

The Golden Formula of Persuasion Via Rhetoric in Dale Carnegie's *How to Win Friends and Influence People*: A Case Study¹

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ABSTRACT

The genre, self-help books, has always attracted the attention of the public reader through its unique persuasive language and its creatively employed Rhetoric. Over the past four decades, self-help books industry greatly flourished and became the world's bestselling genre in a limited time. People are always searching for quick and efficient solutions for most of their life problems. Self-help books promise to provide solutions for probably most of our life problems—worry problems, relationship problems, failures in carriers, curing bad personal traits and even fail at love (Dolby, 2005, p.4). This study embarks on how some specific persuasive rhetorical devices when creatively employed in the self-help text type can generate an outstanding persuasive effect. Self-help text-type is loaded with a bundle of creatively employed rhetorical devices that largely participated in making the self-help book genre a lifetime bestseller. Hence, drawing on Cockcroft and Cockcroft's (2005) taxonomy for schematic and syntactic rhetorical devices, and Mulholland's (2005) taxonomy for rhetorical persuasive tactics, the current study investigates the common linguistic features in Dale Carnegie's bestselling self-help book *How to win friends and influence people* (2010), represented in both schematic and syntactic rhetorical devices. This investigation aims to show how the employed rhetorical devices succeeded in generating an outstanding persuasive effect through addressing the readers' logical, ethical, and emotional appeal—i.e. the Aristotelian persuasion modes: Logos, Ethos, and Pathos. The analysis of this study yields some significant findings, most important of which are the excessive implementation of some persuasive tactics like 'Repetition', 'Questioning' and 'Rhetorical questions', and 'Antithesis', and the merging of various rhetorical devices. In addition, the study reveals the creative narrative format of 'Storytelling' and provides novel academic naming for the specific types of 'Rhetorical questions', 'Exemplification' and 'Storytelling' employed in self-help text-type.

1. Introduction

The self-help genre has always attracted the attention of the public reader through its unique persuasive language and its creatively employed rhetoric. Self-help books began to be universally influential since the late 18th, (i.e.1895)², when HR experts realized the power of solving probably most of the relationship problems through sharing personal experiences of the others in a coherent persuasive setting (Smiles, 1859). This way of writing doesn't only propose a morale through the experiences shared but also

¹ This study is part of an unpublished Ph.D. dissertation compiled by the first author.

² In 1859, Samuel Smiles released the first inspirational Self-help imprint—a collection of inspirational stories narrating the success stories of men rising through the ranks. Its opening sentence: "Heaven helps those who help themselves", provides a variation of "God helps them that help themselves" (Lamp-Shapiro, j., 2013).

somehow urges the reader to do something—to change his/her view towards different aspects in his/her life and sometimes start a new lease of life. Booth-Butterfield (2009) asserts this viewpoint, when he defines persuasion as "the skill of using words to change the way others think, feel and behave"(p.4).

Over the past four decades, self- help books industry became internationally widespread; its effect as an influential problem-solver tool started to glow and formulate a globally profitable book industry. Self-help books has become the world's bestselling genre in a very limited time. People are always searching for quick and efficient solutions for most of their life problems. Self-help books promise to provide solutions for probably most of our life problems—worry problems, relationship problems, failures in carriers, curing bad personal traits and even fail at love.

Moreover, most self-help books' titles are very promising and catchy; ones you enter any bookstore, the first book genre that your eyes fall upon are those with a "How to..." title format. Usually book titles of rhetorical questions format suggest very promising answers inside the book and that is why such a book industry has grown rapidly than any other book genre.

Concerning the relationship between Rhetoric and Persuasion, the concept of Rhetoric cannot be limited to the persuasive discourse. The concepts of both "Persuasion" and "Rhetoric" can't be separated from each other. When it comes to "Persuasion", most linguists see them as one domain. Cockcroft and Cockcroft (2005), for example, define Rhetoric as "the art of persuasive discourse" (p.3). Furthermore, Aristotle (*trans.* 2004, book I) precisely defines rhetoric as "the faculty of observing in any given case the available means of persuasion. This is not a function of any other discourse"(p.7).

2. Aim of the Study

The current study aims at investigating self-help text type in Carnegie's self-help book entitled *How to win friends and influence people* to show how the employment of specific rhetorical devices, addressing the readers' ethical, logical, and emotional appeal—i.e. *Ethos, Logos, Pathos* (the Aristotelian persuasion-modes) generates a powerful persuasive effect. The self-help text-type is loaded with a variety of carefully chosen rhetorical devices mainly employed to generate a persuasive effect. This study sheds light on the common linguistic features that make such a genre a lifetime bestseller like *Storytelling, Exemplification, Antithesis, Repetition, and Metaphor*. Drawing on Cockcroft and Cockcroft's (2005) taxonomy for schematic and syntactic rhetorical devices that generate a persuasive effect, Mulholland's (2005) taxonomy for rhetorical persuasive tactics, and the Aristotelian persuasion modes, this study closely investigates the employed rhetorical devices in Carnegie's self-help book "*How to win friends and Influence people*" to reveal their capability to act as powerful persuasive tactics that fulfil the readers' logical, ethical, and emotional appeal (i.e. *Ethos, Logos, and Pathos*); such a linguistic investigation is handled to validate the efficiency of the following **Golden Formula** of Persuasion in generating persuasion in self-help text-type:

A rhetorical device + Logos, Ethos, and Pathos = A Powerful persuasive tactic

This linguistic formula hypothesizes that, in self-help text-type, implementing specific rhetorical devices that activate the Aristotelian persuasion modes (i.e. *Logos, Ethos, and Pathos*) results in converting these rhetorical devices into powerful persuasive tactics capable of persuading the readers with the efficiency of the author's ideas through addressing their logical, ethical, and emotional appeal (i.e. *logos, ethos, and pathos*). This formula is the secret behind the outstanding persuasive effect found in self-help text-type; such persuasive effect is capable of changing the reader's mindset towards some social communicative interactions or even aids in tackling critical physiological problems like anxiety and worry.

3. Review of the Literature

3.1. The Realm of Persuasion

One person inspires and persuades you; another sends you to sleep. One makes you effortlessly remember what they say another just makes you want to forget.

(Thompson, 1998, p.45)

Persuasion is a multidisciplinary approach that is present in various genres like politics, fiction, literature, and others. Over the history, linguists, rhetoricians, and scholars provided various definitions for the notion of persuasion. Each one dealt with 'persuasion' from his/her point of view. However, in the end, they all agreed upon one thing which is that persuasion is a human communication skill that if employed creatively will solve most of our life problems and improve our attitudes towards each other in different situations and domains. (cf. Brock, 1967; Perloff and Brock, 1980; Chaiken, Liberman & Eagly, 1989; Friestgo & Wright, 1994; Petty, Cacioppo, Strathman & Priester, 2005)

Perloff (2003) introduces a comprehensive definition of persuasion; he defines persuasion as " a symbolic process in which communicators try to convince other people to change their attitudes or behavior regarding an issue through the transmission of a message, in an atmosphere of free choice"(p.8).

Based on his definition of persuasion, Perloff (2003, pp. 8-12) sums up the main features of persuasion, or in another sense its main components, under five main features:

1. "Persuasion is a symbolic process"(p.8). It is symbolic in the sense that there is no persuasive message that does not contain symbols. Whether verbal or non-verbal, such symbol is what creates the persuasive effect in any persuasive discourse. More clearly, "symbols are persuaders' tools, harnessed to change attitudes and mold opinions".
2. "Persuasion involves an attempt to influence"(p.9). Any persuader should be aware that his/her main goal is to positively change or influence others. The quick and efficient success of persuasion is not fully guaranteed in all conditions. It is mainly a "deliberate attempt" and the persuader is supposed to do his/her best to influence another person and try to change the recipient's attitude or behavior.
3. "People persuade themselves"(p.10). In order to successfully accomplish the mission of persuading others, one should first be self-persuaded by the message he/she wants the recipient to perceive. According to Whalen (1996, p.5),

You can't force people to be persuaded—you can only activate their desire and show them the logic behind your ideas.
You can't move a string by pushing it, you have to pull it. People are the same. Their devotion and total commitment to an idea come only when they fully understand and buy in with their total goal.

(as cited in Perloff, 2003, p.10)

4. "Persuasion involves the transmission of a message"(p.11). Whether verbal or non-verbal, any persuasive process should include a purposeful message.
5. "Persuasion requires free choice"(p.12). Any person is free to choose how to act—he/she is free to yield to the persuader's message and change a negative behavior or attitude or to reject the persuader's message.

3.2. The Aristotelian Persuasive modes: Ethos, Logos and Pathos

Aristotle (*trans.* 2004) claims that the modes of persuasion are " the only true constituents of the art: everything else is merely accessory"(p.3). Early enough, Aristotle introduces three modes of persuasion, namely: *Ethos* (Character), *Logos* (Logic, Language) and *Pathos* (Passion). The three modes of persuasion are like a closed triangle. They complete each other. The

persuasive process would not be successful, if one of these principles is lost. Thompson (1998) calls the Aristotelian modes of persuasion the 'Artistic persuasion'. He pinpoints that "an audience can be persuaded by a speaker's character (ethos), by the reasoning of their argument (logos) and by the speaker's passion (pathos)" (p.7). He points that "being persuasive is really about speaking from your heart, your head and your soul"(p.8).

3.1.1. Ethos [Personality and stance]

The character of the persuader is the first aspect the audience looks at. 'Ethos' answers the question of "why should I trust you and accept all your thoughts". Thompson assures that "ethos can build a bridge of trust and confidence with another person" (Thompson, 1998, p.8). Practically, in written and spoken contexts, this technique can be seen in the speaker/writer's citations and direct quotations of influential models, i.e. famous scientists, scholars ...etc, through which he/she reveals his own stance towards the proposed issues.

Moreover, the persuader's personality and stance towards the ideas he/she wants to assert can be shown in the use of the persuasive tactics chosen especially for this purpose. For example, the intended use of repetition and triplets (Mulholland, 2005) reveals the writer's stance towards the presented ideas.

