

It's All About Persuasion: Discourse Strategies
It's All About Persuasion: Discourse Strategies in Teen-Directed Writings

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Abstract

Persuasion appeals to thoughts, logic, attitude change and beliefs. People's minds are influenced intentionally through the power of persuasion; hence, it is a form of social practice. It encourages adoption of a new thought, attitude or behaviour. Adolescents, for instance, are targeted in many genres of discourse including self-help books. The present study aims to investigate the prominent persuasive strategies directed at teenagers using an eclectic model of analysis that incorporates three models of persuasion. The rhetorical appeals and the lexical and grammatical features are investigated in selected samples of two self-help books. The results show high percentage use of logical and affective appeals, as well as quasilogic strategies that appeal to logic. Also, it is evident that infinitives have the most frequency counts in terms of grammatical and lexical analysis.

I. INTRODUCTION

Persuasion is a tool that can manipulate people's minds not to do what they believe they should do; rather, they are driven to do what they think they believe in. In modern times, persuasive discourse has become a growing field of interest for many rhetoricians and communicative theorists. The theory of persuasion is very prominent in politics and education. However, persuasion can be found and practised in all aspects of life and takes many forms. Even a baby's cry for his mother to feed him may be described as an act of persuasion, which implies an intention, a persuasive intention. This is what makes persuasive discourse different from other kinds of discourse.

Conner and Lauer (1985) investigate persuasive writing in students' essays, and identify which rhetorical appeals (i.e. Aristotelian appeals, pathos, ethos and logos) occur the most to

determine cohesion in their writing. They provide a model for the study, and in their findings conclude that the rational and the affective appeals occur the most.

Several studies have also investigated persuasive strategies in various fields. Yet, to the best of the researcher's knowledge, writings directed at teenagers have not been examined. Therefore, the present study aims to analyse the prominent persuasive strategies of rhetorical and linguistic aspects in teen-directed discourse, namely, writing. Ten samples extracted from two self-help books directed at teenagers are analysed. These books are *The Seven Highly Effective Teens* by Sean R. Covey (1998), and *Empowering Teens to Build Self-Esteem* by Susanne E. Harrill (1993). The model of analysis for this study is designed based on complementary three models. Two are used to examine the rhetorical aspect from two perspectives: the rhetorical appeals defined in Conner and Lauer (1985), and the persuasive strategies defined by Johnstone (1989). The other model examines the lexical and grammatical aspect defined in Biber's (1988) multidimensional discourse analysis. The initial results reveal extensive use of rational appeals, quasilogic strategy and infinitives.

II. LITERATURE REVIEW

Persuasion discourse has been investigated with regard to most aspects of human knowledge, where individuals interact and communicate with each other in order to reach certain aims. These aims are forms of persuasion as they are all motivated by the beliefs and principles an individual holds. Therefore, an individual tries to convey them using a number of persuasive techniques of his or her personal preferences, in order to be acknowledged by the other party hoping to reach a sort of agreement and solidarity. This is regardless of whether the other party is convinced; it has been a personal choice (Johnstone 1985).

1. The Concept of Persuasion

When one hears or reads the word persuasion or the word(s) *persuade* or *persuasion*, a number of notions are associated and conceptualised in the mind, such as influence, force, reinforce, change, agreement and argument. In a general sense, Lakoff (1981), for example, refers to persuasion as "the attempt or intention of one participant to change the behavior, feelings, intentions or viewpoint of another by communicative means" (p. 28). Moreover, Brembeck (1976)

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emphasises that this change in behaviour, feelings, or intentions is implemented "in some predetermined manner" (p. 11).

2. In Communication and Intentions

Communication is the conveyance of a message from the source (i.e., in the case of persuasion, it is the persuader regardless of whether s/he is a speaker or a writer) to the receiver (i.e. the audience whether the persuadee is a listener or a reader, an individual or a group of people). This message bears in its folds the thoughts and feelings of the speaker or the writer, and its meaning is transferred via linguistic expressions by the speaker's preference of choice among them. According to Lakoff and Johnson (2003; 1980), each linguistic expression has a meaning, and in a communication process the speaker's intended meaning is sent through a choice of linguistic expressions related to their meaning; they characterise this aspect for its objectivity with regard to linguistic expressions on a condition that both aspects, i.e.

3. Influence and Power of Persuasion

People in ordinary talk, let alone political and advertising talk, sometimes, unconsciously, practise persuasion to influence others or to force them to change or to control their actions and interpretations. Therefore, practice, in this sense, is regarded a form of power. Mulholland (2003) demonstrates how power can sometimes be practised in persuasive communication by people, such as raising the tone of interaction, dominating conversation, or adopting a strong attitude to assert opinions and force others to agree with them. Speakers and writers in persuasive discourse are doing the same in planning for persuasion to force people to follow their flow of discourse, on opening and closing topics, and in controlling their actions and interpretations.

4. The Psychology of Persuasion

Power and influence are synonyms for persuasion due to its dimensional nature; namely, psychological and sociological dimensions based on predetermined manner. From this perspective, Brembeck and Howell (1976) consider "persuasion as a study is intrinsically multidisciplinary" (p. 6). Changing an attitude or behaviour to adopt a new one, means that the way a person is perceiving reality changes, and this what influence does. Vickers (1983) illustrates this process through showing the relationship

between language and reality as "a vision made out of words" (p. 435). That is to say, to create influence, as a distinct characteristic of persuasion, the persuader must provide a means of language to help persuadees to adopt the new interpretation of the reality s/he presents in the arguments. In support, Mulholland (1994) emphasises that persuasion shapes the world in the receivers' minds by means of language, which "has the power to bring about and effect personal relationships, [...]. In short, language can supply people with both the means to interpret the world, and a set of methods by which to influence their own and other's perceptions of the world" (p. xviii).

5. Social Influence in Persuasion

In the above sections the psychological effect in the relation between language and reality in persuasion was reviewed. From a sociological perspective, this correlation is measured on a smaller scale – on an individual level. But, when this is effectuated on many individuals, then persuasion has another property that accounts for the relation between language and society. For instance, Almuden (2014) points out that the current interest in persuasive discourse is restoring the social function performed by human language, strengthening bonds between individuals and groups in a community.

6. Argumentation and Rhetoric

7. Persuasion and the Reader

According to Aristotelean rhetoric, a writer's intentions formulate his arguments where he determines the persuasive appeals for the addressed audience to elicit actions in a reader's response. Ewald (1988) reviews the types of audiences and approaches to an audience in persuasion. He distinguishes between two types of audience: the real readers, who are the audience addressed, and the implied readers, who are the audience invoked. Most of the approaches he reviews emphasise real readers in persuasive discourse. Ewald (1988), furthermore, reviews approaches such as *Motive-goal*, which focuses on the notion that arguments can motivate one audience to receive the desired action, but this is not necessarily received by all audiences. Another approach is the *learning approach* where motive and reward appeals are receiver-specific.

METHODOLOGY

1. The Present Research

Although there is an invaluable number of studies investigating persuasive strategies in different disciplines such as politics, advertising, media and language-related disciplines relevant to persuasion, including rhetoric, argumentation and pragmatics, research on persuasive strategies in written or verbal discourse, especially in teen-directed speech has not, to the best of my knowledge, provided an optimal model for teen-directed persuasive discourse in written context.

