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## Mapping Rhetorical Appeals onto Discourse Tools: An Integrated Analysis of English and Arabic Popular Fictional Stories

### ABSTRACT

Popular fiction is a mass-market genre with a commercial focus that focuses on re-contextualised relationships, love, pride, prejudice, and profound meanings to probe for human experiences reflected through characters and their small gestures. The current study investigates ten extracts taken from two collections of popular fictions; 'The Darcy Monologues' edited by Boyd and (اشياء صغيرة/ The Little Things) written by Samira Azzam. Using Aristotelian appeals (ethos, pathos, logos) and Gee's (2017) discourse tools, the research explores emotional vulnerability and societal expectations portrayed in each text. Thus, the key questions of the study are: How do popular stories represent diverse cultural identities and ideologies? How can dramatic monologues and relatable human feelings and experiences, especially when viewed through the prism of cultural identities and ideologies, reflect and question power dynamics? How do the selected texts employ Aristotelian appeals to convey their messages? How do the primary tools of Paul Gee's discourse analysis model and Aristotelian appeals reveal the construction of personal narrative and social commentary in the selected stories? The study concludes that analyzing texts from different linguistic and cultural contents enriches the readers' understanding of universal human experiences, particularly love, self-perception, and societal pressures. This study also demonstrates the value of integrating discourse analysis tools with rhetorical appeals in linguistic and literary studies.

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## مَوْضَعَةُ الحِجْجِ البِلاغِيَّةِ في أدوات الخِطاب: تحليل تكاملي للقِصصِ الشَّعبيِّ بالِغتينِ الانِجِليزيةِ والعِربيَّةِ

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### المُستخلص

يعد القِصصِ الشَّعبيِّ نوعاً حكاثياً جماهيرياً يركز على إعادة صياغة العلاقات، والحب، والفخر، والتحيز، والمعاني العميقة من أجل سبر التجارب الإنسانية التي تتعكس في شخصيات وإحياءات صغيرة خاصة بها. تبحث الدراسة الحالية في عشرة مقتطفات مأخوذة من مجموعتين من القِصصِ الشَّعبيِّ هما: (مناجاة دارسي) التي حررتها بويد و(اشياء صغيرة) التي كتبها سميرة عزام. وباستخدام الحِجْجِ البِلاغِيَّةِ الأرسطية (الايثوس والبائوس واللوغوس) وأدوات تحليل الخِطاب لجيمس بول جي (2017)، كشف البحث الوهن العاطفي والتوقعات المجتمعية التي يتم تصويرها في كل نص؛ ولذا فإن الأسئلة الرئيسية للدراسة هي: كيف تمثل القِصصِ الشَّعبيِّ الهويات الثقافية والمعتقدات المتنوعة؟ وكيف تعكس المونولوجات الدرامية والمشاعر والتجارب الإنسانية - خاصة عند النظر إليها من منظور الهويات الثقافية والايديولوجيات - ديناميكيات السلطة؟ وكيف يوظف كلا النصين الحِجْجِ البِلاغِيَّةِ الأرسطية والأدوات الخطابية لنقل رسائلهما؟ وكيف تكشف تلك الحِجْجِ وأدوات الخِطاب عن بناء السرد الشخصي والتفسير الاجتماعي في القِصصِ المختارة؟ تخلص الدراسة إلى أن تحليل النصوص من مضامين لغوية وثقافية مختلفة يثري فهم القراء للتجارب الإنسانية العالمية، لا سيما الحب وإدراك الذات والضعفوات المجتمعية. وتوضح هذه الدراسة أيضاً قيمة دمج أدوات تحليل الخِطاب والحِجْجِ البِلاغِيَّةِ في الدراسات اللغوية والأدبية..

**الكلمات المفتاحية:** الحِجْجِ البِلاغِيَّةِ، البلاغة، أدوات تحليل الخِطاب، القِصصِ الشَّعبيِّ، الوهن العاطفي، السرد الشخصي.

## 1. Introduction

Language has always been a crucial component of emotional expressions (Lindquist et al., 2015, p.1). In order to comprehend emotions, scholars from different fields are required to work together, because feelings involve social norms about how, why, when, where, and to whom we express our emotions (Ataei, 2018, p.1). In order to ascertain the connection between emotions and evaluative language, the two models of analysis—Aristotelian Appeals (2007) and Paul Gee Primary Tools (2011)—are combined. The two popular stories/fictions—The Darcy Monologues edited by Boyd (2017), which alludes to a contemporary adaptation of Jane Austen's *Pride and Prejudice*, and *اشياء صغيرة/ The Little Things* by Samira Azzam (1954), which is based on Middle Eastern cultural dynamics( such as the role of family, gender expectations or social customs) —serve as the data to be analysed using both models. These two popular fictions convey emotions, love expressions, and societal issues due to their particular social and cultural topics. This study aims to bridge the gap between discouraging rhetoric and discourse, considering their impact on social and emotional expressions.

The study aims to: explore how rhetorical strategies like (ethos, pathos, and logos) and discourse tools reveal the complexities of relationships among the characters of the two stories; analyse how power dynamics are constructed and communicated within selected texts; and highlight differences in their treatment across genres. Moreover, the study tries to answer the following questions: How do popular stories represent diverse cultural identities and ideologies? How can dramatic monologues and relatable human feelings and experiences, especially when viewed through the prism of cultural identities and ideologies, reflect and question power dynamics? How do the selected texts employ Aristotelian appeals to convey their messages? How do the primary tools of Paul Gee's discourse analysis model and Aristotelian appeals reveal the construction of personal narrative and social commentary in the selected stories?

## 2. Literature Review

### 2.1 Rhetoric

Ideology and rhetoric are frequently used interchangeably, and rhetoric is sometimes thought of as equivalent with discourse. However, rhetoric is characterised by its emphasis on persuasion, and the concept of power is implied in all definitions of rhetoric (Brummett, 2000). The study of rhetoric focusses on how language and other symbolic forms affect the thoughts, emotions, and behaviours of an audience. Although rhetoric and discourse coexist peacefully, rhetoric is not always a 'subset' of discourse analysis (Green, 2004; Cyphert, 2010). Understanding some of the causes of the underlying social impacts of language can be aided by rhetorical analysis (Higgins & Walker, 2012, p.197).

### 2.2 Social Discourse

Gee (2011) demonstrates that analysing social discourse is essential to comprehending the role of language in society. Gee contends that discourse includes

the social practices and power dynamics ingrained in language use in addition to language-based communication. He highlights how language is closely related to social groupings, identity, and culture, and how our writing and speech reflect the social environments we live in. According to Gee's paradigm, social discourse is influenced by institutions, relationships, and social identities, all of which have an impact on the construction and interpretation of meaning in various settings. Gee's analysis emphasises the need of comprehending how language either reinforces or challenges social power and inequality, making discourse analysis a crucial (p. 159).

### 2.3 Authors Biography

Christina Boyd wears many hats as she is a writer, reader, editor, and artist. Since 2013, Christina has worked with forty authors, self-published five anthologies, and edited over fifty books. A life member of Jane Austen Society of North America and Pacific Northwest Writers Association, Christina lives quietly in the wilds of the Pacific Northwest with her dear Mr. B and a silver Labrador—now that the Boydlings have gone off on adventures. Her own whirlwind English fantasy came true thanks to actor Henry Cavill when they sipped champagne together atop the London Eye (Goodreads, n.d.).

Samira Azzam, born on 13 September 1927 in Acre, Palestine, was a prominent writer and teacher. She began writing for a Palestinian newspaper under the alias 'Coastal Girl' and later became a radio broadcaster in Iraq. She became politically active in the 1960s and became a prominent voice in Arab society. She died of a heart attack in 1967. Azzam was known for her short stories that analyzed Palestinian identity during the Nakba period. Her first collection, (*اشياء صغيرة* /The Little Things), focuses on women's roles in society and examining class hierarchy and other social structures

(Piselli, 1988, p.93-100). The narrative discusses the feelings associated with loss and the intense yearning that frequently follows. Azzam explores how loss may change one's perspective and comprehension of what is genuinely essential in life via the experiences of the characters (p. 100-108).

### 2.4 Popular Fiction

Gelder (2004) examines popular fiction, a mass-market genre with a commercial focus. In order to differentiate it from literary or high fiction, the book examines its social and cultural ramifications. It addresses topics like class, gender, and identity while highlighting its part in cultural production. The book promotes literary and cultural studies' comprehensive understanding of popular literature (p. 7-9). Bennett (2023) explores the ideological components of popular fiction, focusing on its societal impact on cultural ideals, identity, gender, class, racism, and politics. Bennett also explores the dynamics of publishing, marketing, and commercialization, highlighting the reader's involvement in shaping reading habits (p.14).

The Darcy Monologues is a dramatic monologue that exposes Mr. Darcy's complicated and frequently confused inner world through the use of a first-person voice. The Little Things emphasises psychological reality and emotional introspection through the use of a third-person limited voice. Though they do it in

different ways—one via the prism of outside observation, the other through direct, intimate expression—both voices seek to illuminate the inner lives of their characters (Bennett, 2023, p. 45).

## 2.5 Genre

Genre, which comes from the French language, implies 'type' or 'kind.' It is used to categorise expressive art forms or genres, as well as the performance of such arts, in literary studies and art history (Dolby, 2008, p. 37). The Darcy Monologues, a scholarly examination/reimagining, edited by Michael Boyd is dramatic monologues exploring Mr. Darcy's inner thoughts on *Pride and Prejudice*. This approach to retelling a classic piece through the voice of a central character is categorized as meta-fiction and adaptation, offering a new perspective on Jane Austen's novel. The Little Things, an examination of relatable human feelings and experiences, by Samira Azzam is a realism and literary fiction short story that explores human struggles and nuances. The two stories are appropriate for both academic and popular fiction audiences since they are made to appeal to a wide range of readers by addressing social concerns and human experiences.

## 3. Methodology

According to Dörnyei (2007), selecting a data sample "depends on the logic of the selection procedure, no matter how small or big the sampling is" (p.33). When choosing samples to include in a corpus, McEnery et al. (2006) show that the beginning, middle, and end portions of the text should be balanced (p. 21). In this study, qualitative research is employed to understand concepts, ideas, or experiences through verbal expression (Bryman & Bell, 2011, pp. 18-26). The results are initially analysed and presented using a qualitative approach. As a result, the text analysis is primarily descriptive and qualitative. The framework of analysis integrates two models; Aristotle's rhetorical appeals and Gee's model of discourse tools. The samples of analysis are: (5 extracts) from *The Darcy Monologues*, and (5 extracts) from (اشياء صغيرة / *The Little Things*). They are selected due to the following justifications:

1. 'The Darcy Monologues' provides a unique blend of historical fiction, romance, and character exploration. It is perfect for a study of rhetoric and an understanding of how different voices contribute to the overall narrative within the social-oriented discourse.
2. (اشياء صغيرة / *The Little Things*) highlights the power of simplicity and beautifully captures the essence of everyday life.
3. The analysis of the rhetoric and discourse of both 'The Darcy Monologues' and (اشياء صغيرة / *The Little Things*) would be a source of rich insights into English and Arabic storytelling in (re) imagining relationships, love, pride, prejudice, and profound meanings in probing for human experiences reflected through characters and small gestures of their own.

