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# **A Pragmatic Study of Strategic Manoeuvring in Agatha Christie's *Murder on the Orient Express***

## **A Thesis**

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Dhu al-Hijja, 1442, A.H.

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

"بَلْ هُوَ آيَاتٌ بَيِّنَاتٌ فِي صُدُورِ الَّذِينَ أُوتُوا الْعِلْمَ  
وَمَا يَجْحَدُ بِآيَاتِنَا إِلَّا الظَّالِمُونَ"  
صَدَقَ اللّٰهُ الْعَلِیُّ الْعَظِیْمُ

(العنكبوت, 49)

In the name of Allah, the Most Beneficent, the Most Merciful

**“Rather, these are clear signs in the breast of  
those who are endowed with knowledge: and none  
deny Our signs except the wrongdoers.”**

Almighty Allah has spoken the truth

(Al- Ankabut, 49)

(Malik,1997, p.527)

## **The Supervisor's Declaration**

I certify that this thesis entitled **A Pragmatic Study of Strategic Manoeuvring in Agatha Christie's *Murder On the Orient Express*** written by **Shaymaa Mahdi Olewi Algretawee** has been prepared under my supervision at the College of Education for Human Sciences/ University of Kerbala in partial fulfillment of the requirements for the degree of Master of in English Language/ Linguistics.

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## The Examining Committee's Declaration

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# DEDICATION

To

Imam Al-Abbas (peace be upon him).

My parents, My husband , My children

And to My supervisor

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Praise and thanks are due to Allah Almighty, for helping me in overcoming the ups and downs during accomplishing my goal.

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## Abstract

Strategic Manoeuvring (SM) is subsumed under the pragmatic field. It has been found in a critical discussion and developed by Eemeren and Houtlosser.

The study investigate pragmatically SM in Agatha Christie's *Murder On the Orient Express*. It aims to identify the types of strategic Manoeuvring that are found in the novel and show the most dominant type. This study also traces the most common types of topical potential frequently employed in the selected novel. It shows whether audience demand is frequently kept or violated in the data under scrutiny. This study also highlights the presentational device(s) most frequently employed within the data under investigation.

To achieve its aims and verify its hypotheses, this study follows some procedures like giving a theoretical background for the study of strategic manoeuvring and developing a model of data analysis by choosing 21 extracts and numbering them in the thesis. more specifically, this study investigates investigates the types of strategic Manoeuvring used in the selected text, analyzing data qualitatively and quantitatively using an eclectic Model. It also identifies strategic Manoeuvring and speech acts to know their importance in the stages of the strategic Manoeuvring under study.

The study leads to many conclusions. Firstly, the reasonableness and effectiveness as strategic manoeuvring are found in the text. The reasonableness of strategic manoeuvring is the most dominant one in the text. Secondly, an assertive speech act of topical potential is frequently employed in this novel. Thirdly, audience demand is frequently kept in the text. Presentational devices are not used frequently in the text in all stages.

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## LIST OF ABBREVIATIONS

<b>No.</b>	<b>Abbreviation</b>	<b>Full-Form</b>
1	SM	Strategic Manoeuvring
2	SA	Speech Act

# CHAPTER ONE

## INTRODUCTION

### 1.1 Statement of the Problem

Manoeuvring happens at all levels of critical discussion. As a result, Eemeren (2010, p. 46) states that confrontational manoeuvring should be reconstructed as the role of the “confrontation stage”, “opening manoeuvring” should be reconstructed as the role of the “opening stage”, argumentation manoeuvring should be reconstructed as the role of the “argumentation stage”, and concluding manoeuvring should be reformulated as a result of the “concluding stage.”

Strategic Manoeuvring has two main valences, reasonableness and effectiveness and Reasonableness is mirrored by the ten rules that form an acceptable guideline of conduct for those participating in a critical debate. (Mirza. & Al-Hindawi. 2016, p. 158)

Eemeren (2010, p. 41) states that the goal of efficacy in reasonableness is not necessarily serve the support of the parties who engage in strategic manoeuvring; the goal could be to achieve efficacy for the interests of those they represent (and this case is often precisely with the data under examination, novel)

Eemeren and Houtlosser (2002, p. 135) remark “three inseparable aspects” of “strategic Manoeuvring: topical potential, audience demand, and presentational devices.”

This study deals with the Strategic Manoeuvring Agatha Christie's *Murder On the Orient Express*. It sets itself to investigate the Strategic Manoeuvring and its importance in tracing the stages of argumentation. It points out the most frequent types of strategic Manoeuvring used by Agatha Christie in her novel.

The present study sheds light on strategic manoeuvring in the selected novel of by Agatha Christie. According to Zarefsky (2006, p. 400-1), strategic Manoeuvring refers to the effort to improve the effectiveness of people's narratives of their argumentative encounters in a sense that stratifies their desires, "i.e., achieve their own goals".

There are many types of strategic manoeuvring. Eemeren and Houtlosser (2002,p. 135) mention "three inseparable aspects" of strategic Manoeuvring. These three aspects are: topical potential, audience demand, and presentational devices. Tindale (2009,p. 44) makes it clear that it is these three inseparable angles that speak to the explanatory measurement of (SM): they "are imperative in themselves for ...defining how talk can be brought into argumentation". It gets to be apparent, presently, that those three perspectives are the pragma-dialectical interpretation of talk. It takes after that effectiveness, by affiliation, turns out to be a tripartite idea, in which each part should be talked about in separation.

Eemeren and Grootendorst (1992, p.37) argue that the flawless display of a basic discourse becomes practically important when it is obvious what speech acts, at different phases, can aid to the resolving of the divergence in viewpoints. Using Searle's taxonomy of discourse actions as a guide, this will become clearer. Searle's (1969) taxonomy is well-known, with five categories: assertive, directive, commissive, expressive, and declarative.

In expansion to the ideal model of a basic discourse, Eemeren (2001, p.16) includes the pragma-dialectical discussion strategies content and also a set of guidelines (ten in total) that serve as a guideline for sensible discussion.