Various considerations may be raised in support of this claim. For instance, since persuasive means, rhetorically speaking, such as deductive and inductive reasoning, can differ to suit the targeted audience (van Eemeren et al., 2013), teenagers can also qualify as target audience of such speech, namely, a non-academic audience. Therefore, any teen-directed speech should be adjusted to suit their syntactic, semantic and pragmatic development at their age (see Ott, 2013; Nippold, Ward-Lonergan & Fanning, 2005). Persuasive speech is, therefore, not an exception, given that it is not easily achieved and requires practice to master.

2. Theoretical Framework

The current study presents a suggested model for written persuasive discourse directed at teenagers. Hence, it requires a multidimensional (holistic) model design that includes analysis of both linguistic and rhetorical devices. To meet this approach, three theoretical models are incorporated to examine the rhetorical, lexical and grammatical strategies.

3. Focused Aspects for Analysis

Rhetorical devices

To analyse rhetorical devices, two models for persuasive strategies are integrated for this purpose: Ulla Conner and Janice Lauer's (1985) rhetorical approach and Barbara Johnstone's (1989) persuasive strategies from a linguistic approach in rhetorical discourse.

The following model's analytic system consists of 19 persuasive appeals, classified into three categories: 12 rational appeals in the logical category, 4 credibility appeals in the ethical category and 3 affective appeals in the emotional category. These appeals are summarised as follows in tables 1.1 for rational appeals, 1.2 for

credibility appeals and 1.3 for affective appeals (Biber, Connor & Upton, 2007, p. 124; Conner & Lauer, 1985, p. 314-5).

Table 1.1 Rational appeals – (*Logos*)

Abbrev.	Rational Appeal (RA)	Description
RA1	Descriptive Example	<i>Providing evoking descriptive example from one's or other's experience</i>
RA2	Narrative Example	<i>Narrating stories that must have a beginning, middle and an end.</i>
RA3	Classification	<i>Placing the subject in a class and showing his, hers or its membership in that class; includes definitions.</i>
RA4	Comparison	<i>Establishing similarities to support a suggested point perceived by the audience to be different.</i>
RA5	Contrast	<i>Establishing differences to support a suggested point perceived by the audience to be similar.</i>
RA6	Degree	<i>Arguing that two things are separated by a difference of degree rather than kind.</i>
RA7	Authority	<i>Using the authority of others rather than the writer himself.</i>
RA8	Cause/Effect - Means/end Consequences	<i>Showing the end result from something/event or how one event leads to another.</i>
RA9	Model	<i>Agreement on a suggested model to follow and to take the same action.</i>
RA10	Stage in process	<i>Proposing an action that creates a stage in process and leads to achievement of something that the audience perceived to be impossible.</i>
RA11	Ideal principle or	<i>Providing universal principles accepted by all members of the audience in support of an argument.</i>
RA12	Information	<i>Providing supportive facts and statistics.</i>

Table 1.2 Credibility appeals – (*Ethos*)

Abbrev.	Credibility Appeal (CA)	Description
CA13	First-hand Experience	<i>Giving information taken from the writer's experience or some authority on the subject.</i>
CA14	Writer's respect for audience's interests and point of view	<i>Establishing a good impression of a good will writer through showing appreciation.</i>
CA15	Writer-audience shared interests and points of view	<i>Building solidarity with audience through showing similar interests with them and minimising differences.</i>
CA16	Writer's character and/or judgement	<i>Being neutral or subjective by making positive judgement gives impression of good intentions.</i>

Table 1.3 Affective appeals – (*Pathos*)

Abbrev.	Affective Appeal (AA)	Description
AA17	Appealing to audience's views	<i>Triggering audience emotions through their attitudinal or moral values, e.g. requests and suggestions.</i>
AA18	Vivid picture	<i>Creating an event, a thought or a desired emotion in the reader to make him or her present in this created picture.</i>
AA19	Charged language	<i>Employing language to arouse emotions that have negative connotation leaving audience in a relevant emotional state with the writer, e.g. anger.</i>

The rational appeals in this model are based on the informal reasoning of Perelman and Olbrechts-Tyteca's (1969) work on the differences between rational argumentation and rational persuasion (see also Conner & Lauer, 1985). They represent rational aspects which appeal to the reader's mind, either by using inductive or deductive reasoning.

The credibility appeals used in this model are based on the ethical appeals in modern discourse in the work of Lauer et al. (1985) on rational strategies (see Lauer, Montague, Lunsford, & Emig, 1985). Establishing a trustworthy image is a central concept for the effectiveness of the credibility appeals; in order for the writer to be convincing, he or she has to win the reader's trust.

Lastly, Conner and Lauer's (1985) affective appeals are also based on Lauer et al. (1985) in modern discourse. According to the authors, both credibility and affective appeals are based on Aristotle's theory of rhetoric, research conducted by rhetoricians, communication theorists and psychologists in modern discourse.

The third persuasive strategy is analogy. Analogical persuasion is "calling to mind, explicitly or implicitly, traditional wisdom, often in the form of parable or fablelike stories" (Johnstone, 1989, p. 149). It is a storytelling mode, whereby the audience are taken in an indirect way to teach or to remind them of "time-tested values" (Johnstone, 1989:149). Its language is of folktales and linguistic devices that evaluate the pointfulness of stories.

Table 2.1 Persuasive strategies (adopted from Johnstone, 1989, p. 145)

	Quasilogic	Presentation	Analogy
Distinguishing model	Model from formal logic; convincing (<i>calls audience logic</i>)	Model from poetry; moving (<i>creates audience's involvement</i>)	Model from narrative; teaching (<i>indirect timeless involvement of audience</i>)
Linguistic correlates	Use of "logical connectives": thus, hence, therefore...	"Rhetorical deixis": here, now, this	Formulaic language: "you know what they say"; "that reminds me"
	<i>Metaphor</i>	Visual metaphors": behold, look, see	"The words of the ancestors": proverbs
	Subordination such as <i>conditional clauses</i> ; integration	Coordination/ parataxis/ parallelism/ <i>Poetic devices such as</i>	Chronology; timeless past ("once upon a time"); involvement

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	<i>alliteration and imagery; involvement</i>
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Grammatical and Lexical Strategies

Biber (1988) suggests a multi-dimensional model (MD) to analyse the grammatical and lexical linguistic features. The model examines how these features shape the persuasiveness of a message, and determines which linguistic features occur more frequently in different texts. The multidimensional model helps draw a pattern (or a profile) of linguistic features of a *genre* (Biber, 1988; Conner & Upton, 2003).¹ It is based on a factor analysis of the textual variation of 67 linguistic features.² The model consists of seven assessed factorial structures, which all share communicative functions.³ According to Biber (1988), each factor assesses the communicative functions "most widely shared by the co-occurring features" (p. 101). Biber's assessed factors (he also calls them functional dimensions) are as follows:

1. "Informational vs. Involved,
2. Narrative vs. Non-Narrative Concerns,
3. Explicit vs. Situation Dependent Reference,
4. Overt Expression of Persuasion,
5. Abstract Non-Abstract Information,
6. On-Line Informational Elaboration,
7. Academic Qualification or Hedging." (Biber 1988, p. 115)⁴

4. The Proposed Model of Analysis for the Current Research

This model is eclectic and based on the integration of the three multidimensional models of, namely, Conner and Lauer (1985), Johnstone (1989) and Biber (1988), with respect to rhetorical devices

¹ *Genre*, in the current research, refers to the classification of books among regular readers, e.g. self-help books and novels, as external criteria for classification. It differs from Biber's (1988, p. 206) definition of 'genre' or 'text types'. However, he also mentions that classifying genres is up "to the author's or speaker's purpose." Also, some texts may vary from a narrative focus, but share common informational and production style, e.g. philanthropic direct mail letters (Conner & Upton 2003).