3.1.2. Logos [Logical Appeal]

Logos is the most significant Aristotelian tool of persuasion as it is based on logical reasoning and evidence. Thompson (1998) highlights the importance of logos by pinpointing that the persuader needs "a framework to sharpen his/her message"(p.15). Simply, a logo is the framework of the persuasive process. Logos can be seen in the persuasive logical structures used by the persuader to frame his/her way of thinking about the proposed information. This logical framework is what gives credibility to the persuasive message. The persuader's point of view should be reasoned. It is worth mentioning that "logical structures are timesaving because they allow you to organize your material quickly into a persuasive argument. It is like learning the shortcuts in a strange city with this knowledge in your head; you get to your destination in the quickest possible time, with only half the stress" (Thompson, 1998, p.15).

Simply, the audience needs an evidence to believe the persuader and this evidence should be a logical one. The logical appeal technique can be traced in persuasive tactics that provide logical evidence like storytelling, examples, anecdotes ...etc. This technique tailors a persuasive framework that employs well-chosen persuasive tactics. For instance, in the advertising layout, in order to convince a customer to buy a product, it is essential to present the product in a "tightly argued logical framework" (Thompson, 1998, p.15). Consumers want to see the framework (i.e. function/ usage) before they buy the content (i.e. product). Thompson (1998) asserts that "the same idea, presented without a persuasive conceptual framework would be rejected out of hand"(p.16).

3.1.3. Pathos [Passion/ Emotional Appeal]

Passion changes the world. It is the people with unshakeable beliefs who make change happen.

(Thompson, 1998, p.10)

As marked by Aristotle, *Pathos* is the work of heart; it is the emotional appeal established by the persuader in a trial to affect the audiences/readers emotionally. *Pathos* is defined by Thompson (1998) as "the feeling or passion you have for your subject. If

you don't feel committed to what you say and do, you can't expect others to be committed" (p.10). Persuading others by using passion, (i.e. playing on the emotions factor), is a way harder than persuading by only using logic, i.e. only reasoning your idea.

It is worth mentioning that not all cultures believe in affecting others by using passion solely. For instance, the Anglo-Celtic culture of Australia distrusts passion. Similarly, Freud observes that "the European civilization depended for its existence on the repression of basic urges and passion" (Thompson, 1998, p.10). However, the total disregard of such a significant persuasive technique, *Pathos*, makes you feel dull about what you are doing; you may feel that something is missing. It is as Aristotle asserts earlier, *pathos*, *logos* and *ethos* complete each other; the loss of one of them creates an unexplainable gap in the audience/reader's feeling towards the proposed idea.

Operationally, in both written and spoken contexts, *Pathos* can be seen as the lexical choices that play on the reader's emotion, emotionally tailored persuasive patterns and repeated patterns of rhetorical questions followed by evidential real-life examples. For instance, a persuasive pattern in a form of a monologue which starts with a rhetorical question like "Do you believe in *quick success*?!" would emotionally address the receiver's passion for accomplishing quick and easy success. And even more, once this rhetorical question is supported by a logical reasoning factor, i.e. *logos*, like a significant real-life example, this would give the receiver a hope for quick success in the proposed field. Integrating these two persuasive techniques together, i.e. *pathos* and *logos*, would not only persuade the receiver by *logos* but also make him/her believe in applying it in real life.

3.3. The Power of Rhetoric

Rhetoric is not bound up with a definite field, but it is as Aristotle (*trans.* 2004) remarks "as universal as dialectic" (book I, p.7). According to Booth (2004), rhetoric is defined as "the whole range of arts not only of persuasion but also of producing or reducing misunderstanding" (p.10). The core function of rhetoric is to discover and explore the means of succeeding in achieving persuasion. The importance of rhetoric lies in the fact that it is useful because:

1. If the decisions of judges are not what they ought to be, the defeat must be due to the speakers themselves, and they must be blamed accordingly.
2. For argument based on knowledge implies instruction, and there are people who cannot instruct; so, modes of persuasion must be employed to handle various types of audiences.
3. One must be able to employ persuasion on opposite sides of a question in order that we may see clearly what the facts are if another man argues unfairly.
4. It is useful as it makes man able to use speech and reason to defend himself instead of his limbs.

(Aristotle, *trans.* 2004, book I, p.6)

Furthermore, Mulholland (2005) introduces nearly 300 language tactics that can be successfully used in the persuasion process. Every tactic has its own special function. He claims that there are tactics used to present topics, other used to change the topic "if it seems to be harmful to the persuasive intention" (p. xviii). In short, there is a tactic for every step in the persuasive process.

In addition, Cockcroft and Cockcroft (2005) categorize persuasion tactics into two main categories--Schematic devices and Syntactic devices. Accordingly, in the following section (*Methodology*), the study focuses on investigating selections of Mulholland's persuasive tactics (2005) along with selections of Cockcroft and Cockcroft (2005) persuasive rhetorical devices to be used in the linguistic analysis of the Self-help texts the analysis section.

4. Methodology

This study investigates rhetorical devices in the self-help text entitled *The Big Secret Of Dealing With People* located in Part One of Dale Carnegie's bestselling self-help book *How to Win Friends and Influence People* to show how the creative employment of a selection of rhetorical devices namely *Storytelling*, *Exemplification*, *Repetition*, *Questioning and Rhetorical questions*, and *Antithesis* succeeded in generating a powerful persuasive effect through addressing the Aristotelian persuasion modes—i.e. *Logos*, *Ethos*, and *Pathos*. Thus, for the purpose of the current study, the following subsections propose the methodological tools of the current study represented in the rhetorical devices to be investigated in the self-help text in hand under two sub-headings namely: *Rhetorical Schematic devices* and *Rhetorical Syntactic devices*.

4.1. Rhetorical Schematic devices

According to Cockcroft and Cockcroft (2005), Schematic devices are those devices which plan the discourse of any text. Every writer uses the schematic devices that can best transfer their intended message—whether persuasive or not. Thus, every discourse has its commonly used schematic devices that give it its literal identity. Schematic devices are also referred to by Foley (2013) as Framing devices—rhetorical devices that stylistically frame written texts. In the following subsections, the researcher explains some selected schematic devices that are investigated deeply in the analysis section in relation to self-help text type.

4.1.1. Storytelling

One of the very effective persuasive devices is storytelling. Thompson (1998) claims that "stories make abstract things concrete"(p.57). Storytelling merely plays on our emotional visual aspect. This technique somehow gives more credibility to the idea presented by the author /writer; it links the abstract ideas presented to real life situations.

Stories with no aim cannot be persuasive, even if that aim is a trivial one like a bed-time story, but still its aim is to make children go to bed happily and peacefully. Thompson (1998, p.58) argues that "without a point, a story just remains interesting at best or diversion and annoying irrelevance at worst". He, furthermore, claims that most persuasive stories follow the following three-step structure:

1. Incident
2. point
3. benefit/ pay-off

The story itself is the incident. The point is the morale of the story-- what is learned from the story and the benefit / payoff is what is generally learned from the story.

Storytelling is a common persuasive strategy that is easily noticed by the normal reader while reading Self-help text type. Storytelling in self-help texts acts as a highly presumable persuasive tactic. The degree of persuasion in any story is directly proportional to the implicit employment of the Aristotelian persuasive modes—i.e. *Ethos*, *Logos*, and *Pathos*. The more persuasion modes employed, the more persuasive the story would be. Stories told by a trustworthy storyteller or stories about life experiences of trustworthy dominant social figures fulfill the *Ethos* persuasive mode and could establish a degree of persuasion based on the employed ethos mode which generates persuasion from the trust bridge built between the persuader and the audience/ reader. Once the storyteller provides a logical reasoning for the proposed topic, the *Logos* mode of persuasion is successfully fulfilled and hence the story gains a higher degree of persuasion and hence becomes more persuasive to the reader/audience. However, the highest level of persuasion is achieved by implementing the *Pathos* mode of persuasion side-by-

side with the Ethos and Logos to achieve the highest level of persuasion and guarantee the achievement of the desired change in attitude on the reader/audience side. Accordingly, for a story to successfully achieve the author's desired persuasive effect that leads to a guaranteed attitude change on the readers' side, it should achieve the three persuasive modes—Ethos, Logos, and Pathos alongside it should be narratively well structured—narrating an incident, fulfilling a specified point (i.e. aim), and achieving a pay-off/benefit.

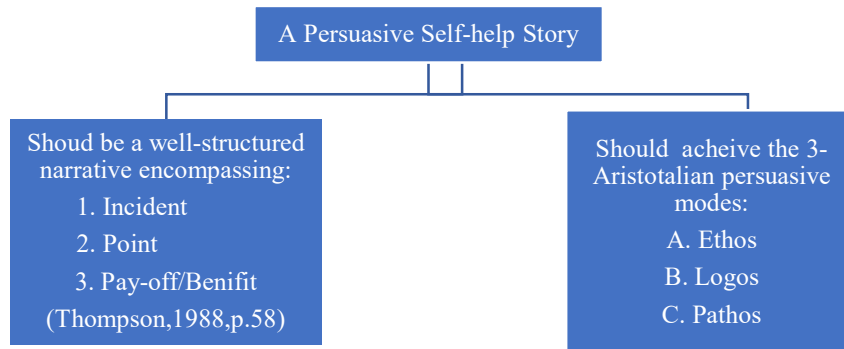


Fig. 1: Components of A Persuasive Self-help Story in the Self-help text-type

4.1.2. Exemplification

As for the examples, it is worth mentioning that it is one of the most effective persuasive tools in Self-help discourse. "What makes the abstraction come alive is the example"(Thompson, 1998, p.57). It asserts the presented idea and gives it credibility. One of the very effective types of examples is real life examples. According to Mulholland (2005), "good examples can make difficult abstractions concrete, easier to realize, and in so doing make them clearer" to the recipient (p.104). Examples give validity to the idea presented as they examine its practicality in real life.

In conclusion, one cannot be persuasive unless he/she has "prepared crisp stories, sharp examples and metaphors with which to illustrate what you are trying to say"(Thompson, 1998, p.58). Indeed, self-help text-type is distinguished by the creative merge between Storytelling and Exemplification that would be closely investigated in the Analysis and Discussion section.