### 3.1 Rhetorical Appeals Model

The goal of rhetorical analysis is to comprehend the language strategies that effectively convince individuals. Aristotle, the Greek philosopher, studies this topic in great detail and creates the art of rhetoric. Aristotle presents the idea of 'pisteis',

which represents three appeals (modes) of persuasion. Of the (pisteis) provided through speech, there are three species; for some are in the character [Ethos] of the speaker, some in disposing the listener in some way, and some in the speech or the reason or argument inherent in speech [logos], and thirdly, [There are hearers when they are led to feel emotion [pathos] (Kennedy, 2007, pp. 39-40). Below is a detailed sketch of these three appeals.

### **3.1.2 Ethos**

Kennedy states that Aristotle, in his *On Rhetoric*, explains that 'ethos' is one of the key persuasive appeals in rhetoric, emphasizing the credibility and authority of the speaker (p. 37). According to Aristotle, ethos is built through the speaker's moral character and expertise, which enhances their ability to influence the audience. In a later interpretation of Aristotle's seminal work, G.A. Kennedy (2007) states that it is important to highlight the significance of taking into account the speaker's character, for there is ethos, i.e. there is persuasion, through characters in speech in such manner as to claim the speaker worthy of credence. Hence, stating that trustworthy people, or as he called them 'fair-minded', have a great chance of persuading others with less reliability. Also, ethos, which is the speaker's credibility, is built through three important qualities: the speaker must appear knowledgeable (practical wisdom: he knows about his craft), morally upright (having virtue), and show they have the audience's best interest at heart (goodwill) (pp. 38, 46).

### **3.1.3 Pathos**

Aristotle thinks that a study of human emotion, or 'pathos', is essential to a systematic treatment of rhetoric. He defines pathos as "putting the audience in the right frame of mind" (Kennedy, 2007, p.44). The term 'pathos' is often used to refer to the affective or emotional appeals that give persuasive messages their power to move an audience to action, but Aristotle's interest in emotion has to do specifically with emotion's ability to affect the judgment of audiences. Barnes (1995) further affirms the emotional status of rhetoric when he states: The orator wants to persuade, or in other words, to affect judgment and stimulation of the emotions is therefore relevant to him only insofar as the emotions do affect judgment. Having suggested a connection between emotion and judgment, a knowledgeable speaker can engage those strong beliefs and feelings that both affect the judgment of audience members and move them to action (Barnes, 1995, p. 29).

### **3.1.4 Logos**

According to Kennedy (2007), 'logos' means "what is said"; a speech, a word, but often also the reason or argument inherent in speech. Persuasion occurs through the arguments 'logoi' when the truth or the apparent truth is shown from whatever is persuasive in each case (p. 38). According to Mahmoudi and Meghezi (2022, p.20), to persuade an audience using logic, one should use logos. Logos entails delivering a concise message backed up by data, figures, credible sources, and literal parallels. In order to support his viewpoint, the speaker makes an appeal to the audience's sense of reason and logic. Then, logos is an appeal to the mind; arguments must be coherent and well-structured in order for the audience to follow the logical flow and sequence

of the arguments and so appeal to their rationality. To put it briefly, *logos* is a speech or text in which the speaker engages the listener by appealing to reason and logic in their rational mind.

### **3.2 Gee's Model of Discourse Tools**

Gee's Model of Discourse Tools consists of five tools that are centered in different theories about how language ties to the world and to culture.

#### **3.2.1 The Situated Meaning Tool**

Meaning is a very complicated concept. One important distinction we can make is between the general meaning a word or utterance has (sometimes called 'utterance-type meaning') and the specific meaning a word or utterance takes on in a specific context of use (sometimes called 'utterance token meaning'). When we interpret any piece of language we have general expectations about how our language is normally used. Another way to put this is to say that any word or structure in language has a certain 'meaning potential,' that is, a range of possible meanings that the word or structure can take on in different contexts of use. Thus, for example, the word 'cat' has to do, broadly, with felines; the (syntactic) structure 'subject of a sentence' has to do, broadly, with naming a 'topic' in the sense of "what is being talked about" (Gee, 2011, p.151).

#### **3.2.2 The Social Language Tool**

People do not speak any language 'in general'. They always speak a specific variety of a language (which might actually mix together more than one language like English or Spanish) and they use different varieties in different contexts. Social languages are defined as styles or varieties of a language, or mixture of languages, that enact and are associated with a particular social identity. All languages, like English or French, are composed of many, if not a great many, different social languages. Social languages are what we learn and what we speak. Here are some examples of social languages: the language of medicine, literature, street gangs, sociology, law, rap, and informal dinner-time talk among friends (Gee, 2011, p. 157-8).

#### **4.2.3 The Intertextuality Tool**

One text can refer or allude to another text or style of language (social language) by using or mimicking the grammar or phrasing, but not necessarily the words, of another text or style of language. For example, one could write a letter in Biblical sorts of prose or in iambic pentameter verse, thereby making reference to the Bible or traditional English poetry, but with very different content (p. 166).

#### **4.2.4 The Figured Worlds Tool**

The figured world, a typical classroom setting, is often contested in school reform efforts due to its taken for granted nature. Reforms often seem 'normal' or 'right', as they do not align with the values and structures of authority that are typically associated with this world. Examples include teaching digital technology to adults (Gee, 2011, p. 171).

#### **4.2.5 The Big 'D' Discourse Tool**

Communication involves using language, acting, interacting, believing, valuing, dressing, and using objects, tools, and technologies to form a socially recognizable

identity. Discourse with a capital 'D', includes oral or written language, consists of distinctive ways of speaking, listening, writing, reading, acting, interacting, valuing, feeling, dressing, thinking, and believing. These ways coordinate with others and various objects, tools, and technologies to enact specific socially recognizable identities (Gee, 2011, p. 177-8).

## **5. Data Analysis**

### **5.1 Analysis of 'The Darcy Monologues'**

Extract No. 1

“Darcy could not help himself. He needed to be closer to her and shuffled until his thigh was pressed against the length of hers. Damn propriety, there was no one here to judge them anyway. Nobody they would ever meet again. No Caroline Bingleys or Louisa Hursts. She did not shift away from him but leant her head against his shoulder.” (Boyd, 2017, p.66)

#### **A. Aristotle's Appeals:**

1. Ethos: this extract shows Darcy's internal conflict and decision to defy societal norms, revealing his character development. Moreover, his actions show a rejection of the harsh expectations of his aristocratic social class (represented by Caroline Bingley and Louisa Hurst) in favour of a more authentic and emotional connection with Elizabeth. In this state, Darcy establishes himself as a man of integrity who values personal truth over societal judgment that enhances his credibility as a reformed character.
2. Pathos: the text shows the strong emotional resonance through Darcy's vulnerability and longing for closeness. Furthermore, the sentences "He needed to be closer to her" and "She did not shift away from him" convey intimacy, affection, and mutual understanding, eliciting empathy from the audience. In addition, the defiance of "Damn propriety" highlights Darcy's deep emotional commitment, that makes readers root for his love story with Elizabeth.
3. Logos: The logical reasoning in Darcy's thought process is evident: "there was no one here to judge them anyway" supplies justification for his actions. By considering the options of Caroline Bingley and Louisa Hurst are irrelevant in the current moment, Darcy rationalizes breaking social conventions.

#### **B. Gee's Discourse Tools Analysis:**

1. Situated Meaning: The word "propriety" and reference to "Caroline Bingleys or Louisa Hurst" carry specific meanings tied to the social norms of the Regency era. Therefore, Darcy's rejection of propriety in this moment signifies a border rejection of class constraints and societal judgment. Moreover, the physical closeness described in "his thigh was pressed against the length of hers" conveys both literal and symbolic intimacy.
2. Social Language: In this extract, the phrase "Damn propriety" uses informal and modernized language to emphasize Darcy's personal defiance. The purpose of using such language is to reinforce his break from societal norms and his prioritizing of personal feelings.

3. Intertextuality: Intertextual references from Austen's original novel are widely referenced in the text. Darcy's mental conflict over propriety is a reflection of his previous *Pride and Prejudice* character arc, in which he struggles with love, pride, and social expectations. The reference to the "Caroline Bingleys" and "Louisa Hursts" links this text to the antagonists in Austen's story, who stand in for the social pressures Darcy tries to avoid.

4. **Figured Worlds:** The story creates a fictional world where social norms hinder real connection, exemplified by characters like Caroline Bingley. Darcy and Elizabeth, ignoring these limitations, establish a society where emotional ties and individual fulfillment are valued more than criticism.

5. Big 'D' Discourse: The text participates in the Romantic Discourse, which places a premium on closeness, sincere feeling, and defying social expectations of love. Darcy is in line with Romantic ideals because of his physical proximity to Elizabeth and his emotional rejection of social criticism reflected in "Damn propriety". Elizabeth responds by resting her head on his shoulder, reinforcing this discourse by prioritising a shared emotional bond over strict decorum.

Extract No. 2

"Mr. Bennet waved his apology away but frowned, particularly at the newer trunks. "No matter, my boy, no matter. Ladies require so much." His wit might have been as sharp as ever but recent events seemed to have taken a toll upon Mr. Bennet, and he had aged rapidly since the year before. He stooped a little now and had lost his vitality, looked weary. Darcy realised it was perhaps not the placement of the trunks that bothered his future father-in-law (Boyd, 2017, p.45)

A. Aristotle's Appeals:

1. Ethos: This chosen text portrays Mr. Bennet as a seasoned and intelligent individual, demonstrated through his "sharp wit". However, his aging and recent hardships him, adding depth and reliability. Moreover, Darcy's observation of Mr. Bennet's physical and emotional decline establishes him as a perspective and emphatic character. This enriches his credibility as a thoughtful and considerate individual.

2. Pathos: The description of Mr. Bennet and Darcy's aging and weariness evokes sympathy in the reader. Phrases like "aged rapidly" and "looked weary" appeal to emotions, highlighting the toll of recent events on his well-being. Furthermore, the interaction between Mr. Bennet and Darcy conveys subtle tension, underscored by Mr. Bennet's frown and Darcy's realization that deeper concerns lie beneath the surface.