**The present study tries to answer the following questions:**

1. Which types of strategic Manoeuvring can be found in the selected text and is the most dominant in the text?
2. What are the types of Topical potential frequently employed in the selected novel of Agatha Christie?
3. How does audience desire manifest itself?
4. How are presentational devices used commonly used in the text?
5. What are the stages of argumentation of strategic Manoeuvring used in the text?

## **1.2 Aims**

The study aims at:

1. Identifying the types of strategic Manoeuvring that are found in the text
2. Investigating the most dominant type of strategic Manoeuvring are found in the text.
3. Identifying the most common types of topical potential used in Agatha Christie's selected novel.
4. Demonstrating whether audience demand is regularly met or exceeded in the data under consideration.
5. Highlighting the most commonly used presentational device(s) in the date under investigation.
6. Showing four stages of strategic Manoeuvring used in the text.



### 1.3 Hypotheses

It is hypothesized that:

1. All the types of strategic Manoeuvring are found in the text.
2. The most dominant type of strategic Manoeuvring is reasonableness.
3. Assertive speech acts of topical potential are frequently maintained in text.
4. Audience demand is frequently violated in the text.
5. Repetition is the most frequent type of presentational devices used in the text.
6. All the stages of strategic Manoeuvring are utilized in the text.

### 1.4 Procedures

To reach the points of this work and test the validity of the associated theories, the following procedures are followed

1. Giving a theoretical background for strategic manoeuvring and some related concept.
2. Choosing a model of analysis used in the text.
3. Choosing data of Analysis.
4. Analyzing data qualitatively and quantitatively using an eclectic model
5. Discussing the result of analysis
6. Giving some conclusion and recommendation based on the results..

### 1.5 Limits

This study limits itself to the analysis of strategic Manoeuvring as a Pragmatic phenomenon. It is intended to show the stages of the process of argumentation and find the types of strategic Manoeuvring in the literary text in Agatha Christie's *Murder On the Orient Expres*. Speech acts are within Eemeren's theory.

## **1.6 Value**

This is a significant study that is derived from being a contribution to the use of strategic Manoeuvring in four stages of a critical discussion in 21 extracts of a fertile field of literary text analysis by Agatha Christie's *Murder On the Orient Express* which leads to and generates further future studies especially through analyzing data qualitatively and quantitatively using the eclectic model.

Thus, it is hoped that this study will be of value to writers and students who study strategic Manoeuvring in novels and for analysts who seek to understand literary texts.

## **1.7 Lay out**

This study consists of five chapters. The first chapter outlines the statement of the problem, the aims, the hypothesis, the procedures, the limits, and the value of the study. The second chapter gives a literature review and previous studies of strategic manoeuvring. The third one shows the methodological considerations. The fourth chapter discusses the result of the analysis. The fifth reveals some findings, recommendations, and suggestions for further future work .

# CHAPTER TWO

## LITERATURE REVIEW

### 2.1 Introductory Remarks

This chapter deals with the literature related to the stages of a critical discussion, the Dialectic-Rhetoric relationship, Manoeuvring strategies, and its classification. Combining effectiveness and reasonability through strategic Manoeuvring as well as effectiveness and its classification, strategic role of argumentative manoeuvres. The function of speech act theory in the pragma-dialectical approach, ending up with the effectiveness of a goal in argumentative discourse.

### 2.2 Stages of Critical Discussion

A critical discussion is defined by Eemeren and Houtlosser (2002, p. 23) as a model of an argumentative dialogue aiming at settling a conflict of opinion by assessing whether the viewpoints at issue should be accepted or rejected. Alternatively, it is a managed debate where the unsolved issue is a divergence about a certain notion.

A critical discussion has four stages, according to the pragma-dialectical ideal model: confrontational stage, opening stage, argumentation stage, and concluding stage. These stages correspond to the several stages that a verbal argument must go through to arrive at a merits-based conclusion. Each of these stages is crucial in an argumentative discussion that leads to a reasoned decision on whether the point of view in question is valid or not. Because the model of a critical discussion is ideal, it is important to remember that, even if conducted in an impeccably useful manner, not all four stages recognized within the show must be externalized, let alone that all four stages must be carried out completely unequivocally, at one time, and

within the talk (Eemeren and Houtlosser.2002, p.24). The four stages are stated below:

1. **Confrontation stage:** It takes place to show that a difference of opinion manifests itself as resistance to a viewpoint and non-acceptance of that viewpoint—or as a restriction between many opinions and non-acceptance of those perspectives. There is no need for a critical conversation if there is no such confrontation because there is no difference of opinion to resolve. Because it occurs in a contentious reality. The confrontation stage in an argumentative discourse is compared to the beginning of circumstance that appears in those parts of the discourse where it becomes clear that there is a perspective that meets with a real or projected question or inconsistency. Resulting in a contrast of conclusion emerging or expected to emerge. As soon as someone has a point of view that is not shared by others, there is a point of view difference.
2. **Opening Stage:** The roles of the hero (the one who reinforces the stance) and the villain (the one who opposes it) are assigned where members are selected to resolve the conflict of perspectives. In the opening discussion, the hero is supposed to embrace the commitment to protect the standpoint at issue whereas the antagonist expects the commitment to reply fundamentally to this point of view and the protagonist's resistance. If there are more perspectives at issue in a distinction of opinion, a certain member within the talk can take on the part of the hero of some of these perspectives and the part of the adversary of other viewpoints, so that the various perspectives at issue may have diverse heroes. Having the part of the antagonist may coincide with taking on the part of the hero of another, contrary or indeed conflicting viewpoint, but this requires not to be the case.