² For the 67 linguistic features used for analysis, see Biber (1988, pp. 73-75).

³ For the summarised factorial structure, see Biber (1988, pp. 102-103).

⁴ Due to the word count limit for this paper, see Biber (1988, pp. 221-245) for more information regarding the 67 linguistic features.

and grammatical and lexical strategies. The proposed model is summarised in Figure 1.

5. Data

The selected texts for this study are extracted from two self-help books – *The 7 Habits of Highly Effective Teens* (1998) and *Empowering Teens to Build Self-Esteem* (1993) – whose language addresses teenagers. The selection of the two books is based on their popularity among young adults, according to YALSA's official website (Young Adult Library Services Association). The first was listed in 2000 as one of the most popular paperback books among teenagers, while the other was listed at all among all years listed on the website, which indicates that it is less popular, but not less effective. Each selected text represents the main idea of the chapter it is included in.⁵

6. Procedure

The approach for analysis is from a win-win perspective as both books are assumed to have their own distinct style of persuasion to meet common and/or different purposes, and each according to the author's aim. It is relevant to mention that the author's person, ideology, social and educational backgrounds are not taken into consideration, as the aim of the study is to define a model of persuasion in a persuasive text without discussing other external factors.

III. DATA ANALYSIS

1 Introduction

This study seeks to find persuasive strategies (i.e. patterns) in teens-directed writings by analysing five samples from two published self-help books. Book 1 is 'The 7 highly Effective Teens', by Sean R. Covey, and Book 2 is 'Empowering Teens to Build Self-Esteem', by Susanne E. Harrill.

Both quantitative and qualitative analyses are conducted. The results and their interpretation are presented in two separate sub-

⁵ Direct link to the most popular paperback books for young adults in 2000:
<http://www.ala.org/yalsa/booklistsawards/booklists/popularpaperback/annotations/2000popularpaperbacks>

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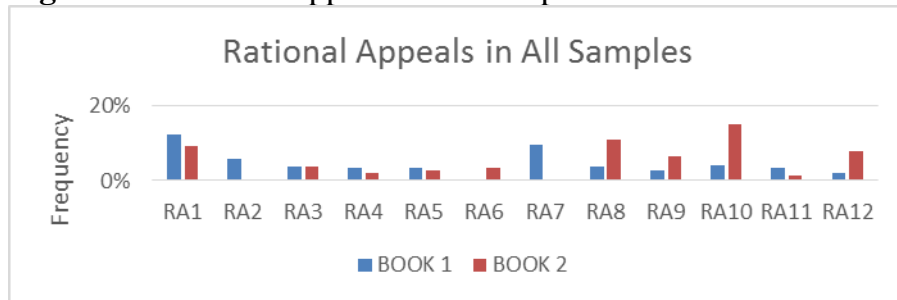
sections (one for each book) with detailed examination of the significant findings. A comparative analysis of the two books based on the major findings is performed in the Discussion chapter, followed by concluding remarks.

1.1 General Results

Before the individual analysis of both book, a preview of the general results is presented below. This should give an insight into what to expect to find in the analysis.

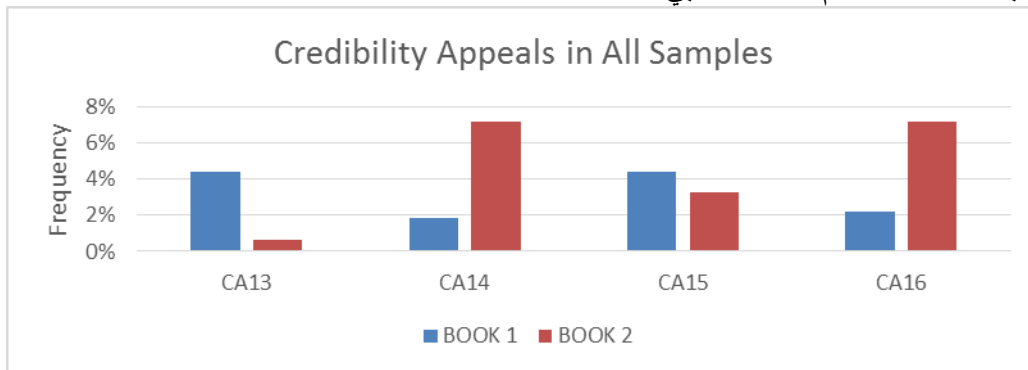
Overall, both books' quantitative and qualitative analysis reveals many similarities, as well as a number of significant differences. Figures 2.0 to 2.4 display the frequency of usage of 19 features considered in this study in both Books 1 and 2. Each strategy frequency of occurrence in all 10 texts is identified, classified and manually counted (see Appendix 3 for detailed quantitative analysis).

Figure 2.0 Rational appeals in all samples.



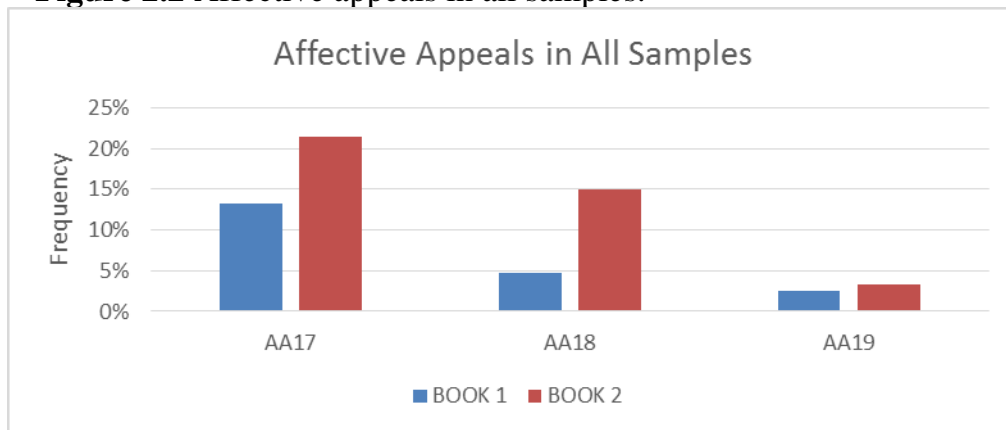
In terms of credibility appeals, Figure 2.1, on the one hand, reveals that first-hand experience (CA13) is used more frequently in Book 1, which agrees with the (RA1) results above. The author supports the arguments presented by providing information from the writer's own experience. Writer-audience shared interests (CA15) are present in both books, although relatively more frequently in Book 1 than in Book 2. Both authors are trying to build a relationship of trust with their readers by focusing on similar interests. On the other hand, writer's respect to audience (CA14) and writer's positive judgement (CA16) are clearly some of Book 2 author's favourite appeals.

