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**Faculté des Lettres et Langues Étrangères**

**Département des langues étrangères**

**Manuscrit Pédagogique**

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**Matière : Reading and Text Analysis**

**Niveau: 2ème Année LMD**

**Volume horaire : 3 h**

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## **Course Description:**

The acronym L.E.T stands for "Etudes de Texte." This course is designed for Second Year LMD Students of English to enable them to read different types of texts critically. It provides in depth exploration of text discourse analysis, focusing on different aspects of analysing a text. It further focuses on showing the students' abilities in structuring any type of text. In other words, it makes students acquainted with learning and examining how texts are structured, how meaning is constructed and how discourse functions in different contexts. This course is also important for students as it helps them to enhance their reading skills in acquiring the English language. Moreover, it grapples with how students become active independent learners and develop their critical thinking skills. The course, fundamentally, provides students with primary sources tackling different fields like literature, civilization, mass media and linguistics.

**Course Objectives:** this course aims to

- ✓ Develop students' learning skills through critical reading
- ✓ Develop an understanding of what is meant by critical thinking and to develop students' own reasoning skills.
- ✓ Know the basics about criticism as a process
- ✓ Encourage students to critically engage with primary texts and connect ideas from different intertextual texts
- ✓ Evaluate their learning process about the nature of different texts in class and at home by solving the assigned assignments.
- ✓ Cultivate students' ability to articulate ideas effectively.
- ✓ Think in a critical way as a first step towards the research process
- ✓ Prepare students not only how to find original topics but also to learn how to criticize things.
- ✓ Develop close reading skills to engage closely with the nuances and complexities of textual artifacts
- ✓ Apply various analytical methods and theoretical lenses to interpret and critique texts
- ✓ Examine the relationship between textual form, content and context and how these elements shape meaning
- ✓ Recognize the role of power, ideology and social construction in the production and reception of texts
- ✓ Effectively communicate textual analyses through well-structured written assignments and

oral presentations

- ✓ Conduct independent research to explore how text studies can be applied to address real-world issues and problems.
- ✓ Develop research skills to conduct in depth textual analyses
- ✓ Craft well-structured evidence-based written assignments
- ✓ Deliver effective oral presentations and participate in critical discussions.

## **Syllabus:**

### **Semester One: The Form of the Text:**

**Lecture One:** Critical Reading of Texts: Introduction

**Lecture Two:** Administrative Texts: (Motivation Letter, CV, Application Letter)

**Lecture Three:** Column in Journalistic Texts

**Application:** Biden's Political speech on Israel-Hamas and Russia-Ukraine Wars

**Lecture Four:** Poetic Texts and Discourse on Language

- M. Nourbe Se Philip "Discourse on the Logic of Language"
- John Agard's "Listen Mr Oxford Don"

**Lecture Five:** Multimodal Texts (images etc...)

**Lecture Six:** Mass Media:

- "Django Unchained" (2012)
- "The Goat Life" (2024)

**Lecture Seven:** Dialogues and Theatrical Pieces:

- Drama Analysis: Critical Thinking about Shakespearean Tragedies

### **Semester Two: Critical Reading:**

**Lecture One:** Recognizing claims and Reasons

Application:

Edward Said 's passages from *The Question of Palestine* and *The Politics of Dispossession*

**Lecture Two:** Recognizing Types of Claims

Edward Said's *Covering Islam*

**Lecture Three:** Recognizing Ethos, Pathos and Logos

Application: texts on deconstruction and binary oppositions

The Implementation of Binary Oppositions in Postcolonial Criticism:

- Ania Loomba's *Colonialism/ Post Colonialism*
- A Reference to Du Bois's *The Souls of Black Folk*
- Frantz Fanon's *Black Skin, White Masks*

**Lecture Four:** Recognizing Fallacies

**Application:** Malek Bennabi's ideas on Civilization

**Lecture Five:** Recognizing Reasoning Patterns

**Application:** Bhabha's *Nation and Narration*

**Lecture Six:** Analysing Arguments Rhetorically

**Application:** Passages from Ibn Khaldun's *Al-Muqaddimah*.

**Lecture Seven:** Escaping the Prison House of Language and Digging for Meanings in Texts among Texts: Context, Intertextuality and Intercultural Discourse

- Application
- (Wordsworth and John Keats)
- (Ralph Waldo Emerson and Friedrich Nietzsche)

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### **Introductory Note:**

The pedagogical manuscript provides an introduction to the fundamental techniques and applications of text analysis. Students will learn how to closely examine, interpret and analyze a variety of textual forms from literary works to historical documents and digital media. They learn how to analyze and extract insights from textual data using a variety of computational methods. Topics covered include historical, literary and linguistic texts. In the module, students will grapple with understanding key concepts and challenges in text analysis. They will extract structured information from unstructured text using information extraction methods. They further critically evaluate the strengths and limitations of different text analysis approaches. They learn also to apply text analysis techniques to real-world problems and interpret them.

Within the learning process, the teacher is assigned to use various teaching methods to provide a successful learning situation. Among the various teaching methods used in the course, the teacher used PowerPoint presentations (send to students via email and downloaded to be used in class. Students' oral The time allotted to *Reading and Text Analysis* is three hours per week divided into 1h30 for each session which amounts to approximately 45 hours per semester. As the aim of the course is to improve students' skills in reading different types of texts critically, the lectures involve different learning activities and quizzes that should help students to interpret and comprehend texts. Additionally, the interrelated lectures are interspersed with activities and reflective questions that help students maintain effective learning strategies. In other words, a set of exercises and activities is suggested for each lecture.

### **Lecture One: Critical Reading of Texts**

**The Objectives:** at the end of the lecture, students will be able to

- Know how to Read texts critically
- Develop their skills in structuring a text.
- Learn how to capture the essence of the text
- Compare and contrast between various texts.

#### **I. What is a Text?**

A text can be defined simply as a stretch of language that can be understood in context. It can be a spoken or a written passage which forms a unified whole. A text is also a semantic rather than a grammatical unit [unit of meaning rather than form]. In other words, it refers to the content rather than to the form. Therefore, the length of a text cannot be precised. It can be as simple as a street sign or any advertisement statement, or it can be as complex as a novel or book. Kathy Anderson

and Mark Anderson (1997) claim that when words are put together to communicate a meaning, a piece of text is created. When we write to communicate a message, we are constructing a text (p.1).

### **1. What constitutes a text?**

The idea of what constitutes a text has evolved through time, which makes the concept of text not fixed or stable. It is always changing. In the past, they were presented as printed matters like "a book or a pamphlet". However, with the advance in technology, the text has acquired a more digital dimension, which allows it to be more fluid. For example, social media have expanded the notion of the text to include symbols such as emoticons and emojis. A sociologist studying teenage communication, for example, might refer to texts that combine traditional language and graphic symbols. Generally, a text has two surfaces: explicit and implicit. The explicit surface stands for the expressions actually used within the text. These expressions make some knowledge explicit. The implicit surface is the information or message being communicated to the reader. This message can be understood when placing the text in its socio-cultural environment or context. Different schools of linguistics and literary criticism tend to approach the text in different ways. Some of them tend to isolate the text and focus only either on the form or on the structure while others prefer to place it in its context. For example, **Formalists** believed that the emphasis should be placed on the form the literary techniques of the work over the content, focusing mainly on structural purposes of a particular text. It is the study of text without taking into account any outside influence like notions of culture, societal influence, authorship, or content, and it instead focuses on modes, genres, discourse, and forms.

### **2. What Are Text Types and Why Do They Matter?**

Anderson and Anderson state that: "texts are pieces of spoken or written language created for a particular purpose" (p.3). Indeed, each text is written or spoken with a purpose in mind. A writer may write to persuade, to describe, to explain, or to narrate something. Thereby, texts will logically differ in terms of their patterns of organization depending on the purpose they are written to convey. These different patterns of organization result in different types of texts. However, students usually confuse text types with text genres or forms. Text forms refers to the form of the text ( novels, poems, business letters, audio books, advertisements, street signs, oral speeches, emails,..) while text types are recognized in terms of content and their purposes. We have four main types of texts: argumentative, narrative, expository, and descriptive. Hence, Text types describe the *internal* characteristics of a text, especially the **purpose**. Texts forms differ from text

genres. Text forms are broader than text genres. The latter are methods of classifications of the written text such as non-fiction, mystery, autobiography and so on. However, text forms depends on the shape and the external form a text can take such as advertisements, street signs, emoticon, proverbs, idiomatic expressions. Text forms, in other words, are the shape that a text might take as long as it delivers a message.

### **2.1 Expository text:**

Expository writing's main purpose is to explain. It is explanation to convey information. It is a subject-oriented writing style, in which authors focus on telling you about a given topic or subject without voicing their personal opinions. These types of essays or articles furnish you with relevant facts and figures but do not include their opinions. This is one of the most common types of writing. You always see it in textbooks, Recipes, Business, technical, or scientific writing. The author just tells you about a given subject, such as how to do something.

### **2.2.Descriptive Text**

Descriptive writing's main purpose is to **describe**. It is a style of writing that provides a vivid image and a rich account of detail of a certain subject. It provides a description of a person, an object, a place, an animal, or an event. What is particular about this type of text is that it generates an image in the mind of the reader using sensory details. These latter make use of the five different senses to describe how the object being described looks, smells, seen, heard, or feels. In his book *English for Social Purposes: A Handbook for Teachers of Adult Literacy*, Jenny Hammond argues that the descriptive text has both a social function and a schematic structure. The social function as a clarification is associated with describing a person, area or a thing. In other words, the example of descriptive text can be the appearance of a person, detail of location, requirement for employment, and literary texts (p. 5).

#### **When You Would Use Descriptive Writing:**

- ✓ Poetry
- ✓ Journal or diary writing
- ✓ Nature writing
- ✓ Descriptive passages in fiction.
- ✓ Road and place descriptions

### **2.3 Persuasive/Argumentative Text:**

The argumentative text is used to either **persuade** or convince the reader of the writer's opinion or argument. It is also intended to express the author's opinion about a certain topic.

The students' role in such texts is to pick up the author's main argument, the counterargument and the supporting ideas.

## **2.4 Narrative Text:**

Narrative writing is linked most closely with novels, short stories, biography, autobiography, memoirs, and poems, as these genres usually consist entirely of one text type, conveying a real or imagined experience to the reader. Narrative writing's main purpose is to tell a story or narrate an experience (personal or shared). Narrative texts tend to be organized more chronologically. They can be either fictional like novels, short stories, and fairy tales, or it can be non-fictional like newspaper reports. Narrative writings challenge the reader to develop a critical mind in a way he/she participates in the process of discovering the nature of conflict in such narrative (social or psychological). Narrative writings also make the reader oriented to ask questions about the story: when the story is taking place and where the action is happening.

Examples of When You Would Use Narrative Writing:

- ❖ Novels
- ❖ Short stories
- ❖ Novellas
- ❖ Poetry
- ❖ Autobiographies or biographies
- ❖ Anecdotes
- ❖ Oral histories

## **3. Structuring: How to Analyse the Structure of the Text:**

In reading any type of text, students are required to structure it using hierarchical form of representation. By structuring the text, we mean two main things or tasks:

- Investigate and examine the structure of the text.
- Represent the writer's line of thought in an outline ( hierarchical representation)

### **3.1. Why is it Important?**

Structuring aims at giving an overview of the structure of the text in a transparent representation.

- Structuring is the basis for all analytical work beyond mere skimming.
- Proceed stepwise: Start analysing larger text units and then go on to smaller passages.
- Take not only the content of a text unit into account but also its function.
- Choose an appropriate form of representation that reveals the hierarchical structure of the text.

In using such representation, you start with a rough outline of the text by identifying a general

scheme of the text (introduction, body and conclusion).

### 3.2. The advantages of Hierarchical structuring

The hierarchical structure can easily be associated with the linear structure of the text. There are almost no practical limits to length. Hence, the method is suitable even for substantial texts and detailed structuring. It is useful for students to know the interconnectedness between Intertextual texts. To conclude, understanding what a text is and how to analyse it provides us with various skills to critically engage with written, spoken and visual forms of texts. It further enables us to uncover layers of meaning and make various interpretations for a single text. Thus, text analysis or text discourse is a broad field that encompasses different ways and strategies for extracting meaningful information from various texts.

II.

## Critical Reading of Texts

In *Critical Reading across the Curriculum, Humanities* (2017), Robert Diyanni and Anton Borst refer to Critical reading as a more ACTIVE way of reading. It is a deeper and more complex engagement with a text. It is a process of analyzing, interpreting and, sometimes, evaluating (p.5). When we read critically, we use our critical thinking skills to **QUESTION** both the text and our own reading of it. **Critical reading** is different from other kinds of reading such as skimming or scanning a text. The latter are useful strategies for locating where information is in a text and to develop a general feel for a subject. However, they usually result in a more superficial reading of the material. **Critical reading** requires you to **focus** your attention much more **closely** on certain parts of a written text, holding other information in mind. As it involves **analysis, reflection, evaluation** and **making judgements**, it usually involves **slower reading** than that used for recreational reading or for gaining general background information. As you develop critical reading skills, these reading skills will become faster and more accurate.

### What a Text Says, Does, and Means: Reaching for an Interpretation

**Non-critical reading** is satisfied with recognizing what a text says and restating the key remarks. **Critical reading** goes two steps further. Having recognized what a text **says**, it reflects on what the text **does** by making such remarks. Is it offering examples? Arguing? Appealing for sympathy? Making a contrast to clarify a point? Finally, critical readers then **infer** what the text, as a whole, **means**, based on the earlier analysis.

### **The three steps or modes of analysis:**

- 1/ what a text says= **restatement**: talk about the same topic as the original text.
- 2/ what a text does= **description**: discuss aspects of the discussion itself.
- 3/ what a text means= **interpretation**: analyze the text and assert meaning for the text as a whole.

#### **❖ Develop a detective-like mind**

To develop critical and analytical thinking ability, you might imagine that you are developing a detective-like mind.

#### ***Reading***

Critical thinking when **reading** involves the following:

- 1 identifying the line of reasoning in the text
- 2 critically evaluating the line of reasoning
- 3 questioning surface appearances and checking for hidden assumptions or agendas
- 4 identifying evidence in the text
- 5 evaluating the evidence according to valid criteria
- 6 identifying the writer's conclusions
- 7 deciding whether the evidence given supports

#### **Critical Reading Strategies:**

**1/Previewing:** it is related with skimming a text before reading it. It also refers to the notion of having background knowledge about the text before reading it closely. In this case, students have to use scanning as a way to learn some ideas from the headnotes, the title, who is the author? What is the author's purpose? Who is the audience?

2/ **Contextualizing**: It is associated with placing a text in its historical, biographical, and cultural context. Here, the critical readers have to detect the text's implicit meaning, the author's hidden agendas. In other words, they have to read between the lines.

3/ **Questioning to understand and remember**: this strategy means asking questions about the content. Here, students have to use the five questions introduced below onto the more detailed approach to critical reading of a particular text.

A- Why am I reading this?

B- What are the authors trying to do in writing this?

C- What are the authors saying that is relevant to what I want to find out?

D- How convincing is what the authors are saying?

E- In conclusion, what use can I make of this?

4/ **Reflecting on challenges to your beliefs and values**: It is related to examining your personal responses about specific issues including religion, taboos. To put it differently, the reader challenges his beliefs about certain topics and put them aside as a way to focus on reading critically and objectively.

5/ **Outlining and summarizing**: It is the identification of the main ideas and their restatement in your own words. In outlining, students read the text closely to structure it into main ideas, supporting ideas and a conclusion in to a form of a summary. The latter includes the text's main ideas written in the reader's style.

6/ **Evaluating an argument**: *Testing the logic of a text as well as its credibility and emotional impact.* Here, critical readers have to evaluate whether the arguments presented in the text fit with the text's main theme as an example. It also grapples with whether the reader achieves his/ her purposes behind reading such material.

7/ **Compare and contrast related readings**: *Exploring likenesses and differences between texts to understand them better.* In this strategy, critical readers are acquainted with the notion of reading a text that discusses a certain theme by two different authors, yet each one of them has his own way to convey or deliver the text's message. Here, it is the role of the reader to discern why an author approached a particular issue or question in the way he or she did.

### **Sample of Critical Questions Related to Critical Reading:**

- What are the main points of this text?
- Can you put them in your own words?
- What sorts of examples are used? Are they useful? Can you think of others?
- What factors (ideas, people, and things) have been included? Can you think of anything that has been missed out?
- Is a particular bias or framework apparent? Can you tell what 'school of thought' the author belongs to?
- Can you work out the steps of the argument being presented? Do all the steps follow logically?

- Could a different conclusion be drawn from the argument being presented?
- Are the main ideas in the text supported by reliable evidence (well researched, non-emotive, logical)?
- Do you agree or disagree with the author? Why?
- What connections do you see between this and other texts?
- Where does it differ from other texts on the same subject?
- What are the wider implications- for you, for the discipline?

**Learning Activity: Read the following text analytically, and then answer the questions.**

As a word, "manipulation" has a bad reputation. When we examine the meanings listed in the dictionary, we see that manipulation means "to operate with the hands in a skillful manner." But it also means to control or play upon "by artful, unfair or insidious means to serve one's own purpose." Manipulation is a necessary part of the creation of film and television. You have to handle images and words, sort them, organize them and put them together in order to make a message meaningful. Handling language is a complex affair in the production of the documentary because the language is largely designed to be heard, not read? A documentary producer has to write a script for the voice-over, conduct interviews and edit them to select only the most relevant and useful soundbites. The most challenging part of the process consists of organizing the language to present information in a sequence.

Different techniques are used to convey a message within a limited time period using images and sounds. The most important one concerns the way you represent a person's language. For while the subject of the interview controls what he or she chooses to say, the producer controls the choice of language and image, a producer can make an individual look strong or weak, believable or phony. Music is one of the most important techniques used to encourage viewers to have an emotional response. Music can be added to make something look more playful, more suspenseful, more dramatic and spectacular, and more fearful. Lots of times when we are watching, we do not notice the impact that music can have. A pretty ordinary or ambiguous image can be give a clear and dramatic meaning through the selection of music.

And of course the camera itself, while it captures some aspects of perception, shapes images just by choosing what to focus on and by the very look of the image itself. Camera techniques like the close-up, the pan, the angle shot, the freeze-frame, the time lapse and the aerial

view all influence our perceptions of a scene. And of course, lighting, activity within the frame, the pace and rhythm of the editing all work to influence our emotional responses to the image. A producer and editor can do wonders by using many different images of a single scene to make something look more exciting and interesting. This kind of manipulation is increasingly necessary because according to the experts, television has nurtured a set of expectations that everything be visually dynamic. Perhaps this is a natural bias of film and television, or maybe the public has simply been trained to expect that television present a fast-paced and ever-changing visual display.

1. Give an appropriate title to the text
2. What is the main argument in the text?
3. What is the type of the text? Justify your answer.
4. Pick up the example that the author uses to explain manipulation
5. Do you think that the author refers to manipulation as a useful term or as a term that has bad connotation? Justify your answer.
6. According to the author's perspective, how music affects the viewers' emotions?
7. Explain the different ways through which the message is conveyed in the process of producing a documentary?
8. Enumerate the steps of producing a documentary
9. Do you think that the author focuses only on showing how language is a manipulative tool in producing a film or does he provide us with other examples? Justify your answer
10. Represent the structure of the text, and then justify why have you chosen this form of representation?
11. "Handling language is a complex affair in the production of the documentary because the language is largely designed to be heard, not read." Based on your reading of this quote, write a short paragraph, in which you explain how language is used as a manipulative tool in any piece of writing of your choice.

### **What is Critical Discourse Analysis?**

Critical Discourse Analysis (CDA) is used to critically analyze texts. According to Brown and Yule (1985), language is not only used for the description of things rather it is also used for doing things as well. CDA analyses the use of the language in a real context and how language reveals their cultural, social and ethnic backgrounds. They are of the view that the choice of lexical and syntactic features of a language represents the broad socio-cultural background of the

speakers. Critical discourse analysis focuses on how their language reflects discursive practices in the binary relations. Rogers (2004) stipulates an inclusive definition of CDA, she says:

CDA is both a theory and a method. Researchers who are interested in the relationship between language and society use CDA to help them describe, interpret, and explain such relationships. CDA is different from other discourse analysis methods because it includes not only a description and interpretation of discourse in context, but also offers an explanation of why and how discourses work (p.33)

### **CDA Major Frameworks**

It is essential to briefly outline prominent approaches in CDA that theorists have reviewed offering diverse conceptions and methods. These include:

#### ***Van Dijk's Sociocognitive Model:***

Van Dijk Sociocognitive model of CDA is one of the most known frameworks. This model includes three levels that facilitate the analysis .They are:

- 1- Social analysis: often referred to as "overall societal structures" which means, a thorough analysis of the context.
- 2- Discourse analysis: this level deals with the form of the text (including structure, syntax, lexicon, and semantics)
- 3- Cognitive analysis: in this level, Van Dijk believes that personal and social cognition are the bridge between society and discourse. This socio-cognitive aspect makes Van Dijk's framework different than other frameworks in CDA.

#### ***Ruth Wodak's Discourse- Historical Approach:***

Ruth Wodak and her colleagues conducted several studies in different institutions as courts and hospitals, mainly to analyze the themes of sexism, anti-Semitism and racism in terms of social discourse. Consequently, a new approach was created to be later called "Discourse Historical Method" (Sheyholislami, 2001, p.5). Furthermore, Wodak and Ludwig (1999, p.12-13) believe that there are three main distinct features of discourse:

- 1- Ideologies and powers are always demonstrated in discourse.
- 2- Historical events are linked to discourse.

- 4- Positions, respective context and levels of information are the cornerstones of conducting a discourse analysis.

### ***Fairclough's Model in CDA:***

One of the analytical frameworks in CDA is the tripartite model of analyzing the ideologies and power practice introduced by Fairclough. The three provided levels of analysis are description, interpretation, and explanation (Fairclough, 1989). Furthermore, this model deals with the process of meaning-making within the discourse. Also, it tends to interpret how people cognitively implement and invest meanings in their speeches and texts. The constituents of Fairclough's (1989, 1995) model for CDA are merely three inter-related processes of analysis: text analysis (description), processing analysis (interpretation), and social analysis (explanation), in which they are linked to three interrelated dimensions of discourse: the object of analysis, the way the object is produced / received and the social-historical circumstances in which the previous processes took place.

### **Conclusion:**

Reading texts critically is an essential skill that enables students to engage deeply with information, analyse arguments and discern biases. By approaching texts with a questioning mindset, students can assess the credibility of sources, identify underlying assumptions and appreciate multiple perspectives. This analytical process not only enhances comprehension but also fosters informed decision-making and promotes intellectual independence. Critical reading empowers students to navigate complex narratives, recognize emotional appeals and differentiate between fact and opinion, ultimately leading to more nuanced understanding and constructive discourse.

## **Lecture Two: Administrative Texts**

**The objectives:** by the end of the lecture, students will be able to

- Understand Administrative Language
- Identify types of Administrative texts
- Analyse the structure and format of administrative texts

### **Mastering the Basics: Essential Elements of Professional Writing:**

When it comes to professional writing, mastering the basic is crucial for effective communication:

- One of the essential elements is clarity. Your message should be clear and easy to understand, without any ambiguity or confusion.
- Another important element is conciseness. In today's fast-paced world, people don't have time to read lengthy emails or reports. Keep your writing concise by getting straight to the point and avoiding unnecessary fluff.
- Organization is also key in professional writing. Your content should have a logical flow, making it easy for readers to follow along. Use headings and subheadings to break up your text and guide readers through different sections.
- Additionally, using proper grammar and punctuation shows professionalism in your writing. Take the time to proofread your work for any spelling or grammatical errors that could undermine your credibility.
- Remember that every piece of writing has an audience. Tailor your language, tone, and style accordingly based on who will be reading it. Consider their level of expertise and familiarity with the topic at hand.

By mastering these basic elements of professional writing , clarity, conciseness, organization, grammar/punctuation accuracy – you'll be well on your way to crafting effective emails and reports that leave a lasting impression on your recipients!

## 2. Writing Clear and Concise Emails for Efficient Communication:

In today's fast-paced business world, effective email communication is crucial. Whether you're sending a quick update to your team or composing a formal message to a client, writing clear and concise emails can help ensure that your message is understood and acted upon promptly:

- To start, it's important to keep your emails focused on the main point. Avoid unnecessary details or long-winded explanations that can confuse the recipient. Instead, get straight to the heart of the matter so that they can quickly understand what action needs to be taken.
- Another key aspect of writing clear emails is using simple language. Avoid jargon or technical terms that may not be familiar to everyone who reads your message. Opt for plain English instead, making sure your words are easy to understand by anyone in your target audience.
- Additionally, organizing your email effectively can enhance clarity and readability. Use bullet points or numbered lists when appropriate to break down complex information into

digestible chunks. This not only makes it easier for the reader to follow along but also helps them find specific details quickly if needed.

- Furthermore, consider including a clear call-to-action in each email you send. Clearly state what you expect from the recipient – whether it’s providing feedback on a proposal or scheduling a meeting – so there’s no ambiguity about their next steps.
- Always proofread before hitting “send.” Check for any grammatical errors or typos that could undermine the professionalism of your message. Taking just an extra minute or two to review and edit your email can make all the difference in how it is received by others.