4.1.3. Questioning and Rhetorical Questions

One of the most familiar rhetorical devices that commonly occurs in the persuasive discourse is the 'Rhetorical question'. *Questioning*, in general, is a highly persuasive technique that produces an effective persuasive effect in any written discourse. The degree of the persuasion released from *Questioning* depends on both the question type and the reason of its usage. Presenting any information in a question-answer pattern gives the presented idea an extra logical significance and coherently organizes it in a way that makes it easily comprehensible by the readers.

According to Mulholland (2005), a rhetorical question is "one apparently asked of another person, but neither expecting nor waiting an answer"(p.294). Nearly, most persuasive settings include at least one rhetorical question. When a writer needs to present a new idea/thought, he/she usually initializes the text with a rhetorical question to attract the reader's attention and direct his/her focus to the information that would be presented.

What lends importance to 'Rhetorical questions' is the fact that it addresses the three persuasive modes— ethos, logos, and pathos. The writer's character/stance (i.e. ethos) is obviously shown in his/her choice of this specific rhetorical device (i.e. rhetorical question). The question form, (i.e. the structure of the rhetorical question), logically addresses the idea under investigation as it asks for a logical reasoning. As for the emotional appeal (pathos), it is seen in the fact that initiating your idea/

thought by a rhetorical question often fulfills the recipient's typical emotional desire to question about his/her inner thoughts towards the proposed matter. Furthermore, Mulholland (2005) argues that whether the rhetorical question is in a positive form or in a negative form or begins with a 'Wh-' question word as in 'What can I do about it?', it should probably be understood as having an answer that is implicitly shared between the writer and the reader (p.294).

It is true that rhetorical questions do not need an answer. Yet, in self-help texts, both direct questions and rhetorical questions are sometimes used as an opening to an important matter, usually illustrated after that by using different answering forms. One of the most effective answering formats is the three-points format introduced by Thompson (1998). This format operates on three steps:

1. point
2. reason
3. example

(p.41)

Thompson (1998, p.42) illustrates the Point, Reason, Example answering structure as follows:

Question: How do you effectively answer questions?

Answer: Stick to the structure--point, reason, example [**point**].

That's because it is spare and logical [**reason**]

For example, too many people never come to the point when answering questions. You know Harry. He is lost in the wilderness when he answers a question. If you are trying to follow him, you get lost too [**example**].

4.3. Rhetorical Syntactic devices

Syntactic devices are those devices which formulate the structure of the text and hence formulate the style of the text. Furthermore, it has a very significant role in revealing the persuasive effect of Self-help texts. Cockcroft & Cockcroft (2005) argue that persuasive language subsumes textual function to interpersonal (ethos and pathos) and ideational function (logos). Nevertheless, skillfully chosen syntactic structures will enhance these functions and add persuasive strength (p.178). The following subsections propose some syntactic devices that highly support persuasion in self-help texts being used as persuasive tactics.

4.3.1. Repetition, Triplets, and Parallelism

An introduction of repetition as a significant cohesive device was established by Halliday & Hassan (1976). Repetition was referred to as "Reiteration". Reiteration is seen as a crowned cohesive device due to its unique linguistic effect that distinguishes it from other cohesive devices. The frequency of its occurrence in persuasive texts is very high compared to other cohesive ties that generates a persuasive effect.

Cockcroft and Cockcroft (2005) tackle 'Repetition' from persuasive point of view; they see it as "the main source of schematic rhetoric" (p.182) as it operates mainly on the recipient's emotions (i.e. *Pathos*). Repetition is created by repeating lexis, phrases, clauses, and even lexical patterns. Repetition can occur in various patterns. Cockcroft and Cockcroft (2005) propose seven types of repetition; however, the most significant types are only four and are summarized as follows:

1. **Initial repetition** (*anaphora*): the occurrence of repeated words at the beginning of each one of a series of sentences or clauses.
2. **Terminal repetition** (*antistrophe*): the occurrence of repeated words at the end of each one of a series of sentences or clauses.

3. **Random repetition** (*ploche*): the piecemeal repetition of significant words in different parts of the text to add an extra emphasis.

4. **Instant repetition** (epizeuxis): the immediate repetition of a word or phrase one or more times.

(p.182)

Repetition is a very effective persuasive tactic; the persuasive aim of repetition is illustrated as follows:

1. To highlight some matter,
2. To show feelings about some matter,
3. To delay a difficult communication task,
4. To show that one is actively listening.

(Mulholland,2005, p.311)

One of the most significant types of repetition is '**Triplets**'. Triplets is a famous persuasive rhetorical device, defined as "the use of a list of three recognizably similar ways of representing a matter"(Mulholland, 2005, p.374). Consider the following example: *You must attend your lectures, study hard, and act wisely in order to successfully pass your final exams.*

In this example, the triplets are dissimilar in form, but similar in their aim (i.e. to succeed in your final exams). The persuasive aim of using triplets is to emphasize a specific idea. 'Triplets' may aim at highlighting, asserting or even rejecting an idea/thought. According to Mulholland (2005), triplets work in two ways; either by repetition which aims at accepting and remembering a representation, or by creating a recognizable pattern which focuses the reader's attention on the link between three matters and hence considering them as one complex whole (p.374).

Another significant form of repetition that is regarded as a core feature of the persuasive discourse is parallelism. Parallelism is originated from ancient Greek times "under Greek terms *parison* and *parisōsis*". In recent times, parallelism "has been coined to the terminology of rhetoric" (Mayoral ,2006, p.571). Throughout the research history of Rhetoric provided many definitions for parallelism; however, from the researcher point of view, Foley (2013) provides the most comprehensive definition for parallelism; He defines it as "recurring patterns in successive sections of text and can be found at all levels of the linguistic system, phonology (rhyme and rhythm), grammatical (repeated phrases or clauses), and lexical (paired words)" (p.117).

Foley's definition (2013) presents parallelism as a framing device that rhetorically frames the author's presented ideas in an eye-catching mode of writing that uniquely highlights the presented idea through various linguistic forms presented in his definition for parallelism. Consider the following quote for John. F. Kennedy (1963) in his speech at Vanderbilt university:

'Liberty without learning is always in peril; learning without liberty is always in vain'.

Parallelism in Kennedy's quote is created by using rhythmic parallel grammatical structures that creates a balance in importance between the proposed parallel ideas and adds power and credibility to the proposed ideas.

4.3.2. Antithesis

Antithesis is one of the most commonly used persuasive tactics in self-help discourse. It is defined by Cockcroft &Cockcroft (2005) as the opposition between two words in "a contrary relationship"; such opposition may be "deliberate or accidental; in either case the lexical opposition of contrary meanings will be of prime importance" (p.176).

It is worth noting that such device is one of the significantly dominant linguistic features of self-help texts. It helps in creating an excessive persuasive effect as it allows the writer to confront the reader with his/her bad traits and its opposite, i.e. how to reform it. Antithesis does not only occur in the form of opposite lexis, but it also can occur in the form of contradicted thoughts, behaviors, or ideas. In the following exchange between parents questioning their son's condition, the opposition presented carries a deeper meaning than the used opposed lexis suggest:

Father: How is our son doing?

Mother: He says he is *fine*.

Father: But he *looks blue*!!

Furthermore, Antithesis deals with opposite/juxtaposed ideas (i.e. a larger patch than just words). The persuasive role that Antithesis plays is that it "brings together two opposed ideas to give each one a richer meaning; to give an impression of wit and cleverness" (Mulholland, 2005, p.37). This kind of juxtaposition usually uses parallel grammatical structures to present the two opposed ideas in an easily perceived structure. Consider the following example: Kids sees *junk food* a *healthy* one and for any parents, *healthy food* doesn't include any *junk*. In this example, the interplay between the juxtaposed thoughts is seen in the use of the opposed lexical patterns like *junk food....healthy one... healthy food....junk one*. Such creatively employed lexical patterns leads the recipient to understand the opposed judgments about the same thing.

5. Analysis and Discussion

This section investigates a specific bundle of rhetorical devices, i.e. *Storytelling, Exemplification, Rhetorical questions, Questioning, Repetition, Triplet, Parallelism, and Antithesis*, employed in the self-help text entitled *The Big Secret of Dealing with People* located under Part One of Carnegie's self-help book entitled *How to Win Friends and Influence People*. This investigation is conducted with the purpose of validating the persuasion golden formula in self-help texts, i.e. A rhetorical device + Logos, Ethos, and Pathos = A Powerful persuasive tactic, which suggests that persuasion in self-help texts is generated from the creative implementation of specific rhetorical devices that either addresses or fulfills a part of or all the readers' logical, ethical and emotional appeal (i.e. the Aristotelian persuasion modes: *Logos, Ethos, and Pathos*). It is important to note that some rhetorical devices would be investigated under one subheading like Storytelling and Exemplification, and Repetition, Triplet, and Parallelism to show the merge achieved between them and highlight the significance of these merges in generating a powerful persuasive effect in self-help text-type.

5.1. Storytelling and Exemplification

The self-help text in hand swarms with a quiet considerable number of stories that proposes real life experiences of public figures and influential models. As a self-help text included under *Part one* of Carnegie's book, it would be one of the first self-help texts readers would lay an eye on; thus, the adopted persuasion plan is supposed to be more persuasive than other self-help texts in the succeeding parts. For this reason, the current self-help text encompasses a considerable number of life-experiences and opinions for trustworthy public figures which are specially chosen and employed by Carnegie to support the credibility of the communication principles discussed in the text.

Real life-experiences employed in the current self-help text are proposed either through storytelling or through exemplification. The self-help text in hand includes *Eight* life -experiences presented through storytelling; they are presented

through Thompson's three-step narrative layout—Incident, Point, and Pay-off. Such stories are carefully chosen credible trustful examples that succeeded in handling challenging human interactions and perfectly handled difficult communicative situations. To show how presenting a life-experience through Thompson's narrative layout (1998) highly aids in producing a significant persuasive effect, the researcher investigates two significant stories mainly employed in the current self-help text for the purpose of persuading the readers with the efficiency of the proposed communication principle (i.e. *Appreciation*) in handling human interaction in a variety of settings. Note that some stories are initiated by a clear statement that proposes the idea/topic whose efficiency is to be proved by the story proposed hence after; this step would be referred to as (A topic/ An idea to be proved) once signaled in the stories under investigation.

