

DOWNLOAD PDF ANCIENT COMMUNICATION TECHNIQUES : ASPECTS OF LITERARY-RHETORICAL TEXT ANALYSIS

Chapter 1 : English (ENGL) < University of Illinois at Chicago

Examines the interlingual, cross-cultural transmission of the Bible in contemporary languages, underscoring the importance of employing a context-based methodology in translation.

Philosophers and theologians such as Thomas Hobbes , Benedict Spinoza , and Richard Simon questioned Mosaic authorship. Spinoza said Moses could not have written the preface to Deuteronomy, since he never crossed the Jordan; he points out that Deuteronomy There was a willingness among the doctoral candidates to re-express Christian doctrine in terms of the scientific method and the historical understanding common during the German Enlightenment circa . Turretin believed the Bible could be considered authoritative even if it was not considered inerrant. This has become a common modern Judeo-Christian view. As a result, Semler is often called the father of historical-critical research. This is a concept recognized by modern psychology. Herrick says even though most scholars agree that biblical criticism evolved out of the German Enlightenment, there are also histories of biblical scholarship that have found "strong direct links" with British deism. Herrick references the theologian Henning Graf Reventlow as saying deism included the humanist world view , which has also been significant in biblical criticism. Camerarius advocated for using context to interpret Bible texts. Grotius paved the way for comparative religion studies by analyzing New Testament texts in light of Classical, Jewish and early Christian writings. Tindal, as part of English deism, asserted that Jesus taught natural religion , an undogmatic faith that was later changed by the Church. The first scholar to separate the historical Jesus from the theological Jesus was philosopher, writer, classicist, Hebraist and Enlightenment free thinker Hermann Samuel Reimarus . Reimarus had left permission for his work to be published after his death, and Lessing did so between and , publishing them as *Die Fragmente eines unbekanntes Autors* *The Fragments of an Unknown Author*. Reimarus distinguished between what Jesus taught and how he is portrayed in the New Testament. According to Reimarus, Jesus was a political Messiah who failed at creating political change and was executed. His disciples then stole the body and invented the story of the resurrection for personal gain. Reimarus had shown biblical criticism could serve its own ends, be governed solely by rational criteria, and reject deference to religious tradition. This has since become an accepted concept. They used the concept of myth as a tool for interpreting the Bible. This concept was later picked up by Rudolf Bultmann and it became particularly influential in the early twentieth century. For example, in and again in , theologian Ferdinand Christian Baur postulated a sharp contrast between the apostles Peter and Paul. Since then, this concept has had widespread debate within topics such as Pauline and New Testament studies, early church studies, Jewish Law, the theology of grace, and the doctrine of justification. He saw Christianity as something new and universal that supersedes all that came before it. Holtzmann developed a listing of the chronological order of the New Testament. He also critiqued the romanticized "lives of Jesus" as built on dubious assumptions reflecting more of the life of the author than Jesus. His pioneering studies in biblical criticism shaped research on the composition of the gospels, and his call for demythologizing biblical language sparked debate among Christian theologians worldwide. It is not the elimination of myth but is, instead, its re-expression in terms of the existential philosophy of Martin Heidegger. While form criticism divided the text into small units, redaction emphasized the literary integrity of the larger literary units. The rise of redaction criticism closed it by bringing about a greater emphasis on diversity. New historicism , a literary theory that views history through literature, also developed. Sanders advanced the New Perspective on Paul , which has greatly influenced scholarly views on the relationship between Pauline Christianity and Jewish Christianity in the Pauline epistles. These new points of view created awareness that the Bible can be rationally interpreted from many different perspectives. Law writes that textual, source, form, and redaction criticism are employed together by biblical scholars. The Old Testament the Hebrew Bible and the New Testament are distinct bodies of literature that raise their own problems of interpretation. Therefore, separating these methods, and addressing the Bible as a whole, is an artificial

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approach that is necessary only for the purpose of description.

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Chapter 2 : The Rhetorical Triangle - Communication Skills from calendrierdelascience.com

The vast scope of rhetoric is difficult to define; however, political discourse remains, in many ways, the paradigmatic example for studying and theorizing specific techniques and conceptions of persuasion, considered by many a synonym for "rhetoric".

History of the English Language. Development of English from its Proto-Indo-European origin to the present; detailed examination of the external and internal history of Old, Middle, and Modern English. Senior standing or above; or consent of the instructor. This is a course on the sound system, the lexicon and syntax-semantics of modern American English taught from the linguistic perspective. Senior standing or 9 hours of English or consent of the instructor. Intensive study of central topics in rhetorical theory in their historical depth. Introduction to Old English. The elements of Old English grammar and readings from the literature of England before the Norman Conquest. Topics in Old English Literature. Studies in the language and literature of pre-Conquest England. May be repeated up to 1 time s. Topics in Medieval Literature. Topics in English literature from the period Topics in Renaissance Literature and Culture. Study of a topic in English literature written between and Topics in Restoration and Eighteenth-century Literature and Culture. Focus on a particular topic or theme in British literature Topics in Romantic Literature and Culture. Concentrates on a particular aspect of British Romantic writing in order to provide a greater depth of study in the period. Topics in Victorian Literature. Study of a major author, genre, or theme in the Victorian period. Topics in Postcolonial and World Literature in English. Study of a major author, topic, movement, or genre within postcolonial and world literatures in English. Topics in American Literature and Culture to This course analyzes selected topics in American literature and culture to Topics in American Literature and Culture, Present. Study of a specific topic relating American literature to society, culture, history, race, gender, ethnicity. Topics in Literature and Culture, Present. Study of a specific topic relating twentieth century literature to society, culture, history, race, gender, ethnicity. Topics in Literature and Culture. Study of a specific topic relating literature to society, culture, history, race, gender, ethnicity. Six hours of English at the level and senior standing or above; or consent of the instructor. Topics in Poetry and Poetic Theory. Investigations into the nature of poetry. Discussions of issues such as technical, theoretical, formal and historical developments. Topics and readings vary. Topics in Performance Studies. In-depth study of a topic, movement, artist or author in the field of drama and performance studies, broadly defined. Topics in Fiction and Theories of Fiction. Topics in Cultural and Media Studies. Study of a medium, genre, theme, period, influence, or problem in Culture and Cultural Theory. Topics in Asian American Literature and Culture. An advanced seminar that examines various forms of cultural production by Asian American artists of diverse ethnic backgrounds. Topics in Gender, Sexuality and Literature. Specific study of topics in gender and literature. Topics in Theories of Gender and Sexuality. Advanced study of topics related to theories of gender and sexuality. Topics in Disability Studies. This course will focus on topics structured around particular aspects of Disability Studies and its practical, cultural, and theoretical implications. Topics in Criticism and Theory. Focus on a particular critical or theoretical topic, movement, tradition or figure. Topics in Rhetorical Studies. Study of theoretical intersections between Rhetoric and Cultural Studies to describe and explain the ways in which discourse constructs identity, knowledge, and values. Intended as a general initiation to the field of secondary English teaching, the course focuses on many of the crucial issues facing teachers in contemporary language arts classrooms. Completion of the University Writing requirement; and sophomore standing or above. Topics in American Literary Nonfiction Prose. Study of a specific topic in the literary nonfiction of the United States, which may include its history, development and classification. Topics in Multiethnic Literatures in the United States. Topics in the literatures of American racial and ethnic groups. Topics in Native American Literatures. The history and development of literature by and about American Indians. Senior standing or above and 6 hours of English, African American studies, or Latin American