By mastering these skills and implementing them consistently in your everyday communication, you’ll become known as someone who writes clear and concise emails that get results

### **3. Structuring Effective Reports: From Executive Summaries to Conclusions:**

Reports play a crucial role in conveying information, analyzing data, and making informed decisions. However, creating an effective report requires more than just compiling facts and figures. It involves careful planning and structuring to ensure that the information is presented clearly and coherently:

- A well-structured report typically begins with an executive summary. This concise section provides a high-level overview of the report’s key findings, recommendations, and conclusions. It acts as a snapshot for busy executives who may not have time to read the entire document but still need to grasp its main points.
- Following the executive summary, the body of the report should be organized logically into sections or chapters. Each section should focus on a specific topic or aspect related to the overall objective of the report. By breaking down complex information into smaller sections, readers can easily navigate through the content and locate relevant details.
- Within each section, it is important to use clear headings and subheadings that reflect the content covered. These headings act as signposts for readers, enabling them to quickly identify which areas are most relevant to their needs or interests.
- In addition to proper structuring at a macro level (organizing sections), reports also require attention to detail at a micro level (within paragraphs). Each paragraph should address one main idea or point using concise language. This helps maintain clarity and prevents overwhelming readers with too much information in one go.

- Furthermore, using bullet points or numbered lists can enhance readability by highlighting key points or steps within your report. Visual aids such as tables, graphs, charts, and diagrams can also make complex data more accessible by presenting it visually rather than relying solely on text-based explanations.

By implementing these strategies for effective structure, your reports will become powerful tools for informing and influencing decision-makers. Remember to always proofread and edit your report before submission to ensure it is free of errors and presents a professional tone. With proper structuring, your reports will be clear, concise, and impactful.

#### **4. Grammar and Punctuation: Polishing Your Written Communication:**

Grammar and punctuation play a crucial role in polishing your written communication. They ensure that your message is clear, concise, and easy to understand. By paying attention to these details, you can elevate the professionalism of your emails and reports:

- When it comes to grammar, it's important to have a strong grasp of basic rules such as subject-verb agreement and proper verb tense usage. These fundamentals help maintain clarity and coherence in your writing. Additionally, using correct punctuation marks like commas, periods, and quotation marks helps organize your thoughts effectively.
- One common mistake is the misuse of apostrophes – whether it's confusing “its” with “it's” or misplacing them in plurals. Another pitfall is run-on sentences that lack proper punctuation or are overly complex. Keep sentences short and focused to avoid confusion.
- Proofreading is essential before hitting send or finalizing any report. Take the time to review for errors in grammar and punctuation such as missing commas or incorrect capitalization. Use tools like spell checkers but don't solely rely on them – human eyes catch nuances that automated systems may miss.

By honing your grammar skills and mastering punctuation rules, you'll enhance the clarity of your writing which will help convey information accurately while maintaining a professional tone throughout all forms of written communication.

**Task:** Students are assigned to divide themselves into groups in order to be acquainted with the structure of the following: (Motivation Letter, CV and Application Letter). Team work is recommended.

### **Lecture Three: Column in Journalistic Texts**

The Objectives: By the end of the lecture, students will be able to

- Learn how to analyse and evaluate the content rather than passively absorbing information
- Understand bias and perspective
- Learn how to understand context
- Recognize argument structure
- Foster critical thinking

#### **Introduction:**

In their learning process, students deal with language as a vital communicative tool that enables them to convey their thoughts, emotions and information. At the same time, they face difficulties with language in understanding the hidden messages in argumentative texts especially in texts that deal with controversial topics. On this basis, they need practice to understand both the author's hidden messages through using theoretical frameworks. The current lecture focuses on explaining to students how to analyse a column in journalistic text along with providing different theorists' views on analysing a text. In this lecture, Biden's political speech on Israel-Hamas and Russia-Ukraine Wars, in which he indicates to elements of American Exceptionalism. The students are asked to critically reveal the discursive practices that Biden uses in order to communicate American Exceptionalism, shedding light on Biden's political ideology and the incentives behind reflecting American Exceptionalism in his discourse.

## 1. Key Features of a newspaper article:

Newspaper articles are primary form of journalism that conveys news, information and opinion to the public. They are designed so that people can easily identify the name of the paper, the different headlines and articles, and pictures that help tell the story. The most important recent event is the top story, presented above the fold of the newspaper. Below are a few parts of the newspaper's front page. Other parts of the paper may include:

- **Advertisements** which are designed to make you want to buy something.
- **Editorials** which are articles that present a person's opinion on something that happened.

## 2. How to read newspapers critically?

- Identify the main idea: pinpoint the central message or idea of the article to understand its purpose
- Assess the source: evaluate the credibility of the newspaper and the author to gauge reliability and bias
- Examine the structure: analyse how the article is organized.
- Recognize language and tone: look for emotionally charged language, jargon that may indicate bias or influence the reader's perception.
- Analyze evidence and sources: investigate whether the article includes data, quotes or references from credible experts or studies. Consider the balance of perspectives presented
  - Investigate potential bias: consider the potential biases in the article.
  - Engage with different perspectives: look for alternative viewpoints or dissenting opinions to challenge your own understanding and encourage a well-rounded perspective.
  - Reflect on your responses: take note of your reactions to the article, consider how your beliefs, experiences and knowledge influence your interpretation.

**Nameplate or Masterhead:**  
A newspaper's name printed in special type on the front page.

**Cut:**  
A photo or illustration

**Deck:**  
A secondary headline which provides additional info about the story.

**By-Line:**  
Name of the writer appearing above the article.

**Lead:**  
The first sentences of a news story informing the reader of WHO, WHERE, WHAT, WHEN, and sometimes HOW AND WHY.

**Date**

**Headline:**  
The title given to a story.

**Photo Credit:**  
A reference to the source of a photograph.

**Cutline:**  
Descriptive info appearing with a piece of "art", also called a caption.

**Body** – provides more detail about the event,

The Times-Picayune  
NEWSPAPER TO MOVE  
FOCUS TO DIGITAL  
In fall, paper will cut weekly print editions to three

Dear Times-Picayune readers and subscribers:

Man admits peeing for child sex videos

Dear Subscriber:

NEW COMPANY FORMED TO RESHAPE NEWS DELIVERY

Loss of daily newspaper stirs passions in the city

AMEN

BIN LADEN KILLED

No. 1

Newspapers are also organized into different **sections**, such as *world news, national news, regional news, sports news, news about music, theater and art, comics...*

**Practice:Task:** *Let's recall the key features of a newspaper article and their functions, then, we skim through the newspaper article below to answer the following questions:*

**Headline** – usually only four or five words. It tries to attract the interest of the reader by telling them what the story is about, in a short and interesting way.

- What is the headline for the article? \_\_\_\_\_
- How many words are in the headline? \_\_\_\_\_

**By-line** – the person who wrote the article.

- Who wrote this article? \_\_\_\_\_

**Introduction (Lead)** – It will set the scene and summaries the main points of the article: who, what, when, where.

- Can you identify these important points in your article?
  - Who is the article about? \_\_\_\_\_
  - What happened? \_\_\_\_\_

\_\_\_\_\_

- When did it happen? \_\_\_\_\_
- Where did it happen? \_\_\_\_\_

**Body** – provides more detail about the event.

- What else do you know now? \_\_\_\_\_

**Quotes** – sometimes articles will include what a person (like an eye-witness or an expert) has said. These will be in speech marks.

- Does the article have quotes? If so,

- What was said? \_\_\_\_\_

Who said it? \_\_\_\_\_

- How are they related to the event? \_\_\_\_\_

**Photograph and caption** – sometimes articles have a photograph, and a sentence explaining the photograph

- Does your article have a photograph? What does it show – describe exactly what you see?

\_\_\_\_\_

- What does the caption say? \_\_\_\_\_

# The Daily News

Wednesday 19th December

89p

## Pure Hell!

**Death toll climbs to at least 9 as floods wreak havoc in the South-East and Wales. Amongst all the devastation a miracle blooms...**

Lead Reporter: Zack Benserghin

**T**he worst floods in decades caused widespread chaos to road and rail, killed nine people and left thousands of others without food and shelter last night. The monstrous storm lashed the South-East coast and Wales on Monday at 3:37am and continued with terrible consequences for 48 hours.

Torrential rain and winds of up to 110 mph (177km/h) uprooted trees, blocked roads and cut electricity supplies. Two firemen died in Dorset, on their way to an emergency call and four people died in Plymouth harbour. Rescue workers and emergency



-Woman makes a dramatic escape.

services have been inundated with a record number of calls. They have advised people to remain at home if possible as roads have been blocked and railway lines flooded.

"We didn't expect to be hit hard..." stated Kelly Smith, 48, a mother-of-three, "So we didn't evacuate. When we realised our garden was flooding and more water was coming, it was too late to move. We had to climb on top of our roof to get away. We camped out in the bitter cold for 24 hours without any food and water..."

The floods have caused unthinkable damage. Entire neighbourhoods are now submerged in water. As thousands of people fled their water-damaged homes many wondered when, and if, life would return to normal. Some analysts expect the damage to cost in excess of £5 billion.

Military officials and rescue teams have been drafted in and will move into flooded areas and provide practical help amid fears of further flooding. The Meteorological Office has noticed a depression over the Atlantic and has forecasted heavy rain and high winds over the weekend as the weather shows no mercy and continues to hit coastal areas.

One of the most dramatic tales came from Devon, where a tiny baby and two women were airlifted to safety after their car was swamped in fast-rising flood waters.



-Mr Patterson being shouted at by protesters

Environmental minister, Owen Patterson, has been heavily criticised for not doing enough to help flood victims. He responded by saying, "We are doing our utmost. But we must recognise that nature is an awful lot more powerful than we as humans are..."

Today, Theresa May is due to visit the affected areas and will reassure the population that the government is doing its best to provide immediate assistance to those in need.

### **3. Language as a Communicative Tool in Journalistic Texts:**

Language is not just a means of communication; it is a powerful tool that shapes our interactions, influences our thoughts and connects us to one another. In understanding various types of texts, learners have to be acquainted with critical discourse analysis and its theories on analyzing texts. According to Norman Fairclough, language is a communicative event which is comprised of three dimensions. The text and its linguistic properties, the discursive practice-processes of text production and consumptions, and the socio-cultural practice which the text and the discursive practice are embedded within. While Discourse Analysis (DA) is an academic field developed during the 1970s by Michel Foucault who is considered as the father of DA. Nevertheless, Zellig Harris was the first scholar to use the term Discourse Analysis in 1952 reporting his work in transformational grammar in the late 1930s. In linguistics, DA is defined as a method to analyze the structure of texts or utterances that go beyond the sentence, taking into consideration the linguistic context and sociolinguistic context. In sociolinguistics, DA is a tool used to study how the norms and the rules of talk in a particular community are used and matched with different conversational and institutional contexts, in order to explain the meaning in a social interaction. Yule (1983) explains it as an attempt to examine the language in use without ignoring its context. In the same respect, Van Dijk (1985) states that it is “the study of real language use by real speakers in real situations” (p.2). In other words, DA is concerned with natural language production be it spoken or written.

Critical Discourse Analysis (CDA) is used to critically analyze texts. According to Brown and Yule (1985), language is not only used for the description of things rather it is also used for doing things as well. CDA analyses the use of the language in a real context and how language reveals their cultural, social and ethnic backgrounds. They are of the view that the choice of lexical and syntactic features of a language represents the broad socio-cultural background of the speakers. Critical discourse analysis focuses on how their language reflects discursive practices in the binary relations. Rogers (2004) stipulates an inclusive definition of CDA, she says:

CDA is both a theory and a method. Researchers who are interested in the relationship between language and society use CDA to help them describe, interpret, and explain such relationships. CDA is different from other discourse analysis methods because it includes not only a description and interpretation of discourse in context, but also offers an explanation of why and how discourses work (p.33)

## **CDA Major Frameworks**

It is essential to briefly outline prominent approaches in CDA that theorists have reviewed offering diverse conceptions and methods. These include:

### ***Van Dijk's Sociocognitive Model:***

Van Dijk Sociocognitive model of CDA is one of the most known frameworks. This model includes three levels that facilitate the analysis .They are:

- 5- Social analysis: often referred to as "overall societal structures" which means, a thorough analysis of the context.
- 6- Discourse analysis: this level deals with the form of the text (including structure, syntax, lexicon, and semantics)
- 7- Cognitive analysis: in this level, Van Dijk believes that personal and social cognition are the bridge between society and discourse. This socio-cognitive aspect makes Van Dijk's framework different than other frameworks in CDA.

### ***Ruth Wodak's Discourse- Historical Approach:***

Ruth Wodak and her colleagues conducted several studies in different institutions as courts and hospitals, mainly to analyze the themes of sexism, anti-Semitism and racism in terms of social discourse. Furthermore, Wodak and Ludwig (1999, p.12-13) believe that there are three main distinct features of discourse:

- 1- Ideologies and powers are always demonstrated in discourse.
- 2- Historical events are linked to discourse.
- 8- Positions, respective context and levels of information are the cornerstones of conducting a discourse analysis.

### ***Fairclough's Model in CDA:***

One of the analytical frameworks in CDA is the tripartite model of analyzing the ideologies and power practice introduced by Fairclough. The three provided levels of analysis are description, interpretation, and explanation (Fairclough, 1989). Furthermore, this model deals with the process of meaning-making within the discourse. Also, it tends to interpret how people cognitively implement and invest meanings in their speeches and texts. The constituents of Fairclough's (1989, 1995) model for CDA are merely three inter-related processes of analysis: text analysis

(description), processing analysis (interpretation), and social analysis (explanation), in which they are linked to three interrelated dimensions of discourse: the object of analysis, the way the object is produced / received and the social-historical circumstances in which the previous processes took place.

- **Description:**

The object of analysis is the first dimension that the first process tackles, and that is the text. The term text, according to Fairclough (1993, p. 138) refers to “the written or spoken language produced in a discursive event.” For instance, the television language intensifies the multi-semiotic character of texts and adds visual images and sound. Analyzing the text is the first step in Fairclough's CDA model. It implies the study of language structures that is spoken or written for discursive states. According to Fairclough, close analysis of texts is a significant part of social scientific analysis of a whole range of social and cultural practices and processes.

- **Interpretation:**

The second dimension of Fairclough's model of CDA is the discursive practice. The process that takes place here is the interpretation. According to Rodgers et al (2005, p.372), the production process is linked to the interpretation and consumption. This means, the product is first examined, then meaning is understood. The way people produce, interpret and transform texts is the concern of this dimension. Therefore, it is an in-between step that sets path for a clear analysis of context.

- ✓ **Explanation.**

The third and final dimension is knotted to the analysis of socio-cultural practice. Whatever happens is the social, historical and cultural frameworks that cover the discourse that is investigated in this process. Issues like power and ideology are explored through the ways discourses operate in society. Fairclough (1993) considered language use as socially shaped and socially shaping. He considered texts and discourses as socially constitutive by stating that “language use is always simultaneously constitutive of (I) social identities, (II) social relations and (III) systems of knowledge and beliefs” (p.134).

#### **4. The Practical Part:**

Students are asked to critically read Biden’s Speech on Israel-Hamas and Russia-Ukraine Wars, and then shed light on Biden’s political ideology and the incentives behind reflecting American Exceptionalism in his discourse.

## Full Transcript: Biden's Speech on Israel-Hamas and Russia-Ukraine Wars

By The New York Times

Oct. 19, 2023

Good evening, my fellow Americans.

We're facing an inflection point in history. One of those moments where the decisions we make today are going to determine the future for decades to come. That's what I'd like to talk with you about tonight. Now earlier this morning I returned from Israel. They tell me I'm the first American president to travel there during a war. I met with the prime minister and members of his cabinet, and most movingly, I met with Israelis who had personally lived through the horrific horror of the attack by Hamas on the 7th of October. More than 1,300 people slaughtered in Israel, including at least 32 American citizens. Scores of innocents from infants to the elderly, grandparents, Israelis, Americans taken hostage. As I told the families of Americans being held captive by Hamas, we're pursuing every avenue to bring their loved ones home. As president, there is no higher priority for me than the safety of Americans held hostage.

The terrorist group Hamas unleashed pure unadulterated evil in the world, but sadly, the Jewish people know, perhaps better than anyone, that there is no limit to the depravity of people when they want to inflict pain on others. In Israel, I saw a people who are strong, determined, resilient and also angry, in shock and in deep, deep pain. I also spoke with President Abbas, the Palestinian Authority, and reiterated that the United States remains committed to the Palestinian people's right to dignity and to self-determination. The actions of Hamas terrorists don't take that right away.

Like so many others, I'm heartbroken by the tragic loss of Palestinian life, including the explosion at the hospital in Gaza, which was not done by the Israelis. We mourn every innocent life lost. We can't ignore the humanity of innocent Palestinians who only want to live in peace and have an opportunity. You know, the assault on Israel echoes nearly 20 months of war, tragedy and brutality inflicted on the people of Ukraine, people that were very badly hurt since Putin launched his all-out invasion. We've not forgotten the mass graves, the bodies found bearing signs of torture, rape used as a weapon by the Russians, and

thousands and thousands of Ukrainian children forcibly taken into Russia, stolen from their parents.

It's sick.

Hamas and Putin represent different threats, but they share this in common. They both want to completely annihilate a neighboring democracy — completely annihilate it. Hamas' stated purpose for existing is the destruction of the state of Israel and the murder of Jewish people. Hamas does not represent the Palestinian people. Hamas uses Palestinian civilians as human shields, and innocent Palestinian families are suffering greatly because of them. Meanwhile, Putin denies Ukraine has, or ever had, real statehood. He claims the Soviet Union created Ukraine. And just two weeks ago, he told the world that if the United States and our allies withdraw — and if the United States withdraws, our allies will as well — military support for Ukraine would have, quote, a week left to live.

But we're not withdrawing.

I know these conflicts can seem far away, and it's natural to ask: Why does this matter to America? So let me share with you why making sure Israel and Ukraine succeed is vital for America's national security. You know, history has taught us that when terrorists don't pay a price for their terror, when dictators don't pay a price for their aggression, they cause more chaos and death and more destruction. They keep going. And the cost and the threats to America and the world keep rising.

So if we don't stop Putin's appetite for power and control in Ukraine, he won't limit himself just to Ukraine. He's — Putin's already threatened to remind, quote, remind Poland that their western land was a gift from Russia. One of his top advisers, a former president of Russia, has called Estonia, Latvia and Lithuania Russia's Baltic provinces. These are all NATO allies. For 75 years, NATO has kept peace in Europe. And has been the cornerstone of American security. And if Putin attacks a NATO ally, we will defend every inch of NATO, which a treaty requires and calls for.

We'll have something that we do not seek. Make it clear — we do not seek — we do not seek to have American troops fighting in Russia or fighting against Russia. Beyond Europe,

we know that our allies, and maybe most importantly our adversaries and competitors, are watching. They're watching our response in Ukraine as well. And if we walk away and let Putin erase Ukraine's independence, would-be aggressors around the world would be emboldened to try the same. The risk of conflict and chaos could spread in other parts of the world: in the Indo-Pacific, in the Middle East, especially in the Middle East. Iran is supporting Russia in Ukraine, and it's supporting Hamas and other terrorist groups in the region. And we'll continue to hold them accountable, I might add. The United States and our partners across the region are working to build a better future for the Middle East. One where the Middle East is more stable, better connected to its neighbors, and through innovative projects like the India, Middle East and Europe rail corridor that I announced this year at the summit of the world's biggest economies, more predictable markets, more employment, less rage, less grievances, less war when connected. It benefits the people. It would benefit the people of the Middle East, and it would benefit us. American leadership is what holds the world together. American alliances are what keep us, America, safe. American values are what make us a partner that other nations want to work with. To put all that at risk if we walk away from Ukraine, if we turn our backs on Israel, it's just not worth it. That's why tomorrow I'm going to send to Congress an urgent budget request to fund America's national security needs, to support our critical partners, including Israel and Ukraine. It's a smart investment that's going pay dividends for American security for generations, help us keep American troops out of harm's way, help us build a world that is safer, more peaceful and more prosperous for our children and grandchildren.

In Israel, we must make sure that they have what they need to protect their people today and always. The security package I'm sending to Congress and asking Congress to do is an unprecedented commitment to Israel's security that will sharpen Israel's qualitative military edge, which we've committed to: the qualitative military edge. We're going make sure Iron Dome continues to guard the skies over Israel. We're going to make sure other hostile actors in the region know that Israel's stronger than ever and prevent this conflict from spreading.

Look, at the same time, President Netanyahu and I discussed again, yesterday, the critical need for Israel to operate by the laws of war. That means protecting civilians in combat as best as they can. The people of Gaza urgently need food, water and medicine. Yesterday, in discussions with the leaders of Israel and Egypt, I secured an agreement for the first shipment

of humanitarian assistance from the United Nations to Palestinian civilians in Gaza. If Hamas does not divert or steal this shipment, these shipments, we're going to provide an opening for sustained delivery of lifesaving humanitarian assistance for the Palestinians. As I said in Israel, as hard as it is, we cannot give up on peace. We cannot give up on a two-state solution.

Israel and Palestinians equally deserve to live in safety, dignity and peace. You know, and here at home we have to be honest with ourselves. In recent years, too much hate has given too much oxygen, fueling racism, a rise in antisemitism, Islamic-phobia, and right here in America. It's also intensified in the wake of recent events that led to the horrific threats and attacks that both shock us and break our hearts. On Oct. 7, terror attacks have triggered deep scars and terrible memories in the Jewish community. Today, Jewish families worried about being targeted in school, wearing symbols of their faith walking down the street, or going out about their daily lives. And I know many of you in the Muslim American community, the Arab American community, the Palestinian American community and so many others are outraged and hardened saying to yourselves, "Here we go again with Islamophobia and the distrust we saw after 9/11."

Just last week, a mother was brutally stabbed. A little boy here in the United States, a little boy who just turned 6 years old, was murdered in their home outside of Chicago. His name was Wadea. Wadea, a proud American, a proud Palestinian American family. We can't stand by and stand silent when this happens. We must without equivocation denounce antisemitism. We must also without equivocation denounce Islamophobia. And to all you hurting, those of you who are hurting, I want you to know I see you. You belong. And I want to say this to you: You're all America. You're all America.

This is in a moment where — you know, in moments like these, when fear and suspicion, anger and rage run hard — that we have to work harder than ever to hold on to the values that make us who we are. We're a nation of religious freedom, freedom of expression. We all have a right to debate and disagree, without fear of being targeted in schools or workplaces or in our communities. We must renounce violence and vitriol, see each other not as enemies, but as fellow Americans.

When I was in Israel yesterday, I said that when America experienced the hell of 9/11, we

felt enraged as well, and while we sought and got justice, we made mistakes. So I caution the government of Israel not to be blinded by rage.

And here in America, let us not forget who we are. We reject all forms, all forms of hate, whether against Muslims, Jews, or anyone. That's what great nations do. And we are a great nation. On Ukraine, I'm asking Congress to make sure we can continue to send Ukraine the weapons they need to defend themselves and their country without interruption, so Ukraine can stop Putin's brutality in Ukraine. They are succeeding. When Putin invaded Ukraine, he thought he would take Kyiv and all of Ukraine in a matter of days. Well over a year later, Putin has failed, and he continues to fail.

Kyiv still stands because the bravery of the Ukrainian people. Ukraine has regained more than 50 percent of the territory Russian troops once occupied. Backed by U.S.-led coalition of more than 50 countries around the world, all doing its part to support Kyiv. What would happen if we walked away? We are the essential nation.

Meanwhile, Putin has turned to Iran and North Korea to buy attack drones and ammunition to terrorize Ukrainian cities and people. From the outset, I have said I will not send American troops to fight in Ukraine. All Ukraine is asking for is help, for the weapons, munitions, the capacity, the capability to push invading Russian forces off their land. And the air defense systems to shoot down Russian missiles before they destroy Ukrainian cities.

Let me be clear about something.

We send Ukraine equipment sitting in our stockpiles. And when we use the money allocated by Congress, we use it to replenish our own stores, our own stockpiles, with new equipment. Equipment that defends America and is made in America. Patriot missiles for air defense batteries, made in Arizona. Artillery shells manufactured in 12 states across the country, in Pennsylvania, Ohio, Texas. And so much more. You know, just as in World War II, today patriotic American workers are building the arsenal of democracy and serving the cause of freedom.

Let me close with this:

Earlier this year, I boarded Air Force One for a secret flight to Poland. There I boarded a

train, with blacked-out windows for a 10-hour ride each way to Kyiv to stand with the people of Ukraine ahead of the one-year anniversary of their brave fight against Putin. I'm told I was the first American to enter a war zone not controlled by the United States military since President Lincoln. With me was just a small group of security personnel and a few advisers. But when I exited that train and met Zelensky, President Zelensky, I didn't feel alone. I was bringing with me the idea of America, the promise of America, to the people who are today fighting for the same things we fought for 250 years ago: freedom, independence, self-determination. And as I walked through Kyiv with President Zelensky, with air raid sirens sounding in the distance, I felt something I've always believed more strongly than ever before: America is a beacon to the world, still, still. We are, as my friend Madeleine Albright said, the indispensable nation.

Tonight, there are innocent people all over the world who hope because of us. Who believe in a better life because of us. Who are desperate not to be forgotten by us. And who are waiting for us. But time is of the essence. I know we have our divisions at home. We have to get past them. We can't let petty, partisan, angry politics get in the way of our responsibilities as a great nation. We cannot and will not let terrorists like Hamas and tyrants like Putin win. I refuse to let that happen. In moments like these, we have to remind — we have to remember who we are. We are the United States of America. The United States of America. And there is nothing, nothing beyond our capacity, if we do it together. My fellow Americans, thank you for your time. May God bless you all, and may God protect our troops.