Figure 2.1 Credibility appeals in all samples.



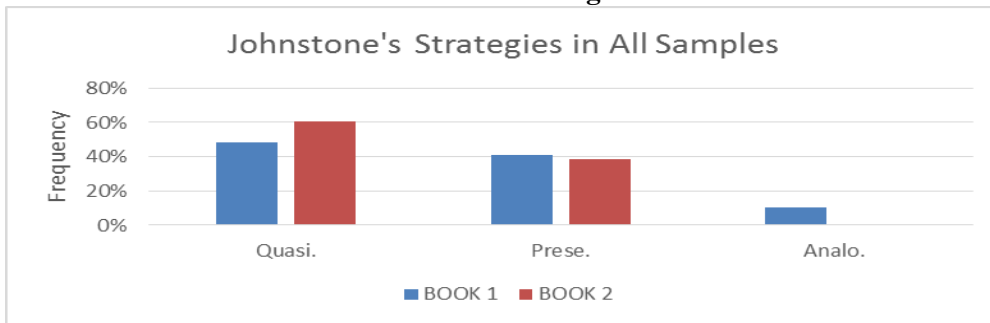
With regard to the affective appeals, Figure 2.2 shows that Book 2 tries to approach the reader's emotions more than Book1, as these appeals are the highest in frequency in all three kinds: appealing to the audience's views (AA17), vivid picture (AA18) and charged language (AA19).

Figure 2.2 Affective appeals in all samples.



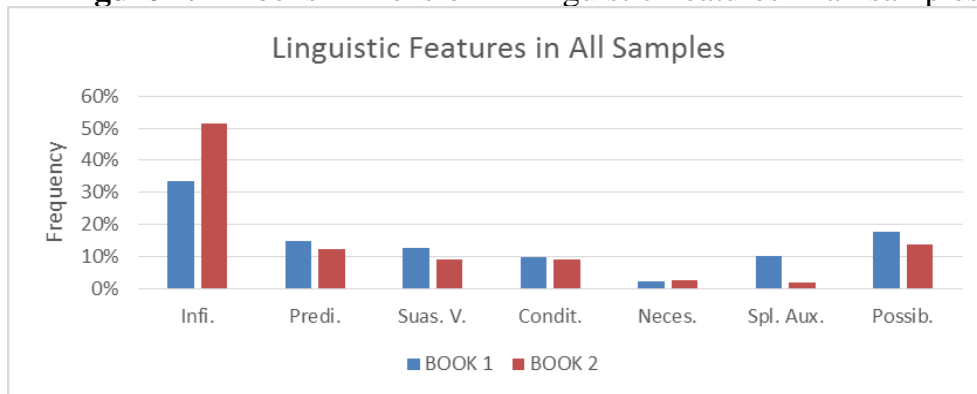
As concerns Johnstone's (1989) strategies, Figure 2.3 shows that quasilogic discourse's frequency is higher in Book 2 than in Book 1. However, both books use presentation with a relatively similar frequency. Analogy is more frequently used in Book 1 as it is almost absent in Book 2.

Figure 2.3 Johnstone's strategies in all samples.



Lastly, Figure 2.4 displays the frequency of occurrence of the seven chosen linguistic features. The infinitive mode is the most frequently used feature in both books, while its frequency is higher in Book 2. Prediction modals, suasive verbs, conditional possibility models and split auxiliaries are used more in Book 1. The other two features – conditional subordinators and necessity verbs – are almost equally present.

Figure 2.4 Biber's Dimension 4 Linguistic Features in all samples.



Each book's data analysis is presented separately in the next sub-section, while the comparison of the major findings between both books is in the next chapter (see Table 1.1, 1.2, and 1.3 for reference of appeals abbreviation).

2 BOOK 1

2.1 Comparing Results

2.1.1 Quantitative

The frequency counts for the features occurrence are shown in percentage; each feature frequency in comparison to the total number

of occurrence of each category of persuasive strategies, e.g. the number of the descriptive example appeal divided by the total number of all occurred rhetorical appeals, and the quasilogic strategy divided by the total number of the three strategies' occurrence, etc. All features frequencies are shown in tables and graphs separately.

Frequency of the Rhetorical Appeals

The overall number of appeals in the five samples is 272; the classification of appeals type and their total frequency is shown in Table 3.0. To break down their counts and percentages, Table 3.1, Table 3.2 and Table 3.3 show frequency and percentage of appeals by appeal type, respectively (see Appendix 5 for detailed frequency of each appeal per sample).

Table 3.0 Classification of appeals with their frequency and percentages in Book 1.

Total Appeals	Rational Appeals	Credibility Appeals	Affective Appeals
272	146 (54%)	35 (13%)	56 (21%)

As Table 3.0 shows, the rational appeals in Book 1 represent the majorly used appeal as they account for 54 percent of the total appeals employed in the texts. The affective appeals are second with 21 percent, and, finally, credibility appeals are the least frequent with 13 percent.

The high frequency of rational appeals compared to credibility and affective appeals in teen-directed writing implies that adolescents are more persuaded if the argument is presented in a fashion that appeals to their reason and tries to prove rationally the validity of the argument (cf. Metsamaki, 2012).

Among rational appeals, shown in Table 3.1, those that occur the most are descriptive example (RA1) with 12 percent, authority (RA7) with 10 percent and narrative examples (RA2) with 6 percent. This implies that Book 1 appeals to its readers by using a “true story” approach. The author focuses on narrating examples and events from his own experience as a means to invite the reader to “buy in”.

Table 3.1 Rational appeals sums and percentages in Book 1

<i>RA1</i>	33	12%
<i>RA2</i>	16	6%
<i>RA3</i>	10	4%
<i>RA4</i>	9	3%
<i>RA5</i>	9	3%
<i>RA6</i>	0	0%
<i>RA7</i>	26	10%
<i>RA8</i>	10	4%
<i>RA9</i>	7	3%
<i>RA10</i>	11	4%
<i>RA11</i>	9	3%
<i>RA12</i>	6	2%

The second most used appeals are affective. Here, the author attempts to relate to the reader emotionally. Table 3.2 shows that appealing to audience views (AA17) is the most occurring with 13 percent. This suggests that the author is establishing an emotional connection via the reader's attitudes and values. The other two appeals are less used with 5 percent and 4 percent for (AA19) and (AA18), respectively.

Table 3.2 Affective appeals sums and percentages in Book 1.

<i>AA17</i>	36	13%
<i>AA18</i>	13	5%
<i>AA19</i>	7	3%

Concerning the frequency of credibility appeals, Table 3.3 shows almost equal percentage of the used appeals; corresponding to this category's appeals are, in order, 6 percent for first-hand experience (CA13), 5 percent for writer's-audience shared interests (CA15), 3 percent for writer's good character and positive judgement (CA16) and 2 percent for writer's respect for audience (CA14).