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studies or consent of the instructor. Roles and representations of women in classical Hollywood, European art and independent feminist cinemas. Topics in African-American Literature. African American literature and culture for students with significant background in the field. Students may register in more than one section per term. Topics in Popular Culture and Literature. Study of a specific topic relating literature to popular culture, such as sport, television, and best sellers. Critical analysis of the cultural mythology encasing these subjects. The Bible as Literature: Literary analysis of genres and themes of the Hebrew Bible and close reading of the biblical texts. Sources of the Bible and their historical context. Literary analysis of the New Testament and its historical and religious contexts, focusing on the gospels and Pauline letters. Theory and practice; emphasis on current approaches to language and literature in multicultural settings. All students in the teacher education program must take this course in the term preceding their student teaching. Tutoring in the Writing Center. Students are required to consult with others on their writing. Emphasis on practice and theories of writing. Appropriate for prospective teachers. Senior standing or 9 hours of English and consent of the instructor. Students must obtain override from the Writing Center. Studies in Language and Rhetoric. Study of a particular topic or movement in language or rhetoric. Studies in Language and Cognition. Examination of relationships among theories of language structure, cognition, and discourse, with applications of such theories to the writing process. Studies in the English Language and Linguistics. Study of a topic such as language diversity and literacy, theories of grammar, literacy in society, ethnicity and language. Rhetoric and composition pedagogy. Study of a topic. Intended as a part of the English education methods sequence, with particular emphasis on helping prospective teachers assist struggling readers in the study of literature. Advanced Writing of Poetry. Advanced work on poetic techniques and practices; emphasis on analysis of student work, using published examples; particular attention to individual student development. May be repeated up to 1 time s by undergraduates. Graduate students must obtain approval of the Department of English. Advanced Writing of Fiction. Advanced practice; emphasis on analysis of student work and published examples. Advanced Writing of Nonfiction Prose. Advanced practice in writing essays, articles, reviews or other forms of nonfiction prose. Internship in Nonfiction Writing.

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Chapter 3 : Rhetoric - Wikipedia

Communicating crucial aspects of the rhetoric of an ancient biblical text today Conclusion "A hush in His presence The Drama of Zephaniah: A Literary-Rhetorical Analysis of a Proclamatory Prophetic Text.

Jamison analysis of *The Medium Is the Massage: Lectures and Interviews* A combination of my analysis and reaction to the book *The Medium is the Massage*, as well as what others have written about it. A look at some of the scholars who influenced or were associated with McLuhan A few annotations from journal essays about McLuhan Bibliography Technological Determinism: July 21, in Edmonton, Alberta Canada. Louis University in He was learning in spite of his professors, but he would become a professor of English in spite of himself. Looking back on both his own Cambridge years and the longer history of the institution, he reflected that a principal aim of the faculty could be summarized as the training of perception, a phrase that aptly summarizes his own aim throughout his career. The shock that McLuhan experienced in his first teaching post propelled him toward media analysis. Though his students at the University of Wisconsin were his juniors by only five to eight years, he felt removed from them by a generation. He suspected that this had to do with ways of learning and set out to investigate it. The investigation led him back to lessons on the training of perception from his Cambridge professors, such as I. This invariably entails a psychological dimension. McLuhan disliked argument and the protection of intellectual turf. These perceptual transformations, the new ways of experiencing that each medium creates, occur in the user regardless of the program content. That is, media affect us physically. Sitting for hours in front of the tv set produces a unique and characteristic mental state. I think if you are going to study McLuhan, it is very helpful to read his lectures, because he actually explains himself more than in his books. He was really interested, and was engaged. McLuhan discusses how children today work harder than any other previous generation. He also says that as we become more involved with the world in his eyes through tv and electronics but of course now through the Internet people lose their private sense of identity because identity used to be connected with simple classification and fragmentation and non-involvement. He also says that with the retrieval system becoming possible with computers, the hope for discovery is so much greater. The reader can see several different meanings. On *Printing and The Book: The Medium Is the Massage: On the Arrangement of the text*: I agree with the statement above. I noticed that every few pages would thematically belong together. It was certainly not a linear reading experience. *The Medium is the Massage*: The placement of the words affect the meaning, and the breaking of the word inventory makes it possible to see several possible words in the one: His most recent works include the nonfiction novel *Deliverance in Shanghai and The U*. Simply put, the medium affects the body and the psyche in relatively unconscious ways; thus it is more powerful than the message, which largely appeals to the conscious mind. In the back of the book, there is a special explanation given: Also interesting to note that when we look at the picture, we see the egg and think about it " why did he choose an egg? What does the egg have to do with technology? We hardly read the words on the egg. The next few pages offer brief commentary, or at least an acknowledgement, of the strange title. When people read the title, they automatically wonder if it was a mistake. They question if they read it correctly. I think it is interesting that in a highly visual book, McLuhan chooses a picture of an ear, thus suggesting a different sense that is also contradictory. But he is also referring back to the times before print when we relied on hearing and speech and memory. Electric technology fosters and encourages unification and involvement. McLuhan wrote *Medium* in How much does his theory about feelings of despair and anxiety because of changing technology apply today? Technology continues to change at higher and higher rates. *The Purpose of Medium*: The way I see this is as a critical response to the formulaic methodology of education that had developed. McLuhan was warning against taking education too seriously " serious learning could still take place in an informal or nontraditional way. In advertising, women are often portrayed in submissive positions, and the hands are made to look fragile, beautiful " like they need protection. The picture speaks to people in that one can picture the ideal American woman just by seeing the

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painted, perfectly rounded fingernails, the perfect little diamond, and the graceful fingers. One of the most prescient images that McLuhan uses in the book is the fingerprint on page McLuhan somehow realized that we were moving in the social networking direction, but he was, at the time, mostly talking about television. How do you think he made this inferential leap? Telstar is the name of various communications satellites, including the first such satellite to relay television signals. The first two Telstar satellites were experimental and nearly identical. It successfully relayed through space the first television pictures, telephone calls, fax images and provided the first live transatlantic television feed. Telstar 2 was launched May 7, This is not a totally credible source, but it was informational. In order to talk about this concept, McLuhan chooses a picture that to me looks like one big target. My question is still: How in the world did he know?

