference in viewpoints.

For van Eemeren et al. (2014), argumentation is *'complex speech act'*. This definition to argumentation denotes the relationship between SAT and argumentation since argumentation is regarded as a part of the SA activity. van Eemeren and Grootendorst (1987) mentioned that two advantages can be taken from selecting SAT: (i) this theory has the ability to introduce a large coverage to most phases concerning argumentation studies; (ii) the theory has the ability to give regarding to the fact that argumentation is a natural activity used in everyday language.

Likewise, argumentation is a verbal activity that aims at approaching a resolution to the different views between or among the parties. This needs the interlocutors to utter sentences, i.e., to make SAs since the basis of SAT is uttering utterances. In this concern, Yule (1996, p.47) defined SAs as *"actions performed via utterances"*. He saw apology, compliment and invitation as actions. Pragmatically, argumentation is viewed as a communicative activity used to propose a resolution to

difference in views (Yule,1996). This activity is expressed in an oral or written forms aiming at creating interaction which in turn denotes that argumentation is a part of verbal communication, i.e., discourse analysis. That is, pragma-dialectics is concerned with studying argumentation as a discourse activity (van Eemeren and Grootendorst, 2004).

As have mentioned that argumentation is a performance of complex verbal actions, i.e., SAs, in pragma-dialectical perspective, Searle's (1969) typology of SAs is used. van Eemeren and Grootendorst amended Searle's (1969) original theory of illocutionary acts to be closer to the SAs that are used in argumentation and to establish conditions that were needed to be fulfilled (van Eemeren ,2015).

There are points of differences between the original SAs and the van Eemeren's SAs. The basic theory of SA is concerned with the utterance as a unit of language and the explicit illocutionary act, while SAT of argumentation deals with units larger than an utterance (argumentation) and with the explicit and implicit illocutionary acts (van Eemeren and Grootendorst, 1983).Moreover, Searle stated that there is only one single preposition for each SA such as requesting, as opposite to that in argumentative discourse which may consist of more than one preposition (van Eemeren , 2015).

In addition, van Eemeren and Grootendorst (1983) noted that SA of argumentation must be examined from two aspects which are the communicative aspect, i.e. the illocutionary act, and the interactional aspect, i.e., the prelocutionary act. By performing an illocutionary act, the speaker aims to get his listener understand his purpose and doing so whereas by a preloctionary act, the listener tries to elicit a verbal or otherwise respond or to effect his listener. Performing SA of argumentation intends to elicit understanding and acceptance explicitly or

implicitly, verbally or non-verbally. The lines above display that van Eemeren modified SAT to go with his approach.

In PDA, the ideal model of critical discussion specifies argumentation moves that are used to put a final decision the differences in views and appropriate SAs that used to make the argumentative moves. van Eemeren (2018) described these SAs pragma-dialectically as follows:

1. Assertive SAs are used to state a standpoint, advance argumentation, retrace a standpoint, and to establish the result of the discussion.

2. Directive SAs are used to set an end to the difference of opinion critically, directives are used to call for a declarative usage and argumentation.

3. Commissive SAs are used to determine the (un)acceptability of a standpoint, accept to, attack a standpoint, start a discussion, determine the participant's roles, agree to obey the discussion rules and premises, (un)accept argumentation, acknowledge or reject the standpoint, or to start a new argumentation (van Eemeren and Grootendorst,2004).

4. Declarative SAs have no proper function. Instead, usage declarative SAs are subtypes of declaratives used to 'regulate the linguistic usage' and to have vital position in ending up the discussion in a reasonable way (van Eemeren,2018). Their main purpose is to decrease or increase the reader/listener's understanding of other SAs via identifying the way by which these acts are understood, i.e., they need the authority of the addresser and they do not help straightly in the resolution process. These usage declaratives are definition, precization, explication, and amplification (van Eemeren, 2004).

5. Expressive SAs: Pragma-dialectically, these acts do not have a direct effect on the resolution process (van Eemeren, 2018).

Table (1) shows an overview of the communicative SAs that play a constructive role in making argumentative moves in the various stages of a critical discussion by contributing immediately to resolving a difference of opinion.

**Table 1**

| I.CONFRONTATION STAGE | SAs |
|---|---|
| Expressing a standpoint | Assertive |
| Accepting/not-accepting standpoint | Commissive |
| [Requesting a usage declarative] | [Directive ] |
| [Defining, specifying, amplifying etc.] | [Usage Declarative ] |
| II.OPENING STAGE | SAs |
| Challenging to defend a standpoint | Assertive |
| Agreeing on discussion rules and premises | Commissive |
| [Requesting a usage declarative] | [Directive ] |
| [Defining, specifying, amplifying etc.] | [Usage Declarative ] |
| III.ARGUMENTATION STAGE | SAs |
| Requesting argumentation | Directive |
| Advancing argumentation | Assertive |
| Accepting/not-accepting argumentation | Commissive |
| [Requesting a usage declarative] | [Directive ] |
| [Defining, specifying, amplifying etc.] | [Usage Declarative ] |
| IV.CONCLUDING STAGE | SAs |
| Accepting/not-accepting  a standpoint | Assertive |
| Upholding/retracting a standpoint Establishing the result of the discussion | Commissive |
| [Requesting a usage declarative] | [Directive ] |
| [Defining, specifying, amplifying etc.] | [Usage Declarative ] |

[…] = SA conveying an optional argumentative move.

*The Stages of Argumentation and their Speech Acts in   a Critical Discussion*

In order to use SAT in a way that is appropriate in pragma-dilaectical perspective, van Eemeren and Grootendorst used both Searlean (1969) and Gricean (1975) insights. Concerning Searle's view (1969), he saw that every SAs have a communicative function which can be identified by the interaction of the speaker(s)/ the writer(s) and the rules that govern the performance of a certain SA, i.e., 'felicity conditions'. Otherwise, Grice (1975) viewed that there are reasonable rules that the speaker(s) /the writer(s) have to follow them in order to interact properly. For Grice (1975), the use of language is governed with a Cooperative Principles and a set of maxims. Therefore, van Eemeren and Grootendorst took these two insights and modified them to go with their new approach, i.e. PDA as these insights correspond with each other (van Eemeren and Grootendorst,2004).

The combination of Searlean (1969) insight that reflects the communicative side of language use as well as Gricean (1975) insight that shows the interactional side are regarded as a basis for analyzing the argumentative discourse from pragma-dialectical perspective. To combine these two insights, van Eemeren and Grootendorst reformed the Gricean Cooperation Principle (1975) into Communication Principles (1969) which are: clarity, honesty, efficiency and relevance (van Eemeren and Grootendorst,2004). It is not common to observe all the principles because most times there is a violation of one or more of these principles. Taking these principles as a starting point results in specifying five specific and practical rules of language use that can work as alternative SAs to that of Gricean maxims (1975). According to van Eemeren and Grootendorst (2004), these rules are:

> 1.You must not perform any speech acts that are incomprehensible.

2.You must not perform any speech acts that is insincere (or for which you cannot admit responsibility).

3.You must not perform any speech acts that is redundant.

4.You must not perform any speech acts that is meaningless.

5.You must not perform any speech acts that is not in an appropriate way connected with previous speech act (by the same speaker or writer or by the interlocutor) or the communicative situation.

The first rule meets both the clarity principle and the propositional content in addition to the identity conditions. The second one integrates both the honesty principle and sincerity conditions and correctness conditions. Third and fourth rules have the criteria of efficiency principle and preparatory conditions. The fifth one is concerned with relevance principle. This rule is not corresponded with any SA conditions and it is not used to perform any SAs, but it bears the relationship between them (van Eemeren and Grootendorst, 2004). It is a supportive rule that is used to link the performance of the SAs. Diagram (3) shows the integration of Searle's Felicity Conditions and Grice's Maxims to propose van Eemeren's own rules for using SAs.

**Diagram 3**



| van Eemeren's First Rule | van Eemeren's Second Rule | van Eemeren's Third and Fourth Rule | van Eemeren's Fifth Rule |
|---|---|---|---|
| ↓ | ↓ | ↓ | ↓ |
| Clarity | Honesty | Efficiency | Relevanc |
| Content and Identity Conditions | Sincerity and Correctness Conditions | Property Condition | No Condition |
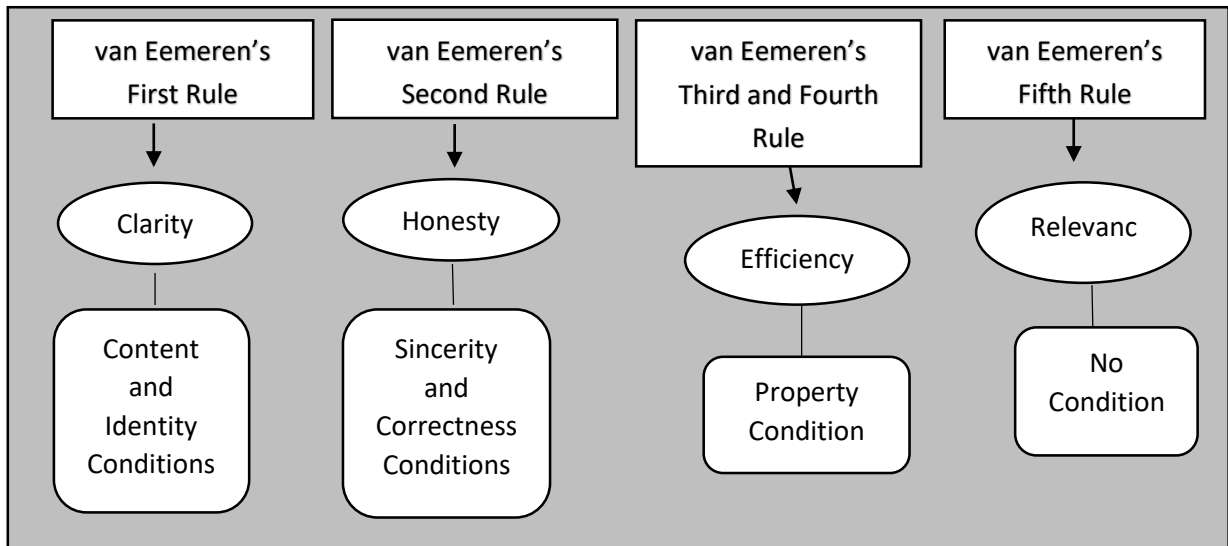
*The van Eemeren's Rules with Searle (1969) and Grice's (1975)*

*Insights*

However, the standards of reasonableness allow the achievement of particular SAs in the stages of a critical discussion. These standards are established in a set of dialectical rules which start from the Freedom Rule that is placed in the confrontation stage to the Concluding Rule in the concluding stage.

## 2.5 Reasonableness in Pragma-dialectical Approach

van Eemeren (2010) pointed out that the term 'reasonableness' as a reason that is used in such a way to be suitable in view of the situation regarded. Reasonableness involves ten critical rules that arrange the discussion in a proper way and the relevant SAs that have a vital role in the resolution process.

Additionally, these dialectical rules are considered as a process for showing the acceptability of the standpoint(s). They do not only deal with the relation between the standpoint and its conclusion(s), but also overcome the SAs that are used to present the discussion (van Eemeren et

al., 2015). Nevertheless, van Eemeren et al. (2002) stated the rules as follows:

> **Rule 1**: Parties must not prevent each other from advancing standpoints or casting doubt on standpoints (**the Freedom Rule**).

> **Rule 2**: A party that advances a standpoint is obliged to defend it if the other party asks him to do so (**the Burden of Proof Rule**).

> **Rule 3**: A party's attack on a standpoint must relate to the standpoint that has indeed been advanced by the other party (**the Standpoint Rule**).

> **Rule 4**: A party may defend his standpoint only by advancing argumentation relating to that standpoint (**the Relevance Rule**).

> **Rule 5**: A party may not falsely present something as a premise that has been left unexpressed by the other party or any premise that he himself has left implicit (**the Unexpressed Premise Rule**).

> **Rule 6**: A party may not falsely present a premise as an accepted starting point nor deny a premise representing an accepted starting point (**the Starting Point Rule**).

> **Rule 7**: A party may not regard a standpoint as conclusively defended if the defense does not take place by means of an appropriate argumentation scheme that is correctly applied (**the Argument Scheme Rule**).

**Rule 8**: In an argumentation, a party may only use arguments that are logically valid or capable of being validated by making explicit one or more unexpressed premises (**the Validity Rule**).

**Rule 9**: A failed defense of a standpoint must result in the party that put forward the standpoint retracting it and a conclusive defense in the other party retracting his doubt about the standpoint (**the Closure Rule**).

**Rule 10**: A party must not use formulations that are insufficiently clear or confusingly ambiguous and he must interpret the other party's formulations as carefully and accurately as possible (**the Usage Rule**).

van Eemeren et al. (2002) affirmed that if one follows these rules he/she certainly resolves a difference of opinion reasonably. Moreover, any violation of these rules will lead to impede the resolution and results in a fallacy. Weigand (2008) defined fallacies are *"arguments that seem valid but are in fact not valid"*. PDA presents a new treatment to fallacies instead of looking at them in boundaries of valid and invalid arguments. For van Eemeren and Grootendorst (1984, p. 182), a fallacy is *"every violation which may result in the resolving of the dispute being made more difficult or even impossible"*. Likewise, Cummings (2010, p. 165) defined fallacies as violations of dialogical rules. He added that fallacies must be distinguished from mechanical errors and what linguists call performance errors, that is, errors that arise from inattention, fatigue, drunkenness and the like (2010, p. 165).

Moreover, committing the fallacies results in damaging the value which builds the argumentative discourse. A pragmatic approach is used to show what is fallacious about the fallacies by making allowances for the

communicative and interactional situation in which fallacies happen. Unless taking the pragmatic knowledge into account, many fallacies cannot be satisfactorily analyzed (van Eemeren,2001). In other words, van Eemeren used SAs as well as their illocutionary and prelocutionary forces to determine the violations in rules of reasonableness. Thus, fallacies are connected with the critical rules and defined as SAs that prejudice or frustrate efforts to resolve a difference in opinion on the merits (van Eemeren,2010). To sum up, an argumentative step is considered as a fallacy only if it makes a kind of obstacle in the way of resolving a difference of opinion reasonably.

These rules are in corresponding with the four stages of a critical discussion. Each stage has a number of rules. One rule may belong to more than one stage. van Eemeren (2018) mentioned the distribution of the ten rules of a critical discussion among the four sages and assigned the role of the party who commits the violation, either the protagonist or antagonist or both. Table (2) displays the distribution of the rules of among the four stages a critical discussion.

Violations of the **Freedom Rule** in the confrontation stage by the protagonist or the antagonist.

Violations of the **Obligation to Defend Rule** in the opening stage by the protagonist.

Violations of the **Standpoint Rule** in all stages by the protagonist or the antagonist.

Violations of the **Relevance Rule** in the argumentation stage by the protagonist.

Violations of the **Unexpressed Premise Rule** in the argumentation stage by the protagonist or the antagonist.

Violations of the **Starting Point Rule** in the argumentation stage by the protagonist or the antagonist.

Violations of the **Validity Rule** in the argumentation stage by the protagonist.

Violations of the **Argument Scheme Rule** in the argumentation stage by the protagonist.

Violations of the **Concluding Rule** in the concluding stage by the protagonist or the antagonist.

Violations of the **Language Use Rule** in all discussion stages by the protagonist or the antagonist. van Eemeren (2018)

**Table 2**

| The Confrontation Stage | The Opening Stage | The Argumentation Stage | The Concluding Stage |
|---|---|---|---|
| Freedom Rule | Obligation to Defend Rule | Standpoint Rule | Standpoint Rule |
| Standpoint Rule | Standpoint Rule | Relevance Rule | Concluding Rule |
| Language Use Rule | Language Use Rule | Unexpressed Premise Rule | Language Use Rule |
| | | Starting Point Rule | |
| | | Validity Rule | |
| | | Argument Scheme Rule | |
| | | Language Use Rule | |

### *Rules of Reasonableness among Stages of a Critical Discussion*

Thus, reasonableness is achieved by observing the rules that determine the notion of being reasonable in each stage of a critical discussion together with pragma-dialectical SAs that identify whether the argumentative moves are reasonable or unreasonable.

## 2.6 Strategic Maneuvering in Argumentation Theory

The term 'maneuvering' is derived from the verb 'manover' which arises from the two French verbs 'main' plus 'oeuvre', i.e., a manual work. The term 'maneuvering' refers to the efforts of maneuvering, i.e., performing maneuvers. As a noun, 'maneuver' refers to a planning of a movement to win or to do something. The type of movement is intended to end up with an appropriate position in a specific situation. Similarly, the term 'maneuvering' is denoted *"moving toward the best position in view of the argumentative circumstances"*. The term 'strategic' is attached to 'manovering' to indicate that moving and reaching the best position should be in a smart and skillful manner (van Eemeren ,2010).

The starting point is when the dialectical approach got re-birthed in the second part of 20<sup>th</sup> century. This re-birth is manifested in a gap between these two approaches, i.e., rhetorical and dialectical approaches, in dealing with argumentation (van Eemeren and Houstlosser, 2006). To bridge the gap, van Eemeren and Houltosser acknowledge that these two approaches are complementary and not totally separated from each other. As a result, they extended PDA of argumentation to be SM. The extending of PDA is reflected in the construction of argumentative discourse as more refined and more realistic so that a more appropriate starting point is provided for a better evaluation to argumentative discourse, as van Eemeren (2017) stated. That is, SM is the modifications that are used to advance PAD from concerning only with the reasonable side of rules of a critical discussion to cover the effective side also.

SM was defined by van Eemeren as *"the continual efforts made in all moves that are carried out in argumentative discourse to keep the balance between reasonableness and effectiveness"* (van Eemeren, 2010,

p.40). SM is an intended and purposeful way which can be used to achieve the planned aim(s).

Taking the notion of reasonableness as a starting point, van Eemeren and Houltosser developed PDA of argumentative discourse. Argumentation theorists, as Tindale (2006) stated, *"stress the underlying reasonableness of the activity and ways in which this should be achieved and maintained"*. They focused on the ways by which the arguers can be reasonable. As with reasonableness, effectiveness is contributed in proposing SM. In this regard, Tindale (2006) stated that the arguers *"may want to maintain that reasonableness on their own terms and achieve outcomes that are favourable to their own interests, and they will measure success in this way"*. The favourable outcomes can be achieved throughout using the most effective ways that work to achieve the purpose(s).

For Renkema (2009), SM refers to an attempt of obtaining the best rhetorical result(s) along the stages of a critical discussion. The arguer, by using SM, tries to decrease the imbalance between effectiveness and reasonableness (van Eemeren et al. ,2012). Put differently, the arguers intend to handle their discussion in a reasonable way, and at the same time, they show a strong concern in achieving the best outcomes that have the greatest effective on the other arguer(s). Thus, SM, in PDA, is built on two bases which are keeping dialectical aims by means of reasonableness and releasing the other important aims which are rhetorical, i.e., effectiveness.

Looking back to pragma-dialectical dimensions, van Eemeren and Houltosser regarded them as not incompatible and even complementary, in contrast with the early view. They saw that dealing with effectiveness within rhetoric only is useless. For them, effectiveness is better achieved within the critical standards of reasonableness. For reasonableness, it cannot be regarded as practical by dealing with it within dialectic account

only. Reasonableness is maintained by taking rhetoric into consideration (van Eemeren ,2015).

SM is the elementary analytical tool to link rhetorical insights with dialectical ones to achieve a clear vision of the strategic rationals that are used to make the various moves in argumentative discourse .In other words ,SM is a means by which people obtain their rhetorical aims while complying the requirements of resolution process of difference in opinions reasonably (van Eemeren ,2010).That is to say , in the same line with achieving the dialectical results, the parties intend to serve the rhetorical effectiveness .Consequently, the rhetorical goals depend on the dialectical ones and they run parallely with each other . The rhetorical aims must take place in accordance with dialectical stages

Each of the four stages that aims at resolving a difference of opinion is specified by a certain dialectical aim. Along with dilaectical aims, the arguers aim to maintain the best result rhetorically. Accordingly, they make the dialectical steps that work for their rhetorical preferences, i.e., effectiveness. Moreover, dialectical objectives have a rhetorical equivalent and the rhetorical objectives are possible to be determined in terms of dialectical stage (van Eemeren ,2010). This is why dealing with SM boils down in a systematic integration of rhetorical insight in a dialectical framework of analysis. Table (3) shows the integration between these two insights.

**Table 3**

|  | **Dialectical aims** | **Rhetorical aims** |
|---|---|---|
| **The Confrontation Stage** | To achieve clarity concerning the specific issues at stake and the positions held by the parties in the difference of opinion | To establish the definition of the difference of opinion that is optimal for the party concerned |

| | | |
|---|---|---|
| **The Opening Stage** | To achieve clarity concerning the point of departure for the discussion with regard to both the procedural and the material starting points | To establish the procedural and material starting points that are optimal for the party concerned |
| **The Argumentation Stage** | To achieve clarity concerning the protagonist's argumentation in defense of the standpoints at issue and the antagonist's doubts concerning these standpoints and the argumentation in their defense | To establish argumentation that constitute an optimal defense of the standpoints at issue (by the protagonist) or to establish critical doubts that constitutes an optimal attack on the standpoints and the argumentation (by the antagonist) |
| **The Concluding Stage** | To achieve clarity concerning the results of the critical procedure as to whether the protagonist may maintain his standpoints or the antagonist his doubts | To establish the results of the critical procedure in the way that is optimal for the party concerned as to maintaining standpoints or doubts |

*Integration of Dialectical and Rhetorical Aims among the Sages*

*of a Critical Discussion (van Eemeren, 2010, p.45)*

In summary, resolving the difference in views in favor of an arguer creates a sense of balance between the aim to be reasonable and the aim to be effective by using SM. SM is a way to reach the best position during argumentation. It is directed towards increasing the influence on the others' mind in argumentative exchanges.

## 2.6.1 Aspects of Strategic Maneuvering

With the purpose of making more valid and deeper analysis and evaluation of argumentative discourse, it is better to look at SM as a verified maneuvering rather than a monolithic whole. It is known that strategic maneuvering furnished within argumentative practice by the use

of SAs that are involving undividable argumentative exchanges. However, analytically, SM has three 'inseparable' aspects; van Eemeren refers to them as 'aspects' rather than components or elements of SM.

The aspects of SM are the choices that are made from the 'topical potential', 'audience demand' and 'presentational device' (van Eemeren 2010, p.93). van Eemeren clarified them as he said: *"... in trying to be effective, an arguer naturally summons the best available arguments, considers their acceptability with the audience addressed, and tries to present or frame them in the best way possible given the outcome desired"*(van Eemeren ,2010, p.98-9). In other words, in argumentative discourse there are a number of topical options which are available to be selected by the arguers. The TP is directed to attract the audience's attention in order to adapt AD. The selected topic is presented by using the most effective PD, so that to comply the adaptation of the audience demand.

The aspects of SM have a central role in proving that the analysis and evaluation of argumentative discourse do not only focus on single aspect of SM and neglect the others; all of them have to be taken into consideration; they work as a unified whole (van Eemeren, 2010). These aspects are associated with distinct types of choices that are made in the maneuvering. Each aspect is in a relation to one another; each of them has a different quality of the maneuvering (van Eemeren, 2010). Simply saying that they complete one another drawing a harmonic circle. Each aspect can be tracked by different ways. The ways are varying due to the type of the study. The importance of analyzing all the three aspects is to avoid focusing only on one aspect regardless of the other two aspects. Such neglect reflects on more overwhelming analysis of SM. Thus, taking theses aspects is essential in treating the theory of SM.

### 2.6.1.1 Topical Potential

van Eemeren (2010) highlighted this aspect of SM and describes it as *"the range of topical options available at a certain point in the discourse"*. It is not an easy task to select a topic that can get the public interest. The arguer chooses the most appropriate argumentative moves. TP is a set of options that the parties can choose from in order to maneuver strategically towards solving a difference of opinions effectively (van Eemeren, 2010). In other words, the arguer selects the best reason from the available options to support his opinion (Feteris et al., 2011).

### 2.6.1.2 Audience Demand

AD is the second aspect of SM which refers to the *"adaptation of one's argument to the beliefs and commitments of the audience"* (van Eemeren and Houtlosser, 2002). It is like a challenge where the selection from TP must meet the audience's view and desire (Feteris et al., 2011). In other words, AD refers to the notion of paying attention to the requirements of the audience in SM in all the argumentative discourse. In order to be effective, besides being reasonable, the arguer's moves have to serve the people's beliefs and preferences (van Eemeren, 2010).

### 2.6.1.3 Presentational Devices

An arguer can present an effective presentation through PD which is the third aspect of SM. van Eemeren and Houltosser (2002) identified PD as the use of different types of styles, structures, clarities, 'literalness and figurativeness' and so forth. It is the use of the most suitable formulation to introduce the reasons in argumentative discourse. It is a communicative and unique means that is used to present one's own ideas and to affect the audience.

When presenting argumentative moves in a discussion, people choose from available topics that are directed towards the preference of the audience to obtain the best results that can be accomplished by means

of linguistic devices (van Eemeren, 2009). Similarly, van Eemeren and Houtlosser (1999) stated that putting a difference of view, a speaker/ writer may select the easiest topic that captures the agreement of the audience (or reader) by means of the most effective tools or devices.

van Eemeren referred to the importance of each aspect as he demonstrated that *"no strategic maneuvering can occur without making simultaneous choices regarding how to use the topical potential, how to meet audience demand and how to employ presentational devices"*(2010, p.94-5). Thus, to maneuver strategically, the arguers need to do the best to cover the three aspects of SM all together. Diagram (4) summarizes the three aspects of SM and their relationship in the triangle (the arrows point to interdependency).

**Diagram 4**

**Topical Potential**



**Audience Demand**                    **Presentational Devices**
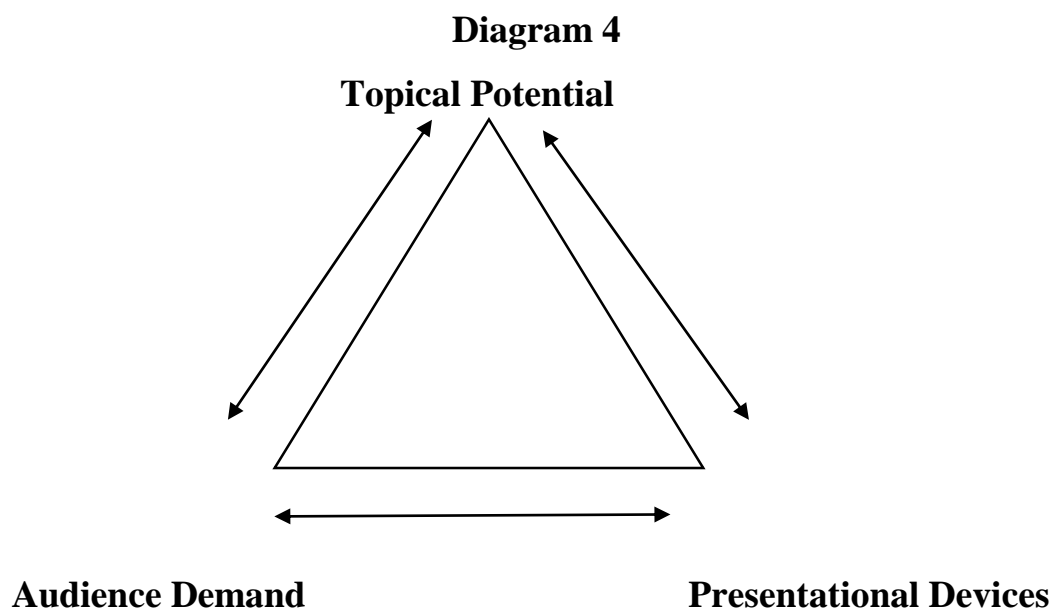
***The Strategic Maneuvering Triangle (van Eemeren, 2010, p.94-5)***

All together the undivided aspects of SM are instrumental in keeping effectiveness and helpful in accepting the standpoint(s). All the three aspects can be summarized as follows: selecting the best choice that uses to adapt the AD to present any argumentative moves both communicatively and interactively.

## 2.6.2 Fallacies as Derailment of Strategic Maneuvering

In PDA, violating one or more rules of a critical discussion will lead to committing a fallacy. Fallacy makes the reasonable moves as unsound. Treating fallacies from SM account shows that the arguer may prefer arguing effectively rather than reasonably. In this way, the arguer violates the rules of reasonableness. The arguer's violation of one or more rules of observing reasonableness results in acetifying the balance between the aims to be effective and the aims to be reasonable since SM aims at keeping the stability in the middle of reasonableness and effectiveness.

In SM concern, fallacies have persuasive side. This means, violating the rules of being reasonable are not unpleasant; instead these violations can achieve influence(s) in the argument(s). van Eemeren (2015) regarded committing fallacies and causing acidification in the balance between effectiveness and reasonableness as **derailment** of SM.

Fallacies and derailments are two sides to the same coin. In this concern, van Eemeren and Houtlosser stated that: *"All derailments of strategic maneuvering are fallacious, and all fallacies can be regarded as derailments of strategic maneuvering"* (2001, p. 23). That is, committing fallacies leads to derailments; and derailments are the results of fallacies.

## 2.7 Literature as Discourse

In PDA, argumentation is viewed as a verbal and social activity aims at solving the difference in opinions (van Eemeren and Grootendorst ,2004). That is to say, it is an oral or written activity used to communicate and interact with others. This view is ensured by defining argumentation as *'a complex speech act'* as van Eemeren et al. (2014, p.5) mentioned. In terms of PDA, argumentation is dealt with from two forces of SAs forces: illocutionary and prelocutionary. The illocutionary force denotes the communicative function of language use whereas prelocutionary denotes the interactional function. This means, in analyzing argumentation, the

communicative and the interactional functions of language use are taken into account.

Moreover, the mentioned view to argumentation correlates with Trask's definition to discourse as he defined discourse as any forms of verbal communication within social context, written or spoken, that are delivered by two or more arguers (Trask ,1999). In a nutshell, discourse covers all forms of verbal and social use of language, literature genre is included within the notion of discourse. In this concern, literature is broadly defined as *"a body of written works"* (Baldic,2001, p.141). Baldic (2001, p.141) distinguished literary works from anything opposite by attaching them with some criteria such as imaginative, creative, or artistic value. Steen (1999) asserted this view as he defined literature as a type of discourse that take the position of the superordinate in sense relations. That means, all literary works belong to literature. Thus, a play can be defined in terms of literature as it is one of literary works that belongs to the dramatic genre (Cuddon,2013). As the title of this section (Literature as Discourse) suggests, literature is investigated and studied in terms of discourse. As a result, in this study, the selected plays of David Hare are examined under the umbrella of discourse.

## 2.8 Review of Related Studies

AT, PDA and SM are detected with by many researches of different orientations. Researchers have worked on AT especially in analyzing SM. To shed lights on the differences between those studies and this study, the researcher has made a review of previous related studies.

### Sijadu (2018)

This study is presented by Zameka Palula Sijadu under the title of "**Argumentative Discourse in the isiXhosa Novel Ingqumbo Yeminyanya and its English Translation Wrath of the Ancestors: An**

**Appraisal –Theoretical Perspective"**. It aimed at investigating the evaluation in translation of argumentative discourse. The researcher used van Eemeren and his colleagues' contributions (1984, 1992, 1993, 1994, 2003, 2010, 2014, 2015) in PDA as a model of analysis. The model consists of three phases: sunrise, noon, and sunset. Alongside with van Eemeren and his colleagues' model, the researcher adopted Munday's model (2012) to analyze the PD in regard to the use of appraisal in translation.

The findings displayed that the context of argumentative discourse plays a rival role in the evaluation and the analysis of the texts. It proved that the characters' cultural backgrounds affect their manners of their argumentative moves. The study showed that PD have great role in determining the argumentative equivalence in both texts which vary in each of them.

## Mirza 2010

This study was done by Ramia Fu'ad Abdulazeez Mirza (2010) entitled **"A Pragmatic Study of Argumentation in Some Selected Novels"**. Its aim was to study argumentation as a process in some selected novels from a purely pragmatic perspective particularly the employment of SAs, Gricean maxims, and Politeness. The data was composed of three nineteenth-century novels which are: *Jane Eyre* by Charlotte Brontë, *Wuthering Heights* by Emily Brontë, and *The Tenant of Wildfel Hall* by Anne Brontë.

The researcher reached conclusions that the most common pragmatic strategy to engage into argumentation is accusation in all of the three novels under investigation. The researcher also noted that the discussants proceeds their argumentation either effectively by using the Cooperative Principle or appropriately by using the Politeness Principles,

or by using both principles at the same time. Then, she stated that the most common pragmatic strategies to get out from argumentation are disagreement, psychological disengagement strategy and agreement strategy.

## Al-Juwaid 2014

This study is that of Waleed Ridha Hammoodi Al-Juwaid (2014) which was under the title of **"A Pragmatic Study of Strategic Maneuvering in Selected Political Interviews".** The study dealt with SM from a pragmatic perspective in certain political interviews. The researcher indicated that political speeches need to be clarified in terms of how political figures oblige themselves to their AD and how the audiences elicit the impetus of their maneuvering. The researcher used an eclectic model to analyze the data. The model is of Sacks' et al (1974), Jucker's (1986), and van Eemeren's (2002). This model consists of three stages, each of them are warped up with certain pragmatic structures. The initiating stage includes SAs, the response stage involves Hedges of Conversational Politeness, Cooperative and Principle Implicature Principle and the evaluation stage composes of SA forces. The data is televised interviews.

