

RHETORICAL STYLISTIC DEVICE IN POLITICAL SPEECH: METAPHOR OF KING ABDULLAH II'S ENGLISH SPEECHES

Dr. Anwar Fayez Al Bzour, Assistant Professor, Zarqa University / Jordan

Email: abzour@zu.edu.jo

Abstract:

Rhetoric is the language use aiming to achieve a specific purpose or have a particular type of effect on an audience or reader. Basically rhetoric is the technique of convincing speech and the human's technical use of vocabularies to induce actions or to form attitudes in other humans. Whereas, a rhetorical analysis requires critical reading skills and its goal is to articulate how the speaker gives speeches, rather than what he actually says. In this regard, this study examines how King Abdullah II tries to convince the audience by using metaphor in his political speeches. The data of this study consist of written political speeches conveyed by King Abdullah II during 2002 to 2014. An analysis of his logical and emotional appeals to the audience was studied. It is stated that metaphor as a figures of speech is not only used for decoration to make the speeches attractive to the audience, but used to encourage the audience to have an action and persuade them to adopt specific points of view. The results of the present investigation show that, political speeches use rhetorical technique aiming to convince the audience.

Keywords: *Rhetoric, Rhetorical Analysis, Convincing Speech, Political Speech, King Abdullah II.*

1.1 Introduction

Language is the ultimate tool of persuasion. In reality, the capacity to exploit the suitable linguistic resources accurately in accordance with the particular demands of each communication scenario is the most precious asset in attaining private or public goal. Through subtle language manipulation, skilled speakers have traditionally been able to exert a good deal of impact on the preconceptions, views, desires and fears of the masses, to the extent that individuals accept false claims as real postulates or even promote policies contrary to their interests.

An essential feature of political speeches is the 'rhetorical art of persuasive argumentation' - the politicians capability to convince people communicatively. Political rhetoric depends on the ability of politicians to inspect and exploit the expectations, hopes, beliefs and fears. In political speeches, persuasion is achieved by choosing a form of discourse that will appeal to both supporters and potential opponents. To linguistically manipulate an audience with a view to persuading them to support unsupportable policies and issues, politicians may play on the audience's emotions by instilling fear, or even euphoria, in them.

Rhetoric is the language use to achieve a specific purpose or have a specific type of effect on an audience or reader. Rhetoric is the "the art of persuasive discourse" (Corbeette & Connors, 1999). In other words, it is the human's use of vocabularies to induce actions or to form attitudes in other humans (Kuypers, 2009). Lectures, prayers, sports comments, presentations, interviews and speeches with texts or products that are communicative and actual related to different circumstances in which there is a desire to create language use that is creative (Crystal, 2002). Many rhetorical devices are used by politicians because they want to distinguish themselves from ordinary people. Repetition, parallelism, metaphor, personification, and the like are the main figures, are the most used (Devlin, 2008).

The present study is framed within this line of research, as it analyses the rhetorical stylistics device metaphor in the speeches of King Abdullah II. Bearing this in mind, the particular goal of the present study is to unveil metaphor rhetoric strategies employed by King Abdullah II.

2. Literature Review

2.1 Metaphor

A typical dictionary defines metaphor by beginning with the most popular method of vocabulary expansion, that is: “The use of a word or phrase to mean something different from the literal meaning” (*Oxford Advanced Learner’s Dictionary*, 2011). However, a more enlightening and exhaustive clarification is that “metaphor is a comparison in the language between two items, the thing depicted and the thing represented it” (Stanley, 2007). The similarity is deployed, by replacing one object's action or activity with another, instead of likening one object to another, and the words of comparison are dispensed- such as, like (Devlin, 2008; Bain, 1867) This is considered particularly important for the differentiation between metaphor and similarity.