3. **The argumentation stage:** The hero defends the protagonist's point of view by using arguments to counter the antagonist's inquiries and other fundamental reactions.
4. **Concluding Stage :** The hero and the protagonist decide whether the hero's point of view has been legitimately guarded against the basic reactions of the protagonist. If this demonstrates not to be the situation and the protagonist's point of view should be pulled back, the contrast of supposition is resolved in support of the protagonist. On the off chance that the point of view has been legitimately guarded by the hero and the protagonist's questions ought to be withdrawn, it is settled in support of the protagonist. (Eemeren, 2018,pp.45-46)

### 2.3 Dialectic-Rhetoric Relationship

According to Eemeren and Houtlosser (1997, p. 51), Aristotle envisioned a link between dialectic and rhetoric as a theoretical perspective on arguing reasonableness and effectiveness. Aristotle regarded both points of view seriously and thought them all at once, referring to rhetoric as an "offshoot" of dialectical and describing their affiliation with the term "antistrophos". This phrase, which is usually understood as "counterpart" or "mirror image," is known for its ambiguity, which has occasionally resulted in outraged complaints. Reboul (1991, p.46) agrees with Hohmann that Aristotle "appears to invent a convenient relationship here, highlighting the analogies between the two areas" (p. 43). Because rhetoric is concerned with specific arguments, it is theoretically a subset of dialectic which is, in turn, theoretically a subset of rhetoric because it depends on the principles recognized by the audience.

Lawrence Green finds that, from Aristotle's point of view, both "dialectic and rhetoric" are fundamental, and one involves the other. In Aristotle's view (1990, p. 9). According to Mack (1993, pp. 8-19), dialectic is more crucial for Boethius, giving rhetoric its foundation.

Aristotle was proven to have anticipated a division of labor between dialectical and rhetorical perspectives on reasoning, and they were considered complementary viewpoints on argumentation.. In any event, authors from the classical and post-classical periods used dialectical and rhetoric in levels of competitive contexts. The dialectical position was preferred by a few of them, whereas the rhetorical viewpoint was preferred by others. (Reboul, 1991, p.132)

Cicero, for example, prioritizes rhetoric. He reduces dialectical to rhetorical visions in an Isocratean style, suggesting that dialectical could lead to empty formality. Boethius, on the contrary, considers dialectical to be important as it supplies the necessary ways of conclusion. Much later, in *De inventione dialectica*, Agricola combines dialectic and rhetorical and bases on the same philosophy. Reboul (1991, p.132)

Pretending to start with Agricola, Ramus adopts, in the words of Conley (1990), "a type of Platonist attitude" by portraying rhetoric as "a subordinate adjunct" to dialectical, Michael Leff (2002, p.53) points out that "the historical record is one of constant change as the identity, function, structure, and mutual relationship [of the arts of dialectic and rhetoric] become issues of argumentative contestation".

The struggle between dialectic and rhetoric reaches the climax in the sixteenth century, culminating in which the two disciplines are completely separated. This occurred after two imperative aspects of rhetoric, *inventio* and *dispositio*, which were substituted for dialectic, effectively reducing rhetoric to *elocutio* in terms of style and delivery. (Meerhoff, 1988).

As a result of the Ramist separation of the spheres of action, rhetoric became uniquely the domain of the humanities, whilst dialectic was included in the precise sciences. The dialectical and rhetorical approaches to reasoning became recognized as separate sorts of standards, each encapsulating a particular knowledge of argumentation. The distinction between dialectic and rhetoric became ideological because these notions were perceived as contradictory (Toulmin, 2001 )

Between dialecticians and rhetoricians, there is a huge intellectual and communicative divide, which predicts a productive exchange of ideas, as a result of their solitary advancements, ideological divisions, and various mental environments in which they work. The "silent majority" of dialecticians and rhetoricians concerned will not see this as a problem because they are content to pursue their own interests in their self-selected division – and, presumably, due to inertia – thereby sustaining the status quo. (Toulmin, 2001 )

By way of one might expect, the unintended consequence is that those concerns of analysis and assessment that demand both logic and rhetorical commitment will remain unresolved. Meanwhile, pugnacious speech can only be properly evaluated and judged if both its sensitivity and effectiveness dimensions are included. It is vital for the growth of the argumentation hypothesis that both rhetorical and dialectical findings be given their due and rigorously linked. Since the late 1990s, this issue has been treated more seriously, and some substantial theoretical advancements toward a solution have been made ( Eemeren & Houtlosser,2002).

Toulmin and Perelman (2013) two key actors in the resuscitation of argumentation theory, recognized the need for both rhetorical and dialectical understanding but did not go into great detail about how they can be integrated. Toulmin remained oblivious to effectively presenting his beliefs in dialectical and rhetorical terms when laying out his approach to reasoning. Perelman had a wide range of viewpoints, but within Modern rhetoric, he and Olbrechts-Tyteca focused on the explanatory measurement of arguments first and foremost. Even though they stressed the relevance of dialectic directly, to the point that they felt compelled to explain why they didn't call their theory "New Dialectic," the influence of argumentative experiences in their thinking is minor and limited. (Eemeren 2013, p. 25).

The survival control of rhetoric is becoming more certain, and Leff (2002), sees significant grounds of interest for dialectic and rhetoric in merging findings from the two disciplines thus preserving the historical significance of the two fields and the conventional labor split between them. When it comes to rhetoric, Leff (2002,p.62) says that "effective persuasion must be guided by dialectical reason," which is particularly crucial when it comes to the position of paradoxes. Leff believes that rhetoric, in turn, can preserve dialectic from circularity and infinite regress, alluding to the so-called "Münchhausen trilemma". Argumentation is explored in the "context of the communicative" and social context in which it arises in explanatory research.



Using the dialectical norms is thus linked with a specific takeoff point. By relying on rhetorical experiences as a result of which a point is achieved where the argumentation may be ended, as well as the risk of the discussion not being able to be brought to a conclusion can be avoided (Leff, 2002, p. 60).

## **2.4 pragmatics**

Pragmatics can be defined as “The study of contextual meaning communicated by a speaker or writer, and interpreted by a hearer or reader.” (Yule, 1996, p. 3).

Pragmatics explores the use of language in settings, as well as the context-dependence of many aspects of linguistic interpretation; thus, context is the subject or object of research in pragmatics. Simply said, context refers to the entire set of circumstances that can affect one's ability to comprehend and generate communicative behavior (Bunt 2000, p. 99).

According to Richard and Schmidt (2002), pragmatics is the study of how people use language in communication, particularly concerning sentences as well as the contexts and situations in which they are utilized.