The study ended up with a conclusion that the components of pragmatic structure of strategic maneuvering are SAs, hedges of CP, conversational implicatures and politeness principles. The findings of the study illustrated that SA of question and accusation are the most common pragmatic strategies of the initiating stage. Hedges of quality and the quantity maxims, generalized and scalar implicatures, and positive and negative politeness are the most used strategies in the response stage. The evaluation stage is overwhelmed with using overstatement and understandment. The researcher found that the strategic maneuvering

aspects: TP, AD and PD play a central role in creating persuasion and manipulation in the selected political interviews.

## Mirza and Al-Hindawi (2016)

This study is entitled **"Strategic Maneuvering in American Civil and Criminal Court Trials".** It investigated the notion of SM in legal discourse as represented by American Supreme Court during the years 2010-2014 civil and criminal court trails. The researcher used a developed model after re-modeling some of the components of the model to fit the data.

This study concludes that reasonableness is not fully observed as there are almost close percentages of violation and observation of reasonableness. Concerning AD, the two trails show frequent obeying to AD. Using no PD is frequent in most arguments of the two trails. The study proved that SM changes in accordance to the field in which it is used and SM is a flexible theory that can be extended to more other fields.

## Al-Hindawi and A. Al-Khazaali (2016)

This study is carried out by Fareed H. Al-Hindawi and Musaab A. Al-Khazaali under the title **"Strategic Maneuvering in Prophet Mohammad's (PBUH) Polemics"**. The study dealt with the notion of SM in Prophet Mohammed's (PBUH) polemics with unbelievers (Christians and Jews). It was directed towards finding out how the Prophet Mohammed (PBUH) used SM in his polemics. The study aimed at identifying the pragmatic devices that are used by Prophet (APBUH) to meet his AD as an aspect of maneuver strategically. The researchers developed a pragma-dialectical model. The data of analysis included three debates delivered by the Prophet(PBUH) with Ditheists, Jews and Christians.

The study suggested that Prophet Mohammad (PBUH) was convincing through pragma-dialectic strategies of maneuvering to advance

his arguments in a way that was in favor of his AD. Moreover, his use of such strategies that are adapted to AD was highly persuasive and effective through the utilization of certain maneuvers such as explicit conclusions, gain-appeal framings and complete arguments. Prophet Mohammed(APUH) made use of pragma-dialectical strategies that aim at achieving agreement, quoting the speech from the opposites' arguments and explicit conclusions.

**Ibrahim and Reishaan (2007)**

This study is entitled **"A Pragma-dialectic Study of Interreligious Polemics"**. It was an attempt to deal with interreligious polemic. The researchers put hand on the interreligious polemic debates that held between Dr. Jamal Badawi and Samuel Green concern Badawi's leaflet "Muhammad in Bible" and Green's reply to it in the Christian-Muslim Discussion Paper (2004).

The study revealed that the debate between Badawi and Green was an eristic debate. That denoted that the aim of polemical activities is to come first the debate by breaking standard norms. There is no concord between the interlocutors on the type of the procedure that could be followed to fix on their problems. The parties follow challenging model. Each of Badawi and Green just tries to find acknowledgment as the winner as each begins and finishes the debate as he is the only right. Therefore, the debate, at the end, offers no solution, nor is it resolved; all its issues have just been dissolved. These last two related studies dealt with particular polemics, interreligious polemic. In both studies, the researchers used a developed pragma-dialectical model.

The present study is distinct from the above mentioned related studies in that it tackles SM in different data with a different model of analysis. In other words, the thesis deals with SM in plays by using van Eemeren's pragma- dialectical model of analysis.

## 2.9 The Model of Analysis

After displaying van Eemeren's contributions in the AT, the PDA and SM, the researcher adapts his model of analysis which attaching his first elaborator to the model, i.e., van Eemeren. Due to the fact that the model has been developed over several years, the researcher does not provide the years of developments to avoid limiting the model to a particular year.

## 2.9.1 van Eemeren's Model

van Eemeren elaborated a model to examine strategic maneuvering in the four stages of a critical discussion.

## 2.9.1.1van Eemeren's Four Stages of a Critical Discussion

van Eemeren (2018, p.36) illustrated the stages of his model as follows:

### i.     The Confrontation Stage

In this stage, a difference in opinion is set between accepting a certain standpoint(s) or not accepting it(them). The confrontation stage can be complied with the beginning of situation that displays a standpoint. This standpoint is corresponding with actual or expected doubts. As a consequence, a difference in opinion starts or may be predicated to start.

### ii.     The Opening Stage

In this stage, the roles of the protagonist and antagonist are determined. In addition to assign the roles of the participants, this stage also corresponds with determining the starting points on which the discussion is based.

### iii.    The Argumentation Stage

In this stage, the protagonist uses his/her argumentation to support the set standpoint in front of doubts or any critical responses raised by the antagonist.

Additionally, this stage complies with the antagonist's reactions critically to the set standpoint(s), the protagonist's argumentation(s) or the way of delivering it(them). Regardless of whether the critical exchanges are carried out fully or parity explicit, using more argumentations to overwhelmed doubt(s) and other criticism(s) and evaluating the argumentation critically for its satisfactoriness are continuously vital to find a final end to any difference in opinions.

### iv.    The Concluding Stage

On the basis of the previous stages, in this stage, both the protagonist and the antagonist determine whether the proposed standpoint(s) is(are) successfully defended or not. If the protagonist withdraws, then the difference of opinion is ended to the antagonist. When the protagonist properly defends his/her opinion and this results in the antagonist's withdraw his/her standpoint(s) and the difference in opinion is ended to the protagonist. As long as the parties do not decide a final conclusion(s), there will be no real completion of their attempt to resolve the difference of opinion.

## 2.9.1.2 Strategic Maneuvering in van Eemeren's Model

Argumentation in pragma-dialectical perspective stands on a rule that arguers must maneuver in a strategic way to maintain both effectiveness and reasonableness. SM refers to the skillful way by which the arguer moves to the best point he /she wants to reach (van Eemeren,2010). In the model of analysis, SM is analyzed by examining

reasonableness and effectiveness in argumentative discourse. Diagram (5) shows the two dimensions of SM.

**Diagram 5**
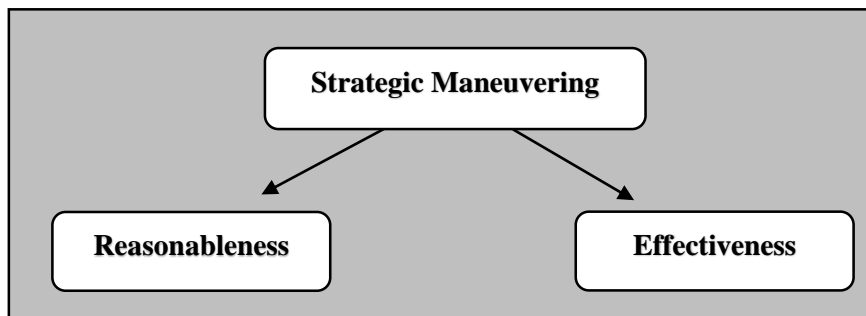


*Strategic Maneuvering Dimensions*

## i.   Reasonableness

The first part of SM is reasonableness. In terms of this study, reasonableness is examined dialectically by the ten rules of a critical discussion together with SAs.

## ii.   Effectiveness

The second part of SM is effectiveness which is released pragmatically. However, effectiveness is realized by the three inseparable aspects of SM that are: TP, AD and PD. Diagram (6) portrays effectiveness and its components.

**Diagram 6**
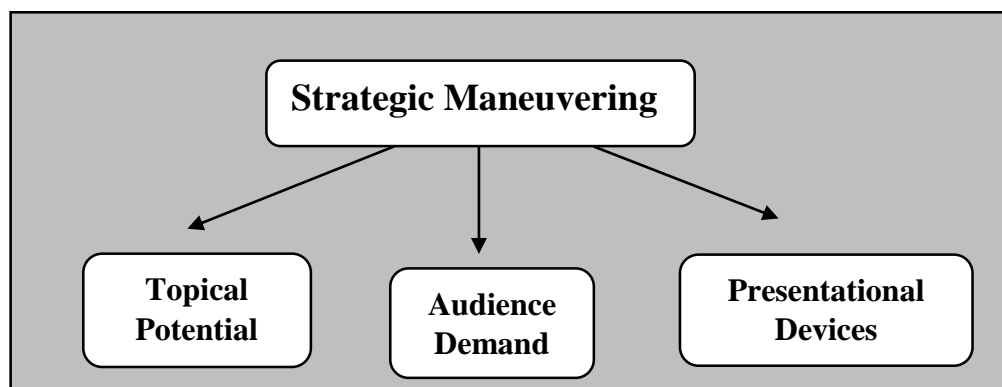


*Aspects of Strategic Maneuvering*

### a. Topical Potential

This aspect indicates the group of possible argumentative exchanges that are made at a certain position in the discourse. When an argumentative exchange is created, regardless of whether it is concerned with the proposed standpoint, the associated starting point or an argumentative exchange, a best selection has been made from a number of selections (van Eemeren, 2018).

Moreover, the choice from TP can, for instance, include a choice of definite starting points from other possible starting points as the point of departure towards the resolution process (van Eemeren, 2018). Thus, this aspect is released by refereeing to the parties' topical choice(s) in each stage.

### b. Audience Demand

The second aspect of SM is the adaptation of AD. AD refers to "*the preferences of the listeners or readers that a speaker or writer in the argumentative discourse intends to reach*", as van Eemeren (2018, p.85) stated.

Further, van Eemeren (2015) proposed that analyzing the second aspect of SM can be accomplished by observing the preparatory conditions that manage the performance of SAs. These SAs have a direct role in the process of approaching a resolution to the difference in opinion. The conditions denote which requirements must be satisfied in order to control the correct performance of the relevant SAs. These conditions are:

(1) is not a speech act,

(2) does not belong to the right category in question,

(3) is not the right number of the category in question,

(4) is not performed by the right party,

(5) is not performed at the right stage of the discussion, or

(6) does not fulfill the right role (van Eemeren and Grootendorst ,2004: 163).

Here is a clarification to each of these six rules:

(1) Performing no SA to have a role in a resolution process can influence the degree of violation. *'Shaking a fist menacingly'*, for instance, is usually a more serious violation than the production of a gesture to increase force to a particular assertion. In the first case, the non-verbal act is a direct violation of the first rule stating that the participants have the unconditional right to place a standpoint. In the second case, the result is not as serious as in the first case (van Eemeren and Grootendorst ,2004).

(2) Declarative and expressive SAs do not have roles in resolution steps. Declarative SAs need a form of authority while expressive SAs need to assume the extent to which the concerned preposition is true. Whereas declarative SAs are used to make more pressure on the other participants, expressive SA is used to show one's feelings, thoughts, and so on. In case of declaratives, there is a violation of the first rule, while in the case of expressive, there might be a limitation to the performing irrelevant parts that do not have a role in resolution process (van Eemeren and Grootendorst ,2004).

(3) There are limited types of each SAs. Directives that hinder and obstruct the resolution process, for example, are limited to challenge, request, command and prohibit. Performing such acts result in a violation. A threat is an example of assertive SA (van Eemeren and Grootendorst ,2004).

(4) The party has to achieve the appropriate SA that goes with his role, goal and the right stage. However, in this rule, it is the party who is not right, in other words, this violation of SA occurs when the protagonist or the antagonist uses SAs regardless of his role in the discussion (van Eemeren and Grootendorst ,2004).

(5) Each stage has certain SAs which do certain functions in this stage, but when the party uses a SA belongs to a certain stage in a wrong way, this results in breaking the performance of SAs.

(6) Each speech has a role to function at each stage, but when the act is not used to fit its role, this results in a violation in using SAs (van Eemeren and Grootendorst ,2004).

Shortly, this aspect can be achieved pragmatically as long as pragmatic aspects are effective ways to catch the audience interests. In this study, the six rules or conditions of using SAs are used to determine the extent of the adaptation to AD.

## c. Presentational Devices

van Eemeren and Houtlosser (2009) remarked that this aspect refers to the way of forming the argumentative moves in all the stages that result in effecting the other party's view. Al-Juwaid (2019) manifested that PD are regarded as a way to reflect how the topic and the supporting ideas are presented to effectively achieve what is at the speaker's disposal to win the audience to his side.

This aspect can be approached by using different ways which are not limited in certain choices. In this sense, van Eemeren (2010, p.121) explored that PD are grouped under three levels:

i. Syntactic level which is denoted by repetition, subordination, paratactic, and hypotactic constructions.

**ii.** Semantic level that is examined by metaphor and metonymy

**iii.** Pragmatic level which can be rhetorical questions.

A crucial point that must be stated is that the three tactics (TP, AD, and PD) are inseparable in the sense that they are complementary to each other. Diagram (7) shows the levels of the PD and their components.

**Diagram 7**
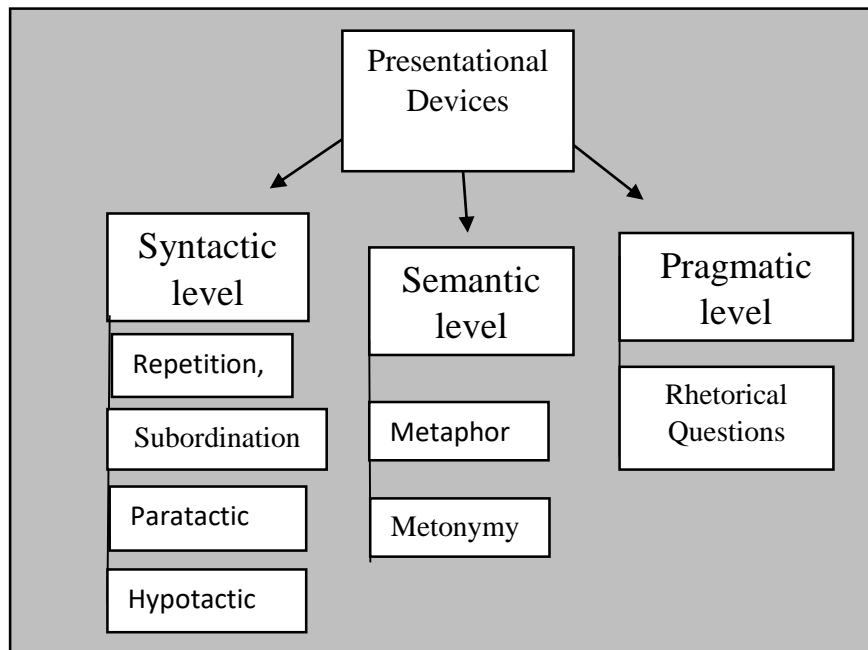


*The Presentational Devices According to van Eemeren's Model*

## 2.9.2 van Eemeren's Adapted Model of Analysis

After presenting van Eemeren's model, the researcher puts a hand on certain elements of the model to fit the data under analysis. These elements are illustrated as follows:

**i.** **Stages of a Critical Discussion**

**1-The Confrontational stage**

**2 -The Opening Stage**

**3 -The Argumentation Stage**

**4 -The Concluding Stage**

i. **Nine Rules of Reasonableness**

   **1- Freedom Rule**

   **2- Burden of Proof Rule**

   **3- Standpoint Rule**

   **4- Relevance Rule**

   **5- Unexpressed Premise Rule**

   **6- Starting Point Rule**

   **7- Validity Rule**

   **8- Closure Rule**

   **9-Usage Rule**

ii. **Speech Acts:**

   **1-Assertive SAs**

   **2-Directive SAs**

   **3-Commissive SAs**

   **4-Usage Declarative SAs**

iii. **Topical Potential**

   **-The Best Choice**

iv. **Audience Demand**

   **- Six rules of using SAs**

v. **Presentational Devices**

   1) **Syntactic level**

      **a-Repetition**

      **b- Subordination**

      **c-Paratactic**

      **d-Hypotactic**

   2) **Semantic level**

      **a-Metaphor**

      **b-Metonymy**

3)**Pragmatic level**

-**Rhetorical Question**

The researcher attempts to analyze David Hare's selected plays by means of van Eemeren's adapted model. The analysis distributes over the four stages of critical discussion; each stage warps up with SM. SM has two parts: reasonableness and effectiveness. Reasonableness is achieved by the rules of reasonableness plus the use of SAs. It is worthy to mention that the adapted rules are only nine. The researcher excludes the (Argument Scheme Rule). Effectiveness includes the three aspects of SM: (1) the TP, (2) the adaptation of AD and (3) the PD. The first aspect of SM is analyzed by determining the best selection(s) from the topical options. The second aspect is achieved by examining the six rules that govern the use of the SAs. The third aspect is analyzed by the use of various devices. These devices are grouped under three levels: (1) syntactic, (2) semantic and (3) pragmatic level. Syntactic level composes of repetition, subordination, paratactic and hypotactic. Semantic level includes two elements: metaphor and metonymy. Pragmatic level consists of rhetorical questions.

## 2.9.2.1 The Related Presentational Devices in the Model of Analysis

The researcher has adapted certain PD of van Eemeren's model. The following is an explanation to some of these PD.

## 2.9.2.1.1 Repetition

Repetition is a cohesive tie by which a speaker can emphasize a certain point throughout repeating words, phrases or even sentences Tannen (2007, p.2) clarified the term repetition by defining it as *"the recurrence of words and collocations of words in the same discourse"*. Van

Dijk (1972) emphasized the same idea as he defined repetition as the reuse of the same expression again and again throughout the same text or part of text. As far as this study is concerned, repetition is one of the effective PD that can be used by the characters to create an effective sense.

## 2.9.2.1.2 Subordination

Subordination is one kind of conjunctions that are used to join words, phrases and clauses to make more complex sentences. Crystal (1997) mentioned that subordination works as a conjunction that links dependent clauses with independent one. He added (1997) that the dependent clause is the type of the clause that can stand by itself with full meaning, while the independent one cannot stand alone; it needs dependent clause to be meaningful.

## 2.9.2.1.3 Paratactic

On syntactic level, there is a paratactic structure that can be used as a presentational device to create effect. Paratactic clause complex is used to link elements that have a parallel structure, that is to say, coordination construction. This type of structure has equal status (Halliday and Hassan,1976). It is composed of only primary clauses (Halliday, 2004). This kind of construction has two features symmetrical and transitive. It is symmetrical in sense that it is possible to say 'salt and pepper' and 'pepper and salt'. Moreover, the construction is transitive as it is possible to say 'salt and pepper', 'pepper and mustard' together to mean 'salt and mustard' (Halliday and Matthiessen,2014).

## 2.9.2.1.4 Hypotactic

Hypotactic construction regards as one of the presentational device in syntactic level that can be used as an effective device. A hypotactic clause complex is used to connect the subordinate construction. It has

unequal status (Halliday and Hassan,1976, p.222). It consists of a primary and a secondary clause (Halliday,2004, p.379). This construction has different features from paratactic construction as it is logically non-symmetrical and non-transitive. For instance, when one says 'I breathe when I sleep' does not the same as 'I sleep when I breathe'. moreover, when one says 'I fret when I have to drive slowly' and 'I have to drive slowly when it's been raining' together do not mean 'I fret when it's been raining' (Halliday and Matthiessen,2014, p.452-3).

## 2.9.2.1.5 Metaphor

The word metaphor composes of two Latin parts: 'meta', i. e., 'over' and 'pherien', i. e., 'to carry, or to bear', simply putting it, metaphor means 'to carry over'. It is one type of figure of speech by which a name or a descriptive term is used to determine a person or an objective that does not have such a name or term (Hartmann and Strok,1972, p.140). For Carver and Pikalo (2008), a metaphor means using an uncommon term to denote another common one.

Metaphor is a kind of a figurative language used to refer to an implicit comparison between two things/concepts /persons that do not have the same features, qualities or adjectives (Mathews, 2003). Metaphor is a presentational device by which that the playwiter can portray his characters. The characters, in their turn, can use metaphors to achieve effects on other characters while arguing. It is worthy to mention that this study tackles the use of metaphor generally without focusing on a certain kind.

## 2.9.2.1.6 Metonymy

Metonymy is a presentational device under the umbrella of semantic level. Yule (2006) defined metonymy as one kind of semantic relations

that depend on an adjacent connection. Yule (2006) illustrated three kinds to this connection. The first connection is a container and contents relation as glass and water. The second one is a whole and part relation as room and window. The third one is a representative and symbol relation as the President of White House.

Thus, metonymy is one of sense relations through which a word is used to denote another. As stated by Gibbs (1994, p.210), metaphor is defined by Aristotle as *"those consist in giving the thing a name that belongs to something else; the transference being either from genus to species, or from species to genus, or from species to species, or on the ground of analogy"*. Accordingly, metonymy is linked to the concept of substitution. Crystal (2004) stated that metonymy belongs to figures of speech which used to substitute the original entity for the name of its specialty.

Briefly, metaphor is an important PD uses to create an effective sense and to make the ideas more acceptable. The present study deals with metonymy in general without specifying its kinds because the study tackles with PD as a whole regardless their sub-types.

## 2.9.2.1.7 Rhetorical Questions

Rhetorical questions are used as the presentational device on a pragmatic level due to their effective side on the addressee's mind. Yule (2006) stated that the rhetorical question is the question that appears in question form, but it is used to state something. Trask (1993:242) saw a rhetorical question as the question that has no answer or the addressee is not expected to answer the question. Downing and Locke (2006:201) supported Trask's idea about rhetorical question and add that this type of PD is used to provide a comment or an explanation.

Larson (1998) displayed a number of functions to the rhetorical questions. He said that these functions differentiate from language to language. In English, these types of pragmatic tools are used to confirm a common fact so that to present a suggestion or command, to show doubts or uncertainty, to display a new topic, to express surprise, to reveal the speaker emotions. He added that rhetorical questions are used to influence the addressee's mind, to arouse his thoughts and to catch his attention (Larson ,1998).

# Diagram 8

**Strategic Maneuvering**

The confrontational stage

The opening Stage

The Argumentation Stage

The Concluding Stage

**Reasonableness**

**Effectiveness**

Rules of Reasonableness

Topical Potential

Audience Demand

Presentational Devices

The Best Choice

Speech Act Rules

Syntactic devices

Semantic Devices

Pragmatic Devices

Repetition Subordinatio n Paratactic Hypotactic

Metaphor Metonym

Rhetorical Question

Freedom Rule

Burden of Proof Rule

Standpoint Rule

Relevance Rule

Unexpressed Premise Rule

Starting Point Rule

Validity Rule

Closure Rule

Usage Rule

**van Eemeren's Adapted Model of Analysis**

# Chapter Three

# DATA ANALYSIS, RESULTS AND DISCUSSION

## 3.1 Introduction

The present chapter displays the practical part of the study. It is mainly concerned with analyzing David Hare's selected plays, i.e., *SH* and *TVH* by the adapted model as a method of analysis. Based on the analytical model, the attended results are presented and discussed in detail. The chapter ends up with a comparison and contrasting between the two selected plays under the examination.

## 3.2 Strategic Maneuvering in 'SH'

The researcher puts a hand on 15 arguments from *SH* to be analyzed. The arguments will be classified according to the characters. Each argument will be divided into four stages of a critical discussion in order to shed light on the use of the SM.

## 3.2.1 Argument one between a Journalist and Rumsfeld

The argument holds between a journalist and Rumsfeld, the American Secretary of Defense, when the former asks for a comment on the events in Baghdad after the American invasion.

## 3.2.1.1 The Confrontational Stage in Argument one in SH.

After invading Iraq in 2003 and changing the regime, Rumsfeld is asked by a journalist (whose gender is unknown) to comment on widespread looting and pillaging that followed the American conquest of Baghdad - Friday April 11th, 2003. It is important to mention that the journalist has no proper name in order to be a model to the whole people that asking the same

questions as his/hers. Hare presents a journalist character for the purpose of finding out the truth. However, the argument initiates with the journalist's question *"What's your response, sir? Mr. Secretary, how do you respond to the news of looting and pillaging in Baghdad?"* (*SH*, 1.2.p.3). In this argument, the journalist uses a directive SA to motivate Rumsfeld to be clear during the description of the situation (Requesting for argumentation).

For the rules of reasonableness, the journalist accurately adopts these rules as he puts his standpoint freely and clearly which is the question about the reason behind the chaos after war against Iraq.

Pertaining to effectiveness, the journalist chooses to ask very vital question as a topic. He effectively asks Rumsfeld to provide an answer about what is happening in Baghdad after the American invasion. To adapt the AD, the journalist takes care of the rules of using SAs in that he performs a directive SA *"Mr. Secretary, how do you respond to the news of looting and pillaging in Baghdad?"* (*SH*, 1.2.p.3) to stimulate Rumsfeld to clarify what is happening in Iraq. Furthermore, the journalist uses a metonymy as a presentational device through the use of the word *"Baghdad"* (*SH*, 1.2.p.3), the capital city, referring to Iraq as a country.

## 3.2.1.2 The Opening Stage in Argument one in SH

This stage starts with Rumsfeld's response. By asking the question, the journalist takes the role of antagonist whereas Rumsfeld takes the opposite role. By using assertive SAs *"I've seen the pictures. I've seen those pictures. I could take pictures in any city in America. Think what's happened in our cities when we've had riots, and problems, and looting"* (*SH*, 1.2.p.3) Rumsfeld explicates the matters of news of looting and pillaging in Iraq.

Regarding reasonableness, Rumsfeld does not follow the rules of critical discussion since he breaks the tenth rule, i.e., the Usage Rule through

opening his argument which lacks transparency. He does not answer the question directly; instead, he refers to the pictures of looting and pillaging.

On the basis of effectiveness, Rumsfeld picks out a topic that is effective. He compares what is happening in Iraq with what might happen in America in bad situations. He carelessly replies that *"I've seen the pictures. I've seen. Those pictures. I could take pictures in any city in America"* (*SH*, 1.2.p.3). He wants to say that these pictures of looting and pillaging can be taken in any city at any time. In this respect, Rumsfeld uses an assertive SA responding the journalist's question and opening the argument. So, he minds the six rules of using SAs. Finally, he uses the presentational device of repetition, i.e. the word *'picture'* (*SH*, 1.2.p.3) to describe looting and pillaging as merely pictures and there is no need to take them seriously.

### 3.2.1.3 The Argumentation Stage in Argument one in SH

Rumsfeld advances his argument that is related to commenting on looting and pillaging events that occur in Iraq after invasion by using an assertive SA to reject the protest *"Stuff happens! But in terms of what's going on in that country, it is a fundamental misunderstanding to see those images over and over and over again of some boy walking out with a vase and say, 'Oh, my goodness, you didn't have a plan.'"* (*SH*, 1.2. p.3). He follows that with other assertive SAs *"...freedom's untidy and free people are free to make mistakes and commit crimes and do bad things. They're also free to live their lives and do wonderful things"* (*SH*, 1.2.p.4). He also claims that what is happening in Iraq is freedom.

Reasonably speaking, Rumsfeld does not mind reasonableness because of violating the Validity Rule. That is to say, he does not provide sufficient reasons for widespread looting and pillaging that followed the

American invasion of Iraq; instead he says that *"Stuff happens!"* (*SH*, 1.2.p.3).

Concerning effectiveness, Rumsfeld begins his argumentation stage with irresponsible comment *" Stuff Happens!"* (*SH*, 1.2.p.3), referring to the mess that results from invading Iraq. He also selects freedom as a topic to cover the bad deeds that are occurring in Iraq when war on Iraq starts. He says that freedom has two sides: negative and positive. Therefore, people are free in selecting either of them. He carelessly regards looting and pillaging as merely *"Stuff happens!"* (*SH*, 1.2.p.3), and argues seeing people protest against the results of such war. Along with topical potential, AD is met by Rumsfeld as he follows the six rules of using SA. He uses an assertive SA to put his argument forward. Concerning PD, Rumsfeld does not use any.

### 3.2.1.4 The Concluding Stage in Argument one in SH

The argument finishes with Rumsfeld's comment on the events of looting and pillaging in Iraq. He presents an assertive SA to state *"and that's what's going to happen here"* (*SH*, 1.2.p.4) and to denote that looting and pillaging deeds are expected to take place due to the freedom that people enjoy after long years of dictatorship and oppression under the previous regime. The argument ends up in favor to Rumsfeld as he completes his argument totally and the journalist does not ask more questions.

As far as the rules of reasonableness are concerned, Rumsfeld accurately adopts them, that is to say, he ends up the argument with clear depending on the advanced standpoint *"and that's what's going to happen here"* (*SH*, 1.2.p.4).

Concerning the domain of effectiveness, Rumsfeld goes for expecting that both bad and good actions are going to happen in Iraq as a result of freedom. He presents an assertive SA to predict *"… what's going to happen*

*here."* (*SH*, 1.2. p.4) which is the result of his argument. On this basis, he effectively takes on the whole six rules of using SAs. Concerning PD, Rumsfeld presents his conclusion simply without using any PD.

## 3.2.2 Argument two among Wolfowitiz, Rumsfeld and Bush

The War Cabinet –including Bush, Rice, Wolfowitiz, Powell, Tenet, Cheney, and Rumsfeld wearing casual clothes - gather at Camp David. After the attacks on the World Trade Center, they meet to discuss a matter of choosing a country to attack. Rice mentions that Afghanistan can be *"a kind of demonstration model"* (*SH*, 1.7. p.9), while Bush puts Iran in his mind. For Rumsfeld and Wolfowitz, they select Iraq. Thus, the argument starts. This argument takes place as an attempt of motivating Bush to select Iraq rather than Afghanistan as a target to attack after the 11/9 event. It is crucial to point out that this attempt belongs to Rumsfeld and Wolfowitz who consider Iraq as a country with unique characteristics rather than Afghanistan.

### 3.2.2.1 The Confrontational Stage in Argument two in SH

In this stage, assertive SAs are used in this stage *"Well, I want to talk about another country, it's another country in the Middle East, let's talk about that category of countries which is considering actions hostile to the United States. And if you take a good look at that category then I think there's one egregious member. It's been in violation of United Nations resolutions for year"* (*SH*, 1.7. p.10). Thus, Wolfowitz puts his standpoint forward that Iraq is a good option for putting it in mind.

Concerning the rules of critical discussion, Wolfowitz violates the tenth rule of reasonableness the Usage Rule in the sense that his illustration lacks transparency and clearness. With reference to effectiveness, as a topical potential, Wolfowitz mentions that *"It's been in violation of United Nations*

*resolutions for years"* (*SH*,1.7. p.10) in order to give Bush powerful reason to select Iraq to be their target place. He takes on the rules of the AD as long as he performs assertive SAs to put his view forward *"I want to talk about another country", "It's been in violation of United Nations resolutions for years."* (*SH*,1.7. p.10). Moreover, he presents his standpoint simply as he does not use any PD.

## 3.2.2.2 The Opening Stage in Argument two in SH

This stage starts implicitly when Rumsfeld supports Wolfowitz's standpoint. Both Rumsfeld and Wolfowitz take the role of protagonists whereas Bush, the listener, takes the opposite role which is indicated by his body movement to let them continue their speech. However, Rumsfeld uses a directive SA to tell Bush that it is essential to make other countries such as, China, North Korea, Russia, or Iran away from his interests by focusing on Iraq as the only target in which America can achieve its interests: *"My conclusion was we should take any actions necessary to dissuade nations from challenging American interests "* (*SH*,1.7. p.10). Rumsfeld reasonably provides the name of the country *"Iraq"* (*SH*,1.7. p.10) to open the argument.

As far as effectiveness is concerned, it can be realized through Rumsfeld's choice of the topic which is useful for Bush *"challenging America interests"* (*SH*,1.7. p.10) as well as to locate Iraq in the first of countries that needs *"to dissuade"* (*SH*,1.7. p.10). Rumsfeld's utterance, *"My conclusion was we should take any actions necessary to dissuade nations from challenging American interests"* (*SH*,1.7. p.10) involves a SA of directive for the purpose of presenting an advice. Thus, he meets his AD by observing the six rules of using SAs. Finally, he does not apply any PD in this stage.

### 3.2.2.3 The Argumentation Stage in Argument two in SH

Wolfowitz precedes his argumentation as he supports his opinion about Iraq by giving more positive features to invade Iraq as a target place to be attacked. He persuades his arguers of his viewpoint by reminding them of the tribulations of Iraq that will facilitate and summarize America's way towards its goal. Therefore, Wolfowitz uses assertive SAs to describe these issues as shown in the utterances *"We're talking a corrupt dictatorship, run by a man who oppresses his own people and thumbs his nose at American power. We're talking about going in and establishing democracy. This is a country which is now very brittle. It will break very easily. It's sitting there, waiting to fall. This is something we can do with very little effort. For a minimum expenditure of effort, we can get maximum result"* (*SH*,1.7. p.10). Wolfowitz also uses directive SAs *"what are we going to bomb?"* (*SH*,1.7. p.11), *"Have you looked at Afghanistan? Terracotta pots and straw roofs! It isn't easy "* (*SH*,1.7. p.11) requesting the argumentation.

Moreover, Rumsfeld's utterance *"Wasting time in a place full of ethnic hatreds. Pounding sand. But that doesn't mean it's easy. It isn't easy"* (*SH*,1.7. p.11) includes an assertive SA to affirm the negative traits of attacking Afghanistan. Wolfowitz, in his turn, uses assertive SA to predict that *"Attacking Afghanistan will be uncertain"* (*SH*,1.7. p.11). Wolfowitz uses SAs of directive for the purpose of explicating how difficult to wage war against Afghanistan *"100,000 American soldiers snarled up! OK? in mountain fighting"* in *"six months' time"* (*SH*, 1.7. p.12) involving assertive SA and *" What message does that send? What example?"* (*SH*, 1.7. p.11).