### **Critical Analysis of Biden's Speech:**

Using Critical Discourse Analysis, one can say that language is not only regarded as a way to communicate ideas and information but rather it is considered as a powerful tool to express power, dominance, ideology and inequality. In this vain, language in political discourses is often manipulated to influence and form our opinions and world-views on issues. Since language reflects our intentions, thoughts, and ideologies, it offers dominance to certain identities and cultures to be prominent within the society. Politicians, generally, do not use a neutral language instead they always want to spread a certain ideology in order to shape, change, manipulate, and dominate people's mind. These ideologies; however, are not always explicit. On this basis, students apply CDA on Biden's speech during Hamas attacks and Ukrainian war in order to

identify aspects of American Exceptionalism. Here, students need to answer the following questions:

- Is American Exceptionalism manifested in Biden’s discourse?
- What are the linguistic features of American Exceptionalism in Biden’s discourse?
- What are the discursive practices used by Biden in his discourse?

### ***Joe Biden***

Joe Biden is an American politician who served as the 46<sup>th</sup> president of the United States of America; beginning his presidency in January 2021. He began his political career in the 1970s. In his early presidential career, Biden sought the Democratic nomination for president in 1988 and 2008 but both attempts were unsuccessful. However, he gained prominence as Barack Obama’s vice president from 2009 to 2017. In his late presidential career, Biden won the Democratic nomination in 2020 defeating his opponent and incumbent President Donald Trump. The fact that J.B won the 2020 presidency makes his language an area of interest in academic field, as he continuously expressed his concerns and focus on issues in America such: Covid-19, Economic Recovery, Racial justice, equality, and healthcare.

### **Palestine-Israel conflict:**

The current conflict between Palestine and Israel is a longstanding conflict over the Palestinian occupied land. The origins of the conflict are very old and can be traced back to the 1920s with the increase in Jewish immigration to Palestine and the establishment of Zionist organizations which sought the creation of Jewish State in Palestine. Recent weeks have seen a further escalation of violence as Israel has conducted military operations against Palestinian civilians and Hamas has retaliated with rockets and airstrikes, resulting in widespread destruction and casualties.

### **Ukraine-Russia conflict:**

The ongoing war in Ukraine is a conflict that began in 2014 after Russia annexed Crimea, a Ukrainian region, leading to heightened tensions between the two countries. Tensions escalated in 2022 after Russia began a military buildup along the Russian-Ukrainian border, threatening invasion. The current situation in Ukraine is unsafe with constant fighting and civilian casualties continuing. Additionally, the conflict hassled to severe economic sanctions and diplomatic tensions between the two countries.

After contextualizing the situation, students investigate a representative of the American political discourse of speech genre. Fairclough's model of CDA is the adopted methodological approach to the textual and critical analysis of selected Joe Biden's speech. Fairclough's model is the appropriate analytical tool for the systematic analysis of political discourse created by adopting the theories and methods of CDA. This framework has been chosen in particular in order to reach the targeted aim and objectives of the lecture. It focuses on analyzing and interpreting the content of the speech that carries meaning and ideological hints such as power and dominance. Moreover, Fairclough's model is employed to highlight Joe Biden's political beliefs underpinning his statement on the Ukrainian-Russian and Israeli-Palestinian conflicts. Furthermore, the aim behind selecting this model for this particular speech is to integrate linguistic and social analyses of discourse aiming at revealing American Exceptionalism. In other words, language is analyzed using Fairclough's Model of CDA in order to understand Biden's political ideology. The emphasis is on ideological manifestation and power practice stressing out the theme of American Exceptionalism. To understand the discourse better, it is necessary to describe the context and conditions of the speech. The President of the U.S.A, Joe Biden, has delivered the chosen speech in order to comment on the events that took place on the 7<sup>th</sup> of October, 2023. On October 7<sup>th</sup>, 2023 in the Gaza strip-Israel conflict, Hamas militants in Gaza launched hundreds of rockets into Israel. As a result, Biden delivered a speech on the 19<sup>th</sup> of October 2023, in which he condemned the attacks and said that Israel has the right to defend itself. The American President also seeks to highlight the important role of America in international conflicts such as the two ongoing conflicts and its crucial position and commitment as a global leader, claiming the American constant support for innocent people, democracy, and peaceful resolutions. In addition, he rejects any acts of terrorism such as the latter actions done by Hamas and Russia. This particular speech has been chosen because it serves the analysis. The data is gathered under the following key words: we America, democracy, freedom, support...

### **Contextual Analysis**

The analysis in this study is processed in two major steps: the textual analysis and the critical analysis. The analysis of the text tends to describe the linguistic features and analyses the formal properties of the language: vocabulary and grammar. A text is considered as just a part of discourse. Then, it is not enough to decipher the embedded meaning of discourse just by the analysis at the word level. Since CDA regards discourse as a form of social practice, critical analysis tends to uncover Biden's discursive strategies and practices.

- **Textual Analysis**

This part of analysis will be analyzed by adopting Fairclough's model, mainly, the descriptive stage. The process of conducting a CDA work was exemplified in 10 questions offered by Fairclough (2001, p.94;104). As lexis is the major dimension that creates discourse meaning and it can also be controlled by ideologies, hence, the textual analysis starts with presenting lexicalization and vocabulary. It is crucial to extract the experiential and the expressive values of words in order to uncover ideologies rooted in those small, meaningful, and significant linguistic items. In other words, it is important to reveal the experiential meaning of those words which are not neutrally used in order to analyze the knowledge and beliefs of the text producer.

Syntax is another key element in the text to be analysed. It is important to uncover the experiential, expressive and relational values of grammatical features in the analytical process (Fairclough, 2001). Students have to focus on some illustrations as pronouns, agents, and models that Biden uses in his discourse. Pronouns are analyzed with a particular emphasis on how the participants are involved in communicative situations. Agency on the other hand, according to Fairclough (2003) can be exemplified in a discourse in different ways. For instance, nominalization is a way of agent-elision. That is, when the text producer refers to an action in a form of noun there is a kind of action-decreasing. In addition, passive forms can also be a tactic of discursive agency.

Modality is also emphasized by Fairclough (2003) as one major linguistic configuration that should be analyzed in a discourse. The matters of modality are aspects of text identification when speakers or writers commit themselves to truth, negation, obligation, potentials and recommendations. The latter contributes to the participant's identity constitution in the discursive event. In the same line, Fairclough (2003) states "the question of modality can be seen as the question of what people commit themselves to when they make statements, ask questions, make demands or offers" (p.165). According to Fairclough, repetitive patterns in political discourse function to reinforce ideologies, establish authority, simplify complex ideas, build unity, and control narratives. By repeatedly exposing the audience to specific phrases and concepts, these patterns help solidify beliefs, project confidence, make messages more memorable, and steer conversations desired directions. Fairlough's analysis emphasizes that these linguistic strategies are deeply connected to power dynamics and the social construction of reality.

- **Critical Analysis**

This step of analysis questions the incentives behind the way Biden structures his discourse. There are several elements that can be tackled in relation to Biden’s discursive practices; however, framing and rhetorical questions will be the concern of the present lecture. In discursive practices, the mental structures that depend on background knowledge are known as “frames”. The latter create discourse and give meaning to it .They also influence people’s thinking and contribute to the formation of stereotypes, judgments and decisions about a particular case. Political language is an interesting example where frames affect social policies and thoughts. Therefore, the ideological factors that influence the discourse could be highlighted in frames. In other words, since ideology comprises the beliefs, ideas, and assumptions that can be regarded as belonging to and representing a particular discourse, it is necessary to check how Biden’s discourse is empowered by certain ideologies. Fairclough (2003) states, framing represents voices that are “incorporated into a text” (p.53). For instance, Biden’s words choice can show different frames attributed to different parties in the text.

Fairclough (2001) discusses the role of rhetorical questions in political discourse as a means of exerting power and shaping public opinion. He argues that rhetorical questions are a strategic tool used by politicians and other powerful figures to influence the audience's perceptions and advance specific agendas. Fairclough emphasizes that rhetorical questions are not genuinely seeking information but rather serving persuasive purposes, guiding the audience towards predetermined conclusions. He suggests that through rhetorical questions, speakers assert their authority, engage listeners emotionally, and frame issues in ways that align with their interests. Overall, Fairclough views rhetorical questions as a crucial aspect of political discourse, illustrating how language is wielded as a tool of power in public communication.

### ***Textual Analysis***

In this part, the elements under investigation are illustrated in two major textual analysis categories. The first is vocabulary and the second is syntax.

#### **. Vocabulary.**

Depending on the online Voyant Tools statistics, Joe Biden’s discourse has been analysed to check the frequency of keywords.

<b>Keywords</b>	<b>Frequency</b>
Ukraine	23
Israel	18

America	15
Hamas	11
Palestinian(s)	12
Russia	6
War	6
Conflict(s)	3

**Table 2.1. Frequency of Keyword**

These key words above shape Biden's discourse.

<b>One-word items</b>	<b>Two or more word items</b>
Peace	Fellow Americans
Democracy	America's national security needs
Dignity	American values
Opportunity	Self-determination
Power	Better future
Control	American leadership
Independence	American citizens
Freedom	The safety of Americans
Stable	The United States
Agreement	The Palestinian people's right
Safety	The humanity of innocent Palestinians
Home	American troops
Equally	Innovative projects
Honest	The world's biggest economy

Right	More predictable markets
Justice	More employment
	Less rage
	Less grievances
	Less war
	American alliances
	Urgent budget request
	Critical partners
	Smart investment
	More peaceful More prosperous safer world
	Security package
	Unprecedented commitment to Israel`s security
	Laws of war
	Protection of civilians
	Shipment of humanitarian assistance
	Lifesaving humanitarian assistance
	The United Nations
	Two state solution
	Religious freedom
	Proud American

	Freedom of expression
	A great nation
	The essential nation
	NATO allies
	Made in America
	A beacon to the world
	The idea of America
	The promise of America
	The indispensable nation
	Innocent people The arsenal of democracy
	Better life

**Table 2.2 Words Associated with American Exceptionalism in this Discourse**

These items represent the main components of American Exceptionalism

**American values:** Peace, democracy, freedom, independence, stable, safety, equally, honest, right, justice, self-determination, laws of war, protection of civilians, freedom of expression, religious freedom, the Palestinian people's right, the humanity of innocent Palestinians.

**The American dream:** better future, better life, innovative projects, more predictable markets, more employment, less rage, less grievances, less war, opportunity, the promise of America, more peaceful, more prosperous, safer world, the idea of America.

**America first:** fellow Americans, home, America's national security needs, American citizens, the safety of Americans, the United States, American troops, smart investment, made in America, the Arsenal of democracy, a great nation, proud American, the essential nation, the indispensable nation.

**Power and leadership:** power, control, agreement, American leadership, the world's biggest economy, American alliances, urgent budget request, critical partners, security package,

unprecedented commitment to Israel’s security, shipment of humanitarian assistance, lifesaving humanitarian assistance, the united nations, two state solutions, NATO allies, a beacon to the world.

**Syntax.**

<b>Personal pronouns</b>	<b>Frequency</b>	<b>Possessive pronouns</b>	<b>Frequency</b>
Us	14	My	3
I	31	Our	19
We	48	His	4
You	16	Their	12
They	13		
He	6		
Me	7		

**Table 2.3. Frequency of Pronouns**

The selected pronouns, as shown in the figure above, are the personal ones (us, I, we, you, they, he, me) and their possessive state (my, our, his, their). As to refer to himself, Biden uses “I”, “My”, and “Me”. It is noticeable that “We”, “Our”, and “Us” are frequently used to persuade that either Biden and Americans are in the same position to build a better America, and it is also used to maintain solidarity and to make his people engaged and involved. According to Fairclough, the pronoun “We” is used by the leader as a humbling tactic. It is worth mentioning that the use of “We” versus “They” reflects the ideology of the self and the other that will be discussed later in Framing.

**Modality.**

<b>Model (+)</b>	<b>Frequency</b>	<b>Models (-)</b>	<b>Frequency</b>
Would	7	can’t	6
Will	5	Will not	3
Have to	5		
Might	1		

Must	4		
May	2		
Can	4		
Could	1		

**Table 2.4. Frequency of Modal Verbs**

The figure above shows the frequency of modal verbs in their affirmative and negative forms in Biden’s discourse. These selections are relevant to the analysis for they help in constructing meaning, framing the intentions, and reflect the potential hopes, decisions, predictions, abilities, certainty or uncertainty of Biden.

The most frequent modal is “Would” that has been used for expectations and supposition. “Can’t” is the second most frequent modal that expresses prohibition. The future modal “Will” indicates certainty and offers, whereas, “will not” expresses uncertainty. In addition, “Have to” and “Must” are used to express necessity and obligation. “Can” is used to express ability, “Could” for possibility and “Might” for probability.

***Agency.***

Nominalization is a process in language that changes verbs or adjectives into nouns: “processes are realized by nouns rather than verb phrases”. It can make discourse more abstract, formal, or impersonal. There is deletion for significance and the deleted are the participants which have significance showing the orator’s viewpoints regarding the topic. This deletion has mystification and reification, it is a way of evading responsibility manipulated by the speaker ; as if the action happened by itself and no one is responsible for it.

Fairclough argues that nominalization can be used to hide agency, responsibility, or causality in texts, especially in institutional or official discourses. Politicians and other public figures may use nominalizations for various reasons, such as making their speech more abstract, formal, or impersonal, or hiding or obscuring agency, responsibility, or causality in their statements.

Nominalization can be used to construct or represent reality in a certain way, and it can also be a tool for CDA, which examines how language shapes and reflects social relations, ideologies, and power structures. Ideologies of text producers can be easily shown from their use of nominalization with specific events/actions rather than others, provided that the context is considered.

“Like so many others, I'm heartbroken by **the** tragic **loss** of Palestinian life, including **the explosion** at the hospital in Gaza, which was not done by the Israelis. We mourn every innocent life lost. We can't ignore the humanity of innocent Palestinians who only want to live in peace and have an opportunity.”

In this example, Biden uses nominalization in order to evade Israel the responsibility and direct accusations of the Palestinian casualties and the explosion of the hospital in Gaza.

“**The decisions** we make today are going to determine the future for decades to come”. The use of nominalization in this example implies a sense of authority and expresses a political stance.

“**The safety** of Americans”

Nominalization here is used to imply a sense of authority and to stress out the importance of American lives.

“**The** horrific **horror** of **the attack** by Hamas”, “**the actions** of Hamas”, “**the assault** on Israel”, “**the destruction** of the state of Israel and **the murder** of Jewish people”, “the horrific **threats**”, “Putin’s all-out **invasion**”

Nominalization can also be used to show sympathy, to express a political stance and ideology, and to persuade.

N°	Passive Form	Agent
1	“More than 1,300 people <u>slaughtered</u> in Israel, including at least 32 American citizens”	“By Hamas”
2	“Scores of innocents from infants to elderly, grandparents, Israelis, Americans <u>taken</u> hostage”	“By Hamas”
3	“As I told the families of American <u>being held</u> captive...”	“By Hamas”
4	“The people of Ukraine, <u>were</u> very badly <u>hurt</u> ...”	“Putin”
5	“The mass graves, the bodies <u>found</u> bearing signs of torture, rape used as a weapon...”	“By the Russians”
6	Thousands of Ukrainian children forcibly <u>taken</u> into Russia, <u>stolen</u> from their Parents”	“By the Russians”
7	“Just last week, a mother <u>was</u> brutally <u>stabbed</u> ”	(not mentioned)

8	“A little boy who just turned 6 years old, <u>was murdered</u> in their home outside of Chicago”	(not mentioned)
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**Table 2.5. Passive Form**

In the first six examples mentioned in the table above, the passive voice is used to emphasize the fact that Israelis and Ukrainians are suffering and being killed. Nevertheless, in the remaining last two examples Biden did not mention the agent in order to hide or obscure the responsibility of the actions doer.

**Repetitive patterns**

- They both want to completely annihilate a neighboring democracy – completely annihilate it.
- We will have something that we do not seek. Make it clear – we do not seek – we do not seek...
- Israel’s qualitative military edge, which we’ve committed to: the qualitative military edge.
- We are going to make sure Iron Dome continues to guard the skies over Israel. We are going to make sure other hostile actors in the region know that Israel is stronger than ever and prevent this conflict from spreading.
- We cannot give up on peace. We cannot give up on a two-state solution.
- A little boy here in the United States, a little boy who just turned 6 years old, was murdered in their home outside of Chicago. His name is Wadea. Wadea, a proud American, a proud Palestinian American Family.
- We must without equivocation denounce anti-Semitism. We must without equivocation denounce islamophobia.
- You’re all America. You’re all America.
- America is a beacon to the world, still, still.
- There are innocent people all over the world who hope because of us. Who believe in a better life because of us. Who are desperate not to be forgotten by us. And who are waiting for us.
- We have to remind — we have to remember who we are. We are the United States of America. The United States of America. And there is nothing, nothing beyond our capacity, if we do it together.

**Critical Analysis**

## **Framing.**

In order to boost one's self-image, one has to contribute to increasing the social position of the group he belongs to: known as "us". For that to be done, attempts to frame others in a shameful image: others are known as "them". This, however, can result in racism.

### ***Framing of America.***

The selected speech is a concrete example of American Exceptionalism manifestation in American political discourses. It reflects Biden's strong belief in America's exceptional history and political system as well as its divine mission to spread American values around the world. America is framed as being a great and an essential nation that stands as "a beacon to the world" embodying American values such as peace, freedom, and democracy. The United States is recognized as the indispensable power that holds the world together promoting stability, support, agreements, and peaceful resolutions. Biden emphasizes on American commitment to upholding innocent people's right to dignity and self-determination while denouncing racism, Islamophobia, and antisemitism.

American leadership ensures justice, power, and control while prioritizing America's interest and national security first. Through the speech, Biden addresses the American nation (My fellow Americans, you're all America) to stress out the sense of belonging and unity. In addition, his discourse reflects the pride of American people and their belief to be unique compared to others. It is worth mentioning that the frame of the president is given much attention by Biden in his discourse. He wants to build an image of the appropriate and perhaps the perfect president (They tell me I'm the first American president to travel there during a war..., As president, there is no higher priority for me than the safety of Americans held hostage..., I'm told I was the first American to enter a war zone not controlled by the United States military since President Lincoln...).

### **Framing of Israel and Palestinians:**

Israelis are framed as being the victims of the horrific attacks by the terrorist group Hamas on the 7<sup>th</sup> of October 2023; hence, their actions are portrayed as a kind of self-defense and counter actions to protect their state. As a result, Biden promises them to stay committed to their national security needs as it is also vital for America's national security. Although the Jewish community is angry, in shock, and in deep pain, JB describes them as being strong, determined, and resilient. On the other hand, he also sympathizes with innocent Palestinians who are affected by Hamas actions insisting on the fact that Hamas do not represent them. Biden frames Palestinians as being victims

of Hamas, which uses them as human shields claiming that they only want to live in peace and have an opportunity. In addition, he stresses out on their urgent need for humanitarian assistance.

### **Framing of Putin and Ukrainians:**

Putin is framed as a “tyrant” who wants to annihilate Ukraine’s democracy and denies that it has or ever had a real statehood. He is also described as a dictator who wants to spread chaos, destruction, and terrorizes Ukrainian cities and people for that reason Biden states that Putin's appetite for power and control should be stopped. However, Ukrainians are framed as being victims of Putin’s all-out- invasion. Hence, they need military support to fight against Putin’s brutality. In a nutshell, America is framed as a superpower, Israel as an ally, Hamas as a terrorist group, Ukrainians as a group in need of support, and Palestinians as a group in need of help. The tone is generally supportive towards America and Israel, while also advocating for support for Ukrainians and peace for Palestinians.

### **Rhetorical questions.**

- I know these conflicts can seem far away, and it’s natural to ask: Why does this matter to America?
- What would happen if we walked away? We are the essential nation.

The purpose behind these questions is not seeking information but rather serving persuasive purposes. Biden wants to influence the audience perceptions in order to shape the public opinion about America’s role.

### **Conclusion:**

Through the critical investigation of “Biden’s Speech on Israel-Hamas and Russia-Ukraine Wars,” one can say that Biden’s linguistic behaviors reveal a lot about the power and ideology that such a political figure has. The words frequencies and lexical choices show such a positive representation of America. In addition, the frequency of pronouns used by the orator such as “we”, “us”, and “our” tend to express a self-glorification of the country and a kind of underestimation towards non-Americans. The ideologies reflected in his discourse are expressed either explicitly or implicitly in order to consolidate the idea of American Exceptionalism in people’s mind. Through the use of the framing technique which shows how different actors are represented in the lecture, J.B's ideology has been clearly manifested. The latter is practiced through this way of blackening the image of others and whitening the image of America. J.B tends to reflect the American values which are manifested in his support for Israelis, Ukrainians, and innocent Palestinians and while denouncing the terrorist actions of Hamas and Putin.

American Exceptionalism is generally seen in the majority of American political speeches with an intention to convince, manipulate, create a sense of trustworthiness towards America, and demonstrate power to present their political agenda to the public. However, in the selected speech it is noticeable that there is a sort of bias, double standards, and inconsistent support for democracy, these claims are shown through the magnification of Israel's losses, by the use of grammatical elements such as the passive voice and nominalization, on the contrary, Palestinian losses are minimized. In addition, J.B claims that both Ukraine and Israel need weapons and military support in order to defend their country, whereas, the Palestinians only need a lifesaving humanitarian assistance due to the fact that Israel and Ukraine are considered as critical partners for America and their safety keeps America also safe. In the light of the aforementioned analytical points, this space is made for discussions. Only the main noticed aspects of the analysis are discussed.

#### **Lecture Four: Poetic Texts and Discourse on Language**

**The Objectives:** By the end of the lecture, students will be able to

- Recognize what is Poetry?
- Use language as a part of discourse

#### **What is Poetry?**

Poetry is a type of literature that conveys a thought, describes a scene or tells a story in a concentrated, lyrical arrangement of words. Poems can be structured, with **rhyming lines** and **meter**. They can also be **freeform**; they follow no formal structure. The basic building block of a poem is a verse known as a **stanza**. A stanza is a grouping of lines related to the same thought or topic, similar to a paragraph in prose. A stanza can be subdivided based on the number of lines it contains. For example, a **couplet** is a stanza with two lines. On the page, poetry is visibly unique: a narrow column of words with recurring breaks between stanzas. Lines of a poem may be indented or lengthened with extra spacing between words. The white space that frames a poem is an aesthetic guide for how a poem is read.

#### **2/ What Is Meter in Poetry?**

A poem can contain many elements to give it **structure**. Rhyme - identical or similar concluding syllables in different words are repeated at the ends of poetic lines- is perhaps one

the most common of these elements: countless poetic works, from limericks to epic poems to pop lyrics, contain rhymes. But equally important is meter, which imposes specific length and emphasis (stressed and unstressed syllables) on a given line of poetry.

### **3/ What Is a Stanza?**

In poetry, a stanza is used to describe the main building block of a poem. It is a unit of poetry composed of lines that relate to a similar thought or topic like a paragraph in **prose** or a **verse** in a song. Every stanza in a poem has its own concept and serves a unique purpose. A stanza may be arranged according to rhyming patterns and meters the syllabic beats of a line. It can also be a free-flowing verse that has no formal structure. The structure of a stanza is often (though not always) repeated throughout the poem. Stanzas are separated from other stanzas by line breaks. Each stanza is a standalone unit that can either make up an entire poem or can build a bigger poem with other stanzas.

### **4/ What Purpose Do Stanzas Serve in Poetry?**

In Italian, the word “stanza” means “room.” Stanzas, then function in a poem like rooms function in a house. Acclaimed poet and former US Poet Laureate Billy Collins says: “You’re taking the reader on a tour of the poem, room by room, like taking someone through your house and describing it.” In this way, stanzas can be particularly revealing: the structure of a poem’s stanzas says a lot about the poem, just as the rooms in a house say a lot about the house.

A stanza can reveal the following about a poem:

**Structure:** A poem always has a structural framework in place. Stanzas are part of a poem’s architecture.

**Pattern:** In formal verse poetry, in which the poem follows a rhyme scheme and meter, the first stanza sets the pattern for the overall poem. The rhyme and rhythm used will repeat in the second stanza, and so on.

**Organization:** Often, the lines of a stanza explore a thought. As the poet moves onto the next thought, they might progress to a new stanza.

**Set a mood:** A break in between stanzas may signal a shift in mood or emotional tone.

**Shape:** The space around and between stanzas (or lack thereof), and the pattern they create on the page, defines the shape of a poem.

## 5. What Are the Different Types of Stanza?

Stanzas, like poems, come in all shapes and sizes. There are many different types and they are often classified by meters, rhyme schemes or how many groups of lines they have. Here are some different types of stanzas.

- **Monostich.** A one-line stanza. Monostich can also be an entire poem.e.g., **Monostich by William Matthews**

<b>Silence</b>	<b>(title of the poem)</b>
All bells hate their clappers	(one-line poem)

- **Couplet.** A stanza with two lines that rhyme.  
e.g., The use of **couplets** in a work of free verse by Max Ritvo.

His father told him	}
never start writing	
or reading in the	
middle of a book.	

There's a title, don't go on without one.	}
And he didn't go on without one — he had the title Private.	

This was life's	}
taproot — the	
obedient boy began	
always at the beginning.	

- **Tercet:** A stanza with three lines that either all rhyme or the first and the third line rhyme—which is called an ABA rhyming pattern. A poem made up of tercets and concludes with a couplet is called a “terza rima.”
- **Quatrain:** A stanza with four lines with the second and fourth lines rhyming.
- **Quintain:** A stanza with five lines.
- **Sestet:** A stanza with six lines.
- **Septet:** A stanza with seven lines. This is sometimes called a “rhyme royal.”