Jacobs (2002, p. 213) defines normative pragmatics as "a conceptualization of argumentation efficiency that blends conceptions of rhetorical technique with dialectical principles." He goes on to say that rhetorical methods are used in all arguments. The domain of pragmatics organizes all language use using inferential and strategic concepts.

## 2.5 Dialectical gambit of the Pragma

According to pragma-dialectical argumentation, the link between dialectic and rhetoric is addressed ( Eemeren& Grootendorst, 1983, 2004). Initially, this method was solely dialectical, but in the 1990s, Eemeren expanded it to incorporate a rhetorical component in partnership with Houtlosser ( Eemeren & Houtlosser, 2002b; Eemeren, 2010).

In the pragma-dialectical point of view, argumentation is pointed at settling a difference of opinion around an evaluative, prescriptive, or expressive point of view. Based on the beginning focuses acknowledged as their point of departure by the parties within the difference, the viewpoint at issue is in argumentation protected by progressing one or more reasons in its back. The reasons that are progressed in argumentation are intended to offer a casual defense of the adequacy of the perspective at issue, not a conclusive verification of its truth. When a viewpoint can be demonstrated true by an immediate observational check or a show that it takes after coherently from true premises, doing so will suffice and there's no require for argumentation, or at most this verification could be displayed as a certain argumentation.( Eemeren, 2020, p. 11)

Argumentation is studied in Pragma-Dialectics from two perspectives: a communicative one prompted by pragmatic visions from “Speech act theory and discourse analysis, and a critical one” motivated by “dialectical ideas” from logic discourse and critical rationalism theory. ( Eemeren & Grootendorst, 1983, 1992, 2004).

At any four phases of argumentation, any arguing maneuver performed by one of the members that violates one of the codes of conduct's rules obstructs the resolution process and is thus deemed false. As a result, a 'fallacy' is pragma-dialectically characterized as an argumentative speech act that breaches a critical discourse rule. Theorizing was enlarged to include, in addition to the testing of reasonableness, the measurement of the effectiveness of argumentative discourse at the turn of the twentieth century, which was a significant step in the development of Pragma-dialectics ( Eemeren & Houtlosser, 2002). Pragma-dialecticians are interested in effectiveness, which is described as the conscious acceptance of commitment based on understanding and logical thought ( Eemeren, 2010, p. 37–38).

All argument manoeuvres made in the speech are targeted at being logical in addition, effective in the pragma-dialectical perspective. To maintain the balance of strategic Manoeuvring, the strain that comes with pursuing these two aims at the same time necessitates constant "strategic Manoeuvring" In argumentative discourse. (Eemeren, 2010, p. 39).

Mixing indicating effectiveness in theorizing necessitates using the Pragma-dialectical framework with a rhetorical dimension. Although dialectical insights might theoretically be combined with a rhetorical framework, as Tindale (2004 cited in Eemeren and Houtlosser,2006, pp.381-392. ) seeks to accomplish, Eemeren believes that the integration of rhetorical insights in a dialectical framework is preferable for methodological reasons. Because dialectic summaries further from the uniqueness of a real argumentation dialogue, dialectic provides a more general and systematic theoretical framework than rhetoric.

In this sense, reasonableness may be applied to the fact that SM at every stage of the discourse entails aiming to achieve a result that has something to do with the stage's dialectical purpose as well as the rhetorical analogy that goes with it. Theoretically, SM is a useful technique that shows how dialectical and rhetorical goals can coexist. Though there is always a conflict between trying to be productive and being reasonable, these goals are not mutually exclusive in the pragma-dialectical perspective. Only when an arguing motion breaks a critical debate rule, resulting in a flawed argument, does SM come to a halt.(Eemeren 2013p.28)

## **2.6 Strategic Manoeuvring (SM)**

According to Eemeren and Garssen (2009,p. xii), the concept of SM is designed to "bridge the gap between dialectical and rhetorical perspectives by incorporating rhetorical insights in their dialectical approach in a systematic way"

The approach used here, extended pragma-dialectical argumentation theory, proposes that people involved in disputing discourse operate strategically. "Strategic Manoeuvring" is the effort made by arguers in an arguing speech to resolve rhetorical effectiveness while maintaining dialectical requirements of reasonableness. To ensure that one goal does not triumph over the other, the parties make every effort to maintain stability between them during the process of resolving their differences of opinion. In the argumentative speech, SM takes the form of (1) decisions based on the thematic potential given at a certain point in the discourse, (2) the enclosing of argumentative strategies by the audience, and (3) the employment of presentational devices for a specific purpose. Though these three characteristics of SM may be established theoretically, they are frequently impossible to separate in real argumentation rehearsal ( Eemeren 2010,pp. 93–127).

Strategic Manoeuvring can be explained using Leech's (1983, p.147) "interpersonal rhetoric model, which blends pragmatics and rhetorics."

The term "strategic" has been added to Manoeuvring because the purpose of Manoeuvring must be achieved by careful preparation that strikes an optimal balance between rationality and efficacy. Strategy, according to Drucker (1974), is deliberate activity; action design, according to Moore (1959), is, in essence, conception preceding action.

For Eemeren (2010, p.139), in actuality, argumentative discourse occurs in many types of communicative engagement that are institutionalized to varying degrees, resulting in specific practices becoming conventionalized.

The idea of "communicative activity type" is offered to aid in the analysis of argumentative discourse by providing a better grasp of the argumentative reality. Preconditions that are considered to be standard or typical for arguing speech differ to some extent across the various communicative activity kinds that can be defined in argumentative practice, and these variations influence strategic Manoeuvring.

One of three key approaches to multimodal argumentation research is pragma-dialectics. Because it emphasizes the relevance of context in arguments, it differs from many other argumentation theories. Argumentation, according to Pragma-Dialectics, is a social rational communication in which all movements are implicit speech acts intended at settling a disagreement of opinion ( Eemeren, 2010; Eemeren & Grootendorst, 1984).