Concerning reasonableness, Wolfowitz and Rumsfeld logically and clearly advances their argumentation concerning selecting Iraq rather than Afghanistan as a scapegoat for attacking by America. Thus, Wolfowitz and

Rumsfeld maintain the rules of reasonableness. As for effectiveness, Rumsfeld selects some topics from topical potential. He makes a comparison between Iraq and Afghanistan. Afghanistan is a big country so there are three dozens of targets to be bombed, the physical shape of the houses is confusing so it is not recognizable, full of ethnic hatreds and this makes invading this country a difficult process, and the geographic nature that consists of pounding sand makes it uneasy to face Afghanistans by using military forces. Iraq is a suitable target as seen by Wolfowitz *"This is a country which is now very brittle. It will break very easily. It's sitting there, waiting to fall. This is something we can do with very little effort. For a minimum expenditure of effort, we can get maximum result."* (*SH*,1.7. p.12).

Wolfowitz adapts the AD in the sense that he presents assertive and directive SAs in order to advance the argumentation and request for answers (request for usage declarative). Rumsfeld makes a choice of highlighting the difficulty of invading Afghanistan *"Wasting time in a place full of ethnic hatreds. Pounding sand. But that doesn't mean it's easy. It isn't easy"* (*SH*,1.7. p.11). Rumsfeld meets his audience's interest by following the six rules of using SAs. He alternatively and effectively uses assertive and directive SAs to present his argument in this current stage. As for the PD, Wolfowitz uses a metaphor in these expressions: *"thumbs his nose"* (*SH*,1.7. p.12) indicating that Saddam Hussein neither cares nor respect the power of America.

### 3.2.2.4 The Concluding Stage in Argument two in SH

The argument ends with what Bush says *"Reckon that, Paul. What percentage?"* (*SH*,1.7. p.12). Here, Bush uses a directive SA to urge Rumsfeld ensuring his claim that *"I'd say there's a good percentage chance Saddam Hussein was directly involved in the attacks on the World Trade Center"* (*SH*,1.7. p.12). By asking for the percentage, Bush is convinced by

Rumsfeld as Bush shows that he starts to think more about the claim that Saddam Hussein has hand in the attack on the World Trade Center. It is useful to mention that Bush violates the Usage Rule in the sense that he does not show his agreement to the advanced standpoint in a clear way.

With reference to effectiveness, Bush uses a question in relation to Saddam's involvement in attacking the World Trade Center to consider it as a testimony to select Iraq rather than Afghanistan. In this stage, Bush is not effective in achieving AD as he uses wrong SAs which are directive SAs *"Reckon that, Paul. What percentage? "* (*SH*,1.7. p.12). In addition, there is no handling of any PD.

### 3.2.3 Argument three between Wolfowitz and Blix

The argument holds between Wolfowitz and Blix where Wolfowitz wants Blix to acts as a supporter to the decision of America concerning declaring war against Iraq.

### 3.2.3.1 The Confrontational Stage in Argument three in SH

This stage initiates with Wolfowitz when he lets Blix agree with supporting US suggestion to make waging war against Iraq legal by providing evidence through using Blix's position. Wolfowitz confronts Blix by asking him *"You do know they have the weapons, don't you? I mean, you are starting from that position, I hope?"* (*SH*, 2.16. p.81). He uses directive SAs to ask Blix if he knows that Iraq has weapons and refers to his position in UN. Thus, he implicitly sets his standpoint using Blix position in UN getting evidence that Iraq has weapons.

As far as reasonableness is concerned, Wolfowitz goes against the Usage Rule. He does not clearly show what he wants from Blix as he says *"You do know they have the weapons, don't you? I mean, you are starting*

*from that position, I hope?"* (*SH*, 2.16. p.81). He also does not mention his intent directly. In the next stage, Blix answers him as the question reveals not as Wolfowitz intends. In this case, Wolfowitz does not mind the rules that showing how reasonable he is.

Effectively speaking, Wolfowitz uses vague topic to ask Blix about his information that Iraq has forbidden weapons by using his position in UN. He performs a directive SA to start his argument, *"You do know they have the weapons, don't you? I mean, you are starting from that position, I hope?"* (*SH*, 2.16. p.81) confronting Blix but he fails in meeting AD. Nevertheless, no PD are utilized in this stage.

### 3.2.3.2 The Opening Stage in Argument three in SH

The present stage opens as Blix answers Wolfowitz's question. He uses an assertive SA *" I do in with a great deal of knowledge"* (*SH*, 2.16. p.81) to assert that he uses his knowledge to know that Iraq has weapons. It is noticed that Blix is reasonable as long as he puts his answer in comprehensible way and in relation to the advanced view.

Regarding effectiveness, Blix answers Wolfowitz's question simply without thinking more about his real intention. He presents an assertive SA to comply with the AD *"I do in with a great deal of knowledge"* (*SH*, 2.16. p.81) but Blix does not go with the use of acts due to performing an assertive SA in this stage. Additionally, Blix presents his opening stage without using any PD.

### 3.2.3.3 The Argumentation Stage in Argument three in SH

The current stage starts with Wolfowitz's repairs Blix's misunderstanding. He uses an assertive SA *"It's not your knowledge; it's your position I'm interested in"* (*SH*, 2.16. p.81) to indicate that Wolfowitz tries to

make use of Blix's position in UN. Blix, in his turn, uses assertive SAs *"Well, I have experience, I hope I have judgment, but professionally, I see it as a matter of principle: I have no position"* (*SH*, 2.16. p.81) mentioning that he does not use his position. Wolfowitz reminds Blix by using assertive SAs *"It'll work like a subpoena. A sort of international subpoena. We have the right to slap an injunction on a scientist, we take him out of Iraq, we talk to him abroad and this time we get what we need."* (*SH*, 2.16. p.81) to suggest that they can use a scientist from Iraq to make him acknowledge that Iraq produces weapons. Then, Wolfowitz follows that by using a directive SA to get approval for what he has suggest *"What do you think?"* (*SH*, 2.16. p.81).

Reasonably speaking, Wolfowitz achieves reasonableness in the sense that he advances his argumentation understandably, logically valid and in relation to what he has advanced in the confrontational stage. Blix minds the rules of reasonableness as he presents his argumentation clearly, logically valid and in corresponding with the whole topic of the argument.

To be effective, Wolfowitz selects to follow tactical steps to display his argument. He reminds Blix about the difficulty in making any Iraqi scientist to come to US or UN giving his testimony that Iraq has weapons. Then, he mentions that the difficulty is due to Saddam Hussein's dictatorship. Wolfowitz sees that the solution is by using Blix's effect on UN to get agreement to send for a scientist and they (US and UN) can achieve what they want from him *"It'll work like a subpoena. A sort of international subpoena. We have the right to slap an injunction on a scientist, we take him out of Iraq, we talk to him abroad and this time we get what we need"* (*SH*, 2.16. p.81).

He ends his argument with a question to Blix *"What do you think?"* (*SH*, 2.16. p.82) investigating his opinion about such suggestion. Blix selects

to regard himself as a one of people without looking at his position in the government.  Concerning AD, Wolfowitz performs assertive SAs to advance his argument, but when he uses a directive one *"What do you think?"* (*SH*, 2.16. p.82) he fails in meeting his AD as long as the used act does not perform its role in the stage. Concerning Blix, he presents assertive SA to advance the argumentation and replies on what Wolfowitz has said, so that he cares about the rules of using acts.   As for the PD, Wolfowitz uses a paratactic construction for the purpose of effectiveness *"We have the right to slap an injunction on a scientist, we take him out of Iraq, we talk to him abroad and this time we get what we need"* (*SH*, 2.16. p.81). To present his argument, Blix uses a syntactic structure of hypotactic in *"Well, I have experience, I hope I have judgment, but professionally, I see it as a matter of principle: I have no position"* (*SH*, 2.16. p.81).

### 3.2.3.4 The Concluding Stage in Argument three in SH

Along with argumentation stage, this present stage is initiated with Blix when he refuses the suggestion proposed by Wolfowitz. He achieves a commissive SA *"Forgive me but somehow I've never seen the UN as being in the kidnapping business"* (*SH*, 2.16. p.82) in order to refuse Wolfowitz's plan. So, the argument ends in favor of Blix and long as he is not convinced by Wolfowitz. Blix achieves the rules of reasonableness since he uses an explicable formulation to not uphold the standpoint.

With reference to effectiveness, the three indivisible aspects of SM are presented in this stage. From topical preferences, Blix regards Wolfowitz's plan as a kind of kidnapping and Blix will not be a part of such process*" Forgive me but somehow I've never seen the UN as being in the kidnapping business."* (*SH*, 2.16. p.82). Concerning audience, Blix successfully presents a commissive SA to retract the standpoint. As for PD, he uses a hypotactic

construction to present his argument effectively *"Forgive me but somehow I've never seen the UN as being in the kidnapping business."* (*SH*, 2.16. p.82).

### 3.2.4 Argument four between Blix and Rice

The argument sets between Condoleezza Rice and Hans Blix. Rice takes a convincing role through her attempt get Blix to the US side and to agree to help America.

### 3.2.4.1 The Confrontational Stage in Argument four in SH

Rice puts her standpoint implicitly when she demonstrates that she wants Blix to be helpful. To present her view, she uses an assertive SA *"But we feel there can also be input from individual members of the Security Council"* (*SH*, 2.16. p.80).

As far as reasonableness, Rice sets her view freely and clearly as she does not reveal her view directly. Thus, she abuses the Usage Rule of reasonableness. Effectively speaking, Rice selects to shed light on Blix's loyalty to UN and follows that with her expectation *"But we feel there can also be input from individual members of the Security Council"* (*SH*, 2.16. p.80). To comply with AD, Rice presents an assertive SA to put forward her point of view. Additionally, there is no PD are used here.

### 3.2.4.2 The Opening Stage in Argument four in SH

Blix opens the argument when he asks *"Which members do you have in mind?"* (*SH*, 2.16. p.80). He performs a directive SA to ask about the members of Security Council that Rice expected to be helpful. For reasonableness, Blix uses obvious formulation to ask about Rice's intention by saying *'members'* (*SH*, 2.16.p.80) that is confronted in this first stage. Thus, Rice maintains rules of reasonableness.

In order to achieve effectiveness, Blix chooses to ask Rice for more explanation about her speech in the preceding stage. In his attempt to do what audience expect, Blix carries out a directive SA in order to ask for defending a standpoint *"Which members do you have in mind?"* (*SH*, 2.16.p.80). However, the argument is presented by using no PD.

### 3.2.4.3 The Argumentation Stage in Argument four in SH

This stage sets when Rice gives an answer to Blix's question by using an assertive SA *"Naturally, the United States"* (*SH*, 2.16. p.80). Blix uses directive acts *" What sort of input? I mean, intelligence, yes, the more the better. Material. We're grateful. But beyond that?"* (*SH*, 2.16. p.80) to elicit Rice real intentions and what she wants him to do for America. Rice, in his turn, uses an assertive SA *"We're proposing some sort of philosophical agreement. On paper. A signed agreement. About what you're going to do. And the way you're going to do it"* (*SH*, 2.16. p.80) telling Blix that US wants him to agree with declaring war against Iraq.

To be reasonable, Blix obeys the rules of reasonableness of this stage by putting ahead his questions in relation to Rice's advanced standpoint through using clear and understandable formulation. He logically asks his question in order to make Rice says what she wants from him to do. For Rice, she is also reasonable due to her argumentation in which she uses logically valid, conventional and associated with her confronted view *"We're proposing some sort of philosophical agreement. On paper. A signed agreement. About what you're going to do. And the way you're going to do it."* (*SH*, 2.16. p.80).

In their way to mind effectiveness, the two characters try to observe the three inseparable aspects of strategic maneuvering. Regarding topical potential, Blix picks out questions that reflect his misunderstanding to what

Rice aims to say. Rice also uses smart steps to influence Blix to accept her view *"This is a very big job, it's an important job ..."* (*SH*, 2.16. p.80)*"And we have a lot of ideas on how you can be helped."* (*SH*, 2.16. p.80). Complying with the requirements of AD, Blix performs a directive SA to advance the argumentation farther. As opposite to Blix, Rice makes use of an assertive SA to lay down her argumentation and she presents a usage declarative SA to clarify her speech *"Naturally, the United States"* (*SH*, 2.16. p.80). Thus, both Blix and Rice mind the AD. Finally, no presentational device can be observed in the current stage.

### 3.2.4.4 The Concluding Stage in Argument four in SH

This stage ends up with Blix's final decision *"I don't think I can do that, Dry Rice. I work for the UN"* (*SH*, 2.16. p.80) by using a commissive SA. The argument is terminated with Blix's indirect refusal to help US. Thus, the whole argument finishes in favor to Blix as Rice does not get her desire and fails in persuading Blix. With reference to the rules of reasonableness, Blix accurately follows the rules when he closes up his argument understandably and in relation to what has been advanced in the first stage.

As for effectiveness, from topical alternatives, Blix selects to use a direct refusal to what Rice wants from him *"... Dr Rice. I work for the UN"* (*SH*, 2.16.p. 80). He makes a choice of a commissive SA to refuse Rice's request to help US in its war against Iraq. In this way, Blix does what audiences demand. Additionally, there is no use of PD in this stage.

### 3.2.5 Argument five between Tenet and Powell

Bush joins the group that includes Powell, Cheney, Rumsfeld, Tenet, Rice and a rank of Generals. The argument is initiated by George Tenet,

Director of CIA, in an attempt to give the group evidence that Iraq produces chemical or biological materials for weapons factory.

### 3.2.5.1 The Confrontational Stage in Argument five in SH

The confrontational stage is launched on Tenet's idea that Iraq produces *"either chemical or biological materials for weapons manufacture"* (*SH*, 1.4.p.12) which is considered as the standpoint of the argument. He views a photo of a factory as evidence to confirm his claim. Concerning the type of SA, Tenet uses an assertive SA for asserting what 'CIA' believes and he, as a director of 'CIA', has the same belief *"I think the CIA believes... "* (*SH*, 1.4. p12.),*"This might well be a plant which produces either chemical or biological materials for weapons manufacture"* (*SH*, 1.4.p.12).

Reasonably speaking, Tenet accurately follows all the rules of critical discussion of this stage in the sense that he puts his standpoint freely and understandably. Thus, he is reasonable in confronting the argument. In his way to performing effectiveness, Tenet utilizes a topic that Iraq has weapons of mass destruction and this topic is so effective in getting the public support to declare war against Iraq. Tenet adapts the AD by observing the six rules. He uses an assertive SA in its proper position to put his standpoint forward. There are no PD employed in this stage.

### 3.2.5.2 The Opening Stage in Argument five in SH

The present stage initiates with Powell's a directive SA *"What's the evidence, what's the evidence of what this factory's producing?"* (*SH*, 1.4.p.13). He says that it requires an accurate proof whether Iraq has a factory producing weapons of mass destruction. In this regard, Tenet can be seen as the protagonist while Powell has the opposite role due to his speech "*Well it's rhythm*" (*SH*, 1.4. p.13). Tenet uses an assertive SA to defend his standpoint.

Reasonably speaking, he maintains the rules of this stage as long as he clearly and comprehensibly protects his standpoint. Powell, in his turn, maintains these rules as he attacks the advanced standpoint which is *"Iraq produces either chemical or biological materials for weapons manufacture"* (*SH*, 1.4.p.12).

As far as effectiveness is concerned, the aspects of SM can be illustrated as follows: For a topical choice, Powell, the antagonist, uses a question about the proof that Iraq has a factory of producing forbidden weapons as a topic and follows his question with a clarification for what he will wonder *"I've seen an awful lot of factories around the world that look an awful lot like this. What's the evidence, what's the evidence of what this factory's producing?"* (*SH*, 1.4.p.13). Obviously, Powell is not persuaded that the factory in the photograph is a factory where either chemical or biological materials for weapons of mass discretion are produced in.

It is worth mentioning that both Powell and Tenet effectively meet the AD during adopting the six rules. Powell performs a directive SA to put his standpoint forward whereas Tenet uses an assertive SA to defend his standpoint. To ensure the requirement for evidence, he makes use of repetition as one of the PD *"what's the evidence, what's the evidence ...?"* (*SH*, 1.4. p.12). This assumes that there must be strong proofs since pictures are not enough to confirm that Iraq produces forbidden weapons.

### 3.2.5.3 The Argumentation Stage in Argument five in SH

The argument is advanced farther when Tenet uses assertive SAs to deny his standpoint in which he believes that Iraq produces forbidden weapons*" I'm not saying it is, I'm not saying they are…"* (*SH*,1.4. p.13) and continues *"There is no confirming intelligence, no, that they are definitely*

*producing chemical or biological weapons. I am not claiming that."* (*SH*,1.4. p.13).

In terms of reasonableness, Tenet violates the fifth rule Unexpressed Premises Rule when he mentions that he does not say that the photograph is of a factory where forbidden weapons are produced *"There is no confirming intelligence, no, that they are definitely producing chemical or biological weapons. I am not claiming that."* (*SH* ,1.4. p.13). In fact, he does not say the opposite and all the attendants understand that Tenet argues in order to give Powell evidence in opening stage *"Rhythm of shipment. Round the clock. In and out of the plant. Trucks coming and going all night. The rhythm is consistent."* (*SH*, 1.4.p.13). Thus, Tenet makes a fallacy, while other rules are observed by Tenet in the sense that his argument related to his advanced standpoint and he clearly and unambiguously presents his evidence that is logically valid because Powell does not ask for more pieces of evidence.

Concerning effectiveness, the TP is expressed by providing evidence that Iraq produces forbidden weapons effectively as a response to Powell's asking for evidence. Then, Tenet denies his claim *"I'm not saying it is, I'm not saying they are..."* (*SH*, 1.4. p.13). He adapts his AD in sense he does not violate the six rules of using SAs provided that he performs SAs that are suitable in this stage to advance the argumentation. Finally, there are not any PD are used in this stage.

## 3.2.5.4 The Concluding Stage in Argument five in SH

The argument ends up with Tenet's withdrawal from giving more shreds of evidence and just showing his suspicion that Iraq maybe producing such weapons. He uses an assertive SA *"this looks just like the factory from which such weapons would come."* (*SH*, 1.4.p.14) retracting his standpoint.

For reasonableness, Tenet violates the Closure Rule as he ends up his argument by retracting his standpoint that has been advanced in the confrontational stage clearly. Tenet, as the protagonist, fails to complete the defense of his view when he denies what he believes *"I'm not saying it is, I'm not saying they are…"* (*SH*, 1.4.p.14).

As for effectiveness, the aspects of SM can be explicated as follows: Tenet's usage of suspicion, that is associated with the Iraq's factory for producing forbidden weapons, can be considered as TP *"And if they were producing such weapons - if - if they were, if such weapons were being produced, then this - seen here - would be the kind of factory, this looks just like the factory from which such weapons would come."* (*SH*, 1.4.p.14). Moreover, he meets his AD because he adopts the six rules of using SAs. An assertive SA is employed by Tenet to deny his claim and ensue that he is just saying to see the photograph without accusing Iraq that it produces forbidden weapons.  As for PD, it can be noticed that a device of repetition is established in the stage *"if they were producing such weapons - if - if they were…."* (*SH*, 1.4.p.14).

## 3.2.6 Argument six between Powell and Bush

In August, Colin Powell asks to see Bush. They have dinner in the President's quarters, and then afterwards they start their argument. Powell is nervous from going into war without a plan on the table. In this sense, he tries to persuade Bush to put a plan before waging war against Iraq.

## 3.2.6.1 The Confrontational Stage in Argument six in SH

The confrontation stage of this wording begins with Powell setting up the SA of an assertive as a standpoint *"One thing I know: armies make plans. That's what they do."* (*SH*, 1.11.p.49). Powell asserts that planning one of the

most significant issues that is useful to initiate any project. He tries to tell Bush that if Bush declares war against Iraq, he has to put a plan. Without a plan, the results may take a bad path. Thus, Powell mentions that *"I met an Israeli general once who told me he had a plan for the Israeli Army to capture the North Pole."* (*SH*, 1.11.p.49) to provide an example that Israeli Army has a strategic plan to control the North Pole even if it is just a plan without an actual action *"But that's all it was. A plan."* (*SH*, 1.11.p.49). The arguer, Powell, does not violate the rules of critical discussion of this stage. He puts forward the standpoint which is the importance of putting a plan and uses a clear and understandable formulation to affirm his standpoint logically.

Regarding effectiveness, it can be explained through the three aspects of strategic maneuvering. The first aspect is the TP which is illustrated by the choice of the current argumentation. It is associated with "planning" that is confronted by Powell. The second aspect is AD which is fulfiled since none of the six rules are violated by Powell as he puts his standpoint by using an appropriate SA in the right stage to fulfil the right role. The third aspect is PD in which Powell makes use of repetition of the word 'plan' to indicate the importance of putting a plan before starting a war.

## 3.2.6.2 The Opening Stage in Argument six in SH

In this stage, the argumentative discourse takes place between Powell, who can be considered as a protagonist of the current argumentation, and Bush, who is the antagonist. Powell is the protagonist due to his standpoint in the first stage while Bush takes the role of the antagonist by asking a question for Powell *"What are you saying?"* (*SH*, 1.11. p. 49). Their argumentation starts with asking for more explanation about the concept of planning. Powell confirms his idea of putting a plan by giving more examples

in situations where a plan is required *"When you're back in the barracks, you plan."* (*SH*, 1.11. p. 49). Powell achieves an assertive SA in this stage.

Accordingly, the rules of reasonableness of this stage are accurately adopted by Bush and Powell. Bush makes use of his question to ask him about more information and his question is logically suitable, clear and in line with the standpoint *"What are you saying?"* (*SH*, 1.11.p. 49). Powell comprehensibly defends his standpoint that is advanced in the first stage via his utterance *"I'm saying nowadays we seem to be full of plans."* (*SH*, 1.11.p. 49) which is logically convincing, obvious and corresponding to this view. Thus, Powell follows the rules of critical discussion successfully.

For effectiveness, it can be observed through the three inseparable aspects of strategic maneuvering, i.e., topical potential, the AD and the PD. Firstly, Powell still ensures the importance of putting a plan *"I'm saying nowadays we seem to be full of plans."* (*SH*, 1.11.p.49) (topical potential). Secondly, Bush starts the present stage with a question to denote his role as an antagonist to the idea of putting a plan. Additionally, he uses a directive SA for the purpose of motivating Powell to defend his standpoint (usage declarative SA). In this way, Bush takes on the rules for demanding audiences. Powell answers the question with assertive and observes the use of SAs *"I'm saying nowadays we seem to be full of plans"* (*SH*, 1.11.p.49). Thirdly, there is no PD that are exploited here.

### 3.2.6.3 The Argumentation Stage in Argument six in SH

In argumentation stage, it can be noticed that Powell initiates the argumentation with an assertive SA *"I see."* (*Stuff Happen*, 1.11. p. 49) to advance the argumentation. Powell puts the argumentation forward to overcome Bush's doubts concerning the acceptability of his point of view which is the need for planning because Bush tries to say that there is no need

to put a plan *"I'm a war president. We're at war."* (*SH*, 1.11. p.49). It is worth mentioning that Powell again uses an assertive type of SA *"I'm saying nowadays we seem to be full of plans."* (*SH*, 1.11.p.49) emphasizing his point of view as an opposite to that of Bush.

In this stage, Powell still emphasizes how it is necessary to put a plan while Bush sees that there is no need for a plan because he thinks, from his point of view, that through his position – as a president - he can do what he wants by force. He interprets his ideas in terms of an assertive SA *"I'm a war president. We're at war."* (*SH*, 1.11. p.49). This implies that he attacks Powell's standpoint, i.e., planning, to defend his own viewpoint. Furthermore, Bush uses a premise that he has a power to declare a war and being president to indicate that he has the absolute right to use whatever degree of force. Powell, in his turn, rejects Bush's view. He expresses his attitudes towards using force due to his experience in army. He thinks that using force will lead to one result which is *"Failure."* (*SH*, 1.11.p.50).

Furthermore, he reasonably puts a justification to his refusal of using force instead of using a plan *"Failure."* (*SH*, 1.11.p.50). Thus, Bush and Powell's argument is so obvious and empty of any ambiguity. Both of them use logical suitable arguments that are related to the advanced viewpoint. Therefore, they take on the rules that lead them to reasonableness.

Besides, effectiveness can be realized in terms of TP where Powell presents some sort of justification for Bush *"Maybe because my whole life has been in the army I'm less impressed than some people by the use of force. I see it for what it is."* (*SH*, 1.11.p. 49). AD is satisfied since none of the six rules is violated. Bush uses a directive SA *"What is it?"* (*SH*, 1.11.p. 49) to challenge and to defend the idea of planning. Powell successfully uses assertive SAs for the purpose of emphasizing his argument as well as

persuading Bush as in *"I'm saying nowadays we seem to be full of plans."* (*SH*, 1.11.p. 49), and *" Maybe because my whole life has been in the army I'm less impressed than some people by the use of force. I see it for what it is."* (*SH*, 1.11.p. 49). Finally, there is no PD are noticed in this stage.

## 3.2.6.4 The Concluding Stage in Argument six in SH

The SA of a directive SA, *"I'm going to take some persuading."* (*SH*, 1.11. p.50). In the last stage is observed through the verb 'persuade' that is stated by Bush. Concerning the point of view, Bush withdraws his doubt and accepts to hear Powell. None of rules of reasonableness is violated since Bush expresses his convincing via clear utterance *"I'm going to take some persuading."* (*SH*, 1.11. p.50). The current argument finishes in favor to Powell.

Concerning the aspects of effectiveness, it can be observed that, firstly, the whole argument positively concluded since there is some sort of agreement between the two arguers and they continue their conversation since Bush is persuaded by Powell *"I'm going to take some persuading."* (*SH*, 1.11.p.50) (topical potential). Secondly, the aspect of AD is not appropriately performed by Bush where he shows agreement to the standpoint *"I'm going to take some persuading."* (*SH*, 1.11.p.50) by using a directive SA to end up the argument and this act does not go with this stage. Finally, no PD are used in this final stage.

## 3.2.7 Argument seven between Powell and Bush

Colin Powell asks to meet Bush in August. After having dinner in the President's quarters, they begin their argument. Powell initiates the argument to persuade Bush to avoid war and use another way.

### 3.2.7.1 The Confrontational Stage in Argument seven in SH

Since Powell's position is against military action, he intends to forbid Bush declaring war against Iraq after the events of 9/11. Powell puts his standpoint that he looks for another way as an alternative for war. Thus, he uses an assertive SA *"I want us to go about this in a different way."* (*SH*,1.11. p.53). Concerning the rules of reasonableness of this stage, Powell adapts these rules for the purpose of affirming his standpoint as he presents his view comprehensibly and freely.

As far as effectiveness is concerned, Powell arises a sensitive topic that requires pondering before carrying out any wrong decision. In this case, he implies to use 'diplomacy' rather than 'force' that can be considered as topical potential. Besides, he achieves the AD by observing the rules of AD through effectively using an assertive SA *"I want us to go about this in a different way."* (*SH*,1.11. p.53) to express his opinion. His starting point is insistence that he does not wish his country to go into a war. He presents his standpoint without using PD.

### 3.2.7.2 The Opening Stage in Argument seven in SH

By putting forward the standpoint, Powell can be seen as the protagonist to the idea of using a way rather than war while Bush takes the role of his foe, i.e. antagonist. Powell again uses an assertive SA to predict that going into war will result in losing the supporters *"If we reach the point where everyone is secretly hoping that America gets a bloody nose, then we're going to find it very hard indeed to call on friends when we need them."* (*SH*,1.11. p.53).

Adapting the rules of reasonableness is accurately used by Powell in this stage. He clearly defends his advanced standpoint by saying that there

are no convincing causes to invade Iraq *"doesn't licence us to behave like idiots."* (*SH*,1.11. p.53).

Concerning effectiveness, Powell chooses a good indicator to let Bush give up his view: going into war. Besides, Powell puts a reasonable justification which is that if Bush initiates the war against Iraq, this will lead America to be alone without any support from other countries and this end is not favorable to all Americans including Bush. It is worth mentioning that Powell does not succeed to meet the AD by using the rules of SAs. In this stage, the type of SA is an assertive one uses to open the argument and to predict how the things are going to be if America insists on using force, but the aforementioned act does not fit with this stage. Regarding the third aspect of strategic maneuvering, Powell applies a metaphor as a presentational device *"If we reach the point where everyone is secretly hoping that America gets a bloody nose."* (*SH*,1.11. p.53) which refers to the idea everyone hopes that America is being defeated in a foolish way.

### 3.2.7.3 The Argumentation Stage in Argument seven in SH

The present stage initiates with Bush's speech *"I've said it before: this isn't a popularity contest, Colin. It isn't about being popular."* (*SH*,1.11. p.54). Bush uses an assertive SA to challenge Powell's defense about his standpoint. Powell, in his turn, advances his argument by objecting what Bush said *"No", "It's about being effective."* (*SH*,1.11. p.54) and predicting that using power is definitely a failing step when he says *"And the present policy of being as high-handed as possible with as many countries as possible is profoundly counter-productive. It won't work."* (*SH*,1.11. p.54). However, he uses assertive SAs in his argumentation for the purpose of emphasizing his point of view.

In terms of the reasonable rules, Bush and Powell accurately take on these rules of this stage since they present their argumentation in a clear way that is relevant to the standpoint and logically valid. For effectiveness, it can be discussed through the three aspects of SM. TP can be noticed through Bush's idea that America does not count itself as being popular *"I've said it before: this isn't a popularity contest, Colin. It isn't about being popular."* (*SH*,1.11. p.54) and Powell agrees with his idea *"No, it isn't. You're right."* (*SH*,1.11. p.54). After Bush's silence, Powell goes on in his argument to persuade Bush to get rid of his decision. He says that *"There's an element of hypocrisy, George. We were trading with the guy! Not long ago. People keep asking, how do we know he's got weapons of mass destruction? How do we know? Because we've still got the receipts."* (*SH*,1.11. p.54). He tells him that attacking Iraq without reason may result in people asking how Saddam Hussein had weapons of mass destruction and at the same time America was trading with him. This denotes that either America knows before long time that Saddam has got weapons of mass destruction and keeps quiet or America has no evidence for its claims. Powell again supports his strong argument by saying *"It'd be nice to pretend we even have a choice. It would be great to say we can invade Iraq unilaterally. Except we can't. We need access to bases, facilities. Overflight rights."* (*SH*,1.11. p.54).

In this way, Powell tells Bush that if he invades Iraq, he can do that alone. Therefore, Powell insists to make supporters when he says *"For that you need allies. Not allies you buy, not allies you bribe: allies you can actually trust, because they believe in what you're doing and they're signed up to it. We need a coalition. And if that takes time, amen. And the only place to do it is at the UN. With the help of a new UN resolution."* (*SH*,1.11. p.54). At the end of his speech, he points to the importance of UN support in

declaring war against Iraq or finding resolution. All these topical options come in accordance with the AD.

Thus, the two characters, Bush and Powell, effectively present their SAs in this stage by using assertive types for the purpose of advancing the argumentation. In addition, the PD, in this stage, can be seen through using a hypotactic construction, like: *"allies you can actually trust, because they believe in what you're doing and they're signed up to it."* (*SH*,1.11. p.54).

### 3.2.7.4 The Concluding Stage in Argument seven in SH

The argument ends with Bush's delaying his decision *"I'm not going to decide on this. I'm not going to decide on this tonight."* (*SH*,1.11. p.54) by using an assertive SA. From reasonableness concern, Bush follows the rules of this stage. He clearly shows that he is convinced by what Powell has said *"I'm not going to decide on this."* (*SH*,1.11. p.54) to less extent *"tonight"* (*SH*,1.11. p.54).

Effectively, Bush selects to postpone his decision to declare war against Iraq. He observes the rules of adapting the AD as long as Bush uses an assertive SA in an effective way to establish the result of the current argument. The argument ends up in favor to Powell who successfully motivates Bush to think more and more before carrying out his decision at that time at least*" I'm not going to decide on this."* (*SH* ,1.11. p.54) to less extent *"tonight"* (*SH*,1.11. p54). There are no PD used here.

### 3.2.8 Argument eight between Bush and Powell

The argument occurs between Bush and Powell. In Act 1, 13, Powell wins the discussion that United States would go into war if it proves that Baghdad has forbidden weapons. Beside, Bush makes his decision to declare war. Powell is summoned to the Oval Office to talk with Bush.

### 3.2.8.1 The Confrontational Stage in Argument eight in SH

This stage initiates with Bush when he shows Powell what the ways under which he takes his decision are. He performs an assertive SA *"Colin, I think we've reached a fork in the road."* (*SH*,2.17. p.90), *"These inspections are a distraction."* (*SH*,2.17. p. 90) to confront Powell with his thought that there is only one way which is war. Thus, Bush puts his standpoint that he sees that Powell's suggestion does not serve his purpose and he decides to go into war against Iraq.

As far as reasonableness is concerned, Bush obeys the rules of this stage due to his advanced point of view that is presented without neither objection nor ambiguity. Concerning effectiveness, to select a topic from topical potential, Bush decides on giving Powell an excuse. He displays his idea that America has no other choices to select *"We're at that fork. I don't think there's a way around this."* (*SH*,2.17. p.90). He views that Powell's resolution to make inspections in Baghdad is not appropriate to America. Thus, Bush views that these inspections do not serve their aims *"... weaken us. They weaken our purpose."* (*SH*,2.17. p.90). To adapt the AD, Bush appropriately presents an assertive SA to express his standpoint *"These inspections are a distraction."* (*SH*,2.17. p.90). Bush uses a metaphor to present his view as in *"Colin, I think we've reached a fork in the road. "* (*SH*,2.17. p.90). This means that America is has two ways and only one has to be taken, for Bush this way is war.