3. Logos: Although it is more subtly presented in the current text, Darcy's observation makes the logical argument clear. The sentence "It was perhaps not the placement of the trunks that bothered his future father-in-law" is a logical argument that shows Darcy's analytical capacity to see past appearances. He is rationally concluding that there is a more serious problem, probably related to Mr. Bennet's emotional or physical state, than the inconsequential issue of the trunks. Furthermore, Darcy's logical assessment of Mr. Bennet's conduct offers a greater grasp of the problem, even

though his reaction—dismissing the subject with a caustic comment—does not directly employ logos. This demonstrates the distinction between superficial behaviour and more profound logical thinking.

B. Gee's Discourse Tools Analysis:

1. Situated Meaning: At first glance, "No matter, my boy, no matter. Ladies require so much." appears to be a casual comment about women and their alleged needs. But when we look at the larger picture, the situated meaning becomes evident: Mr. Bennet's health and energy have recently declined, and his remark may be an attempt to hide deeper issues or a sign of his fatigue. Not only are his remarks filled with unimportant grievances, but they may also be an attempt to divert attention away from his own problems. Instead of concentrating on the trunks, Darcy understands that Mr. Bennet's behaviour may be more a reflection of his ageing and fatigue. Their relationship as potential father-in-law and son-in-law, Mr. Bennet's recent decline, and other factors influence Darcy's assessment of Mr. Bennet's behaviour.

2. Social Language: Mr. Bennet uses sarcasm and humor in his social language, avoiding weighty subjects and maintaining a witty position within the family. His control and humor are evident in his conversations about the trunks, while Darcy's introspection reveals his understanding of Mr. Bennet's situation, indicating that his concerns are not solely about the trunks, but rather the intricacies of family relationships and unsaid feelings.

3. Intertextuality: The style and theme in this text suggest the Austenian tradition of exploring family relationships, societal expectations, and emotional subtleties. The use of Mr. Bennet as a character and his witty yet weary demeanor mirrors the previous novel of *Pride and Prejudice*, where Mr. Bennet's sharp wit contrasts with his personal struggles and familial responsibilities. Moreover, the text indirectly critiques societal expectations (e.g., the pressure on women to meet material need, the stoicism expected of men like Mr. Bennet).

4. Figured Worlds: Mr. Bennet uses sarcasm and humor in his family, avoiding weighty subjects and maintaining a witty position. Darcy's introspection reveals his concerns about Mr. Bennet's situation, focusing on family relationships and unsaid feelings. Their roles within the family structure, such as patriarchal roles and gender norms, influence their interactions. Mr. Bennet's statement, "Ladies require so much," assumes women are naturally demanding, placing him in a larger cultural context where women are expected to fulfill specific duties. Darcy discovers a complex world when he understands Mr. Bennet's inner state, revealing a world of family ties and emotional sensitivity, contrasting Mr. Bennet's tendency to conceal emotions.

5. Big 'D' Discourse: The text functions within the broader conversation about ageing, family dynamics, and social conventions. Wider issues of generational changes and unsaid emotional weight are reflected in the conflict between Mr. Bennet and Darcy. Furthermore, the argument revolves around Mr. Bennet's roles as a father and patriarch. His weariness and waning energy indicate a change in his function, yet Darcy's introspection casts him as a perceptive observer and prospective son-in-law taking on family duties.

The characters' ethos, pathos, and logos are influenced by social context and figured worlds, combining Aristotelian appeals with figured world tools. Mr. Bennet's ethos is influenced by ageing cultural norms and patriarchal authority, while Darcy's logos represents his social status and family relations, influencing his interpretation of Mr. Bennet's actions.

Extract No. 3

“Mr. Darcy is my boss, Mom. Unfortunately, I think your chances of winning the endowment this year are pretty slim. I’m sure it would present a conflict of interest for Mr. Darcy to award it to the family of one of his employees.” “Oh.” Frances looked positively downcast. (Boyd, 2017, p. 543)

A. Aristotle’s Appeals:

1. Ethos: In order to establish Mr. Darcy as a person of authority ("Mr. Darcy is my boss"), the speaking character (presumably one who is in a subordinate position) employs ethos. This creates the speaker's legitimacy as a member of a hierarchical structure in which Mr. Darcy controls family affairs (perhaps in a professional setting). By suggesting that Mr. Darcy would not combine his personal and professional interests, the speaker's comments regarding conflicts of interest further solidifies Mr. Darcy's reputation as a person who behaves within moral and professional bounds.

2. Pathos: Pathos is used to illustrate Frances's emotional response to the news ("Oh. Frances looked positively downcast."), which expresses sorrow and despair. The truth of the conflict of interest undermines the sentimental tone of Frances's response, which implies a personal stake in earning the endowment. Here, the reader's empathy with Frances's disappointment is evoked through pathos. Frances may feel frustrated or powerless after hearing the speaker's remarks, particularly the part about the tiny odds of winning. The conflict between work obligations and personal preferences is illustrated by this emotional reaction.

3. Logos: The conflict of interest, which explains why Frances's chances are limited, provides the passage's logical appeal; logos. The speaker gives a logical justification for the award's improbability, directly connecting it to a conflict of interest or other ethical dilemma in the workplace. The argument that Mr. Darcy, as the employer of Frances's family member, would probably not be able to give the endowment to her family is supported by this logical reasoning.

B. Gee’s Discourse Tools Analysis:

1. Situated Meaning: The text seems to be a component of a broader story about connections in the workplace and family. Speaking to their mother, Frances, the speaker explains that their family is unlikely to receive financial support or an endowment because of a conflict of interest brought about by Mr. Darcy, the boss, having a position of power and being unable to impartially award the endowment to his employee's family. The social context implies that the concerns of professional ethics (conflict of interest) and familial objectives (getting the endowment) coincide. The speaker is positioned as a worker employed by Mr. Darcy, Frances is a family

member fighting for the award, and Mr. Darcy is a boss whose position puts obstacles in the way of the family's aspirations. These social positions are also significant.

2. Social Language: By presenting a formal conflict of interest argument, the speaker places the discussion in a professional setting and employs a social language of professionalism; "I think your chances of winning the endowment this year are pretty slim". The speaker uses language that emphasises the discussion of professional ethics and presents the endowment of the family as a personal issue from a logical, work-related perspective. The social language of disappointment in Frances's response, "Oh", indicates that her personal feelings run counter to the speaker's professional discourse. Her wording underlines the role of the family as someone impacted by the endowment's stakes, which now seem unattainable because of professional ethics.

3. Intertextuality: The speaker refers to Mr. Darcy as their boss explicitly, placing them in the role of an employee in the workplace. Professionalism and corporate hierarchies are intertextually linked to this social identity. Frances occupies the role of a family member vying for a reward (the endowment), placing her in the family setting. Her emotional reaction shows how her family's social obligations and her own goals have created her social identity. Her personal and professional lives cross, highlighting the tension between social identities that arises when personal aspirations are subordinated to professional ethics. Both the historical aristocratic milieu, from *Pride and Prejudice*, and a contemporary professional environment are evoked by the intertextual reference to Mr. Darcy.

4. Figured Worlds: In the text, a depicted world of familial and professional dynamics frames the speaker's and Frances's encounter. Mr. Darcy is referred to by the speaker as "my boss," placing the family in a workplace setting where ethical considerations and professional roles—like conflicts of interest—have an impact on individual choices. The standards for professional behaviour and family interactions have shaped this environment. In professional connections, the idea of conflict of interest indicates a delineated universe of ethical boundaries. Mr. Darcy's work job has an impact on the family dynamic because his employer status has influence over personal affairs.

5. Big 'D' Discourse: The discourse model in use blends roles in the home and at work. By presenting the situation with Mr. Darcy in terms of his authority as a boss and the moral standards of his professional function, the speaker presents a model for professional discourse and makes the argument that judgements pertaining to work should not be influenced by personal issues. Frances's emotional response points to a family discourse model in which the speaker's proposed professional bounds clash with the ambitions and goals of family members. There is conflict between the professional ethical discourse model and the family discourse model.

Extract No. 4:

"I put my head in my hands and closed my eyes. George Wickham. The very name made me want to spit. I have known George Wickham most of my life, and while I could never put my finger on why, he made my skin crawl. He'd never done anything

terrible—he'd never murdered anyone, or stolen over a hundred dollars, or slept with his own mother—but something about him was just . . . off (Boyd, 2017, p. 543)

#### A. Aristotle's Appeals:

1. **Ethos:** The speaker describes a long-standing friendship with George Wickham in this text, expressing their personal feelings for him; "I have known George Wickham most of my life". By presenting themselves as an authority figure based on their familiarity and past interactions with the character, the speaker is appealing to ethos. The speaker's personal perspective serves as the basis for the unfavourable assessment ("he made my skin crawl"), lending it emotional credence. However, it also implies that the speaker has enough knowledge about Wickham to develop an opinion, indicating that they are reliable in their assessment.

2. **Pathos:** The speaker's emotional response to George Wickham is vividly described in this extract, which makes a strong appeal to pathos. Discomfort, disgust, and uneasiness are evoked by the imagery; "put my head in my hands," "closed my eyes," and "made my skin crawl". The statement "the very name made me want to spit" heightens the emotional reaction and conveys a profound sense of contempt. The audience would probably experience comparable mistrust or distaste as a result, heightening the story's emotional impact.

3. **Logos:** The speaker in this passage uses emotional reasoning and personal intuition, "I could never put my finger on why", rather than offering specific, rational explanations for why they do not like George Wickham. Wickham has not committed any serious crimes, but the speaker still finds him unnerving, as evidenced by the comparison to more extreme acts (e.g., "murdered anyone, or stolen over a hundred dollars, or slept with his own mother"). This demonstrates that their reasoning is grounded in a visceral, unexplainable feeling rather than in tangible logic, undermining the appeal to logos.

#### B. Gee's Discourse Tools Analysis:

1. **Situated Meaning:** Subjective and experiential, the phrase "he made my skin crawl" has a situational connotation. Here, it alludes to a sense of discomfort that the speaker identifies with Wickham. The inferred shared understanding that such a reaction is noteworthy or deserving of attention, even in the absence of a clear explanation, constitutes the social context in this instance. The cultural standards of "what is truly bad" versus "something being off" are highlighted by the contrast to extreme actions; "murdered anyone, or stole over a hundred dollars, or slept with his own mother". The contextual meaning here indicates that social standards of trust and personal integrity are being subtly conveyed, even though Wickham hasn't committed any serious transgressions.