Story 1:

Consider the following extract in which Carnegie narrates a story from his childhood:

(A topic/ An idea to be proved) The desire for a feeling of importance is one of the chief distinguishing differences between mankind and the animals. To illustrate: *(Incident)* When I was a farm boy out in Missouri, my father bred fine Duroc-Jersey hogs and pedigreed white - faced cattle. We used to exhibit our hogs and white-faced cattle at the country fairs and live-stock shows throughout the Middle West. We won first prizes by the score. *(Point)* My father pinned his blue ribbons on a sheet of white muslin, and when friends or visitors came to the house, he would get out the long sheet of muslin. He would hold one end and I would hold the other while he exhibited the blue ribbons. *(Pay-off)* The hogs didn't care about the ribbons they had won. But Father did. These prizes gave him a feeling of importance.

(Carnegie, 2010, p. 19,20)

Before narrating the main incident of the story, Carnegie shares with his readers a significant fact about the desire for a feeling of importance highlighting that this desire is what distinguishes humans from animals. To logically support this idea, he illustrates it through a real incident that he experienced in his childhood. Implementing a story experienced by the author himself fully suffices the truthfulness factor of the story (i.e. *Ethos*). In the *Point* step, Carnegie narrates how his father was passionately interested in showing his visitors a muslin sheet with blue ribbons pinned on it that marks the success achieved by the hogs in his farm to fulfil his desire for a feeling of importance. This step mainly addresses the emotional appeal of readers (i.e. *Pathos*) as Carnegie's father act of seeking to feel important and appreciated reminds the readers with similar incidents in their lives in which they pursued for a feeling of importance. As for the logos, it is clearly shown in the logical pay-off of the story.

Story 2:

The second story highlights the influence of appreciation in workplace; it discusses how appreciation can increase the workers performance in workplace. This story is illustrated as follows:

(Incident) Pamela Dunham of New Fairfield, Connecticut, had among her responsibilities on her job the supervision of a janitor who was doing a very poor job. The other employees would jeer at him and litter the hallways to show him what a bad job he was doing. It was so bad, productive time was being lost in the shop. *(Point)* Without success, Pam tried various ways to motivate this person. She noticed that occasionally he did a particularly good piece of work. She made a point to praise him for it in front of the other people. *(Pay-off)* Each day the job he did all around got better, and pretty soon he started doing all his work efficiently. Now he does an excellent job and other people give him appreciation and recognition.

(Carnegie, 2010, p. 30)

This story is the last story presented in the current self-help text directly before the final call-to action. In this story, Carnegie does not exert much effort to fulfil the reader's ethical appeal (i.e. *Ethos*) by providing additional information that proves the credibility and truthfulness of the main character of the proposed story; he mainly depends on the trust channel that he already constructed with the readers in the preceding stories. Carnegie's main concern is to provide one last logical evidence that proves the effectiveness of appreciation in workplace. Addressing the readers' logical appeal (i.e. *Logos*), in the *Point* step, he logically explains the way in which Pam, the main character in the story, motivated the janitor whose work was ill-performed; praising the janitor in front of others resulted in the improvement of his work performance. The logos is also shown in the logical result presented in the final step of the story (i.e. *Pay-off*). As for the readers' emotional appeal (i.e. *Pathos*), it is sufficiently fulfilled in the final *pay-off* step in which Carnegie presents the expected satisfying pay-off represented in the positive change in the janitor work performance along with a change in the attitude of people surrounding him—they copied Pam's act of appreciation and started to recognize and appreciate his work to urge him to conserve his good performance at work. Accordingly, the Pay-off step sufficiently fulfilled both the *logos* and *pathos*.

It is worth highlighting that the first significant merge spotted not only in this self-help text in hand but also in all self-help texts in Carnegie's "How to win Friends and Influence people" is the merge between storytelling and exemplification. The significance of this merge lies in the fact that, in any persuasive conversation, usually supporting the proposed idea with one story as evidence for the effectiveness of the proposed idea could be sufficient to persuade your conversation partner, as the background knowledge you know about your partner helps you to select the appropriate persuasive story. However, in a self-help text directed to a wide variety of readers whom the author knows nothing about, employing only one persuasive story would be a total risk; the author would be limiting the generated persuasion effect in one story with one setting, and hence directing the generated persuasive effect to a specific group of readers. Thus, Carnegie employs a considerable number of stories about trustful public figures acting as credible examples that apply the proposed topic in a variety of texts and under various conditions to guarantee the persuasion of a wide patch of readers. Accordingly, storytelling is said to be included in every example, and each employed example proposes a new story (i.e. a *real life experience*). So, storytelling and exemplification, in self-help text types, are perceived as one persuasive tactic. Accordingly, this kind of merge between storytelling and exemplification would be referred to as "*Story-Exemplification*"³.

Speaking of the types of Exemplification, it is either signaled implicitly or explicitly in the current self-help text. Implicit exemplification is shown in the large number of stories that narrates real-life experiences (i.e. *Story-Exemplification*) along with direct and indirect quotes of famous public figures to illustrate the proposed idea and confirm its efficiency in a variety of settings. Explicit exemplification is seen in the overt signaling of examples through the use of transition words and even whole sentences that mark the beginning of a series of examples or illustrates a certain point; it is either used within the narrated stories to illustrate a certain point, or to mark the beginning of a new story. Consider the following extracts:

- (A) The desire for a feeling of importance is one of the chief distinguishing differences between mankind and the animals. **To illustrate:** When I was a farm boy out in Missouri, my father bred fine Duroc-Jersey hogs and pedigreed white - faced cattle.

³ *Story-Exemplification*: A merge between Storytelling and Exemplification to intensify the generated persuasive effect. In this merge, the employed stories act as credible trustworthy logical examples.

The use of a transition phrase like “To illustrate:” achieves a twofold purpose; it coherently connects the discussed topic (i.e. the desire for a feeling of importance) to the subsequent story, and marks the beginning of an illustration done through storytelling. Another explicit form of exemplification is seen in the following extract:

(B) Sincere appreciation was one of the secrets of the first John D. Rockefeller’s success in handling men. **For example**, when one of his partners, Edward T. Bedford, lost a million dollars for the firm by a bad buy in South America, John D. might have criticized; but he knew Bedford had done his best - and the incident was closed.

In extract (B), the typical exemplification transition word (i.e. For example) is employed within the folds of the presented story for the purpose of illustrating and highlighting a certain point, and hence fulfilling the readers’ logical appeal (i.e. logos) to fully comprehend the proposed point. Furthermore, the readers’ credibility appeal (i.e. ethos) is fulfilled through the proposal of a credible real-life example. Another instance of explicit exemplification is signaled in the following extract:

(C) History sparkles with amusing examples of famous people struggling for a feeling of importance.

This sentence is used as an introduction to a series of examples that narrates how famous historical public figures struggled to set a feeling of importance from people surrounding them. Furthermore, the metaphor seen in “*History sparkles with amusing examples*” addresses the reader’s emotional appeal (i.e. Pathos) as it makes the readers automatically visualize the examples to be proposed as illuminating light sparks, so the readers’ attention is directly shifted to the significance of these examples.

Explicit Exemplification spotted in extracts (A, B, and C) successfully fulfills the three Aristotelian persuasion modes—Logos, Pathos, and Ethos. The organizational cohesive sense provided by exemplification as a persuasive tactic addresses the logical appeal (i.e. *Logos*) of the readers specifically when the example introduced after the exemplification transition word/phrase is a credible one. Furthermore, supporting the proposed idea with a variety of examples within various settings usually satisfy the readers’ emotional appeal (i.e. *Pathos*) to sense the effectiveness of the proposed idea in various settings. As for the ethos, it is seen in the credibility and truthfulness of the proposed examples.

Furthermore, it is worth mentioning that along the current self-help text, exemplification, as persuasive tactic, is merged with other persuasive tactics like repetition, and foregrounding; such merges are seen in many extracts along the text; most significant of which are illustrated as follows:

1. Exemplification merged with Foregrounding:

(D)What do you want?

Sigmund Freud said that everything you and I do springs from two motives: the sex urge and the desire to be great.

John Dewey, one of America’s most profound philosophers, phrased it a bit differently. Dr. Dewey said that the deepest urge in human nature is “the desire to be important.”

In this extract, Carnegie creatively merged foregrounding with exemplification to fully persuade the readers with the proposed answers. He fulfilled the readers’ credibility appeal (i.e. ethos) via foregrounding the names of credible public figures in the

beginning of the proposed answers. In addition, Carnegie provides another instance for the answer provided by *John Dewey* that is nearly close to *Freud's* opinion. Intentionally providing another instance for the answer with another foregrounded trustworthy public figure like Dewey confirms not only the credibility of the proposed answers, but also its logicity (i.e. *logos*). Accordingly, this type of exemplification would be referred to as *Exemplification via Foregrounding*⁴.

2. Exemplification merged with Repetition:

(E) But there is one longing - almost as deep, almost as imperious, as the desire for food or sleep - which is seldom gratified. **It is what Freud calls “the desire to be great.” It is what Dewey calls the “desire to be important.”**

Carnegie could have only mentioned Freud's naming for the discussed human desire as a reference of credibility and this would have been sufficient enough to fulfill the readers' credibility appeal (i.e. *Ethos*); however, he chose to intensify the persuasive effect by providing another naming for the discussed human desire said by another credible figure, i.e. John Dewey, as another credible example to guarantee the full perception of the proposed idea. The two presented examples are nearly the same; they repeat the same idea—“*the desire to be great*”, and “*the desire to be important*”. Nevertheless, repeating closely similar examples intensifies the generated persuasive effect. Furthermore, the whole information in this extract is a repetition for the proposed information in extract (D). This type of exemplification would be referred to as *Exemplification via Repetition*.⁵

Based on the linguistic investigation conducted above, it is concluded that exemplification in the self-help text in hand can be categorized under three types: Story-exemplification, explicit exemplification, and exemplification merged with other persuasive tactics like Exemplification via Foregrounding and Exemplification via Repetition. These three types highly participate in confirming the efficiency of the proposed communication principle (i.e. *Appreciation*); implicit exemplification, represented in Story-exemplification, does this through the enormous amount of direct and indirect quotes and life experiences of credible public figures like *Sigmund Freud*, *John Dewey*, and *Lincoln*. As for explicit exemplification, it achieves a double purpose as it sustains the coherence of the text and precludes the readers from getting lost in the details as it acts as a linguistic organizational tool that logically organizes the proposed examples.