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Chapter 4 : Literary Terms and Definitions T

Using the Rhetorical Triangle When preparing a written document, speech or presentation you should first consider the three elements required for effective persuasion. If your communication is lacking in any of the three areas, then you'll decrease the overall impact your message will have on your audience.

Constructing the temple, restoring the worship of Yahweh, and building national spiritual integrity necessitated breaking cultural and even marital bonds. Beyond those challenges, the Book of Ezra engages the existential tensions implicit in post-exilic Israel. A narrative account of the first and second returns from exile, the Book of Ezra addresses these issues with a distinctly theological message that deserves careful attention. Questions concerning the authorship and compositional relationship of Chronicles, Ezra, and Nehemiah surface more frequently than any others. Running a close second are issues surrounding the dates of Ezra and Nehemiah and their chronological position within Persian history. Other challenges include the absence of an explicit theological orientation, such as one finds in Chronicles, and the presence of theologically anomalous material: Perhaps the most formidable task confronting this dissertation is methodological: Need Despite the compelling challenges attending the Book of Ezra, no one has written a full-length treatment of its theological message and literary structure. This deficiency stems primarily from the consensus of OT scholarship, liberal and conservative alike, that Ezra is a component of a single literary work: The Talmud Babba Bathra 14b, 15a, and B. Scholars Press, , For a thorough recitation and review of this evidence, see H. Williamson, Ezra, Nehemiah, vol. Hubbard and Glenn W. Word Books, Publisher, , xxi-xxiii. Conservatives who regard Ezra and Nehemiah as distinct literary compositions generally cite the presence of the list of Returnees in Ezra 2 and Nehemiah 7 as indicative of separate composition. To this may also be added the clear evidence that the plot of Ezra reaches its denouement in chapter ten. Hypotheses concerning the rationale for the early combination of these two book may be found in Edward J. Eerdmans Publishing Company, , Nonetheless, all who outline Ezra-Nehemiah recognize Ezra as a distinct unit of thought development. It possesses an undeniable integrity that merits its own theological analysis. That Ezra is not designed to be a historical chronicle of the post-exilic period, or even the rebuilding of the temple, is also recognized by conservative and liberal scholars alike. The Book of Ezra presents, rather, a theologically charged narrative. The choice of this historiographic mode and the narrative poetic it invokes makes understanding its communicative strategies a prerequisite for grasping its theological message. Together with Nehemiah, it forms the capstone of Old Testament history, yielding the only coverage of the post-exilic returns from Cyrus to Artaxerxes I. Looking forward, it also contributes to the last span of the bridge extending into intertestamental silence. Apart from its challenging literary character, the universal nature of the problems Ezra addresses should impel one to study this book for the normative theology it contains. Previous Works The thesis that comes the closest to a theology of Ezra is a Ph. A Literary Approach to Ezra-Nehemiah. Her work also suffers from the assumption that Ezra and Nehemiah were not contemporaries, thus skewing her analysis of perspective and characterization. Not surprisingly, then, relatively few OT theologies develop the theological message of OT books. The advent of Brevard S. House dedicates a chapter to the theology of Ezra-Nehemiah. As is apparent from the foregoing chapter titles, no OT theology provides an analysis of the theology of Ezra proper. A few OT introductions give brief summaries of the literary features and theology of Ezra. Their theological summary suggests four themes spanning both Ezra and Nehemiah. Commentary authors who provide some limited discussion of these features include Edwin Yamauchi , F. Fensham , and Charles Wilson. Williamson presents a theological reading of Ezra-Nehemiah that attempts to do justice to its narrative form. His treatment comes the closest of any author to synthesizing the literary and theological elements of Ezra-Nehemiah. The earliest, by Buckner Trawick , offers a source-critical reading of Ezra-Nehemiah. He outlines the major themes of Ezra-Nehemiah and then analyzes the use of characterization and style in the development of those themes. Delimitations In keeping with the nature of this dissertation, certain delimitations necessarily apply.

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As a Biblical theology, it does not interact with or rebut critical theories of authorship, date, or textual history. It does not address textual critical issues or crux interpretum unless pertinent to the exegesis of a specific passage. It does not provide a verse-by-verse commentary on the text, nor does it treat all theological issues relevant to systematic theology. As a literary analysis, it does not attempt to rehearse or refute the protean forms of modern and post-modern literary criticism such as New Criticism, Structuralism, Reader-Response, or Deconstructionism. Recent dissertations and monographs, however, provide more than adequate treatment of this material. Subject and Methodology This dissertation attempts to fill the need for a full-length analysis of the literary and theological character of the Book of Ezra. The tools for pursuing the separate analyses incorporated here, the literary analysis 35 and the book theology, 36 have received much attention over the past three decades. Typically, studies focus on the literary or the theological aspect of a book and make only passing mention of the other. How these analytical modes cooperate and complement each other in ascertaining narrative meaning remains, therefore, relatively uncharted territory. The original text of Ezra Hebrew and Aramaic was translated and read repeatedly, and modern English versions were frequently consulted. The first step in literary analysis involves ascertaining the genre of the text under consideration. Despite the diversity of its compositional elements, the Book of Ezra fits within the narrative genre. This method involves two main processes: The first step proceeds by using the tools of historical-grammatical exegesis to extract any thematic material not discerned through literary analysis. The dissertation then arranges and develops these themes logically, employing categories suggested by the text rather than borrowing systematic theological categories. Once the subthemes have been clarified, the central message of the book is summarized. Hearing the Message in the Reading Process Having unraveled the intricate theological weavings of a book and separated the various themes into piles, most book theologies consider their task complete. The discerning reader may identify individual themes as he reads through the text, but a critical question remains unanswered: In other words, why did the author write a narrative and not a thematic essay? The lecturer then offers an insightful summary of the theological themes and central message of the oratorio. Conclusion In keeping with this methodology, this dissertation proceeds according to the following plan. Chapters One and Two deal with macroscopic structuring in Ezra: Chapter Three analyzes plot composition and dialogue. Chapter Nine summarizes the conclusions made throughout the dissertation and then offers suggestions for further study and the homiletical use of Ezra. Sophia Taylor ; reprint, Peabody, MA: Hendrickson Publishers, , This is clear not only from what they narrate, but also from that which they omit. Philip Schaff ; reprint, Grand Rapids: Zondervan Publishing House, n. The Westminster Press, , We can study its poetry as poetry, its allegory as allegory, its irony as irony, its artful structuring as artful structuringâ€¦. To know the Bible as a work of literature is to have â€¦ expanded our abilities to appropriate its truth. Bob Jones University Press, , He fails, however, to provide any data to substantiate his claim that Ezra-Nehemiah presents Israel as an agent of universal blessing. All subsequent references to In An Age of Prose will refer to this book. Childs , Biblical Theology in Crisis Philadelphia: The Westminster Press, Robert Alter and Frank Kermode Cambridge: Moody Press, , InterVarsity Press, , House makes a distinctive contribution to OT Theology. Zondervan Publishing House, , Lasor , David A. Hubbard , and Frederic W. Bush , Old Testament Survey: He examines five themes: Zondervan Publishing House, , 4: Eerdmans Publishing Company, , ; Charles R. Inter-Varsity Press, , Throntveit , Ezra-Nehemiah, in Interpretation Louisville: John Knox Press, ; J. Westminster John Knox Press, Although Talmon argues for the possibility of the separate authorship of Ezra and Nehemiah, he combines them in his analysis. Doubleday, , 2: Metzger and Michael D. Oxford University Press, , ; D.