2. **Social Language:** The speaker's emotional response to George Wickham is a component of their social language in this text. "Made my skin crawl" and "I want to spit" are examples of phrases that reflect a certain social register of language—strong, visceral statements that correspond with a specific social sense of discomfort and moral judgment. The speaker is presenting himself as someone who relies on his emotional intuition to spot something "off" about another individual, which is how

the language here generates social connotations. This makes them socially identifiable as ethically astute or perceptive.

3. Intertextuality: The intertextual connection with Jane Austen's *Pride and Prejudice*, where George Wickham is a well-known character, is evoked by the speaker's mention of him. The full cultural and literary background of Wickham's character—someone who is endearing but morally damaged, someone who is perceived as dishonest even if his actions are not overtly criminal—is brought with this reference. By using Wickham's name, the speaker is referencing the moral judgement attached to that character while also interacting with the cultural text of *Pride and Prejudice*. Because *Pride and Prejudice* readers would likewise experience Wickham's character's uneasiness, the text's intertextuality relates to pathos. As the speaker aligns oneself with a widely accepted, culturally known assessment of Wickham's character, it also reinforces ethos.

4. Figured Worlds: In this text, the speaker describes their relationship with George Wickham in a way that implies a morally or culturally constructed world where people are evaluated according to their emotional reactions or intuitive feelings rather than just their deeds. Even when behaviours do not clearly fit into categories of crime or immorality, the speaker's statement, "he made my skin crawl," suggests a society in which such sentiments are regarded as significant. The speaker's pathos is influenced by the depicted world. His emotional reaction is influenced by a common social reality in which uneasiness and discomfort towards other people indicate immorality or unreliability. The values of the depicted world in which the speaker lives are linked to this emotional assessment.

5. Big 'D' Discourse: One way to interpret the speaker's response to George Wickham is understood as an attempt to engage with a certain discourse of morality, trust, and individual conduct. The speaker is participating in a broader discourse of judgement by calling Wickham "off" and expressing a gut-wrenching reaction to his name. This discourse reflects the cultural and social understanding that certain characteristics (in this case, a sense of unease) should be taken seriously, even in the absence of obvious wrongdoing or a rational explanation. By suggesting that discomfort is normal and should be understood as a sign of a person's moral character, the discourse with a capital 'D' in this text moulds the logical thinking (logos). Although the speaker does not give specific justifications (logos), the broader discourse informs them that these emotions should be taken seriously as signs of reality even in the absence of clear explanation.

Extract No. 5:

"She sighed, resigned. "If I go with you and ask him, he will." We drove about two miles and pulled off the highway to the right. Lynley parked in front of a shabby, white, cement block building with a big, glass garage door. An old Sunoco gas sign leaned up against the front of the building, and various bits of vehicle carnage were scattered over what passed for a parking lot. A tall, heavyset man in coveralls and sporting a red and black watch cap with ear flaps was polishing the door's glass with

a squeegee. He dropped it in a bucket and jogged over to the driver's side as Lynley rolled down her window (Boyd, 2017, p. 931).

### **A. Aristotle's Appeals:**

1. **Ethos:** The term 'ethos' refers to the speaker's credibility or authority. In this passage, Lynley's statement, "If I go with you and ask him, he will," suggests that she has some sort of authority or competence and is certain that her actions (asking for help) will result in a positive outcome. This gives her credibility as a capable person and also suggests a previous relationship or understanding between Lynley and the person she will be asking.

2. **Pathos:** The emotional tone established by the sigh, "She sighed, resigned", in the text is a clear example of the use of pathos. The resignation suggests a sense of exhaustion, frustration, or a lack of agency. The subsequent environment, which includes a dilapidated building, car parts lying around, and a man polishing glass, evokes feelings associated with hardship and possibly resignation to one's circumstances. These descriptions help to evoke empathy or a feeling of discomfort from the reader.

3. **Logos:** In this text, logos—the appeal to reason—is more subtly expressed. No explicit, obvious logical argument is being presented. The sentence does, however, allude to rational action or judgement. Lynley has a precise destination in mind as she drives there. She is aware of what she needs to do, which is to seek for assistance, and stopping to speak with this individual sounds sensible and realistic. The surroundings also point to a practical, blue-collar setting where decisions are frequently made based on necessity and practical need (e.g., travelling to a workshop or petrol station to remedy an issue).

### **B. Gee's Discourse Tools Analysis:**

1. **Situated Meaning:** The way that the setting and circumstances influence the characters' speech and behaviour is known as situated meaning. In this instance, the characters are placed in a particular social context by the setting, which is a dilapidated, working-class neighbourhood. The world around her, where things are frequently a little flawed or broken and individuals must find answers within those limitations, influences Lynley's communication style and the choices she makes. The context—the dilapidated, working-class setting—has a significant impact on the passage's authority, ethos, and emotional tone, pathos. In addition to depicting a location in decline, the "shabby, white, cement block building" and "bits of vehicle carnage" also convey a certain practical, down-to-earth attitude towards life.

2. **Social Language:** People's identities and roles within a community are reflected in their social language. According to Lynley's words, she is a member of a social network in which she has some control or influence. With its practical and functional tone, the surroundings—the garage, the employees, the setting—reinforce the language of the average worker. The social language used by the protagonists is reflected in their speech patterns, particularly in Lynley's self-assured declaration. The use of authoritative language, ethos, shows that Lynley is at ease and skilled at

communicating in this setting. The social dynamics and relationships between persons in this area are also influenced by their interactions with the outside world, such as the "vehicle carnage" and the man polishing the glass.

3. Intertextuality: Intertextuality indicates the text interacts with or considers more significant literary or cultural concerns. The reader's comprehension of the characters' actions and feelings (pathos, logos, and ethos) may be influenced by the setting and descriptions, which may evoke memories of previous literary works or well-known social situations. It is possible that the allusion to vehicular carnage is a deliberate wink to more general themes of loss, deterioration, or the collapse of social or industrial structures. Although Aristotle's appeals are not directly related to intertextuality, the setting and imagery may elicit cultural allusions or connections to other works. The guy polishing glass and the dilapidated petrol station may hint at themes of labour or decay, which may be related to literary themes of industrial decline, working-class battles, or resiliency.

4. Figured Worlds: The broader setting in which the characters' identities and behaviours are situated is known as the 'figured world'. This world, which is characterised by blue-collar or working-class reality, influences their actions and communication. The setting, which includes labourers, a dilapidated structure, and auto parts, conveys a sense of a society that values hard effort, pragmatism, and direct action. The characters live in a world that requires prompt decision-making (logos) and practical action. Given that this world may be characterised by economic hardship or deterioration, there is also an emotional undercurrent (pathos) associated with it. Since agency and action are crucial in this world, Lynley's mentality, which seems to be one of getting things done, fits in.

5. Big 'D' Discourse: Discourse with a capital 'D' describes how language use is defined by broader social structures, such as relationships, rules, and standards. The characters' interactions take place against the backdrop of regular life, work, and problem-solving. This discourse is consistent with Lynley's direct speech and behaviour, which establishes her as someone who can successfully negotiate these social conventions. The characters' actions are influenced by the narrative's broader discourse, ethos. Lynley's actions and words are consistent with the larger conversation about tackling problems in an industrial or working-class setting. The discourse in which she finds herself frames her capacity to act logically, logos, and speak authoritatively, ethos.

## 5.2 Analysis of (اشياء صغيرة) / The Little Things)

Extract No. 6:

مثلها وكذلك ((ولدهما)) وسينظم إلى الزمرة واحد جديد انها جائعة تعب ، موهنة القوى لا شك في ذلك ... وهو ايضا

ليس لديهم له الا ندي" جاف" وفاقاة مستحكمة فما كان اغناه عن هذه الدنيا وأغنى والديه عن فم جديد يريد . ويتأوه محمود ويمر باصابعه على عينين تتراقص أمامها الظلال وكأنه يحملهما وزر ما يعانیه. لقد كانتا حادثي "البصر قبل أن يزورهما الرمد ويخلف فيهما ضعفاً زاد منه الاجهاد حتى حرمه نور عينه الا بصيصاً

(Azzam, 1954, p.39)

A. Aristotle's Appeals:

1. Ethos: Mahmoud seems to be a significant character who is impacted by the wider background of Palestinian refugee existence as well as the physical pain of his loved ones. His emotional experience and his attempts to deal with the circumstances are the main topics of the text. The reference to ("تأوه محمود"/Mahmoud groans) indicates that he is experiencing extreme distress and agony. The verse also implies that Mahmoud has a sense of obligation and sacrifice, as he feels personally accountable for his family's suffering. Moreover, Mahmoud is given a sense of moral authority in the story since his character is shown to be incredibly responsible and sympathetic. Mahmoud is shown as a sympathetic character because of his job as a carer in the midst of sorrow. By portraying Mahmoud as someone who is bearing the adversity for the sake of his family and emphasising his altruism, this strengthens the text's ethos. Mahmoud's credibility as someone who is attempting to manage the well-being of others despite his own suffering is established by the fact that he is in physical agony (his eyes are failing from fatigue and illness) yet still provides care for others.

2. Pathos: One of the best ways to put the reader in Mahmoud's suffering is through this passage. The reader is drawn in by the intense emotional scene created by the way Mahmoud is described—groaning, rubbing his fingers over his eyes as he suffers. In addition to his bodily anguish, he is surrounded by the suffering of his loved ones—his family's hunger, his child's needs, and their powerlessness—which heightens the pathos of his predicament. The section that explains how Mahmoud feels the most appealing emotion, ("وكانه يحملها وزر ما يعانیه"/as if he is blaming for what he is suffering from), implies that Mahmoud feels accountable for his family's suffering. His sense of obligation and empathy strengthen the reader's emotional bond. The family's starvation and the reference to the ("تذي جاف"/dry breast) evoke a strong sense of desperation, which highlights the emotional toll on Mahmoud and his family. This draws the reader in even more and makes them feel sorry for their situation.

3. Logos: In this passage, logos functions at a more nuanced level because the main focus of the logical framework is the cause and effect of their suffering. It makes logical that Mahmoud's incapacity to support his family is connected to his physical decline; eye exhaustion, tiredness. It makes sense to describe Mahmoud's eyes as ("حادتي البصر"/of acute vision) prior to the illness, then ("الرمد"/conjunctivitis), which leaves him with ("ضعفاً"/weakness) as his physical condition deteriorates over time. This relates to the broader issue of refugees' fatigue and lack of resources. Additionally, there is a more profound logical link between Mahmoud's mental distress and his current situation. A cycle of poverty and adversity is the cause of his sense of weight—taking on the ("وزر"/what he is suffering from) of his family's suffering. The broader societal factors that lead to Mahmoud's and his family's misery are gently criticised in the text. It makes logical that the child's hunger and dry breast would suggest that the family is impoverished and unable to meet even their most basic necessities.