### 3.2.8.2 The Opening Stage in Argument eight in SH

This stage starts with Powell's question by using a directive SA *"In what way?"* (*SH*,2.17. p.91) asking about how inspections result in weaken America and its purpose. So, Powell takes the role of the antagonist while Bush plays the role of the protagonist. To be reasonable, Powell asks a

question in relation to Bush's view by using a comprehensible formulation, *"In what way?"* (*SH*, 2.17. p.91). As for effectiveness, Powell selects to ask about Bush's intend as the latter refuses Powell resolution to avoid war *"In what way?"* (*SH*, 2.17. p.91). Powell fulfils the rules of adapting with the AD as he presents a directive SA. Additionally, no PD are used in this stage.

### 3.2.8.3 The Argumentation Stage in Argument eight in SH

The current stage is launched when Bush answers Powell's question. However, Bush achieves SAs defending his view *"We've got ourselves into a situation where we're insisting he's guilty until he proves he's innocent."* (*SH*,2.17. p. 91), *"He's making a monkey of us."* (*SH*,2.17. p. 91). Powell, in his turn, asks with directive SAs to argue Bush, *"What you're saying: you've made up your mind."* (*SH*,2.17. p.91)*," You've thought this through?"* (*SH*,2.17. p.91). As a reply, Bush ensures his argumentation by using assertive SAs *"I've made a decision. If you have a problem with that decision, best thing is you should speak. You should say something now. I've invited you in. I'm giving you the chance to say something now."* (*SH*,2.17. p.91) to push Powell to reject his decision.

Reasonably speaking, Bush clearly indicates that he decided to go into war and he thought deeply in his decision *"I'm saying that."* (*SH*,2.17. p.91) to mean that he will not change his opinion. But he finishes his argument with asking Powell to disagree with him *"It would be a big thing. It would be a big thing if you disagreed. Well?"* (*SH*,2.17. p.91). Thus, Bush disobeys the Starting Point Rule by denying a premise that representing an accepting starting point. For Powell, he reasonably presents his questions concerning the standpoint by using understandable forms.

Concerning effectiveness, three aspects of SM are taken into consideration. From topical alternatives, Bush selects to explain what a bad

situation America is put in when Saddam Hussein manages to flee from international punishment as he proves that he has no weapons of mass destruction *"We've got ourselves into a situation where we're insisting he's guilty until he proves he's innocent. That's not good. That's not good for us. He's making a monkey of us."* (*SH*, 2.17. p.91). Then, he makes a contradiction since he made a decision and gives Powell an option to reject the made decision *"I've made a decision. If you have a problem with that decision, best thing is you should speak. You should say something now. I've invited you in. I'm giving you the chance to say something now."* (*SH*,2.17. p.91). Powell chooses to use a question to check if Bush will change his opinion or not. To comply with the AD, Bush uses assertive SAs to advance his argumentation and answer Powel's questions. Powell achieves directive SAs to ask for argumentation from Bush. Thus, he observes the rules of presenting SAs with no PD can be observed.

### 3.2.8.4 The Concluding Stage in Argument eight in SH

Powell ends up the recent stage with presenting his agreeing with Bush's decision as he does not refuse the decision *"I don't disagree."* (*SH*,2.17. p.91). Thus, he presents a commissive SA to take out from the argument. Reasonably speaking, Powell minds the rules of reasonableness as long as he does not disagree with Bush's decision. The argument comes to an end in favor to Bush.

To be effective, Powell selects to not reject the decision by saying *"I don't disagree."* (*SH*,2.17. p.91). Throughout carrying out the commissive SA, Powell observes using the rules concerning SAs in this stage. No PD are used in this stage.

### 3.2.9 Argument nine between Powell and Cheney

The argument holds between Powell and Cheney. Their conversation is concerned with Blair's thoughts towards America.

### 3.2.9.1 The Confrontational Stage in Argument nine in SH

This stage begins when Powell defends Blair. Powell sees that Blair is a loyal where he wants not to let him down. He uses an assertive SA *"Blair's loyal. He's been loyal from the start."* (*SH*, 2.20. p.102) reflecting his view concerning Blair. He reveals his standpoint directly and freely. Hence, he takes care of the rules of maintaining reasonableness. From effectiveness view, Powell selects to reveal Blair's act towards America as a TP *"Blair's loyal. He's been loyal from the start."* (*SH*, 2.20. p.102). To meet the AD, Powell performs the assertive SA to lay down his opinion towards Blair. He uses no PD here.

### 3.2.9.2 The Opening Stage in Argument nine in SH

Cheney plays the role of antagonist and starts the current stage with standing with Powell, but he follows that with a reason why they do not care about Blair's loyalty. Cheney achieves an assertive SA *"If you want to go into battle with a preacher sitting on top of a tank, that's fine by me. But bear in mind, preacher's one more to carry. Needs rations, needs a latrine, just like everyone else."* (*SH*, 2.20.p. 102) saying America does not care about loyalty as much as the benefits from the person. In other words, Cheney views that Blair is an excess load on American shoulders.

Concerning reasonableness, Cheney encounters Powell's view by showing his own view regarding Blair's acts towards America. He opens the argument by using an easy understanding of the formulation and in relation to the advanced view. As a result, the rules of reasonableness are adopted by

Cheney. Effectively speaking, Cheney prefers to admit that Blair is loyal but being loyal is not enough. Cheney looks at Blair as a bear that America has to hold. Cheney, also, does not observe the rules of managing AD as long as he presents an assertive SA in this stage because the act is not in accordance with the current stage. Two PD can be distinguished: hypotactic in the first part and paratactic in the last part of this sentence *"If you want to go into battle with a preacher sitting on top of a tank, that's fine by me. But bear in mind, preacher's one more to carry. Needs rations, needs a latrine, just like everyone else."* (*SH*, 2.20.p. 102).

### 3.2.9.3 The Argumentation Stage in Argument nine in SH

The present stage initiates with Powell making a comparison between his act and Blair's *"I like Blair."* (*SH*, 2.20.p. 103). Cheney keeps defending his opposite view that Blair's troubles are more than his benefits throughout using an assertive SA *"It's a good rule. When the cat shit gets bigger than the cat, get rid of the cat."* (*SH*, 2.20.p. 103). He also criticizes Blair role by using similar SA *"The guy is putting himself half-way between American power and international diplomacy. And sorry - but that's a place where people get mashed."* (*SH*, 2.20.p. 103).

Besides, Powell uses an assertive SA *"That's where I am, Dick. In that same place."* (*SH*, 2.20.p. 103) to say that Blair and himself (Powell) share the same role from America. Powell is loyal to America but he is less interest in war and Blair promises his people not to go into war without their agreement. Cheney, in his turn, presents an assertive SA *"No. No, Colin. It's different for you."* (*SH*, 2.20.p. 103) to say that Blair's loyalty is not the same as Powell. Thus, Powell ends the argument with a directive SA *"Why? Why is it different for me?"* (*SH*, 2.20.p. 103) to ask about the difference between him and Blair.

Concerning reasonableness, Cheney is reasonable since he presents his argumentation logically valid, clear, and in relation to his view. Powell is also reasonable when he argues Cheney by presenting reasonable, understandable argumentation and related to the aforementioned standpoint.

Regarding effectiveness, Cheney selects to say that Blair cannot offer help for America so that it is the time to get rid of him. He criticizes the attitudes of Blair between America and his country (UK). Powell believes that Blair does not deserve this treatment as long as he himself sets at the same position from war and peace. Further, he thinks that if Blair's place is wrong then his place is also wrong and one day America may get rid of him. In relation to the AD, Cheney also meets his AD since he uses assertive SAs to advance his argumentation whereas Powell, to agree with AD, uses a directive SA *"Why? Why is it different for me?"* (*SH*, 2.20.p. 103) to request for clarification (requesting usage declarative). As for the PD, Cheney uses a metaphor *"It's a good rule. When the cat shit gets bigger than the cat, get rid of the cat."* (*SH*, 2.20.p. 103) to denote that Blair's problems are more than his benefits and America does not need him anymore.

## 3.2.9.4 The Concluding Stage in Argument nine in SH

The argument closes as Cheney clarifies his view regarding Powell's attitudes from war and peace *"Because you like it both ways, don't you, Colin? Being one of us and one of the good guys as well."* (*SH*, 2.20. p.103). He uses a directive SA to ask Powell if he is one of American and also he does not interest in war. Cheney asks if Powell will prefer one of his choices over another as he uses a directive SA *"Don't you think one day you're going to have to make a choice? "* (*SH*, 2.20.p.103).

Reasonably speaking, the argument ends in favor to Cheney as long as Powell does not answer. He closes the argument clearly and in contact with

his view that Blair's problems are much than his help. Thus, Cheney observes the rules that comply with reasonableness of this stage. As for effectiveness, Cheney picks out a topic that Powell and Blair are different from each other in the way that Powell has no problem with war and peace while Blair cares only about saving his position. Cheney does not meet the AD when he performs a directive SA in this stage. Additionally, there are no PD employed.

### 3.2.10 Argument ten between Bush and Cheney

Bush, Powell, Rice, Tenet, Rumsfeld and Cheney meet to discuss the UN support with US war on Iraq. Cheney holds his argument to propose a way to put UN under pressure as long as UN wants reliable evidence against Iraq to support the war.

### 3.2.10.1 The Confrontational Stage in Argument ten in SH

The main point of the whole argument can be considered as an attempt to suggest a reasonable and effective way to make a cover for Bush's decision to go into war against Iraq since the UN may reject such decision. The standpoint is put by Cheney as *"The decisions been made and I'm going to offer a notion of how it should be presented. I mean, to the world."* (*SH*,1.13. p.59). Cheney makes use of an assertive SA to present his intention offering a way to tell the world about the decision which is purely an American decision.

From reasonableness concern, Cheney presents his standpoint freely and clearly. Besides, he effectively shows the listeners how bad the situation is *"I don't think anyone in this room begins to understand what we've let ourselves in for."* (*SH* ,1.13. p. 59). He tells Bush administration that he has an idea about presenting the decision which is established by Bush to the

public *"The decisions been made and I'm going to offer a notion of how it should be presented. I mean, to the world."* (*SH* ,1.13. p. 59). Thus, Cheney minds the rules of this stage which portray his reasonableness. As a topical potential, Cheney successfully presents his topic. To meet the AD, he uses an assertive SA to put his standpoint in this stage. Additionally, he does not use any PD to state his topic.

### 3.2.10.2 The Opening Stage in Argument ten in SH

This stage starts with performing an assertive SA by Cheney. As opposite to Bush's role, Cheney is the protagonist of this argument *"The way we do this is: Crisis at the UN."* (*SH*,1.13. p.59). With reference to reasonableness, he logically and clearly presents his way *"The way we do this is: Crisis at the UN."* (*SH*,1.13. p.59). Thus, he follows the rules of reasonableness.

To be effective, Cheney presents the indissoluble aspects of SM respectively. Concerning the TP aspect, he supports his suggestion by proposing the way by which America can get the upper hand over UN. He also selects to turn the table on the UN by putting it under a crisis pressure *"Crisis at the UN."* (*SH*,1.13. p.59). He does not obey the AD as long as he performs an assertive SA that does not fit with this stage. Furthermore, no PD are mentioned in the current stage.

### 3.2.10.3 The Argumentation Stage in Argument ten in SH

As the argumentation stage initiates, Cheney goes ahead in presenting his way to *"Crisis at the UN."* (*SH*,1.13. p.59). He uses directive SAs in the sense that he asks some questions for attacking the role of the UN from Saddam Hussein's bad actions *"Does the UN still have a role?" That's the question. Is the UN an East River chattering factory? Is it an expensive*

*irrelevance? Is this or is this not an organization which still has the authority to enforce its own resolutions? Does it have the chops?"* (*SH*,1.13. p.59). He follows that by using assertive SAs to sustain his questions *"we'll go through the UN. We go to the UN. We walk right in that glass door. Yes, we're supporting the UN."* (*SH*,1.13. p.59). Consequently, he argues that America supports the UN *"Sure, we support the UN."* (*SH*,1.13. p.59). Finally, he uses a directive SA to ask *"Can the UN deliver?"* (*SH*,1.13. p.59). In this way, he wants to assert that there is a crisis at UN.

Furthermore, Cheney maintains the rules of reasonableness in the sense that he puts his argumentation forward in relation to his plan to *"Crisis at the UN."* (*SH*,1.13. p.59) by asking certain questions with no answers. As far as effectiveness is concerned, TP is realized by Cheney who chooses to defend America policy towards Iraq from any criticisms showing that *"Saddam Hussein has violation 17 UN agreements."* (*SH*,1.13. p.59). It indicates that Iraq possesses forbidden weapons. Although the UN still does not agree with America about invading Iraq militarily, it has a report that Iraq produces such types of weapons. Moreover, Cheney asks tricky questions to turn it around the UN and place it in the negative side of treating the problem of Iraq regarding weapons of mass destruction.

Concerning the AD, Cheney uses directive SAs for argumentation. It is worth mentioning that these directive SAs are performed by the wrong party *"Does the UN still have a role?"*(*SH*,1.13. p. 59), *"Can the UN deliver?"* (*SH*,1.13. p. 59). As a result, Cheney fails in observing the rule of adapting the AD. In other place, he uses assertive SAs appropriately *"Yes, we'll go through the UN. We go to the UN. We walk right in that glass door. Yes, we're supporting the UN."* (*SH*,1.13. p. 59) so that he follows the rules of performing SAs.

PD that is are observed in this stage. They can be realized through Cheney's usage of a metaphor. He says *"We turn it round"* (*SH*,1.13. p. 59) to change any criticisms from America towards the UN. He also uses rhetorical questions *"Does the UN still have a role?" That's the question. Is the UN an East River chattering factory? Is it an expensive irrelevance? Is this or is this not an organization which still has the authority to enforce its own resolutions? Does it have the chops?"* (*SH*,1.13. p. 59), *"Can the UN deliver?"* (*SH*,1.13. p. 59). These questions are presented for the purpose of supporting his standpoint by showing unhelpful and negative role of the UN.

### 3.2.10.4 The Concluding Stage in Argument ten in SH

Cheney's idea gets accepted from Bush as he says *"I think it's good. This way it's not about us. It's about them. That's good. We put the monkey on Kofi Annan's back."* (*SH*,1.13. p.59). Thus, he performs an assertive SA to express his agreement with what Cheney presents.

With reference to reasonableness, Bush is convinced by Cheney when he agrees with the standpoint mentioning *"I think it's good."* (*SH*,1.13. p.59). From effectiveness perspective, Bush chooses to agree directly with the standpoint and then adds that they, i.e., Americans, want to bear the UN the responsibility for not agreeing with his own decision. To meet his AD, Bush appropriately uses an assertive SA to end up the argument in favor of Cheney*" This way it's not about us. It's about them. That's good. We put the monkey on Kofi Annan's back."* (*SH*,1.13. p.59). He presents his agreement on Cheney's way by using a metaphor *"We put the monkey on Kofi Annan's back."* (*SH*,1.13. p.59) referring to the American plan to put the burden of their decision on Kofi Annan, i.e. the UN.

## 3.2.11 Argument eleven between Bush and Blair

In Crawford, Texas, Bush, the president of the USA meets Tony Blair, the Prime Minister of UK to take him to Prairie Chapel Ranch. They walk together in the grounds and talk. This argument sets as a try from Blair to persuade Bush to get the UN support before starting war with Iraq.

## 3.2.11.1 The Confrontational Stage in Argument eleven in SH

In this present stage, Blair frankly speaks with Bush that America cannot go into war against Iraq by using military forces without obtaining the UN support. In contrast, Bush thinks that he has the ability to declare the war since in accordance to his opinion, he is the president and he has the absolute right to decide any decision. So, Blair puts his standpoint forward that *"In the event of your considering armed action against Iraq, the British Parliament - and I'd say still more the British people - won't go along without UN support."* (*SH*,1.10. p.38) By using an assertive SA expecting that America will not invade Iraq by using force unless UN agrees to support it. On this ground, Blair reasonably expresses his standpoint without any violation of rules of the reasonableness as he expresses his opinion freely and clearly.

For effectiveness, Blair maintains the three undividable aspects of strategic maneuvering. This can be shown through the TP which is represented by Blair's choice of the accurate topic for the requirement of the UN's support. That is to say, Blair claims that Bush needs support of *"British people"* (*SH*,1.10. p.38) for the purpose of carrying out his decision because Blair believes that British people have strong effect on their government. Thus, getting British people's support will lead to the UN's support to America *"In the event of your considering armed action against Iraq, the British Parliament – and I'd say still more the British people – won't go along without UN support."* (*SH*,1.10. p.38). The AD is adapted by Blair in the

sense that he takes on the rules of using SAs. He uses an appropriate assertive SA to subtract his standpoint. Additionally, no PD can be seen in this stage.

### 3.2.11.2 The Opening Stage in Argument eleven in SH

The opening stage begins as Bush tells Blair to *"Say more."* (*SH*,1.10. p.38). By using the directive SA, Bush allows Blair to go on his illustration and thus he takes the role of antagonist. As a protagonist, Blair persists in his defense by using an assertive SA *"I have an attorney-general who is advising me that any invasion of Iraq without UN support is going to be in breach of international law."* (*SH*,1.10. p.38) for the purpose of advising Bush indirectly that invading Iraq without the approval of the UN will result in breaking the international law.

In the light of reasonableness, Bush observes the rules of reasonableness for the reason that he requests Blair to support his standpoint by saying more. The same thing can be applied to Blair where he follows the rules of being reasonable. He obviously supports his standpoint by shedding light on the importance of the UN support as he states that*"… any invasion of Iraq without UN support is going to be in breach of international law."* (*SH* ,1.10. p.38).

Concerning effectiveness, Bush actively requests more explanation for what Blair has been mentioned. Similarly, Blair's argument is effective in giving Bush the result of not sharing the UN in his decision*"...going to be in breach of international law."* (*SH*,1.10. p.38) and this is what Bush does not want (topical potential). Concerning the AD, Bush uses an appropriate SA which is a directive one to request more information (requesting a usage declarative SA). The same thing with Blair who uses an assertive SA to support his view and give Bush more clarification AD. They merely provide the opening stage of their argument without using any PD.

### 3.2.11.3 The Argumentation Stage in Argument eleven in SH

This stage initiates with Bush's questions: *"Is that what he says?"* (*SH*,1.10. p.39) and *"Tell me what he says."* (*SH*,1.10. p.38). Here, he uses directive SAs. He begins to realize that if he does not gain UN support, his decision will not be legal. Besides, Blair uses assertive SAs to convince Bush of his standpoint: *"What he says is this: Even with UN support, any invasion will still be illegal unless we can demonstrate that the threat to British national security from Iraq is what he calls real and imminent."* (*SH*,1.10. p.39). Thus, Blair performs assertive SAs motivating Bush to use persuasive evidence that Iraq constitutes as a threat for Britain itself. To confirm his support to America's war on Iraq, Blair suggests this proof that *" ...Iraq can and will launch a nuclear, biological or chemical attack on a Western country. We can't go to war because of what we fear. Only because of what we know."* (*SH*,1.10. p.39). Then, he tells Bush that *"If we do reach the point where we one day have to contemplate military action, then I would want that action to be unarguably legitimate. I want it to have authority."* (*SH*,1.10. p.39). This authority is gained from the UN support. Blair uses an assertive SA to state that some of Americans *"... genuinely respect the UN. Whereas, with others, let's say, there's a sort of contempt, an almost obsessive hatred ... "* (*SH* 1.10. p.39) to make him use his people as a means to get the British support that may result in getting the government's support.

As far as the rules of reasonableness are concerned, Bush obeys the rules of the critical discussion when he accurately requests for more motivation: *"Tell me what he says."* (*SH*,1.10. p.38). Similarly, Blair adopts these rules when he logically establishes his argumentation in relation to what has been confronted in the first stage. Based on effectiveness, Blair picks out topics that form good ways in persuading Bush. He uses the *"an attorney-general"* (*SH*,1.10. p.39) as a means to convince Bush of his argumentation.

Blair tells him that invading Iraq legally depends on the UN support and this support relies on two things: firstly, America has to demonstrate *"the threat to British national security from Iraq is what he calls "real and imminent."* (*SH*,1.10. p.39) and this can be done by providing evidence that Iraq initiates *" a nuclear, biological or chemical attack on a Western country."* (*SH*,1.10. p.39). In this way, America gets the authority to declare war against Iraq. Secondly, America needs support from its people which reflects on British people's support and this is what Blair sees as the best way to gain the UN support for America to embark war on Iraq.

It is worth mentioning that Bush frequently uses his leadership as a topic to say that *"It's me that'll make the decision. I'll make the decision. I'm the president."* (*SH*,1.10. p.40). Blair, in his turn, continues his speech *".... A moral duty. And I believe in it. The West has the right - no more than a right, a responsibility - to intervene against regimes which are committing offences against their own citizens. It's simple humanity."* (*SH*,1.10. p.41). Thus, he attempts to give the right, responsibility and humanity covers to launch Iraq's war.

Bush meets his AD through his usage of a directive SA *"Tell me what he says."* (*SH*,1.10. p.38) to request for Blair's argumentation. Bush uses an assertive SA *"...I'll make the decision. I'm the president."* (*SH*,1.10. p.40) to advance the argumentation and to comment on what Blair cares of the Americans' perspective *"Some of your people genuinely respect the UN. Whereas, with others, let's say, there's a sort of contempt, an almost obsessive hatred ... "* (*SH*,1.10. p.41). Blair minds the notion of presenting SAs as he achieves assertive SAs for the purpose of proceeding argumentation and persuading Bush to obtain the UN support as well as providing a convincing evidence to use it as a cover to their real aims. Finally, no PD can be observed in this stage.

### 3.2.11.4 The Concluding Stage in Argument eleven in SH

The argument finishes in favor of Blair when Bush retreats and decide to think more and talk with his people: *"I'm going to think about this."* (*SH* ,1.10. p.41) and *"I'm going to talk to my people."* (*SH*,1.10. p.41). Thus, he uses commissive speech SAs to depict his consent of Blair's view. Reasonably speaking, Bush expresses his acceptance obviously and in relation to the advanced standpoint so that he is reasonable in ending up the argument. On the basis of effectiveness, Bush admits that he has been persuaded by Blair. This implies that he is going to rethink about his ideas. He also uses his people to gain the UN support (topical potential). His topic is in accordance to his AD as he follows the rules of using SAs. Furthermore, he performs a commissive SA *"I'm going to think about this."* (*SH*,1.10. p.41)*, "I'm going to talk to my people."* (*SH*,1.10. p.41) for the purpose of accepting the standpoint simply without using any PD.

### 3.2.12 Argument twelve between Bush and Blair

In Crawford, Texas, a town which is little more than a crossroads in a scorpion-infested wilderness. Blair and Bush walk together on the grounds and talk. Blair starts this argument to get rid of what may happen if his enemies discover that he has a hand in the decision of war. He cares about his position so that he asks for a request from Bush.

### 3.2.12.1 The Confrontational Stage in Argument twelve in SH

Bush takes Blair's advice into consideration concerning the UN support of waging war against Iraq. Blair starts this argument by asking a request from Bush through using a directive SA *"There's one other thing I have to ask."* (*SH*,2.12. p.42). He puts his perspective implicitly as he does not say his request directly.

Starting from reasonableness view, Blair puts his request freely but not clear enough to be understood. Thus, he violates the tenth rule of reasonableness, that is, the Usage Rule. This rule requires the standpoint to be as clear as possible to be understood by the other party. In relation to effectiveness, he decides to ask Bush for a request without saying it directly in order to be more effective in achieving his request (topical potential). Regarding AD, Blair fails in meeting the audience's desire as he uses directive SA in this stage *"There's one other thing I have to ask."* (*SH*,2.12. p.42) because this act is not the right one to put the view. Blair delivers his opinion simply as he does not use PD.

## 3.2.12.2 The Opening Stage in Argument twelve in SH

The present stage opens with Blair discussing more by using assertive SAs to open his argument *"We're at the beginning of a process. I've told you: I'm going to try and persuade you to go through the UN."* (*SH*,2.12. p.42) for reminding Bush that he is going to persuade him getting the UN support in his decision.

Concerning the rules of reasonableness, Blair violates three rules. He breaks the Burden-of-proof Rule as he does not say what he wants to ask for. He says something irrelevant to what he wants to ask for *"We're at the beginning of a process. I've told you: I'm going to try and persuade you to go through the UN."* (*SH*,2.12. p.42). Thus, he violates the Relevance Rule. The Usage Rule is violated by Blair as he uses unclear formulation to open his argument.

Intended for effectiveness, Blair goes for reminding Bush that he will only try to persuade him and the process of invading Iraq has not started yet (topical potential). From the AD perspective, Blair does not meet the rules of using SAs due to the use of assertive SAs which do not fit with the current

stage *"We're at the beginning of a process. I've told you: I'm going to try and persuade you to go through the UN."* (*SH*,2.12. p.42). Finally, the stage is empty from using any PD.

### 3.2.12.3 The Argumentation Stage in Argument twelve in SH

This stage begins with Blair's use of an assertive SA to inform Bush that *"Nothing could be more disastrous to me - to my position - than any suggestion - any possible suggestion - from any single member of your administration - that a decision to resort to military means has already been made. If my enemies can say. This is a war which was cooked up a long time ago by a group in Washington who are just going through the motions ..."* if they can say *"America decided this, they decided it, it's fixed, and nothing you do, Tony, will have any effect ..."* (*SH*,2.12. p.42) and predicts that his position*" becomes untenable"* (*SH*,2.12. p.42). Bush catches Blair's intention through an assertive SA "*You need to be in good faith."* (*SH*,2.12. p.42).

Consequently, Blair performs assertive SAs *"It's important to me", "I think that's important. I don't just mean it's important it's true. I know it's true. It's also important you say it."* (*SH*,2.12. p.42) for the purpose of insisting to be in the safe side which is better for him. Additionally, he emphasizes that he plays only the role of an advisor and not a decision maker for using force against Iraq. Bush, in his turn, uses assertive SAs to ensure Blair's real intend *"I've been clear with you. We're just discussing the options"* (*SH*,2.12. p.42), *"I can say that: We're looking at the options"* (*SH*,2.12. p.42), *"No war plans on the table. It's not on the table."* (*SH*,2.12. p.42).

From the reasonableness perspective, Blair is not reasonable due to the fact that he violates a rule of the argumentation stage the Unexpressed Premise Rule. He falsely describes the unexpressed premise *"It's also*

*important you say it."* (*SH*,2.12. p.42). In fact, Bush does not say that. He is reasonable as he argues Blair by using a logical valid, clear argumentation and in relation to Blair's standpoint (Blair's unexpressed request) *"I've been clear with you. We're just discussing the options."* (*SH*,2.12. p.42), *"I can say that: We're looking at the options."* (*SH*,2.12. p.42), *"No war plans on the table. It's not on the table."* (*SH*,2.12. p. 42).

Effectively speaking, Blair uses a topic to reflect the real reaction of people if he participates in making the decision of waging war against Iraq *"…. If people can say that, then my position becomes untenable."* (*SH*,2.12. p. 42). By showing what people might say about him, Blair conveys his request that he wants to save his position. Bush uses a topic that is true to take away Blair's fear *"We're just discussing the options."* (*SH*,2.12. p. 42), *"No war plans on the table. It's not on the table."* (*SH*,2.12. p. 42). Thus, Blair follows the rules of using SAs as he effectively uses assertive SAs to advance his argumentation forward. Bush also does not meet the AD caused by using assertive SAs in his argumentation but they do not achieve the right role in this stage *"We're just discussing the options", "No war plan's on the table. It's not on the table"* (*SH*,2.12. p. 42).

To present his argumentation effectively, Blair uses different PD, like, the device of repetition such as the phrase *"It's important."* (*SH*,2.12. p. 42) to denote his strong desire to be safe. Blair does not use PD here. Bush, in his turn, uses a metaphor to say that the plan of invading Iraq is not under discussion at this moment of their speech *"No war plan's on the table. It's not on the table."* (*SH*,2.12. p. 42) they are *"...just discussing the options."* (*SH*,2.12. p. 42).

### 3.2.12.4 The Concluding Stage in Argument twelve in SH

The argument closes up with Bush's concentration that *"It's what I'm saying."* (*SH*,2.12. p. 42) referring back to his conversation that there is no plan to discuss it with Blair. So, it is important to say that he uses a commissive SA to assure his previous speech. Thus, he gives Blair his request as being in safe from criticisms by others.

In terms of reasonableness, Bush is reasonable when he obviously puts his standpoint that is he requests to be in good faith forward to achieve his conclusion point in favor to Blair as he gets his request. As for effectiveness, Bush effectively selects a topic which is derived from Blair's argumentation when he says *"It's also important you say it."* (*SH*,2.12. p. 42). Concerning the AD, Bush meets his AD since he performs a commissive SA to accept Blair's request. There is no use of any PD in this stage.

### 3.2.13 Argument thirteen A Palestinian Academic

A Palestinian Academic puts this argument to express how Palestinian person views war against Iraq. It is noticeable that the writer, David Hare, does not name this character in order to consider her speech as a representative of Palestine as a whole. Besides, she is characterized as an academic to indicate that academic people have more logical view than others.

### 3.2.13.1 The Confrontational Stage in Argument thirteen in SH

Palestinian Academic, a girl as Hare presents the character, begins her argument by stating that Palestinians see everything according to their situations *"We see everything in the context of Palestine."* (*SH*, 2.12.p.57). This is because Palestine has a long history with occupation. Her standpoint initiates with wondering about the reason behind invading Iraq from

Palestinians' perspective. Palestinian Academic uses a directive SA to ask *"Why Iraq?"* (*SH*, 2.12.p. 57). She is in doubt about picking Iraq among other countries to be invaded by America and *"... a thousand answers have been given."* (*SH*, 2.12.p. 57).

The speaker, Palestinian Academic, is reasonably confronts her argument by advancing her standpoint freely and clearly concerning the real cause of invading Iraq. For effectiveness, she selects a topic that is influential. She, as a person who knows the bad side of using military forces because of her country is in deep rooted conflict, wants one real answer not *"a thousand."* (*SH*, 2.12.p. 57). This demonstrates that the common answers are not convinced.

To adapt her AD, Palestinian Academic uses a directive SA to ask a vital question about the reason of waging war against Iraq (requesting for usage declarative SA). This usage of question points out that there is no convincing answer. To capture her AD, as a presentational device, Palestinian Academic uses a rhetorical question *"why Iraq?"* (*SH*, 2.12.p. 57) which indicates that there is not a convinced reason to select Iraq to change its regime among other countries which have the same regime.

## 3.2.13.2 The Opening Stage in Argument thirteen in SH

This stage starts with Palestinian Academic's asking another related question with her standpoint *"Why was the only war in history every to be based purely on intelligence - and doubtful intelligence at that - launched against a man who was ten years past his peak of belligerence?"* (*SH*, 2.12.p.57), *"Why Iraq? Why now?"* (*SH*, 2.12.p.57). Thus, she takes the role of protagonist as long as she puts her standpoint in the confrontational stage. She performs a directive SA to give more explanation in the next stage.

Reasonably speaking, she adapts the rules of this stage due to her clear question for more explanation of her view. Regarding effectiveness, Palestinian Academic asks a question as a topic. She appears as less trusting in the war depending on *"doubtful intelligence"* (*SH*, 2.12.p.57) against a leader who spent ten years in wars against his neighbors.

The topic goes with the AD in the sense that the speaker uses a directive SA properly to open the argumentation stage and request for challenging that attacks her view. Three rhetorical questions can be distinguished as the PD *"Why was the only war in history every to be based purely on intelligence - and doubtful intelligence at that - launched against a man who was ten years past his peak of belligerance?"* (*SH*, 2.12.p.57), *"Why Iraq? Why now?"* (*SH*, 2.12.p.57) to denote that the time of invading Iraq is too late because '*a man'*, i.e., Saddam Hussain, was in leadership for long time and was in war with other countries.

### 3.2.13.3 The Argumentation Stage in Argument thirteen in SH

The present stage begins with Palestinian Academic's stating that *"here comes the familiar list of explanations."* (*SH*, 2.12.p. 57). She uses usage declarative SAs to ensure the real reasons behind invading Iraq and to advance her argumentation. She continues her speech by using assertive SAs *"Because an Arab democracy would serve as a model. Because it was unfinished business - "He tried to kill my Dad." Because Osama bin Laden had served notice on the dictatorship in Saudi Arabia, and now America needed a new military base. Because Cheney worked for Halliburton. "It was all about oil!"* (*SH*, 2.12.p. 57). For Iraq, the reason behind war of America is exactly '*oil'*.

On the basis of reasonableness, she follows the rules of this stage as long as she advances her argumentation by providing more reasons why

America wants to initiate war with Iraq. Her elaboration affirms that the reasons which are used by America are not true. Additionally, she obviously and validly expresses her argumentation and in relevance to her question in the first stage.

To be effective, Palestinian Academic uses different topics. She starts to mention some central reasons behind declaring the war on Iraq. Some of them is that America wants to be the symbol of liberty to all the countries and wants Iraq to be an Arab democracy model by changing regime. In addition, America aims to establish its foundations in the Middle East, so after Palestine, Iraq is. Finally, all these reasons gather in one solid reason which is *"It was all about oil!"* (*SH*, 2.12.p. 57). Iraq is an oil country and America will not lose this opportunity to exploit any reason to put a hand on such a rich source of oil.

The AD is adapted by Palestinian Academic as she uses assertive SAs in this stage to advance her argumentation and reach one single conclusion. She displays her argumentation simply without using any PD.

### 3.2.13.4 The Concluding Stage in Argument thirteen in SH

At the end of the argumentation, it is stated that the real reason for invasion is the oil. This stage is performed by using an assertive SA to end up her argument *"For Palestinians, it's about one thing: defending the interests of America's three-billion-dollar-a-year colony in the Middle East."* (*SH*,2.12. p.57). Concerning reasonableness, the arguer, Palestinian Academic, logically and clearly describes her conclusion and in relation to her point of view at the first stage.