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Chapter 5 : ERNST WENDLAND | Stellenbosch University - calendrierdelascience.com

Following the analysis of the peculiar themes advanced by Ezra's narrative techniques, the Biblical-theological method is applied to the text. This method involves two main processes: (1) isolating and developing Ezra's theological subthemes, and (2) summarizing the book's central theological message.

He focuses on the problem of how best to convey some of the crucial structural and rhetorical features of the biblical text through its translation today. This is very much a contextualising process that must pay sufficient attention to both the contemporary setting of communication and also the particular needs, limitations, and desires of the target language community. Three general techniques for achieving this objective are considered in greater detail: The author suggests that the use of one or more of these meaning oriented translational strategies can help to convey a greater measure of the dynamic impact and aesthetic appeal of the various literary texts of Scripture in situations where the preparation of such a rendering is both possible and appropriate. The twofold divine response 1: It is somewhat ironic, however, that in contrast to the strongly worded threats that are predicted for "Babylon" and similar oppressors in the five "woe" oracles of chapter two, the Lord of vengeance 2: Later, another dramatic contrast in literary style occurs as the pivotal "silence" of 2: These dynamic expressions of anger and frustration, of warning and rebuke, of awe and humility, of worship and testimony must be correspondingly conveyed to the righteous as well as the wicked of every world age Hab 2: Bible translation presents one of the most complex acts of communication imaginable "involving a transfer of time, place, language, culture, and religious ideology. The constant challenge, whatever the passage, is to convey sacred Scripture as accurately as possible, yet at the same time with at least some of the great power, appeal, persuasiveness, beauty, and grandeur that it possesses in the original language. To more fully accomplish these challenging communicative objectives requires a rigorous literary-rhetorical approach to the task of both rendering and representing the translated text. Each of these needs to be analysed initially on its own terms and then in relation to any other levels that have been identified. The scope of "discourse" lies within and is limited to the referential plane of the biblical text itself. Messages are uttered, received, responded to, or repudiated by the internal participants, in the case at hand, the primary players: Then there are the secondary roles that are referred to or interact with the principals: Babylon the aggressor versus all persecuted nations. To be sure, our current lack of contextually derived background information makes this a rather tentative exercise, on both levels of rhetorical composition. However, such intensive exegetical investigation is necessary nevertheless "and indeed possible to different degrees, using modern techniques of discourse-based and anthropological analysis, including various literary, linguistic, and social-scientific approaches. Several new efforts along these lines are briefly described below, with special reference to the practice of a meaning oriented, rhetorically shaped rendition of the Scriptures. Or is one not really responsible for these less perceptible or tangible aspects of the biblical message? To begin with, it is obvious that some sort of a translation is needed, in other words, an interlingual, cross-cultural re-composition of the original text using all the verbal resources of a contemporary language. Anyone who has made a serious attempt at producing a meaningful translation "even that of a simple narrative, let alone one of the prophetic oracles" has undoubtedly come to realise the utter impossibility of the task. One simply cannot effect a total or complete reproduction of the message as it was first given. It is possible, in fact, to convey only certain selected aspects of the initial communication event, and therefore a studied choice must be made: Where should the priority lie and the emphasis rest with respect to the translation at hand "on the verbal form of the source language SL document, on its basic semantic content, on the supposed functional intent of the message, or on its assumed effects in terms of audience impact and emotive appeal? There are a wide variety of choices available, as determined by the situational setting and the communicative circumstances of the project being undertaken see Wilt forthcoming: I am simply presenting my case for one of the least chosen, but in my opinion, most needed options"that is, for much of Africa. This is a decided shift away from the

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focus on a literal, formal correspondence rendering which dominated the procedure of previous generations. Some theorists have gone even farther, pursuing aspects of meaning other than pure cognitive content, and have defined the translation task more broadly in terms of communicative function, for example: The translator must seek to employ a functionally equivalent set of forms which in so far as possible will match the meaning of the original source-language text. Such a translation therefore aims to reproduce the "closest natural equivalent" of the biblical message in functional terms, either on a literary or a "common level" of style in the target language *ibid*: More recently proponents of the cognitively-oriented linguistic theory of relevance have drawn attention to some complicating factors involved in determining just exactly what constitutes the "closest natural equivalent" for a given translation constituency. One of these issues concerns the fundamental matter of initial feasibility: According to this perspective, "ostensive" i. They are not passive "receptors"; nor are they merely an inert "target" to be shot at with the translated text. Rather, they significantly influence, even as they are normally influenced by, the ultimate "message" that is transmitted. Due to my emphasis on the orality of Scripture communication, I will refer to this group as the "audience" in the following discussion, but will retain the commonly used term "target language" TL simply for convenience. To the extent that this latter "cognitive environment" is either partial or deficient, any translation "no matter how good exegetically or linguistically" will correspondingly fail in conveying the intended sense and significance of the original composition. Recently, Pilkington has extended the discussion of "relevance" and applied it to a study of stylistic effects in literature. He suggests that the use of figurative language, rhetorical techniques, and various other poetic devices e. In the actual context of usage then, certain cognitive assumptions and emotive associations are made more prominent, thereby stimulating a mental search for possible relevance. These constitute the "poetic effects" that form the basis for communicating either "a range of weak implicatures" i. Such features contribute greatly to the impact, appeal, and import that is generated by good literature, including many portions of Scripture, by serving "to broaden context, and make both thoughts and feelings richer, more complex and more precise with regard to actual situations or states of affairs" *ibid*: Some general aspects of this complex interpretative process will be illustrated below with reference to a rhetorically reformatted version of Habakkuk 3. As noted above, the principal medium that is activated during most Scripture use is oral-aural in nature. Thus translations that are even more hearer-oriented or reader-friendly in orientation are required if this communication process is to succeed in raising the overall quality of message transmission, that is, by increasing the amount of the originally intended meaning actually made textually available to its processors. Translators must therefore attempt to represent in their language not only the essential contents, the stylistic beauty, and the rhetorical dynamics of a given Scripture pericope, but also the manifold resonance of theological significance that may be associated with or evoked by it, for example, the ancient allusions attached to the psalm of Habakkuk. The problem is that most contemporary Scripture users, even those who are functionally literate with a high level of biblical education, have little or no inkling of what really lies behind a poetic masterpiece such as this. Such a knowledge deficit applies also to the prophecy of Habakkuk as a whole: Few "average" readers, let alone more resource-limited listeners, have any notion of its larger point and purpose. Nor do they have any idea of what a "theodicy" is all about in its original Jewish cultural and socio-religious context. Therefore, they will probably not see much point to this sort of elaborate disputative rhetorical work that seeks to "justify" i. This is the stimulating challenge of enhanced communication" of assisting people to read or hear behind the lines of the original text" that I wish to briefly consider now in terms of literary compositional forces and rhetorical techniques, both past and present. In his helpful overview of some of the principal factors involved in successfully communicating the Bible via printed translations, E-A Gutt concludes: It must be clearly recognized that the final objectives of Scripture translation cannot be realized by translation alone. Translation projects need to be seen in the wider context of communication, rather than book production. In particular, they need to provide strategies that will enable the audience to eventually bridge the contextual gap *ibid*: I would like to suggest three possible techniques that pertain to contextually relevant ways of helping contemporary audiences to