Eemeren and Houtlosser (2000, p. 1).define strategic Manoeuvring as: "The balancing of people's resolution-minded goal with the rhetorical goal of having their position accepted regularly gives rise to strategic Manoeuvring as they seek to fulfill their dialectal objectives without sacrificing their rhetorical potentialities" According to Eemeren and Houtlosser ( 2002, p. 383), arguers' attempts in arguing speech to settle rhetorical efficacy with dialectical reasonableness rules are referred to as strategic maneuver.

Eemeren et al. define argumentative "techniques" as the instruments employed to preserve the balance between efficacy and reasonableness. This shows that a communication gap exists between a dialectical and a rhetorical approach to argumentation research (cf. Leeman, 1992; Toulmin, 2001). These pragmatic tactics can be used to bridge the gap, indicating that rhetorical and dialectical approaches are complementary in the sense that they both aim to persuade (cf. Krabbe, 2002; Leff, 2002).

The notion of strategic maneuver could be utilized to explain how several options of the arguers help to reach reasonableness while simultaneously aiming to reach a positive discussion conclusion. Hammoodi, 2015, p. 81)

## 2.7 Strategic Manoeuvring Classifications

Starting with pragma-dialectical terms, this indicates that in argumentative talk, attempting to attain the association's impact of acknowledgment of a factious move by the intended audience is given, as is attempting to achieve this impact based on the merits of the contentious move while remaining within the reasonableness bounds set by the rules for basic argumentation. Because pursuing these two points at the same time creates an unavoidable tension, a possible starting point for the pragma-dialectical method is that the arguers involved in making argumentative motions must move intentionally to maintain the balance. Because SM. is critical in coping with the pugnacious bound, the concept of strategic Manoeuvring is the major instrument used in pragma-dialectics in accounting for the key plan of pragma-dialectics. ( Eemeren, 2010 pp. 93–96 ).

The strategic Manoeuvring associated with each argumentative move shows itself in three unique perspectives Eemeren ( 2010 pp. 93–96 ).To begin, there is the option that is generated using "topical potential": A topical choice from the topical potential refers to the “viewpoint, or perspective from which the arguer selects the argumentative move or moves he makes in strategic Manoeuvring, or at least in the piece of strategic Manoeuvring we are interested in” as one of three essential aspects of SM ( Eemeren 2010, p. 96).

In the instance of personal attacks, a pick from the topical possibilities concerns, first and foremost, who the arguer accuses and what the arguer accuses that person of. The “topical potential” associated with a particular dialectical stage refers to the set of relevant alternatives available in that stage of the resolution process. (Simons, 1990,p.114)

In other words, the assortment of conceivable factious moves that are so to speak accessible to be made at a specific point in the talk. A decision has been reached using numerous options when a factious move is made, regardless of whether it involves a viewpoint, a beginning stage, or another argumentative action. The determination from the topical potential may, for example, include a decision of specific beginning stages, as opposed to other discretionary beginning stages as the purpose of flight of the goal procedure. It can likewise include the decision of a specific sort of argumentation, state sober-minded argumentation rather than argumentation from similarity, or argumentation by model rather than power argumentation. (Simons, 1990, 1990,p.114).

Second, strategic Manoeuvring includes a shift to "audience demand," which refers to taking into account the preferences and acceptability of the audience when planning the arguments or it is meant that the inclinations of the audience members or peruses that a speaker or writer in the contentious talk expects to arrive.

According to Perelman and Olbrechts-Tyteca (1969,p.179), disagreements overvalues are sometimes transmitted to the audience as disagreements about facts, because that is how the audience understands them and is more easily accommodated. The argumentation motions that are made must be adjusted under the viewpoints and frames of reference of the persons who are to be persuaded to effectively reach the audience. Variation in audience demand may, for example, be due to audience members or peruses remembering specific realities for the material beginning stages or particular rules for the procedural beginning stages in order to reach a condition of flying for the target procedure.



Third, strategic Manoeuvring includes the employment of "presentational devices," which refers to the strategic use of appropriate discursive forms in argumentation. These characteristics may be present in all or part of each stage of a debate.

The total number of elaborate and different methods for articulation that can be used in providing proximity to an argumentative move or the decision made in making use of the available presentational alternatives is aimed at making the most appropriate decisions in the statement and other presentational properties of the argumentative moves. The use of presentational techniques can, for example, result in the introduction of a perfectly unambiguous distinction of supposition at issue, as well as the decision to leave it. Perelman and Olbrechts-Tyteca(1969,p.169). regard a figure to be argumentative if it results in a shift in perspective.

Cicero (1949) observes that expression and content “verbum and res” are inextricably linked, the presentational choices made in bringing the determination prepare closer to the beginning focus can, for example, boil down to saying these angles as if by implication through rhetorical questions rather than emphatically defining the most important beginning points in a coordinate and expressway.

## **2.8 Reasonableness**

The standardizing measurement of reasonableness in argumentative discourse is given shape in Pragma-dialectics of a ‘critical discussion’ aimed at settling a suppositional disagreement on the merits. In a critical discussion, the parties try to come to a consensus on the appropriateness of the viewpoints in question by determining if, given the universally accepted starting points, these opinions are rational in the face of doubt or other criticism. The ideal of a critical discussion specified in an argumentative perspective for the ‘confrontation,’ the ‘opening,’ the ‘argumentation,’ and the ‘concluding’ phases are the stages that must be approved

through in determining a merits-based decision, the steps that must be taken in order to make a convincing argument, and the procedural guidelines that must be followed. The pugnacious manoeuvres that are vital in settling a disagreement of deduction on the qualities are demonstrated within the demonstration of a fundamental dialog defined in relation to the specific sort of speech acts conducted in natural language. (Eemeren & Grootendorst 2004,pp.187–196 ).

The procedures of reasonableness that, according to the pragma-dialectical of argumentation, are to be maintained up in argumentative discourse are denoted by the rules connected within the rules for critical debate' permitting the performance of speech acts within the various stages. Based on these rules, a "code of behavior for rational discussants" has been proposed, consisting of ten essential norms - commonly known as the "Ten Commandments" – that must be considered when resolving a disagreement on the merits. The following is a list of the rules for a critical conversation as devised by Eemeren and Grootendorst (Eemeren & Grootendorst.2002, pp. 36-109):

**Rule 1,** The freedom rule Participants must not avoid each other from progressing perspectives or casting questions on point of view and this rule is designed to ensure that standpoints can be openly progressed.