This comparison is based on the mutual value when a thing is spoken and used in terms of another one (Devlin, 2008; Bain, 1867). Sydney Greenbaum categorized the metaphor's official resemblance in terms of form, spatial connection or a mixture of both. An instance of official resemblance in form is "hand" (of a clock), "face" (of a construction) in the spatial connection, and an instance of a mixture is "arm" (of a chair). Greenbaum states that when applied to individuals like "angel" or "couch potato," resemblance can also be evaluative (Greenbaum, 1996). Jaroslav Peprník's resemblance is slightly distinct. He cites the transfer of significance based on external characteristics and this resemblance may include shape, place, colour, function, and magnitude (Peprník, 2003). For instance: “first of the form: **bell** (one that makes a ringing noise or a plant); second of the place: **foot** (the reduced portion of the body or at the foot of a mountain); then the instance of a similar feature: **hand** (the end of the arm with five fingers or the side of a dial); last but not least, the resemblance of color where plants, minerals, animals, products, etc. Can serve as motivators for colour names: **bloody**; and finally the similarity in scope, which is either tiny: a **drop of** (water, talent) or big: **pile of** (earth, clothes)” (Peprník, 2003; *Oxford word power dictionary*, 2000).

Peter Newmark states that the metaphor's fundamental aim is twofold: pragmatic (aesthetic) and referential (cognitive), simultaneous in form and content and parallel (Newmark, 1988). Its referential aim is to portray things “more comprehensively and concisely than is possible in literal language”. The pragmatic aim is “to appeal to senses, to interest, to clarify, to please, to delight, to surprise” (Newmark, 1988). Newmark (1981) adds that similes should usually be transmitted to any sort of text, but the TL reader should be acquainted with the similar in scientific-technical texts. And since the whole idea of a similarity, like the one of a metaphor, aims to create a precise illustration, this is useless to dampen it with a smoother group of terms. Larson (1984) thinks that simile and metaphor are taken as grammatical forms in the semantic framework that represent two propositions. She actually believes that there are four components of a metaphor or simile that are: theme, image, similarity point and non-figurative equivalent. It is a speech figure that compares one thing to another by stating that one is comparable to another. Lakoff and Johnson (1980) are convincingly establishing metaphor. The approach of conceptual metaphor described by Johnson and Lakoff (*ibid*) considers metaphors as a way to comprehend something in light of something else. For this study, conceptual metaphor theory is helpful as it suggests that metaphors are used in daily discourse, including political discourse. Metaphors cannot therefore usually be considered literary. A metaphor is defined by Lucas (1992: 224) as “implicit comparisons between things that are essentially different yet have something in common”. When used efficiently like a metaphor, it is a great way of bringing colour to a speech, making abstract ideas concrete, clarifying the unknown, and expressing feelings and emotions. Wilson (1990: 104) points out that metaphor can be used to stimulate

feelings for connotative or emotional reasons and to strengthen specific views. Aziz (1995: 85) points out in the same way that metaphor is the primary source of an emotional message. Abrams (1999) states that "in a metaphor, a word or expression that in literal usage denotes one kind of thing is applied to a distinctly different kind of thing, without asserting a comparison". Metaphor shows the distinctively human capacity by language manipulation to generate and communicate thoughts.

"The metaphoric extension of word is probably the most common process by which a word acquires an additional meaning" states Sidney Greenbaum, and subsequently because of their recurring usage, when the new meaning has been formed, metaphors may lose their figurative character. A metaphor like this is a metaphor that is called dead. (Greenbaum, 1996: 418). This type of metaphor is ordinary in languages; it is scarcely observed or straightforwardly taken for granted. A lot of the dead metaphors are built on organs of the body, e.g. "the legs of tables and chairs", "the tongue of a shoe", "the eye of a needle". In the above mentioned cases of dead metaphors, the human body organs were connected to pieces of furniture metaphorically or as a comparison to an animal (Katamba, 1994:179).

The focus of many accounts is on dead metaphors. Alexander Bain suggests that the initial sign is sometimes not proposed any more to the mind and claims that the expression can be used both initially and figuratively (Bain, 1867). Consequently, "the original denotation is either replaced or supplemented", claimed by Brinton and Arnovick (2006). This was also discussed by Alan Cruse generally discussing figures of speech and naming the extensions of seas that are naturalized and established.