- **Octave:** A stanza with eight lines written in iambic pentameter, or ten syllable beats per line. The more lines a stanza has the more varieties of rhyme and meter patterns. For example, “ottava rima” is an eight-line stanza with the specific rhyme scheme in which the first six lines have an alternating rhyme pattern and a couplet as the final two lines.
- **Isometric stanza:** Isometric stanzas have the same syllabic beats, or the same meter, in every line.

e.g., This stanza by William Blake is isometric:

Phoebe dressed  
 like beauty's  
 queen, Jellicoe in  
 faint pea-green—  
  
 Sitting all  
 beneath a  
 grot,  
 Where the  
 little  
 lambkins  
 trot.

- **Heterometric stanza:** A stanza in which every line is a different length.
- **Spenserian stanza:** Named after Edward Spenser's unique stanza structure in his poem “The Faerie Queene.” A Spenserian stanza has nine lines, eight in iambic pentameter—ten syllables in a line with emphasis on the second beat of each syllable—and a final line in iambic hexameter—a twelve-syllablebeat line.
- **Ballad stanza.** Often used in folk songs, a ballad stanza is a rhyming quatrain with four emphasized beats (eight syllables) in the first and third lines, and three emphasized beats (six syllables) in the second and fourth lines.

#### 6/ Formal Verse versus Free Verse:

While stanzas can be used in different ways to tell a story, the two broad approaches are **formal** verse and

**free verse.**

**a) Formal verse:**

Formal verse is poetry follows a strict repeating pattern, like **sonnets** or limericks. Stanzas in formal verse will have **a matching meter and rhyme scheme**. Robert Frost was an advocate for structure in poetry, and famously said that poetry in free verse was like playing tennis without a net. William Shakespeare's sonnets are a classic example of how stanzas are used in formal verse.

**Example: "Sonnet 18" by William Shakespeare**

Shall I compare thee to a  
summer's day? (rhyme A) Thou  
art more lovely and more  
temperate: (rhyme B) Rough  
winds do shake the darling buds  
of May, (A) And summer's lease  
hath all too short a date; (B)  
Sometime too hot the eye of  
heaven shines, (C)

And often is his gold  
complexion dimm'd; (D)  
And every fair from fair  
sometime declines, (C)

By chance or nature's changing  
course untrimm'd; (D) But thy  
eternal summer shall not fade, (E)

Nor lose possession of that fair thou **ow'st**; (F)

Nor shall death brag thou  
wander'st in his shade, (E) When  
in eternal lines to time thou  
**grow'st**: (F)

So long as men can breathe  
or eyes can **see**, (G) So long  
lives this, and this gives life  
to **thee**. (G)

**b) Free Verse:**

In free verse, poetry does not follow a strict rhyme or meter. Stanzas of different types can be used within a poem. Walt Whitman was the pioneer of free verse, using different kinds of stanzas of varying line lengths.

**Example: "After the Sea-Ship" by Walt Whitman**

After the Sea-Ship-after the whistling winds;  
After the white-gray sails, taut to their spars and ropes,  
Below, a myriad, myriad waves, hastening,  
lifting up their necks, Tending in ceaseless  
flow toward the track of the ship:

Waves of the ocean, bubbling and gurgling,  
blithely prying, Waves, undulating waves-  
liquid, uneven, emulous waves, Toward that  
whirling current, laughing and buoyant, with  
curves, Where the great Vessel, sailing and  
tacking, displaced the surface;

**7/ Learning Activity: Analyze poems (a) ,(b) and (c) below, what can you tell about their meter, rhyme, stanza andverse type?**

a) A poem by Dylan Thomas "Do not go gentle  
into that good night."Do not go  
gentle into that good night,  
Old age should burn and  
rave at close of day;Rage,  
rage against the dying of  
the light.

Though wise men at their end  
know dark is right, Because  
their words had forked no  
lightning theyDo not go gentle  
into that good night.

This part aims to draw bright lights around texts and language use from a critical perspective in postcolonial poetry. It further showcases that critical readers have to question the themes of power dynamics, and the ideologies embedded within the selected poems.

### **A. Philip Marlene's "The Discourse on the Logic of Language"**

Fanon pursues that "To speak means to be in a position to use certain syntax, to grasp the morphology of this or that language, but it means above all to assume a culture, to support the weight of a civilization." (2008, 8)

There is no doubt that theories of deconstruction and post-structuralism have helped to comprehend complex connections among power, ideology, language and literature since mid-twentieth century. So, it is clear today that language and literature are both cornerstones in shaping a binary opposition standing opposite to Eurocentric norms. Therefore, culturally colonized people have not only tasted language and literature of colonizers but also they are unconsciously exposed to representation of themselves and their lands in discourses of colonizers. English language has derived numerous words from other languages in particular during colonial period enabling colonizers to encounter with new world of words which has been transformed into colonial discourses in time to legitimate their invasion far lands. On this basis, Philip's poem, in a way, deals with the issue of "Double Consciousness" to show up the lives of people who lost their own language to enter another consciousness. This idea is clearly project in Du Bois's work, particularly, when he articulates that such consciousness is associated with the colonizer who has a linguistic power dominating the colonized. The latter has only memories differing culturally from its other and presenting its identity to prevent becoming fully English.

Before dealing with the analysis of the poem, few words should be said about the poet. Marlene NourbeSe Philip. She was born in the Caribbean, but later moved to Canada to pursue graduate degrees in law and political science. She is known for her social justice activism and the few poems of hers have to do with the experience of Africans who were taken to the Caribbean and the United States via the Atlantic triangular slave trade, with specific focus on hardship and suffering. Philip is also known for her experimentation with poetic structure and oral presentation, as well as with language.

#### **The Poem:**

"Discourse on the Logic of Language" demonstrates how language of the colonizer damages original language/s of a colony. The poet highlights how English becomes dominant over

local languages, replacing primitive culture with an English taste in time by means of literature in the colonies' educational systems. On the basis of a Western canonized world, Philip responds to colonial discourses by struggling for clues of her African origin to be able to construct a tradition devoid of less Eurocentric norms. In her mother country, English is not a second language but a mother tongue which is still controversial in her poetics. And, because language of the past is wiped out; a life without English seems not possible in spite of her great literary endeavor. In short, she has no other choice; Philip has only English to express her own experiences. The poem discusses a variety of themes including the power of narration, language as a means of control, Double consciousness, the colonizer/ the colonized dichotomy, Familial connection and the theme of slavery

In "Discourse on the Logic of Language," the poet grapples with the speaker's relationship to English, as well the history of slaves' relationship to language (to their own and to English). At first, the poem toggles between English as the "mother tongue" (the mother presumably Africa) and as the "father tongue" (presumably the United States, as well as European countries involved in the slave trade). The speaker cannot seem to decide whether English is "*my* mother tongue" or "a foreign anguish"; while she would seem to accept the inevitability of the former (as the language she and her ancestors were forced to adopt). The personae expresses her loyalties seem to lie with the latter interpretation. The interjecting of "Edict I" and "Edict II" intertwine language-related slave law in the U.S. with the imagery of a child being introduced to English via the tongue. A conflation of "the tongue" with speech and with the power of "White males of the Caucasian race" ("the overseer's whip") is then presented.

Accordingly, the language of the poem does much in the way of historically connecting the teaching of English to oppression, as well as to African-American history: English is both "[her] words her mother's words those of her mother's mother and all their mothers before her daughter's mouth" and a heavy reminder of the way in which culture and a certain kind of adjustment have been forced upon subjugated populations. America in this poem is also removed from its inhabitants, more like an "official America" of languages, laws, and locations that repeatedly injects itself over "other" cultures until it becomes a learned and accepted thing: "mammy... mummy... momsy... modder... ma... [and finally] mother".

It is worth highlighting that "Discourse on the Logic of Language" is meant to connect the three terms Tongues, violence, and colonialism. The poet shows that

Language has always been a tool and a weapon. This poem gives more than a glimpse of Philip's alienation from her roots, and of English's ability to reinforce structures of power. Philip constructs her poem out of four narratives, each displaying a different perspective on language. At the end of the poem, there are multiple-choice questions on what tongue is and how it means to be colonized people like Philip who were made forget their language by "the overseer's whip" and began to speak his language. "In man the tongue is/ (a) the principal organ of taste/ (b) the principal organ of articulate speech/ (c) the principal organ of oppression and exploitation/ (d) all of the above." (33) In choice (d), she questions logic of language by saying "the tongue contains ten thousand buds, none of which is sensitive to the taste of foreign words" (33). Using colonizer's language silences natives and the only time they manage to speak, "father tongue" (30) is uttered. To her, it is not speaking but lapsing into an inevitable silence: " Nothing in nature is silent, they taught me, naturally silent, that is. Everything has its own sound, speech, or language, even if it is only the language of silence (there I go again — 'even if'), and if you were willing to learn the sound of what appeared to be silence, you understood then that the word was but another sound – of silence." Of the four narratives, Philip's personal voice stands out the most. She writes: "English / is my mother tongue. / A mother tongue is not / not a foreign lan lan lang / language / l/anguish / anguish / —a foreign anguish." Playing with the sound of the words, Philip invites you to say these lines out loud, to feel and embody the disjointedness between English and the connection to her heritage. Through the poem, Philip presents four perspectives on language, urging readers to acknowledge them. Language offers a paradox, she suggests: it is simultaneously survival, and it is oppression. It is a force that is often taken for granted, and rarely discussed in circles of privilege. Philip asks that readers think about language, ultimately posing the question: is there logic to it?

**Homework:** Based on your reading of the poem and examining the personae's situation, write a well- developed essay in which you highlight the poem's connection with Frederick Douglass's *A Narrative of a Life*.

**B.** John Agard's "Listen Mr. Oxford Don" (1967)

In his writings, John Agard seeks to create a powerful Caribbean voice that subverts the political, economic and cultural power of the Empire, and he does so by resorting to Caribbean music rhythms and orality. This diasporic author uses language and humour to bitterly criticize the social Subordination and othering to which non-white Britons are subjects.

### **Analysis of the Poem:**

In the poem, the poet uses binary oppositions particularly English/ The Caribbean dialect dichotomy to challenge the western academic conventions. John Agard's "Listen Mr. Oxford Don" subverts traditional ideas about correct usage of the English language, immigration and cultural heritage. He expresses his thoughts about his emotions towards the issue of immigration, racial biases towards ethnic groups and language. The poet uses various poetic devices to subtly emphasize his frustration with the superior attitude of the "Mr Oxford Don" with regards to immigrants like himself. Since the representatives of the "Queen's English" condemn foreigners such as himself for their use of language, Agard's rebellion will be a verbal one. In the first stanza, Agard distinguishes between the two contrasting figures in the poem to make clear what he is rebelling against. The first is the eponymous Mr. Oxford Don, a fictional character who serves to represent academia and the dictionary, and the second is the speaker, who represents an uneducated immigrant. Crucially, the principal difference between the two is their use of the English language, and this is the poem's main theme. Agard uses a half-rhyme in the two verbs to make a clear separation between those who graduate and those who immigrate, as if implying that they are mutually exclusive. Subversively, however, Agard himself undermines this by being both an immigrant from Guyana and a highly-respected poet. Therefore, he undoes the notion that any deviation from the "Queen's English" is inferior, showing in fact that the latter is a necessary counterpoint to the former as it represents an opposition to the voice of colonial oppression. It is also important to notice the mention of Clapham Common in London, one of the most multicultural cities in the world. The poet thus provides an apt location in which the tension between these two characters will be played out.

As an immigrant in the UK, the speaker belongs neither to his native country nor to his new one, a problem aggravated by language. This evokes the contradictions of colonialism, as Agard seems to be highlighting how the colonizers would arrive in a foreign country with its own existing cultural identity, including a language, and attempt to impose a new culture and language upon the people. The poet reveals how ridiculous it is to expect that people who already have an

identity will adopt a new one easily and without error. Agard recognizes this problem and the frustration it provokes on both sides. His solution is to establish a new identity as an immigrant, an identity that comprises this mix of cultures and languages. And since we express ourselves and define our reality through our words, he will establish this new identity in a language which is English, but including the natural variations which come about from its expression by a non-native speaker.

As well as demonstrating the power of words, Agard also explores their flexibility. The style of English that the poem is written in, although replete with grammatical and orthographical errors, is nonetheless understandable. The poet pushes the limits of understanding in order to underline just how creative and manipulative we can be with words without detracting from their comprehensibility. The poem itself effectively subverts the very issue that it posits by displaying infinitely clever and subtle manipulations of the language it appears on the surface to incorrectly express. In the fourth stanza, Agard places physical tools next to language tools: “I don’t need no hammer / to mash up yu grammar”. One of the poem’s most memorable expressions is his claim of inciting “rhyme to riot”, skillfully undermining the eponymous Mr Oxford Don in a phrase which is both a play on words and a reminder of the poet’s freedom to use words to protest, rebel and go against the status quo. In this way, with “Listen Mr. Oxford Don,” John Agard democratizes language, seeming to say that the “Queen’s English” is not the exclusive property of the Oxford Don and whatever the “offence”, it can be an “accessory” for all, regardless of a person’s cultural heritage.

### **Lecture Five: Multimodal Texts**

**The Objectives:** by the end of the lesson, students will be able to

- ✓ Identify different modes of communication in multimodal texts.
- ✓ Analyze the relationship between different modes in a multimodal text.
- ✓ Interpret the hidden meanings or messages conveyed through multimodal texts.

#### **1. Definition and Types of Multimodal Texts:**

Multimodal texts are a dynamic and innovative form of communication that transcends the limitations of traditional text-only formats. By integrating various modes of expression, such as images, sound, video, and interactive elements, multimodal texts create a more immersive, engaging, and impactful experience for the audience. They break free from the constraints of

linear text to offer a richer and more nuanced understanding of the subject matter. Multimodal texts may incorporate different elements such as:

- **Text:** Written language, including words, sentences, and paragraphs.
- **Images:** Still images, such as photographs, drawings, or diagrams.
- **Sound:** Auditory elements, like music, speech, or sound effects.
- **Video:** Moving images, often accompanied by sound.

By incorporating various elements such as text, images, sound, and video, we can create a diverse range of multimodal texts. Here are some examples:

**Advertisements** that combine images, text, and music.

**Infographics** that use visuals and text to present data.

**Websites** that incorporate text, images, videos, and interactive elements.

**Presentations** that use slides, audio, and video.

**Comic books** that combine images and text to tell a story.

## 2. Characteristics of Multimodal Texts:

Multimodal texts are characterized by their integration of various modes of communication, such as text, images, sound, and video. This combination allows for a more rich and engaging experience for the audience. Here are some key characteristics:

**Interconnectedness:** Different modes work together to create a unified message. The elements are not simply placed side by side but are carefully integrated to enhance each other's impact.

**Contextual dependence:** The meaning of a multimodal text is often influenced by its context, such as the culture, historical period, or intended audience.

**Engagement:** Multimodal texts are often more engaging than traditional text-only texts. The use of multiple modes can stimulate different senses and create a more immersive experience.

**Accessibility:** Multimodal texts can make information more accessible to a wider range of learners, including those with visual or auditory impairments.

**Efficiency:** By combining different modes, multimodal texts can convey complex information more efficiently than text alone.

**Creativity:** Multimodal texts offer opportunities for creativity and innovation, allowing authors to experiment with different combinations of modes.

### 3. Modes of Communication in Multimodal Texts

By integrating various modes of expression, such as images, sound, video, and interactive elements, multimodal texts create a more immersive, engaging, and impactful experience for the audience. They break free from the constraints of linear text to offer a richer and more nuanced understanding of the subject matter.

- **Text** is the foundational element of many multimodal texts, providing context, explanations, and supporting information. It can be used to convey complex ideas, present arguments, or tell stories. However, when combined with other modes, text can take on new and enhanced meanings. For example, a caption beneath an image can provide additional context or interpretation, while a transcript of a spoken word performance can help viewers understand the content more deeply.
- **Images** are powerful visual tools that can convey information quickly and effectively. They can evoke emotions, represent abstract concepts, and support the text's message. When used in conjunction with other modes, images can create a more immersive and engaging experience. For instance, a video might use images to illustrate a story, while an infographic might use visuals to present data in a clear and concise manner.
- **Sound** is another essential component of many multimodal texts. It can create atmosphere, enhance emotional impact, and provide additional information. For example, music can set the mood for a scene, while sound effects can add realism and depth. When combined with other modes, sound can create a more immersive and engaging experience. For instance, a video might use music to create a particular mood, while a podcast might use sound effects to enhance storytelling.
- **Video** is a powerful tool for conveying information and emotions. It can show action, illustrate concepts, and tell stories in a more dynamic way. When combined with other modes, video can create a more immersive and engaging experience. For example, a website might use videos to showcase products or services, while a presentation might use video clips to illustrate key points.

### 4. Critically Reading a Multimodal Text

Critical reading of multimodal texts is a process that involves actively engaging with the

various elements that constitute the text, analyzing their relationships, and interpreting the overall meaning. To effectively engage with multimodal texts, it is essential to approach them with an open mind and a critical eye. By asking probing questions, making connections, and challenging assumptions, you can deepen your understanding of the text and uncover hidden meanings.

- Active Engagement

One of the key strategies for critically reading multimodal texts is to actively engage with the various elements that make up the text. This involves **asking yourself questions** about the text, such as: What is the main message or theme? How do the different elements (images, sound, text) work together? What is the author's purpose? By asking such questions, you can delve deeper into the text and uncover its underlying meanings. Additionally, **making connections** between the text and your own experiences, knowledge, or other texts can help you gain a more personal understanding of the content. Finally, **challenging assumptions** made by the creator of the text can lead to a more critical and nuanced analysis.

- Analyzing the Elements

Once you have actively engaged with the text, the next step is to analyze the elements that make up the text. This involves **breaking down** the text into its component parts, such as the images, sound, and text, and examining how these elements interact and contribute to the overall meaning. Then, **examine how these elements interact and complement each other**. For example, does the text provide context for a visual element? Finally, **evaluate the effectiveness** of each element in conveying the message. For example, are the images relevant and informative? Does the sound add depth and complexity to the text? Consider how each element contributes to the overall meaning and impact of the multimodal text.

- Considering the Context

To gain a deeper understanding of the text, consider the **cultural, historical, and social context** in which it was created. Cultural references and symbols can provide valuable insights into the text's meaning, as they often reflect the values, beliefs, and experiences of the creator. Additionally, understanding the historical context can help you appreciate the time period in which the text was produced and how it may have influenced the content and message. Finally, considering the intended audience can provide clues about the creator's goals and the message they were trying to convey.

- Formulating an Interpretation

To formulate a comprehensive **interpretation** of a multimodal text, start by developing a clear and concise **thesis statement** that summarizes your overall understanding of the text's

meaning. This thesis statement should encapsulate the main idea or argument that the text is conveying. Once you have established your thesis, support it with **evidence from the text**. This might involve citing specific quotes, describing images, or analyzing the use of sound effects to demonstrate how the various elements of the text work together to reinforce your interpretation. Finally, **consider alternative interpretations** and discuss why your interpretation is the most valid based on the evidence presented in the text.

### **Case Study: The Book as a Physical Object: Paratext Analysis:**

For several decades now, a wide range of scholars and text analysts have begun to ask questions about the ways the particular physical embodiments of a book affect the way readers experience it. As **Michele Moylan** pointed out in *Reading Books* (1996), “Bindings, illustrations, paper, typeface, layout, advertisements [and] promotional blurbs – all function as parts of a semiotic system, parts of the total meaning of a text” (p.15). In fact, it was the French critical theorist “**Gérard Genette**” who coined the word paratext in his *Introduction à l’architexte* (1979) in order to describe those parts of the physical book other than the main text.

#### **The *paratext* is defined as**

The *paratext* is what enables a text to become a book and to be offered as such to its readers and, more generally, to the public. *It* can change the way that a text is read, understood, and consumed. A *paratext* thus is a text that relates (or mediates) to another text (the main work) in a way that enables it to be complete. It is also defined as doorways into understanding the text and contextualizing it in a particular way. Perhaps the most important work on **paratext** is by **Gérard Genette**, who argues that texts are rarely presented unaccompanied by a certain number of verbal or other productions, such as *an author’s name, a title, a preface, illustrations*. **Genette** describes **paratext** as a *threshold* at which, a reader can decide whether or not to enter the work (p. 2). And although we do not always know whether these productions are to be regarded as belonging to the text, in any case they surround it and extend it, precisely in order to *present* it, in the usual sense of this verb and in the strongest sense, too: to *make it present*, to ensure the text’s presence in the world, its “reception” and consumption in the form ... of a book.

- Genette’s (1997) theory defines paratext as follows:

**Paratext = peritext (within the book) +epitext (outside the book)**

**Table 1: Examples of Paratextual Elements**

Paratext =	Peritext (comes with the text)	+	Epitext (outside of the text)
	preface		reviews
	foreword		interviews
	table of contents		author websites
	index		correspondence
	acknowledgements		diaries
	source notes		critical literary analysis

Therefore, **peritext** are the elements of a work **surrounding** the main content that help to facilitate the understanding of the work by its readers whereas **epitext** are elements that are outside of the volume itself but are closely connected to the text. Epitextual elements include such things as **communications between the author and editor, advertising for the text, interviews with the author, the author's website, reviews of the text, literary criticism focused on the text**, and other related items. Both peritext and epitext elements can be found in all textual forms included print text and non-print media.

### 1. The Main Paratextual Elements:

Genette argues that defining any paratextual element consists of determining its **location** (where?); the **date of its appearance** (when?); its **mode of existence**: verbal or other (how?); the **characteristics of its situation of communication**: its sender and addressee (from whom? to whom?); and the **functions** that its message aims to fulfil (to do what?). Below is a description of the main paratextual elements, their location and function:

- a) **The publisher's Peritext**: the cover, the title page, and their appendages, which present to the public at large and then to the reader many other items of information, some of which are **authorial**(by the author) and some of which are the **publisher's responsibility**.

#### **- Cover 1 (Front Cover):**

- Name or pseudonym of the author(s)
- Title(s) of the author(s) [e.g., professor of ..., member of ..., etc.]
- Title(s) of the work
- Genre indication

- Name of the translator(s), of the preface-writer(s),
- Dedication
- Epigraph
- Likeness of the author or, for some biographical or critical studies, of whoever is the subject of the study
- Specific illustration
- Name of the person(s) responsible for this series
- In the case of a reprint, mention of the original series
- Name or trade name and/or initials and/or colophon of the publisher (or, in the case of a co-publication, of both publishers)
- Address of the publisher
- Number of printings, or "editions," or "thousands"
- Date
- Price

- **Covers 2 and 3**: the inside front and back covers are generally mute, but this rule admits of exceptions: magazines often put publisher's information there.

- **Cover 4 (Back Cover)**: is another strategically important spot, which may contain at least the following:

- Reminder of the name of the author and the title of the work
- Biographical and/or bibliographical notice
- Press quotations or comments about earlier works by the same author or, indeed, about this work itself, if it is a new edition.
- Mention of other works published by the same house

- Genre indication
- Date of printing/ Number of re-printings
- Price
- ISBN (International Standard Book Number)

-**The Spine**: a narrow site but one with obvious strategic importance, generally bears the name of the author, the colophon of the publisher, and the title of the work.

- **Dust Jacket (or wrapper) and the Band**: The most obvious function of the jacket is to attract attention by using a garish illustration or simply a graphic presentation more flattering or more personalized than the cover standards. The band is the mini jacket that covers only the lower third of the book and may repeat in larger letters the name of the author or display the name of a literary prize the work has already won also to attract the attention of the book public.

### The Title Page

- **Pages 1 and 2**, called the *flyleaf*, remains "blank".
- **Page 3** is reserved for the "half title": this page bears only the title (nothing else)
- **Pages 4 and 6** may be used for various items of information from the publisher, such as the title of the series, the frontispiece, the list of works by the same author, the list of works published in the same series, some legal information (copyright, which gives the official date of first publication; ISBN; reminder of the law concerning reproductions...
- **Page 5** is the *title page*. It generally includes, besides the actual title and its appendages, the name of the author and the name and address of the publisher. It may include many other things, particularly the genre indication, the epigraph...

**The Name of the Author**: It is, in practice, in the title page and the cover (cover 1, with possible reminders on the spine and cover 4). There are different ways in which authors choose to designate themselves; they can use their real names, choose pseudonyms or remain anonymous, as they can mention their "titles" (honours, etc.)

- b) **Titles**: The title has four almost obligatory and fairly redundant locations: the front cover, the spine, the title page, and the half-title page. But often one still finds the title repeated on the back cover and/or as the running head, that is, along the tops of all the pages. The title appears upon publication of the original edition and comprises a message (in its words), a sender and addressees. The main functions of the title are to designate, to indicate subject matter, to tempt the public. The title may also be followed by genre indication (poetry, novel...)

- c) **Dedication or Incriptions:** Both practices consist of offering the work to a person, a real or ideal group, or some other type of entity. But one of these practices involves the material reality of a single copy and, in principle, ratifies the gift or consummated sale of that copy, whereas the other involves the ideal reality of the work itself, the possession of which can quite obviously be only symbolic. The dedicator is generally the book's author, but in the case of a translated book, the dedicator is the translator not the author. Dedictees may be private or public.
- d) **Epigraphs** are quotations placed at the edge of the work, generally closest to the text - thus, following the dedication, if there is one and before the preface. The use of an epigraph is always a "mute" gesture whose interpretation is left up to the reader and hence both the content and the author quoted are crucial.
- e) **The Preface:** There exists a long list of the "preface" French parasyonyms, reflecting changing fashions and innovations: introduction, avant-propos, prologue, note, notice, avis, presentation, preambule, discours preliminaire, avant-dire... Prefaces are statements in which the author presents, and sometimes comments on his work. A preface's statement about the importance of the subject no doubt constitutes the main case for valuing the text highly. The preface also holds the reader's interest and guides him by explaining why and how he should read the text. Other than the original preface, other types do exist; later preface, delayed preface, allographic prefaces...
- f) **Intertitles:** The intertitle is the title of a section of a book: in unitary texts, these sections may be parts, chapters, or paragraphs; in collections, they may be constituent poems, novellas, or essays. In contrast to general titles, which are addressed to the public as a whole, internal titles are accessible to hardly anyone except readers, or at least the already limited public of browsers and readers of tables of contents; and a good many internal titles make sense only to an addressee who is already involved in reading the text.
- g) **The Epitext:** The location of the epitext is anywhere outside the book (e.g., newspapers and magazines, radio or television programs, lectures or other public performances perhaps preserved on recordings or in printed collections: interviews and conversations assembled by the author. The sender is most often the author or may equally well be the publisher. the epitext (the publisher's epitext) is basically "promotional".