B. Gee's Discourse Tools Analysis:

1. **Situated Meaning:** Mahmoud's status as a Palestinian refugee is important. By illustrating Mahmoud's pain and the lack of resources around him, the text offers the situated meaning. ("جائعة"/hungry), ("تعبانة"/tired), and ("فاقة مستحكمة"/insurmountable poverty) place him in a very bad socioeconomic and physical situation. Mahmoud's family experiences deprivation and starvation, and his failing health as a result of fatigue highlights the realities of Palestinian refugees, who frequently suffer severe poverty and lack of resources. The relentless toll of refugee life is reflected in his physical tiredness, which is symbolised by his ("ضعفًا"/weakness) and ("رمد"/conjunctivitis). Mahmoud's predicament is directly related to the broader political and socioeconomic crisis in Palestine. This situated meaning encompasses Mahmoud's sense of need to support his family; despite the tremendous obstacles he experiences, he feels obligated to care for people around him as a refugee. This specific setting of refugee life is reflected in his emotional load, which is described as ("كأنه يحملها وزر ما يعانيه"/ as if he is blaming for what he is suffering from).

2. **Social Language:** Despite without actual speech, the text's language communicates social interactions and conventions. Expressions like ("تأوه محمود"/Mahmoud groans) that describe his acts and anguish reveal the intense emotional toll of his circumstances. The socially coherent way in which his suffering is shared emphasises how common the family's fight is. The phrase ("ثدي جاف"/dry breast) conveys a collective awareness of survival and poverty in refugee life, reflecting a mother's powerlessness to provide for her child. The idea of ("وزر"/what he is suffering from) demonstrates Mahmoud's sense of familial societal duty. In the Palestinian cultural setting, where family is essential to personal identity and responsibility, his work, emotional support, and caregiving role are all strongly ingrained.

3. **Intertextuality:** The text's themes are consistent with Palestinian literature's larger intertextual history. Mahmoud's mental and physical hardships are reminiscent of the poetry of well-known Palestinian writers such as Mahmoud Darwish, whose works often deal with themes of pain, grief, and exile. His association with ("رمد"/conjunctivitis) and the deterioration of his health invokes themes of physical and emotional blindness as a symbol of both individual and societal suffering in Palestinian poetry. The inability to feed the infant and the reference to a ("ثدي جاف"/dry breast) might also allude to literary and historical representations of the Palestinian woman's role in the national struggle—suffering in silence, frequently as a carer, while being denied resources. Other writings that portray Palestinian women as representations of the land itself—caring yet damaged by the continuing conflict—may find resonance in this.

4. **Figured Worlds:** The experience of being a Palestinian refugee has a profound impact on Mahmoud's world. A world where fundamental survival is a never-ending battle is created by the imagery of hunger, physical anguish, and familial duty. The most fundamental necessities—food, housing, and care—are elusive in this world of shortage. In face of extreme adversity, Mahmoud is attempting to maintain a sense of duty and love in the world the text creates. The notion that Mahmoud must take care of his family despite going through his own hardships creates a society in which

making sacrifices is commonplace. If there is any indication that he is in love with another lady, it could make matters more complicated by bringing emotional need and desire into conflict with his responsibilities to his family.

5. Big 'D' Discourse: The text touches on the larger topic of Palestinian emotional and physical hardship. Mahmoud's burden is linked to the collective Palestinian experience of adversity, occupation, and displacement in addition to being personal. Mahmoud's self-sacrifice, the family's physical pain, and their hunger are all components of the broader discussion concerning the continued effects of the Palestinian struggle. In Palestinian literature and discourse, the words ("جائعة"/hungry), ("تعبانة"/exhausted), and ("موهنة"/weak) all allude to the body's weariness under sociopolitical hardship. Mahmoud's assistance to his family is consistent with a larger discussion about gender and family duties in Arab and Palestinian societies, where men frequently assume the roles of protector and provider. Because of this, his personal struggle serves as a metaphor for the story of Palestinian males striving for

Finally, the passage's moral and emotional components are closely tied to the three Aristotelian appeals—ethos, pathos, and logos. The pathos of Mahmoud's suffering arouses empathy in the reader, while the logos links his own adversity to more general sociopolitical issues. Paul Gee's Primary Tools—social language, discourse with a capital D, intertextuality, figured worlds, and situated meaning—help us comprehend the setting of Mahmoud's story better. His ethos as a carer is shaped by his contextual meaning as a Palestinian refugee, and the discourse with a capital D links his own suffering to the shared Palestinian tragedy. His pathos, or emotional world, aligns with the reality of living as a refugee.

Extract No. 7:

وسكت مبروك قليلاً وبلى شفته وقال: ((وخلتني نسيته ومات حبها في قلبي الى أن رأيتها قبل شهر من الز من " بعد أن زوجها قد مات وترك لها طفلة و شعرت يا حسن انتي ما زلت احبها ذلك الحب الذي لم يعيش سواه في نفسي، فما رفعت قدمي عن العتبة قبل أن أعرض عليها الزواج ، وقبلت بالطبع اذ أنها ستجد في حمايتي ما يعصمها عن التشرذ، ولا بد لي

"....من عمل الان ، سأكون صاحب عيال. هذه هي حكايتي يا صاحبي (Azzam, 1954, p. 36)

A. Aristotle's Appeals:

1. Ethos: Because both are expressing a personal experience, the speaker, who is alluding to a personal and emotional story, comes out as a believable person. The speaker comes across as trustworthy due to the informal tone and immediate connection ("يا صاحبي"/my friend), which appeals to ethos. The contemplation of love, sorrow, and responsibility adds to their genuineness. The speaker also exhibits personal development, moving from the heartbreaking realisation of lost love to proposing marriage out of obligation and love, which gives the listener more reason to believe in the speaker. Moreover, the speaker is sharing a very intimate and emotional story about how they went from thinking they had moved on from a previous love to realising that the emotions never really left them. Sincerity and authenticity, two essential components of ethos, are demonstrated by the inclusion of this reflective period. By reflecting on his feelings when he saw the woman again

(until I saw her a month ago, I thought I had forgotten it and her love had died in my heart), the speaker fosters trust with the audience.

2. Pathos: the speaker evokes powerful emotions by narrating the story of past love and the pain of losing it. The expression ("مات حبها في قلبي"/her love had died in my heart) indicates sorrow and a sense of finality. However, when the speaker says he still loves the woman ("ما زلت احبها ذلك الحب الذي لم يعيش سواه في نفسي"/ I still love her with that much my soul never had), this reawakens emotions of longing, regret, and nostalgia. The complex mix of lost and rekindled love can elicit a sense of empathy and emotional connection from the audience. Protection and Responsibility: The speaker's decision to marry the woman after her husband's death also triggers an emotional appeal. The idea of taking on the role of protector and provider is inherently emotional, particularly when the speaker mentions that the woman and her child would otherwise face destitution ("ما يعصمها عن التشرّد"/from becoming homeless). The audience may be moved by the speaker's choice to intervene and provide the woman with safety and assistance, as well as sympathetic to her vulnerability. The decision to care for the lady and her kid carries an emotional burden due to the sense of duty and sacrifice involved.

3. Logos: The decision to marry the woman is not solely motivated by romantic sentiments; it is also supported by logic: "اذ أنها ستجد في حمايتي ما يعصمها عن التشرّد، ولا ..."/She will find protection, from becoming homeless, in my care, and I must work now, I will be a father"). In this instance, the speaker frames the marriage proposal as a logical choice to satisfy a socially expected role of men: protecting and supporting a family. This line of thinking appeals to the rational framework of social standards, which view a man's job as one of provision and support. In traditional contexts where men are expected to support women and children, the logical argument is strengthened by society expectations around marriage. The notion of taking on someone else's child and providing a stable future is presented as a practical and moral duty. The speaker is acting in accordance with a larger social compact that requires men to act as guardians when a woman and her kid are in danger, not only out of personal desire.

B. Gee's Discourse Tools Analysis:

1. Situated Meaning: The speaker's words are firmly rooted in a particular social context: a guy narrating his emotional encounter with a former romantic partner and his subsequent choice to wed her. The speaker's personal, emotional background—the emotions of love and loss, the role that men play in society as carers for women and children, and the specific historical or cultural setting in which this story would be told—provides the 'situated meaning' (probably in a more traditional society that values family and care). For instance, the speaker's statement ("مات حبها في قلبي"/her love had died in my heart) refers to more than simply the actual loss of love; it also captures the deeper emotional context of grieving and then rekindling romantic feelings. The audience's interpretation of this sentence is influenced by the emotional situation, which includes the speaker's prior experiences and present situation.

2. Social Language: By using a conversational tone ("يا صاحبي"/my friend), the speaker presents himself as someone having a private, intimate chat. The speaker's social identity as a man sharing a personal insight with a close friend is reflected in this. By using language that is comfortable and conversational, the speaker builds rapport with the audience and communicates a non-hierarchical, equal relationship. The speaker also discusses the social duties he would assume, such as responsibility, care, and protection. The statement "... اذ أنها ستجد في حمايتي ما يعصمها عن التشرّد" /She will find protection, from becoming homeless, in my care) make it clear that the speaker views himself as a provider, a carer, and a protector—roles that are socially accepted for men in particular cultural contexts.

3. Intertextuality: Because it incorporates a number of cultural ideas pertaining to romance, obligation, and masculinity, the speaker's story is highly intertextual. It evokes recurring themes in traditional Arabic literature and storytelling, where men frequently assume responsibility for women and children, particularly following a traumatic occurrence such as the death of a spouse. Both classical and modern literature, which frequently examines the emotional transition from passion to responsibility, have strong origins in the concepts of love and romantic sacrifice. There is an intertextual connection to a larger narrative tradition because the reader or listener may be familiar with other tales of men assuming the role of protector following the loss of a woman.

4. Figured Worlds: The conventional family structure and the roles that men and women play within it are part of the figured worlds' in this context. This pictured universe, in which men are supposed to care for women in need and fatherless children, influences the speaker's choices and behaviours. This imagined social reality includes the notions of marriage as protection and the family as an institution, where the speaker's obligation is not only a matter of personal preference but also a social requirement. The notion that a man must intervene when a woman is left defenseless following a death is another aspect of the depicted world; this is a cultural framework that has been established over many centuries.