In terms of effectiveness, Palestinian A uses *"…defending the interests of America's three-billion-dollar-a-year colony in the Middle East."* (*SH*, 2.12.p. 57) as a real reason for waging war against Iraq as a topical choice. It

is known that America cares much about its colonial interests in any place. In other words, it needs a source to cover the costs for its colonies and the oil of Iraq is what America aims at. Concerning the use of SA rules, Palestinian Academic uses an assertive SA to establish her conclusion*"…defending the interests of America's three-billion-dollar-a-year colony in the Middle East."* (*SH*, 2.12. p.57) with no presentational device mentioned. This argument is achieved successfully by the Palestinian Academic as she maneuvers strategically to reach her aim from the argument.

## 3.2.14 Argument fourteen A Journalist

The argument is initiated by a journalist. She / he is unknown and not named by the writer. The journalist appears   and expresses himself / herself.

## 3.2.14.1 The Confrontational Stage in Argument fourteen in SH

This stage starts with the journalist's opinion concerning the focus on topics far away from Iraqi people. S/he uses an assertive SA, *"continually to give our attention not to the liberation, not to the people freed, but to the relentless archaic discussion of the manner of the liberation."* (*SH*, 1.5. p.14). S/he is reasonable in the sense that he minds the rules of reasonableness. S/he sets his opinion understandably and without restriction.

To be effective, the journalist selects to highlight an important point that is common in and after war of America against Iraq which is caring less about the outcomes of war such as liberty and freedom, but caring more about *"…the relentless archaic discussion of the manner of the liberation."* (*SH*, 1.5.p.14).  The journalist maintains the AD due to the performance of an assertive SA to express his/her view. S/he uses a paratactic structure *" continually to give our attention not to the liberation, not to the people freed,*

*but to the relentless archaic discussion of the manner of the liberation."* (*SH*, 1.5.p.14) as a presentational device to make his/her ideas more effective.

### 3.2.14.2 The Opening Stage in Argument fourteen in SH

The current stage is launched with the journalist's questions concerning the ongoing focus from the event after Iraq's invasion three years before. He uses directive SAs*" Was it lawful? Was it not? How was it done? What were the details of its doing? Whose views were over-ridden? Whose views condoned?"* (*SH*, 1.5.p.14) to present the widespread questions by the journalists. Thus, the journalist takes the role of the protagonist to his own belief and the antagonist to the idea of taking about past events and ignoring the present events. As far as reasonableness is concerned, the journalist maintains the rules of reasonableness as he supports his view with the questions that are repeated more and more and these questions relates to the advanced point of view.

Effectively speaking, the journalist prefers to ask questions from the TP for him/her to attack the idea of asking and caring about such questions *"Was it lawful? Was it not? How was it done? What were the details of its doing? Whose views were over-ridden? Whose views condoned?"* (*SH*, 1.5.p.14). He wants to say that these questions are useless. The journalist presents directive SAs but s/he does not obey the rules of AD as long as the questions are not used to defend the standpoint. Concerning the PD, the stage is empty from using such devices.

### 3.2.14.3 The Argumentation Stage in Argument fourteen in SH

The argumentation stage starts as the journalist keeps supporting his /her refusal to talk about the process of war rather than the product. S/he uses directive SAs and asks the listeners to imagine that if Saddam Hussein is in

Europe, then *"Do you really then imagine, hand on heart, that the finer feelings of the international community, the exact procedures of the United Nations would need to be tested, would the finer points of sovereignty detain us before we rose, as a single force, to overthrow the offender? Would we ask, faced with the bodies, faced with the gas, faced with the ditches and the murders, would we really stop to say 'Can we do this?'"* (*SH*, 1.5.p.15). The journalist criticizes the way that the westerns treat Arabs, *"What is the word for those who claim to love democracy and yet who will not fight to extend democracy to Arabs as well?"* (*SH*, 1.5.p.15). Regarding reasonableness, the journalist provides logical valid and comprehensible argumentation and directly related to his/her advanced view so that s/he successfully minds the rules concerning reasonableness.

For effectiveness, the journalist continues asking crucial questions with regard to westerns treatment towards Arabs. S/he views that the west does not deal with the Arabs problems as the same as Europe *"Do you really then imagine, hand on heart, that the finer feelings of the international community, the exact procedures of the United Nations would need to be tested, would the finer points of sovereignty detain us before we rose, as a single force, to overthrow the offender?"* (*SH*, 1.5.p.15),*"What is the word for those who claim to love democracy and yet who will not fight to extend democracy to Arabs as well?"* (*SH*, 1.5.p.15).

To agree with the AD, the journalist presents directive SAs to request argumentation. S/he uses a rhetorical question *"What is the word for those who claim to love democracy and yet who will not fight to extend democracy to Arabs as well?"* (*SH*, 1.5.p.15) as a presentational device motivating the audience to think more about his/her question and pushing them to accept his/her view.

### 3.2.14.4 The Concluding Stage in Argument fourteen in SH

This stage terminates when the journalist reaches his/her final statement. S/he achieves an assertive SA *"A people hitherto oppressed are now free."* (*SH*, 1.5.p.15) to state the most achievable result which is oppressed people are free after war. Reasonably speaking, the journalist succeeds in reaching his/her last concluding and presents the result clearly and in relation to his/her view that the impacts of invasion are more important than what happened before and during the process of invasion. Thus, the journalist minds the rules of reasonableness.

From the effectiveness viewpoint, the journalist makes choice of presenting the noticeable outcome which *"freedom"* (*SH,* 1.5.p.15), *"A people hitherto oppressed are now free."* (*SH*, 1.5.p.15). S/he adapts his AD as s/he presents an assertive SA to establish the result of the argument *"A people hitherto oppressed are now free."* (*SH*, 1.5. p.15). No PD are used here. The Journalist ends up the argument successfully as s/he delivers his/her argument with all its sages and reaches his/her aim of the argument.

### 3.2.15 Argument fifteen an Iraqi Exile

The current argument deals with an Iraqi Exile's description of American war against Iraq.

### 3.2.15.1 The Confrontational Stage in Argument fifteen in SH

The stage takes place when an Iraqi exile expresses his opinion concerning American war against Iraq. He views that America is not able to in save Iraqis. He also launches his view with performing an assertive SA *"They came to save us, but they had no plans."* (*SH*, 2.24.p.119) to criticize the America war which is empty from any kind of plans.

In reasonableness view, Iraqi exile obeys its rules in the sense he puts the standpoint visibly and freely. Concerning effectiveness, Iraqi exile selects to show the fact that America and its allies save the Iraqis from Saddam's regime, but they do not propose any plan to keep this safe in advance *"They came to save us, but they had no plans."* (*SH*, 2.24. p.119 ).

Iraqi exile achieves the AD as he employs an assertive SA to set out his viewpoint. He also makes use of a hypotactic structure as a presentation device *" They came to save us, but they had no plans."* (*SH*, 2.24. p.119 ) to present his idea simply in this stage.

## 3.2.15.2 The Opening Stage in Argument fifteen in SH

Putting no plans reflects on the terrible conditions in Iraq, the Iraqi exile opens his argument by supplying an example of the absent of plans. He presents an assertive SA to say that America takes care of its soldiers *"... American dead are counted, their numbers recorded, their coffins draped in flags."* (*SH*, 2.24.p.119 ) while he uses directive SAs *"How many Iraqis have died? How many civilians?"* (*SH*, 2.24.p.120) to ask about Iraqis' loss and he answers the questions via an assertive SA *"No figure is given."* (*SH*, 2.24.p.120).

As far as reasonableness is concerned, the Iraqi exile presents support to the idea that America is unable to keep Iraqis safe as long as America has no plans. He defends his view evidently and in relation to his standpoint. Thus, Iraqi exile is reasonable as he maintains the rules of the critical discussion.

For effectiveness, Iraqi exile puts his hand on very effective topic to open his argument. He shows the real situation in that America cares only about its dead people as they are counted and warped by the flag of their country, while Iraqi dead people are not even counted. With reference to the

AD, Iraqi exile presents an assertive SA and this SA is not appropriate with this stage. He follows that with directive SA to request for clarification. He also provides the answer to his questions throughout performing an assertive SA *"No figure is given."* (*SH*, 2.24. p.120). Finally, no noticeable PD are used here.

### 3.2.15.3 The Argumentation Stage in Argument fifteen in SH

The stage initiates with the Iraqi exile's starting point. He displays how much Iraqis have been suffering under Saddam Hussein's regime for many years. The Iraqi exile achieves assertive SAs *" We opposed Saddam Hussein, many of us, because he harmed people, and anybody who harms innocent Iraqis, I feel equally passionately and strongly about and I will oppose them. And I will."* (*SH*, 2.24.p.120) saying that Saddam harms Iraq and so does America. Thus, he has the same feelings towards both of them which is opposition. By using an assertive SA, Iraqi exile says *"I mean, if there is a word, Iraq has been crucified. By Saddam's sins, by ten years of sanctions, by the occupation and now by the insurgency."* (*SH*, 2.24.p.120 ) indicating that Iraqis pass through very bad situations starting from Saddam's ends with insurgency. He also presents an assertive SA *"A country's leader is the country's own fault."* (*SH*, 2.24.p.120 ) to say that Iraqis have no faults to be punished on. This indicates Iraqi exile's rejection of treating Iraqis by their leader's sins.

Concerning reasonableness, the Iraqi exile is able to be reasonable as he provides very logical argumentation, obvious and close related to his standpoint. As for effectiveness, the Iraqi exile makes choice of presenting how Iraqis were suffering for long time goes and their situation changes into the worst. He expresses his topic throughout a word *'crucified'* in *"I mean, if there is a word, Iraq has been crucified."* (*SH*, 2.24.p.120 ). Then, he

mentions the way in which *"Iraq has been crucified."* (*SH*, 2.24.p.120 ), *"By Saddam's sins, by ten years of sanctions, by the occupation and now by the insurgency."* (*SH*, 2.24.p.120 ). Additionally, he launches on the final result Iraqis pay the price of their leader's sin *" A country's leader is the country's own fault."* (*SH*, 2.24.p.120 ).

Iraqi exile succeeds in agreeing with his AD as he presents assertive SAs to advance his argumentation. As for PD, he uses paratactic construction *"By Saddam's sins, by ten years of sanctions, by the occupation and now by the insurgency."* (*SH*, 2.24.p.120 ) to presenting his ideas clearly.

## 3.2.15.4 The Concluding Stage in Argument fifteen in SH

The Iraqi exile's argument ends when he reaches his last concluding. He performs an assertive SA *"You are putting your faith in the wrong person. Don't expect America or anybody will do it for you."* (*SH*, 2.24.p.120 ), *"If you don't do it yourself, this is what you get."* (*SH*, 2.24.p.120 ) to say that it is wrong to put hang hopes on America. Reasonably speaking, Iraqi exile minds the rules of being reasonable as he reaches the result that America and any other countries do not free Iraqis and keep them save if Iraqis had wanted freedom, they would have gotten it themselves. He expresses his final view clearly and in relation to his advanced standpoint.

In terms of effectiveness, the Iraqi exile selects to blame Iraqi people in not depending on themselves to get their freedom and keep this freedom alive *"If you don't do it yourself, this is what you get."* (*SH*, 2.24. p.120 ). To comply with AD, the Iraqi exile achieves assertive SAs to furnish his concluding point and achieves the use of SAs. He presents his conclusion by using hypotactic construction, in *"If you don't do it yourself, this is what you get."* (*SH*, 2.24. p.120 ). It is worthy to mention that the Iraqi exile introduces his argument successfully due to the best result he has reached to.

## 3.3 Discussion of the Results of the Analysis of SH

According to the data analysis, there are two types of arguments. First, arguments that end in favor of the protagonists and secondly, arguments that finish in favor of the antagonists. In this play, some characters are able to maneuver strategically and achieve the arguments to their side, while the others are unable to do so. Powell wins three arguments against both Tenet and Bush. He maneuvers strategically in two arguments with Bush and one argument with Tenet. Powell fails convincing his antagonists in two arguments, one with Bush and the other with Cheney.

Bush accomplishes one argument against Powell, but he fails in six arguments; two with Powell, one with Cheney, one with both Rumsfeld and Wolfowitz and two with Blair. Wolfowitz achieves two arguments: in one of them, he cooperates with Rumsfeld to overcome Bush and the other is with Blix.

Blix passes two arguments successfully with both Rice and Wolfowitz. The same thing with Blair who achieves two arguments with Bush. Rumsfeld and Wolfowitz are able to convince Bush. Wolfowitz achieves one argument with Bush and fails with Blix. Rumsfeld achieves his argument with the journalist. Tenet convinces his arguer, Powell. In opposite to Tenet, Rice does not convince her arguer, Blix. The Palestinian Academic achieves her single argument; the Iraqi Exile wins his single argument; and the journalist achieves his/her single argument. By counting the number of the SAs in both the successful and failed arguments, the attended percentages are displayed in the following table:

**Table 4**

| The Successful Arguments | | | The Failed Arguments | | |
|---|---|---|---|---|---|
| SA | No. | Per. | SA | No. | Per. |
| Assertive | 96 | 49,23% | Assertive | 38 | 19,49% |
| Commissive | 5 | 2,56% | Commissive | 4 | 2,07% |
| Directive | 24 | 12,30% | Directive | 22 | 11,28% |
| Usage Declarative | 6 | 3,07% | Usage Declarative | 0 | 0% |
| Total | 131 | 67,16 | Total | 64 | 32,84 |

*The Percentages of Using Speech Acts in Successful and Failed Arguments in SH*

From above statistical analysis, the results reveal that the characters that present more assertive SAs (49,23%) than the other SAs, have more opportunity to achieve their goal in convincing the opponent and getting the argument to their side.

Going further into analysis reveals that there is discrepancy among using the rules of critical discussion, the adaptation of the AD and the PD. Table (4) shows the percentages of each component.

**Table 5**

| The Successful Arguments | | | The Failed Argument | | | Total NO. | Total Per. |
|---|---|---|---|---|---|---|---|
| | No. | Per. | | No. | Per. | | |
| **Fallacies** | 10 | 90,90% | **Fallacies** | 1 | 9,10% | **11** | **100 %** |
| **Violation in the Adaptation of the AD** | 8 | 66,66% | **Violation in the Adaptation of the AD** | 4 | 33,34% | **12** | **100 %** |
| **The Presentational Device** | 29 | 87,87% | **The Presentational Device** | 4 | 12,13% | **33** | **100 %** |

*The Percentages of Fallacies, Violations in the Adaptation of the AD and Using PD in Achieved and Failed Arguments in SH*

Table (5) indicates that the violated rules are usually committed, as there are (90,90%) violations where the arguer wins the argument. Otherwise, the violations of the rules are rarely committed as there are (9,10%) where the arguer fails in gaining the argument. In the same line with rules, the adaptation of the AD also demonstrates that neglecting the adaptation of the AD more frequent (66,66%) in the successful arguments than in the failed ones (33, 34%).The use of the PD reflects that performing the PD results in achieving the arguments. The percentages of using these tools in the successful arguments are (87,87%), while it is rarely used in the failed arguments (12,13%).

The results imply that the characters in successful arguments use more assertive SAs, violate more rules of reasonableness, show less concern about the adaptation of the AD and use more PD than those in the failed arguments. These results achieve the second aim of this study concerning this play *'Investigating quantitatively the reasons behind the success and/or failure in a critical discussion'*.

Analyzing the four stages reveals that there are different frequencies of using SAs in each stage. Tables (6,7,8,9) display the distributions of each SA over the four stages of the arguments.

**Table 6**

| SAs | No. | Per. |
|---|---|---|
| Assertive | 20 | 10,25% |
| Commissive | 0 | 0% |
| Directive | 5 | 2,56% |
| Usage Declarative | 0 | 0% |
| Total | 25 | 12,81% |

*The Number and the Frequency of Using Speech Acts in the Confrontational Stage in SH*

**Table 7**

| SAs | No. | Per. |
|---|---|---|
| Assertive | 19 | 9,74% |
| Commissive | 1 | 0,51% |
| Directive | 10 | 5,18% |
| Usage Declarative | 0 | 0% |
| Total | 30 | 15,43% |

*The Number and the Frequency of Using Speech Acts in the Opening Stage in SH*

Table 8

| SAs | No. | Per. |
|---|---|---|
| Assertive | 82 | 42,05% |
| Commissive | 0 | 0% |
| Directive | 28 | 14,35% |
| Usage Declarative | 6 | 3,07% |
| Total | 117 | 59,47 |

***The Number and the Frequency of Using Speech Acts in the Argumentation Stage in SH***

**Table 9**

| SAs | No. | Per. |
|---|---|---|
| Assertive | 13 | 6,66% |
| Commissive | 8 | 4,11% |
| Directive | 3 | 1,53% |
| Usage Declarative | 0 | 0% |
| Total | 24 | 12,3% |

***The Number and the Frequency of Using Speech Acts in the Concluding Stage***

The percentages point out that assertive SAs are rarely used in confronting others and in stating the point of views, while it is rare to use directive SAs. Moreover, the characters never use both commissive and usage declarative SAs to confront each other. This means, the characters do not tend to show their position from the proposed standpoint or clarify their intentions from the beginning.

In opening the arguments, directive SAs are performed rarely whereas assertive speech cats are used seldom. That is to say, the characters falsely use assertive SAs to open their arguments, but they make

use of directive SAs to challenge the standpoints. In this stage, it is rare used commissive and usage declarative SAs.

The argumentation stage warps up with using more assertive SAs to argue than directive ones. The characters sometimes use assertive SAs whereas they rarely use directive SAs. Concerning commissive and usage declarative SAs, it is rare to use commissive SAs and there is no use of usage declarative ones. In other words, the characters are interested in advancing the argumentations towards their preferred end rather than requesting argumentation or showing attitudes towards the argumentation.

In the end of each argument, there is more stating to the results of the arguments as the assertive SAs are used seldom, but it is hardly ever to use directive SAs in this stage. This denotes that the characters prefer to end up their arguments by adapting the demand of one another. Concerning commissive SAs that are used to show agreement or the opposite, it is rare to use these acts, but these acts have the highest percentages among the other three stages. This denotes that the characters show their convince directly.

Making comparison between the two acts of the plays by means of analyzing directs to the result that seven arguments are placed in the first act, besides seven arguments are located in the second act of the play. Counting the numbers of the arguments that support the concept of going into war against Iraq and the arguments that have the opposite view, shows that there are six arguments support war, while eight arguments stand on the opposite side.

Furthermore, the first act has four arguments with war, whereas three arguments against war. The second act includes five arguments are not in favor of war, while two arguments are with war. This indicates that

the first act warps up with more arguments that encourage declaring war on Iraq whereas the second act includes more arguments that stand on the opposite side of encouraging war. This divergent portrays a clear view that the first group of war supporters win the argument of the play as a whole although the play has more arguments against the war on Iraq. This refers to the intention of the dramatist of reflecting that power dominates over reason.

Moreover, Hare affirms that war on Iraq was drill in power. According to Hinnebusch (2007, p.213), certain states can have the role of leaders due to power, hegemony and dominance like the US whose power is able *"to make the rules and to structure the situation owing to the penetration of the economies of other states by US transnational corporations"*.

*SH* chronicles the reasons, causes and implications that lead up to the American war on Iraq. Megson (2006, p.532) described it as *"The play traces the high-octane political and diplomatic maneuverings on either side of the Atlantic in the build-up to war in Iraq."*. It is basically portrayed as an ideological fight between the two groups: one supports war and the other does not. From the topical options of SM that are selected by the arguers, it is understandable that Wolfowitz, Rumsfeld, Bush, Rice, Blair, Tenet and Cheney support declare war on Iraq for America's colonial interests. The mentioned characters achieve six arguments concerning war on Iraq, on the one hand. On the other hand, Powell, Blix, A Journalist, An Iraqi Exile and a Palestinian Academic are against war as they win eight arguments. The number of arguments that do not support war, i.e., six, overwhelms the number of arguments that stand beside war, i.e., eight. Although the number of the arguments that does encourage war is more than that which discourage the war, the play ends with declaring war

against Iraq. The decision is taken not only by Bush as long as other war supporters convince Bush to do so in their arguments. They win four arguments against Bush till he becomes able to convince Powell, the opposite of going into war.

The arguments denote how the events of the paly are developed gradually. The play starts with the arguments that show how American politicians use an excuse based on false intelligence reports that Iraq has risky weapons which represent a threat not only to America but to the whole world. This is delivered by Tenet in his argument with Powell. These reports are their evidence that Iraq must be stopped and the Iraqi regime must be overthrown. Their means is through invading Iraq. The American politicians classify themselves as the biggest ones who must be powerful as a result they win the arguments which resulted in embarking the war on Iraq.

The argument for the invasion of Iraq is the weapons of mass destruction issue which is internationally forbidden. Consequently, and before the invasion, UN weapon inspectors are sent to Iraq to investigate the weapons and to write a report about it. The report of this inspection, which is headed by Hans Blix, the UN chief inspector, and given to the Bush administration, reveals that there is not any clue that Iraq has any chemical risky weapons. The arguments between Blix and Rice, and Blix and Wolfowitz denote that both Wolfowitz and Rice attempt deliberately to use any means against Iraq. Blix's report does not stop Bush administration from its *'preemptive war'* planned against Iraq.

The play focuses on the President George Bush and his team of advisors as they discuss the case of the world after the 11/9 attacks. Bush uses it as an excuse to attack Iraq and get rid of Saddam Hussein. This is

denoted in the argumentation stage of the second argument when Bush with Wolfowitz and Rumsfeld denotes that the American political leaders raise another excuse to win the approval of the entire world including the UN that there should be a war against Iraq. Their excuse is that Saddam Hussein has built solid relationships and agreements with al-Qaeda which is the first accuser for the 11/9 attacks. For this excuse, they do not have evidence either. In this sense, Wolfowitz says *"I'd say there's a good percentage chance Saddam Hussein was directly involved in the attacks on the World Trade Center."* (*SH*.1.7. p.12). Bush and Blair argue for the war. The arguments between Bush and Blair discuss the way to invade Iraq with UN support. Powell tries to change the decision through his arguments with Tenet and Bush, but Bush knows how to deal with them and makes his mind. Saddam Hussein has no argument at all though he is the President of the country that Bush and his advisor want to declare war against it. Hare uses this absence to deliver a message that the issue of Iraq's invasion has already been fixed by the US and thus, all the arguers that reject this decision will fail in their attempts to change the decision of war.

As a result, and due to coercive diplomacy, political maneuvers, and backroom deals, the Bush and Blair administrations eventually make the decision of going to war. The war starts and Iraq is invaded. The argument of Rumsfeld denotes the final results of war and he describes the event as '*Stuff Happens*'. The US occupation of Iraq is characterized by looting, riots, thefts, murders, etc. The play ends with '*more didactic moments*' which are used to touch raging political argumentations about *"A country's leader"* (*SH*, 2.24.p.6) who appears to be *"the country's own fault."* (*SH*, 2.24.p.) alluding as much to Bush as well as Blair as to Saddam Hussein by Iraqi Exile's argument who says that people suffer *"A country's leader*

*is the country's own fault." (SH*, 2.24.p.6),*"By Saddam's sins, by ten years of sanctions, by the occupation and now by the insurgency." (SH,* 2.24.p.6). In addition to that, *"Hare apportions some of the blame for the war to all of us"*(Rooney, 2006; p. 3) when the Iraqi Exile finishes his argument by saying *"If you don't do it yourself, this is what you get." (SH,* 2.24.p.6).

The TP of the arguments reflects the characters' personality. Starting with Bush who is one of the main characters of the play. He indicates that he is a layer person whose decisions are not fixed. He listens to others, but he does what he wants to do relying on his position as president of the most powerful state in the world. When Powell tells Bush about his plan, Bush accepts the suggestion. The other arguments show that there is no plan of the war on Iraq. This is demonstrated by Rumsfeld's argument with a journalist when he says in the argumentation stage that *" … it is a fundamental misunderstanding to see those images over and over and over again of some boy walking out with a vase and say, 'Oh, my goodness, you didn't have a plan." (SH*, 1.2.p.7) and throughout an Iraqi Exile's confrontational stage of the argument *"They came to save us, but they had no plans." (SH*, 2.24.p.7). Again, with Powell, Bush asks him to agree with the decision of war, but then he says *"I didn't need his permission" (SH*, 2.17.p.7). In short, Bush is a reluctant one.

Powell appears not as a supporter of war and he does his best to avoid war, but he fails. Hare's depiction of Powell's failure is to achieve his aim of making him a tragic hero. In broad sense, *"a tragic hero is a literary character who makes a judgment error that inevitably leads to his/her own destruction" ("Tragic hero as defined by Aristotle",* p. 1). He is a decent man but the situation is turned against him due to his opposing to Bush. His attempts start with his arguments with Bush when he asks

him to propose a plan before war. He is the politician who opposes war making use of his experience in Vietnam as he declares: *"In Vietnam I learned a certain attitude, a certain distrust"* (*SH*, 1.2.p.1). By this, Hare makes a connection between the war of Vietnam and what will happen due to the war in Iraq. Putting plan is a main part of going into war; no war without plan. In the first act, Powell surfaces his desire to avoid war and asks Bush to think more, but in the second act, Powell gives up Bush's decision about war. Throughout his attitudes, Powell tries to say that being loyal to motherland does not mean to follow the wrong decision blindly. His argument with Cheney reveals what he thinks about himself and sees Blair in the same position. However, Cheney shows that the war can leave Blair as long as they do not get benefits from him. The latter's belief reflects that politicians are of double identities whose decisions are affected by how much they care about their own benefits. Cheney tries to turn the table on the UN and neglects its agreement on war. His argument with Bush and Powell indicates that Cheney is a deceiver.

For Tony Blair, the Prime Minister of UK, *"Iraq is an incubator of terrorism"* (Amer, 2020,p.7). Blair wants to hide his weakness through declaring his political support to Bush and this is explored by his argument with Bush. He wants to get the support of UN to the war to become legal and he promises his people to do so. War cabinet decides to go into war without UN support and by this action they do not help Blair in his promise. In this domain, Cheney reveals the politicians' thoughts about Blair *"It's a good rule. When the cat shit gets bigger than the cat, get rid of the cat."* (*SH*, 2.20.p.103).

Another character that steers the ship towards the war on Iraq is Paul Wolfowitz, U.S. Deputy Secretary of Defense. His plea is the involvement of Saddam Hussein, the president of Iraq, with 11/9 attacks in his argument

with Bush: *"there's a good percentage chance Saddam Hussein was directly involved in the attacks on the World Trade Center."* (*SH*, 1.7. p.10). He is the first who suggests Iraq as a target country to be invaded due to its advantages.

Then comes the role of Hans Blix, the UN chief inspector, who is like Powell in opposing the decision of war on Iraq. He has strong principles as he does not agree with Wolfowitz and Rice about their aims to use the position to make up the reality that Iraq is free from weapons of mass destruction and appears Iraq as a guilty by having weapons of mass destruction.

Tenet is a war supporter. His job in CIA is to search the evidence that Iraq produces weapons of mass destruction. However, he depends on a claim and his claim is wrong as Powell shows at the end of act two *"They were facts and conclusions as they existed at that time, based on what the intelligence committee said to us. We subsequently discovered that was wrong. We were wrong."* (*SH*, 2.23. p.117).

To compare Bush and Blair with Saddam Hussein, it can be inferred that America and Britain are not better than the tyrant they destroy. The war causes the suffering of Iraqis expressed in the play through the unnamed character Iraqi Exile. The Iraqi Exile reveals this fact by his argument where he sees that *"A country's leader is the country's own fault."* (*SH*, 2.24.p.120).

Concerning the use of SAs by the characters, the results of the four SAs, assertive, directive, commissive and usage declarative SAs, each character uses more percentage of certain SAs than the others. Table (10) displays the use of these speech acts by the characters. Bush is the first in using assertive and commissive SAs as he does (10,76 %) assertive SAs

as well as he does (3,07%) commissive SAs and (0%) usage declarative SAs. Using assertive SAs denote that Bush uses his sanctified beliefs. Using commissive SAs clarifies that he does not find difficulty in revealing his convincingness. By using directive SAs, Bush has the upper hand over his arguers due to his position as a president. He never uses usage declarative SAs and this shows that Buh does not care about expressing himself to the arguers. Thus, Bush is not a solid character as he shows assentation and domination and then gives up at the end of his arguments. Powell uses more assertive SAs than the other SAs. This denotes that Powell trusts his opinions. He uses directive SAs equally to Bush's use of the same SAs to show that Powell has a position and he is as effective as a president. He uses a low percentage of commissive SAs and this reflects that Powell is indirect in showing his convince. There is no use of usage declarative SAs and this reveals that he does not concern with his arguers' understanding as he does not give explanations. Accordingly, Powell is a firm character with high self-esteem.

Blair uses a high percentage of assertive SAs (10,25%), while he uses a low percentage of directive SAs. By using assertive SAs, Blair trusts his views. His use directive SAs reveals that Blair has no power on his arguers. The difference in using assertive and directive SAs shows that Blair is pretending confidence. He never uses commissives and usage declarative SAs and this denotes that he does not care about neither showing acceptance nor refusal besides giving explanations.

Wolfowitz and Cheney use equal percentage of SAs, i.e. (8,20%) assertive SAs and (3,58%) directive SAs with no use of both commissive and usage declarative SAs. That is to say, Wolfowitz and Cheney argue with their strong trust in their opinions. They have low degree of domination over their arguers.

Rumsfeld uses more assertive acts than directive ones. He uses (5,64%) percentage of assertive and this reveals that he is interested in giving his opinion assertively. He almost has no power on his arguers as he does not direct others to what he wants. Concerning the other SAs, i.e., commissive and usage declarative SAs, Rumsfeld never uses these two acts to indicate that he is careless about putting things clearly and showing his attitudes from the ongoing arguments.

Blix uses relatively similar percentage of both assertive and directive SAs. This indicates that he is a stable character and makes balance between asserting his opinions and directing others in his arguments. Concerning usage declarative SAs, Blix shows that he does not need to give others any explanations. He uses a very low percentage of commissive SAs (1,02%) and this exposes that Blix can admit when he likes or dislikes certain arguments.

Rice and Tenet are not interested in performing directive SAs as they do not use any of these acts. This tells us that these two characters have no power on any other arguers and they are not effective in making the decision of war with Iraq. Concerning commissive SAs, both Rice and Tenet do not use any of these two acts. This is back to the reality that these characters have less ability to admit themselves directly by using the commissive SAs. Additionally, they never use any usage declarative SAs. This shows that they do not care about their arguers' understanding.

The Journalist and the Iraqi exile have similar characters as they use almost the same percentages of SAs. They use more assertive SAs than directive SAs. This points out that they depend on the trust in their views in arguing more than on showing dominance. As far as commissive and usage declarative SAs are concerned, the Journalist and the Iraqi exile

show that they are not interested in giving details or showing clear position from the arguments. That is to say, they are angry concerning the war against Iraq.

The Palestinian Academic is the last one who uses assertive SAs (0,51%). This reveals that this character does not argue with her opinions, but with directing others to support her opinion by using (2,06%) directive SAs. She is the first who uses usage declarative SA (3,09%) to indicate that she prefers to give clarifications because she wants to get more clarifications.

Again, the analysis points out that the characters do not have the same degree of ability to argue. Regarding the ability to reach the desired point as a tool to measure this ability shows that the arguments end up to a particular character, a certain character has more ability than the others. Interpreting the concept by the role of the characters explains that some characters are considered as weak arguers, and some have an equal degree of arguing ability and some have strongest ones.

Bush, Rice and Tenet are the weakest arguers. Bush is regarded as the weakest one as he fails in six arguments and achieves only one argument with Powell. It is obvious that Bush has no firm character as he is effected by his arguers in all the six failed arguments. Rice does not achieve any argument and fails with Blix. The same thing with Tenet who fails in one argument with Powell and does not gain any other arguments. The character that has the equal ability in arguing is Wolfowitz. Wolfowitz gains the success in one argument and fails in another. The strong ones are Powell, Cheney, Blair and Blix. Powell who achieves three arguments and does not pass two arguments, while the others are strong for their victory in two arguments for each one. However, it is worthy to

say that Powell is viewed as the strongest arguer due to his success in three arguments and Cheney has the upper hand on Powell in one argument. This puts Cheney in front of the other strong arguers, i.e., Blair and Blix.

**Table 10**

| The character's Name | Assertive | | Directive | | Commissive | | Usage Declarative | |
|---|---|---|---|---|---|---|---|---|
| | No. | Per. | No. | Per. | No. | Per. | No. | Per. |
| Bush | 21 | 10,76% | 9 | 4,61% | 6 | 3,07% | 0 | 0% |
| Powell | 13 | 6,66% | 9 | 4,61% | 1 | 0,51% | 0 | 0% |
| Blair | 20 | 10,25% | 1 | 0,51% | 0 | 0% | 0 | 0% |
| Rumsfeld | 11 | 5,64% | 2 | 1,02% | 0 | 0% | 0 | 0% |
| Blix | 5 | 2,56% | 3 | 1,53% | 2 | 1,02% | 0 | 0% |
| Wolfowitz | 16 | 8,20% | 7 | 3,58% | 0 | 0% | 0 | 0% |
| Cheney | 16 | 8,20% | 7 | 3,58% | 0 | 0% | 0 | 0% |
| Tenet | 8 | 4,10% | 0 | 0% | 0 | 0% | 0 | 0% |
| Rice | 3 | 1,53% | 0 | 0% | 0 | 0% | 0 | 0% |
| An Iraqi Exile | 13 | 6,66% | 2 | 1,03% | 0 | 0% | 0 | 0% |
| A Journalist | 12 | 6,15% | 2 | 1,03% | 0 | 0% | 0 | 0% |
| A Palestinian Academic | 1 | 0,51% | 4 | 2,06% | 0 | 0% | 6 | 3,08% |
| Total | 134 | 68,71 | 46 | 23,60 | 9 | 4,61 | 6 | 3,08% |

### *The Use of SAs by the Characters in SH*

The analysis highlights some major themes in the play. *SH* is affected by its themes which are not less significant than its characters. The play is built on the themes of power and the misuse of power. Viewing the arguments shows that Bush misuses his power as the President of United States as it is shown in the sixth argument with Powell. The topical selections of the argumentation stage unfold that Bush regards himself as

the decision maker just because he is the president, that is, he has power *"I'm a war president."* (*SH*, 1.11.p.49).