**Rule 2,** The Obligation to Defend Rule, the participant that progresses a perspective is obliged to guard it in case the other participant inquires him to do so.

**Rule 3,** The Standpoint Rule, prevents opponents to veer off from what is requested or a participant's assault on a point of view must relate to the standpoint that has been progressed by the other participant.

**Rule 4,** The Relevance Rule, A participant may guard his perspective only by advancing argumentation relating to that point of view. requires points of view to be protected by logos, not simply by ethos or tenderness.

**Rule 5,** The Unexpressed Premise Rule a participant may not dishonestly display something as a preface that has been cleared out unexpressed by the other party or any preface that he has cleared out understood.

**Rule 6,** The Starting Point Rule, the Beginning Point Run the show, guarantees that the beginning focuses concurred upon are utilized rightfully.

**Rule 7,** The Validity Rule, requires checking in cases where typically due whether the conclusion follows consistently from the premises.

**Rule 8,** The Argument Scheme Rule, A participant may not respect a point of view as conclusively guarded if the defense does not take by implying of an appropriate argumentation plot that's accurately connected

**Rule 9,** The Concluding Rule, guarantees that the outcome of the conversation is discovered in an adjusted way.

**Rule 10,** The Language Use Rule, is pointed at avoiding errors coming about from non-transparent, dubious, or dubious details or wrong, messy or biased translations. Eemeren & Houtlosser. (2002, P. 110)

To sum it up, the 10 rules themselves are the pragma-dialectical paraphrase of reasonableness. Argumentators are assumed to be reasonable if they demonstrate a link to these rules. If this is not the case, arguers will be forced to use a fallacy based on the number of rules broken.

## 2.9 Effectiveness

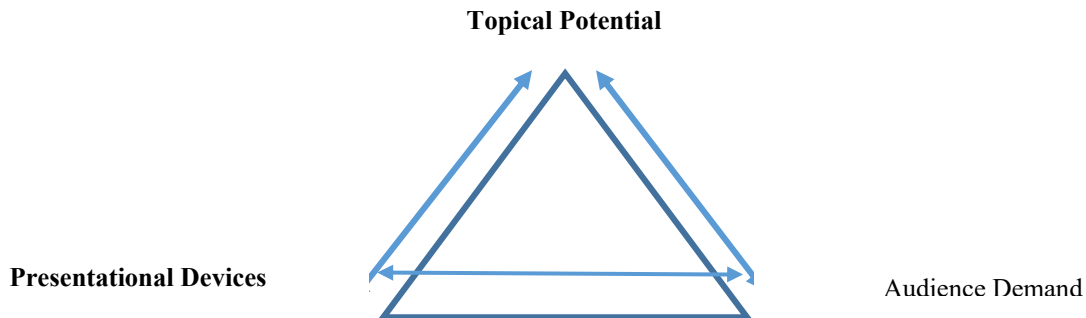
It has been set up some time recently that effectiveness must be done with the rhetorical drag of SM. This concept gives the impression of being pre-mature, within the way it is displayed by Eemeren and Houtlosser (2002, 2006 and 2009), on managing with it systematically. Eemeren and Houtlosser (2002, 2006 and 2009) believe that it would suffice to establish that rhetoric, in its extended mode, is concerned with the persuasive techniques, rather than encouraging the exploration of the pragma-dialectical translation of rhetoric (or effectiveness, as the two are features of the same coin), as they have done with reasonableness. As Jacobs (2002, p.124) highlights, “at the level of institutional functioning” “arguments may fulfill public interests.”

There is no efficiency without effectiveness, according to Drucker (2001,p.147)), because efficiency is a result of effectiveness. It is more necessary to do well what you've proposed effectiveness than it is to accomplish well what you have proposed quality. something else that did not have to do with the situation.

According to Eemeren (2010, p.39), the reality that, within the framework of the pragma-dialectical model, effectiveness is connected with rhetoric, which, consequently, should have something to do with persuasive strategies. The expected association between efficacy and persuasiveness does not exist.

Eemeren (2012) states effectiveness is not completely equivalent with persuasiveness. He explains this pathetic equivalence by pointing out that efficacy, unlike persuasiveness, is not confined to the arguments exchanged inside the argumentation stage of acritical discussion; it also applies to the three other stages: confronting, opening, and concluding. [For a comparable point of view, see Blair (2012, pp. 71- 81)].

Eemeren and Houtlosser (2002, p.135) identify "three indivisible aspects" of SM that are essential for a thorough examination of the SM triangle. Eemeren (2010, p. 95) suggested the following triangle:



**Figure (2-1)**

*The Component of effectiveness of the Strategic Maneuvering Triangle (Following Eemeren.2010,P. 95)*

The three aspects are clear from this figure: topical potential, audience demand (also known as audience orientation), and presentational devices. Each of these three has various realizations (as indicated above), but how they have been presented appears to leap over the effectiveness and into a murky region. Nonetheless, Kauffeld, (2002) and Tindale (2009, p.44) makes it apparent that these three intertwined parts define the rhetorical dimension of SM: "they are significant in themselves for...defining how rhetoric might be incorporated into argumentation." Those three aspects are the pragma-dialectical translation of rhetoric, it is clear today. As a result, effectiveness appears to be a three-part aspect, each of which should be examined separately.

## 2.9.1 Topical Potential

This is the first aspect to consider when examining strategic manoeuvring's rhetorical appeal. As Tindale (2004, p. 43) argues, it entails choosing materials from among those accessible based on what arguers believe will best suit their interests.

To put it another way, this aspect refers to the process of modifying the materials available to you by selecting the ostensibly most advantageous ones that are compatible with your needs.

A key element of topical potential, according to Eemeren (2010, pp. 93-6), is that it is context-specific. As Eemeren (2010, pp. 93-6) puts it, this element is subject to change from case to case and from one stage of a "critical discussion" to the next; as a result, context refers to two extremes: case and stage. (e.g. the extract in this novel through the speech acts) Topical potential differs from one case to the next in terms of being case-specific.