5. Big 'D' Discourse: The text is a part of a broader conversation on gender roles, marriage, love, and family responsibilities. The speaker is discussing conventional masculinity, which holds that men should assume leadership, provider, and protective duties in family affairs. The notion that the speaker ought to wed the lady in order to protect her from destitution and homelessness is part of a broader social discussion on how men should treat women, particularly those who are in precarious situations. The usage of marriage and family protection is a component of the prevailing rhetoric around the value of the family, which defines men's roles as guardians and providers. This discourse's cultural expectations are reflected in the speaker's choice to wed the woman after her spouse passed away.

Paul Gee's approach and the three Aristotelian appeals are interconnected in shaping meaning in a text. Pathos is influenced by masculinity and family responsibilities, ethos by situated meaning, and logos by cultural narratives. These

contexts shape the speaker's emotions, character, and reasoning, making the argument persuasive and deeply embedded in their world.

Extract No. 8:

وهمت على وجهي يوماً وائماً .. وفي كل يوم يمر كان يموت في نفسي ايماني بعدل الحياة. ثم انتهى امري " الى جحيم اسود يبتلع في كل يوم ضحية ولا يفتأ يطلب مزيداً. هناك تعلمت ان اصهر بشريتي في بوتقة الحقد .. هناك تعلمت ان اكره .. تعلمت ان انتقم .. وتعلمت اشياء واشياء .. وصرت تاجرة!! وكنت استفيق احياناً في غمرة هذا الحقد العظيم فاذكرك ويضعف قلبي فأبكي .. وأبعث من يأتيني بنبأك فاعلم بانتهاء أمرك إلى احد .. المياتم نتيجة رجاءات ام محمود وضغطها على مختار الحي ليفعل شيئاً لهذا الضائع الذي هو انت

(Azzam, 1954, p. 19 )

A. Aristotle's Appeals

1. Ethos: The text is read as though it were a confession or personal story. The narrator's personal lived experience is highlighted by the use of sentences like " وهمت على وجهي يوماً وائماً /I roved on my face for days and days) and " / وفي كل يوم يمر كان " /With every day that passes, my faith in the justice of life diminishes). The speaker comes across to the reader as someone who has suffered for a long time, which lends credibility to their story. The speaker's reliability is enhanced by their emotional openness. A sympathetic bond is established with the reader by the act of crying, feeling weak, and remembering someone in a terrible way. The speaker is made more relatable by the sentence " /فاذكرك ويضعف قلبي فأبكي" /and I remember you, my heart weakens, and I cry). Her emotional path is authenticated by this vulnerability. Moreover, the text's ethos is enriched by the speaker's internal contradictions, highlighting the complexity of the human psyche and their struggle to navigate difficult circumstances, making them relatable and relatable.

2. Pathos: The speaker makes strong emotional pleas in his first words of desperation, " /وفي كل يوم يمر كان يموت في نفسي ايماني بعدل الحياة /With every day that passes, my faith in the justice of life diminishes). Readers who have felt similarly disappointed or despondent may find resonance in the recurrence of 'with every day' and 'diminishes' which emphasise the slow deterioration of hope. The speaker's emotional shift from hopelessness to hatred and desire for retribution is intense: " /هناك تعلمت ان اكره .. تعلمت ان انتقم /There, I learned to hate, and there I learned to take revenge). In addition to empathy for how severe anguish can result in negative emotions, the reader is presented with a candid depiction of how the speaker's suffering has evolved into a desire for vengeance. The 'Crucible of Malice is a potent metaphor that echoes the Arabic phrase "بوتقة الحقد". Since a crucible is a receptacle that can tolerate high temperatures, it is implied that the speaker's malice has been shaped and solidified under trying, stressful conditions. The reader is able to empathise with the speaker's emotional journey; thanks to this vivid picture of emotional development via pain. When the speaker shares her fleeting moments of regret, the emotional tone changes: " /وكنت استفيق احياناً في غمرة هذا الحقد العظيم فاذكرك ويضعف قلبي فأبكي" / There were times when I would wake up in the midst of this great malice, and I remember you, my heart weakens, and I cry (. The reader's emotions are once again evoked by this abrupt vulnerability, which reveals the speaker's internal struggle between feelings of love and hate, between clinging to the past and

3. Logos: The implied cause-and-effect progression of the speaker's change clearly possesses a Logos aspect. The speaker explains how her experiences eventually erode her faith in the justice of life "ايماني يعدل الحياة". She describes her loss of faith as a result of time and ongoing pain, which rationally prepares her for her emotional transformation into malice and retaliation. Even if the particular experiences are not stated directly, the emotional cycle of 'disillusionment → malice → revenge' makes sense. This supports the speaker's ideological criticism by implying a rational comprehension that the individual is influenced and frequently harmed by broader societal institutions. The narrator seems to be pushed into an emotional state of resentment and revenge by these more significant cultural factors. According to the text, the speaker has come to justify their animosity. There is an implied implication that the narrator's growing to hate and seek retribution are learnt behaviours influenced by their stressful surroundings.

#### B. Gee's Discourse Tools analysis

1. Situated Meaning: The metaphoric phrase "في بوتقة الحقد" (in the Crucible of Malice) has located significance in the text you provided because the metaphor of a "crucible" has a specific emotional resonance in this context. A crucible is a container used for melting or combining materials, frequently with high temperatures. The contextual meaning conveys both the severity of the speaker's anger and the notion that it has been moulded and solidified by harsh emotional or social conditions when the speaker speaks of her feelings being forged in a 'crucible of malice'. The speaker's internal metamorphosis and the difficult experiences she had had are the foundation of the situational meaning in this instance, which extends beyond the words themselves.

2. Social Language: Identity construction through social language is demonstrated in the statement earlier clarified by the speaker's transition from a more innocent, hopeful identity to one that has been hardened by hatred and revenge. The statement "هناك تعلمت ان اصهر بشريتي في بوتقة الحقد" / It was there that I learned to dissolve my humanity in the crucible of malice) denotes a change in the speaker's identity, influenced by their traumatic experiences and the social context in which they live. The phrase ("مختار الحي"/neighbourhood mayor) is used in the text to imply a power dynamic and social hierarchy. The narrator highlights the role of authority and power in the social system by mentioning how this mayor's actions affect their destiny. The social roles the speaker is negotiating are greatly influenced by how she addresses or refers to the mayor, whether in a respectful, irate, or passive manner.

3. Intersexuality: The speaker is referring to a widely held cultural expectation about justice that is, in their case, broken when they say, " وفي كل يوم يمر كان يموت في نفسي " / With every day that passes, my faith in the justice of life diminishes). It is possible that this intertextual allusion refers to other discourses whereby fairness is expected in life and when the absence of that justice generates a potent story of loss. This is reminiscent of other tragic stories from different civilisations, in which people battle the disappointment of social injustice. The speaker's journey from innocence to wrath and retaliation is reminiscent of religious or moral discourses in which the main themes are sin, sorrow, and retribution. In addition to having religious

and moral overtones, the usage of *تعلمت ان اصهر بشريتي في بوتقة الحقد* / "It was there that I learned to dissolve my humanity in the crucible of malice) suggests a purification process that takes place in the face of hardship and suffering. It might make reference to Christian ideas that suffering can lead to spiritual reform or even Islamic stories about persevering through adversity, pursuing justice, or the 'life's trial by ordeal'.

4. Figured Worlds: The speaker's internalisation of a new identity created by her experiences is exemplified by the two statements *هناك تعلمت ان اكره .. تعلمت ان انتقم* / "There, I learned to hate, and there I learned to take revenge). Here, a constructed universe is created in which the narrator has acquired not only subjective reactions (revenge, wrath), but also a particular moral and social framework that explains these feelings as reactions to perceived injustice. The speaker lives in a figured world where the idea of justice and its absence are major concerns. As the speaker expresses dissatisfaction with life's justice, *وفي كل يوم يمر كان يموت في نفسي ايماني بعدل الحياة* / "With every day that passes, my faith in the justice of life diminishes) implies that justice is a fundamental cultural and social notion in our world. This disillusionment with justice, however, demonstrates that this imagined society also involves a moral crisis, as the speaker's actual experiences are methodically shattering their faith in justice. The Arabic word *مياتم* / orphans' asylums) described in this extract represents the loss of care and protection as well as social desertion. Being in an orphanage in this fictional universe signifies more than simply being a real orphan; it also signifies being abandoned by the social structures or not fitting in with the idealised social structures.

5. Big 'D' Discourse: The speaker in this text appears to be building an identity around wrath and victimisation. The transition from an optimistic or innocent identity (*كان يموت في نفسي ايماني بعدل الحياة* / "my faith in the justice of life diminishes) to a vindictive one (*تعلمت ان انتقم* / "... and there I learned to take revenge) implies a change brought about by social pressures or a larger social setting that oppresses or isolates the speaker. In contrast to the earlier more vulnerable emotional state, the speaker's identification as a *تاجرة* / "dealer) may indicate a moral shift, since it implies a transactional, possibly chilly approach to life. In addition to being personal, the change is linked to societal factors that influence identity. The speaker's inability to break free from a system of authority is reinforced by the references to *مختار* / "the neighbourhood mayor) and *ضغوطها على مختار الحي* / "her pressure on the neighbourhood mayor).

Extract No. 9:

*وتذكرين يا سلوى ، تذكرين كيف انتزعت من احضانك الشقيقة قطعة منا خامدة .. وحملتها إلى المقبرة .. وأرحتها في حفرة وسيدة دفنت فيها احلامنا ايضا تم عدت بعينين ملتا عيني و شفاه يابسة أقول - سلوى .. لا نريد ابناء بعد .. ولم تقولي انت شبيهاً .. اذ كانت امومتك الجريحة اضعف من أن تنتفض .. و لما جففت دموعك "بشفتي سمعتك تتحدثين عن الحياة والموت بصوت الفلاسفة*

(Azzam, 1954, p. 84-85)

A. Aristotle's Appeals:

1. Ethos: The use of direct address ("يا سلوى"/O Salwa) suggests a relationship of familiarity and trust between the speaker and the person being addressed when the speaker says, "تذكرين كيف انتزعت من احضانك الشفيقة قطعة منا خادمة) (Do you remember how you wrenched from your tender embrace a lifeless piece of us?!) Through the use of intimate and personal language, this familiarity creates the impression that the speaker is intimately aware with the circumstances. The speaker's viewpoint is given legitimacy by the vulnerability and introspection displayed here. The speaker uses the concept of ("أمومتك الجريحة"/your wounded motherhood) to express the mental and physical suffering brought on by the loss. An authoritative dimension is added to the speech by the speaker's expertise with the topic (mourning the loss of a loved one, especially a sibling or family member).