3. Data Collection

The data for the present study includes the written political speeches conveyed by His Majesty King Abdullah II. The speeches that will be collected were delivered in the period between 2006 and 2014. In this period, the Arab countries witnessed the Arab Spring. The researcher collected the speeches from the King's Abdullah official website (www.kingabdullah.jo).

4. Methodology and Procedures

In order to discuss the functions of stylistic device metaphor the researcher resorted to critical discourse analysis (henceforth CDA) which will look at the stylistic devices in their social context. A perfect description of what is the domain of stylistics is discussed by Crystal: "the aim of stylistics is to analyze language habits with the main purpose of identifying, ... those features which are restricted to certain kinds of social context; to explain, where possible, why such features have been used, as opposed to other alternatives; and to classify these features into categories based upon a view of their function in the social context" (Abdul-Roaf, 2006). Style is very essential for speech analysis because leaders can have their own style, or else they can imitate another politician's style to demonstrate who they identify with. As Cook explains, "when the function is to convey information, an inappropriate style can impede it". In other words, "when style is inappropriate, communication breaks down" (Cook, 1989). The techniques used are both quantitative and qualitative. The phenomena of figures of speech will be named in qualitative study, the individual examples found in the speeches will be analyzed and a detailed description will be given. The research examples from the sources will be evaluated from the semantic point of view.

5. The Influence of Metaphors on Establishing Integrity. Having the Right Intentions (Ethos).

Ethos is, "as described as essential to persuasion. A speaker without Ethos will have problems with convincing an audience. The speaker's rhetoric will therefore sound empty and the speaker will be seen as manipulative. A prime mean for achieving credibility (Ethos) is metaphors that are interacting with semantic contrasts. This could, for example, be metaphors about light and dark that associate the speaker with good and the opponent with evil" (Black, 2011). A politician's ethos is a prerequisite for the politician's ability to convince an audience (Black, 2011). "This means that the establishment of ethos is essential for persuasion, and that metaphors have the ability to influence the ethos of the speaker." (Black, 2011)

6. The Influence of Metaphors on Heightening Emotional Effect. Sounding Right (Pathos).

Metaphors are "essential to increasing the emotional impact of a given message. Arousal of emotions is essential to the establishment of heroes, victims and enemies. This arousal of emotions responds to the human feelings that are associated with protection of family, friends, nation, etc. This could be based on a fear of attacks from the unknown other." (Black, 2011).

7. The Influence of Metaphors on Communicating Political Arguments. Thinking Right (Logos).

"Metaphors can provide proofs to a logical argument. This can be done by providing equality between one word/phrase and another word/phrase. For example, Martin Luther King represented the segregation based on racism as either an illness, a prison or as slavery. These metaphors therefore applied equality between the word/phrase (segregation based on racism) and the words/phrases (illness, a prison or slavery). This equality increased the understanding of (segregation based on racism) by explaining it as (illness, a prison or slavery). The metaphors therefore enabled the possibility to draw a logical equality between (segregation based on racism) and (illness, a prison or slavery). This argument is therefore based on this logical equality and therefore logos". (Black, 2011). Thus, the metaphors use came up with a proof to an argument that is logical (Black, 2011).

8. Conceptual Metaphor

Conceptual metaphor theory highlights the role of concepts in structuring the way we think and the way we understand the world around us. It is part of *cognitive linguistics*, which is mainly concerned with concepts to understand language. *The conceptual metaphor* was first systematically studied and investigated by Lakoff & Johnson (1980) in their book "*Metaphors We Live By*". They presented their first and the most famous example of what they called *the conceptual metaphor or the metaphorical concept ARGUMENT IS WAR*, and a wide range of expressions derived from this metaphorical concept:

ARGUMENT IS WAR

"Your claims are *indefensible*".

"He *attacked every weak* point in my argument".

"His criticisms were *right on target*".

"I *demolished* his argument" (Lakoff & Johnson, 1980, p. 4).