Table 3.2 Credibility appeals sums and percentages in Book 1.

<i>CA13</i>	12	4%
<i>CA14</i>	5	2%
<i>CA15</i>	12	4%
<i>CA16</i>	6	2%

However, in spite of the low percentage of the total use of affective and credibility appeals, this does not mean they are unimportant; they account for/enhance the overall influence of the appeals all together.

Frequency of Persuasive Strategies Defined by Johnstone

Based on Table 3.4, quasilogic strategies and presentation are the most frequently used persuasive strategies with 49 percent and 41 percent, respectively. This significance of using both strategies more shows how effectively they add to the persuasion weight. Analogy, on the other hand, is the least by 11 percent.

Table 3.4 Johnstone's persuasive strategies sums and percentages in Book 1.

<i>Quasi.</i>	83	49%
<i>Prese.</i>	70	41%
<i>Analo.</i>	18	11%

Frequency of the Over Expression of Persuasion Dimension

The linguistic features are reported in Table 3.5. Infinitives are shown to be the most prominent feature used in all samples of Book 1 with 34 percent. Next, are possibility modals, prediction modals, suasive verbs and conditional subordination with correspondence of 17 percent, 14 percent, 12 percent and 11 percent, respectively.

Table 3.5 Over Expression of Persuasion frequency in Book 1.

<i>Inf.</i>	91	33%
<i>Predi.</i>	40	15%
<i>Suas. V.</i>	34	13%
<i>Condi.</i>	26	10%
<i>Nece.</i>	6	2%
<i>Spl.</i>	27	10%
<i>Aux.</i>		
<i>Possib.</i>	48	18%

2.1.2 Qualitative

Rhetorical Appeals

Regarding the rhetorical appeals, the qualitative analysis suggests that certain appeals occur in certain topics, regardless of their frequency counts, and are more appealing to the audience in that case. For example, in the introductory paragraph of the book (see Appendix 1,

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Text 1), the author uses a variation of rhetorical appeals. For example, he starts with two affective appeals – appealing to audience's views (AA17) in the title "Get in the Habit", and charged language (AA19) in the line "THEY MAKE YOU OR BREAK YOU", with capital letters – then alternates to a credibility appeal writer's good character (CA16) when he begins the first paragraph with "Welcome!" in big bold font and exclamation to emphasise feelings and respect to the reader.

Later on, as a preamble attempt to prepare for his argument – asking the reader to read his book – the author uses the rational appeal *information* (RA12) providing two pieces of information – his name and that he is the one who wrote the book ("My name is Sean and I wrote this book"). This appeal is followed directly with the credible appeal writer-audience shared interests and point of view (CA15) to minimise differences and to create solidarity with the audience: "I don't know how you got it". Then, he follows with a rational appeal; descriptive example (RA1) that can also work as the affective appeal vivid picture (AA18) (see Metsamaki, 2012, p. 209) .

- (1) A lot of teens read books, but I wasn't one of them. (I did read several book summaries, however.) So if [...] But before you do that, hear me out. If you promise to read on, I'll promise to make it an adventure. In fact, to keep it fun, I've stuffed it with cartoons, clever ideas, great quotes, and powerful stories about real teens from all over the world ... along with a few other surprises. So, with that in mind: will you give it a try?
Okay? Okay!

In addition to this, interestingly, is the author's usage of (CA15) and (AA17) in extract (2) from Text 1 below, where he shows a sense of humour as if a conversation with the reader is actually taking place:

- (2) Let's dive in, then. This book is based on another book that my dad, Stephen R. Covey, wrote several years ago entitled *The 7 Habits of Highly Effective People* [...] He owes a lot of the credit for its success to me and my brothers and sisters, however. You see, we were his guinea pigs. He tried out all of his psycho experiments on us, and

that's why my brothers and sisters have major emotional problems (just kidding, siblings). Luckily, I escaped uninjured.

(3) Scene One

You see pictures on Facebook of your best friend [...] was too busy to hang out with you. She doesn't know you saw the photos. Just five minutes ago, this same friend was sweet-talking you right to your face. You feel hurt and betrayed.

Figure 2.0 Examples of illustrations (adopted from Covey 1998, pp. 32-63-49).



Another observation is that the author starts showing the differences between what he calls for (i.e. the habits of effective teenagers) and its opposite. He appeals to the audience's sensibility with the rational appeal contrast (RA5), an extensive use of descriptive examples (RA1) and the affective appeal charged language (AA19) as it appears in extract (4) from Text 1:

- (4) One great way to understand what the 7 Habits are is to understand what they are not. So here are the opposites, or:
The 7 Habits of Highly Defective Teens

Habit 1: React

Blame all of your problems on your parents, your stupid teachers [...] Be a victim. Take no responsibility for your life. If you're hungry, eat. If you're bored, make trouble[...].

- (5) **Proactive or Reactive . . . the Choice Is Yours**

Each day you and I get about 100 chances to choose

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whether to be proactive or reactive. In any given day, the weather is bad, you get a mean text, [...]. So what're you going to do about it? Are you in the habit of reacting to these kinds of everyday things, or are you proactive? The choice is yours. It really is [...] Reactive people make choices based on impulse. They are like a can of soda pop. When life shakes them up a bit, the pressure builds and they suddenly explode.

- (6) Proactive people make choices based on values [...] They recognize they can't control everything that happens to them, but they can control *what they do about it*. Unlike reactive people who are full of carbonation, proactive people are like water.

- (7) Paradigms and Principles

WHAT YOU SEE IS WHAT YOU GET

The following is a list of statements made many years ago by experts in their fields. At the time they were said they sounded intelligent. With the passing of time, they sound idiotic.

- (8) Growing up in my home was at times a big pain. Why? Because my dad always made me take responsibility for everything in my life.

Whenever I said something like "Dad, my girlfriend makes me so mad," without fail Dad would come back with: "Now come on, Sean, no one can make you mad unless you let them. It's your choice. You choose to be mad."

- (9) One final point. It's your book, so use it. Get out a pen or highlighter and mark it up. Don't be afraid to underline [...]

- (10) A paradigm is the way you see something; it's your point of view, frame of reference, or belief. Sometimes our paradigms are way off the mark, and, as a result, they create limitations.

- (11) If you want to make a change in your life, the place to begin is with yourself, not with your parents, your teacher, or your girlfriend or boyfriend.

- (12) Are you in the habit of reacting to these kinds of everyday things, or are you proactive? The choice is yours. It really is.
- (13) It soon became clear to me that I was scared, scared of competing, scared of being in the limelight, scared of trying and perhaps failing.
- (14) Starting with the man in the mirror.
- (15) This is what this book is all about.
- (16) That's because until you feel you are in charge of your own life, nothing else is really possible, now, is it?

One of the most prominent presentation features in all the samples is *visual metaphor*, which is used by the author to keep his claim present. He uses this visual metaphor in two forms: text form such as 'see' and 'look', and visual form, i.e. illustrations in Figure 2. An example of visual metaphor using 'see' is apparent in extract (17) from Sample 4:

- (17) You see, Dad's idea that you are responsible for your life was hard medicine for me to swallow as a teenager.
- (18) Listen to how he said it: "People are always blaming their circumstances [...] I don't believe in circumstances. The people who get on in this world are the people who get up and look for the circumstances they want, and if they can't find them, make them."
- (19) It took place a long time ago, but the principle of can-do is the same: [...]