5.2. Rhetorical Questions and Questioning

Questions employed in the self-help text in hand are of two types: *rhetorical questions* and clear-cut *Wh-questions* that introduce or focus on a specific idea in the form of a question-answer pattern. Rhetorical questions spotted in the current self-help text can be categorized into two types namely: Confirmatory Rhetorical Questions⁶ and Suggestive Rhetorical Questions⁷. The following investigation illustrates how those types of rhetorical questions highly participated in intensifying the persuasive effect generated in the self-help text in hand.

In the introductory paragraph of the self-help text in hand, Carnegie implements a Confirmatory rhetorical question which addresses both the logical and emotional appeals of the readers (i.e. *Logos*, and *Pathos*). Consider the following extract:

⁴ **Exemplification via Foregrounding:** a merge between Exemplification and Foregrounding to intensify the generated persuasive effect.

⁵ **Exemplification via Repetition:** a merge between Exemplification and Repetition to intensify the generated persuasive effect.

⁶ **Confirmatory Rhetorical Questions** are rhetorical questions that only lead to a confirmative answer that supports the proposed idea. Speakers or writers only use them when they are sure that they will get an affirmative answer that supports the proposed idea, e.g. Have you ever dreamt of going on a long relaxing vacation?

⁷ **Suggestive Rhetorical Questions** are rhetorical questions that presuppose that a specific answer, implicitly shared by the author/speaker and the reader/audience, should be given.

(A) (Topic) There is only one way under high heaven to get anybody to do anything. **(Confirmatory Rhetorical Question)** *Did you ever stop to think of that?* (Answer) Yes, just one way. And that is by making the other person want to do it.

Carnegie starts the current self-help text by raising a topic of a huge concern to all readers (i.e. how to make people do what you want?); he directly follows it with a rhetorical question to attract the readers' attention to the importance of the proposed topic and creates a kind of conversational relationship with the readers. Carnegie, then provides a confirmative answer, i.e. "Yes, just one way", along with an illustrative precise answer that satisfies the readers' logical appeal to get a logical answer that proposes a practical solution for the proposed communication dilemma. Thus, he proposes the problem, raises a rhetorical question to elicit the readers' attention to the proposed problem. In addition, employing such confirmatory rhetorical question in a conversational question-answer pattern addresses the readers' emotional appeal (i.e. *Pathos*) as providing an anticipated confirmative answer gives the readers the feeling that they share the same opinion about the proposed answer. Accordingly, highlighting the importance of a proposed topic through the use of confirmative rhetorical question within a question-answer pattern satisfies both the logical and emotional appeal of the readers (i.e. *Logos and Pathos*).

Later, nearly in the middle of the text, Carnegie employed another type of rhetorical question which highlights that a specific answer that is implicitly shared by the author/speaker and the reader/ audience should be given. This type would be referred to as suggestive rhetorical question and is shown in the following extract:

(B) When a study was made a few years ago on runaway wives, **(Suggestive rhetorical question)** *what do you think was discovered to be the main reason wives ran away?* **(Answer)** It was "lack of appreciation." And I'd bet that a similar study made of runaway husbands would come out the same way. We often take our spouses so much for granted that we never let them know we appreciate them.

A series of creatively woven suggestive rhetorical questions are seen in Carnegie's narration for Charles Schwab's⁸ experience in dealing with people. Rhetorical questions take the lead in the following extract:

(C) *(1) Why did Andrew Carnegie pay a million dollars a year, or more than three thousand dollars a day, to Charles Schwab? (2) Why? (3) Because Schwab was a genius? No. Because he knew more about the manufacture of steel than other people? Nonsense.* Charles Schwab told me himself that he had many men working for him who knew more about the manufacture of steel than he did.

This extract includes three consecutive suggestive rhetorical questions that address one idea—i.e. the reason that made Schwab's salary reach a million dollars a year. The first rhetorical question questions an idea priorly proposed by Carnegie in a typical informative sentence. This rhetorical question is directly repeated in its contracted form (i.e. Why?) to highlight the importance of the proposed question in illustrating the social value of the discussed topic—i.e. Appreciation. It is then answered by a suggestive answer that is typically to be answered by a large patch of readers; Carnegie turns this answer into another suggestive rhetorical question-answer pattern by just adding an extra question mark and a typical 'No' as an answer. He, then, suggests

⁸ Charles Schwab is the first president of the United States Steel Company in 1921, when Schwab was only thirty-eight years old. He is one of the first people in American business to be paid a salary of over a million dollars a year (when there was no income tax and a person earning fifty dollars a week was considered well off). (Carnegie, 2010, p. 24)

another answer and turns it into a suggestive rhetorical question-answer pattern with another typical negation answer (i.e. Nonsense). This creative set of suggestive rhetorical question-answer patterns creates a friendly conversational relationship between the author and the readers. Such friendly conversational atmosphere fulfills the readers' logical and emotional appeal, i.e. *logos* and *pathos*, to reach a logical satisfying answer.

Carnegie, then, provided a detailed description for Schwab's method of handling people as a logical justified answer for the above-mentioned set of rhetorical questions. Directly after that, he employs another suggestive rhetorical question-answer pattern that establishes an *Antithesis* between Schwab's way for dealing with people in comparison with the typical way that most of us adopt in dealing with each other. This suggestive rhetorical question-answer pattern is illustrated as follows:

(D) That is what Schwab did. **(Suggestive rhetorical question)** But what do average people do? **(Answer)** The exact opposite. If they don't like a thing, they bawl out their subordinates; if they do like it, they say nothing. As the old couplet says: "Once I did bad and that I heard ever/Twice I did good, but that I heard never."

This suggestive rhetorical question decently confronts readers who have communication problems in dealing with people with their blunt communication way which leads them to nothing but hatred from others. Usually, confronting others with their negative manners/traits in dealing with people causes a feeling of embarrassment and discomfort; however, presenting a negative human trait in the form of a suggestive rhetorical question pattern averts its user, whether a writer or a speaker, from causing any potential awkwardness or discomfort on the reader/audience's side.

Another typical confirmatory rhetorical question is signaled in the concluding paragraph of the current self-help text is illustrated as follows:

(E) If that was true of Emerson, **(Confirmatory rhetorical question)** isn't it likely to be a thousand times more true of you and me? Let's cease thinking of our accomplishments, our wants. Let's try to figure out the other person's good points. Then forget flattery.

This typical confirmatory rhetorical question acts as a final call to action. Carnegie chooses to finalize his text with this specific type of rhetorical questions to ensure the importance of Appreciation and urge the readers to take an action and apply sincere appreciation in every communicative interaction.

As for *Questioning*, it is extensively employed as a persuasive tactic that supports the overall coherence of the self-help text via illustrating the proposed ideas and coherently organize them in comprehensible direct question-answer patterns. Carnegie purposely employs the Question-Answer pattern to propose sub-ideas that illustrate and support the significance of the proposed human communication technique, i.e. showing appreciation. Accordingly, a series of illustrative Wh-questions are employed with the purpose of presenting the ideas in logical justified question-answer patterns that fulfill the readers' logical appeal (i.e. *Logos*) to find logical justified solutions to the communication problems they face. Carnegie starts to employ Wh-question-answer patterns from the early beginning of the text; the first question-answer pattern is signaled right away after the introductory paragraph, and is illustrated as follows:

(A) The only way I can get you to do anything is by giving you what you want.
(Question) What do you want?

(Answer) Sigmund Freud said that everything you and I do springs from two motives: the sex urge and the desire to be great. John Dewey, one of America's most profound philosophers, phrased it a bit differently.

(Repeated Question) What do you want?

(Answer) Not many things, but the few that you do wish, you crave with an insistence that will not be denied. Some of the things most people want include:

The question "What do you want?" directly addresses the reader's emotional appeal (i.e. pathos) as it gives the reader the intimate feeling of a face-to-face conversation between the writer and the reader. In addition, the answer provided by Carnegie is supported by the opinions of credible public figures like *Freud* and *John Dewey*, and hence fulfils the readers' ethical appeal to receive credible trustworthy answers. The question 'What do you want' is, then, identically repeated with another more elaborative answer that highlights the importance of respecting people's inner needs and handle our communicative interactions accordingly. Merging repetition, as a persuasive tactic, with Questioning intensifies the generated persuasive effect as it allows Carnegie in extract (A) to provide the reader with another logically clarified answer that fulfilled the reader's logical appeal (i.e. logos). Accordingly, questioning in the form of direct question-answer patterns along with the implementation of repetition largely succeeded in efficiently addressing the three- Aristotelian persuasion modes (Pathos, logos, and ethos) which resulted in generating an outstanding justified persuasive effect.

After that, Carnegie starts to implement *Questioning* in the form of direct question-answer patterns with every sub-idea he presents. Questioning is signaled in the following three extracts:

(B) (Informal Wh-question) The difference between appreciation and flattery?

(Answer) That is simple. One is sincere and the other insincere. One comes from the heart out; the other from the teeth out. One is unselfish; the other selfish. One is universally admired; the other universally condemned.

(C) (Wh- question) What is the cause of insanity?

(Answer) Nobody can answer such a sweeping question, but we know that certain diseases, such as syphilis, break down and destroy the brain cells and result in insanity...

(D) (Wh-question) Why do these people go insane?

(Answer) I put that question to the head physician of one of our most important psychiatric hospitals...

In extracts B, C, and D, Carnegie uses questioning to present three significant sub-ideas that directly support the main idea of the text (i.e. Importance of Appreciation). Presenting the sub-ideas in a direct question-answer pattern strengthens the overall coherence of the text and make it easier to the reader to find a logical linkage between the presented ideas, and hence gets easily persuaded with its efficiency.

It is worth highlighting that the gradual implementation of such various types of questions starting from confirmatory rhetorical questions passing by suggestive rhetorical questions and till the direct Wh-questions creates a kind of friendly conversational relationship between the author and the readers. This makes the reader feels as if he/she is in a physiotherapy session in which the author is the physiotherapist who is trying to share with his patient some practical solutions for his/her

communication problems. Furthermore, implementing rhetorical questions and questioning in the form of question-answer patterns frames the author's ideas in a precise way that is easily comprehend by the readers.