### 2.9.1.1 Speech Act Theory

According to Buck (2002), there are two modes of communication: verbal and nonverbal communication. The use of words as elements in verbal communication is a method of conveying messages. Nonverbal communication is a method of conveying messages through the use of gestures, bodily movements, eye contact, facial expressions, and general appearances. According to Jaszolts (2002, p. 209), intentions and inferences are fundamental to communication.

Kemmerling (2002) defines Speech act theory as a subfield of pragmatics that thinks about how words are utilized not as they are to display data but moreover to carry out actions. The speech act theory was presented by the Oxford logician J.L. Austin in *How to Do Things with Words* and it was advanced created by American rationalist J.R. Searle. A speech act, according to Grundy (2000, p. 53), is the intent

that a speaker achieves while employing language in context, the meaning of which is inferred by listeners. The locutionary speech act is comparable to making a specific utterance with a specific sense and reference, which is roughly comparable to meaning in the traditional sense (Austin, 1962,p.108). It considers the degree to which utterances are said to perform locutionary acts illocutionary acts, and/or perlocutionary acts Cutting (2002, p.16). The following sentences show an example of the locutionary speaking act:

1. *It's so dark in this room.(request) to switch the light as illocutionary act*
2. *The box is heavy.(request) to lift up the box as illocutionary act.*

The situation described in the previous two sentences is accurate. The first sentence alludes to the room's brightness, while the second refers to the box's weight.

Relying on the speech act theory suggested by Searle (1979), it would be conceivable to know what speech act got to the contribution to settling the distinction of supposition.

From Searle's perspective, there are only five illocutionary forces that speakers can accomplish on suggestions in an utterance, namely: assertive, commissive, directive, declarative and expressive illocutionary forces. Speakers accomplish the assertive point when they speak to how things are within the world, the commissive point when they commit themselves to do something, the directive point when they attempt to induce listeners to do something, the declaratory point when they do things within the world at the moment of the expression exclusively by ideals of saying that they do and the expressive point when they express their states of mind around objects and realities of the world (Vanderkeven and Kubo 2002).

Eemeren & Grootendorst (2010) state that the speech acts have a role in a theoretical examination of the argumentation for resolving a contrast of opinion.

They supply a theoretical background for the investigation and the assessment of the argumentative discussions. As Garssen (2010, p.14) mentions that " Eemeren and Grootendorst observe that speech act theory is the best analytical instrument so far developed in descriptive interpretative pragmatics".

The contrast between Searle's theory and Eemeren's is that Searle notices that speech acts have a connection between a sentence and the illocutionary act, but this is unsuitable to argumentation. He thinks that investigation of the illocutionary acts is fundamental. At this point, Eemeren and Grootendorst (1983, p.32) state that

"it should be noted that it is, of course, possible for two or more sentences to make up a single illocution. Thus many sentences together can form a single statement or piece of information and a recommendation or piece of advice can be so complicated that it is difficult to express in a single sentence".

Speech act theory gives a reasonable tool for managing verbal communication that is engaged at solving a contrast of opinion in agreement with the pragma-dialectical principles. Utilizing this theory, the verbal moves made in the different stages of a critical discussion to solve a variance of opinion can be depicted as speech acts. Therefore, we will shed light based on the typology of speech acts proposed by Searle (1979) assertive, commissive, directive, declarative and expressive illocutionary forces.. Speech acts supply a helpful influence to solving a variance of opinion. This typology recognizes five types of speech acts, as Eemeren and Grootendorst(2006, pp. 6-94) illustrate, over the four stages of a critical discussion as the following:

### ***1.Assertives***



This is the first sort of speech acts recognized by Searle(1979). Assertive can take place in a critical discussion since they can express the opinion at issue and also assertive speech acts can be found in most of the stages of the argument. Eemeren and Grootendorst concur with Downes (1998) by asserting this (1998,p. 378). These are speech actions in which the speaker or writer describes the current condition of circumstances concerning a specific topic. They may serve not as it was too specific the point of view beneath discourse, but moreover to progress argumentation in the guard of the point of view, or to decide the result of the discussion. Standpoints or arguments can be put forward using such assertiveness as statements, claims, suppositions, and denials.

An example of an assertive speech act would be the following:

3. *The earth is flat.*

Black (2006,p. 20) argues that "much fiction consists largely of representative speech acts; in particular, much of the narrator's activity consists of representative speech acts".

## **2. Directives**

The "directives" are the second sort of speech act. Some of the instructions are useful in a critical conversation, but not all of them are. The speaker or author attempts to persuade the listener to do something or give up something by using these speech acts, e.g. to ask or request and to prohibit. In this type the speaker or author has authority over the listener, then it would be a request or an invitation. Directives such as orders and prohibitions are essentially excluded from a critical discussion. furthermore, the party who has come up with a standpoint can only be challenged to argue his standpoint; a challenge to a fight, for instance, is in this case not permitted. An example would be the following:

4. *Could you close the door, please?*

### **3. Commissives**

The third sort of speech act is called commissive. By implies of these speech acts a speaker or author obligates himself to the listener or reader to do something or to give up something. Commissives could play diverse roles in a critical discussion: (Mirza, 2017, p. 85)

- (1) to accept or reject a perspective of view
- (2) to accept a challenge in order to defend a position
- (3) to decide to start a debate
- (4) to accept to play the protagonist or antagonist.
- (5) to agree on the discussion rules
- (6) Whether or not to accept argumentation; and – if applicable –
- (7) Decide whether or not to start a new topic.

Some commissives that are useful in a critical discussion, like agreeing with the rules of the discussion, can only be performed in collaboration with the other party.

An example of commissive speech act would be:

5. *I'm going to London tomorrow*

### **4. Expressives**

The expressive speech act is the fourth type of speech act. They don't participate in a critical debate. because the purpose of an expressive is to convey a sentiment, and the speaker makes no obligations that are directly connected to the resolution of a dispute by using this speech act In other words, speech acts such as jokes that do not directly contribute to the resolution of an argument. Because ordinary expressions of feelings do not establish propositional commitments relevant to resolution, expressives do not play a specific role in resolving a difference of opinion.