Over Expression of Persuasion Dimension

In summary, regarding Conner and Lauer's classified appeals, the extent of use of appeals of each classification in the samples is not equal as the rational appeals are the highest, followed by the affective and credibility appeals. However, when concerning each classification's appeals separately, they play quite an important role in interpreting the differences between the samples as each type of appeal has its own aspect influence on the audience. With regard to Johnstone's strategies, they show high variation, and the same goes for the linguistic features of the over expression of persuasion with higher frequency counts for one of its linguistic features.

2.2 Results Interpretation

2.2.1 Rhetorical Aspect

The interpretation of the results above shows that the occurrence of some rhetorical features is more frequent than the others when compared to the total number of the appeals used (see Appendix 3 for the percentage of each appeal type).

There are 12 rational appeals (54 percent of the total count), and among these, descriptive (RA1), authority (RA7) and narrative examples (RA2) occur most. One might expect that in teen-directed writings emotion will prevail, however, they come second with 21 percent of the count, and credibility comes last with 13 percent. However, a truly persuasive discourse will have all the three means as equally important (Biber, Conner & Upton, 2007).

2.2.2 Persuasive Strategies from Linguistic Aspect

The results show the high percentage of using quasilogic with 49 percent and presentation with 41 percent. In quasilogic persuasive discourse, metaphors, using conditional clauses, and the effect of the syntactic structure through logical connectives are highly integrated (Johnstone, 1987).

The author utilises quasilogic and presentation strategies extensively. Many devices appeal to the reader's logic as is clearly the case in extracts (9) from Text 1 and extract (10) from Text 2. He uses logical connectives like '*as a result*' in extract (10) to conclude changing their perception to a positive perspective (see Johnstone 1989, p. 146). To illustrate, in extract (10), the author's argument takes the form A=C, through using the logical relationship between (A) – one's paradigm – and (B) – positive or negative perception – where (A)=(B) – one's paradigm could be positive or negative – and (B)=(C) – positive or negative perception leads to relevant action – then (A)=(C) – one's paradigm leads to relevant action. Hence, reaching a logical conclusion in that sense is more persuasive.

2.2.3 Linguistic Features of Over Expression of Persuasion Dimension

This aspect covers the microanalysis of the texts. In spite of the fact that all seven features of this dimension have a persuasive function –

prediction modals, possibility modals, necessity modals, split auxiliaries, conditional subordination and suasive verbs – the results reveal that only certain features are more occurring, namely, infinitives, possibility modals, prediction modals and suasive verbs. The high occurrence of infinitives supports Beaman's finding that they are found more in written narratives (as cited in Biber, 1988, p. 232).

3 BOOK 2

3.1 Comparing Results

3.1.1 Quantitative

Following the same method, each feature frequency is compared to the total number of occurrences of each category of persuasive strategies. Features frequency is shown in tables and graphs.

Frequency of the Rhetorical Appeals

The total number of appeals in all five samples is 154, In Table 4.0 can be seen the breakdown of their counts and percentages per appeal type. Table 4.1, Table 4.2 and Table 4.3 show the frequency and percentage of each appeal by appeal type, respectively (see Appendix 5 for detailed frequency of each appeal per sample).

Table 4.0 Classification of appeals with their frequency and percentages in BOOK 2.

Total Appeals	Rational Appeals	Credibility Appeals	Affective Appeals
154	96 (62%)	28 (18%)	61 (40%)

The order from high to low overall of each appeal type in Book 2 is similar to that of Book 1. As Table 4.0 shows, the rational appeals in Book 2 are the most frequently used appeals with 62 percent of the total number, which is a similar result to that for Book 1. The affective appeals are employed 40 percent of the time, while credibility appeals 18 percent.

Among rational appeals, as shown in Table 4.1, the highest frequency appeals are stage in process (RA10) with 15 percent, followed by cause/effect appeal (RA8) with 11 percent and descriptive example (RA1) with 9 percent. All in all, the rational appeals results show that Book 2 also relies on presenting a rational argument to the

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reader. The way this argument is modelled differs, however. Book 2 focuses on suggesting paths to achieve what is usually perceived as a hard target.

Table 4.1 Rational appeals sums and percentages in Book 2.

<i>RA1</i>	14	9%
<i>RA2</i>	0	0%
<i>RA3</i>	6	4%
<i>RA4</i>	3	2%
<i>RA5</i>	4	3%
<i>RA6</i>	5	3%
<i>RA7</i>	0	0%
<i>RA8</i>	17	11%
<i>RA9</i>	10	6%
<i>RA10</i>	23	15%
<i>RA11</i>	2	1%
<i>RA12</i>	12	8%

Concerning the frequency of credibility appeals (CA13), these are used very rarely, as can be seen in in Table 4.2. Also, (CA14) and (CA16) are used 7 percent of the total, while for (CA15), it is 3 percent. These results contrast with the results for Book1.

Table 4.2 Credibility appeals sums and percentages in Book 2.

<i>CA13</i>	1	1%
<i>CA14</i>	11	7%
<i>CA15</i>	5	3%
<i>CA16</i>	11	7%

Regarding the affective appeals, the results in Table 4.3 also show almost the same percentage to the results in Book 1 except for the vivid picture (AA18) appeal, which is used more in Book 2 than in Book 1. As in Book 1, (AA17) appeal to audience views is the highest with 21 percent.

Table 4.3 Affective appeals sums and percentages in Book 2.

<i>AA17</i>	33	21%
<i>AA18</i>	23	15%
<i>AA19</i>	5	3%

In summary, the results in Book 2 and Book 1 differ in terms of credibility appeals, and slightly as regards the other two types.

Frequency of Persuasive Strategies defined by Johnstone

Table 4.4 shows 61 percent for quasilogic, 38 percent for presentation and only 1 percent for analogy. These results are approximately the same as those in Book 1 except for analogy, which has higher percentage with 11%.

Table 4.4 Johnstone's Persuasive Strategies frequency in Book 2.

AA17	70	61%
AA18	44	38%
AA19	1	1%

Frequency of the Over Expression of Persuasion Dimension

The results of linguistic features are shown in Table 4.5. The frequency of each feature is almost similar to that found in Book 1. And both books show tendency not to use necessity modals and split auxiliaries quite often.

Table 4.5 Over Expression of Persuasion frequency in Book 2.

<i>Inf.</i>	79	51%
<i>Predi.</i>	19	12%
<i>Suas. V.</i>	14	9%
<i>Condi.</i>	14	9%
<i>Nece.</i>	4	3%
<i>Spl.</i>	3	2%
<i>Aux.</i>		
<i>Possib.</i>	21	14%

3.1.2 Qualitative

The qualitative analysis reveals that some features are widely and extensively used in all samples in different writing contexts. These features are illustrated with regard to the category they fall in.