## 2. Paratext Functions:

According to the peritextual literacy framework (PLF) developed by Melissa Gross and Don Latham (2017), paratextual elements are meant to assist readers in thinking critically about text. They describe six functions of paratext:

- a) **Bibliographic:** Elements that uniquely identify a work. Examples include author's name, work's title, publisher's name, and publication date.
- b) **Promotional:** Elements that interface between the work and its potential audience. Examples include the dust jacket, endorsements, author's biography, and award medals.
- c) **Navigational:** Elements that assist the reader in understanding the organization of the work and how to search the content. Examples include table of contents, chapter titles, and index.
- d) **Intratextual:** Elements within the work that interface between the work and the reader. Examples include acknowledgements, preface, and afterword.
- e) **Supplemental:** Elements outside the text proper that augment understanding of the content. Examples include glossary, maps, and timelines.
- f) **Documentary:** Elements that connect the audience to external works used in the production of the work or that reify or extend the content of the work. Examples include bibliography, references, and source notes.

### 3. The significance of Paratext:

- ✓ Paratextual elements are often the first encounter with the text for the potential reader/viewer.
- ✓ Peritextual elements can illuminate a reader's understanding of how the author knows what he or she knows about the subject and how that knowledge was attained.
- ✓ It seems an unnatural reading experience, for either an analyst or a casual reader to completely ignore paratextual features as cognitive psychology has shown that priming and expectation have a powerful influence on reading experiences and interpretations. Thus, it would be unrealistic to assume that paratext has no influence on the judgement of an implied reader. For instance, Genette offers the example of James Joyce's *Ulysses*, a text that many literary critics find valuable, asking: "Limited to the text alone and without a guiding set of directions, how

would we read Joyce's *Ulysses* if it were not entitled *Ulysses*?" Therefore, the title of any work is not merely descriptive. A good title creates a set of readily expectations about a text. Joyce's title *Ulysses*, for example, alludes to the famous hero known in Greek as Odysseus and his journey homeward.

**Conclusion:**

In conclusion, multimodal texts represent a dynamic and compelling form of communication that goes beyond traditional written language by integrating various modes, such as visuals, audio and interactive elements. Embracing these texts not only enriches students' interpretative skills but also encourages critical thinking about how meaning is constructed in their increasingly interconnected and multimedia driven world.

**Lecture Six: Mass Media**

**The Objectives:** by the end of this lecture, students will be able to

- ✓ Develop their analytical and critical thinking skills,
- ✓ Enhance their understanding of the role of mass media
- ✓ Equip them with the tools to navigate and interpret the information presented through mass media.

**“Django Unchained” (2012)**

In this part, students are assigned to watch the movie and answer the questions below. They are also required to provide a critical analysis of the movie:

1. What is the main idea of the movie?
2. What is the first thing that the producer is trying to attract our attention to? And why do you think it is important?
3. In the movie, we notice three types of slaves. Tell how they are different?
4. In the movie, there are two different types of white people regarding their view about slaves. Identify them.
5. Big Daady seems to treat his slaves very well. Does it make him any better?
6. When King Sholes rescued Django, he gave the key of freedom to the slaves. He shows them the northern star. What is the significance of the northern star in the movie?

7. King Sholes is a German doctor and a slave owner of Broomhilda who speaks the German language. Do not you think that the reference to the German is ambiguous knowing the history of the U SA and Germany where the former always tends to picture the latter as ruthless and cruel
8. In the movie, there is an interesting metaphor that surfaces as all over the scenes? Can you identify it?
9. Why do you think about how the movie depicts the KKK? And why do you think it is ironic?
10. Going back to Django, he was unable to understand the meaning of some words and kept asking Sholes for their meaning. Identify these words and what do they suggest to you?
11. There is an interesting parody of the German myth of Broomhilda. Explain it and comment on it.
12. The story of Broomhilda and Django lacks a King. Who is he?
13. How do you evaluate the character of Django?
14. Why do you think Mr. Calvin Candy considers Django as an exceptional man?
15. In the movie, there is another interesting parody besides to the legend of Broomhilda. Mention it and comment on it.
16. What do you think about Monsieur Candy's theory about the black man's intelligence?
17. How does the skull of white man differ from that of a black man? Would the skull of the exceptional black be different?
18. What do you think about the character of Stevens? Comment on his relationship to Monsieur Calvin.
19. In the movie, Django changes his clothes more than any other character in the movie, Comment on the style of his clothes and what do you think of the significance of changing clothes?
20. Spike Lee (a famous African American Maker) criticized "Django Unchained" and said the film "is disrespectful to my ancestors." Do you agree with the opinion stated above? Do you think that the film would be different if it was made by a black film maker?

### **Critical Analysis of the movie:**

"Django Unchained" is a film directed by Tarantino who is known for his distinctive style and provocative storytelling. The movie is set in the pre- Civil War era and follows the story of

Django, a freed slave who becomes a bounty hunter and seeks to rescue his wife from a ruthless plantation owner. The movie has generated controversy and sparked debates due to its portrayal of slavery and its use of violence. It delves into several critical themes as slavery and racism, power and oppression, and identity and freedom.

It is worth noting that we select such movie to be discussed as it is rich with Intertextual references and its unique style. One of the notable aspects of “Django Unchained” is Tarantino’s blend of genres. The film combines elements of spaghetti Westerners and revenge narratives, resulting in a distinctive and stylized cinematic experience. The director’s homage to these genres is evident in the film’s visual aesthetics, dialogue and music, which adds to its overall appeal. The film’s exploration of slavery and racism is both strength and a source of controversy. The director exposes and depicts the brutal realities of slavery, showcasing the inhuman treatment of slaves and the dehumanizing effects it had on individuals. Some argue that the movie effectively exposes the horrors of slavery and confronts viewers with the uncomfortable truth of America’s past.

The film has also raised concerns about the representation of black characters in the film. While Django is portrayed as a heroic figure, some argue that the other black characters are relegated to supporting roles or reduced to stereotypes. The film has been accused of relying on a white savior narrative, where a white character Dr. Schultz takes a prominent role in Django’s liberation and empowerment, potentially overshadowing Django’s agency and perpetuating a problematic trope. As a conclusion, one can say that the movie is a thought provoking film that explores the themes of slavery, revenge and racism. It combines elements of multiple genres and features strong performances from its cast. While it succeeds in shedding light on the horrors of slavery, it has also sparked debates about the appropriateness of its approach and the potential perpetuation of problematic narratives.

**Assignment:** students have to compare between “Django Unchained” and “Gone with the Wind” in terms of approaching the subject of slavery and its aftermaths.

## **Part Two:**

### **The Objectives:**

- This lecture aims to conduct a comprehensive content analysis of Aadu Jeevitham, focusing on its thematic depth, character development, and cinematic techniques.

- It seeks also to understand how the film addresses critical issues related to migration, identity, and human dignity.
- It further explores the cultural and social commentary embedded within the narrative, particularly in the context of Kerala's long history of migration to the Gulf countries

**Students are required to answer the following questions:**

1. How does the movie's premise and narrative differ from other related movies
2. Does it offer a fresh perspective or explore new themes
3. How convincingly does the movie depict the world of the main character and behaviour towards his new situation?
4. What are the broader themes or social commentaries the film explores?
5. How do the film's visual effects, animation and sound design used to bring the main character's life to be emphasized?
6. Do these technical elements enhance the overall storytelling and cinematic experience?
7. How do critics and audiences respond to the film so far?
8. Has it resonated with viewers and sparked meaningful discussions, or has it fallen flat in terms of engaging the public?

**Analysis:**

The lecture provides a comprehensive content analysis of the Malayalam movie *Aadu Jeevitham*, directed by Blessy and based on Benjamin's novel. The film, set against the backdrop of the harsh deserts of Saudi Arabia, delves into the life of Najeeb, a Malayali migrant worker. Through a detailed examination of the plot, themes, and cinematic techniques, this analysis explores the movie's portrayal of isolation, survival, and the dehumanizing experiences of migrant laborers. The lecture also highlights the cultural and social commentary embedded within the narrative, reflecting on the broader implications of migration and displacement. The film's critical reception and its impact on audiences, particularly in Kerala, are also discussed, emphasizing its relevance in contemporary discussions on migrant labor rights and human dignity.

The *Goat Life*, directed by Blessy, is one such adaptation that takes a semi-autobiographical account of a Keralite's harrowing experience as a slave in a goat farm in Saudi Arabia. The film and the novel depict Najeeb's stressful journey, which serves as a gripping portrayal of the predicament faced by numerous migrant laborers who head off from their homes in pursuit of a better life, only to come across a brutal reality of being exploited and dehumanized.

This content analysis aims to dissect how the film captures real-life social issues, emotional depth, and narrative techniques while staying true to the essence of Benyamin's original work. This film, which transcends the boundaries of conventional storytelling, delves deep into the themes of isolation, survival, and the exploitation of migrant laborers. Aadu Jeevitham is not just a story of an individual's struggle but a reflection of the broader socio-economic realities faced by millions of migrant workers from Kerala and other parts of India. The narrative of Aadu Jeevitham is a poignant portrayal of the human spirit's resilience in the face of extreme adversity. Najeeb's journey from a hopeful worker to a broken man serves as a microcosm of the migrant experience, highlighting the physical and emotional toll of displacement and exploitation.

To convey the protagonist's inner turmoil, the filmmaker uses stark visual and auditory elements effectively creating a visceral experience for the audience. He also refers to controversial themes including the **Depiction of Migrant Labor in Cinema**. The portrayal of migrant labor in cinema has been a subject of interest for film scholars, particularly in the context of Indian and global cinema. Films like Slumdog Millionaire, The Lunchbox, and City of Gold have explored various aspects of migration, such as displacement, exploitation, and the search for identity. Scholars like Rachel Dwyer and Ravi Vasudevan have analyzed how these films reflect the socio-political realities of the times and contribute to the discourse on migration. Aadu Jeevitham, with its focus on the harsh realities faced by migrant workers, can be situated within this broader cinematic tradition.

### **Conclusion:**

As mass media continues to shape public perception and influence societal discourse, critical reading skills empower students to analyze, evaluate and question the information presented to them. This critical engagement helps counteract misinformation, bias and superficial narratives enabling students to navigate the complexities of the media landscape.

### **Lesson Seven: Dialogues and Theatrical Pieces**

**Objectives:** by the end of the lecture, students will be able to

- ✓ Identify and interpret the structural elements of dialogue
- ✓ Emphasize the technique of foreshadowing is an essential part of critical reading. It further highlights that critical reading incorporates analysing the author's choices and intentions. It is, therefore, the role of the reader/student to explore different interpretations and consider alternative possibilities to understand a text critically.

**Definition:**

In his book *The Art of Dramatic Writing*, Lajos Egri writes, "There never was a night without twilight; a morning without a dawn; a winter without an autumn; a summer without a spring first; they all foreshadow a coming event" (p.15). To foreshadow means to indicate or suggest something that is going to happen later, either good or bad. When it comes to understanding foreshadowing and its definition as it relates to literature, it is essential to refer to M. H. Abrams's definition of the term in his *A Glossary of literary Terms*:

Any means by which the reader of a literary work is alerted to something that will occur later on in the work. Foreshadowing contributes to the reader's sense of a work's form and structure by providing evidence that the work constitutes not a mere sequence but a formal design in which various elements have been intentionally integrated (p.140).

Generally speaking, foreshadowing is associated with the inclusion of rain storm in the beginning of a story suggesting something bad is going to happen later and a death of an animal in the beginning of a story suggesting the death of a main character in the end.

William Shakespeare's play *Macbeth* utilizes many forms of foreshadowing to move the plot along. Shakespeare uses the characters of the witches and their prophecies to foreshadow events. Sometimes they are outright prophecies, but most times they are subtle. The playwright presents many examples of foreshadowing which pull the reader in and display an interesting and unique way of storytelling. Right from the beginning in (Act 1, Scene 1), the three witches appear as the main source of foreshadowing and start the entire story by agreeing with one another to meet up again "when the battle's lost and won". Further along in the play, the actual prophecies given by the three witches occur when they meet Macbeth and Banquo then greet Macbeth with three titles "Thane of Glamis" "Thane of Cawdor" and "King hereafter". Following after, the witches do not meet Macbeth again until (Act 4) and during this meeting Macbeth learns three more prophecies that foreshadow his life to come. The three prophecies are an armed head, a bloody child, and a child crowned with a tree in his hand. The importance of the opening scenes and further along in the play start to bring truth of the prophecies in Act 4.

It is worth noting that the expression "fair is foul, and foul is fair," foreshadows that some sort of evil will be coming and that there will also be a victory of sorts to either the witches or the main character in the story. Here, it is the reader's function to interpret different possible readings of the expressions. It suggests suspense, builds tension and enhances the play's tragic themes

which attract the reader to think beyond the text. Another subtle example would be when the witches say that “Great Birnam wood to high Dunsinane hill shall come against him,” meaning that the King will be harmed by the trees walking and coming to attack him. Macbeth takes this prophecy literally but it is revealed, in the end, that the marching army use branches of the Birman wood as a shield when they attack the King. Thus, the trees are walking. Finally, another example would be that during the murder of Duncan, Macbeth thinks he hears a voice. This foreshadows his paranoia throughout the rest of the play.

**Assignment:**

- A. After reading the play, students are assigned to critically think outside the box in the way they have to write a well-developed essay, highlighting how the story would take place if Lady Macbeth was absent from the story.
- B. Discuss the floating dagger, Banquo’s prophecies, the blood- stained hands and the ghost of Banquo and Lady Macbeth’s sleepwalking as part of foreshadowing in the play.

**Semester Two:**

**Lecture One: Recognizing Claims and Reasons**

**Introduction:**

In their learning process, students have to recognize reasoning patterns in order to be engaged with, analyze and contribute to complex discussions of various types of texts. The current lecture provides students with different aspects about reasoning patterns to enhance their understanding of texts and develop decision making skills.

**What is an issue?**

**The Issue:** is a **question** or **controversy** responsible for the conversation or discussion. It is the stimulus for what is being said. We have Two types of issues:

- 1. Descriptive issues are those that raise questions about the accuracy of descriptions of the past, present, or future. They demand answers attempting **to describe the way the world is, was, or is going to be.**

Eg. What causes high blood pressure?

What causes our sale taxes to increase?

How prices will be in the year 2020?

2. Prescriptive issues are those that raise questions about what we should do or what is right or wrong, good or bad. Such questions demand answers **suggesting the way the world ought to be**. These issues are ethical, or moral; they demand prescriptive answers. Social controversies are often prescriptive.

Eg. Should capital punishment be abolished?

What ought to be done about social security?

Must we outlaw SUVs or face increasing rates of asthma

An issue can be either:

**\*explicitly** stated: When the issue is explicitly stated, it will be indicated by phrases such as the following: *The question I am raising is: Why must we have speed limits on our high?*

Or

**\*implicitly** stated: Unfortunately, the question is not always explicitly stated and instead must be inferred from other clues in the communication.

- ❖ The surest way to detect an issue when it is not explicitly stated; however, is to locate the conclusion. We cannot critically evaluate until we find the conclusion!

**A conclusion** is the message that the speaker or writer wishes you to accept. To identify the conclusion, the critical thinker must ask, "What is the writer or speaker trying to prove?" or "What is the communicator's main point?" the answer will be the conclusion/ the thing she wants you to believe. **Conclusions are *inferred*; they are derived from reasoning.** Conclusions are ideas that require other ideas to support them. Thus, whenever someone claims something is true or ought to be done and provides no statements to support her claim, that claim is not a conclusion because no one has offered any basis for belief. In contrast, unsupported claims are what we refer to as *mere* opinions.

Clues to find conclusion:

- 1: **Ask what the issue is.** Because a conclusion is always a response to an issue
- 2: **Look for indicator words.**

3: Look in likely locations.

4: Remember what a conclusion is not. (Examples, statistics, definitions, evidence)

6: Ask the question, "and therefore?"

## What are the reasons/ Premises?

**Reasons** are beliefs, evidence, metaphors, analogies, and other statements offered to support or justify conclusions. They are the statements that together form the **basis** for creating the credibility of a conclusion. Put differently, reasons are explanations or rationales for why we should believe a particular conclusion.

It is the mark of a rational person to support her beliefs with adequate proof, especially when the beliefs are of a controversial nature. (This goes against: "because I think so!")

Remember: *You cannot determine the worth of a conclusion until you identify the reasons.*

### Reason (s) + Conclusion = Argument

\* Words that identify reasons: as a result of /for the reason that/ because of the fact that/ in view of / is supported by /because the evidence is

\* The evidence can be (facts, statistics, examples from real life ...)

\* The conclusion depends on the reasons' merit. *Weak reasons create weak reasoning!*

In an argument, there must be:

- Premise: supposedly provide the reasons the person has for thinking the conclusions are true (accurate or not, related to the conclusion)
- Conclusion
- Application of logic/reason
- The premise should be related to conclusion

### Types of Arguments:

**1. Deductive:** The conclusion necessarily follows from the premises \_ if the premises are true, the conclusion is true.

When you evaluate this argument, you need to ask two questions: (credibility, validity)

- Are the premises true (use observed or empirical evidence especially that they are mostly facts)
- Is the form of the argument valid?

✓ The argument is valid if it is not possible for the premise to be true and the conclusion to be false

Eg. The department does not have a fire alarm system, so it is not safe, so we should tear the building down. (Invalid)

The department does not have a fire alarm system; we should set one. (Valid)

**2. Inductive:** The conclusion is supported (but not proven), to a greater or lesser degree, by the premises. The conclusion is supported but not proven, to a greater or lesser degree by the premises.

In an inductive argument, the evaluation process has to be different than the deductive arguments (especially that it deals with opinions):

Are the premises true or acceptable?

Are the premises relevant to the issue at hand?

Are the premises compelling? Sufficient enough to justify the conclusion?

Eg. Where to have lunch, in KFC restaurant or McDonalds?

- Let's go to McDonalds. They have the best food and the service is great. (Strong argument)

- Let's go to McDonalds. They have the nicest parking lot. (Weak argument, premise not relevant to the issue)

What words or phrases are ambiguous?

While evaluating an argument, if you fail to check for the meaning of crucial terms and phrases, you may react to an opinion the author never intended

**A warning:** *We often misunderstand what we read or hear because we presume that the meaning of words is obvious*

**Ambiguity** refers to the existence of multiple possible meanings for a word or phrase.

One obstacle is assuming that you and the author mean the same thing. Thus, you need to begin your search by avoiding "mind reading." You need to get into the habit of asking, "What do you mean by that?" instead of, "I know just what you mean." A second obstacle is assuming that terms have a single, obvious definition. Many terms do not. Thus, always ask, "Could any of the words or phrases have a different meaning?"

You cannot evaluate an essay until you know the communicator's intended meaning of key terms and phrases as well as alternative meanings they could conceivably have had in the context of the argument. You can find important clues to potential ambiguity in the statement of the issue and can locate key words and phrases in the reasons and conclusions. Because many authors fail to define their terms and because many key terms have multiple meanings, you must search for possible ambiguity. You do this by asking the questions, "What *could* be meant?" and "What *is* meant by the key terms?"

Once you have completed the search, you will know four very important components of the reasoning:

1. The key terms and phrases;
2. Which of these are adequately defined;
3. Which of these possess other possible definitions, which if substituted, would modify your reaction to the reasoning; and
4. Which of these are ambiguous within the context of the argument.

What are the assumptions and value conflicts?

It is also possible that the reason given can be true and yet not *necessarily* support the conclusion. Hence, at first glance almost every argument appears to "make sense." The visible structure looks good. But the visible, stated reasons are not the only ideas that serve to prove or support the conclusion. Hidden or unstated beliefs may be at least as significant in understanding the argument.

In arguments, you must discover the hidden maneuvers, which, in actuality, are unstated ideas. We shall refer to these unstated ideas as **assumptions**. To fully understand an argument, you must identify the assumptions.

**Assumptions** are:

1. Hidden or unstated (in most cases) beliefs that support the explicit reasoning.
2. Taken for granted;
3. Influential in determining the conclusion; and
4. Potentially deceptive.

### **Value Conflicts and Assumptions:**

**Values:** it is the importance one assigns to *abstract ideas* that has the major influence on one's choices and behavior. They provide standards of conduct by which we measure the quality of human behavior. Because many values are shared, values by themselves are not a powerful guide to understanding. What leads you to answer a prescriptive question differently from someone else is the relative intensity with which you hold specific values. One extremely important reason for these different conclusions is the existence of *value conflicts*, or the differing values that stem from different frames of reference. For ethical or prescriptive arguments, an individual's values influence the reasons he provides and, consequently, his conclusion. The reasons will logically support the conclusion only if the *value assumption* is added to the reasoning. When authors take a position on a social controversy, they typically prefer one value over another value—they have *value priorities or preferences*.

**Attention:** A value assumption is an implicit preference for one value over another in a particular context.

### **Typical Value Conflict and Sample Controversies:**

Loyalty-honesty // competition-cooperation // freedom of press-national security // equality-individualism // order-freedom of speech // rationality-spontaneity // tradition-novelty

Should you choose a dangerous profession? // Is it desirable to give financial help to a beggar?

### **Clues for Identifying Value Assumptions:**

1. Investigate the author's background: Though it isn't necessarily true that, because a person is a member of a group, she shares the particular value assumptions of the group, however, check the background of the author can be a good starting point in finding value assumptions. Is she a corporate executive, a union leader, a Republican Party official, a doctor, or an apartment tenant? What interests does such a person naturally wish to protect?
2. Ask "Why do the consequences of the author's position seem so important to her?"
3. Search for similar social controversies to find analogous value assumptions.
4. Use reverse role-playing: A useful technique for generating value conflicts is to *reverse role-play*. Ask the question, "What do those people who would take a different position from the writer's care about?" When someone argues that we should not use monkeys in experimental research, you should ask yourself, "If I wanted to defend the use of monkeys, what would I be concerned about?" Remember, when someone takes a position on a controversial topic, she will be revealing a *value priority*—a *preference for one value over another*. Your knowledge of that preference will help you to decide whether to agree with her conclusion.
5. Look for common value conflicts, such as individual responsibility versus community responsibility.

### **Assignment**

**Students have to Read passages from Edward Said's *The Question of Palestine and The Politics of Dispossession*, Highlighting the types of claims and reasons the critic uses to the defend the right of the Palestinian case.**

**Task: Read the following paragraph analytically, and then answer the questions.**

An understanding of the relationship between language and culture is important for language learners and users. Learners need to do is to accumulate the knowledge pertaining to the target culture so as to develop cross-cultural awareness.

A language is part of a culture and a culture is part of a language. They are intricately interwoven so that one cannot separate them without losing the significance of either language or culture. A large number of other social scientists hold almost the views that language and culture are inseparable and that language simultaneously reflects culture, and is influenced and shaped by it. Therefore, (2000), points out that by learning a language, one is inevitably already learning

culture implicitly. This is also one of the reasons why we call the conversation between people from different cultures cross-cultural communication.

To further demonstrate the close relationship between culture and language, Jiang, a Chinese scholar, made a survey of native English speakers and native Chinese speakers on what items they usually associate with the word “food”. When the Chinese group came into face with the word “food”, they often thought of steamed bun or rice while the English group tended to come up with steak and bread, or even their related cooking processes. Truly, language is deeply rooted in the culture where it operates. The above discussions can explicitly attest to the inseparability between language and culture. Therefore, Acquisition when learning a second or foreign language, one will inevitably encounters a new culture. The target culture may bear some similarities to the source one. But on the most part, they vary from each other.

### Questions:

1. Circle the correct answers: (you might have more than one correct answer)
  - **“Language and culture are intricately interwoven” means**
    - a. Separable      b. interrelated      c. interlacing
  - **“cross-cultural communication” means:**
    - a. Creating and sharing meaning among people    b. Learning a new culture
    - c. Communicating with people from the same cultural background
  - **“Acquisition when learning a second or foreign language, one will inevitably encounters a new culture” means**
    - a. Learners acquire the target language      b. Learners experience the target culture
    - b. learners confront with the target culture
2. What is the type of the text? Justify?
3. What is the main argument of the text?
4. What does the author mean by **the inseparability of language and culture in the learning process?**
5. What does the author mean by **The target culture may bear some similarities to the source one?**
6. Why does the author employ the example of **“food”**?

**B- Read the following Text analytically, and then answer the questions.**

Cultural texts are those objects, actions, and behaviors that reveal cultural meanings. A photo is an image, but is also a cultural text, a picture with cultural information beyond just the picture itself. Food and clothing also suggest cultural information, and it does not stop there. The entire place and space, all of the people and interaction, all of the rituals and rules and the various forms, in which they manifest themselves, are texts, suitable for observation and analysis by the ethnographer and writer namely by you. This initial description of a cultural text may make it seem as though everything is a cultural text. While, in some sense true, this does mean that every text has particular cultural relevance. Sometimes, a book is just a book, a picture just a picture. The difference between a relevant cultural text, (one that has connection with your project), and an irrelevant cultural text, (one that may have nothing to do with your project), has to do with the meaning transferred to that text by the people who create and/or use the text. The relevance of any particular cultural text will be determined as you conduct your research. But, even before you work on determining whether a cultural text has particular relevance, you need to know and understand how to identify and analyze a cultural text.