To sum up, like no other rhetorical device, choosing to present a new idea or make a comparison between two ideas through questioning generates an extra persuasive effect that directly convinces the reader with the efficiency of the proposed idea without having to exert any other linguistic effort. Furthermore, employing questioning in the form of question-answer patterns in self-help texts addresses the readers' logical appeal (i.e. Logos); such question-answer patterning places the proposed idea into a problem-solution format. and this greatly suffices the readers' logical appeal (i.e. logos) to find an effective solution that can be practically used in real life and achieves the desired result.

5.3. Repetition, Triplets, and Parallelism

The self-help text in hand encompasses various types of repetitions mainly employed for the purpose of generating a justified persuasive effect, along with other purposes that the researcher highlights in the following linguistic investigation. The current self-help text is initiated with a creative pattern of repetition illustrated as follows:

- (A) **There is only one way** under high heaven to get anybody to do anything. Did you ever stop to think of that? **Yes, just one way.** And that is by making the other person want to do it. **Remember, there is no other way.**

This introductory paragraph encompasses an eye-catching Triplet seen in a series of three repeated patterns—"only one way", "just one way", "no other way". This form of repetition falls under the Random repetition type (i.e. *plöche*) as the repeated patterns occur in different significant parts of a set of three consecutive grammatical structures, i.e., *a topic sentence- a confirmatory rhetorical question-answer pattern- a confirmatory commentary sentence*. Carnegie distributes this triplet in a very creative way across his introductory paragraph. He starts introducing his viewpoint using the first pattern, "There is only one way". He asserts his point of view by positioning the second pattern just one sentence away from the first one--"Yes, just one way"; at the same time this pattern acts as a proper introduction for the answer proposed hence after—"And that is by making the other person want to do it". He, finally, finalizes the introduction by using the third pattern, "Remember, there is no other way", which is also one sentence apart from the previous pattern. Once more, the final pattern asserts the writer's viewpoint to guarantee that the reader fully perceives the idea proposed. Such early employment for repetition intentionally directs the reader's attention to the importance of the communication method to be proposed in the text and emphasizes that it is the only efficient method/way that would give its users the desired result. The intended use of such a powerful persuasive tactic, i.e. *Triplets*, in the very beginning of the text does not only reveal the writer's stance towards the proposed idea (i.e. Ethos), but also somehow stimulates the reader's emotional appeal (Pathos) to accept the proposed idea and starts believing in its effect in real life. As for the reader's logical appeal (i.e. Logos), it is fulfilled through the logical distribution of the repeated patterns within a well-structured introductory paragraph that promises the readers with an illustration for a logical practical communication way that will make you influence anyone and do what you want.

Another form of repetition is seen right away in the paragraph following the introductory paragraph, illustrated as follows:

- (B) Of course, **you can make someone want to give you his watch by sticking a revolver in his ribs. YOU can make your employees give you cooperation - until your back is turned - by threatening to fire them. You can**

make a child do what you want it to do by a whip or a threat. But these crude methods have sharply undesirable repercussions.

This paragraph encompasses a set of three initial repetition (i.e. *Anaphoric Triplet*⁹) accompanied by a set of three parallel structures (i.e. parallelism) that sheds light on the typical crude undesirable ways adopted by invalid people to force others to do what they want. Such unique combination between anaphoric triplet repetition and parallelism is manifested as follows:

Anaphoric Triplet	<p><u>You can make</u> someone <i>want to give you his watch by sticking a revolver in his ribs.</i></p> <p><u>You can make</u> employees <i>give you cooperation - until your back is turned - by threatening to fire the</i></p> <p><u>You can make</u> a child <i>do what you want it to do by a whip or a threat.</i></p>	Parallelism
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On the one hand, the first half of each sentence is repeated in an anaphoric format (identical repetition)—“You can make”, to highlight that the ideas proposed in the three sentences share the same values. On the other hand, the second half of the sentences is perfectly set in a parallel structured composition (i.e. parallelism), showing the various crude ways that invalid people resort to get what they want and unfortunately they get nothing but negative undesirable results. Such unique combination between Anaphoric Triplet form of repetition and parallelism in a consecutive three-sentence pattern creatively establishes the negative side of an antithetical image in which Carnegie confronts the readers with the human evil capabilities of forcing people to do what a single person wants by following crude undesirable ways like the ones presented above. This three-sentence pattern is directly opposed to the effective solution presented in another set of repetitions in the following extract, i.e. extract (C), in which Carnegie claims that "The only way I can get you to do anything is by giving you what you want".

Carnegie, then, follows this combination of anaphoric triplets and parallelism with another significant bundle of repetitions that is the converse of this one as it proposes the positive desirable ways to be used in dealing with people. This set of repetitions is seen in the following sequence of question-Answer patterns:

(C) The only way I can get you to do anything is **is by giving you what you want.**

What do you want?

Sigmund Freud said that everything you and I do springs from two motives: the sex urge and the desire to be great.

John Dewey, one of America’s most profound philosophers, phrased it a bit differently. Dr. Dewey said that the deepest urge in human nature is **“the desire to be important.” Remember that phrase: “the desire to be important.”** It is significant. You are going to hear a lot about it in this book.

What do you want?

Not many things, but **the few that you do wish,** you crave with an insistence that will not be denied. Some of the things most people want include:

1. Health and the preservation of life.
2. Food.

⁹ **Anaphoric Triplet:** a pattern that encompasses a set of three initial repetitions.

3. Sleep.
4. Money and the things money will buy.
5. Life in the hereafter.
6. Sexual gratification.
7. The well-being of our children.
8. A feeling of importance.

In this extract, Carnegie proposes a justified explanation for the proposed solution for the dilemma of "how can you make anyone do anything?". To attract the reader's attention logically and emotionally to the effectiveness of the proposed solution, he proposes a logical justification for this solution within a creative linguistic format that encompasses a unique merge between two powerful persuasive tactics—Repetition and Questioning. Repetition, in this extract, is signaled in three locations; the first set of repetitions is seen in the anaphoric repetitions of Carnegie's communication method suggested in the topic sentence of this extract as a solution for the discussed dilemma; this set of repetitions is illustrated as follows:

The only way I can get you to do anything is **by giving you what you want.** ← (Original phrase)
What do you want? ← (Initial repetition (Anaphora) in a question form)
What do you want? ← (Another identical Initial repetition (Anaphora))

In this set of repetitions, Carnegie creatively converts the suggested solution he proposed in the original phrase to a Wh-question format; the questioning format allows him to provide a logical explanation for the proposed solution. Furthermore, he repeats this Wh-question once more to provide another logical explanation for the proposed solution. Such merge between repetition and questioning allows Carnegie to propose a powerful justified explanation for the proposed solution within the various answers to the repeated question-answer patterns, and this largely fulfills the readers' logical appeal (i.e. logos). Another two sets of repetitions are seen in the answers of the repeated question "What do you want?". In the first answer, repetition is signaled in Dewey's quote and is illustrated as follows:

"the desire to be important." Remember that phrase: **"the desire to be important."**

Carnegie's choice for Dewey's quote is one fortunate choice as implementing such quote successfully addresses the readers' logical and ethical appeal. The instant repetition, i.e. epizeuxis, of the phrase "*the desire to be important*" directs the readers' attention to the logical significance of the human desire to be important which will be linked later on to the proposed communication principle that urges people to practice sincere honest appreciation in their daily interactions which by default makes people feel important and valued. In addition, using a quote for a trustworthy public figure as *John Dewey* stresses the credibility of the idea presented in the quote and hence fulfills the ethical appeal of the readers (i.e. ethos). As for the last set of repetition in this extract, it is seen in the second answer to the repeated question; Carnegie instantly repeated the phrase "*Not many things*" by presenting its explanatory synonymousness in a parenthetical phrase "*, but the few that you do wish,*"; such repetition provides an easier manifestation for the first phrase.

To sum up, in extracts (B) and (C), Carnegie succeeds in addressing the readers' logical and ethical appeals (i.e. logos and ethos) through the creative merge that he accomplishes between three powerful persuasive tactic—Various types of repetition

(anaphoric repetitions, and parallelism), Questioning, and Antithesis. The Antithesis extended across extracts (B) and (C) largely fulfils the readers' logical appeal as it succeeds in presenting a complete comprehensible visualization of the invalid crude communication ways that one could use in dealing with people compared to the valid desirable communication ways that makes you reach the utmost positive result that one can reach in any communication interaction. In addition, the variety of repetitions creatively employed within the two extracts (B) and (C) also addresses the readers' logical appeal through highlighting the outstanding result of the positive employment of sincere appreciation in our daily interactions. Furthermore, the employed question-answer patterns (i.e. questioning) succeeded in addressing the readers' ethical appeals (ethos) through presenting credible answers from our daily life of how invalid people handle their daily communication interactions, compared to the valid communication ways proposed by Carnegie hence after; besides, the logicity of the well-considered communication criteria presented in the answers of the employed question-answer patterns –i.e. *make people feel important and they will give you what you want*, fulfills the readers' logical appeal to get to know a logical practical way that can successfully handle challenging communicative interactions.

Another unique set of identical repetitions is signaled in the following extract:

(D)

(D1) *It was this desire for a feeling of importance that led an uneducated, poverty-stricken* grocery clerk to study some law books he found in the bottom of a barrel of household plunder that he had bought for fifty cents. You have probably heard of this grocery clerk. His name was *Lincoln*.

It was this desire for a feeling of importance that inspired Dickens to write his immortal novels.

This desire inspired Sir Christopher Wren to design his symphonies in stone. **This desire made** Rockefeller amass millions that he never spent! And this same desire made the richest family in your town build a house far too large for its requirements.

This desire makes you want to wear the latest styles, drive the latest cars, and talk about your brilliant children.