The seventeenth argument shows the same theme for Bush's use of the pronoun 'I' in *"I'm not going to decide on this. I'm not going to decide on this tonight"* (*SH*,1.11. p.54), and again, he sees himself as the superior person. In argument number eleven, Bush focuses on his position when he says *"It's me that'll make the decision. I'll make the decision. I'm the president "* (*SH*,1.10. p.40). The argument number eight proves that Bush's view concerning his position in sense he makes the decision of going into war as he also uses the same pronoun in *"I've made a decision"* (*SH*,2.17. p.49). All the mentioned arguments shape the role of Bush from war and shed light that power can be more effective than being right as he finally makes decision to go into war.

Associating the personal affairs with the social ones signals a predominant theme in this play. This theme is denoted by Blair. Blair makes a deal with Bush on the basis that Blair will give Bush persuasion about invading Iraq, but he does not want his people to know that he has any hand in making such decision. Blair wants to save his position by making the argument number twelve.  In this argument, Blair says that his position *"becomes untenable"* (*SH*,2.12. p.42), if people knows. He asks to be safe and makes sure he will get his ask, and focuses on its importance in *"It's important to me"*, *"I think that's important. I don't just mean it's important it's true. I know it's true. It's also important you say it"* (*SH*,2.12. p.42).

War is stated based on false facts and this is represented through Cheney's argument. Cheney shows that he is not a person of reasons or evidence, but a person of dominant powers to get things done. This is clear

in his argument with Bush and his staff when Cheney suggest to *"... Crisis at the UN"* (*SH*,1.13. p.) when Bush has made his decision to invade Iraq.

America and its allies reflect that they are not different from Saddam Hussein by misusing power. Within the argument number fifteen, an Iraqi exile reveals the policy of America and its supporters in Iraq in the opening stage as he says *"... American dead are counted, their numbers recorded, their coffins draped in flags"* (*SH*,2.24. p.119),*"How many Iraqis have died? How many civilians? "* (*SH*, 2.24. p.119), *"No figure is given"* (*SH*, 2.24. p.). He argues that*" We opposed Saddam Hussein, many of us, because he harmed people, and anybody who harms innocent Iraqis, I feel equally passionately and strongly about and I will oppose them. And I will"* (*SH*, 2.24. p.119). The same argument highlights the theme of leadership where the country leaders are the war maker while their people are victims.

The arguments illustrate another theme which is the theme of imperial and colonial interests in the Middle East. To fake facts, in order to create a justified reason for military actions, is an action of colonialism for imperial benefits: power, oil, and wealth. Palestinian Academic presents this theme in her argument about the reasons behind invading Iraq and occupating Palestine. During the argumentation stage of the Palestinian Academic's argument, Palestinian Academic says that *"…America needed a new military base. Because Cheney worked for Halliburton. "It was all about oil!"* (*SH*, 2.12. p.57) and reaches a conclusion that *" For Palestinians, it's about one thing: defending the interests of America's three-billion-dollar-a-year colony in the Middle East."* (*SH*, 2.12. p.57).

## 3.4 Strategic Maneuvering in *The Vertical Hour*

The researcher finds 11 arguments with SM in this play. The procedures of analyzing *SH* will be applied on TVH.

### 3.4.1 Argument one Nadia's argument

Nadia and Oliver talk together in the yard guard. She is nervous from some beliefs that people hold concerning the bad events in their own countries. Thus, Nadia holds this argument with Oliver to express her own ideas about such beliefs.

### 3.4.1.1 The Confrontational Stage in Argument one in TVH

The present stage starts with Nadia's proposing her view indirectly that the cause of conflicts in some countries is not what she calls *"Ancient hatreds"* (*TVH*, 2.8. p.83). Nadia uses assertive SA *"Ancient hatreds', that's what they always tell you."* (*TVH*, 2.8. p.83) saying that people think that the ancient hatreds are the cause to push people toward conflict. Concerning reasonableness, Nadia obviously and unambiguously presents her standpoint.

In regard to effectiveness, Nadia puts her hand on an effective topic that is '*ancient hatreds*'. She views that people in countries that have some troubles believe that the reason behind the unsecure of their countries is ancient hatreds. She also observes the rules of adapting the AD as she presents her view with an assertive SA. However, there are no PD are used in this stage.

### 3.4.1.2 The Opening Stage in Argument one in TVH

The present stage initiates with Nadia when she indicates that she keeps hearing people using '*Ancient hatreds*' as an attempt to clarify trouble things around them. She uses an assertive SA *"'Ancient hatreds'". Whenever people tried to explain what the hell was going on."* (*TVH*, 2.8. p.83) to open her argument and to take the role of the protagonist and the antagonist as she

puts her view and defends it at the same time. For reasonableness, Nadia obeys the rules concerning reasonableness since she defends her view using understandable formulation to open her argument.

As for effectiveness, Nadia selects to say that people use *"'Ancient hatreds'"* as an excuse to pardon their struggle with one another *"'Ancient hatreds'. Whenever people tried to explain what the hell was going. "* (*TVH*,2.8. p.83). She does not adapt the AD for her performing an assertive SA to open the argument and this act is not appropriate here. Furthermore, no observation of any PD is in this stage.

### 3.4.1.3 The Argumentation Stage in Argument one in TVH

The stage institutes while Nadia advances her argument by showing the way that some politicians act and how they use *"'Ancient hatreds'"* (*TVH*, 2.8. p.83) as cover for their real aims. She accomplishes her idea by using an assertive SA *"What is true is that wherever there's a history of violence you can be sure to find unscrupulous politicians looking to exploit it."* (*TVH*, 2.8. p.83). Concerning reasonableness, Nadia advances her argument logically valid, clear, understandable and with respect to her view.

As much as effectiveness is intended, Nadia makes choice of revealing the fact that politicians exploit their people false thinking to get some kind of benefits and *" ...underneath there are always rational causes."*(*TVH*,2.8. p.83*).* Nadia performs an assertive SA to go forward in her argument so that she is able to meet the AD. There is also no usage for any PD here.

### 3.4.1.4 The Concluding Stage in Argument one in TVH

The argument reaches its final step when Nadia says *"And 'ancient hatreds' is just the phrase they drag out when they can't be bothered to do anything at all."* (*TVH*, 2.8. p.83) She achieves an assertive SA to say that politicians use the phrase *'ancient hatreds'* when they have no solution to what is going on around them. This shows that she succeeds in defending her

view as she clearly establishes the result in regard to her view. Thus, she maintains the rules of reasonableness.

In terms of effectiveness, Nadia goes for mentioning that politicians take advantage of the phrase *'ancient hatreds'* when they do not care about what is going on and when they do not want to deliver any speeches concerning the ongoing situation in their countries. She performs an assertive SA to establish the final result of her argument *"And 'ancient hatreds' is just the phrase they drag out when they can't be bothered to do anything at all."* (*TVH*,2.8. p.83). Moreover, she presents her argument by using a hypotactic construction as a presentational device like: *"And 'ancient hatreds' is just the phrase they drag out when they can't be bothered to do anything at all."* (*TVH*,2.8. p.83). Nadia achieves the argument successfully since she gets the aim behind her argument.

## 3.4.2 Argument two between Dutton and Nadia

The argument sets between Nadia and her student, Dutton in Nadia's office. Nadia sees that there are two paths to deal with political views as she says *"That's what we do. We say 'Here's one way at looking at things, now here's another'."* (*TVH*,1.2. p.7), while Dutton views that there is only one way concerning political views, for him, he sees only his country, i. e., America.

## 3.4.2.1 The Confrontational Stage in Argument two in TVH

The stage begins when Dutton asks a question *"I know it's inconvenient to ask, but why do you think America has triumphed?"* (*TVH*,1.2. p.7). He wants to know Nadia's opinion concerning the triumph of America. So, he uses a directive SA to initiate his argument. It is crucial to state that Dutton follows the rules of reasonableness as long as he comprehensively and freely presents his view *"America has triumphed"* (*TVH*,1.2. p.7).

In relation to effectiveness, Dutton selects to ask Nadia about the reasons that lead her to think that America has triumphed *"I know it's inconvenient to ask, but why do you think America has triumphed?"(TVH*,1.2. p.7). To meet the AD, Dutton presents a directive SA for two purposes: firstly, to request for argumentation and secondly, to confront Nadia. As a presentational device, Dutton uses a syntactic structure of hypotactic in *"I know it's inconvenient to ask, but why do you think America has triumphed?"* (*TVH*, 1.2. p.7).

## 3.4.2.2 The Opening Stage in Argument two in TVH

Belonging to Dutton's question, Nadia opens the argument with two questions and a comment. She uses directive SAs *"Inconvenient? Is 'inconvenient' the word for America's triumph?"* (*TVH,* 1.2. p.7)*,* to object the use of the word *"Inconvenient"* with triumph of America. She uses an assertive SA *"And I'm not sure I'm going to go with 'triumph' either."* (*TVH*, 1.2. p.7). In order to express her opposite opinion, she thinks that events might go in more than one path *"such comparison becomes difficult if we start out with the idea that there's only one system - there's only one way."* (*TVH*, 1.2. p.7). In this case, Dutton is the protagonist and Nadia is the antagonist.

As far as reasonableness is concerned, Nadia achieves the rules of reasonableness since she attacks the standpoint directly by using clear formulations *"Inconvenient? Is 'inconvenient' the word for America's triumph? And I'm not sure I'm going to go with 'triumph' either."* (*TVH*,1.2. p.7). For effectiveness, Nadia chooses to refuse using the expression *"Inconvenient"* (*TVH*, 1.2. p.7) which indicates that Dutton totally believes in the superiority of America. She also does not agree with Dutton that America has got the triumph. She performs assertive and directive SAs to reject Dutton's usage of some phrases. Thus, she does not observe the six rules for adapting the AD due to presenting a wrong SA which is an assertive

SA. Additionally, Nadia uses rhetorical questions as a presentational device *"Inconvenient? Is 'inconvenient' the word for America's triumph?"* (*TVH*, 1.2. p.7) to denote that she does not believe in what Dutton thinks.

### 3.4.2.3 The Argumentation Stage in Argument two in TVH

With Dutton's questioning for Nadia for her disagreement on viewing America as triumphant *"Why not? Why not 'triumph'?"* (*TVH*, 1.2. p.7). He uses directive SAs to face Nadia's opinion. Nadia, in her turn, uses assertive SAs *"Listen. Listen. This is a school. It's not a madrasa. We're not teaching one path. We're teaching many paths. You say you admire liberal democracy. Well, basic to liberal democracy is the idea of free discussion. The free exchange of ideas. Comparison."* (*TVH*, 1.2. p.7) to provide Dutton with clarification about her opinion.

Besides, Dutton uses directive SAs to ask Nadia about her intentions *"You telling me I'm wrong to love America?"* (*TVH*, 1.2. p.7)*, "I'm wrong to love my country?"* (*TVH*, 1.2. p.7). Nadia answers him with an assertive SA *"I'm not telling you any such thing"* (*TVH,* 1.2. p.7) to avoid Dutton's misinterpretation. She also performs directive SAs to advise viewing things from different angles and not to follow America blindly *"I'm telling you not to be blinded by love, that's all. Not to be made stupid by love."* (*TVH*, 1.2. p.7).

From the reasonableness view, Nadia is reasonable that she attacks the standpoint directly through using clear and valid proofs. In contrast, Dutton breaks the Unexpressed Premise Rule as long as he misunderstands Nadia's intention when she says *"You say you admire liberal democracy. Well, basic to liberal democracy is the idea of free discussion. The free exchange of ideas. Comparison."* (*TVH*, 1.2. p.7).

As for effectiveness, Dutton selects to ask questions *"Why not? Why not 'triumph'?","You telling me I'm wrong to love America? "* (*TVH*, 1.2. p.7)*,"I'm wrong to love my country?"* (*TVH*, 1.2. p.7) encountering Nadia's

view. Nadia, in her turn, selects to answer Dutton's questions to convince him. She directs his attention by saying *"Listen. Listen."* (*TVH*, 1.2. p.7). Then, she tells him that they are in school which has wider view than the traditional *"a madrasa"* (*TVH*, 1.2. p.7). She ensures that in school *"We're not teaching one path. We're teaching many paths."* (*TVH*, 1.2. p.7). Nadia uses Dutton's political orientation to let him accept the notion of comparison *"You say you admire liberal democracy. Well, basic to liberal democracy is the idea of free discussion. The free exchange of ideas. Comparison."* (*TVH*, 1.2. p.7).

Regarding the AD, Dutton uses directive SAs to request argumentations so that he follows the rules of adapting the AD. Besides, Nadia uses assertive SAs to advance argumentation. She fails to use directive SAs *"I'm telling you not to be blinded by love, that's all. Not to be made stupid by love."* (*TVH*, 1.2. p.7) which is not the right SA as it does not achieve its use in the forenamed stage. Therefore, Nadia does not mind the rules of the AD.

For the PD, the device of metonymy is observed where she connects love with a person who lacks his mind and eyes *"blinded by love"*, *"stupid by love"*. She also uses the presentational device of repetition *"Listen. Listen"* to let Dutton pay attention to what she will say next.

### 3.4.2.4 The Concluding Stage in Argument two in TVH

The present argument is closed when Dutton shifts the topic of argumentation to his personal emotions for Nadia *"The fact is – I haven't wanted to say – I've come here to say this today – it's you I'm in love with."* (*TVH*, 1.2. p.8). He uses an assertive SA to admit his love towards his teacher, Nadia *"it's you I'm in love with."* (*TVH*, 1.2. p.8). With reference to reasonableness, Dutton violates the Standpoint Rule as he moves from the political argument to the personal one. He also breaks the Closure Rule since he leaves his view and goes to another topic. However, the argument ends up

in favor to Nadia as Dutton withdraws from saying more and prefers to declare his love.

Effectively speaking, Dutton uses an effective time to reveal his love. He links his love to America with his love to Nadia *"The fact is – I haven't wanted to say – I've come here to say this today – it's you I'm in love with."* (*TVH*, 1.2. p.8). He also does not obey the rule that is used to adapt the AD when he presents an assertive SA that is not used to attain its purpose. Finally, there are no PD observed in this stage.

## 3.4.3 Argument three between Dutton and Nadia

In Nadia's office, Dutton and Nadia argue about how Dutton sees the study of international relations and how far this view effects on his personal affairs. He views it useless since he lives in America which, for him, is a model to be followed by other countries.

## 3.4.3.1 The Confrontational Stage in Argument three in TVH

The current stage begins through Dutton's requesting a permission to lay down a question *"Can I say something?"* (*TVH*, 1.2. p.9). Thus, he presents a directive act to initiate his argument *"It's all nonsense, isn't it?"* (*TVH*, 1.2. p.9) and an assertive SA *" The study of international relations"* (*TVH*, 1.2. p.9) to account for his intention. In reasonableness perspective, Dutton follows its rules as he obviously puts his standpoint forward *"It's all nonsense, isn't it?"* (*TVH*, 1.2. p.9) pointing out *"The study of international relations."* (*TVH*, 1.2. p.9).

As far as effectiveness is regarded, Dutton selects to attack the goal behind studying international relations which are, as he considers *"all nonsense"*. He also uses assertive SAs to confront Nadia *"It's all nonsense, isn't it?"* (*TVH*, 1.2. p.9), *"The study of international relations"* (*TVH*, 1.2. p.9). Thus, he obeys the rules of adapting the AD. As for PD, Dutton uses no PD here.

### 3.4.3.2 The Opening Stage in Argument three in TVH

Because of his advanced view, Dutton takes the position of protagonist while Nadia plays the role of antagonist as she uses a directive SA *"In what way is it nonsense, Dennis?"* (*TVH*, 1.2. p.9). So, she opens the challenge concerning Dutton's opinion that international relation studies can be described as useless.

For reasonableness, Nadia is reasonable in the sense that she asks Dutton to defend his view *"In what way is it nonsense, Dennis?"* (*TVH*, 1.2. p.9) as well as her opening argument is a clear and relevant. Concerning effectiveness, Nadia makes choice of asking for more explanation about how international relation studies are useless from Dutton's perspective *"In what way is it nonsense, Dennis?"* (*TVH*, 1.2. p.9). To meet her AD, Nadia minds the six rules of using SA as long as she performs a directive SA letting Dutton tell more about his view (defending the standpoint). Finally, there are no PD at hand in this stage.

### 3.4.3.3 The Argumentation Stage in Argument three in TVH

Dutton advances the argument when he finds out the reason behind joining the class *"I took this course - as you know I'm a business major, my interest is start-up - but my father wanted me to broaden my mind. I don't know why. Dad's own mind is about as narrow as it's possible to be."* (*TVH*, 1.2. p.9). He uses an assertive SA to tell Nadia that he is not interested in political studies but this is what his father wants. His father views that studying politics makes Dutton's mind outgoing. In contrast, Dutton considers his father's thoughts as narrow since he prefers to get money, power, and position. In this case, he ignores Dutton's own interests *"He wants *wealth. He wants power. He wants position. That's all he wants."* (*TVH*, 1.2. p.9).

Nadia, in her turn, performs directive SAs to request argumentation from Dutton *"Narrow, how?", "Well?"* (*TVH*, 1.2. p.9). Dutton uses an assertive act to say that America, his country, does not need international relation as it always wins *"This is my point: America wins. It always wins."* (*TVH*, 1.2. p.10), *"So. Say there's a runner - the runner wins the race - then the other runners, if they're at all intelligent, they ask 'How did he do that?' They look at the winner, they look at his methods, they analyze, they say 'OK'. And that's the way other countries are going to prosper. They'll prosper by imitating America. And to me that's Political Studies. 'What does America do? And how can anyone else get close?"* (*TVH*, 1.2. p.10). So, other countries need to learn how America wins.

For reasonableness, Dutton minds the rules concerning reasonableness as he advances his argumentation undoubtedly and in relation to his viewpoint. He also provides logically convincing reasons why international relation is nonsense *"They look at the winner, they look at his methods, they analyze, they say 'OK'. And that's the way other countries are going to prosper. They'll prosper by imitating America. And to me that's Political Studies. 'What does America do? And how can anyone else get close?"* (*TVH*, 1.2. p.10). It is significant to mention that Dutton considers political studies as a way of discovering how America successes and how other countries can be like America. Nadia, in her turn, is also reasonable due to using questions *"Narrow, how?", "Well?"* (*TVH*, 1.2. p.9) that are understandable, good questions and relevant to what Dutton has said.

With reference to effectiveness, the aspects of SM manifest themselves in this stage as follows: from TP viewpoint, Dutton chooses to inform Nadia that he is personally not interested in studying politics as he is a business man and from a political side America does not want international relation as it is always the winner and other countries try to imitate its strategies in politics. Nada selects to ask questions regarding Dutton's argumentation *"Narrow,*

*how? ","Well?"*(*TVH*,1.2. p.9). To agree with the AD, Dutton presents an assertive SA to advance his argumentation as well as to defend his view. Besides, Nadia uses the aforementioned directive SAs to request farther argumentation. As for the PD, the characters use no devices in the present stage.

## 3.4.3.4 The Concluding Stage in Argument three in TVH

In relation to the advanced Dutton's view that the study of international relations is of no use, Nadia ends up this argument with her implicit approval that Dutton has a correct view *"Well I'm glad my year of teaching hasn't been entirely wasted."* (*TVH*, 1.2. p.10). Thus, she uses an expressive act to denote her agreement with what Dutton has said. Regarding reasonableness, Nadia is reasonable since she shows her approval clearly and in relation to the advanced perspective. The argument finishes in favor to Dutton as long as Nadia is convinced of Dutton's standpoint and admires his view in terms of politics.

In terms of effectiveness, Nadia makes choice of her admiration regarding Dutton's speech about how he views international relations *"Well I'm glad my year of teaching hasn't been entirely wasted."* (*TVH*,1.2. p.10). For the AD, Nadia disobeys the rules of adopting of the AD as the same as she presents an expressive SA to accept Dutton's view in this final stage and this SA is not one of the acts that are used to finish an argument. Finally, there are no usage of presentational means in this stage.

## 3.4.4 Argument four between Dutton and Nadia

In Nadia's office, Dutton argues Nadia as the former is not persuaded by her speech concerning rejecting his love. Dutton has joined a psychology class and he uses what he has learned to argue Nadia in order to bush her to uncover her real character.

### 3.4.4.1 The Confrontational Stage Argument four in TVH

The current argument starts with Dutton's standpoint in which he believes that Nadia hides her feelings towards him. He uses an assertive SA *"But nothing you say convinces Me."* (*TVH*, 1.2. p.12) to motivate Nadia to reveal her true emotions. As far as the rules of reasonableness are concerned, Dutton obviously presents his belief. Thus, he minds the rules of being reasonable in this stage.

For effectiveness, Dutton selects an effective topic as long as he tells Nadia that her speech is not persuasive. Due to his study of *"psychology"* (*TVH*, 1.2. p.12), in other words, Fraud's ideas, *"Briefly. Freud"* (*TVH*, 1.2. p.12), Dutton wants to say that he knows that she is not saying the truth. He observes his AD as he uses an assertive act to put his view forward *"But nothing you say convinces me."* (*TVH*, 1.2. p.12). Additionally, he does not use any PD.

### 3.4.4.2 The Opening Stage Argument four in TVH

The opening stage initiates with Nadia's question about the time that Dutton spends studying Freud *"How many weeks? How many weeks did you study Freud?"* (*TVH*, 1.2. p.12). She presents a directive SA to face Dutton about his opinion that Nadia finds difficulty in showing her true feelings. So, Nadia takes the role of the antagonist at the same time as Dutton is the protagonist.

In terms of reasonableness, she asks to ensure to what extent Dutton is learnt from or effected by Fraud. She does not present her attack clearly because the reason behind asking the question is not clear enough to be understood by Dutton; therefore, she violates the Usage Rule. Regarding effectiveness, the TP can be realized through Nadia's choice to attack

Dutton's claim indirectly by asking about the time of his class in psychology. She uses a directive SA to face Dutton's claim *"How many weeks? How many weeks did you study Freud?"* (*TVH*, 1.2. p.12). In this regard, she obeys the rules of AD. Finally, no PD can be observed in the present stage.

### 3.4.4.3 The Argumentation Stage Argument four in TVH

This stage begins when Dutton supports his claim with the study of psychology by using an assertive SA *"Actually you can understand quite a lot in three weeks."* (*TVH*, 1.2. p.12). She puts another view by using an assertive SA *"You can also misunderstand quite a lot in three weeks."* (*TVH*, 1.2. p.12) to attack his argumentation. He, in his turn, presents usage declarative to say *"Freud has a theory that we aren't who we claim to be."* (*TVH*, 1.2. p.12), *"Freud says we're all somebody else. Underneath. Underneath"*(*TVH*, 1.2. p.13), *"The real person – The person concealed - is quite different, has quite different feelings from the person on the surface."* (*TVH*, 1.2. p.13) using Freud's theory as an evidence to his claim.

On this occasion, Nadia performs an assertive SA *"Well, it's a highly convenient theory. But that's all it is. A theory."* (*TVH*, 1.2. p.13) to overcome Dutton's evidence. She also argues that there is a possibility that this theory is not correct. Dutton clarifies his standpoint that *"So what I'm getting at is this: you don't convince me. And something tells me – my own instincts tell me - that underneath you don't even convince yourself."* (*TVH*, 1.2. p.13) through using an assertive SA.

For reasonableness, Both Dutton and Nadia are reasonable in the sense that they obviously put their argumentation forward and in relation to Dutton's argument that Nadia does not want to show her real feelings. To be effective, Dutton picks out a Freud's theory for the purpose of supporting his claim. He ensures that three weeks *"Intensely"* (*TVH*, 1.2. p.12) are enough

to learn much about Freud, i.e., people nature. He also states that *"Freud says we're all somebody else. Underneath. Underneath."* (*TVH*, 1.2. p.13) indicating that Nadia has another interpersonal side.

Moreover, he clarifies Fraud's theory as he says *"The real person – the person concealed - is quite different, has quite different feelings from the person on the surface."* (*TVH*, 1.2. p.13). Then, he attacks Nadia personally *"So what I'm getting at is this: you don't convince me. And something tells me – my own instincts tell me - that underneath you don't even convince yourself."* (*TVH*, 1.2. p.13). With regard to the AD, Dutton minds the rules of adopting AD as a result of his use of an assertive act *"Actually you can understand quite a lot in three weeks."* (*TVH*, 1.2. p.12) as well as a usage declarative SA to clarify the notion of Freud's theory *"Freud has a theory that we aren't who we claim to be."*, *"Freud says we're all somebody else. Underneath. Underneath."* (*TVH*, 1.2. p.13), *"The real person – The person concealed - is quite different, has quite different feelings from the person on the surface."* (*TVH*, 1.2. p.13). Nadia, in her turn, uses an assertive SA to engage in Dutton's argumentation *"Actually you can understand quite a lot in three weeks."* (*TVH*, 1.2. p.12), *"Well, it's a highly convenient theory. But that's all it is. A theory."* (*TVH*, 1.2. p.13). Concerning the third aspect of strategic maneuvering, there is no PD are used here.

### 3.4.4.4 The Concluding Stage Argument four in TVH

The argument ends with Nadia's shifting the topic of the argument. She uses an assertive SA *"That's it. That's the end of the course. Here is your essay."* (*TVH*, 1.2. p.13) in order to indicate that she does not want to go on arguing Dutton. That is to say, the argument is closed to Dutton side. In term of reasonableness, Nadia is unreasonable as long as she does not attack the

advanced point of view *"That's it. That's the end of the course. Here is your essay."* (*TVH*, 1.2. p.13). This causes the Standpoint Rule violation.

From effectiveness perspective, Nadia selects to withdraw from completing the argument with Dutton *"That's it. That's the end of the course. Here is your essay."* (*TVH*, 1.2. p.13) (topical potential). She also performs an assertive SA to close up the argument but the act does not present to catch its purpose. Thus, she does not mind the rules of audience awareness. Lastly, there are no use of any presentational instruments in the current stage.

## 3.4.5 Argument five between Nadia and Terri

The current argument sets between Nadia and her student, Terri in Nadia's office over Terri's essay. Terri wrote an essay concerning the war of Iraq. Nadia criticizes her for mingling the public issues with personal matter that the result is what she has written in the essay. She keeps reading Terri's essay and comments on her words while Terri saying nothing.

## 3.4.5.1 The Confrontational Stage in Argument five in TVH

This stage initiates as Nadia implicitly presents her view that Terri does not write a good essay. She mentions assertive SAs *"You're an intelligent student. You're much more than that. You're a highly intelligent person."* (*TVH* .2.10. p.102). However, the argument starts with Nadia's criticism *"All right. I don't know. Really. I'm lost for a response. You're an intelligent student. You're much more than that. You're a highly intelligent person."* (*TVH*, 2.10. p.102). She states that by using assertive SAs.

In terms of reasonableness, Nadia accurately adopts its rules by putting her view forward freely and clearly. Concerning effectiveness, from the topical potential, Nadia effectively makes a choice of praising Terri's intelligence to show that she is dissatisfied with her essay *"You're an*

*intelligent student. You're much more than that. You're a highly intelligent person."* (*TVH*, 2.10. p.102). *Concerning* AD, Nadia presents an assertive act to express her disappointment towards Terri's assessment. Thus, Nadia obeys the six rule for performing the SAs in this stage. Additionally, no PD are observed in the current stage.

### 3.4.5.2 The Opening Stage in Argument five in TVH

Nadia initiates this stage with asking questions *"What are you actually saying? Have you thought about it? Is this what you think?", "Not 'I've got to do an essay, so I'd better write something'. But: 'I actually believe this. This - this is what I believe'?"* (*TVH*, 2.10.  p.102) so as to attack the writing in the essay by using directives.

Reasonably speaking, Nadia obeys the rules of reasonableness since she understandably attacks the advanced standpoint by asking questions related to what Terri has written *"What are you actually saying? Have you thought about it? Is this what you think?"* (*TVH*, 2.10. p.102). She follows that with an explanation of the Terri's real intention *"I actually believe this"* (*TVH*, 2.10. p.102).

To be effective, Nadia asks questions and gives a reply to herself to show what has been written in the essay as well as she reflects what Terri believes in *"I actually believe this."* (*TVH*, 2.10. p.102). To meet the AD, Nadia uses a directive SA to ask Terri for challenging to face the standpoint. Accordingly, she minds the six rules of adapting the AD. Finally, Nadia does not employ any presentation of devices.

### 3.4.5.3 The Argumentation Stage in Argument five in TVH

The current stage starts with Nadia's attack of Terri's writing about the war of America against Iraq. She begins reading the essay and commenting

on Terri's thoughts by asking questions *"'Why did Bush go to war? Because he could'. What kind of a statement is that? 'Because he knew he'd get away with it.' Do you call that a theory? 'For Bush and those like him, the exercise of power is enough in itself. America went to war for no strategic objective. Iraq was irrelevant to the war on terror and that was the reason it was chosen. The point of the action was its very arbitrariness. To demonstrate to any possible enemy of the US that no-one should ever consider themselves safe."* (*TVH*, 2.10. p.102). Thus, she uses a combination of directive and assertive SAs in order to criticize her writing because Nadia has different views concerning war of Iraq.

Moreover, Nadia uses an assertive act *"well, it's an interesting thesis, but, unburdened by evidence, maybe it doesn't quite have the impact you hope."* (*TVH*, 2.10. p.102) to say that Terri's thought is not bad but it needs evidence to be as Terri hopes. By using directive SAs *"I mean, Terri, this isn't a talk show. This isn't talk radio. It's not 'Let's go into the studio and say stupid things.' This is an essay. In a serious discipline. The causes and origins of the war in Iraq. Jesus, I hear this stuff – as you do. I don't know what's happened. Suddenly everyone's a blowhard. Yale – the point of Yale University is – very simply - that it should be a blowhard-free zone."* (*TVH*, 2.10. p.102*)*. Nadia utilizes a directive SA telling Terri that she can say what she believes in *"The causes and origins of the war in Iraq."* (*TVH*, 2.10. p.102).

As far as the rules of reasonableness are concerned, Nadia violates one of them which is the Unexpressed Premise Rule when she says *"Suddenly everyone's a blowhard. Yale – the point of Yale University is – very simply - that it should be a blowhard-free zone."* (*TVH*, 2.10. p.102) pointing out that Terri is one of the people who are blowhard. Then, she denies this premise, *"By which - look, I'm not calling you a blow-hard."* (*TVH*, 2.10. p.102).

Effectively speaking, Nadia selects a number of topics to present her argumentation. She quotes Terri words and asks her about them *"'Why did Bush go to war? Because he could'. What kind of a statement is that?"* (*TVH*, 2.10. p.102) She chooses to criticize Terri's free expressing of her thoughts *"Terri, this isn't a talk show. This isn't talk radio. It's not 'Let's go into the studio and say stupid things.' This is an essay. In a serious discipline. The causes and origins of the war in Iraq. Jesus, I hear this stuff – as you do. I don't know what's happened. Suddenly everyone's a blowhard. Yale – the point of Yale University is – very simply - that it should be a blowhard-free zone."* (*TVH*, .2.10. p.102).

Regarding the AD, Nadia presents assertive SAs to advance her argumentation and uses a directive one to motivate Terri interpreting that she does not succeed in her writing (request for argumentation). As for PD, no devices are mentioned in this stage.

## 3.4.5.4 The Concluding Stage in Argument five in TVH

The argument ends with Nadia's saying*"... understand there's such a thing as disaffection. I do. When you're young. It's great."* (*TVH*, 2.10. p.102*).* Throughout using an assertive SA, Nadia admits that it is normal for Terri, as a young person, to explain her negative view. From reasonableness perspective, Nadia violates the Closure Rule since she retracts her standpoint that Terri fails in writing her essay about war of Iraq. She says that *"I understand there's such a thing as disaffection. I do. When you're young. It's great."* (*TVH*, 2.10. p.102). This indicates that she is no more concerned with her view and the argument finishes to Terri.

In terms of effectiveness, Nadia picks out an effective topic referring to the nature of young people when they are disaffected by what happens around them *"I understand there's such a thing as disaffection. I do. When*

*you're young."* (*TVH*, 2.10. p.102). She uses assertive SAs ending up and retracting the argument. Thus, Nadia follows the rules of adapting the AD with no surveyed of any PD

## 3.4.6 Argument six between Nadia and Terri

The argument occurs between Nadia and her student, Terri, in Nadia's office. Nadia comments on Terri's essay because she does not satisfy with what Terri has written about America's policy towards Iraq.

## 3.4.6.1 The Confrontational Stage in Argument six in TVH

While she reads out the essay that is written by Terri regarding Iraq War, Nadia feels that Terri writes her essay with *"darkness"* and *"a scary kind of hopelessness"* (*TVH*, 1.2. p.103*)* which indicate that Terri's writing is affected by a personal issue. Assertive SAs are presented in this stage *"Terri, there's a darkness in this essay. There's a scary kind of hopelessness."* (*TVH*, 1.2. p.103).