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bridge this ever-present situational gap – some might even call it a chasm. Thus we may be able to facilitate this goal through the provision of: Each of these procedural categories will be selectively overviewed and illustrated below, the last in somewhat greater detail. The ideas presented here are merely suggestive of some of the innovative, non-traditional techniques that may be considered and tried out on an experimental basis along with more extensive vernacular educational ministry, if the local circumstances allow. These methods must therefore always be carefully evaluated in conjunction with one another and within the framework of an comprehensive communication strategy; this would be an explicit set of principles, procedures, and goals that have been developed for a particular audience in relation to their overall sociocultural context. The use of intra-textual markers in a translation to distinguish significant discourse boundaries and peaks, namely, those actually present within the biblical composition, is not really an optional procedure. Rather, it is clearly required as part of a broader text-oriented, communication-centered method of interlingual message transmission. All too often, however, we find that this essential text shaping and shading operation is carried out only intuitively and haphazardly, if at all. In other words, it is not strategically planned and formulated by the translation team before they begin their work. Neither is it based upon an explicit set of translation principles or transfer procedures derived from a systematic comparative discourse analysis of both the SL document as well as related TL genres and compositional features. Also necessary are natural ways of indicating a topical transition e. Similarly, the sharp changes in content, perspective and attitude at the close of each of the first two chapters i. Finally, the intensely personal reflective framework that bounds the divine victory hymn of chapter three i. The use of additional, extra-textual educative helps does not obviate the need for the discourse internal devices just mentioned. Rather, the two types of auxiliary aid should be closely integrated in order to reinforce each other as part of a cohesive and coordinated program of text representation. This second category of markers is meant to compensate for the lack of knowledge that characterizes most contemporary audiences, that is, with regard to the entire biblical communicative setting – discourse as well as performance cf. Such supplementation includes the use of familiar features like explanatory footnotes that is, keyed to the principal historical, social, literary, cultural, political, ecological, and religious aspects that underlie the biblical text, maps, structural diagrams, illustrations, cross-references, book introductions, section headings with optional content synopses, text-critical or translational comments in footnotes, and so forth. During this procedure a judicious selection must be carried out, for there is always a considerable amount of additional information that ought not to be supplied in order to preserve the efficiency and effectiveness of the translation in keeping with the principle of communicative "relevance". In short, this refers to whatever was not linguistically implied, referentially presupposed, or connotatively conveyed by the original text in its own contextual setting e. This is not an easy differentiation or decision to make, but the important thing is that the issue of inclusion or exclusion is thoroughly dealt with by mother tongue speakers in relation to the primary cultural context of usage and target group envisioned for the version being prepared Gutt One final point needs to be noted again in connection with the provision of extratextual aids, and this concerns the possible danger of overdoing it. Such helps must always be carefully tailored to meet the specific needs, limitations, requests, and expectations of the consumer constituency, based upon a systematic program of research and pre-testing, along with ongoing inquiry and assessment. At times too much information is worse than none at all, for instance, in the case of detailed structural, etymological, redactional, or text-critical footnotes. A related, potential problem area concerns the inclusion of cross-references to supposedly parallel texts and key terms of Scripture. All too often one finds only a very slight at times a very debatable or even dubious connection between the verse at hand and the one s listed in the note or text margin that a person is directed to consult. It certainly does not seem to justify the time or effort required to look such citations up, and a negative outcome of this nature, when compounded, quickly discourages readers from making further use of this valuable resource. Therefore, in an intertextually dense prophecy like that of Habakkuk, which does make considerable reference and allusion to other portions of Scripture, especially in chapter 3, it would be wise to limit the designated passages to those for which most readers will be able to readily notice the relevant

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biblical pre-text or correspondence, some valid exegetical implication, or a clear contemporary application. As many scholars have pointed out, however, these are not really two clearly differentiated categories or macro-genres of literature in the Hebrew religious composition, and the same may be true also for the language of translation. These too are probably not manifested in a strictly polar opposition in most languages, but instead there may be a gradient of discourse types that manifest greater versus lesser directness, markedness, or formality syntactic freedom, lexical idiomacity, deictic precision, referential politeness, etc. It would be helpful to signal such a prominent shift in discursive mode, distinguishing in the TL for example the central, formalized theophanic vision-report of 3: As is obvious from a perceptive survey of little Habakkuk, his oracle, or "burden" 1: Translators would need to discover, for example, whether or not there are any indigenous generic equivalents to the prophetic lament see 1: Such local literature, no doubt originally oral in nature orature , may or may not be helpful to use as discourse models, depending on the current connotative, sociolinguistic, and possibly negative traditional religious associations connected with them. For instance, the poetic declamatory song-chant *ciyabilo* in Chitonga, or the popular expressive lyric *ndakatulo* in Chichewa two south-central Bantu languages , would appear to fit the common psalmic lament form quite closely e. Perfect form-functional matches on this larger level of composition are not to be expected, but if the local genre overlaps sufficiently in terms of sociocultural function, then an attempt at least might be made to either reproduce or adapt it in a translation. The more formal correspondences that happen to exist between the two types of discourse, the better the ultimate functional parity, or communicative fit, will be. This is because artistic form always carries its own distinct overlay of significance, for example, the typical exclamatory "woe" introduction to the Hebrew judgment oracle. However, if the indigenous genre turns out to be noticeably different in style and usage, then it is likely that a corresponding amount of semantic or pragmatic distortion will be introduced into the translation as a result. But this may be the communicative price that one has to pay in order to achieve an acceptable level of meaning equivalence with respect to other vital aspects of the message, such as emotive intensity, rhetorical force, thematic credibility, connotative tone, or pure esthetic attraction. In any case, this too must necessarily be an issue for trained and perceptive local critics to decide in consultation with competent representatives of their respective speech communities. In some regions an adequate level of functional illiteracy is not widely attained at all Malmstrom The last mentioned category is not nearly as alien or improbable for Bible usage as it may at first seem.