(D2) *It is this desire that lures many boys and girls into joining gangs and engaging in criminal activities.*

In this extract, initial repetitions for the same phrase, (i.e. anaphora) is signaled across four consecutive paragraphs. A set of three repetitions for the phrase “*It was this desire for a feeling of importance*” is seen in the second paragraph in extract (D1); an identical repetition for the phrase is seen in the first sentence then a referential form of repetition is signaled in the subjects of the second and third sentences—i.e. “*This desire*”. this set of initial repetitions achieves a twofold purpose; it highlights the fact that our inner desire for a feeling of importance is a prime mover for any success in our life and introduces a set of real-life examples of success stories of credible public figures. Repeating the proposed idea in more than one pattern and supporting it with credible examples validates the proposed idea as an effective technique for persuading people. Moreover, foregrounding the lexis “*desire*” emotionally highlights the significance of the discussed desire (i.e. *the need to be important*) in motivating us to success.

Extract (D2) encompasses five initial repetitions for “*This desire*” as signaled in the beginning of the paragraph, employed with the same purpose discussed above; however, in this paragraph, it introduces credible real-life examples for the failure that this desire could lead to once directed to negative undesirable routes like “*joining gangs and engaging in criminal activities*”. Proposing the negative influence of the proposed desire in extract D2 opposed to its positive influence in extract D1 is considered a creative employment for Antithesis as an influential persuasive tactic that logically persuades the readers through facing them with the positive and negative influence of the human desire for a feeling of importance. Interestingly enough, in extract (D),

Carnegie succeeded in merging four persuasive tactics together: repetition, foregrounding, exemplification, and antithesis. Such a creative merge succeeded in generating an outstanding persuasive effect through addressing the logical and ethical appeal of the readers (i.e. *Logos and Ethos*).

Along the current self-help text, Carnegie employs Repetition at word level, i.e. Repetition of words and phrases within the same sentence or along a group of sentences, in more than one location. Repetitions at word level are signaled in the following ST segments:

(E) It is what Freud calls "**the desire to be great.**" It is what Dewey calls the "**desire to be important.**"

(F) **No! No! No!** I am not suggesting flattery! Far from it.

(G) **I'm talking about a new way of life.** Let me repeat. **I am talking about a new way of life.**

In segment (E), repetition is seen in Carnegie's selection for two nearly identical quotes "*the desire to be great*" and "*the desire to be important*" for two trustworthy public figures—i.e. *Freud* and *Dewey*. Carnegie's employment for quotes that present repeated information addresses both the logical and ethical appeal of the readers (i.e. *Logos and ethos*) as repetition in that sense stresses both the significance and credibility of the presented information.

In segment (F), the instant repetition (i.e. *Epizeuxis*) of the negation form "No! No! No!" addresses the logical appeal of the readers (i.e. *Logos*) through reassuring the negative effect of flattery and that it is not suggested by the author in any setting and under any circumstances. As for segment (G), Repetition is seen in the exact repetition of the phrase "I'm talking about a new way of life" and is clearly opted for by the author in the introductory phrase "Let me repeat". The instant repetition in segment (G) directs the readers' conscious to emotionally visualize the positive impact of Appreciation in our life, and hence fulfills the readers' emotional appeal (i.e. *Pathos*).

A final form of repetition is shown in the creative combination between a triplet form of repetition and a set of three parallel patterns (i.e. parallelism) employed in Carnegie's description for Schwab's viewpoint of the effect of Appreciation and Encouragement in workplace setting:

(H) Schwab says that he was paid this salary largely because of his ability to deal with people. I asked him how he did it. Here is his secret set down in **his own words - words that ought to be cast in eternal bronze and hung in every home and school, every shop and office in the land - words that children ought to memorize instead of wasting their time memorizing the conjugation of Latin verbs or the amount of the annual rainfall in Brazil - words that will all but transform your life and mine if we will only live them:**

The combination signaled between triplet form of repetition and parallelism is illustrated as follows:

	<p><u>words that</u> <i>ought to be cast in eternal bronze and hung in every home and school, every shop and office</i></p> <p><i>in the land -</i></p>	
Triplet	<p><u>words that</u> <i>children ought to memorize instead of wasting their time memorizing the conjugation</i></p> <p><i>Latin verbs or the amount of the annual rainfall in Brazil -</i></p>	Parallelism
	<p><u>words that</u> <i>will all but transform your life and mine if we will only live them:</i></p>	

This extract encompasses a triplet form of Anaphoric repetition (i.e. Anaphoric Triplet) seen in the exact repetition of the pattern “*words that*” at the beginning of each sentence accompanied by a set of three parallel structure pattern (i.e. Parallelism) seen in his sentimental description for Schwab’s words. The Anaphoric triplet directs the readers’ attention to the significance of Schwab’s words. The signaled parallelism emotionally impresses the readers and directs their attention to the incredible value of Schwab’s viewpoint that will be introduced hence after, and hence persuades them with the efficiency of Schwab’s viewpoint through fulfilling their emotional appeal (i.e. *Pathos*).

5.4. Antithesis

Another effective rhetorical device that influentially participates in formulating an effective persuasion effect is “*Antithesis*”. Usually comparing the proposed idea to its opposite counterpart intensifies the proposed idea’s efficiency in the eye of the reader. In the current self-help text, Carnegie uses antithesis to spot the light on the pros and cons of the presented topic, facing the readers with all the logical possibilities of the proposed topic.

Antithesis is heavily employed within Schwab’s life experience, presented by Carnegie in the current self-help text, in which he shows how appreciating his employees’ work effort resulted in a remarkable increase in the company’s profits in no time. Within Schwab’s life experience, Antithesis is employed on two levels—at word level and above word level:

1. ***Antithesis at word level*** is represented in the direct opposition between words or phrases within one linguistic structure as shown in the following extracts:

(A) Schwab declared, “I have yet to find the person, however great or exalted his station, who did not do better work and put forth greater effort **under a spirit of approval** than he would ever do **under a spirit of criticism.**”

In this extract, the antithesis is seen in the opposition between two metaphorical phrases—*under spirit of approval* vs. *under spirit of criticism* implemented within Schwab’s quote. In the above quote, antithesis at word level is seen in the direct opposition between *approval* and *criticism*. The antithesis in Schwab’s quote creatively addresses the readers’ logical appeal (i.e. *Logos*) as it highlights the progress in work performance that Schwab, as an employer, got as a result of appreciating his employees instead of criticizing them. Furthermore, the metaphorical pattern that antithesis is placed in, i.e. *under the spirit of*, addresses the readers’ emotional appeal (i.e. *Pathos*) as it makes the readers sense the emotional effect of appreciation on the employees compared to the emotional effect of criticism on them. Such unique merge between antithesis and metaphor successfully persuade the readers with the positive effect of adopting appreciation in workplace through addressing both their logical and emotional appeals (i.e. *Logos and Pathos*).

Another instance of antithesis at word level is seen in the following extract:

(B) That he said, frankly, was one of the outstanding reasons for the phenomenal success of Andrew Carnegie. Carnegie praised his associates **publicly** as well as **privately**.

In this extract, Carnegie employed a couple of antithetical sets in one sentence to provide the reader with a precise description for how to effectively apply sincere appreciation in our communicative interactions. The antithesis between *publicly* and *privately* stresses the outstanding result of public appreciation, i.e. praising people in front of others, compared to the result you get from

private appreciation—i.e. praising people privately. Antithesis in this extract introduced a logical manifestation for Carnegies' viewpoint concerning the perfect way for practicing appreciation in workplace. This logical manifestation fulfilled the readers logical appeal (i.e. *Logos*) to know how to effectively practice appreciation in work place.

2. *Antithesis above word level* is seen in the overall opposition between the proposed ideas: the communicative way that Schwab adapts in dealing with his employees, and the communicative way that most of us typically adopt in our daily interactions. The following extract shows Antithesis above word level manifested in the opposition between *What Schwab did* to *What average people do*.

What Schwab did	Vs.	What average people do
“There is nothing else that so kills the ambitions of a person as criticisms from superiors. <u>I never criticize any- one. I believe in giving a person incentive to work. So I am anxious to praise but loath to find fault. If I like anything, I am hearty in my approbation and lavish in my praise.</u> ” That is what Schwab did.		But what do average people do? <u>The exact opposite. If they don't like a thing, they bawl out their subordinates. If they do like it, they say nothing.</u> As the old couplet says: “Once I did bad and that I heard ever/Twice I did good, but that I heard never.”

Schwab's direct quote spots the light on the positive pay-off that one gets from appreciating others compared to the negative pay-off that one gets when not showing the appropriate appreciation to the surrounding people.

Employing such a considerable number of Antithesis, at word level and above word level, under one story, i.e. the life-experience of Schwab, directs the readers' attention to the outstanding pay-off that Appreciation and encouragement can do in workplace setting. Antithesis, as a persuasive tactic, allowed the readers to see the difference between the positive pay-off that one would get from appreciating people's work and the negative pay-off that one would get from ignoring people's effort and not showing any form of gratitude.

The rest of the current self-help text is fully loaded with a considerable number of antithesis patterns at word level, either between words or between phrases, illustrated in the following extracts:

(C) Some authorities declare that people may actually go insane in order to find, in *the dreamland of insanity*, the feeling of importance that has been denied them in *the harsh world of reality*. There are more patients suffering from mental diseases in the United States than from all other diseases combined.

In extract (C), Carnegie implements two opposed metaphorical scenes in one sentence—“*the dreamland of insanity*” opposed to “*the harsh world of reality*”. The antithesis is seen in the direct opposition between *insanity* and *reality*. In addition, Carnegie places these two opposed words in a couple of opposed metaphorical patterns—i.e. *the dreamland of insanity* opposed to *the harsh world of reality*. Such unique merge between antithesis and metaphor helps in revealing the horrifying effect of lack of appreciation in family interactions represented in literal insanity.

Another creative employment for Antithesis is seen in the following extract:

(D) The difference between **appreciation** and **flattery**?

That is simple. **One is sincere** and **the other insincere**. **One comes from the heart out, the other from the teeth out**. **One is unselfish; the other selfish**. **One is universally admired; the other universally condemned**.