Concerning reasonableness, Nadia puts obviously her standpoint forward. Thus, Nadia adopts its rules as she presents her view clearly and freely. For effectiveness, Nadia establishes the use of linking ideas of the given essay with Terri's psychological condition as she says *"Terri, there's a darkness in this essay. There's a scary kind of hopelessness."* (*TVH*, 1.2. p.103). Concerning the AD, Nadia uses appropriately assertive acts to place her unexpressed standpoint. Finally, it can be observed that metaphors are used as PD, i.e. *"darkness"* and *"scary"* (*TVH*, 1.2. p.103) to indicate how Nadia feels towards the essay.

### 3.4.6.2 The Opening Stage in Argument six in TVH

With Nadia's question *"Are you going to tell me what's going on."* (*TVH*, 1.2. p.103) this stage is opened the argument. Terri answers her question by using an assertive SA *"For a couple of weeks now, I've been breaking up with my boyfriend"* (*TVH*, 1.2. p.103)*"Losing him… it's made me think hard. It's made me realize a whole heap of things."* (*TVH*, 1.2. p.103) to provide the reason of *"a darkness"* and *"a scary kind of hopelessness"* (*TVH*, 1.2. p.103). Thus, she is the protagonist whereas Terri is the antagonist of the current argument.

To be reasonable, Nadia obviously asks a question concerning the standpoint. Terri gives her reasons understandably, and in relation to Nadia's opinion. Accordingly, Nadia and Terri maintain the rules of being reasonable. Effectively speaking, she uses a question to face Terri. Terri, in her turn, is effective in selecting the answer of Nadia's question. Nadia replies on the reason of *"darkness"* and *"a scary kind of hopelessness"* to her breaking up with her boyfriend.

To meet the AD, Nadia uses a directive SA to motivate Terri for revealing her own problem *"Are you going to tell me what's going on."* (*TVH*, 1.2. p.103). Terri, in her turn, uses an assertive SA to cover what is going on with her *"For a couple of weeks now, I've been breaking up with my boyfriend."* (*TVH*, 1.2. p.103) and *"Losing him… it's made me think hard. It's made me realize a whole heap of things."* (*TVH*, 1.2. p.104) but she fails in achieving the AD due to performing this an assertive SA that is not suitable on in this stage. Additionally, there are no PD distinguished in the current stage.

### 3.4.6.3 The Argumentation Stage in Argument six in TVH

Nadia initiates this stage with a question (a directive SA), *"About American foreign policy?"* (*TVH*, 2.10. p.104). Concerning Terri's speech*" it's made me think hard. It's made me realize a whole heap of things."* (*TVH*, 2.10. p.104) it involves assertive SAs. By this kind of SAs *"No. No, not about that."* (*TVH*, 2.10. p.104), Terri denies Nadia's idea that she may mix her personal issue with *"American foreign policy."* (*TVH*, 2.10. p.104).

It is noticed that Nadia believes that Terri does not separate between her two concerns: personal and social issues. This can be comprehended through using a directive SA *"it's just - reading your essay, which perhaps I now begin to understand, I have this uneasy feeling that you may have been doing what psychologists call 'projecting' your unhappiness onto the subject in hand. We have to fight this, we have to make this not about ourselves, we have to fight our own feelings, we must try and be objective."* (*TVH*, 1.2. p.106). Terri, in her turn, faces Nadia's view by using an assertive SA *"I know we're looking at two different things. First thing - my boyfriend has gone off with a girl who looks as if she eats shit with a dirty spoon, and also – second thing – I'm deeply despairing of the direction my government has recently been taking. I think I can hold both these things in my head at one time…."* (*TVH*, 1.2. p.106) for the purpose of expressing her awareness towards her own issues and advance the argumentation. Thus, Terri does not mix them together *"Without confusing them!"* (*TVH*, 1.2. p.107).

Reasonably speaking, Nadia adapts the rules of reasonableness accurately through her argumentation. In the same line, Terri attacks Nadia's opinion understandably and in relation to the advanced standpoint. In terms of effectiveness, Nadia simply selects to use a psychological topic from TP to make Terri admit that she merges her personal feeling with her attitude

towards America war on Iraq*"… you may have been doing what psychologists call 'projecting' your unhappiness onto the subject in hand."* (*TVH*, 1.2. p.106). Moreover, Terri makes use of revealing her real problems and denies that she may not control them all together*" I think I can hold both these things in my head at one time…. Without confusing them!"* (*TVH*, 1.2. p.107).

Consequently, she follows the rules of using SAs as she performs directive SAs to motivate Terri to admit *"About American foreign policy?"* (*TVH*, 1.2. p.103),*"it's just - reading your essay."* (*TVH*, 1.2. p.106). The same is with Terri who uses assertive SAs to face what Nadia claims, *"No. No, not about that.", "I know we're looking at two different things. First thing - my boyfriend has gone off with a girl who looks as if she eats shit with a dirty spoon, and also – second thing – I'm deeply despairing of the direction my government has recently been taking. I think I can hold both these things in my head at one time…."* (*TVH*, 1.2. p.106-7). As for PD, both Nadia and Terri do not use any PD.

## 3.4.6.4 The Concluding Stage in Argument six in TVH

The argument ends with Nadia's saying *"I'm not saying you're confusing them. All I'm saying is – look!"* (*TVH*, 1.2. p.107). Nadia fails to persuade Terri with her view. She uses the aforementioned an assertive SA retracting her view that Terri's essay is affected by her inner state of mind.

With reference to reasonableness, Nadia violates the fifth and sixth rules of reasonableness the Unexpressed Premise Rule and Starting Point Rule. This belongs to her rejecting for what is written in Terri's essay which reflects Terri's personal affair *"I'm not saying you're confusing them. All I'm saying is – look!"* (*TVH*, 1.2. p.107). Additionally, Nadia breaks the Closure Rule when she tells the opposite of what she has advanced in the first stage.

She also violates the Validity Rule since she mentions *"All I'm saying is – look!"* (*TVH*, 1.2. p.103) that is not a valid reason for Terri's confusion.

Regarding effectiveness, Nadia effectively rejects her thought as well as counts her previous speech as evidence when she mentions *"I'm not saying you're confusing them. All I'm saying is – look!"* (*TVH*, 1.2. p.107). To attract audience attention, Nadia uses assertive SAs to retract her standpoint so that she minds the use of acts in this stage. Finally, there are no PD presented in the present stage.

## 3.4.7 Argument seven between Nadia and Terri

The current argument is stated between Nadia and her student, Terri. Terri wrote an essay concerning the war of Iraq. Nadia reads the essay and once more she argues Terri about her words.

## 3.4.7.1 The Confrontational Stage in Argument seven in TVH

The current stage begins when Nadia reporting what Terri has written in her essay *"You say here 'There is only one truth. The powerful exploit the powerless. Indiscriminately,' you say. 'And without any conscience. Rich countries are, by definition, massively self-interested and will never reach out to help anyone else. Whoever heard of a country,' you ask 'which gave up power or wealth voluntarily? Nothing ever changes except by the use of force. Reason never prevails."* (*TVH*, 2.10. p.107). She uses assertive SAs to report Terri's view. Additionally, she uses a directive SA *"I just ask: how can you write that?"* (*TVH*, 2.10. p.107) to declare her objection to what Terri has written in the essay. In this respect, Nadia confronts her unthinking in Terri's opinion that America dominates the less power countries for price.

To be reasonable, Nadia reports Terri's words and asks *"I just ask: how can you write that?"* (*TVH*, 2.10. p.107) in order to state an objection of

Terri's words. Thus, she obviously puts her opposite view of Terri's. Regarding effectiveness, Nadia selects to make use of Terri's writing to start her argument as well as to express her doubts in what Terri has written. To adapt the AD, Nadia follows the six rules used to adopt AD as she uses assertive SAs to report Terri's speech directly and follows them with a directive one *"I just ask: how can you write that?" to ask for defending the standpoint."* (*TVH*, 2.10. p.107) for the purpose of clarification. Finally, PD are not observed in the current stage.

## 3.4.7.2 The Opening Stage in Argument seven in TVH

The present stage initiates with Terri's giving the reason behind her ideas *"Because I've just lived through the last five years. I read the papers. I watch television. It's what I've seen for myself."* (*TVH*, 2.10. p.107). Terri achieves usage declarative SAs to say that she was in touch with everything she has said in her essay *" It's what I've seen for myself."* (*TVH*, 2.10. p.107). However, she obeys the rules of reasonableness since she gives Nadia the reason for her ideas in the essay clearly and in relation to Nadia's advanced standpoint. Thus, Nadia is the protagonist and Terri is the antagonist.

Concerning effectiveness, Terri makes choice of presenting a reason for her view about America and its policy *"Because I've just lived through the last five years. I read the papers. I watch television. It's what I've seen for myself."* (*TVH*, 2.10. p.107). In order to achieve the AD, Terri uses an assertive SA to defend her view. With reference to the PD, no devices can be noticed in the stage.

## 3.4.7.3 The Argumentation Stage in Argument seven in TVH

The argument goes ahead as Nadia attacks Terri's experience *"You're twenty, Terri. What are you suggesting? Everything's cynicism, is it -*

*already?"* (*TVH*, 2.10. p.107). Nadia uses an assertive SA stating that Terri is young. As a result, she has no an adequate experience to decide what is going on. She also uses directive SAs to ask Terri about the source of her *"view what are you suggesting? Everything's cynicism, is it - already?* (*TVH*, 2.10. p.107). Terri answers with an assertive SA *"No"*(*TVH,* 2.10. p.107) for the purpose of rejecting to what Nadia says. She also uses directive acts to reject Nadia's perspective and to denote that Nadia fools herself since she does not accept the facts as they are *"But why pretend? Why argue for things which aren't going to happen? Like the world getting any more sensible?"* (*TVH*, 2.10. p.107) to ask Nadia who, in her turn, performs an assertive SA *"Because we have no other choice!"* (*TVH*, 2.10. p.107),*"This is what gets to me. Despair's an affectation. That's what I think. It's self-indulgence."* (*TVH*, 2.10. p.107) to answer Terri's questions. Terri presents her final comment *"I don't think so. It's more like not fooling yourself."* (*TVH*, 2.10. p.107) by using assertive SAs.

In terms of reasonableness, Terri defends her view by asking questions*, " But why pretend? Why argue for things which aren't going to happen? Like the world getting any more sensible?"* (*TVH*, 2.10. p.107), and saying that *"It's more like not fooling yourself"* (*TVH*, 2.10. p.107). As a result, she comprehensively presents her argumentation and in relation to the advanced standpoint. In contrast, Nadia violates the eighth rule of reasonableness, which is known as the Validity Rule since she does not provide Terri with a logically valid proof *"Because we have no other choice!"* (*TVH*, 2.10. p.107).

As far as effectiveness is concerned, Terri selects to defend her point of view through using questions that are concerned with the usage of America's power which is directed towards the less power the countries in order to gain benefits. Consequently, he attacks Nadia's opinion *"Because we*

*have no other choice!"* (*TVH*, 2.10. p.107) *"This is what gets to me. Despair's an affectation. That's what I think. It's self-indulgence"* (*TVH*, 2.10. p.107) by saying that Nadia's thinking is as one deceives herself in such thinking. Besides, Nadia picks out a number of topics. She also attacks Terri's age to view everything clearly and thinks that there are no other options to see things in different ways.

To adapt the AD, Terri uses directive acts to request more argumentations as well as she uses an assertive SA, *"I don't think so. It's more like not fooling yourself."* (*TVH*, 2.10. p.107) to advance the argumentation. In this respect, Terri observes the six rule of the AD. For Nadia, she uses directive SAs *" What are you suggesting? Everything's cynicism, is it - already?"* (*TVH*, 2.10. p.107) to let Terri go farther in her argumentation and performs assertive SAs *"Because we have no other choice!"* (*TVH*, 2.10. p.107),*"This is what gets to me. Despair's an affectation. That's what I think. It's self-indulgence."* (*TVH*, 2.10. p.107) to move forward in the argumentation. So, Nadia obeys the rules concerning adapting the AD. As PD, Terri uses rhetorical questions *"But why pretend? Why argue for things which aren't going to happen? Like the world getting any more sensible?"* (*TVH*, 2.10. p.107) making Nadia accepts her view.

## 3.9.7.4 The Concluding Stage in Argument seven in TVH

The argument reaches its final steps as Nadia adds no more arguments. The argument ends up in favor of Terri when Nadia gives up. She uses assertive SA to admit that she has no more ideas *"I don't know."* (*TVH*, 2.10. p.108). Concerning reasonableness, Nadia violates the Closure Rule as she gives up defending her view which is opposite to Terri. Thus, Nadia does not accurately follow the rules of reasonableness. Effectively speaking, Nadia uses an assertive SA to finish her argument directly when she says *"I don't*

*know."* (*TVH*, 2.10. p.108). She also meets her AD since she achieves an assertive SA to end up the critical discussion. Additionally, no PD are perceived in this final stage.

## 3.4.8 Argument eight between Philip and Nadia

While Nadia and Oliver are sitting and talking under the starts in the lawn, Philip appears silently behind them. The present argument takes place between Philip and Nadia. They talk about Philip's father after his father's departure to his room. Philip thinks that his father is not a good person while Nadia does agree with his view; therefore, Philip argues Nadia to reveal his father's hidden face.

## 3.4.8.1 The Confrontational Stage in Argument eight in TVH

Philip observes Nadia talking with his father. This situation confuses him. She asks *"Why are you angry?"* (*TVH*, 1.6. p.56) as a reply. In this case, Philip uses assertive SAs *"Because it's an act. It's a mask."* (*TVH*, 1.6. p.56) accusing his father of pretending to be a good one. Thus, Philip sets his standpoint that his father is not as Nadia thinks of.

Concerning reasonableness, Philip adapts the rules of reasonableness since he expresses his point of view freely and plainly. From the effectiveness view, Phillip, as topical potential, selects to attack his father's personality and accusing him of hiding his real personality. Regarding AD, he uses assertive SAs to express his perspective. Thus, Philip obeys the six rules of adapting the AD. To present his standpoint effectively; Philip uses a metaphor as in the word *"mask"* (*TVH*, 1.6. p.56) to indicate that his father hides his real nature.

### 3.4.8.2 The Opening Stage in Argument eight in TVH

Nadia initiates this stage as she carelessly says that what Philip says is not important. She uses a directive SA, *"Does it matter?"* (*TVH*, 1.6. p.56) asking Philip to defend his standpoint. Phillip uses an assertive SA to insist on his argument that *"He's not who he claims to be."* (*TVH*, 1.6. p.56). Consequently, Phillip takes the role of the protagonist whereas Nadia takes the role of the antagonist.

In terms of reasonableness, Nadia's question is related to the standpoint so that she accurately follows the rules of reasonableness. Likewise, Philip supports his view through giving Nadia his opinion clearly and directly *"He's not who he claims to be."* (*TVH*, 1.6. p.56). So, he achieves the rules of being reasonable. With reference to effectiveness, Philip chooses to show an aggressive thought towards his father *"He's not who he claims to be."* (*TVH*, 1.6. p.56) as an attempt to make Nadia to be away from his father and to see him as he is, not as he (the father) claims to be. Thus, he selects the most effective topic from topical options. Concerning the AD, Philip uses assertive SA in order to answer Nadia's question but this act does not go with this stage. In addition, he does not use any PD.

### 3.4.8.3 The Argumentation Stage in Argument eight in TVH

The argumentation stage begins with Nadia's question *"You mean underneath?"* (*TVH*, 1.6. p.56). She uses directive SAs, *"You mean underneath?"* to make Philip clarify his intention when he says *"He's not who he claims to be."* (*TVH*, 1.6. p.56) and asks *"What's wrong, Philip?", "What's up, Philip?"* (*TVH*, 1.6. p.56) urging Philip to say more. Philip uses directive SAs *"What's funny? Why do you say 'underneath' like that?"* (*TVH*, 1.6. p.56) to show his surprise from Nadia's question. Nadia states that her student said *"People are different underneath."* (*TVH*, 1.6. p.56) by using an

assertive SA. Philip presents assertive SAs*" He sits there so fucking reasonable, as if he were the most reasonable man in the world. He drove my mother nuts. "* (*TVH*, 1.6. p.57) a directive SA *"Why do you think she was so unhappy?"* (*TVH*, 1.6. p.57) and follows them with assertive SAs *" Anything in a skirt he fucks it. He's fucked every woman from here to Akaba."* (*TVH*, 1.6. p.57) saying that his father is bad since he has many romantic relations with many women. These bad deeds make his wife (Philip's mother) unhappy.

Reasonably speaking, Nadia keeps asking questions that are related to the advanced standpoint by using understandable formulation, on the one hand. On the other hand, Philip is obviously reasonable through putting his argumentation forward. He gives logically valid evidence that his father is not as he claims.

As far as effectiveness is concerned, Nadia selects to ask questions to get as much clarification as she can from Philip. Philip makes a choice of connecting his father bad actions as evidence of his badness *"He's fucked every woman from here to Akaba."* and *"...he killed one as well. Oh by accident, it was an accident. But he killed someone."* (*TVH*, 1.6. p.57) For the sake of AD, she effectively uses directive SAs to motivate Philip to answer her questions (requesting argumentation). However, Philip, also, uses assertives to supply Nadia with sufficient evident supporting his view that his father is not as what she thinks. As for PD, Nadia uses none of them. As opposed, Philip uses a metaphor as in the expression *"He drove my mother nuts."* (*TVH*, 1.6. p.57) denoting that his father's love relationships make his mother get crazy as well as unhappy.

### 3.8.4 The Concluding Stage in Argument eight in TVH

The last part of this argument ends with Philip's speech *"People aren't their views, you know. They aren't their opinions. They aren't just what they say. They aren't the stuff that comes out of their mouths! "* (TVH, 1.6. p.57). He uses directive SAs informing her that his father is not as he appears. In this way, he puts an end to his view. Nadia is convinced by Phillip's speech due to her comment *"I know that."* (*TVH*, 1.6. p.57) which is performed by using assertive SA to retrace the advanced standpoint with no more questions. With Nadia's convincing, the argument finishes in favor to Philip.

According to the rules of reasonableness, Philip obeys the rules of being reasonable as he adds more understandable and supported speech to his opinion concerning his father's hidden personality. Nadia is also reasonable when she starts accepting the standpoint that people's true nature cannot be discovered from their speech and Philip's father can be one of these people as well as discussing that clearly *"I know that."* (*TVH*, 1.6. p.57).

As far as effectiveness is concerned, Phillip, as a topical potential, selects to talk about people in general as a sign to his father. He indicates that Oliver is the same as those people who are described *"People aren't their views, you know. They aren't their opinions. They aren't just what they say. They aren't the stuff that comes out of their mouths!"* (*TVH*, 1.6. p.56) to make Nadia need what is in his mind about his father. Nadia prefers to show her partial agreement that people are not as they claim to be and this includes Phillip's father, Oliver. To meet the AD, Philip uses an assertive SA to end up his final attempt of convincing Nadia and making her accept his idea. She also presents an assertive SA to accept his view. Thus, both of Phillip and Nadia mind the rules of using SAs. Lastly, no PD can be viewed in this stage.

### 3.4.9 Argument nine between Philip and Nadia

This argument begins with Philip's reaction when he watches his father, Oliver, sitting in the lawn with his girlfriend, Nadia. Philip tries to show Nadia his father's real personality by talking about the history of his father as a womanizer and how his mother suffered from his love relations.

### 3.4.9.1 The Confrontation Stage in Argument nine in TVH

Nadia tells Philip that his father did not say any word reflecting that he wants to attract her attention. Philip starts the argument with a claim *"He's not stupid."* (*TVH*, 2.8. p.93) indicating that his father is not stupid to tell Nadia something directly in order to direct her attention towards him. He uses an assertive SA arguing that his father tries to seduce Nadia, i.e. Philip implicitly puts his opinion forward in relation to his father' real intention towards Nadia.

As far as the rules of reasonableness, Philip accurately adopts these rules in this stage as long as he freely sets his standpoint due to Nadia's question in the next stage. To be effective, Philip selects an effective topic from TP when he claims that his father indirectly tries to catch Nadia's interest *"Of course not. He's not stupid."* (*TVH*, 2.8. p.93). He observes the rules of the AD when he presents an assertive SA showing his belief regarding his father. With reference to the PD, he does not use any.

### 3.4.9.2 The Opening Stage in Argument nine in TVH

The present stage initiates with Nadia's question *"What does that mean?"* (*TVH*, 2.8. p.93) indicating that Oliver does not say anything directly to Nadia to seduce her. She asks a question by using a directive SA to ask more explanations to what Philip has been said before. Philip replies with assertive SA that *"He has a strategy."* (*TVH*, 2.8. p.93) implying that his father has a certain tactic in seducing Nadia and even though Philip does not

know what they were talking about. He seems certain that what his father has said is only to catch Nadia's attention.

Reasonably speaking, Nadia is reasonable in initiating her argument with a clear question that is associated with Philip's standpoint. Philip, in his turn, is also reasonable as long as he provides transparent clarification *"He has a strategy."* (*TVH*, 2.8. p.93) to Nadia's question. Regarding effectiveness, Nadia selects asking a question concerning Philip's confront speech, *"What does that mean?"* (*TVH*, 2.8. p.93). Philip responds that *"He has a strategy."* (*TVH*, 2.8. p.93) to an effective topic (topical potential). Both Nadia and Philip follow the rules of the AD as Nadia performs a directive SA and Philips replies with an assertive SA. Again, no PD are used here.

### 3.4.9.3 The Argumentation Stage in Argument nine in TVH

This stage begins with the argumentation advances between Nadia and Philip. Philip continues showing his father' intention *" He wants you to leave me. I know him. That's what he wants. He wants to split us up."* (*TVH*, 2.8. p.93) through using assertive SAs. She also presents a directive SA *"Why would he want that?"* (*TVH*, 2.8. p.93) in order to ask Philip about the reason that his father wants them to break apart. Philip answers by using an assertive SA *"He's jealous. Because we have something he's never had."* (*TVH*, 2.8. p.94). This means that his father did not fall in love during his relations because he was in open relations *"The kind in which love is free."* (*TVH*, 2.8. p.68).

Furthermore, Nadia is still in suspicion about what Philip says. She asks him another question through performing a directive SA *"And even if that's true, why would I leave you?"* (*TVH*, 2.8. p.94) to motivate Philip mentioning more about what he knows about his father's intention. She asks about the reason that makes her leave him (Philip). Philip is aware that Nadia is different from him. Besides, she and his father share the same interest. Thus, Philip uses assertive SAs to give Nadia a clear view about what his

father wants to do*" It's odd. You've travelled more than I have. You've seen much more. But you still believe the world's all about argument and reason. You're power-blind. It's so obvious: he's trying to exert power over you. It's like there's a dimension missing from the way you look at people. You trust their good intentions."* (*TVH*, 2.8. p.94).

As for the rules of reasonableness, Philip is reasonable for advancing his argumentation in relation to his standpoint that his father wants to seduce his girlfriend, Nadia. He also uses clear and valid argument making Nadia be persuaded by the idea that his father is not as she thinks of. Nadia, in her turn, keeps the rules of reasonableness due to her questions regarding Philip's argumentation.

To be effective, Philip makes a choice of presenting his father's goal and reasons behind talking to Nadia. He thinks that his father wants them to break up because he is jealous of how they love each other *"Because we have something he's never had"* (*TVH*, 2.8. p.94). He views that his father wants Nadia to love him. She provides questions to elicit Philip's responds *"Why would he want that?" ,"And even if that's true, why would I leave you?"* (*TVH*, 2.8. p.94). In order to meet the AD, Philip effectively advances his argumentation by using an assertive SA. Furthermore, Nadia achieves directive SAs to request further argumentation. In relation to PD, the characters do not use any PD.

### 3.9.4 The Concluding Stage in Argument nine in TVH

Philip starts this stage with blaming Nadia because he told her before that his father caused his mother's suffering, *"I was born to an unhappy couple, remember? I woke up every morning, my parents were tearing each other apart. I keep the peace. That's what I'm good at. The conciliator. I've done it all my life."* (*TVH*, 2.8. p.95). He says that he keeps silent most of the time except warning Nadia. This indicates that he is serious. Nadia ignores his warning against his father *"Until yesterday evening. I warned you against*

*him. I said, be careful. I told you to be careful. You deliberately ignored me."*
(*TVH*, 2.8. p.95). He expresses his annoy concerning Nadia's ignorance by using directive SAs to remind her about their previous speech.

For reasonableness, Philip presents his final comment on what is happening between his father and his girlfriend clearly and in relation to the advanced standpoint through saying that *"You deliberately ignored me."* (*TVH*, 2.8. p.95) in relation to Nadia. In terms of effectiveness, as a topical potential, Philip reminds Nadia of his warning from his father *"I was born to an unhappy couple, remember? I woke up every morning, my parents were tearing each other apart. I keep the peace. That's what I'm good at. The conciliator. I've done it all my life."* (*TVH*, 2.8. p.95) and he asserts that she *"deliberately" (TVH*, 2.8. p.95) ignores him.

With reference to the AD, he presents an assertive SA to close the argument but the concerned SA does not achieve its fit role in retracing, upholding or establishing the result of the current argument. Thus, he adapts this aspect of strategic maneuvering. Finally, there are no PD can be observed in this stage. This argument ends in favor of Philip as he finishes the argument successfully as Nadia adds nothing more.

### 3.4.9.1 Argument ten between Philip and Oliver

Nadia, Philip, and Oliver, Philip's father, have their meal under the stars in the lawn. Philip's father, Oliver, does not share the same view with his son, Philip. Oliver is a doctor. He views everything from medical angle. Besides, Philip has clinics for *"preventative medicine"* (*TVH*, 1.6. p.53) as Philip calls it that he is less concerned with medicine.

### 3.4.10.1 The Confrontational Stage in Argument ten in TVH

Phillip confronts his father by saying *"there are cultural factors in medicine. You yourself used to teach me. There is no such thing as pure medicine."* (*TVH*, 1.6. p.51). So, Philip also places his standpoint that there is no pure medicine; and culture has effects on medicine. By means of assertive SA, Philip expresses his standpoint.

Reasonably speaking, Philip is reasonable as he freely and clearly presents his opinion. On effectiveness basis, Philip selects to link people's preference with medicine to say that *"There is no such thing as pure medicine"* (*TVH*, 1.6. p.51). He reminds his father in what he used to teach him that there are *"... there are cultural factors in medicine."* (*TVH*, 1.6. p.51). So, he selects the most effective topic from topical options. He observes the rules of adapting the AD as he performs an assertive SA to state his view. No PD can be noticed in this stage.

### 3.4.10.2 The Opening Stage in Argument ten in TVH

Oliver opens the argument with criticizing Philip's perspective *"No. But there is such a thing as charging two hundred and fifty bucks to take obese Americans for a spin in the park."* (*TVH*, 1.6. p.51) which is Philip's work. In this respect, he indirectly denies his son's view. Oliver uses an assertive SA to reject his son's opinion that *"There is no such thing as pure medicine."* (*TVH*, 1.6. p.51*).* Thus, Philip can be considered as protagonist whereas Oliver is the antagonist of the argument.

To be reasonable, Oliver attacks Philip's standpoint as he indirectly refuses it by using understandable formulation. With reference to effectiveness, Oliver makes choice of attacking his son's work as a topic from the TP *"No. But there is such a thing as charging two hundred and fifty bucks*

*to take obese Americans for a spin in the park (TVH*, 1.6. p.51) to say that his work cannot be compared with medicine. He also observes the six rules of the AD as a result of performing an assertive SA to attack the point of view in this stage. Finally, he does not use any PD.

### 3.4.10.3 The Argumentation Stage in Argument ten in TVH

As the argument goes ahead, Philip gives his father more explanation about the nature of his work. He uses assertive SAs *"Dad, I take on people. Ordinary people. You say 'Tell them the truth and stay with them to the end."* (*TVH*, 1.6. p.52). He follows them with directive SAs, *"How about 'delay the end?' That's not ignoble is it?"* (*TVH*, 1.6. p.52). Oliver, in his turn, answers his son's question later *"No, it's not." (TVH*, 1.6. p.52) to indicate that *"delay the end"* (*TVH*, 1.6. p.52) is not *"ignoble" (TVH*, 1.6. p.52). Thus, he uses a commissive SA to accept his son's argumentation. Philip performs another directive SA to ask his father to *"Put off the end."* (*TVH*, 1.6. p.52) and mention what is wrong with *"Why not? Get fit, feel better, sort out your problems."* (*TVH*, 1.6. p.52). Oliver also presents a directive SA *"'Sort out your problems?'"* (*TVH*, 1.6. p.52) to ask about the type of problems. Philip, in his turn, replies with directive SAs *"Isn't it called preventative medicine, Dad, and wasn't it something we were all brought up to believe in?"* (*TVH*, 1.6. p.52).

Furthermore, Oliver uses a commissive SA, *"Of course."*(*TVH*, 1.6. p.51) to accept Philip's argumentation in which Philip says that *"Isn't it called preventative medicine, Dad, and wasn't it something we were all brought up to believe in?"* (*TVH*, 1.6. p.52). Phillip, in his turn, uses directive SAs to motivate his father to say something *"So?"," So?"* (*TVH,* 1.6. p.52). Therefore, Philip continues his final comment by using assertive SAs *" We work to stop you getting ill, rather than treating you when it's too late."*

(*TVH*, 1.6. p.52), *"It's all a damned sight more useful than writing prescriptions for a living."* (*TVH*, 1.6. p.52) supplying his father with the benefit of what he is doing. He follows that with directive SAs to ask his father more questions concerning his work as a trainer *"What's wrong with that? It's the future of medicine, Dad. Or did nobody tell you? Word not reached you?"* (*TVH*, 1.6. p.52)

Nevertheless, Philip reasonably advances his argument. He gives his father logically valid proofs concerning *"preventative medicine"* (*TVH* ,1.6. p.52) and stimulates his father's agreement about any evidence by following them with questions. His father does not keep the rule of reasonableness as he presents weak argumentation and avoids answering his son's questions. Thus, he violates the Validity Rule. For effectiveness, Philip gives the advantages of his treatment for people and links them with the definition of doctor as his father sees it *"Tell them the truth and stay with them to the end.' How about 'delay the end?"*, *"Why not? Get fit, feel better, sort out your problems."* (*TVH*, 1.6. p.52). He also places what he is doing in clinics under the umbrella of *"preventative medicine"* (*TVH*, 1.6. p.52). He effectively presents his argumentation when he explains the positive side of his work *"We work to stop you getting ill, rather than treating you when it's too late."* (*TVH*, 1.6. p.52), *"It's all a damned sight more useful than writing prescriptions for a living."* (*TVH*, 1.6. p.52). Moreover, he actively uses questions in order to criticize his father. Oliver selects to agree with his son's answers because he is unable to say the opposite. He keeps attacking his son's work by describing the people who need some special treatment as *"the bastards"* (*TVH*, 1.6. p.52) in his speech *"... don't say you talk to the bastards as well!"* (*TVH*, 1.6. p.52).

Concerning the AD, Philip follows the six rules for using SAs as he performs assertive SAs to put his argumentation forward. He uses directive

SAs to request for further argumentation from his father" *How about 'delay the end?' That's not ignoble is it?"* (TVH, 1.6. p.52), *"Why not?"* (TVH, 1.6. p.52), *"Isn't it called preventative medicine, Dad, and wasn't it something we were all brought up to believe in?"* (*TVH*, 1.6. p.52), *"What's wrong with that? It's the future of medicine, Dad. Or did nobody tell you? Word not reached you?"* (*TVH*, 1.6. p.52), *"So?", "So?"* (*TVH*, 1.6. p.52).

Additionally, his father meets the AD when he performs commissive SAs to accept Philip's argumentation *"No, it's not"*(TVH, 1.6. p.52), *"certainly not"*(*TVH*, 1.6. p.52), *"Of course"* (*TVH*, 1.6. p.52) and a directive SA to ask for clarification *"'Sort out your problems?' God, don't say you talk to the bastards as well!"* (*TVH*, 1.6. p.52). As for PD, Philip uses the device of repetition *"So…. So"* (*TVH*, 1.6. p.52) motivating his father to add useful issues.

## 3.4.10.4 The Concluding Stage in Argument ten in TVH

As the argument reaches its final point, Oliver keeps silent against his son's motivation to say something *"So?", "So?"* (*TVH*, 1.6. p.52*).* But his father replays with irrelevant comment *"Don't worry, there's no need to worry about it."* (*TVH*, 1.6. p.52). In this respect, Oliver fails in attacking his son's perspective as Philip's father withdraws from the argument and presents that through using an assertive SA *"Don't worry, there's no need to worry about it."* (*TVH*, 1.6. p.52). Reasonably speaking, Oliver violates the Relevance Rule since he does not attack the standpoint *"Don't worry, there's no need to worry about it."* (*TVH*, 1.6. p.52). Respecting effectiveness, Oliver selects a topic that does not efficient *"Don't worry, there's no need to worry about it."* (*TVH*, 1.6. p.52). Thus, he does not follow the six rules of adapting the AD due to the use of an assertive SA which does not fulfil the appropriate role of this stage. Finally, no PD are observed in this stage.

### 3.4.11 Argument eleven between Nadia and Oliver

Nadia and Oliver sit together outside and discuss different matters. One of these matters is why Nadia loves Phillip. She presents her argument to unfold the reasons behind her choice.