Rhetorical Appeals

The introductory paragraph is shorter, but includes different appeals. Credibility appeals and affective appeals are used in the introductory paragraph of Book 2. The pattern of the appeals in the introduction is different from that in Book 1. For example, the author starts with

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(CA16) appealing to her audience, e.g. "Hi!" (see Appendix 2, Text 1), followed with rational appeal (RA12) and affective appeal (AA17) when introducing herself ("My name is Suzan Harrill and I am excited..."). She then uses first-hand experience (CA13) and two rational appeals introducing the issue she is addressing in her book – degree (RA6) and cause and effect (RA8) – ending the paragraph with credibility appeal (CA14).

However, when the author introduces the main aim of the book, she follows a different pattern. She focuses more on the affective appeals, especially appealing to audience's views (AA17) and (AA18), and rational appeals, especially stage in process (RA10) and cause and effect (RA8). There are very few credibility appeals such as writer-audience shared interests (CA15); extract (20) from Text 1 is an example (see Appendix 2 for the whole sample):

(20) Fourth, you would learn to solve your own particular problems. Most people are not aware of the fact that they can make choices to think and act differently in order to have positive experiences in life. No one wants to feel like a victim of circumstance.

In summary, the rational appeals frequency differs from that in Book 1 as RA10 is the highest, while CA13 is the least, used only once. In terms of Johnstone's (1989) persuasive strategies, quasilogic is the highest occurring, while analogy is the least. Lastly, in terms of the linguistic features of Biber's (1988) Dimension 4, infinitives are the highest occurring.⁶

3.2 Results Interpretation

3.2.1 Rhetorical Aspect

The author uses a variation of all appeals. However, based on quantitative and qualitative analysis, not all appeals are used, which

⁶ Book 2 is shorter in terms of content density and page numbers; in other words, shorter, concise and faster to read. It could be for this reason it is shorter in length and content than Book 1. Hence, the author needs to focus more on presenting her main points without elaboration. Regardless, this study focuses on finding persuasive patterns that can appeal to young readers successfully.

indicates that the writer has her own paradigm in approaching young readers.

Rational Appeals

The author focuses more on rational appeals, as is similarly the case in Book 1. However, she uses some rational appeals more than others. For example, (RA10) reflects that she thinks it is more important to provide her young readers with directions on how to reach their goal. Also, she focuses on (RA8), which shows the causes and effects, consequences and means and ends. Similar findings regarding this appeal are reported in Biber et al. (2007), whose examination of philanthropic letters highlights the beneficial consequences of following a certain philanthropic programme.

Credibility Appeals

The author has a tendency to focus on building her image through showing respect to her audience (CA14) and giving positive judgement (CA16). Indeed, without referring to any personal or others' experiences, the author also tends not to use first-hand experience (CA13) other than in the introduction. This appeal is to establish the writer's credibility and how knowledgeable she is (Biber et al., 2007).

Affective Appeals

The author appeals to her audience's emotions – evoking the attitudinal and moral – through using (AA17) as the highest affective appeal in terms of occurrence. Also, to put them in an emotional state that allows them to be present in a created event, the author uses more vivid pictures (AA18), and most are illustrations. Biber et al. (2007) emphasises the importance of this appeal in persuasion theory as it is a form of reader involvement, which makes them present in that event. Examples on these appeals are in extract (20) and (21).

3.2.2 Persuasive Strategies from Linguistic Aspect

Quasilogic is the most used strategy in this aspect, especially through the utilisation of metaphors and connectives. The author appeals to her young readers' logic more often than their emotions. She has a tendency to integrate these features to add more persuasive value (Johnstone, 1987). Therefore, she appeals to her audience's minds and simplifies the complex ideas with metaphors, as in extract (28).

3.2.3 Linguistic Features of Over Expression of Persuasion Dimension

Infinitives, prediction modals, possibility modals, conditional subordination and suasive verbs are the most used. The persuasive effect of these linguistic features is basically in distinguishing the discourse from being purely argumentative. Since this genre is opinionated and considers all possibilities to convince its readers of the advisability, the results show high use of the former mentioned features.

IV. DISCUSSION

Concerning *logos*, the rational appeals, surprisingly, are found to be the most extensive. However, the prevalence of *logos* is similarly found in philanthropic letters where prevalence of emotions is expected (see Conner & Upton, 2003). Nevertheless, the prevalence of the logical appeals in all samples is a logical assumption since this approaches the audience through the sensible aspect of their mind; the young adults in the study. The finding by Biber et al. (2007) of the prevalence of *logos* in fundraising letters supports this assumption – the common sense in such letters suggests the excessive use of emotional appeals – but it is unexpected (Biber et al., 2007: 133).

Based on the findings in the last chapter, it is fair to argue that all appeals, strategies and linguistic features are effective individually and highly effective when integrated. The difference is in how to use them. Johnstone (1987) goes along with this supposition by stating that "Clearly, the choice of how to express an idea – how you say it – is often as important as the proposition expressed – what you say" (p. 90).

After discussion of the most effective features in all samples in the last chapter, another important aspect needs to be highlighted before comparing the utilisation of persuasive strategies for both writers. That is, in which writing context has either author planned his or her persuasive argument? Meiland (1989) notes that the conclusion of the persuasion is identified by the persuader beforehand; therefore, "the whole point of the process of argumentation is to establish that conclusion. In persuasion one never winds up being inconclusive

about conclusion" (Meiland 1989, p. 189). Thus, the organisational process of the persuasive writing is conclusion-based.

One main observation is regarding credibility. The statistical analysis for the credibility appeals shows high significance of (CA13) when the two books are compared. According to Aristotle, the worthiness of the cause presented by speakers depends upon the worthiness and reliability of the speakers themselves; thus, the speakers' image in the eye of the audience is the crucial point against which the audience will test the worthiness of the cause. Therefore, it is the writers' responsibility to produce such an image that they would be thought of as reliable and unfailing people (Biber et al., 2007, p. 122).

In addition to this, as regards the use of different appeals in the introduction of both books, the writers include many credibility and affective appeals to create a bridge to connect emotionally and mentally with their young readers.⁷ All of this *effort* is to achieve the aim of placing the audience in an emotional and mental state not only to accept what the writer proposes, but also to convince them to adopt that proposition. In support, Biber et al. (2007) claim that by placing the reader in a relevant emotional state, "the reader might take a relevant action" (Biber et al. 2007, p. 132). Here is where the credibility appeal (CA13) comes into the picture. The significance of this appeal, according to Biber et al. (2007), is to establish credibility with the audience. This makes it a *milestone*. And the other credibility appeals, although important, are not as highly significant as (CA13). Keeping in mind that "persuasion cannot be effective without taking into consideration the role of the writer's image" (Biber, et al., 2007, p. 131).

Another main observation concerns statistical analysis; the significant utilisation of the rational appeal authority (RA7) in Book 1. This appeal, according to Biber et al. (2007), is presenting the authority voice as a model for the reader to be influenced by. Consequently, the reader imitates this model. In Biber et al. (2007),

⁷ Regardless of the introduction size of the two books, both use such variation.

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(RA) is found to be the highest used appeal in the community development field in fundraising letters. This is a correspondence to the present finding for a self-help book directed at teenagers.