It is not just a case of speaking about an "*Argument*" in terms of "*War*"; an "*Argument*" is like a competition we may win or lose. Thus, the concept of *war* structures various traits of *the argument*, so in the above examples, certain attributes of the concept of *war* are transmitted to the *argument*.

Following their classification, the *metaphorical concept* connects two semantic areas, or *domains*, *ARGUMENT* is known as the "*target domain*" (*TD*), while "*WAR*" is the "*source domain*" (*SD*). Certain characteristics and attributes of the "*source domain*" are portrayed unto the "*target domain*".

Lakoff (1993) has also studied the conceptual metaphors; he included the metaphorical concept "*A PURPOSEFUL LIFE IS A JOURNEY*" in his discussion of *inheritance hierarchies*. He argued that metaphorical mappings are interrelated; they are structured in a hierarchy. They are linked together in which there is a *higher mapping* (level 1), which is more comprehensive, and a *lower mapping*, which is included in the upper mapping, the *lower mapping* as in levels (2 & 3). The following examples express this relation:

1: "The event structure metaphor".

2: "A PURPOSEFUL LIFE IS A JOURNEY".

3: "LOVE IS A JOURNEY; A CAREER IS A JOURNEY" (Lakoff & Turnen, 1989).

Understanding and conceptualising one mental domain in respect of another one such as understanding *a career* as *a journey* is called *cross domain mapping* according to Lakoff and Turnen's perspective (1989, p. 202).

9. Metaphor in King Abdullah's Speeches.

This section will examine conceptual metaphors in turn then describe the way they are used in King Abdullah's speeches. I will argue that metaphors are not only used for ornamentation, they are also used to call for action. He uses many metaphors to encourage the audience to act, stir their emotions, and move them to carry out specific actions or adopt particular points of view, or change some prior ideas.

The conceptual metaphor "LIFE IS A JOURNEY" was discussed by Lakoff & Turner (1989), and Lakoff and Johnson (1980). "LIFE IS A JOURNEY" is a Conceptual Metaphor that is significantly used in King Abdullah II speeches, as exemplified below:

Example: "Let me pause to thank all those who have believed in our journey - Bay Area accelerators like 500Startups, Plug & Play, and Alchemist; investors like Intel Capital; corporations like Cisco Systems; other angels and mentors. Bay-area Jordanians have also been important in helping us unlock our potential". But when the town is burning, no house can be constructed. And today, it is impossible to ignore the fires of the region. The whole world is on its way. Our world needs to react to safeguard the future.

King Abdullah II draws a whole picture of a journey; it starts off as a maritime metaphor as a journey in a boat and this journey has a destination and impediments that travellers may encounter. Some of the other terms which are related to journey are found such as: *path* and *potential*. Within a journey, there are some impediments, which travellers face.

The "Journey Metaphor" is repeatedly employed in the speeches to express the conceptual metaphor "LIFE IS A JOURNEY". It is used to reflect king Abdullah own experience; he tries to share his personal life with the audience by using 'our (own) journey'. He also tries to identify himself with the audience, and engage with them in some activities which he calls *journey* as 'in our journey, so that he appears as a member of them, not distanced from them. In addition to the idea of identification, this metaphor is used to call for action. The above- discussed metaphor are conventional metaphors; they are extracted by investigating the source domain *journey* and other lexical items related to it such as: *path*. This result is in line with Black's (2011) study where he found that *journey metaphors* are frequently used in political language. For more illustration, study the following example:

Example: "I welcome your voice and the voices of world leaders of many religions, standing with billions of Muslims around the globe, in dismissing provocations that divide those of different faiths. Islam is a basic guiding light which teaches us to honor all people, encourage tolerance and demonstrate compassion. As a Hashemite, and a descendant of the Prophet Mohammed, peace and blessings be upon him, I condemn all acts that vilify the name of the Prophet, or falsely use his name or the name of Islam or any other religion for that matter, to justify violence and evil acts, such as we have recently witnessed. There are no sidelines on this issue. All of us, of every faith, everywhere, must be pro-active in promoting understanding and a much stronger global dialogue".