Identification of a cultural text is relatively easy. Take a look around the room or place you are in right now and briefly catalog the people and/or things you see. These objects and actions are cultural texts. In traditional American college classroom, there are some cultural texts that are fairly standard: tables and chairs or desks; bright lighting; black or white board to write on. There may be windows, one or two doors. The floor may or may not be carpeted. There will also be the presence of decoration, paint, tile, etc. A space may or may not be void of people, who are also considered to be cultural texts. Their actions, arrangements and demographics reflect how the space is used. The identification of cultural texts will be absolutely necessary, but they are fairly easy to identify once you get the hang of it.

The real work of ethnographic research is the analysis of these cultural texts. This larger observation, then, one that goes beyond the mere description of what happens to suggest a reason why this is how and why certain behavior occurs is the starting point for cultural analysis. The analysis continues as you work to ask even more questions. Are there any works of art or books or media that provide insight into the values and ideas of the people there? How do other people around you present themselves through their clothing? These types of questions are really just the beginning as you identify the variety of cultural texts available to you in your research. As a researcher, you will be working to uncover the stories and deeper meaning in artifacts (things) and

behaviors. As reader and researcher of cultural texts (artifacts, styles, rituals, behaviors, expressions, etc.), you will have to interpret as you observe while attempting at the same time to understand how the community you are observing interprets their own cultural patterns. Whether you are an insider (a member of the community) or an outsider (an observer of the community), when you present your ethnographic research, you will attempt to tell the story of how things look from the inside. It is important to remember that each viewpoint you encounter (including your own) is one way of seeing and interpreting things, not the way of seeing and interpreting things.

**Questions:**

1. What is the type of the text? Justify
2. How does the author define cultural texts?
3. Identify the author's line of reasoning in the text?
4. From the author's perspective, what is the difference between relevant cultural text and irrelevant one?
5. What are the steps that help the ethnographer to recognize the relevance of a cultural text?
6. Cite the example that the author mentions to explain the identification of a cultural text?
7. Does the author /ethnographer deeply engage in observing the cultural patterns of a certain community? Justify.
8. Can you work out the steps of the argument being presented? Do all the steps follow logic?
9. In reference to the following quote: "It is important to remember that each viewpoint you encounter (including your own) is one way of seeing and interpreting things, not the way of seeing and interpreting things," relate the aspect of interpretation with what is critical reading?
10. In reference to this quote, what connections do you see between this and the above-text?

"A language is part of a culture and a culture is part of a language. They are intricately interwoven so that one cannot separate them without losing the significance of either language or culture. By learning a language, one is inevitably already learning culture implicitly."

**Read the following Text analytically, and then answer the questions.**

Many motives initiated early English settlements in the New World and fostered the subsequent migrations: the search for economic prosperity, religious freedom or simply hopes for a better future. Those early migrations to what Europeans called the New World were theorized and legalized by some doctrines of dispossession. “Laws of Discovery” lawfully authorized the overthrow of the American Indians of their continent. Migrants were driven by the Eurocentric belief that it was “lawful...to take a land which none used and make use of it.

Additionally, settlers had been “marked and chosen by the finger of God.” Since colonists were driven by the sense of a mission, another pretext to migrate and settle America was the sacred duty to convert “these poor blind infidels.” As the boundaries of America grew, white settlers and proponents of expansion began to voice concerns over what they considered an obstacle to settlement and America’s economic and social development. The removal of American Indians from their native homelands was a necessity in the minds of white Americans. The Indians were not using the land to its full potential as they reserved large tracts of unspoiled land for hunting, leaving the land uncultivated. Americans declared that it was their duty to cultivate the land.

Thomas Jefferson. Unlike African Americans, Jefferson believed that Indians were the equals of whites, “in body and mind.” Yet Jefferson found them culturally inferior due to their lifestyle and traditions. He believed that their seminomadic lifestyle, communal agricultural practices, and hunting traditions did not use the land efficiently. It was assumed that if the Indians adopted a European-style of agriculture and settled in European-style towns and villages only then would they progress from their natural “savage” state to “civilization.” Later, President James Monroe abandoned the idea that the Indians could be assimilated into white culture, and he argued that, therefore, it would be to the benefit of the tribes to be removed from their lands for their well-being:

The removal of the tribes from the territory which they now inhabit would not only shield them from impending ruin, but promote their welfare and happiness. Experience has clearly demonstrated that in their present state it is impossible to incorporate them in such masses, in any form whatever, into our system. It has also been demonstrated with equal certainty that without a timely anticipation of an provision against the dangers to which they are exposed, under causes which it will be difficult, if not impossible to control, their degradation and extermination will be inevitable.

Jackson had long been a supporter of removal. Prior to his presidency, he had commanded military forces in Georgia, Alabama, and Florida to quell Indian resistance to white expansion and settlement. Andrew Jackson offered his own justification for Indian removal in December 1829, claiming that the removal was necessary for the preservation of American Indians – essentially asserting that removal was a humanitarian act for the good of the Indian tribes: [The Indians'] present condition with what they once were makes a most powerful appeal to our sympathies. Our ancestors found them the uncontrolled possessors of these vast regions. By persuasion and force, they have been made to retire from river to river, and from mountain to mountain; until some of the tribes have become extinct, and others have left but remnants, to preserve, for a while, their once terrible names. This fate surely awaits them, if they remain within the limits of the States, does not admit of a doubt. Humanity and national honor demand that every effort should be made to avert so great a calamity.

As president, Jackson signed the Indian Removal Act into law on May 28, 1830. It authorized him to reserve land west of the Mississippi River and exchange it for Native American land to the east of the Mississippi. In part of his State of the Union Address of December 6, 1830, Jackson went further, arguing that removal benefited both Indians and whites: It will separate the Indians from immediate contact with settlements of whites; free them from the power of the States; enable them to pursue happiness in their own way and under their own rude institutions; will retard the progress of decay, which is lessening their numbers, and perhaps cause them gradually, under the protection of the Government and through the influence of good counsels, to cast off their savage habits and become an interesting, civilized, and Christian community. What good man would prefer a country covered with forests and ranged by a few thousand savages to our extensive Republic, studded with cities, towns, and prosperous farms embellished with all the improvements which art can devise or industry.

The conditions and offers, as Jackson proposed them, were as follows: each tribe would receive a territory exceeding the size that they had relinquished to the U.S government. They would be moved to that new territory at the expense of the U.S., and provided supplies such as clothing, arms, and ammunition. They would continue to be provided these supplies for a period of one year after their arrival to their new homeland. Arrangements would be made for the support

of schools and for the maintenance of the poor. As Jackson wrote, “Such are the arrangements for the physical comfort and for the moral improvement of the Indians.” As the years went by and resistance and opposition to removal from certain nations, especially the Seminoles, became increasingly apparent, Jackson’s tone on Indian removal became less hospitable and less conciliatory. In 1835, he wrote “All preceding experiments for the improvement of the Indians have failed. It seems now to be an established fact that they cannot live in contact with a civilized community and prosper.”

In almost every case, the Indians were not provided with the adequate supplies they were promised, and as a result many perished on the forced migration due to disease and starvation. Of the 15,000 Creek who marched to their new home in Oklahoma, only 3,500 survived the journey. Similarly, of the 16,000 Cherokee who were forced to move from several south-eastern states to present-day Oklahoma, 4,000 died due to disease, starvation, and adverse weather conditions. In all, tens of thousands of American Indians, some estimates are close to 100,000, lost their lives and their homelands in the series of forced migrations which lasted through the 1840s.



Questions:

1. Define the following statements: “Laws of Discovery” “Eurocentric” “American Indians”
2. What is the main idea of the text?

3. Find evidences in the text that explain British settlers' views about the American Indians.
4. How did British settlers connect American Indians situation with their settlement and expansion?
5. How did British settlers start to take over the Indians land?
6. Do you agree with the president James Monroe "The removal of the tribes from the territory which they now inhabit . . . would not only shield them from impending ruin, but promote their welfare and happiness." Justify?
7. Are presidents' plans in the benefit of British settlers, Indians Americans or both? Explain.
8. Explain: "What good man would prefer a country covered with forests and ranged by a few thousand savages to our extensive Republic, studded with cities, towns, and prosperous farms embellished with all the improvements which art can devise or industry."
9. Compare the quotes of Andrew Jackson?
10. How did the view toward American Indians change from a president to another?
11. What were the promises given by presidents to American Indians?
12. Compare between British settlers and American Indians Positions in the first paragraph (introduction) and the last paragraph (conclusion).
13. Analyze the picture and state how could it be related to the text?

**Text 04:**

**Read the following Text analytically, and then answer the questions.**

***Orientalism***

By Edward Said (1978)

Since WW II, and more noticeably after each of the Arab Israeli Wars, the Arab Muslim has become a figure in the American popular culture. If the Arab occupies space enough for attention, it is a negative value. He is seen as a disrupter of Israel and the West's existence, or in another view of the same thing, as an obstacle to Israel's creation in 1948. According to some ideological perspectives, Palestine was seen as an empty desert which inhabitants were supposed nomads

possessing no real claim on the land and therefore no cultural or national reality. Isolated from everything except the past created for him by those who own the narrative, the Arab generally and the Palestinian particularly is chained to a destiny of silence and marginalization.

In films and television, the Arab is associated either with lechery or bloodthirsty dishonesty. He appears as essentially treacherous, low, slave trader and camel riding nomad. In newsreels or news photos, the Arab is always shown in large numbers. No individuality, no personal characteristics, or experiences. Most of the pictures represent mass rage and misery, or irrational gestures. Lurking behind all of these images is the menace of *Jihad* (martyrdom and holy wars). Consequence: a fear that Muslims (or Arabs) will take over the world. Books are also regularly published on Islam and the Arabs, representing absolutely no change over time. As an illustration, a recent article published by Emmett Tyrrel in Harper magazine argues that “Arabs are basically murderers and that violence and deceit are carried in the Arab genes”. These crude ideas are supported by academics, institutions and researchers to maintain these alarming images as long as possible. The extraordinary thing is that these notions persist without significant challenge in academia (studies). There has been no demonstrable effect, if there has been a challenging gesture at all, made by Islamic or Arab scholars’ work disputing these untrue depiction and portrayal of the Arab in Western films, news or books.

### **Questions:**

- 1- What is the type of the text? Justify your answer.
- 2- What are the preconditions of the text that are available to you?
- 3- What are the main ideas of the text?
- 4- Present the line of thought of the author
- 5- Extract an intertextual element from the text. What is its significance to the text’s understanding?
- 6- How and why does the West misrepresent the Arab? Justify your answer?
- 7- One critic has once argued that “nations are narrations”, how does this statement reflect the text?
- 8- In *Discourse on the Logic of Language*, Marlene Philip demonstrates how “the removal of the tongue is recommended” when slaves are caught speaking their language. Based on your reading of both the poem and this text, what are the similarities between the figure of

the Arab in the text and the slave in the poem? And how do you think Arab may gain their position again?

- 9- “WHEN IT WAS BORN, THE MOTHER HELD HER NEWBORN CHILD CLOSE; SHE BEGAN THEN TO LICK IT ALL OVER. THE CHILD WHIMPERED A LITTLE, BUT AS THE MOTHER’S TONGUE MOVED FASTER AND STRONGER OVER ITS BODY, IT GREW SILENT. THE MOTHER TURNING IT THIS WAY AND THAT UNDER HER TONGUE UNTIL SHE HAD TONGUED IT CLEAN OF THE CREAMY WHITE SUBSTANCE COVERING ITS BODY”

Based on this quote and your reading of Philip’s “Discourse on the Logic of language,” write a well-developed paragraph in which you discuss the function and the significance of this section to the meaning of the poem.

### **Lecture Two: Recognizing Types of Claims**

This lesson is linked with the first one in terms of the theoretical framework.

In this lesson, we focus more on Said’s perspective on media in *Covering Islam and Orientalism*

- Students are assigned to read carefully parts from the book to get clear view about Said’s ideas.

Said’s *Covering Islam* is seen as a further promotion or an application of *Orientalism*. The book is an elaborate account of the representation of Islam in the west. In other words, Western media took the Islamic Revolution in Iran for granted to show their hostility towards Islam. This is why Islam becomes a target for non- specialists. “ One of the points I make here and in *Orientalism* is that the term Islam as it is used to day seems to mean one simple thing but it is a part of fiction, part ideological label, part minimal designation of a religion called Islam.” In this respect, the current presentation deals with Said’s counter discourse to western media in *covering Islam* referring to his theory of Orientalism, poststructuralist, and postcolonial approaches.

- **Post structuralism:**

Said puts down that western media depicts Islam in organized way, as unchanged structure and system, “Islam as it appeared a year later, was to play a role already prepared for it by the sudden and unacceptable changes, they in turn gave shape, rhetoric, and dramatic structure.” In *Covering Islam*, Said talks about the media and its role in misrepresenting Islam in a way that he reports news about Islam and he analyses them. In other words, he criticizes the west from within by dealing with western scholars who question the subjectivity of western media. As an

illustration, Said refers to Karabell's journal, in which the writer was critical of the western obsession with Fundamentalism. As another evidence of being poststructuralist, in his chapter "Communities of Interpretation," Said refers to the poststructuralist notion of the multiplicity of interpretation; that is, each one has his/ her own interpretation "No one lives in direct contact either with truth or with reality. Each of us lives in a world actually made by human beings... We live a world of meanings." (p . 45) In the same realm, Said refers to the impossibility of having an absolute truth because there are truths, "Pictures and ideas do not merely spring from reality into our eyes and minds, and truth is not directly available." As an example, Said says that the reality about Islam becomes relative and it is related to who produces it.

Said's book contributes in changing the global stand from Muslims and Arabs by proving that the west's image about Islam is created and promoted by the west and its orientalists. In western perspective, Muslims are always depicted as the responsible ones for violence, rebellion against western countries. Said deconstructs this notion through saying, "Arab Muslims today are too discouraged and humiliated and also too anesthetized by uncertainty and incompetent and crude dictatorships to support anything like a vast Islamic campaigns against the west." This why Said keeps questioning why the west has a sense of fear and alarm from Islam. Said sheds light on the binary opposition between the west and Islam. Even the title can be related to post structuralism in a way that there are different interpretations of Islam and two of them are media and experts. Said keeps questioning USA attitudes towards the Shah; before the war, he was seen in a good way. After the war, the Shah and Iran are seen as a source of terrorism and fundamentalism. Western media generalizes that all Muslims are fundamentalists yet Said deconstructs that notion by saying that Fundamentalism is also linked to Christianity and Judaism.

➤ **Orientalism:**

In his book *Orientalism*, Said mentions that orientalists hide their imperialist agendas behind knowledge. While in *Covering Islam*, he points out that orientalists, media save no efforts to express their hostility towards the East, and that Islam is the big threat without reservation. Said shows how western journalism invented its own image of Islam and made it something objective and knowable despite the fact of its complexities, which in actual terms cannot subject Islam to any factual doctrine because they are neither objective, nor truthful. In addition to their distorted representation in terms of ignoring the different aspects of human life lived out by Muslims. In that realm, Said declares, " During the past few years, especially since events in Iran caught European and American attention so strongly, the media have therefore covered Islam: they have portrayed it, characterized it, analyzed it, given instant courses on it and consequently they have

made it known.” Therefore, Islam is constructed by the West becomes the Islam of western media in the same way Islam in Orientalism becomes the Islam of academic orientalists and it is misrepresented to suit them.

Said analyses various orientalists’ opinions concerning Islam, for example, Renan refers to Muslims as prisoners of their faith. The latter leads them to be irrational and anti- scientific in their behavior. On this basis, Said criticizes Renan’s racist view of Islam and Muslims. As an example, Renan discusses the golden era of Islam in the middle Ages, yet he says that Islamic civilization belongs to non- Arab Muslim. Again, Said says neither journalists nor media bother themselves to have a sense of scholarship, reading books to look for alternative views. They just give a generalized and biased view towards Muslims and Islam. Another evidence is that Said criticizes Lewis for his anti- human depiction of Muslims in a way that Renan refers to the contemporary Arab world in the same as in the seventh century. Said refers to Lewis as contradictory in his views particularly when he says that Muslims had welcomed the west. Said’s focus on Miller is another example of the so-called objective knowledge in dealing with the orient. Said mentions that Judith Miller was involved with the East for twenty-five years, yet she cited only what she needed. More than that, she relied only on the biased knowledge of previous orientalists. This proves that she is neither an expert nor a scholar. Said keeps saying that the west have double views concerning the East, for example, before the Islamic Revolution, Iran Was seen as a modern state, after overthrowing the Shah, Iran was seen as a backward country producing fanatic fundamentalists. Foremost, Said puts down that the west is contradictory within itself because normally if Europe and the west advanced into the modern scientific age and freed themselves from superstition and ignorance, the march must have included Orientalism.

➤ **Post colonialism:**

The postcolonial approach can be applied to Said’s book in a way that Said refers to the idea of imperialism through the Iranian Islamic Revolution that comes as resistance of USA intervention. Another evidence is that Said refers to the representation of Islamic nations by the west in the case of the Gulf War in which Islamic population learn about what happens its land from western media as the CNN. Said points out that through the media, its sensationalism, xenophobia from Islam has enlarged the gap between the line between “us” and “them.” Another reference to post colonialism is that Said mentions that the west chooses Islamic nations because of their geography and oil yet USA government justifies just representation and intervention for the urgent need to modernize this nations “civilizing mission”

Overall, writing *Covering Islam*, Said conveys that Islam should not be a scapegoat for the ideological conflict between the East and the West. In other words, Islam should be seen independent of the tie-up between a myriad of interests, which range from oil to geo-political important location. Said urges not only the need for an informed expert opinion but also he looks for a critical reader to differentiate sense from non-sense; having the true knowledge about Islam without any subjectivity or exaggeration. In addition, to his call for western orientalist, experts, and media to have a sense of empathy to see the real image of Islam and Muslims.

### **Lecture Three: Recognizing, Ethos, Pathos and Logos**

**The Objectives:** by the end of this lecture, students will be able to

- ✓ Recognize Ethos, Pathos and Logos while reading texts
- ✓ Use binary oppositions to frame arguments
- ✓ Recognize the usefulness of binary oppositions as an analytical tool that helps them to uncover the underlying dynamics of a text (the implicit meaning).

#### **Rhetorical Appeals:**

Rhetorical appeals are the qualities of an argument that make it truly persuasive. To make a convincing argument, a writer appeals to a reader in several ways. The four different types of persuasive appeals are logos, ethos, pathos, and kairos.

**Logos:** is the appeal to logic, is used to convince an audience with reason. Logos would contain a clear message and cite facts, statistics, authorities, and literal analogies. As an example: “Of all the studies in the last decade, none recommend that this is an effective treatment for losing weight.”

**Ethos:** is the ethical appeal, is used to convince an audience of the author’s credibility or character. Authors develop ethos by sounding fair or unbiased or by introducing their expertise or background. As an example: “The doctor’s many years of experience show he is qualified to prescribe a treatment that will produce the best result.”

**Pathos:** is the emotional appeal, is used to invoke sympathy with meaningful language, a moving tone, or touching stories. As an example: “Some people feel they have wasted their lives, but it is never too late to renew a sense of purpose and meaning and make a valuable contribution to the world that only they can make.”

**Kairos**; it describes the most suitable time and place for making an argument

### **What is Deconstruction?**

Deconstruction is a philosophical and critical approach which is originated in Jacques Derrida's lecture "Structure, Sign, and Play in the Discourse of the Human Sciences" (1966). In this essay, Derrida refers to the instability of language and deferred meaning upon context. He used the term as a method of textual analysis that aims to challenge and destabilize the fixed meaning and hierarchical structures within language, literature and philosophy. Within the publication of his book, *Of Grammatology* (1967), Derrida grappled with the connection between speech and writing, challenging the privileging of speech over writing in western philosophical traditions. From Derrida's perspective, writing lacks a fixed meaning as language; this is why it is open to multiple interpretations or what he called a chain of signification. In *Fielding Derrida, Philosophy, Literary Criticism, History and the Work of Deconstruction* (2008), Joshua Kates argues that Derrida's term is related to the practices of reading and writing since

Deconstruction itself eschews any so called transcendental signified, more specifically, its teaching, its lesson only surfaces and dissolves again in the course of readings. Deconstruction takes writing as its theme, since writing, understood as the 'sign of sign,' is resistant to logocentrism's dream of bringing an end to discourse in the telos of truth (p.13).

To simplify things, deconstruction, as a theory, is understood in terms of dismantling existing general views. This idea is projected in Abrams' definition of deconstruction. He asserts:

As applied in the criticism of literature, designates a theory and practice of reading that questions and claims to subvert or undermine the assumptions that the system of language is based on grounds that are adequate to establish the boundaries, the coherence or unity and the determinate meanings of literary texts. A deconstructive reading sets out to show that conflicting focus within the text itself serve to dissipate the definiteness of its structure and meanings into an indefinite array of undecidable possibilities. (p.80)

As a part of deconstruction theory, the concept of binary opposition is directed to analyze the difference between two things which are considered to produce a new perspective and can be accepted by many people. It explains how a reading text is understood and seen not only from the

structure of the reading itself, but a reading text can also be understood and seen from another perspective; that is, it is open to multiple interpretations. It explains that in the reading text there are two opposing elements, which is called binary opposition. The latter works in the way that the reader has to recognize its three steps which are: identifying the binary oppositions, exploring the meaning (recognizing the hierarchy) and interrogating and deconstructing the hierarchy. Identifying the binary pairs is related with presenting the opposing concepts that exist in given text. As an illustration, Good VS Evil, Freedom VS Oppression...

- Exploring the meaning is associated with recognizing the meaning of each pole in the text; that is to say, as a critical reader, you have to examine the connotations, symbolic meaning and the cultural association of each pole.
- Deconstructing the hierarchy means that you have to show how the author of a given text challenges the existing binary oppositions without creating another pair of opposing powers

Using binary oppositions as a critical tool, in understanding a given text, serves various aims:

- It opens the reader's mind to see other meanings and not stick to one thing only.
- It is a critical theory that can be applied to a variety of disciplines like sociology and anthropology.
- It helps critical readers to understand the practice of placing two ideas or concepts in opposing categories in order to study how they interact with and function in relation to one another.

As a theory, deconstruction is influential on different disciplines including literary theory, philosophy, cultural studies and postcolonial studies. It influenced generations of scholars and continues to shape critical approaches to texts, challenging fixed hierarchies and opening up new possibilities of interpretation.

Application:

**Read the following text analytically, and then answer the questions.**

Regardless of the discipline you choose to pursue, you will be arriving as an apprentice in the middle of an ongoing conversation. Disciplines have complicated histories you can't be expected to master overnight. But learning to recognize the long-standing binary oppositions in individual disciplines can help you make sense of the specific issues, themes, topics, and

controversies you will encounter as a student and as a professional. Binary oppositions move freely from one discipline to another, often becoming more complicated as they do so. Consider a couple of examples: The binary opposition in the natural and applied sciences between empiricism (the so-called scientific method) and rationalism (using pure reason to speculate about one's surroundings) originated as a debate in philosophy. In the social sciences, in recent years, empirical data about brain functions in neuroscience have challenged rationalistic theories in psychology. Even disciplines in business are using increasingly empirical methods to study how markets work, as rationalist economic theories of human behavior increasingly come under question.

The binary opposition between text and context in the humanities is borrowed from the social sciences. Instead of viewing texts as self-contained creations, scholars and artists in the humanities began to appreciate and foreground the cultural influences that helped shape those texts. Borrowings from business disciplines, such as economics and marketing, furthered the notion of a literary and artistic “marketplace,” while borrowings from the natural and applied sciences helped humanists examine more closely the relationship between the observer (whether the critic or the artist) and the subject (the text). Of course, these two brief summaries vastly oversimplify the evolution of multiple disciplines over generations of intellectual history. They are meant merely to inspire you at this point to begin to note the connections between disciplines. Learning to think, write, and function in interdisciplinary ways requires practice that begins at the level of close reading and gradually expands into the way you interact with your surroundings as a college student and working professional.

### **Questions:**

1. Give an appropriate title to the text
2. What is the main argument in the text?
3. Using the author's view, do you think that thinking, reading, and writing in a given discipline shapes your terms of inquiry? Justify from the text.
4. Mention how the author makes the reader recognize binary oppositions?
5. From the author's perspective, what are the productive, constructive benefits of using disciplinary lenses and borrowing from other disciplines?

6. Come up with a binary opposition of your own, and then Show how this binary opposition is expressed by two writers in a discipline of your choosing or particularly from E.T Courses
7. Using your background knowledge, Enumerate the steps of highlighting the existence of binary opposition in any discipline
8. In the light of the following quote: “Binary oppositions gain power and complexity when they are applied to multiple disciplines,” Write a well-developed paragraph, in which you explore and analyse the complexity of using binary oppositions in cinema referring to any binary opposition of your choice.

### **The Interaction between Binary Oppositions and Ethos:**

- ✓ Speakers can use binary oppositions to frame their arguments in a way that positions their ethos effectively
- ✓ Ethos can also be built by aligning oneself with positive binary oppositions
- ✓ Recognizing and critically examining binary oppositions can also serve to build ethos.