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Chapter 6 : Introduction to A Literary and Theological Analysis of the Book of Ezra | calendrierdelascience.

In this chapter, we will consider a methodology (one among many possible) for preparing a text-oriented, literary-rhetorical (L-R) analysis of a biblical pericope in preparation for translation.

Does your heart sink a little when you are asked to prepare a written document or present information to an audience? Many people struggle with putting their ideas and thoughts on paper and delivering a message. Yet with the increase of email and working with people in remote places, delivering clear and persuasive communication is becoming more and more important. The trend is away from direct, one-on-one communication because people do not have to be face to face any more when they work together. You get one shot, and if you lose your reader, it is difficult to get them back. This is why you need to pick and choose your words carefully, and present your points in a style, manner and sequence that best suits the message that you are sending. The Rhetorical Triangle is a useful way of formulating your thoughts and presenting your position. Here we look at how you can use it to improve your writing. Rhetoric is the ancient art of using language to persuade. By taking the time to understand how rhetorical arguments are structured and presented, you can vastly improve your own writing, and make your points clearly, efficiently and effectively. The term "rhetoric" in modern language has been used to refer to arguments that are designed to obscure the truth. The word has therefore taken on a negative connotation "All that politician does is spew rhetoric. Applying the principles of rhetoric helps you to structure an argument so the truth becomes immediately apparent to your audience. With the Rhetorical Triangle approach, we focus on the three things that have the greatest impact on an argument: These three elements form the points of the Rhetorical Triangle: According to this approach, these three factors determine the persuasiveness of your argument. Your writing and any other form of communication needs to take all three into consideration. The Writer Whether consciously or subconsciously, your audience wants to know what your motives are for your communication. Members of your audience may ask themselves: Are you providing information? Are you trying to educate? Are you making a call for action? Are you attempting to persuade others to change a perspective or a firmly held belief? Are you presenting ideas for problem solving or analysis? Are you just trying to entertain? The way in which the identity of the writer or speaker affects the argument is known as ethos. The audience wants to know who they are dealing with. So make sure you clarify: Why you are competent to speak on the issue. Where your authority comes from. Your audience will also be trying to figure out what your motives are and what you believe, value, and assume. This information helps them determine your credibility and decide whether you are being sincere. The Audience When you communicate, in writing or verbally, you need to understand your audience. Things to consider here include: How will they use the information you provide? Why are you communicating to this audience in the first place? This part of the triangle is concerned with appealing to the emotions of the audience, which is known as pathos. The audience needs to be moved by what you are saying. What emotion do you want to evoke? Do you have shared values you want to draw on? Connecting with your audience through pathos for instance, connecting with them on an emotional level or through their values or interests is a particularly strong means of gaining support. The Context Finally, your audience will analyze your message by putting it into context. What events preceded the communication? What types of arguments are used? Are they logical and well thought out? How are they delivered? Where is the document or speech delivered? Is this communication necessary? Here the emphasis is on logic and reason, or logos pronounced log-oss. Your audience needs to be able to follow what you are saying for it to be believable. Have I presented a logical, well-constructed argument? How do I support my claims? What evidence do I have? What are the counterarguments? The three points on the Rhetorical Triangle relate directly to the three classic appeals you should consider when communicating. Ethos building trust by establishing your credibility and authority Writer. Pathos appealing to emotion by connecting with your audience through their values and interests Audience. To be fully effective and persuasive, your

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communication must appeal to all three of the elements of the Rhetorical Triangle. Using the Rhetorical Triangle When preparing a written document, speech or presentation you should first consider the three elements required for effective persuasion. Finding This Article Useful? Read our Privacy Policy Step One: Establish Your Credibility Fully consider the impact your credibility has on the message. Failing to do so risks leaving your audience unconvinced. A call for action?

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Chapter 7 : Biblical criticism - Wikipedia

A concluding section outlines some of the major implications of this distinctive Johannine rhetoric in relation to text analysis, interpretation, and communication (Bible translation, print.

Along with perfecting advanced copyediting skills, you will learn about "information design": Because editors must often be responsible for a document from its inception to its presentation as a finished product, you will also learn about layout and document design, as well as contemporary production processes. Successful completion of this course will provide you with the foundation necessary for a future career in the field. You will meet with fund raising executives and foundation directors from Albuquerque. You will study winning non-profit proposals to understand the successful moves they make. You will learn how to research, locate, and evaluate RFPs requests for proposals to find the best match between a project and a prospective funder. We receive hundreds and sometimes thousands of submissions each year from authors hoping to see their stories, essays, or poems published in our journal. In addition, you will keep an informal journal about your participation in slush, attend discussion meetings, and write a few short papers. This class requires you to be self-motivating; in some respects, it is very much like an independent study. You must be able to keep up with the workload on your own—and often on your own time. Writers of different eras, nationalities, and languages have turned to the essay to meditate on just about any subject—good, evil, love, family, society, travel, nature, art, science, religion, and life itself. But what exactly is an essay? In ENGL we will explore the essay as a genre—its history, its precursors, its conventions, and its practitioners. For the author, fully realizing a piece of fiction requires carefully listening to what the narrative is telling them during the act of composition, from the first sentence to the last, and at every stage of revision. In this way, it seems to me, pieces of fiction are born. Fully realized works of fiction rarely happen in single sittings; for this reason, the fully realized short story, meant to be read in a single sitting, is always a sleight-of-hand, the weeks, months, and even years the author has devoted to it seamlessly concealed. For this reason, too, fiction writing must be a practice, excelled at, if such a thing is possible, only over time and by making it a routine in our lives. As members of a fiction workshop, we will listen to each work as carefully as its author has and formulate in words the messages it has for them. English provides the serious fiction writer an invaluable opportunity to have their work read deeply and discussed deeply by a panel of equally serious fellow writers who share, in their hearts and minds, a singular commitment to bringing the piece of fiction as close as possible to completion. This course is both writing- and discussion-intensive. The emphasis on orality as the primary means of communication has long since been abandoned in favor of writing and, more recently, multimedia communication. But the concepts established during antiquity helped shape our current concepts of education and communication. Students in English will explore the history and theory of rhetoric, focusing on the foundations of rhetoric developed by the ancient Greeks and Romans. We will then apply this theory to a real life situation: English thus helps students develop a broad theoretical basis for helping others develop their writing skills, purpose, and voice, while also including practice in the field. Assignments include analyses of lower-division student papers and lower-division student writing levels, and research into studies in the fields of composition and pedagogy. Modern scholars continue to scrutinize difficult points in the text and wrestle over approaches to the poem. We will explore the roles of women in the text, the meanings of the monsters, the patterns of gift-giving, the linguistic intricacies of the text, and many other topics. Students will prepare translations of the poem, read secondary literature, and write a critical research paper for the semester. The era is marked by cultural shocks: Writing in the period of the Gatling gun, the railroad, the telegraph, and the photograph, these authors call for an end to literary romanticism, seeking to depict life as it really is. In different ways, each examines the influences of environment, race, heredity, and gender on individual development. Mark Twain, Henry James, and Edith Wharton explore the conflicts of their own changing society through depictions of characters who most embody its values. DuBois, and Jacob Riis form new