2. Pathos: Pathos throughout this extract effectively conveys the speaker's feelings and difficulties dealing with the death of a loved one. Words that emphasise the seriousness of the loss, such as ("... انتزعت من احضانك الشفيقة قطعة منا خادمة") (you wrenched from your tender embrace a lifeless piece of us), elicit a strong emotional response. The speaker characterises someone as having died alongside them, not just as being physically absent. This expression conjures up an emotional and visual picture that appeals to our shared sense of loss and sadness. The emotional impact is increased by describing the burial in ("حفرة وسيعة"/a wide grave) alludes to the act of burying a loved one, (son or daughter), and the image of a grave that appears to swallow the hopes and dreams.

3. Logos: There are no facts or traditionally accepted logic to back up the text's claims. Instead, it focusses more on the individual's experience of grief and loss. Nonetheless, the speaker's philosophical reflections on life and death, particularly the mention of philosophers, subtly contain logos. The statement gains a more intellectual dimension when philosophical ideas about life and death are mentioned, implying that the speaker is considering universal concerns about existence in addition to grieving personally. According to philosophers, the phrase ("بصوت الفلاسفة"/in the tongue of philosophers) implies that the speaker is considering concepts that have been thought about by intellectuals or thinkers throughout history. Although it is framed in a very personal and emotional story, the speaker is addressing the larger philosophical background around concerns of life and death, which might be interpreted as an appeal to logos.

#### B. Gee's Discourse Tools Analysis:

1. Situated Meaning: Depending on the particular context of sorrow, loss, and grief, the words in this extract acquire multiple levels of significance. For instance, the statement ("... انتزعت من احضانك الشفيقة قطعة منا خادمة") (you wrenched from your tender embrace a lifeless piece of us), would probably be understood differently based on the reader's emotional and cultural background. The expression may arouse feelings of shared sadness for someone who has experienced the anguish of loss or a comparable familial tie. For others, it could emphasise the bond between siblings or family members, for whom losing a son or daughter is like losing a piece of oneself. It depicts not just a physical hole in the earth but also an emotional one in the speaker's

life, one that is large enough to hold all of their 'dreams' and their collective anguish as implied by ("دفنت فيها احلامنا ايضا")/You buried our dreams into it). This statement refers to both the mental space that the lost son/daughter left behind as well as the actual physical space.

2. Social Language: The speaker's and Salwa's social roles are reinforced by the text's language. The speaker is positioned as a bereaved sibling attempting to assist Salwa in processing the loss, and she is addressed as a mother in pain. The phrase "أمومتك الجريحة"/your wounded motherhood) alludes to both a common feeling of loss and the importance of the maternal role in Salwa's society. For instance, the sentence in ("ارحتها في حفرة واسعة")/You entombed her in a wide grave) refers to the social customs of grieving, which include burying a loved one, a family gathering, and a component of a culturally recommended method of handling death. Social traditions surrounding death and mourning in a specific culture are reflected in this language, most likely one in which familial links and the action of burying a loved one are extremely common and sacred. By using emotive language like "قطعة منا خامدة" (a lifeless piece of us), the speaker creates a social environment in which mourning is not only a personal feeling but also a shared one among family members. Through their shared grief, the language strengthens the social ties that connect the speaker and Salwa together.

3. Intersexuality: Invoking "بصوت الفلاسفة" (in the tongue of philosophers) introduces philosophical discussion of existence, death, and life. This expression makes reference to more extensive existential and philosophical traditions. It implies that this loss is a part of a more extensive, ancient human experience by relating the speaker's sorrow to centuries of philosophical contemplation on mortality. For instance, 'the tongue of philosophers' about 'life and death' is a reference to both Eastern and Western philosophical traditions (such as existential psychology, existentialism, or Islamic philosophical traditions about life and death). The speaker is admitting that feelings related to death and life are universal and not limited to the private realm; rather, they are reflected in broader, more abstract conversations about the purpose of life. The emotional experience is enhanced by this allusion, which frames it inside a broader cultural and intellectual context.

4. Figured Worlds: A figured world where mourning is a shared experience is created by the loved one's funeral, the suffering of "أمومتك الجريحة"/your wounded motherhood) and the contemplation of life and death. The notion that 'we' are both alive and dead—the sister as a member of the family that is now deceased—indicates that in this figurative world, the lines between life and death are pliable. In addition to being a physical act, burying someone signifies the loss of shared identities, dreams, and futures. The societal norms around maternity frame Salwa's experience as a grieving mother in this world. The text gently accepts the limitations or quietness of her grief, even if her emotional response is seen as essential to the family's grieving process. The tension in the figurative universe surrounding the performance of mourning is caused by her 'wounded motherhood' which becomes a representation of how a mother's emotional load is both apparent and invisible.

5. Big 'D' Discourse: The speaker's use of intimate, familiar terminology when speaking to ("سلوى"/Salwa) reflects a socially situated discourse unique to cultural and familial norms. For instance: The use of ("تذكرين يا سلوى"/Do you remember, Salwa?) establishes a conversational, emotional tone that presumes that the speaker and Salwa have a common past or understanding. This is a very emotional exchange in which the language and the circumstance both bear the weight of lived experience; it is not just a formal or impartial discussion. Furthermore, the discussion here is not merely about information sharing; rather, it is about the performance of roles within the family (mourning mother, grieving sibling), and how those roles are influenced by the cultural norms of silence, mourning, and maternal grief.

Extract No. 10

وجلس في العراء على حجر خشن .. لذعته الشمس فلم يشعر ، وعضه الجوع فلم يبالي ... وظل يتلفت يمنة " ويسرة خشية ان يرى احداً جاء يطلبه .. فهو يخشى العودة ولا يريد ان يموت كأبيه وظل هكذا إلى المساء حتى لم يعد بوسعه ان يحتمل جوعه وقلقه وصبره وفزعه من اشباح المساء التي خالها مخيبة وراء الاحجار .. فعاد إلى البيت يرتجف في نوبة بكاء زادت عنفاً، وحدة عندما لاقتة امه باكية واخذت جسده الطري بين يديها وشدته إلى صدرها ولذعت وجهه بدموعها

(Azzam, 1954, p. 90)

A. Aristotle's Appeals:

1. Ethos: The narrator does not introduce herself in the text, but the narrative authority conveys the ethos through the detailed description of the protagonist's situation. The narrator's ability to evoke emotions and place the reader within the protagonist's inner world gives the narrator credibility. We trust the narrator's authority because of the vivid and authentic portrayal of the protagonist's suffering; the language used demonstrates empathy, making the narrator credible in her observation of the protagonist's mental state. For example, details like وظل يتلفت يمنة ويسرة ("خشية ان يرى احداً"/he kept looking left and right, for fear that he might see someone) give us an insightful portrayal of a person in distress, making the narrator appear reliable in understanding the subject's emotional state.

2. Pathos: The text has strong emotional overtones. A key component of the passage's emotional appeal is the depiction of the protagonist's psychological anguish (fear, anxiety, and final breakdown) and physical suffering (hunger, tiredness). We are supposed to experience empathy, worry, and even a feeling of unease that we all share. For instance, the statement "وعضه الجوع فلم يبالي" / and he was bitten by hunger but he did not care) captures the depths of pain. The protagonist's internal conflict is demonstrated by his emotional insensitivity to hunger; he is so distraught that his physical requirements are subordinated to his anxiety and emotional weariness. The emotional intensity of the scene is increased when the protagonist is "يرتجف في نوبة بكاء"/shivering in a fit of tears). The character's overpowering sense of loss or anxiety is relatable to us because of the emotional tiredness and terror.

3. Logos: This text mostly relies on pathos since it emphasises emotional experience above logical argument. The protagonist's actions are not well-supported by any argument or proof. The protagonist's actions are driven by strong psychological and emotional states—anxiety, hunger, and fear—rather than by logic. The main

character's fear of being noticed ("خشية ان يرى احداً") for fear that he might see someone), for instance, appears illogical or motivated more by emotional paranoia than by reason. The absence of reasoning or intellectual discourse highlights that logos is not the focus of this text; instead, the narrative is driven by a subjective emotional experience.

#### B. Gee's Discourse Tools Analysis

1. Situated Meaning: These expressions have a very particular, emotional meaning because of the circumstances of hunger, terror, and physical tiredness. In addition to being physical experiences, the protagonist's feelings of hunger ("وعضه الجوع") and he was bitten by hunger) and fear ("فزعه من اشباح المساء") and his fear of the evening ghosts) are intricately linked to the larger emotional framework of their mental state. As an illustration, the line " " (the sun stung him but he did not feel it) implies that the protagonist is so consumed by his mental anguish that physical pains—like the sun's sting—no longer count. This illustrates how the protagonist's emotional condition filters sensory impressions through fear, loneliness, and suffering, adding new levels of meaning.

2. Social Language: The protagonist's status as an outsider or someone in suffering defines his social role. His behaviors—sitting outside, going hungry, and seeking refuge—place him in a position of social marginalisation. He appears to be having identity issues, torn between an innate need to survive and an outward dread of being scrutinised or noticed. For instance, the protagonist's fear of going back to the house because 'he does not want to die like his father' points to a social language that is deeply ingrained in culture. This might allude subtly to a familial history or an inherited destiny that the main character dread reoccurring. The weight of social legacy is carried by the phrase ("يموت كأبيه")/to die like his father), both in terms of possible embarrassment and family expectations.

3. Intersexuality: The text's emotional collapse and fear of dying might be interpreted as a part of a broader literary history of protagonists who battle loneliness, existential suffering, and survival. Works that examine themes of loneliness and despair, such as existentialist literature or stories about marginalised people, may be compared to this piece. For instance, the intertextuality of familial legacies is used in the line " فهو " ("يخشى العودة ولا يريد ان يموت كأبيه")/he is afraid of going back and does not want to die like his father). This might refer to a number of literary or cultural themes, such as children's fear of suffering the same fate as their parents, which appears frequently in literature from many civilisations. The protagonist's fear of dying and the death of his father are related, which establishes an intertextual relationship to the family story.

4. Figured Worlds: The idea of a 'figured worlds' refers to a specific manner of envisioning the world in a social setting. The figured world in this extract is centred on death, grief, and family, and is entwined with philosophical reflections on life. For instance, ("عضه الجوع فلم يبال") and he was bitten by hunger but he did not care). In this text, hunger symbolises the psychological and emotional effects of starvation rather than only being a bodily experience. The protagonist's disregard for hunger implies that survival has taken precedence in his fictional world. He is motivated by a deeper

emotional or existential distress rather than the necessities of life. Hunger becomes a metaphor for persistent emotional anguish in a larger existentialised world where survival goes beyond the bounds of physical misery. ("وفزعه من اشباح المساء التي خالها") /مختبئة وراء الاحجار and his fear of the evening ghosts which he thought were hiding behind the stones) The "shadows of the evening" stand in for the protagonist's psychological anxieties, such as remorse, inner conflict, or fear of the unknown. The "shadows" are not just literal—they are symbolic of the protagonist's psychological state.