## 3.4.11.1 The Confrontational Stage in Argument eleven in TVH

This stage starts when Nadia expresses the reason why she selects Phillip among other men. She puts her standpoint by using an assertive SA *"For a start, I liked the idea that he didn't come from my world."* (*TVH*, 2.8. p.78) to say that Philip is not interested in politics. She wants to say that people are more attractive to those who share different concerns. Reasonably speaking, she expresses her view obviously about Phillip without restraint. Thus, she obeys the rules of reasonableness associated with this stage.

Concerning effectiveness, Nadia chooses to point out to Philip as one who is not from her interest, her complicated life, her bad ex-profession. She obeys the rules used to adapt the AD by achieving an assertive SA that is used to express her view. Moreover, there is no PD are used here.

## 3.4.11.2 The Opening Stage in Argument eleven in TVH

This stage goes ahead when Nadia states as if Philip were not from her world. She uses an assertive SA *"He's not bothered by things that bother me."* (*TVH*, 2.8. p.78) to denote that they are different from each other. He sees her as a person how can support her as he can manage things that regarding not easy for her *"Nothing he couldn't do. Fix a car. My car broke down. Even my roof. He knew what store to go to, he could re-tile a*

*roof. There he was, within hours of our meeting." (TVH*, 2.8. p.78). In terms of reasonableness, she adapts its rules as long as she opens her argument by mentioning the way that Phillip is different from her. She also supports the standpoint directly by using clear formulation. In this case, Nadia can be regarded as the protagonist and the antagonist in the sense she sets her view and defends it.

Concerning effectiveness, Nadia prefers to highlight on the points where Phillip has a distinct character different from Nadia's. She worries about details that are handy for Philip so that she can select to be with him. She performs an assertive SA, *"He's not bothered by things that bother me." (TVH*, 2.8. p.78) to open her argument but she disobeys the rules of the AD as long as this SA is not the correct one to be performed among other SAs in this stage. Additionally, no observation of PD are found.

## 3.4.11.3 The Argumentation Stage in Argument eleven in TVH

This stage is launched on Nadia's speech that indicates a new starting point. She uses an assertive SA *"I'd always associated passion with turbulence. With upset. This was passion, only benign. That's rare. That's very rare. " (TVH*, 2.8. p.78) to say that she connects her passion with bad situations. She thinks that this type of link is a sign of starting new love and showing strong passions. Nadia keeps her argumentation when she presents a directive SA *"I might as well tell you, there are so many kinds of men who don't attract me. Include in that: journalists, academics, people who talk about politics all day." (TVH*, 2.8. p.78) saying that she is less attractive to people who continue talking about political subjects. This denotes that Nadia wants to separate her interest in politics from her love-life.

As far as the rules of reasonableness are concerned, it reflects in Nadia's argumentation with Oliver, Philip's father. She advances her reasons to love Philip clearly, logically valid, and in contact to her standpoint. Thus, she observes the rules of being reasonable. Concerning effectiveness, Nadia makes a choice of very effective topic when she says that she associates her passion with hard times in her life. She reveals that she selects Philip because he is not from the political field. She agrees with AD so that she presents assertive SAs to advance her argumentation to reach her final point and directive to request for more arguments. No PD are observed in the current stage.

## 3.4.11.4 The Concluding Stage in Argument eleven in TVH

The argument ends with Nadia's last comment concerning her selection to Philip. She achieves an assertive SA *"I've never been attracted to anyone like me. (TVH*, 2.8. p.78) to say that Philip is not similar to her and this is the main reason why she has selected him as a lover. For reasonableness, Nadia has won in maintaining reasonableness rules as she closes her argument by stating that men who are like her interest have never attract her attention. She also asserts her concluding point clearly and in relation to her advanced view.

Concerning effectiveness, three aspects of SM are furnished as follows: from the TP view, Nadia picks out an effective topic as she says that she has never paid attention to people (men) who share the same concern with her, that is, politics. To agree with the AD, Nadia presents an assertive SA to establish the result of her full argument *"I've never been attracted to anyone like me."* (*TVH*, 2.8. p.78). No PD are observed in the forenamed stage. This argument closes in favor of Nadia as she finishes

her argument successfully. She reaches her intention behind delivering the argument.

## 3.5 Discussion of the Results of the Analysis of TVH

In Hare's second play *TVH*, the characters argue with each other and maneuver strategically. The analysis reveals that there are two types of arguments: successful arguments and failed arguments.

The successful arguments spread over four characters: Nadia, Philip, Terri and Dutton. Starting from Nadia who has ten arguments. She wins only three arguments, but fails in seven arguments. Nadia's successful arguments are one with Philip and one with Oliver. The third successful argument is introduced by Nadia herself. These seven arguments include two with Dutton and three with Terri. With Philip, Nadia has two failed arguments. Dutton has three arguments and he wins two with Nadia, but he does not able to achieve one with her.

Terri achieves three arguments with Nadia and she gets them in her favor. Philip has three arguments in which he wins one against his father and the other two are with Nadia. Oliver has one argument with Philip. By counting the number of the SAs in both the successful and failed arguments, the attended percentages are represented in the following table:

**Table 11**

| The Successful Arguments | | | The Failed Arguments | | |
|---|---|---|---|---|---|
| SA | No. | Per. | SA | No. | Per. |
| Assertive | 48 | 29,62% | Assertive | 36 | 22,22% |
| Commissive | 0 | 0% | Commissive | 2 | 1,23% |
| Directive | 35 | 21,60% | Directive | 34 | 21,02% |
| Usage Declarative | 7 | 4,32% | Usage Declarative | 0 | 0% |
| Total | 90 | 50,54% | | 72 | 44,46% |

*The Percentages of Using Speech Acts in Successful and Failed Arguments in TVH*

The results of the statistical analysis reflect that the characters in this play perform more assertive SAs than directive SAs, usage declarative SAs and commissive SAs. In other words, assertive SAs play a prominent role in resolving the discussion in the achieved arguments since the characters present a high percentage of these SAs.

The characters show discrepancy in observing the rules of reasonableness, adapting of the AD and using of the PD. Table (12) shows the percentages of fallacies, the adaptation of the AD and the use of PD.

**Table 12**

| The Successful Arguments | | | The Failed Argument | | | |
|---|---|---|---|---|---|---|
| | No. | Per. | | No. | Per. | Total |
| Fallacies | 0 | 0% | Fallacies | 12 | 100% | 100% |
| Violation in the Adaptation of the AD | 8 | 61,53% | Violation in the Adaptation of the AD | 5 | 38,47% | 100% |

| The Presentational Device | 9 | 75% | The Presentational Device | 3 | 25% | 100 % |
|---|---|---|---|---|---|---|

*The Percentages of Fallacies, Violations in the Adaptation of the AD and Using PD in successful and Failed Arguments in TVH.*

The table (12) denotes that the characters never break the rules concern reasonableness in the successful arguments as the percentage denotes (0%), while the characters always (100%) commit fallacies in the failed arguments. Besides, there is an adaptation of the AD in which the characters sometimes achieve their AD in the successful arguments as there are (61,53%) fallacies. Therefore, in the failed argument, the characters occasionally adapt the AD as there are (38,47%). Regarding PD, there is often use of the PD (75%) in the successful arguments whereas there is rare use of the PD (25%) in the unsuccessful arguments. Briefly, to reach their aims, characters depend on using assertive acts, observing the rules of reasonableness and using PD. These results achieve the second aim of this study concerning this play: *'Investigating quantitatively the reasons behind the success and/or failure in a critical discussion'.*

Furthermore, the four stages of each argument compos of different percentages of using SAs. Tables (13), (14), (16) and (16) display the distributions of each act over the four stages of the arguments.

**Table 13**

| SAs | No. | Per. |
|---|---|---|
| Assertive | 16 | 9,78% |
| Commissive | 0 | 0% |
| Directive | 3 | 1,85% |
| Usage Declarative | 0 | 0% |
| **Total** | **19** | **11,63%** |

*The Number and the Frequency of Using Speech Acts in the*

*Confrontational Stage in TVH*

**Table 14**

| SAs | No. | Per. |
|---|---|---|
| Assertive | 9 | 5,55% |
| Commissive | 0 | 0% |
| Directive | 13 | 8,02% |
| Usage Declarative | 5 | 3,08% |
| **Total** | **27** | **16,65%** |

*The Number and the Frequency of Using SAs in the Opening Stage in*

*TVH*

**Table 15**

| SAs | No. | Per. |
|---|---|---|
| Assertive | 49 | 30,24% |
| Commissive | 2 | 1,23% |
| Directive | 45 | 27,77% |
| Usage Declarative | 2 | 1,24% |
| **Total** | **98** | **70,48** |

*The Number and the Frequency of Using SAs in the Argumentation*

*Stage in TVH*

**Table 16**

| SAs | No. | Per. |
|---|---|---|
| Assertive | 10 | 6,17% |
| Commissive | 0 | 0% |
| Directive | 8 | 4,93 |
| Usage Declarative | 0 | 0% |
| Total | 18 | 11,1% |

*The Number and the Frequency of Using Speech Acts in the*
*Concluding Stage in TVH*

The percentages reveal that the characters confront one another by using more assertive SAs than directive SAs. They never use commissive and usage declarative SAs That is to say, they assert their opinions strongly here. The use of directive SAs shows that the characters propose and present their standpoint by requesting to more details. In this stage, the characters never use commissive and this implies that they do not show their position from the suggested standpoint. There is no use of usage declarative SAs. This absence reveals that the characters are not interested in giving clarification from the start.

In the opening stage, the characters prefer using directive SAs more than assertive SAs. This shows that the characters attack their arguers' standpoints. They interest in supporting their views by providing clarifications as they use usage declarative SAs. Concerning commissive SAs, there is no use to these types of acts to denote that the discussions are serious about going on in argumentation.

In the argumentation stage, the characters use a high percentage of assertive SAs to advance their argumentation further. Using directive SAs shows that the characters tend to request for more argumentation. The percentage of commissives shows that the characters prefer to convince

one another rather than to accept or reject the argumentation. There is less use of usage declarative SAs. This indicates that the characters do not care about clarifying their ideas.

Concerning the concluding stage, there are more assertive SAs to demonstrates that there is strong certainty about the points of view from the characters. The percentage of using directive SAs shows that the characters do not care about how their arguers want the argument to end up. Due to the AD, the characters falsely present these SAs to end up the arguments. There is no use of commissive SAs. This reveals that the characters are not direct in displaying their convincing or unconvincing. The characters are not interested in explaining things to their arguers as they never use usage declarative SAs.

The four stages show variations in performing speech acts. In the confrontational stage, assertive speech act is the heavily used by the characters, while there is no use of commissive and usage declarative speech acts. In the opening stage, the most used speech act is assertive speech act, while usage declarative speech acts are never used in this stage.

In the argumentation stage, assertive speech act is the highest usage whereas commissive speech act is never performed. In the concluding stage, assertive speech act is the first speech acts in using, but usage declarative speech act is never used at all.

The two acts of the play show that there are five arguments located in the first act, while the second act contains six arguments. The topics of these arguments show a discrepancy from politics, love-life, personal characteristics and work. There is equality in dealing with politics as there are three arguments in each act. This signifies that the topic is of the same degree of importance in the whole play. Nadia is the character that share

with others her opinions and this puts her as a practical character. This means, she cares much about her work.

The second topic is the love-life in which the characters mix it with their political view as in argument number two where Dutton expresses his love to Nadia at the end of stating his political view and the same thing with Terri in argument number nine. In each of the two acts, there is only one argument concerning this topic. Once more, the play warps up with an equal importance of dealing with this topic and Nadia's office is the place to express love-feelings. There is one argument in each act of the play that represents Philip's thoughts about his father. This shows that Philip will not change his opinion about his father along the play.

Concerning work, there is an argument in the first act that focuses on this topic. Philip has views to life that are different from Oliver's. This indicates that they do not understand each other. The personal characteristics have place in this play since there is an argument in the first act dealing with Nadia's personality and there is one argument in the second act speaks about Philip's personality. That is to say, the play portrays the characteristic features of each character by means of their arguments. In few words, Nadia wants to depart politics from her daily life, but the other characters see that there is a mixture between politics and daily life without parting them away.

*TVH* exposes discrepancy between two notions: private and public as well as contradictions in politics and differences in ideologies. The play opens with Nadia Blye, a hard working ex-war reporter in Bosnia, Serbia, and Baghdad. Then and after retirement, she turns to become a political science Professor at Yale University where she meets her students: Dennis Dutton and Terri Scholes separately. She does three arguments with Dutton in which they discuss social, political and love matters. Dutton mixes

between his love to his country with his love to Nadia and she advices him by saying: *"I'm telling you not to be blinded by love, that's all. Not to be made stupid by love,"* (*TVH*, 1.2. p.7), but he says *"it's you I'm in love with."* (*TVH*, 1.2. p.7). Nadia has another argument with Dutton in which Dutton tells her that she is not clear either with him or with herself. With Terri, Nadia discusses Terri's political views and asks her not to mix between her own negative feelings and her opinions. Nadia accompanies her boyfriend, Philip Lucas, to spend the weekend vacation at his estranged father's house. The father, Oliver Lucas, is an esteemed doctor who is *"opinionated and lethally charming man."* ("The Vertical Hour", p.2). Though Philip does not like the meeting between Nadia and Oliver because the latter is a womanizer who causes a lot of sufferings to Philip's mother which ends with divorce, the matter which affects Philip's behaviour and personality (Amer and Aljamani, 2020:2508), he sees it necessary. As an introduction to their meeting, Philip lists Nadia's qualities so that his father can know how to deal with her. And he lists the bad features of his father by two arguments with Nadia.

Philip has views to life that are different from Oliver's and this reflects in his argument with him. It is noticeable that Oliver is not interested in making others accept his view and this shows why he has only two full stages in arguments. Nadia and Oliver discuss different matters. The most important one is why she selects Philip. She sees that their different interests lead to their harmony.

It is obvious that despite contradictions, the three characters *"share one immense thing in common: they are all in flight from their own lives"* (Brantley,2006, "Battle Zones in Hare Country", p. 2).

Again, the analysis indicates that the characters do not tackle the argument in a similar way. The arguers aim at reaching the best position

that is to resolve the difference in opinion. Depending on this basis, the characters have different abilities to reach this position. Consequently, it is possible to organize them according to their ability to maneuver strategically in their arguments.

Terri has three arguments and wins all of them and this puts her in the front of all the arguers. In their arguments, Nadia disagrees with Terri as they have long argumentation on politics. As ladies, they talk deeply about their romantic relationships. Terri's depression due to her broken relation with her boyfriend is equal to Nadia's. Whereas Terri's depression affects on her global views, Nadia appears to be stronger than Terri. She is the strongest one here because she advices Terri not to mix between her view and her personal life. Together with Terri, there is Philip.

Philip has three arguments, one with his father, Oliver and two with Nadia. He wins his argument against his father and two of his arguments with Nadia. Dutton has three arguments with Nadia. He wins two and has defeated in one. This puts him in the second rank after Terri and Philip. Nadia has eleven arguments. She wins three arguments: one in her own argument and, one with Oliver and one with Dutton. She fails in seven arguments, i.e., two with Dutton, three with Terri and two with Philip. Due to number of her failed arguments, it is clear that she wants to express herself, but she does not maneuver strategically in proper way. Oliver has one failed argument with Philip that results in regarding him the weakest arguer. He is less concern about convincing others.

Additionally, the analysis shows that the characters use different percentages of SAs in their arguments. Table (17) displays the characters' use of SAs.

## Table 17

| The Character's Name | Assertive SA | | Directive SA | | Commissive SA | | Usage Declarative SA | |
|---|---|---|---|---|---|---|---|---|
| | No. | Per. | No. | Per. | No. | Per. | No. | Per. |
| Nadia | 32 | 19,75 | 34 | 21,98 | 0 | 0 | 0 | 0 |
| Philip | 25 | 15,43 | 16 | 9,87 | 0 | 0 | 0 | 0 |
| Oliver | 2 | 1,23 | 1 | 0,17 | 2 | 1,23 | 0 | 0 |
| Terri | 12 | 7,40 | 3 | 1,85 | 0 | 0 | 4 | 2,46 |
| Dutton | 13 | 8,02 | 15 | 9,25 | 0 | 0 | 3 | 1,90 |
| Total | 84 | 51,83 | 69 | 42,85 | 2 | 1,23 | 7 | 4,36 |

### *The Use of Speech Acts by the Characters in TVH*

According to table (17), Nadia shows that she does (19,75 %) assertive SAs and (21,98%) directive SAs. That means she uses more directive SAs than other SAs. By directive SAs, Nadia argues strongly as she has the upper hand over some other characters such as her students Dutton and Terri beside her boyfriend, Philip. All in all, Nadia is a strong character and has a position over the others. Philip is the second character in using both assertive SAs (15,43%) and directive SAs (9,87%) during his arguments with Nadia and his father. The percentage of the assertive SAs exposes that Philip has a trust in what he says and defends strongly for his opinions. Performing directive SAs reveal that Philip is firm with his arguers: Nadia and his father. Thus, Philip is confident and has a sharp character. He presents more directives (2,46%) than assertives (8,02%)in his argument. Dutton scores (1,76%) usage declaratives and this means that he cares about his opponent's understanding as he provides clarifications. That is, the percentages between these two acts show that he has a flexible character and acts according to what the situation requires him to do. Besides, he is a careful character. Terri illustrates that she is unfixed character as long as she scores (2,46%) usage declarative SAs,

(8,02%) assertive SAs and (9,25%) directive SAs. Namely, she depends less on giving justifications and stating her views directly rather than using her effects on others by directing them. Oliver is the last in performing acts as he performs (1,23%) assertives (0,17%) directives and (1,23%) commissives. This indicates that he is a good listener than a speaker as he has the arguments with Philip and Nadia, but he does not speak much. He is the only character who uses commissive SAs and this indicates that he is a careless character and he is easily convinced by others.

The characters use different topical choices during their maneuvering strategically. Concerning Nadia, she shows that she has strong experience in her job as a political science professor. She expresses her views about politics in her first two arguments with Dutton, her first two arguments with Terri and her own argument. Her arguments with Terri show that Nadia is not a person of simple opinions as she asks for evidence to prove the claims. Her last argument with her student, Terri, reveals that she is a strong woman as she passes in the same situation as Terri, that is, breaking up with her boyfriend but she shows less influence in her breaking up with Philip. In the argument, Nadia asks Terri to keep her political views away from her personal feelings. This denotes that Nadia is a practical character.

Nadia's arguments with Philip shows that she can be deceived by the outside covers of people as she disbelieves Philip's thoughts about his father and his aims to get them break up. However, the event ends with Nadia's leaving Philip. Through her argument with Oliver, Nadia describes Philip's advantages that make her fall in love with him, but these advantages are not enough to make Nadia keeps staying with Philip. This indicates that she is not certain about what she really wants or likes. This idea is strongly revealed when she argues Dutton. Dutton tells her that

*"Freud has a theory that we aren't who we claim to be"*, *"Freud says we're all somebody else. Underneath. Underneath"* (*TVH*, 1.2.p.12), *"The real person – The person concealed - is quite different, has quite different feelings from the person on the surface"* (*TVH*, 1.2.p.12). He tries to say that she is not honest with him or herself. In this concern, Amer and Aljamani (2002, p. 2509) affirm this trait of Nadia's personality: *"Dutton reads Nadia's personality as one who behaves contrary to her authentic character"*.

Philip's argument with his father shows that he follows the modern life as he works with *'preventative medicine'* and his opinion goes in opposite to his father. His father a is traditional one as he rejects his son work and sees it the same as something far away from medicine. By his arguments with Nadia, Philip demonstrates that he has a good experience in people and what is underneath them as his father is an example and has less trust in them.

Terri's topical selections show that she is strong in proposing her opinion even though her opinions are not supported with evidence. Again, her arguments with Nadia shows that she is an emotional girl since Nadia touches the sense of sadness in her essay due to her breaking off her relationship with her boyfriend *"Terri, there's a darkness in this essay. There's a scary kind of hopelessness."* (*TVH*, 1.2.p.103).

Dutton is a frank person as he expresses his own political views directly and defends them strongly in his first two arguments with Nadia. He is direct and clear as he reveals his love-feeling towards Nadia in his third argument with her *"it's you I'm in love with."* (*TVH*,1.2. p.7).

From the TP of the arguments, the writer constructs a splendid role in exposing modern British lives and society's clear failure to live up the

advancements of globalization of the 21[st]century; i.e. post-war period. Consequently, politics is the overriding theme in the play. All the characters define and interpret the meaning of politics and politicians according to their understanding and comprehension. The arguments between Nadia and Dutton and the arguments between Nadia and Terri in addition to Nadia's own argument about *"Ancient hatreds"* (*TVH*, 2.8.p.83) tackle this theme obviously.

The intervention of public issues with private affairs is another major theme depicted by Hare in this play through the arguments on politics and love, between Nadia and Terri. Billington (2006, p.2) declares that the play emphasizes the notion *"that you cannot separate public actions from private lives"*. This theme is represented clearly by the arguments number five, six and seven between Nadia and her student, Terri.

The play unfolds within its lines a love story between Nadia and Philip, Dutton's love for Nadia, and Terri's love story. The first love story is represented by the augment number two between Nadia and Dutton when Dutton expresses his love to Nadia. The second love story is between Nadia and Philip; Nadia declares it by her argument with Oliver in the argument number eleven. The argument number seven between Nadia and Terri about Terri's boyfriend denotes the love story of Terri's.

## 3.6 Contrastive Analysis

In this section, *SH* is compared with *TVH* to detect any points of similarities or differences between them as far as the strategic maneuverings in the arguments are concerned. The comparison depends on the analysis carried out in this chapter and accordingly, it is made in terms of the arguments structure and the playwriter's style.

### 3.6.1 The Arguments Structure

Concerning the stages of the critical discussion, the arguments in both *SH* and *TVH* pass through all the sages of the critical discussion. As far as SM is concerned, the arguments build on two aims, i.e., maintaining reasonableness and achieving effectiveness

Starting from reasonableness, the use of SAs shows that assertive SAs is the prominent SAs among the other SAs, directive, commissive and usage declarative SAs in both *SH* and *TVH*. Correspondingly, the percentage of using assertive SAs, shows that both *SH* and *TVH* display more assertive SAs in the successful arguments than that in the failed ones as have presented in tables (3) and (10). This indicates that Hare uses assertions to make the characters win the arguments to their side. Additionally, there are more assertive SAs in *SH* (61,46%) than that in *TVH* (38,54%). Table (18) represents these variations.

**Table 18**

| The Play | The Assertive SAs | |
| --- | --- | --- |
| | No. | Per. |
| *SH* | 134 | 61,46% |
| *TVH* | 84 | 38,54% |
| Total | 218 | 100% |

*The Use of Assertive Speech Acts in the Two Plays*

Turning to the lowest percentage among the SAs, the results show that usage declarative SA is the lowest one in *SH* (47,15%), while the

commissive SA is the lowest one in *TVH* (18,18%). Table (19) show the percentage of both usage declarative SA and the commissive SA.

**Table 19**

| The Play | The Usage Declarative SA | | The Commissive SA | |
|---|---|---|---|---|
| | No. | Per. | No. | Per. |
| *SH* | 6 | 47,15% | 9 | 81,82% |
| *TVH* | 7 | 53,85% | 2 | 18,18% |
| Total | 13 | 100% | 11 | 100% |

### *The Use of Usage Declarative and Commissive Speech Acts in the Two Plays*

Here, assertive SA is the most common SA among others SA in the two plays. Usage declarative SA is the less common type in '*SH*', while commissive SA is in '*TVH*'.

For the rules of reasonableness, the percentage of fallacies in the successful argument in *SH* surpass the percentage in successful arguments in *TVH*. Nevertheless, in the failed arguments, the percentages of fallacies in *TVH* overtakes these in *SH*. These facts are mirrored in tables (5) and (12). Moreover, results of the analysis reveals that the characters more frequent in making fallacies in *TVH* (52,18%)than that in *SH* (52,18%) as the table below (20) displays. The results delineate that the characters in *TVH* seemingly appear as less reasonable whereas the characters in *SH* are more reasonable than in *TVH*.

Table 20

| Fallacies | | |
|---|---|---|
| **The Play** | **No.** | **Per.** |
| *SH* | 11 | 47,82% |
| *TVH* | 12 | 52,18% |
| **Total** | 23 | 100% |

*The Fallacies in the Two Plays*

Turning to the adaptation of the AD, there are more violations in the use of SAs in the successful arguments in the two plays than in the failed ones. This fact is demonstrated by the percentages as the successful arguments in *SH* are (66,66%), while there are (61,35%) in *TVH*. Turning to the failed arguments, the percentages present that there are (33,34%) in *SH* whereas there are (38,37%) in *TVH*. Comparing the percentages of both plays results in table (21) which exhibits that the characters in *SH* are less concern in adapting their AD than in *TVH*.

**Table 21**

| Violations in the Adaptation of the AD | | |
|---|---|---|
| **The Play** | **No.** | **Per.** |
| *SH* | 12 | 48 % |
| *TVH* | 13 | 52% |
| **Total** | 25 | 100% |

*Violations in the Adaptation of the AD in the Two Plays*

Concerning PD, the percentages manifest that there are more PD in *SH* than in *TVH*. The characters often use PD in the first play, while they occasionally use PD in the second one. These results are presented in table (22).

**Table 22**

| | PD | |
| :---: | :---: | :---: |
| **The Play** | **No.** | **Per.** |
| *SH* | 33 | 73,33% |
| *TVH* | 12 | 26,67% |
| **Total** | 45 | 100% |

***PD in the two Plays***

The writer uses more PD in *SH* than in the second and this result in regarding the paly as more rhetorical than *TVH*. The contrastive study shows that the characters in both plays do not keep the balance between their aims to achieve reasonableness and maintain effectiveness as there is a clear gap in their committing fallacies and using TP, AD and PD. This verifies the second hypothesis: *'The characters do not achieve the balance between effectiveness and reasonableness'*

## 3.6.2 The Playwriter's Style

Comparing the two plays shows that they stand on SM in the analyzed arguments to represent plots, topics, characters and themes. The writer uses the arguments to tell the reader the series of events, his concern focused topics, the personalities and the hidden thoughts of his characters, and the manifested themes.

Contrasting *SH* with *TVH* indicates that in the first play the attended results reveal that Hare's tool is his characters to deliver his own thoughts and beliefs that orbit around war of Iraq. The characters express themselves by their arguments and by means of strategic maneuverings. *SH* consists of forty-nine characters with real names and most of the time with real dialogues. With reference to the dialogue of the play, Fyffe (2010, p.23) explicated that it is *"taken from parliamentary records, speeches, interviews, transcripts, and photographs. It is a historical narrative about the consequences of the abuses of power played out on a global scale.".* However, the major plot revolves around nine central characters that represent the politicians in the real life. He uses very informal language to argue one another and this implies that the characters are close to each other and as politicians, that is odd. The play jumps from one argument to another and from one place to another. There are no sequential arguments in presenting the events as the play starts with a comment on the final results of war and ends with an Iraqi Exile's advice to his people not to trust anyone.

In *TVH*, the playwriter uses less arguments in delivering his views about politics, social matters and personal issues. He indirectly uses his characters to talk about one another as he uses Philip to describe Oliver by the former's argument with Nadia and Nadia to describe Philip by Nadia's argument with Oliver. There are few characters and this results in making the events easily to be followed. Lord (2020, p.1) attributed Hare's success to his masterful construction of his characters: *"Hare's standard strategy is to put well-spoken characters together in uneasy relationships and situations lined with trip wires and see what happens".* The language is simple and expressive so that the reader can catch the playwriter's own

ideas effortless. There is a sequential organization of the arguments, starting in the Nadia's office and ending in the same place.

Briefly, the writer adopts different styles in writing the two plays, i.e., *SH* and *TVH*. In the time that *SH* is complex, *TVH* is less complex. This shows that the use of SM is workable in approaching the style of the playwriter in each play and this answers the third question of this study: 'How *does the use of strategic maneuvering in the arguments denote the writer's style in each of the two plays?'*. Besides, this results achieves the third aim: '*Comparing between the first and second plays regarding the argument structure and the playwriter's own style'*.

# Chapter Four

# CONCLUSIONS, RECOMMENDATION AND SUGGESSIONS

## 4.1 Introduction

This chapter presents the conclusions of the study and the recommendations that can be attached with this study. It ends up with suggestions for further studies.

## 4.2 Conclusions

On the basis of the results presented in chapter three, the following conclusions can be drawn:

1. SM is a vital tool to analyze literary texts to approach their plots, topics, characters, themes and the writer's own style. Focusing on the characters shows that SM involves the personal characteristic of the characters in both plays. This answers the first question '*How is strategic maneuvering efficient in analyzing the two plays in order to approach the plots, the topics, the characters and the themes of the selected plays?*'. Besides, this results achieves the first objective: '*Examining qualitatively the use of strategic maneuvering in the selected arguments*'.

1- Concerning the pragma-dialectical structure of the arguments, in '*SH*' the successful arguments shows that the characters use assertive speech act, commit more fallacies, violate more rules of adapting the audience demand and the presentation of more presentational devices as the opposite to the failed arguments.

In '*TVH'*, the successful arguments involve more usage of assertive speech act, commit no fallacies, violate more rules of adapting the audience demand and present more presentational devices as the opposite to the failed arguments.

This conclusion verifies the first hypothesis which is '*To maneuver strategically, the pragma-dialectical structures of some characters' successful arguments are built up of more assertive speech acts, commit fallacies, violate the rules for adapting the audience demand and present more presentational devices*'. Besides, this conclusion answers the second question: '*What are the pragma-dialectical structures of the successful and unsuccessful arguments in the two plays?*'.

**2-** The use of the SM denotes the playwriter's own style and this answers the third question of the study: '*How does the use of strategic maneuvering in the arguments denote the writer's style in each of the two plays?*'

**3-** The model is applicable on this type of data, that is, dramatic texts.

## 4.3 Recommendations

A number of recommendations can be suggested to this study:

**1-** Teachers in linguistics can use this study as example of how strategic maneuvering can be conducted.

**2-** For researchers, David Hare's selected plays are full of linguistic aspects and structures; therefore, the plays can be regarded as a rich source for different linguistic studies.

**3-** Students who want to produce literary works about *SH* and *TVH*, this study can provide enough knowledge.

**4-** Teaching drama by using the arguments can be an efficient tool to get deep insight on the characters, the themes and the plots.

## 4.4 Suggestion for Further Studies

Based on this study, a number of topics can be suggested:

**1-** A pragmatic study of strategic maneuvering in David Hare's selected plays.

**2-** Strategic maneuvering in selected pieces of prose from pragma-rhetorical perspective.

**3-** Stylistic study of pragmatic presentational devices in David Hare's selected plays.

**4-** Strategic maneuvering in selected novels: pragma-dialectical study.

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# المستخلص

تحـاول الدراسـة الحاليـة فحص المناورة الاسـتراتيجية أسـلوبياً في مسـرحيات مختارة لديفيد هـير ((أشياء تحدث)) و ((ساعة الذروة)) من الناحية التداولية الجدلية. تتناول الدراسـة كيفية ظهور المناورة الأسـتراتيجية في المسرحيات المختارة. تهدف الدراسة الى اجراء فحصا نوعيا لاسـتخدام المناورة الاسـتراتيجية في الحجج المختارة، تحريا كميا للسـباب وراء النجاح او / و الفشل في النقاش النقدي ومقارنة بين المسرحية الأولى والثانية واعتبار هيكلية الحجج وأسـلوب الكاتب المسرحي وتحـاول الدراسـة ايضاً الإجابة على عـدد مـن الأسـئلة: كيـف أنَ المنـاورة الاسـتراتيجية فعالـة في تحليـل المسـرحيتين مـن أجـل الوصـول الى الحبكـة، والمواضيـع، الشخصيـات والسـمات في المسرحيتين؟ ما هيكلية التداولية الجدلية للحجج الناجحة والفاشـلة في المسرحيات؟ وكيف أنَ اسـتخدام المناورة الاستراتيجية في الحجج يدلُ على أسلوب الكاتب المسرحي في كلا المسرحيتين؟

إجراءات عدّة اتبعت للتوصل الى هذه الأهداف؛ إذ تضمنت الدراسة عرضاً للإطار النظري، مَتبوعاً بمسح لمعظم الدراسات السابقة، وعرض المخطط المكيف والذي هو نموذج المكيف لفان أمرن. باسـتخدام النموذج المكيف تحليل البيانات وإعلان النتائج ومناقشتها بالتفصيل. وانتهت الدراسة بالنتائج والتوصيات والاقتراحات.

ووضحت الاستنتاجات أنَ الأفضلية في تركيب الحجج الناجحة في مسرحية ((اشياء تحدث)) تعود الى استعمال أكثر للفعل الحزم الكلامي، وارتكاب مغالطات أكثر، وخرق أكثر لقواعد التكيف لمطلب الجمهور واستخدام أكثر لوسائل عرض على العكس من الحجج الفاشـلة. فضلاً عن أنَ تركيب الحجج في مسرحية ((ساعة الذروة))

تنطوي على الحجج الناجحة عن طريق استخدام الفعل الحازم الكلامي ايضاً، وعدم ارتكاب مخالفات، خرق أكثر

لقواعد التكيف لمطلب الجمهور واستخدام أكثر لوسائل العرض على العكس من الحجج الفاشلة. بناءً على ذلك أثبتت

الدراسة أنَّ المخطط المستخدم قابل للتطبيق على هكذا بيانات وعلى الأنواع نفسها من النصوص الأدبية.

جمهورية العراق

وزارة التعليم العالي

والبحث العلمي

جامعة ميسان

كلية التربية

قسم اللغة الانجليزية

# المناورة الاستراتيجية في مسرحيات مختارة لديفد هير: دراسة

## تداولية –جدلية

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