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approaches to writing as activism. Chesnutt, and Abraham Cahan dismantle the notion of a cohesive Anglo-American national identity by emphasizing differences of region, race, and ethnicity. The conflicts evident in literary expression during this dynamic era reflect profound contradictions inherent to the ideological concept of an American national consciousness—variously understood by the authors we examine as a bad joke, a hard-won social good, a naive fantasy, or a form of colonial whitewashing. We will begin with an overview of the Modernist movement and what it means to us. The end of January, we will focus on D. When the weather gets better we will go up to the Lawrence Ranch in Taos. In February we will back track to T. We will also touch upon the Bloomsbury group. How do Modernist writers approach "A Sense of Place? Advanced Studies in Genre M

Chapter 8 : Philosophical Rhetoric

Biblical criticism is an umbrella term for those methods of studying the Bible that embrace two distinctive perspectives: the concern to avoid dogma and bias by applying a non-sectarian, reason-based judgment, and the reconstruction of history according to contemporary understanding.

Literary Form and Classical Rhetoric. The Problem of Literary Form 2. From Beginning to End and Back Again 5. Digressing toward a Possible Regime 6. Philosophical Rhetoric In a reexamination of the methodological limitations just introduced, this chapter poses a fundamental opposition between expository and literary paradigms of interpretation. Then I will consider a related disciplinary divide between ancient and modern conceptions of rhetoric. It is worthwhile, I have found, to view both of these as hermeneutic conceptions, distinguishable along expositoryâ€™ literary lines. Whereas an interpretation that follows the ancient model of rhetoric undertakes an expository mission of historical recovery, modern literary analysis adopts a model of rhetoric that leads to the exploration of themes as opposed to theses. I therefore offer a broad, schematic, and viable framework that encompasses some recognizable assumptions and some general working terms for shared consideration. Various academic disciplines have presumably honed their methods in order to meet their different goals and expectations. In this schema, literary approaches are oriented toward the composition of the text itself as the primary object of study, and their claims concern the text as created by the author. Expository approaches, in contrast, look through the text toward univocal messages installed in it by the author, messages that readers can extract and then consider separately from the wording of the written composition. Each choice of focus has its uses, and in practice interpreters do many different and sometimes contradictory things simultaneously with texts. I am neither proposing prescriptive categories nor recommending any one choice over any other. As I see it, however, an implicit difference between literary and expository methods already informs most interpretation. Generally speaking, principles of literary interpretation clash with expository desires in even self-avowedly literary interpretations of Plato; and traditional, doctrinal interpretations of the dialogues remain patently expository. So I begin by elaborating on three relevant kinds of textual interpretation: It is easily lost because the discipline of classical studies as a whole including its literary-critical branch has long-standing and indispensable historical interests. In any case, the basic idea is that textual scholarship establishes an authoritative text, whereas literary criticism interprets the established text. Yet the crucial distinction is not between natural science and humanistic interpretation; textual scholarship, as a matter of course, must make many interpretive judgments as well as technical decisions. As a rule, the textual critic is theoretically oriented toward the past and has no wish to go beyond boundaries imposed by the past, regardless of the reconstructive criteria adopted. Thus the critic gives priority to earlier objects, events, and ideas in order to prepare a text for other, later types of interpretation. A critical edition is thus presented as a methodical interpretation of historical phenomena. And the text is in one sense an end in itself: Thus conceived, a written text is a fixed ordering of specific words: Discourse here refers to a specific and communicative passage of language that is longer than a sentence, and types of discourse are categories of usage associated with different situations in which language is used to communicate; as in historical, philosophical, or literary discourse. A text may be fixed repeatedly, at various points in its life, giving us different editions or incarnations. In a particular case such as the Republic, specific choices, ideally those made by Plato in his deployment of words, have been fixed as a unique composition. In their historical reconstructions of the text, experts epigraphers, papyrologists, paleographers, textual critics, and so on have pursued an ideal of factual accuracy. The specific form of a Greek text such as the Republic, presumed to have been determined by the author, assumes its place as a stable sequence of words that can be copied repeatedly, cited accurately, and described from different perspectives by different readers without losing its integrity. So textual criticism is a specialized kind of interpretation, working in any genre literary or expository, traditional or radical but giving theoretical priority to historical evidence. The reconstruction of an ideal text thereby