Regarding affective appeals, all features are found to be important. In affective appeals, emotional engagement with the audience requires orienting *pathos* towards both the audience and the topic (Cockcroft, 2005, p. 17), which means placing them in an emotional state that prepares them to take an action the writer wishes for.

Moreover, statistically, analogy is found to be significantly different in Book 1. It is also used when a new principle is proposed. The validity of this proposal may be tested by analogy. Analogy helps to amplify the differences between two opposing concepts using rational appeals, but are also complemented by credibility and/or affective appeals, e.g. the difference between proactive and reactive people in extracts (5) and (6) and the acorn analogy in extract (22).

Other individual features that are important due to their emotional effect are illustrations (and/or visuals as visual metaphors), metaphors, poetic devices and humour. All these features are analysed in both books and found to be significant in their utilisation, and emotionally and logically effective. These features are neither effective, nor persuasive by themselves, but including them in a text with all other appeals and strategies gives the persuasion more weight.

In terms of humour, Tannen (2005) claims that this enhances one's presence in a conversation and, therefore, gains more credibility. As Mulholand (2003) suggests, humour can create a common ground with the audience "that they are likely to share views" (Mulholand, 2003, p. 126).

Regarding illustrations, they are effective communicatively and emotionally. They appeal to the emotions, and in learning contexts in texts can lead to attitudinal change (Levie & Lentz, 1982). Illustrations are more appealing and attractive to learners. Also, illustrations are *goal-driven* and their design is based on its

communicative intent as Seligmann and Fiener (1998) suggest.⁸ Therefore, the illustrations used in all samples have communicative intent, which is the writer's persuasive intent in changing his or her readers' attitudes towards the presented propositions.

Moreover, according to Mulholand (2003), metaphors can be used to simplify complex matters. Metaphors can link details easily through symbolism, and the reader will be able to understand the whole picture. Both writers utilise this feature successfully.

Another important feature is visual metaphor, or illustrations, such as cartoons (cf. El Refaie, 2003).⁹ As illustrations (see Figure 2), they increase the value to this feature because they appeal to the emotions through visuals, which, consequently, add more weight to the persuasive attempt. Parkinson (2012) emphasises that visuals can be manipulative, but they are still persuasive tools used widely in media and highly considered by media theorists. Moreover, he demonstrates that they add more credibility to the claim or presented ideas.

In order for the readers, specifically young readers, to be convinced and to agree with the proposed values and beliefs, a writer needs to build a good relationship with them before propositions are introduced and rationalised. In this study, approaching young readers with more attention paid to credibility and affective appeals, which interact with rational appeals and other strategies of Johnstone and Biber (1988), is a candidate pattern for persuading teenagers in written work. Utilising affective and credibility appeals as well as rational appeals adds more weight to the effectiveness of persuasive value. To conclude, the three appeals – rational, credibility and affective – are equally important for a successful persuasion, but, at the same time, they are not necessarily equally used. Furthermore, the other strategies

⁸ For more detail regarding illustrations and their goal-based design, see D. D. Seligmann, and S. Fiener (1998). Automated Generation of Intent-Based 3D illustrations. In M. Maybury & W. Wahlster (eds.), *Readings in intelligent user interfaces* (pp. 226-244). Morgan Kaufmann.

⁹ See El Refaie (2003). Understanding visual metaphor: The example of newspaper cartoons. *Visual Communication*, 2(1), 75-95.

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such as analogy and linguistic features in Biber's (1988) dimension can enhance and maximise the persuasive value.

V. CONCLUSION

The primary aim of this study was to identify persuasive strategies that occur the most based on a proposed model for the analysis. The findings support the assumption that the predominant rational appeals and quasilogic strategy in both books' samples are necessary for appealing to an audience's logic and mind (considered the backbone of arguments in argumentation). However, the variation of using credibility and affective appeals, as well as presentation and analogy strategies, is equally important. These are central strategies when addressing young readers, or any other type of audience; in order to be able to make their arguments accepted, firstly, then presented, secondly, and agreed upon, thirdly, writers must consider careful and effective use of these strategies, even before appealing to the audience's rational.

It is true that emotions are what persuasion is based upon; this is evident throughout history, as is the case for the other two elements of persuasion. Without disregarding the importance, (RA1), (RA7) and all (CAs), especially (CA13), account for strengthening the credibility and the logical appealing power on readers. Together they work as a supportive mechanism for building the basis of a good relationship with the readers to make the presented claims credible, and so, agreed upon.

For more effective utilisation of rational appeals when showing differences, the analysis revealed how including metaphors and visual illustrations increases the influence value as regards young readers as these strategies cooperatively increase their persuasive function. That is, firstly, they are more attractive to capture the young readers' attention, secondly, easier for understanding, and, thirdly, with a sequence of rational appeals that show either contrast, comparison, classification, or descriptive examples, the readers will find themselves more likely *trapped* in the intensity of this pattern, and,

presumably, will reach the end with an inevitable decision of the validity of the proposed principle.

Regarding the introduction pattern, a writer in teen-directed discourse can establish credibility with his or her audience by focusing on CA13, and integrate it with other credibility appeals and affective appeals. Utilisation of cooperative strategies such as rational appeals, especially RA7 and RA10, quasilogic, presentation, analogy and variations of Biber's linguistic features, can leave a strong impact on the reader to catch his or her attention after establishing the base with them.

Regarding the pattern for showing differences when proposing a new principle, the same pattern can be used, but with more focus on analogy, RA1, RA10, RA7 and RA5.

The findings in the present research should enable investigation of other forms of writing directed at teenagers, such as health care, advertising, novels, etc. For further research, pedagogical implications should be considered to improve not only teenagers' writings, but also how to address them in any written context.

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أساليب الإقناع في استراتيجيات الخطاب في الكتابات الموجهة للمراهقين.

إعداد الباحثة: فاطمة سالم أحمد المصعبي

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أستاذ مشارك في قسم اللغويات كلية اللغة الإنجليزية، جامعة بانجور-بريطانيا

الملخص :

يدعو الإقناع إلى تغيير الأفكار ووجهات النظر والمنطق والمعتقدات. وعقول البشر تتأثر عمدا بقوة الإقناع ومن ثم فإنها شكل من الممارسات الاجتماعية. ويكمن تأثيرها في حثهم على تبني مفهوم وفكرة ونظرة وسلوك جديد. ويستهدف المراهقون دائما في أنواع عديدة من الخطاب. وفي كتب المساعدة الذاتية الموجهة إلى المراهقين تهدف الدراسة الحالية إلى البحث عن أبرز استراتيجيات الإقناع الموجهة إلى المراهقين باستخدام نمط التحليل الانتقائي الذي يجمع بين ثلاثة أنماط للإقناع. وجميعها تبحث في الميول البلاغية والملاحح النحوية والمعجمية في عينة منتقاة من كتابين من كتب المساعدة الذاتية الموجهة إلى المراهقين. وتشير النتائج إلى نسبة عالية لاستخدام الميول المنطقية والميول العاطفية بالإضافة إلى الاستراتيجيات شبه المنطقية التي تميل كلها إلى المنطق. وتشير أيضا إلى أن مصادر الأفعال تأتي في كثير من التكرار فيما يتعلق بالتحليل النحوي والمعجمي.