King Abdullah II uses *light metaphors*. The reason for this is that he tries to spread more positive images to the audience, especially about key issues he defends about Islam and Muslim worlds.

King Abdullah II uses this metaphor in order to defend Islam as a good religion that calls for forgiveness, tolerance and acceptance; he uses this image to counter the erroneous image that some people hold about Islam, as some claim that it is a religion of terrorism, especially after the New York World Trade Centre attacks on September 11, 2001. He wants to draw an opposite picture by using the image of *light* by offering a positive evaluation of Islam as a *guiding light*, as *light* is associated with positive connotations, such as the metaphorical concept INTELLIGENCE IS LIGHT. In order to emphasize his argument, he also associates Islam with consecutive positive traits: *mercy*, *honour* and *tolerance* and *peace*.

King's metaphor 'Islam is a guiding light' reflects this concept found in the Holy Qur'an as God is considered the source of both the physical and spiritual light in this universe according to the Islamic doctrine. He is the source of actual light in this life; He lights up the sun, the moon, other planets and

Paradise, and without His light the entire universe will be complete darkness. He is also the source of the spiritual light which is *Islam*, and the Holy Qur'an, which was revealed to the Prophet Mohammad, and God guides those who He wants to His light, which is *Islam*, or the right path according to the Islamic teachings.

King Abdullah intentionally uses the image of the light as he addresses a western audience at the United Nations General Assembly, United States, so that this audience can grasp this image because it is found in the Holy Bible as well. As mentioned in chapter 3, politicians use imagery from the Holy resources in order to support their argument and influence the audience.

As we see, there may be distinct functions of metaphors in political discourses. Three primary features, which are commonly accepted by distinct academics, can be shown according to the assessment and debate described in the above.

The first is to simplify. Politics is abstract and complicated, so if politicians don't attempt to familiarize it with individuals, ordinary people will be unable to comprehend it. Thompson claims that "there is no participation in politics or political discourse until and unless that metaphorical leap of understanding is made" (Thompson, 1996). The trip is a well-known subject for individuals, so politicians usually embrace travel metaphors in order to create individuals feels simple to comprehend.

The second role is that of persuasion. Jeffery states that metaphor in the domain of politics is used to express strategies, persuade or convince the audience to act or characterize political rivals (Greenbaum, 1996). Thus, persuasion is a fundamental objective aimed at by politicians. They will try to express their feelings and emotions to their individuals through effective metaphors. This is obviously noticed in the above-mentioned "War Metaphor".

Motivation is the last one. Edelman claims that metaphors are used to enhance the justification or motive for thinking or behaving in a specific way (Edelman, 1977). Thus, leaders will provide motivation to encourage individuals to act in the correct manner. For example, they often point out in the journey metaphor that the final results will be ideal, and likewise, in the war metaphor, they tell the audience confidently that the final victory belongs to America, all of which motivate people to act and behave. To summarize, the previous mentioned functions allow politicians to employ the most use of metaphors to reach their aims, and simultaneously, audience cannot only easily comprehend various political opinions, but also can greatly get encouraged and motivated, all of which are basic for the success of a country.

6.2. Conclusion

The discussion of metaphors reveals that they are necessary tools that can be used in order to speak about and understand abstract ideas. The analysis shows how abstract ideas such as *emotions* are portrayed as tangible entities that can be contained and physically been touched. By using metaphorical expressions. This supports the observation that the use of metaphor is indispensable for conceptualising and understanding abstract ideas. As argued earlier that the audience is taken into consideration when King Abdullah selects the appropriate type of argument, similarly, the analysis of metaphors asserts that the audience is a vital factor when speakers select the metaphors they will use. King Abdullah's choice of metaphors takes into consideration the nature of the audience. This is in line with the nineteenth-century's perspective of rhetoric as an *adaptation* process in which communicators adjust their language according to the nature of the audience and the event.

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