In this question-answer pattern, Carnegie's answer encompasses four successive antithetical instances at word level describing the differences between appreciation and flattery—*Sincere vs. insincere, one comes from the heart out vs. the other from the teeth out, one is unselfish vs. the other selfish, one is universally admired vs. the other universally condemned*. Carnegie addresses the readers' logical appeal (i.e. *logos*) by facing them with the positive features of appreciation opposed to the negative features of flattery. Furthermore, within this unique set of Antithesis, Carnegie merges Antithesis with a couple marked antithetical idiomatic expressions— *comes from the heart out vs. the other from the teeth out*. These antithetical idiomatic expressions emotionally describe what one really feels when practicing sincere appreciation opposed to what one feels when practicing flattery; such intentional implementation for these emotive idiomatic expressions addresses the readers' emotional appeal (i.e. *Pathos*) and hence easily persuade the readers with the outstanding effect of appreciation.

Another instance of *Antithesis* is signaled in Carnegie's selection for a famous quote for an influential public figure; this quote is written on the bust of a Mexican hero in the Chapultepec palace in Mexico City and is illustrated as follows:

(E) I recently saw a bust of Mexican hero General Alvaro Obregon in the Chapultepec palace in Mexico City.

Below the bust are carved these wise words from General Obregon's philosophy:

"Don't be afraid of enemies who attack you. Be afraid of the friends who flatter you."

In this extract, the employed quote highlights the negative effect of flattery in a creative antithetical format that urges the readers to beware of the negative effect of flattery even if it comes from a friend. Such antithetical format fulfils the readers logical appeal (i.e. *logos*); in addition, Carnegie' selection for a quote stated by an influential public figure whose ideas are credible to the public directly fulfills the readers' ethical appeal (i.e. *ethos*) to be given a credible opinion for a trustworthy person.

As for the last antithesis signaled in this self-help text, it is seen in the following concluding segment:

(F) **Honest appreciation got results** where **criticism and ridicule failed**.

This statement includes an antithetical image that acts as a powerful call-to-action. In this concluding sentence, Carnegie could have concluded the proposed topic by just referring to the positive pay-off of appreciation as in the first half of the sentence— i.e. "Honest appreciation got results"; however, he chooses to add the negative pay-off offered by the opposed version of appreciation, i.e. "criticism and ridicule failed", to intensify the generated persuasive effect through the employment of antithesis as an influential persuasive tactic.

In conclusion, after investigating Seven Antitheses at word level and one creative Antithesis above word level, it is worth highlighting that the persuasive effect that antithesis generates, in the self-help text in hand, mainly comes out of the logical reasoning produced from the compare and contrast process established within the linguistic composition of Antithesis. This is in addition to the extra persuasive effect generated either from the creative merges that Carnegie does—idiomatic expression

merged with Antithesis as in extract (D), and metaphors merged with Antithesis as in extract (A) and (C), or through the placing of the antithesis within a specific linguistic format, like direct quotes for famous public figures, that adds extra credibility for the proposed idea as in extract (E). Accordingly, Antithesis, in the current self-help texts, helps in persuading the readers through addressing their logical appeal (i.e. *Logos*), through addressing their emotional appeal (i.e. *pathos*) once merged with another persuasive tactic that addresses the reader's emotions, and through addressing their ethical appeal for credibility (i.e. *Ethos*) once introduced within a linguistic format that supports the credibility of the proposed information.

6. Findings and concluding remarks

Based on the analysis conducted above, the following table statistically sheds light on the variation of the employed rhetorical devices, their frequency of occurrence and the Aristotelian persuasion modes it addresses.

	The Persuasive tactic (Rhetorical device)	Frequency of occurrence	The addressed Aristotelian Persuasion-mode
	<i>Schematic devices</i>		
1	Storytelling	8 (Only 2 investigated)	Ethos, logos, and Pathos
2	Exemplification	5	Logos and pathos
3	Rhetorical Questions	5	Pathos and Logos
4	Questioning	4	Logos and Pathos
	<i>Syntactic devices</i>		
5	Repetition	6	Pathos, Logos, and Ethos
6	Triplets	4	Pathos, Logos, and Ethos
7	Parallelism	3	Logos and pathos
8	Antithesis	6	Logos and Pathos

This statistical quantitative analysis reveals that all the employed rhetorical devices address at least two if not all of the readers' persuasive appeals—i.e. *Logos*, *Ethos*, and *Pathos*. The most employed schematic rhetorical device is 'Storytelling'; it covers the largest patch in the narrative thread of self-help text-type which is mainly a representation of a carefully chosen bundle of real-life experiences either for credible public figures or for socially famous trustworthy persons. What distinguishes storytelling from other employed schematic rhetorical devices is that it succeeded in fulfilling all the readers' persuasive appeals—logical appeal (*logos*), credibility/ethical appeal (*ethos*), and emotional appeal (*pathos*).

As for the most employed syntactic rhetorical device, it showed that the variant types of repetition, i.e. repetitions, triplets, and parallelism, are the most employed syntactic rhetorical device in self-help text-type. The employed forms of repetition and triplets succeeded in fulfilling all the readers' persuasive appeals—logical appeal (*logos*), credibility/ethical appeal (*ethos*), and emotional appeal (*pathos*). As for parallelism, it largely fulfilled the readers' logical and emotional appeals (i.e. *logos* and *pathos*). Another creative employment for an influential syntactic rhetorical device is seen in the successful implementation for a considerable number of Antheses either between words and phrases or between the employed ideas; Antithesis succeed in

generating a powerful justified persuasive effect basically through fulfilling the readers' logical and emotional appeals (i.e. logos and pathos).

This statistical analysis along with the linguistic investigation of self-help text-type conducted in the Analysis and Discussion section yields the following findings about the linguistic features of the self-help text-type:

1. A notable variation in both the schematic and syntactic rhetorical devices employed in self-help text-type.
2. 'Storytelling' is a core component of self-help text type, covering a large percent of the narrative thread of self-help text-type.
3. 'Rhetorical questions' and 'Questioning' are an essential ingredient in the persuasion process of self-help text-type. They successfully achieved a threefold purpose; they organize the ideas in the narrative structure of the text, mainly address the ideas logically predicted in the readers' mind, and implicitly engage the readers in a friendly conversational relationship with the author. Hence, achieving such a threefold purpose succeeded in fulfilling the readers' logical and emotional appeals (i.e. logos and pathos). In addition, the linguistic investigation revealed the use of specific types of rhetorical questions entitled, in the current study, as *Confirmatory Rhetorical Questions* which refer to rhetorical questions that leads to a confirmative answer that supports the proposed idea, and *Suggestive Rhetorical Questions* which refers to rhetorical questions that presuppose that a specific answer that is implicitly shared by the author/speaker and the reader/ audience should be given.
4. 'Exemplification' in self-help text-type is either explicitly stated, or implicitly implemented within the narrative thread of the text. The types of Exemplification in self-help text-type are summed up under two categories: explicit exemplification and implicit exemplification; explicit exemplification is seen in the explicit employment of exemplification signals like for example, for instance ...etc; whereas, implicit exemplification is implicitly embedded or merged with other rhetorical devices and is categorized into three sub-categories—*Storytelling exemplification*, *Exemplification via Foregrounding*, *Exemplification via Repetition* (c.f. section 5.1. Storytelling and Exemplification).
5. A linguistic hallmark of self-help text-type is the excessive use of variant forms of repetition namely *Anaphoric repetitions*, *Initial repetitions*, *Triplets*, *Anaphoric Triplets*, and *Parallelism*. This is in addition to the creative merge of Anaphoric triplets and parallelism which results in generating a powerful persuasive effect that fulfills the readers' logical, ethical, and emotional appeals (i.e. logos, ethos, and pathos).
6. Self-help text-type is distinguished by the creative adoption of the *merging technique*—a technique which encompasses merging two or more rhetorical devices in one linguistic pattern mainly for the purpose of intensifying the generated persuasive effect through fulfilling more than one persuasive appeal, i.e. logos, ethos, pathos.

These findings are considered the main linguistic features that distinguish self-help text-type from other text type. Nevertheless, the most significant finding in this study is that the linguistic investigation conducted under the analysis and discussion section proves the efficiency of the *Golden Formula of Persuasion* in generating the unique persuasive effect that distinguishes self-help text-type.

The GOLDEN FORMULA of Persuasion

A rhetorical device + Logos, Ethos, and Pathos = A Powerful persuasive tactic

This linguistic formula suggests that employing specific rhetorical devices that fulfil the readers' persuasive appeals (i.e. logos, ethos, and pathos) results in turning the employed rhetorical device into a powerful persuasive tactic that is capable of changing

the mindset of the reader and make him/her consciously believe in the positive effect of proposed ideas and accordingly lead him/her to a real positive change in attitude.

Accordingly, in order to produce a persuasive tactic that is capable of generating a significant persuasive effect that can greatly influence the readers and lead them to a real change in their attitude, you can follow the following steps:

1. First, you need to identify which personal appeal, i.e. persuasion mode, you will address: logical appeal (i.e. *Logos*), and/or ethical appeal (i.e. *Ethos*), and/or emotional appeal (i.e. *Pathos*).

2. Then, you choose the rhetorical device accordingly; for example, if you want to address the readers' logical appeal (logos), based on the information you want to propose, you can choose from the rhetorical devices bundle which addresses the readers' logos like Questioning, Repetition, and/or Antithesis. In case you want to generate a higher persuasive effect, you can address both the readers' logical (i.e. logos) and credibility appeal (i.e. ethos) by employing a schematic rhetorical devices like Storytelling and Exemplification. In case you want to address the readers' emotional appeal, you can employ rhetorical devices like rhetorical questions or repetition. To illustrate: the following diagram illustrates the process of formulating a highly influential Persuasive Tactic.

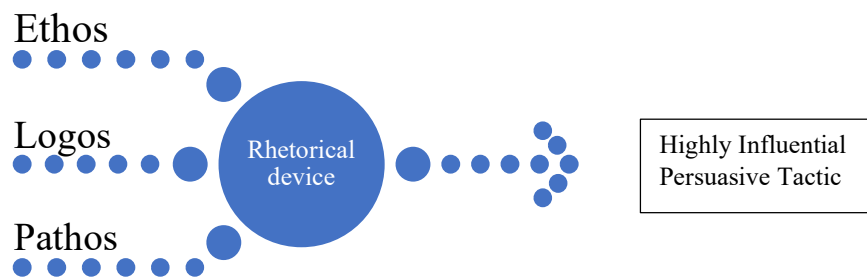


Fig.2: The process of formulating a highly influential Persuasive Tactic

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