5. Big 'D' Discourse: The line "وجلس في العراء على حجر خشن"/He sat in the open on a rough stone) places the protagonist in a socially marginalized position; he is not in the safety of a home or other secure setting, but rather is exposed to the elements. The social position of sitting on a rough stone indicates vulnerability and discomfort, as well as survival in a harsh environment. ("وظل يتلفت يمناً") /ويسرة خشية ان يرى احداً / he kept looking left and right, for fear that he might see someone). Possibly as a result of being persecuted, condemned, or embarrassed, this term implies that the main character is in a condition of terror and avoidance. A social setting of risk or rejection is indicated by the social practice of avoidance and the fear of being discovered.

#### 6. Discussion and Results:

Aristotelian appeals and Gee's discourse tools are both used to show how these popular fiction texts balance social roles, individual emotions, and the expectations of their different social environments. Rich levels of cultural, ethical, and emotional complexity are revealed in both stories by this study.

The social complexity of two stories and two cultures, as well as emotional relationships and love vernacularity, are demonstrated using the three Aristotelian Appeals. In the story of 'The Darcy Monologue', pathos effectively conveys Darcy's emotional vulnerability in the monologues, particularly as he considers his previous deeds, his love, and the difficulties he faces in overcoming his pride. His internal conflict, remorse, and desire to act in a way that would support his personal development are all connected to the monologue's emotional appeal. Since the talks are open about his hurt the emotional upheaval of acknowledging his affections, Darcy's emotional fragility is more clearly expressed.

Although pathos is used in both stories, the emotional appeal is conveyed in distinct ways. Pathos is subtle and internal in (اشياء صغيرة)/The Little Things), which helps the reader empathise with the protagonist's silent inner pain. Pathos, on the other hand, is more obvious in 'The Darcy Monologues', when Darcy candidly discusses his emotional difficulties, resulting in a more dramatic emotional journey. Meanwhile, the protagonists of Azzam's story experience emotional loneliness and silent battles with regret and longing, which evokes melancholy. Loneliness serves as the emotional appeal, and the protagonist's unsaid wishes evoke a sense of sorrow. The internalised struggle between the character's desires and the absence of emotional expression is what drives the emotional weight, evoking a strong, sympathetic reaction in the reader. Darcy's love sensitivity is more obvious in 'The Darcy Monologues' because of his pride and fear, which are exacerbated by his social

standing and internal conflicts regarding humility. Azzam's story examines the vulnerability of love through unspoken feelings and lost chances for intimacy. The protagonist's desire for something intangible serves to show their inner fragility. Thus, various approaches, including emotional restriction and quiet, are used to examine love vulnerability.

Moreover, both 'The Darcy Monologues and (اشياء صغيرة)/The Little Things), centre on the protagonist's inner monologue; Darcy's Monologues emphasise logical reasoning, while (اشياء صغيرة)/The Little Things) emphasise pathos and emotional introspection. Both stories feature internal monologues, but Darcy's monologues are more obvious in their logical development, while (اشياء صغيرة)/The Little Things) are more concerned with emotional introspection. Azzam focusses less on logical reasoning and more on emotional connection in his writing.

Aristotelian appeals and Gee's discourse tools offer a thorough comprehension of the feelings, social roles, and meanings of characters. Pathos and ethos result from the protagonist's emotional separation and social isolation, which determine their contextual meaning. Class and responsibility have an impact on Darcy's situated meaning, and the conflict between pride and love gives rise to pathos. Their respective social contexts have a significant impact on both characters; Darcy's monologues focus on class-based responsibility, while Azzam's background emphasises emotional repression. Silence and emotional control are characteristics of the protagonist's social language. Their social disconnection stems from their incapacity to express their inner emotions, which gives rise to their pathos. The protagonist lives in a society where their inner feelings are frequently not communicated verbally, and the ethos is one of quiet dignity and reflection. Because of a social language that prevents complete emotional exposure, this leads to a feeling of social estrangement. Meanwhile, due to the constraints of his station and class, Darcy uses formal social language which shapes his ethos. His ethos is influenced by a social language that prioritises obligation over individual preference. Darcy considers how his love goes against the language of his culture while he expresses his sadness, which heightens the impact of his emotional fragility. There is a contradiction between ethos and pathos in both fictions as the protagonist in (اشياء صغيرة)/The Little Things) must deal with a social language of quiet while Darcy's social language of duty and pride limits his ability to communicate his emotions.

Ethos and pathos and ethos result from the protagonist's figured world, which places a strong emphasis on social concealment and emotional repression. Their ethos is characterised by silent perseverance in the face of unspoken emotional needs. Darcy uses ethos and pathos to negotiate his love in 'The Darcy Monologues'. With Darcy's story concentrating on class expectations and Azzam's on social invisibility, the two stories show how figured worlds influence characters' perceptions of their emotional and social duties. Azzam's story explores pathos and emotional control to examine the protagonist's emotional loneliness and social expectations. Darcy's struggle to balance his love with his responsibilities is shown by the way his ethos is influenced by his status, pride, and duty. Characters in both fictions have identities

that are moulded by socially constructed discourses; Darcy is constrained by a discourse of class and pride, while Azzam's protagonist is in a discourse of silence.

By fusing Aristotelian appeals with Gee's discourse tools, one can observe how culture shapes personal, multiple, and social identities (see Hameed & Alhuseini, 2024, p.865-866 for further insights), social roles, and emotional expression in both stories. While Darcy's internal monologues emphasises the conflict between social obligation and personal desire within the framework of British nobility, the protagonist's silence and mental anguish in (اشياء صغيرة)/The Little Things) represent a societal discourse that stifles emotional expression. These cultural contexts—one characterised by emotional constraint inside a structured society, the other by emotional silence—are reflected in the voices of the two stories. Each text's imagined worlds and social languages influence the characters' ethos and pathos, providing insight into how social norms and narrative voice are used to form culture and identity.

Using Aristotelian appeals and Paul Gee's discourse tools, the analysis of Boyd. (2017)'s *The Darcy Monologues* and Azzam's (اشياء صغيرة)/The Little Things) offers important insights into how power relations, emotional depth, and social commentary are constructed. Both texts use rhetorical devices and discourse tools to convey themes of identity, transition, and critique as they examine the intersections between personal narratives and society norms and expectations.

The figured world of English aristocracy critiques rigid social hierarchies and gender roles, offering a lens for broader societal critique. In *The Darcy Monologues*, power dynamics are portrayed through Darcy's internal struggle and relationships, highlighting shifts in authority and influence based on class, gender, and personal growth. Ethos establishes Darcy's credibility as he changes morally and emotionally, while logos captures his logical reasoning in addressing his flaws.

Paul Gee's discourse tools, particularly social language and situated meanings, emphasise the cultural specificity of the story. The figured world of Middle Eastern traditions critiques patriarchal structures and societal pressures, offering a poignant exploration of identity and agency. Power relationships in *The Little Things* centre on gender roles and societal constraints within Middle Eastern culture. Characters navigate societal expectations with dignity and sacrifice, reflecting ethos grounded in cultural authenticity. Pathos highlights emotional struggles, particularly for women constrained by traditional norms, while logos is evident in their attempts to reconcile personal desires with societal expectations.

Narrative voice is used in both texts to create social critique and identity. While *The Little Things* highlights the conflict between individualism and conformity in a culturally grounded setting, *The Darcy Monologues* concentrates on Darcy's self-discovery and moral development. When taken as a whole, the texts show how rhetorical and discourse devices interact to explore themes of identity, power, and societal critique while providing deep, genre-specific insights into human experiences.

## 7. Conclusions

The conclusions from this study are as follows:

1. Despite the drastically diverse cultural contexts, both stories demonstrate how stress is universal. Both protagonists endure emotional strain and internal conflict as they negotiate their feelings against social norms, whether in the setting of definite society where social duty and class expectations stifle romantic feelings, as in 'The Darcy Monologues' or where emotional expression is restricted, as in (اشياء صغيرة)/The Little Things).
2. Managing Power Dynamics in Different Genres by emphasising the meeting point of social systems and individual action, several genres tackle power dynamics. The Darcy Monologues address class and gender-related power dynamics via romantic contemplation, showing how influence changes as characters grow. The Little Things uses cultural conventions to illustrate struggles for agency while highlighting power through gender roles and societal limits. Figured worlds, which show how people negotiate relationships, authority, and social forces within their genres, serve as representations of power.
3. In The Darcy Monologues, pathos depicts Darcy's emotional change, logos supports his rational introspection, and ethos represents his growing credibility. Pathos arouses sympathy for the characters' plight, logos organises their thinking in decision-making, and ethos upholds the moral integrity of the characters in The Little Things. While presenting logical criticisms of social standards, the rhetorical appeals elicit emotional responses.
4. Paul Gee's Discourse Tools' Function Paul Gee's discourse model's main instruments reveal how the stories subvert social norms and create individual identities. In The Little Things, social language emphasises cultural and familial norms, but in The Darcy Monologues, it emphasises Darcy's self-reflection and class relations. Understanding how characters' identities and choices are influenced by their surroundings is made easier with the help of situated meanings and figured worlds. Both books' use of intertextuality enhances their social commentary by linking their stories to larger literary and cultural traditions.
5. Each story's narrative voice reflects the cultural dynamics of its own society; for example, Darcy in The Darcy Monologue speaks within the bounds of class expectations, while the protagonist in (اشياء صغيرة)/The Little Things) is muted by gendered cultural conventions. As a result, the voice becomes an effective medium for communicating social influence and emotional stress.
6. A multi-layered study of both stories is made possible by the merging of Aristotelian appeals and Gee's tools, which highlights the intricate interactions between social roles, cultural background, and personal emotions. Through an analysis of (ethos, pathos, logos) and the tools of discourse (situated meaning, social language, intertextuality, figured worlds, big 'D' discourse) we can better comprehend how cultural expectations impact identification and emotional expression in both texts.
7. Both cultures place a strong emphasis on suppressing emotions, but their frameworks are different. Class expectations in 'The Darcy Monologues' and gender

conventions in *اشياء صغيرة* (The Little Things) demonstrate how social structures affect how people express their emotions and create their identities.

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