### **The Implementation of Binary Oppositions in Postcolonial Writings:**

It is common for people to create binary oppositions in real life, which can lead to societal problems of exclusion and oppression. In literary criticism, particularly postcolonial theory, binary opposition is used to underline and explore the motivations behind this kind of categorization between groups of people and sometimes to deconstruct the potential harm that binary opposition can pose to minorities. **In this part, students are assigned to divide themselves into groups, preparing presentations about the existence of binary oppositions in**

**Here are some notes concerning this part**

#### **A. Ania Loomba’s *Colonialism/Postcolonialism***

*Colonialism/Postcolonialism* (1998) provides a guide to the historical and theoretical dimensions of colonial and postcolonial studies. In her book, Ania Loomba discusses and examines:

- key features of the ideologies and history of colonialism
- the relationship of colonial discourse to literature
- challenges to colonialism, including anticolonial discourses
- recent developments in postcolonial theories and histories

- issues of sexuality and colonialism, and the intersection of feminist and postcolonial thought

Concerning the use of binary oppositions in the book, the author does not explicitly focus on the use of the concept, yet she involves various dichotomies that are associated with the postcolonial conditions. She also involves the three steps of challenging the existence of dichotomies for postcolonial people.

- ❖ Colonizer/Colonized: she uses such pairs to discuss the hierarchical connection between the European colonizers and the colonized groups.
- ❖ Center/ Periphery: it refers to the dynamism of power between the colonizer and the colonized.
- ❖ Resistance/Assimilation: Loomba refers to the colonized people dilemma between either preserving and clutching to their traditions and identity or assimilating within what the colonizer calls modernity.

#### B. Binary Oppositions in Du Bois's *The Souls of Black Folk*

As an African-American activist who wanted equal rights for blacks, Du Bois, in his collection of essays, *The Souls of Black Folk*, includes a framework of binary oppositions. In the first essay in the book, the author refers to the concept of "Double Consciousness." He defines the term as blacks being forced to view themselves through white perspectives while maintaining their own self-definitions. Du Bois describes double consciousness as follows:

After the Egyptian and Indian, the Greek and Roman, the Teuton and Mongolian, the Negro is a sort of seventh son, born with a veil, and gifted with second-sight in this American world—a world which yields him no true self-consciousness, but only lets him see himself through the revelation of the otherworld. It is a particular sensation, this double consciousness, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity. One ever feels his twoness—an American, a Negro; two souls, two thoughts, two un-reconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder (1965,p. 215)

Du Bois uses double consciousness/ wholeness through which he explains the psychological state of African Americans who experienced a dual identity as both Black and White. He adds that Afro-Americans are aware of their fragmented self.

Du Bois writes that the history of the American Negroes is the history of this strife or a longing to attain self-conscious manhood to merge his double self into a better and truer self. In this merging, he wishes neither of the older selves to be lost: “He would not Africanize America...He would not bleach his Negro soul...He simply wishes to make it possible for a man to be both a Negro and an American, without being cursed and spit upon by his fellow, without having the doors of opportunity closed roughly in his face. This, then, is the end of his striving; to be a co-worker in the kingdom of culture” (p.215). Instead of antagonism between one’s own sense of self and imposed contempt, Du Bois is suggesting a merging of positive meanings of being black and American. He wrote extensively and in detail about the positive meanings of blackness in terms of Africa’s early civilizations and their contributions as leaders in world history. It is these contributions and these meanings of African heritage that have been supplanted by the negative contempt with which blackness has become associated. Instead of a merging of being both black and American, each in a positive way, twoness and double consciousness remains.

### C. Binary Oppositions in Fanon’s work:

Fanon begins with a quote from *Discourse on Colonialism* by Aimé Césaire, in which he describes the negative psychological impact of empire on colonized peoples. Fanon warns that he is not “the bearer of absolute truths,” and that no one asked him to write this book, particularly not the people “for whom it is intended.” He considers the different ways people address race and the legacy of colonialism, which he feels are inadequate. To Fanon, the truly important questions are: “What does man want?” and “What does the black man want?” He argues that “a Black is not a man,” and that instead black people exist in a “zone of nonbeing.” At first glance, Fanon’s arguments can seem alarming. Here, Fanon is not arguing that black people are inhuman. Instead, he is making the point that Western ideas of humanity have been built on the foundation of anti-black racism: “Man” is supposedly a universal term, but the image of “man” created in Western culture is white.” For this reason, he employs a variety of binary oppositions including Black/ White, Self/other and Authenticity/ Imitation to describe the Afro-American conditions.

Fanon’s aim is to “liberate the black man from himself.” He refuses to sympathize with the perpetrators of colonialism and denounces both white people who patronizingly “love” black people and black people who try to make themselves white. In such book, he seeks to understand

the relationship between races, and argues that while black people want to be white, white people try to live up to the “rank” of whiteness. Both are trapped within their own race. Some whites see themselves as superior to black people, and some black people try desperately to prove that they are equal to whites—all of which adds up to a cycle that needs to be broken.

Fanon’s insistence that both white people and black people suffer because of the way they are trapped within their racial identities. For Fanon, the idea of race itself rather than racism alone is the problem. Even though whiteness is supposed to be superior to blackness, white people’s lives are also made worse (although to a lesser degree) by the existence of racial categories. Fanon argues that it is essential to use psychoanalytic thought in order to understand black experience. According to the psychoanalytic framework, the problems people experience—both personally and socially—tend to originate in childhood. Starting in childhood, black people develop an inferiority complex that is initially rooted in their economic oppression, and then in their internalization of the idea that they are inferior. Fanon emphasizes that even though the psychological element of oppression is crucial, liberation can only come about through material (economic) redistribution. One of the most important elements of Fanon’s contributions to the canon of race theory is his employment of the psychoanalytic framework to examine social injustice. Trained as a psychiatrist, Fanon draws upon traditional psychoanalytic concepts (such as the origins of neurosis in childhood) and adapts them so that they are relevant to black people’s experience.

#### **Lecture Four: Recognizing Fallacies**

**The Objectives:** At the end of the lesson, students will be able to

- Introduce the kinds of fallacies in logic.
- Understand and elucidate various informal fallacies with suitable example
- Enable learner how to avoid these fallacies.

#### **Introduction:**

Students have to be logical in using arguments otherwise, they will undermine the validity of their claims or what is called “Fallacies in Reasoning.” Understanding these fallacies is crucial for critical thinking. On this basis, this lecture highlights all the kinds of fallacies related to reasoning.

#### **What is reasoning?**

Reasoning is connected with the process of drawing conclusions, making decisions or

forming beliefs based on information and evidence. It involves the ability to think critically and logically, allowing students and researchers to connect and analyse relationships between concepts. In the *Handbook of Experimental Psychology and Cognitive Neuroscience* (2018), Sangeet Khemlani defines reasoning as: “The processes that occur between the point when reasoners/Students/ Researchers attend to salient, meaningful information and when they draw one or more conclusions based on that information. The processes are challenging to study because both their initiations and their product can be nonverbal” (p.385). From the extract, one can say that reasoning is associated with argumentation. On this basis, when the premises of an argument are unable to support its conclusion, such an argument is considered to be fallacious.

- **Fallacies in Reasoning:**

A Fallacy is, very generally, an error in reasoning. This differs from a factual error. To be more specific, a fallacy is an "argument" in which the premises given for the conclusion do not provide the needed degree of support. In such cases, even if the premises were true, the conclusion would not be more likely to be true. In logic, a fallacy in fact signifies some typical mistakes in reasoning which can be recognized and named. Many arguments may serve as an example of a particular type of mistake in reasoning or a particular kind of fallacy. There may be various sources of fallacies in our daily life such as: a lack of complete knowledge about the context, making false assumptions, misinterpretations, lack of attentiveness, a tendency to make generalized conclusions without considering sufficient number of cases, distractions of the mind, having some preconceived notions and prejudices, being swayed away by emotions, so on and so forth.

- **Kinds of Fallacies:**

- ❖ The Appeal to Emotion (Argument ad populum):

This fallacy arises when an argument is supported with the help of an appeal to emotions and not by reasoning. For example, a political speech may appeal to emotions in order to stir up love or hatred among the masses. Emotionally charged language is often used in order to manipulate the beliefs of the public and gather their approval or disapproval on some issue

- ❖ The Red Herring:

This fallacy arises when a deliberate attempt is made to distract or divert the attention of listener(s) from the original topic, with the intention to do away with the original issue under discussion. According to the ancient story, red herring was used to confuse or divert dogs. So, anything that can mislead and can keep the listener off the track can act as a ‘red herring’.

- ❖ The Straw Man

The Straw Man Fallacy occurs when one argues against an opponent's view by presenting the Opponents' position in a manner which can be easily refuted. The opponent's actual view is put forth in a distorted and misinterpreted manner and then refuted. The misconstrued and exaggerated version of the opponent's position which the arguer himself presents and then refutes is in fact like a 'straw man'.

Let us consider the following example:

- Jinsi is the class secretary. She suggests in the class meeting that the class should participate in more social service projects and programs. To this, Ram says that he cannot believe that Jinsi does not support the annual school dance program.

The above case involves erroneous reasoning. What Ram is refuting here is a misinterpreted version of Jinsi's viewpoint. Jinsi's view of encouraging and facilitating social service projects is misconstrued as a necessary disapproval of all the other events and activities of the school. This distorted version of Jinsi's view is attacked by the arguer. It is similar to attacking a straw man.

❖ The Argument Against the Person (Argument ad hominem)

This fallacy arises in the following way. Person X makes an argument. Person Y evaluates the argument. Person Y shows that the argument made by X is wrong because either: Person X carries a bad reputation and so his argument cannot be sound (Abusive) or b) Person X's circumstances are questionable hence his argument cannot be sound (Circumstantial). In this type of fallacy, the argument is examined not on the basis of its premises but on the basis of the person making the argument, his circumstances etc. Personal emotions, interests, attitudes, prejudices etc., lead to this fallacy.

❖ The Appeal to Force (Argument ad baculum)

This fallacy arises when an arguer threatens his opponent with some undesirable or unpleasant Consequences if his viewpoint is not accepted. This appeal to force doesn't necessarily involve physical force or threat but can also use subtle threats to persuade the other person. In logic, accepting a conclusion merely based on threat is not sound.

❖ The Argument From Ignorance (Argument ad ignorantiam)

This fallacy arise when it is argued that a proposition is true on the basis that it has not been proved false, or when it is argued that a proposition is false because it has not been proved to be true. For example, there is no evidence that cigarette smoking causes lung cancer. Thus, cigarette smoking does not cause lung cancer.

❖ The Appeal to Inappropriate Authority (Argument ad verecundium)

This fallacy arises when the authority who is cited, does not have enough credibility to judge the

issue at hand.

❖ **Begging the Question:**

This fallacy arises when the conclusion or some part of the conclusion is already stated in the premises either explicitly or in some slightly different form. This fallacy is also called ‘reasoning in a circle’ because the conclusion is already present in the evidence, out of one’s eagerness to prove it. The reasoning involved becomes superfluous as the conclusion is already assumed.

### **Malek Bennabi’s Perspective on Civilization**

#### **Bennabi’s Biographical Note:**

Since the early 20<sup>th</sup> century, there were different efforts to view history from a civilizational perspective. Malek Bennabi (1905-1973) is one of those thinkers of profound ideas about civilization and how to approach it. He is a leading Muslim Algerian intellectual. He wrote various books and articles providing his insights into the philosophy of history, sociology, social and historical change and pressing cultural and civilizational issues. He has succeeded in making his contribution. He focuses more, in his studies, on providing solutions to the state of Muslim civilization. He was involved in different intellectual and activist movements in efforts to reactivate the civilizing process in the Muslim world while different thinkers and intellectuals tried to resolve the present dilemma of backwardness of the Muslim world in terms of economics, politics, ideology, Bennabi emphasizes the role of ideas as the catalyst behind the growth of civilization. He views civilization as a fundamental unit with which we can study socio-historical phenomena. He considers it as the core of any study of human conditions.

#### **Bennabi’s thought:**

Malek bennabi outlined his intellectual journey in searching for knowledge and science and in the search for the reasons behind the European hegemony on the Islamic world in general and Algeria in particular, and the widely negative effects of occupation and its politics on Algeria. On his witness, he also addressed the mistakes of the Algerian revolution and the lack of objective thought in favor for the “illness of speech.” In 1963, upon returning to Algeria, he witnessed modern science and technological civilizations unfold before his very eyes. This has spurred him to reflect on the question of culture in the early nineteenth century. His approach was simple; not parroting what had been discovered before his time, but rather, searching for what constitutes the

essence of culture and the birth of civilization. From one of his works, *The Conditions of Renaissance* (1948), he defined culture as the mode of being and becoming of a people. This includes aesthetic, ethical, pragmatic, and technical values. When these contents have been clearly defined, only then could various formulations of ideas be born. The birth of new ideas equals to a dynamic society that leads to the movement of vibrancy of a new civilization.

In another book, *The Question of Culture* (1954), he said, the organization of society, its life and movement, indeed, its deterioration and stagnation, all have a functional relation with the system of ideas found in that society. If that system were to change in one way or another, all other social characteristics would follow suit and adapt in the same direction. Ideas, as a whole, form an important part of the means of development in a given society. The various stages of development in such a society are indeed different forms of its intellectual developments. If one of those stages corresponds to what is called “renaissance”, it will mean that society at that stage is enjoying a wonderful system of ideas; a system that can provide a suitable solution to each of the vital problems in that particular society. He added that ideas influence the life of a given society in two different ways; either they are factors of growth of social life, or on the contrary, the role of factors of contagion, thus rendering social growth rather difficult or even impossible. Malek Bennabi said that, in the nineteenth century, the relations among nations were based on power for the position of a nation which was dependent on the number of its factories, cannons, fleets and gold reserves. However, the twentieth century introduced a new development in which ideas were held in high esteem as national and international values. This development has not been strongly felt in many underdeveloped countries, for their inferiority complex has created a warped infatuation with the criteria of power that is based on objects.

Muslims living in an underdeveloped country will no doubt feel that they are inferior to people living in a developed country. They will gradually realize that what separates people is not geographical distance, but distance of another nature. As a result of this inferiority, Muslims ascribe this distance to the field of objects. They see their situation as an abomination caused by lack of weapons, airplanes and banks. Thus, their inferiority complex will lose its social efficacy, leading only to pessimism on the psychological level. On the social level, it will lead to what we have elsewhere called takdis (heaping-up). To turn this feeling into an effective driving-force, Muslims should ascribe their backwardness to the level of ideas, not to that of “objects”, for the development of the new world depends increasingly on ideational and intellectual criteria.

An extract from Bennabi's book *The Question of Culture*:

## CHAPTER ONE

### A Psychological Analysis of Culture

#### Basic Considerations

What is Culture?

It is almost impossible to discuss the question of culture, at the present stage of development in the Arab world in particular, without examining its linguistic and historical aspects.

Where did the word *thaqāfah* (culture) originate? When was it first used in Arabic?

The first action that comes to mind, when attempting to answer such a question, is to consult a dictionary. However, the available Arabic dictionaries, old and new, do not explain this item, except occasionally. *Lisān al-'Arab* says that the word indicates quick learning. Ibn Durayd equates the root of the word with mastery and perfection.<sup>1</sup> In a saying of the Prophet, reported by al-Bukhārī, an "intelligent (*thaqifun*) young man" is one of wit and intelligence, making good use of the knowledge that he needs.<sup>2</sup> In the second volume of his *Dā'irat Ma'ārif al-Qarn al-'Ishrīn*, Muḥammad Farīd Wajdī<sup>3</sup> equates the word with wit, quick learning and superior skill.<sup>4</sup> Modern dictionaries also equate the word with skill and quick learning. The obvious similarity in these Arabic references leads us to think that they are quoting one another.

Going back a little in history, we find that Ibn Khaldūn, the acknowledged first authority in medieval Islamic-Arabic sociology, did not use the word.<sup>5</sup> Prior to that, there is no trace of this word in the literary, official, or administrative language of the Umayyad or the Abbasid period. Nor is there an official record of

an organization or activity connected with “culture” in the history of those periods. There is no record of any endowment or fund for the benefit of an organization or an activity of a cultural nature. Despite all this, the history of that period shows that Islamic culture was at its peak at those times.

This situation may sound paradoxical, not only linguistically, for the difference between these two points is much deeper. It is the gap between a social reality as such and our interpretation and expression of it as a concept, that is, an element of perception within our mental structure. This fact is so critical that it calls for further explanation. The problem lies within our habit of defining the meanings of things in general.

How does a certain definition take shape in our minds?

It is necessary to refer to the psychological and social elements in the problem. Jung defined the “self” or the “ego” rather admirably: “The conscious rises out of the unconscious like an island newly risen from the sea.”<sup>6</sup>

It is necessary to add another element to this image to suit our discussion. The small island has a lighthouse shedding light on the surrounding waters. The lighthouse is our consciousness; the area covered by light is the sphere of that consciousness. That area is visible in a medium of light variably spreading around the island. Whatever falls outside that medium is immersed in darkness, which is the unconscious of our internal self. It is connected with the sphere of the “potential object” related to the outside world, that is, the object whose character is not yet defined in our consciousness, or the object which is a mere “presence” without a defined entity.

The “object” is non-existent in our consciousness until it gives birth to an idea that proves its existence in our minds. Whatever falls, internally or externally, within the sphere of light surrounding our island becomes an “idea” which enters the sphere of our knowledge, that is our consciousness. When it enters this area of light, its presence becomes a real existence. Then its character is defined, and a name is ultimately given to that object.

That is the process of perceiving objects from the individual's psychological point of view. If we look at the objects from a social point of view, we will have to differentiate between a social reality not yet defined nor categorized and another that is grasped as a reality in the form of a concept, and as a subject for study and learning.

Both processes have similar aspects: an object is realized through conscious perception, and consequently it is given a name. A social reality is perceived through categorization and is turned into a "concept" later on.

The name, then, is the first definition of an object as it enters the sphere of our consciousness. It reflects its existence and constitutes the power that pulls it out of obscurity and chaos and registers it in our minds as a definite, real image.

Thus, the name is considered the first step towards knowledge. When you name an "object", you extract a certain idea out of it, that is, you achieve the first act of knowing that object, an act that changes the mere "presence" of the object in that vast expanse surrounding the "ego", and turns it into an "existence" perceived by the "ego".

We may read the description in the Qur'an of the situation where the Almighty requires Adam to call the objects by their names:

And He imparted unto Adam the names of all things; then He brought them to the knowledge of the angels and said: "Declare unto Me the names of these [things], if what you say is true." They replied: "Limitless are You in Your glory! No knowledge have we save that which You have imparted to us. Verily, You alone are all-knowing, truly wise.

*al-Baqarah 2: 31-32.*

We may miss the intention of the verse and take it to be a description of a simple situation. The reality is completely different, since we should see in that symbolic situation the first essential function of the human mind when, in control of objects,

it gives them their names, a task which the angels had failed to perform.

### **The Process of Definition**

Yet, this first step gives us only an empirical type of knowledge, which falls within the scope of ordinary experience. When it becomes controlled by the rules of the mind, it takes the form of genuine knowledge.

There is, therefore, a process of definition that begins when the object is given a name, and grows as the object acquires a composite meaning. That is to say, after it becomes a name, it develops into an idea, then a concept, etc.

The idea of time, for instance, followed this course. Time was an object without a name until humans invented a name for it. When time acquired a name that realized its existence, it moved from the stage of “presence” to that of “existence”. Yet, under that name, it was not so important. It was only a vague idea about a period of duration, that is, mere empirical knowledge.

Nevertheless, this idea grew in the human mind while people organized their activities in accordance with time. Thus, the division of social activities within a time context led to a similar division of time in the psychological field. Henceforth, time became a measurable quantity, though in a primitive manner. Work was measured by the day, not the hour, for a simple reason: the unit of time had not yet been defined. When the ancients talked about the “hour”, it was not meant to be a definite quantity of time. Humanity had to wait for the Islamic civilization to have time ultimately measured mathematically. Abū ‘Alī al-Ḥasan al-Marrākushī,<sup>7</sup> a Muslim astronomer from Morocco, invented the unit of time when he divided the time of one revolution of the earth around the sun into twenty-four equal parts, that is, hours. With that achievement, the definition of time moved from the empirical to the scientific stage. From that point on, the idea of time started to develop, until Taylor<sup>8</sup> made it an essential rule in industrial organization during the nineteenth century.

### **Questions:**

Students are required to answer the following question

- What is Bennabi’s concept of civilization and its equation?

### **Analysis:**

He refers to issues of culture and civilization. He highlights the present dilemma of backwardness of Muslim world in terms of economics, politics and ideology. He emphasizes the role of ideas as

the catalyst unit with which we can study socio-historical phenomenon. He considers it as the core of any study of human condition. The problem of every people, in its essence, is that of its civilisation, and it is not possible for any people to comprehend and resolve its problems. If it does not elevate its thought and capacities to the level of the great human affairs and speculate deeply in order to understand the factors which construct and deconstruct the civilizations. His approach to civilization deals with the diagnosis of the phenomenon that dominates the contemporary Muslim world and explain their origins and how to get rid of them as phenomena of backwardness and crisis. He is considered as a philosopher- visionary for the entire Ummah whose concern about the decadence of the Muslim civilization led him to analyse the causes of the decay and to provide solutions.

Bennabi realized that the crisis of the Muslim world could not be diagnosed by means of a superficial analysis. He acknowledged their efforts. He also criticized the two trends in the modern Muslim world, the reformist and modernist for not determining the real causes of the crisis and for not going beyond its symptoms. According to Bennabi, “There was no methodological analysis of the crisis, a diagnostic and pathological study of the Muslim society” (40). He also criticized those who put blame on external factors but ignored internal ones.

Malek Bennabi then criticized the Muslim society today for frequently falling into an apologetic state, where its members keep on harping on the civilization that once was built by their forefathers. Muslims tend to circle around the archaic archaeological process, digging up past treasures instead of bridging progress with new ones. Obviously corrections need to be rectified. Although looking back to what had been achieved in the Golden Age of Islam is still relevant, what is more important is to be able to appreciate the political values and culture of models and systems implemented by past prophets, re-interpret and apply these to our contemporary society. Enriching the society is part of dynamism in Islam. Colonization of minds has driven Muslims towards a state of moral and psychological decay. Again in his book, *Islam in History and Society* (1954), moral paralysis results in intellectual paralysis.

Malek Bennabi, an Algerian philosopher and thinker, is known for his unique insights into the problems of modernity, identity, and civilizational development, particularly in the context of the Muslim world. When analyzing his thought through the lens of fallacies in reasoning, here are some questions you might consider:

**Historical Context Fallacy:** How does Bennabi address the historical context of Islamic civilization, and can his interpretations sometimes lead to historical determinism, suggesting that past events will inevitably dictate future outcomes?

**Circular Reasoning:** In what ways might Bennabi's arguments about civilization and culture risk falling into circular reasoning, particularly when he correlates the revival of Islamic values with the resurgence of society?

**False Dichotomy:** Does Bennabi present a false dichotomy when discussing the relationship between tradition and modernity in Muslim societies? How might this oversimplification impact his recommendations?

**Appeal to Tradition:** To what extent does Bennabi rely on an appeal to tradition in his philosophy? Can this reliance be seen as a fallacy if it dismisses contemporary realities faced by modern Muslim societies?

**Hasty Generalization:** Are there instances in Bennabi's writings where he makes sweeping generalizations about the West or Islamic civilization based on limited examples or observations?

**Ad Hominem:** How does Bennabi respond to critiques of his ideas? Are there moments where he might fall into ad hominem reasoning, attacking his critics rather than addressing their arguments?

**Slippery Slope:** Does Bennabi's critique of secularization and Westernization embody a slippery slope fallacy, suggesting that embracing any aspect of these ideologies will inevitably lead to a complete moral decline?

**Straw Man:** How does Bennabi address competing ideologies? Are there examples of him misrepresenting opposing views to make his arguments easier to refute?

**Composition Fallacy:** Might Bennabi's approach to the issues of civilization risk falling into the composition fallacy by assuming that what is true for a part of Islamic civilization is true for the whole?

### **Conclusion:**

Students have to pay attention to fallacies in reasoning as they undermine the integrity of arguments and hinder effective discourse. They arise from flawed logic, emotional manipulation or misrepresentation of information. Recognizing and understanding these fallacies is crucial for

critical thinking as they not only distort the truth but also impede the pursuit of meaningful dialogue. By developing skills in identifying fallacies, students can foster clearer communication, enhance decision-making and promote a more rational and constructive exchange of ideas. By exploring the questions about Bennabi's thought, one can critically assess the strength and coherence of Malek Bennabi's thought while engaging with the complexities of reasoning and argumentation he employs.

### **Lecture Five: Recognizing Reasoning Patterns**

**The Objectives:** at the end of the lesson, students will be able to

- Recognize reasoning patterns as identifying the structures and logical framework
- Evaluate the validity and soundness of reasoning in various contexts
- Identify the supporting premises

**Application:** Students are asked to read the introduction in Bhabha's *Nation and Narration* carefully then they have to answer the following questions:

- What is Bhabha's primary thesis regarding the relationship between nationhood and narrative?
- How does he structure his argument to connect these two concepts
- In what ways does Bhabha use inductive reasoning to support his claims about hybridity to postcolonial identities?
- Can you identify specific examples he provides to illustrate this reasoning?
- How does Bhabha define the concept of "nation" in contrast to traditional definitions?
- What premises does he establish to challenge conventional notions of national identity?
- What role does "mimicry" play in Bhabha's argument, and how does he use this concept to illustrate reasoning patterns in colonial and postcolonial contexts?
- How does Bhabha use deductive reasoning in his analysis of cultural differences within nations?