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results in a real and fixed text. With different goals in mind, the literary critic by which I mean an interpretive analyst of texts uses the fixed text as evidence about itself; how it articulates ideas, how its patterns create emphasis. The views of the composition that emerge from this procedure as scholarly claims are essentially about the text. Certainly—and this should be stressed to avoid misunderstanding—the literary critic is no more divorced from history than from expository comprehension. Indeed, many branches of literary and cultural studies have a fundamentally historical orientation. Otherwise, the result is a different sort of analysis. The text is a specific arrangement of specific words, and this web of linguistic complexity is the texture of the composition. As for contexts, these are countless, but the most urgent context in every instance of literary analysis is the specific text itself, understood as a composition whose elements are interrelated components of an integral whole, rather than independent and easily excised pieces of a mosaic. The practice of philosophy is broad and diverse, and when it comes to studying Plato, a variety of priorities emerge. Philosophers read Plato in order to comprehend logical arguments, which are paraphrasable lines of reasoning, propositions, and assertions found in the dialogues; to reconstruct the beliefs, claims, and teachings of Plato and of many other individual thinkers, most especially Socrates; and to test or debate the logic of arguments and claims, both on their own terms and in light of subsequent argumentation. Each of these three tasks is important in its own right, and virtually any academic philosopher, whether inclined to a monological or a dialogical approach to Plato, would recognize their validity. For the current discussion, I set aside the third which evaluates the general truth or validity of particular arguments as an exercise in logical reasoning rather than textual interpretation per se; yet in some ways, paradoxically, this logical and abstract sort of analysis most closely resembles interpretation, insofar as both engage in an ongoing exploration of questions and problems. And here, as with textual criticism, I see an essentially historical project. So part of what I am saying—if we leave aside the contemporary exploration of truth, wisdom, and logic—is simply this: In other words, the text is an important instrument for undertaking this task, but an instrument nonetheless. And for this reason, it may appear that I am trying somehow to belittle this project, when I wish instead to recognize its premises and delineate its scope. In fact, studying the history of philosophy involves a perfectly ordinary and respectable—and indispensably practical—kind of historical intentionalism. In other words, philosophical texts as such are taken to be expository. This is an accepted assumption in academia, as in less deliberate settings. When practicing modern literary criticism, which is founded precisely on the interdependence of form and content, it makes no sense to look for separable content; by the same token, it makes all the sense in the world for philosophical interpretation to do so. I assume that many philosophers will agree that the philosophical interpretation of texts is indeed something entirely different from literary interpretation. Philosophy is the study of arguments and claims that thinkers have made; and though it usually relies on what they are supposed to have written, this is to interpret their texts for the sake of their arguments, and not the other way around. The dilemma is captured in John M. This latter admission, however, is simply to accept a fact in the history of philosophy—Platonism is, de facto, a systematic body. For us today, the historical possibility that Plato in fact made unwritten statements depends on written statements. But rather than try to reconstruct the gist of these doctrines from fragments of hearsay, let us imagine a verifiably authentic and adequately accurate recording of what Plato himself said that he believed. Such a remarkable document would be of tremendous interest to any interpreter of Plato. For the historian of philosophy, the unique value of this imaginary document would come from its being accepted as a univocal, rhetorically transparent presentation of Platonic philosophy, divorced from the tortuous language of the dialogues. We would have the key to understanding the dialogues as philosophy, a key that would compensate for their incomplete or otherwise compromised modes of exposition. By the same token, if James Joyce had told us unequivocally, in a certified document, exactly what *Finnegans Wake* meant, how could that document replace *Finnegans Wake*? Only to the extent that we had been looking to the text for evidence of a univocal system of expository messages. Plato and Joyce certainly both communicate their ideas in their writings. All the same, I hope it is clear that my argument here is not a general condemnation of message-seeking intentionalism in interpretation. Helen

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Vendler, a critic of literature in English, offers an unusually lucid account of the expositoryâ€™literary distinction. Vendler specializes in lyric poetry, and in tandem with her critical writings she has made a strong case for an aesthetic approach to this specific genre. I am not suggesting that we read Plato quite as we might read a poem, play, or novelâ€™the dialogues sprawl over generic borderlinesâ€™but that the lyric genre may help to illuminate the relationship between exposition and literary form. On a related note, the term poetry often serves in broad categorizations of genre and discourse to indicate the nonexpository status of literature in generalâ€™as seen in the German word *Dichtung*, which refers to both poetry and literature generally, and in the traditional notion of poetics as a theory of literature adopted from Aristotle. My discussion so far should make clear that one ordinarily follows different guiding principles of interpretation when reading a text as history, or as philosophy, or as literature. It is nonetheless certainly possible to do so. In fact, it is extraordinarily tempting to look for univocal messages in anything we read. This is quite different from saying that poems are devoid of positions and ideas, but the poetic interest of these ideas is in how they are dynamically refracted in patterns of language. As long as the reader is looking for a covert ideological content a content that is usually presumed to hide behind or beneath form, the form will remain a mere vehicle, a disposable veil or shell. We should note, however, that in the metaphorical terminology of textual analysis, disarrangement by paraphrase is also a process of straightening out the various complexities and turnings of linguistic composition, complexities that expository interpretation must ignore in order to reach its univocal goals. The main thought of any sonnet, for example, can be expressed in a perfectly straightforward single statement. Even assuming that all thought occurs in language, this would suggest that the language of thought is not solely the language of univocal statement. Thus a sonnet can be highly rhetorical containing a high density of conventional tropes without simply trying to convince us of something: And the loss incurred by paraphrasing a text is not a simply a loss of charm or decorationâ€™or of persuasiveness, for that matter. This justifies but does not do justice to the dialogue form. The Rhetorical Approach to Literary Form in Plato Given the historical weight of literariness associated with Shakespeare, and with lyric poetry generally, the comparison with Plato may seem a poor one. As noted earlier, however, my argument does not, strictly speaking, rely on conventional categories of genre or discourse per se. These categories may seem to have been dictated by formâ€™and most do have distinctive formal characteristics or qualitiesâ€™but a category such as literary discourse is notoriously difficult to pin down in terms of formal features. To take a basic example, we may segregate verse the arrangement of words in a rhythmic pattern from poetryâ€™an advertising jingle, for instance, is different from a text by Sapphoâ€™but this determination will always be a choice, made within limitations imposed by convention and context. Virtually any text we encounter will contain an array of identifiable rhetorical devices. When we wish to retrieve a uniform message a teaching, let us say from the text, then its rhetoric cannot be allowed to distract us from the goal of comprehension and conviction. On the contrary, rhetoric must somehow help turn us toward that goal, which is then shared by both reader and text; otherwise, rhetoric will be discounted or ignored. It is in this way that allegorical interpretation is another kind of expository literalization, assigning a fixed and correct sense to each figurative, yet manifest element of the text in order to recover a single literal, but latent message. Similarly, most of us assume that Plato wrote these complex and thought-provoking texts in order to share and, crucially, to teach us something that he knew, whether this be the truth or the way to truth. Rowe acknowledges that the term philosophy can mean a variety of things. As the English word *stand* indicates, philosophy involves taking fixed positions. As discussed in the next chapter, a literary theme is a topic but not a position. According to Rowe, for instance, one of the positions obviously taken by Plato in the *Republic* is that justice pays. And this is what univocal means: Given these assumptions, the idea that Plato is using language persuasively makes great sense. As a philosopher and teacher, how could he not be trying to make as strong a case as possible for his philosophy? Before returning to the example of Rowe, I would like to offer a clearer view of what is meant in this context by literary form. Instead, literary form in Plato is defined negatively: This version of the literary can be identified linguistically as a nondeclarative mode of discourse. The dialogues are therefore, by definition, not univocal.