#### **Homi Bhabha's narrating the Nation:**

Bhabha's work explores the intersection of nation and narration in the context of globalization. Bhabha's *Nation and Narration* (1990) is a book written in the field of postcolonial

studies. It focuses on studying how material identities are created and how cultural narratives are produced and circulated. He tries to study how national identities are created and how cultural narratives are produced and circulated. Bhabha argues that creation of national identity is an ongoing process that is mediated through storytelling and other cultural practices. Bhabha contends that the construction of national identity is always a complex and contested process, and that cultural narratives are key to shaping the ways in which people understand and relate to their national identity. He argues that cultural narratives are never static or fixed, but are always open to interpretation and re-interpretation. As a result, national identity is always subject to ongoing negotiation and contestation, and cultural narratives are an important means through which this negotiation and contestation takes place. According to him 'Nation' is not a natural phenomenon but rather a product of cultural and historical processes that are formed by power. In short, 'Nation and Narration' explores the ways in which literary work can reinforce or challenge dominant national narratives.

According to Homi K. Bhabha, Nation – the modern Janus: the uneven development of capitalism inscribes both progression and regression, political rationality and irrationality in the very genetic code of the nation – it is by nature, ambivalent of the space or race of the Other; the comfort of social belonging, the hidden injuries of class, the customs of taste, the powers of political affiliation; the sense of social order, the sensibility of sexuality; the blindness of bureaucracy, the strait insight of institutions; the quality of justice, the common sense of injustice; the language of the law and the parole of the people'. It is to explore the Janus-faced ambivalence of language itself in the construction of the Janus-faced discourse of the nation. Nation is an agency of ambivalent narration that holds 'culture' at its most productive position, as a force for 'subordination, fracturing, diffusing, reproducing as much as producing, creating, forcing and guiding.

### **Lecture Six: Analyzing Arguments Rhetorically**

**The Objectives:** by the end of the lecture, students will be able to

- Understand rhetorical concepts
- Identify rhetorical appeals
- Engage within the discussion
- Evaluate Argument Structure

## **Introduction:**

This lecture is designed for students to equip them with the analytical tools necessary for dissecting and understanding arguments in order to foster their abilities to critically engage with rhetoric in various contexts.

### **What is Rhetoric argumentation?**

Rhetoric is defined as the art of persuading the audience about a certain topic or it is the study of how effective writing achieves its goals. According to *Longman Dictionary of Language Teaching and Applied Linguistics*, rhetoric is typically: “focuses on to express yourself correctly and effectively in relation to the topic of writing” (P. 500). While rhetorical structure analysis is defined as “the study of units of meaning usually beyond the level of sentences, how they relate to one another in a hierarchy and how such functional acts as exemplification” (p.500). Students use rhetorical structure analysis to examine and evaluate the content and style of any piece of writing.

In analyzing rhetorical argumentation, students have to focus on the following aspects.

- ✓ Focus on whether the writer’s arguments are persuasive or not persuasive and why
- ✓ Focus on the context of the piece of writing, including the writer’s purpose and message
- ✓ Examine the content and the style of the piece of writing
- ✓ Focus on the idea whether the writer uses rhetorical appeals to make a convincing argument or not.

### **Rhetorical appeals:**

Rhetorical appeals are the qualities of an argument that make it truly persuasive. To make a convincing argument, a writer appeals to a reader in several ways. The four different types of persuasive appeals are logos, ethos, pathos, and kairos.

**Logos:** is related with the appeal to logic, is used to convince an audience with reason. Logos would contain a clear message and cite facts, statistics, authorities, and literal analogies.

Example: “Of all the studies in the last decade, none recommend that this is an effective treatment for losing weight.”

**Ethos:** is the ethical appeal, is used to convince an audience of the author's credibility or character. Authors develop ethos by sounding fair or unbiased or by introducing their expertise or background.

Example: "The doctor's many years of experience show he is qualified to prescribe a treatment that will produce the best result."

**Pathos:** is the emotional appeal, is used to invoke sympathy with meaningful language, a moving tone, or touching stories.

Example: "Some people feel they have wasted their lives, but it is never too late to renew a sense of purpose and meaning and make a valuable contribution to the world that only they can make."

**Kairos:** describes the most suitable time and place for making an argument and the most opportune ways of expressing it.

Example: "Today's generation of students in their 20s is firmly tuned in to a digital world."

An example of using all four appeals would be that in making a request of a parent, we might give a logical reason for the request, show why we deserve it, make an emotional appeal, and present the request at an appropriate time.

Application:

### **Ibn Khaldun 's Way of Thinking:**

He is considered as the founding father of sociology. He provides his own understanding of a cyclical pattern of social change and conflict theory. He is a historian who described and analyzed the transformation of Arab society from Badava (rural society). His social theories were treated by Machiavelli, Adam Smith and Auguste Comte. He wrote *AL Muqadimah, Historical Prolegomenon* in which he discussed the problems of modern society. He presents a new science which is interpreted as the science of human social organization. He refers to this science as sociology as a science that has: "its own peculiar object. That is, human civilization and social organization. It also has its own peculiar problems; that is, explaining the conditions that attach themselves to the essence of civilization, one after the other" (p.77). He mentions that civilization is the product of human interaction. He further classified societies into a dualist typology which include Badawa (rural) and Hadara (urban) societies. He adds that social solidarity ( Asabiyah) plays a crucial role in the rise and fall of societies and civilizations. Social Solidarity functions "constructively or destructively" (p.15). His concept of conflict theory is based upon social

solidarity. It, on the one hand, results in consequences causing an increase in social group adaptation. It, on the other hand, generates negative dynamics which destroy social groups

It is important to mention that, in his cyclical theory of social change, Ibn Khaldoun termed his perspective *ilmal-umran* (science of human social organization). He stated that societies rise and fall in three stages, and the cycle returns from primary stage and settlement. He acknowledged that material aspects of civilization as literature, art, and commerce. He mentioned that these features are unavoidable consequence of urbanization and urbanism. Ibn Khaldoun based his argument on two claims. The first claim is that the rise and fall of civilization can be understood as the interruptible process of evolution and transformation. The second claim is expounded in Khaldun's Historical-empirical studies where he analyzed the social behaviour of the Arab World. The culmination for Khaldun is that no civilization lasts forever.

**Students are asked to read carefully the introduction from Ibn Khaldun's *Al-Muqaddimah*, and then they have to discuss Ibn Khaldun's Perspective and arguments on the nature of civilization and social change in modern society.**

Here is another extract from his work:

“It should be noted that history, in matter of fact, is information about human social organization, which itself is identical with world civilization. It deals with such conditions affecting the nature of civilization as, for instance, savagery and sociability, group feelings and the different ways by which one group of human beings achieves superiority over another. It deals with royal authority and the dynasties that result in the manner and with the various ranks that exist within them. Also with the different kinds of gainful occupations and was of making a living, with the sciences and crafts that human beings pursue as part of their activities and efforts, and with all the other institutions that originate in civilization through its very nature.

Untruth naturally afflicts historical information. There are various reasons that make this unavoidable. One of them is partisanship for opinions and schools. If the soul is impartial in receiving information, it devotes to that information the share of critical investigation the information deserves, and its truth or untruth thus becomes clear. However, if the soul is inflicted with partisanship for a particular opinion or sect, it accepts without a moment's hesitation the information that is agreeable to it. Prejudice and partisanship obscure the critical

faculty and preclude critical investigation. The result is that falsehoods are accepted and transmitted.

Another reason making untruth unavoidable in historical information in reliance upon transmitters. Investigation of this subject belongs to ( the discipline) of personality criticism. Another reason is unawareness of the purpose of an event. Many a transmitter does not know the real significance of his observations or of the things he has learned about orally. He transmits the information, attributing to it the significance he assumes or imagines it to have. The result is falsehood. Another reason is unfounded assumptions as to the truth of a thing. This is frequent. It results mostly from reliance upon transmitters. Another reason is ignorance of how conditions conform to reality. Conditions are affected by ambiguous and artificial distortions. The informant reports the conditions as he saw them, but on account of artificial distortions he himself has no true picture of them.

Another reason is the fact that people as a rule approach great and high-ranking persons with praise and encomiums. They embellish conditions and spread their fame. The information made public in such cases is not truthful. Human souls long for praise, and people pay great attention to this world and the positions and wealth it offers. As a rule, they feel no desire for virtue -is ignorance of the nature of the various conditions arising in civilization. Every event ( or phenomenon), whether (it comes about in connection with some) essence or (as the result of) action, must inevitably possess a nature peculiar to its essence.”

**Task Two: answer the following questions**

- How does Ibn Khaldun establish his authority and credibility as a historian and social thinker in Al-Muqaddimah?
- In what ways does his personal background and experiences influence his arguments?
- How he use historical anecdotes to evoke a sense of urgency or importance about the topics he discusses such as the rise and fall of civilization?
- What logical framework or structure does he use to present his theories about the cyclical nature of history?
- Does he address alternative viewpoints or counterarguments? If so, how does he refute them?

- How does he utilize rhetorical questions to provoke thought or highlight contradictions within political systems or human behavior?
- What assumptions about human nature and society does he make, and how do these shape his arguments?

**Lecture Seven: Escaping the Prison House of Language and Digging for Meanings in Texts among Texts: Context, Intertextuality and Intercultural Discourse:**

**The objectives:** by the end of the lecture, students will be able to

- Use intertextuality in their critical reading to enhance the meaning, the depth and complexity of a text.
- Encourage them to actively dig into different layers of significance through references, allusions and dialogues between a mosaic of words, paragraphs and texts.
- Analyze the relationship between texts and the way they reference, respond or transform one another.
- Investigate how texts draw upon and negotiate various discourses and traditions

**1. What Is Intertextuality:**

Intertextuality is a term coined by Julia Kristeva, in her work “Word, Dialogue and Novel” (1966) in which she defines intertextuality as “a mosaic of quotations” in which “any text is the absorption and transformation of another” (P. 37). In her definition, she focuses on the relationship between a given text and another one: “an intersection of textual surfaces rather than a point (a fixed meaning), as a dialogue among several writings” (p.65). From her perspective, the text is related and inspired by another text, where different elements as the characters, the narratives, imagery and motifs can be read through the lens of pre-existing ones. She explains that texts are interconnected because they allude to, convert and draw from the preexisting texts. Thus, a text, from Kristeva’s view, is a mosaic of quotations for the sake of commenting on, critiquing, revising, correcting and subverting previous beliefs and issues.

In the twentieth century, the theory of intertextuality has been discussed in discourses about texts from Mikhael Bakhtin, Julia Kristeva and other theorists such as Gerard Genette, Roland Barthes, Jacques Derrida and Michael Riffaterre and others (Alfaro, p. 269). Despite the fact that Julia Kristeva is the one who coined the term intertextuality, Mikhail Bakhtin, was the first who referred to the concept. Thus, Kristeva relies on Bakhtin’s criticism in dealing with the concept of intertextuality. However, Andrea Lesic-Thomas maintains that Intertextuality substitutes Bakhtin’s concept of dialogism through which he refers to the text as mosaic of

quotations, an absorption and transformation of another text. Significantly, taking from Bakhtinian thoughts, Kristeva replaces dialogism by Intertextuality to refer to the interconnectedness of texts in one single piece of writing.

One should also refer to Roland Barthes who has contributed in the evolution of intertextuality. In his essay “The Death of the Author,” he argues:

We know now that a text is not a line of words releasing a single 'theological' meaning (the 'message' of the Author God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations drawn from the innumerable centres of culture (1967, p. 146).

From the passage, one can say that Barthes highlights that the author has no longer the authority to interfere within the narrative; instead, the whole text is an area where there is a mixture of meanings, perspectives and thoughts that clash together. From this point, it seems clear that Kristeva and Barthes meet on the point that the text is a product that is built on multiple texts and different preexisting narratives. In the same vein, Frow, in *Intertextuality: Theories and Practices*, argues:

The identification of an intertext is an act of interpretation. The intertext is not a real and causative source but a theoretical construct formed by and serving the purposes of reading. There are no moments of authority and points of origin except those which are retrospectively designated as origin and which, therefore, can be shown to derive from the series for which they are constituted as origin (1991, P. 46).

The concept of intertextuality requires, therefore, that we understand texts not as self-contained systems but as differential and historical, as traces and tracings of otherness, since they are shaped by the repetition and transformation of other textual structures.

## **2. Levels of Intertextuality:**

### **a. conscious intertextuality:**

In conscious intertextuality, authors directly show that they take textual evidences from other authors' works for handful reasons. In this case, the new text

- ✓ May draw on prior texts as a source of meanings to be used at face value
- ✓ May draw explicit social dramas of prior texts engaged in discussion.

- ✓ May also explicitly use other statements as background, support, and contrast.

### **B. Unconscious Intertextuality:**

In such type, authors cannot detach themselves from the influence of previous works or as Harold Bloom puts it that the ephebe has an anxiety to create his/her point of departure from the precursor's influence. Or what T S Eliot refers to as an "individual talent." To put it differently, in such type, less explicitly the text may rely on beliefs, issues, ideas, statements generally circulated by using certain implicitly recognizable kinds of language, phrasing, and genres.

### **3. Techniques of Intertextual Representation.**

**3.1. Direct quotation:** the co-presence between two or more texts is manifested through the presence of a quote from the predecessor's work. To put it differently, in this type, there is a repeatability of certain textual fragments, to citation in its broadest sense to include not only explicit allusions, references, and quotations within a discourse, but also unannounced sources and influences, clichés, phrases in the air, and traditions. That is to say, every discourse is composed of 'traces,' pieces of other texts that help constitute its meaning.

**3.2. Indirect quotation:** this type is too critical in a way readers realize that what makes a new text is linked with other texts in such type is commentary on it with quote it or without mentioning it all.

**3.3. Mentioning of a person, document, or statements:** Using recognizable phrasing, terminology associated with specific people or groups of people or particular documents.

**3.4 Using language and forms that seem to echo certain ways of communicating, discussions among other people, and types of documents.**

### **Assignment:**

**Read the following text carefully and then do the homework**

#### **Intertextuality: How Texts Rely on Other Texts**

**Charles Bazerman University of California, Santa Barbara**

Almost every word and phrase we use we have heard or seen before. Our originality and craft as writers come from how we put those words together in new ways to fit our specific situation, needs, and purposes, but we always need to rely on the common stock of language we share with others. If we did not share the language, how would others understand us? Often we do not call attention to where specifically we got our words from. Often the words we use are so common they seem to come from everywhere. At other times we want to give the impression that

that we are speaking as individuals from our individuality, concerned only with the immediate moment. Sometimes we just don't remember where we heard something. On the other hand, at times we do want to call attention to where we got the words from. The source of the words may have great authority, or we may want to criticize those words. We may want to tell a dramatic story associated with particular people with distinctive perspectives in a particular time and place. And when we read or listen to others, we often don't wonder where their words come from, but sometimes we start to sense the significance of them echoing words and thoughts from one place or another. Analyzing those connections helps us understand the meaning of the text more deeply.

We create our texts out of the sea of former texts that surround us, the sea of language we live in. And we understand the texts of others within that same sea. Sometimes as writers we want to point to where we got those words from and sometime we don't. Sometimes as readers we consciously recognize where the words and ways of using words come from and at other times the origin just provides an unconsciously sensed undercurrent. And sometimes the words are so mixed and dispersed within the sea, that they can no longer be associated with a particular time, place, group, or writer. Nonetheless, the sea of words always surrounds every text.

The relation each text has to the texts surrounding it, we call intertextuality. Intertextual analysis examines the relation of a statement to that sea of words, how it uses those words, how it positions itself in respect to those other words. There may be many reasons for analyzing the intertextuality of a text. We may want to understand how a school district's policy statement is drawing on or speaking to educational research and political controversies. We may want to see how students in their writing are expressing knowledge of what they are learning from biology. We may want to understand what techniques are necessary for students to comment intelligently and critically on what they read in history. We may want to understand how students learn to write arguments informed by the best knowledge available, or we may want to see how some popular texts are deeply parts of contemporary culture. Learning to analyze intertextuality will help you pick through the ways writers draw other characters into their story and how they position themselves within these worlds of multiple texts. It will help you see what sources researchers and theorists build on and which they oppose. It will help you identify the ideas, research, and political positions behind policy documents. It will help you identify what students know about negotiating the complex world of texts, what they have yet to learn, and how their need for particular intertextual skills will vary depending on the tasks they are addressing. Finally it will help you see how students and schools are themselves represented, made sense of, and given identity through intertextual resources that characterize students and schools.

### **Tasks:**

**Task One:** Based on the lecture and the text above, students are required to write a well-developed essay in which they mention the intertextual resonances of a text in another text, highlighting the aims behind such intertextual reference (Two literary texts of your choice).

**Task Two:** Refer to the Intertextual references that John Keats uses from Wordsworth's writings.

From Keats's perspective and writings, one deduces that Wordsworth exerts an influence on Keats. The latter, however, tries to find his point of departure through reflecting on the limitations and powers of Wordsworth by distinguishing "the Wordsworthian or egotistical sublime" from his own ideal of "the poetical Character." He celebrates the "Chameleon Poet," a person who does not have an identity because its character "is not itself, it has no self, it is everything and nothing. It has no character, it enjoys light and shade; it lives in gusto, be it foul or fair, high or low, rich or poor, mean or elevated. It has as much delight in conceiving an Iago as an Imogen." Keats's definition of the poetical character oscillates between claims and counter-thoughts. His character is developed from contradictions and paradoxes, from the simultaneous experiences of being itself and not itself. Keats's reply corrects Woodhouse's idea that poets should construct their own poetic world. He affirms instead that poets, even without fully abandoning the self, should have 'no identity' and 'no nature'. Borrowing the notion of 'gusto' from Hazlitt's 1816 essay, Keats speaks to Hazlitt's account of Wordsworth's self-absorption and his 'intense intellectual egoism'. Keats confirms that great poets have gusto because their works are not impeded by their own created sense of identity or character, concluding that the 'Poet is the most unpoetical of anything in existence.

**Task Three:** In a well-developed essay, students are assigned to discuss Keats and Emerson's perspectives on the intellectual.

#### **Here are some ideas and extracts from Emerson's essay to reflect his way of thinking.**

The present paper is an endeavor to examine the concurrence between Emerson's philosophical ideas and Keats's writings. The proposition that Emerson has exerted an influence on Keats is suggested as a result of the many themes, ideas, the unique and special point of view shared by both writers.

Ralph Waldo Emerson (1803-1882), is an American essayist and poet, who insists, in his speeches and writings, that each individual has the power to achieve spirituality through transcendence and connection with nature. In his writings, Emerson sheds light on a number of

issues. In this realm, Peter Rawlings says that “Having indicated the crucial importance of the American dream, self-trust, expansion, and transcendentalism as formative influence leading to the humanistic perspective in the writings of Emerson.” (8) Emerson’s transcendentalist, philosophical thoughts are disseminated mainly through his collection of essays: “History,” “Compensation,” “Spiritual Laws,” “The Over Soul,” and “Self-Reliance.” The latter is published in 1841; it revolves around the importance of the individual to build up a self that can transcend all sorts of hardships through incorporating it with nature. Hardarck notes, “By self-reliance, Emerson actually intended to promote the complete transcendence of the individual, who would become a purely representative self by merging with aboriginal nature.” (6) To put it another way, in his essay, Emerson puts his fingers on the themes of individualism, non-conformity, and reason. Emerson asserts, “A special power within every man that should be made manifest ‘trust the self: every heart vibrates to that iron string accept the place the divine providence has found for you.” (2)

In his “Self-Reliance,” Emerson goes a step further to say that society comes as a barrier for the individual’s freedom, “Society everywhere is in conspiracy against the manhood of every one of its members... In order to be a man (a transcendental man) one has to be a non-conformist. One has to live and die by one’s values.” (16; 18) Emerson comes against religious restrictions, institutionalization, and consistency; he rather puts emphasis on the originality of the individual to have education and truth from nature. To reinforce his argument, Emerson refers to a large number of intellectuals who insist on their selves and then strive to reform their societies: Plato, Milton, Moses are cases in point. On this basis, Emerson notes, “To believe your own thought, to believe that what is true for you in your private heart is true for all men- that is genius.” (1) In the same path in his, *Emerson and Self Reliance*, George Kateb stresses the notion of trusting the self in relation to Emerson’s essay,

To be an individual means, above all, to see life and the world with one’s own eyes, with eyes cleansed of the effects of the group mind and institutional construction... To see is to be receptive, to take things in as truly, honestly or accurately as one can. Seeing is thus either reliving one’s experiences or suspending one’s rush of living in order to watch life, human and natural.  
(qtd. in Andrew C, Hansen 7)

- Emerson, in his self-reliance, says, “I shun father and mother and wife and brother, when my genius calls me.” (4)

- Emerson focuses on the individual's life as a zigzag in dynamism between sorrowful and romantic moments.
- Emerson emphasizes the importance of the individual to rely on himself / herself when he declares, "Whenever the mind is simple, and receives a divine wisdom, old things pass away, means, teachers, texts, and temples fall." (9)

Finally, Emerson refers to self-trust as, "Self trust is the essence of heroism. It is the state of the soul at war." (5)

**Task Four:** Using their critical thinking strategies, students have to read Ronald Barthes's "The Death of the Author," and then try to write a well-developed essay in which they have to show that despite the fact that Keats and Barthes belong to different periods, they share certain ideas on the identity of the writer. In other words, there is an Intertextual reference between the two critics

Here is a sample of key ideas on both critics:

### **John Keats and Ronald Barthes**

Both of them are considered to be deconstructionists. Keats, for instance, struggles to set the features of second generation of romanticism. He coins his own definition of the poetical character. In the same vein, Barthes changes from structuralism to post structuralism as structuralism did not take into consideration the meaning of texts, seeing them as objects and grammar. Although both of them belong to different schools, they share the same ideologies of being

Non-conformists

Rebellious characters

Against the principals and conventions of the school they belong to

- **Deconstructive way of thinking:** they try to break the norms by adding their own touch to the field. Keats, for instance, sets his own philosophy concerning romanticism. He identifies how the author should be. He asserts that the poetical character has "genius, and views, and achievements, and ambition." He adds that the poetical character lives in gusto, be it foul or fair, high or low, rich or poor, mean or elevated—It has as much delight in conceiving an Iago as an Imogen." He further maintains that such persona is seen as "the chameleon poet." He explains that the poetical character should be "unpoetical of anything in existence." It is worth adding that Keats uses the

concept of negative capability to highlight that the poet should have no Identity for the sake of adapting everywhere. This idea is connected to Edward Said's perspective on the exilic intellectual and how he/she takes the idea of exile as a privilege for the sake of intellectual achievements. .

Accordingly, Keats defines the poet as "the most unpoetical of anything in existence, because he has no identity while Barthes highlights that the author has to be impersonal in the writing process. In indirect way, Keats also refers to the role of the reader in grasping the literary work, mentioning that he has confidence in the receiver to understand his philosophy about poetry.

In "the Death of the Author," Barthes, on the one hand, delves into defining the author from a poststructuralist perspective. On the other hand, he criticizes how structuralists see the author. At the beginning of the essay, he uses the example of Balzac's *Sarrasine* to question the identity of the author; that is, whether Balzac the author is talking or the woman. According to him, the author has no fixed identity as he exists and fits everywhere. Barthes refers to the history of the author and he/she was considered as the "God" of the text or what is known as "Authorial Intrusion" without giving a role to the reader to intervene in the process of interpreting the text. He also discusses and criticizes the structuralists' phenomenon of killing the author by highlighting that the role of the author ends with the process of writing. He emphasizes that the removal of the author's ambition, views and biography lead critics and readers to shrink the meaning of the text, seeing it, instead, as an object, grammar and structure. He further attacks the notion that the author is seen as a "modern scripiter," noting that the author is thought to "nourish the book, which is to say that he exists before it, thinks, suffers, lives for it, is in the same relation of antecedence to his work as a father to his child." He significantly asserts that we cannot rely only on language to interpret a text. In other words, we are assigned to shed light on both the form and the content.

In his essay, Barthes refers to the technique of intertextuality to show that authors are influenced by each other. In other words, authors are imitators, yet they struggle to find their own spaces by adding their own touch. This idea is clearly projected in Keats's letter to Woodhouse, in which he mentions that he is influenced by Wordsworth's style of writing. He, at the same time, tries to find his own path by showing that he diverges from Wordsworthian egotistical sublime and didacticism. More than that, the essayist, in this vein, refers to Keats's concept of "Negative Capability" and how an author accepts all the negative aspects and takes them as a privilege for the sake of intellectual sophistication. Barthes ends the essay by stressing the role of the reader in

preserving the position of the author. In other words, He adds that a text has not one fixed meaning. It is instead “a multi-dimensional space” that needs the reader’s intervention. The essayist focuses on the critical reader’s job to bring his/her background in understanding and interpreting the text. He declares: “The reader is the space on which all the quotations that make up writing are inscribed without any of them being lost; a text's unity lies not in its origin but in its destination.”

### **General Conclusion:**

The module of Reading and Text Analysis is taught at University to enrich students’ understanding of different types of texts including literary texts, administrative texts and political ones. Text analysis serves as the gateway to knowledge, allowing students to engage with diverse perspectives and ideas. It, on the other hand enables students to critically examine the structure, language and context of texts, leading to deeper insights and interpretations. It further empowers students to not only appreciate the complexity of written works but also to develop critical thinking and analytical skills essential in navigating an increasingly information. Embracing practices fosters the students’ interests for learning and enhances their ability to engage thoroughly with texts.

Within the learning process, the teacher is assigned to use various teaching methods to provide a successful learning situation. Among the various teaching methods used in the course, the teacher used PowerPoint presentations (send to students via email and downloaded to be used in class dueto the difficulty of using data show projectors in class for technical problems), students’ oral The time allotted to *Reading and Text Analysis* is three hours per week divided into 1h30 for each session which amounts to approximately 45 hours per semester. As the aim of the course is to improve students’ skills in reading different types of texts critically, the lectures involve different learning activities and quizzes that should help students to interpret and comprehend texts. Additionally, the interrelated lectures are interspersed with activities and reflective questions that help students maintain effective learning strategies. In other words, a set of exercises and activities is suggested for each lecture.