An example of expressing apology would be the following:

6. *I am sorry for lying to you*

## **5. Declarative**

Declarative speech is the sixth sort of speech act. If the speaker enacts this speech, he creates a specific situation in the world., for instance, If an employer addresses one of his employees with the following:

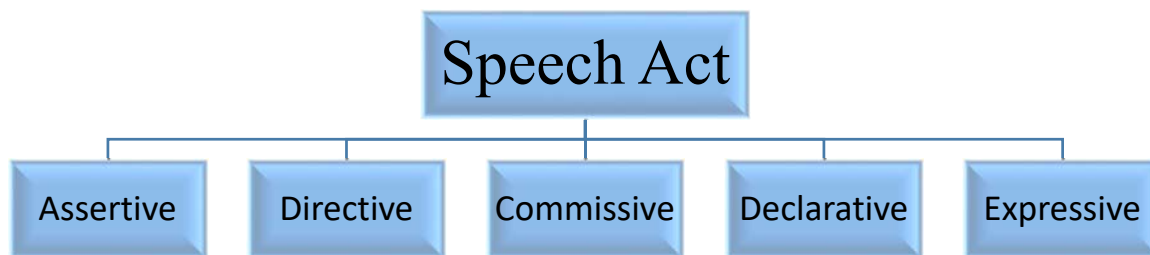
7. *You are fired.*

By expressing these words, he not only describes but also creates, a particular situation of events. This speech act relates the content of utterances with reality, usually in the forms of language usage consisting of new statements. This speech act shows the authority of the speaker to behave toward the preliminary and doubtful utterance"(Fahmi& Rustono,2018, p. 33). So this type of speech acts, perfectly, has not any role in a critical discussion. Eemeren and Grootendorst (1984, pp. 109-112) refer to an exception to this general rule. However, there is one subtype of declarative called 'usage declaratives' that can serve a useful function in a critical discussion that generally relates to language use where no specific institutional context is included. According to Eemeren et al. (2007, p. 14), "The goal of declarative usage which includes words like define, specify, explain, and elucidate—is to improve or simplify the listener's or reader's understanding of other speech acts. These speech acts are performed by the speaker or writer to show how a certain speech act (or part of a speech act) should be interpreted ".

Usage declaratives are useful in all stages of argumentation. For instance, usage declarative could serve to form clear a distinction of views. Moreover, the usage declarative could simplify the discussion promise to the arguers. It can also

be utilized against the approval and disapproval of the viewpoint, or to have other roles in the argumentative discourse.

These five categories as adopted from Eemeren (2010) are shown in the following figure:



**Figure (2-2)**

*Speech Act Classification Following Searle (1979)*

### **2.9.2 Audience Demand**

Eemeren and Houtlosser (2009,p. 6) assure that the methodical investigation of audience demand at various stages of a critical conversation begins with the conventional pragma-dialectical theory's introduction of the unique distribution of speech acts.

At first, examining the preparatory rules for acceptable speech acts may appear elusive. However, the situation is not as perplexing as it appears. Eemeren and Grootendorst (2004, pp. 5-163) already highlighted six ways (viz. six) in which provisions given out in the ideal model of a critical debate can be disregarded.

To summarize, this study re-models audience demand as being formed of the six rules proposed by Eemeren and Grootendorst (2004) as the following provisions of the model can be broken: These rules are as the following:

- a. Is not a speech act at all. They illustrate their case by claiming that raising a threatening hand... is a direct breach of Rule 1 for holding a critical conversation, which specifies that participants have the unrestricted right to present or refute any point of view.
- b. Does not fall into the proper speech act category. Eemeren and Grootendorst (2004, p.164) use declarative to demonstrate the fallacy. They defend their absence of declarative (save for usage declarative, as previously indicated) from their model by confirming that "they always require some sort of authority in an extra-linguistic institution," as they did with expressive.
- c. Does not belong to the relevant category. The category of directives is the ideal example to use in this instance. Although the macro-speech act of directives encompasses several micro-speech acts (for example, command, request, restriction, and advice, to mention a few), not all of them are admissible in a critical discussion.
  1. Requests: When the antagonist asks the protagonist to argue, or when one of the parties asks the other to do a usage declarative.
  2. Directives, which include commands and prohibitions, are barriers to dialogue.

8. Is not done by the appropriate person. For example, without being asked, the adversary begins to execute an action.
9. Is not carried out at the appropriate point in the dialogue. When the protagonist, for example, presents fresh reasons in the ending stage, the resolution of the difference of opinion becomes seriously muddled.
10. Is not playing the right role. In the concluding stage, for example, accepting a specific premise rather than the defended position.

### **2.9.3 Presentational Devices**

This is SM's third and last rhetorical feature. Presentational devices, as defined by Eemeren and Houtlosser (2002, p. 136) are the phrasing of a party's actions and all other means of style must be systematically calibrated to achieve the effect on the other party that is sought for making these moves at all stages of the discourse.

According to Rees and Rigotti (2011, p. 207), the strategic function of such devices is to depict things in a given light, therefore defining the circumstance in a specific way, one that is appropriate for the speaker's rhetorical goals.

For example, calling protestors "rioters" rather than protesters is an attempt to sway the public against them. The issue of presentational devices is exceedingly complex and extensive, despite its intuitive clarity and self-definition.

Figures of speech refer to certain devices which are used to make figurative language. Traditional figures of speech contain schemes and tropes. In Leech and Short (2007, p. 66), schemes are described as foregrounded repeated expressions and tropes as foregrounded irregularities of content.

According to Brown, (2005, p. 459) the figure of speech is called a “rhetorical figure” or “trope” and it is also described as a “word or group of words used in some deviation from the strictly literal sense of the word(s), or from the more commonly used form of word order or sentence construction”. In Gray's words (2003, p. 120) “Any form of expression or grammar which deviates from the plainest expression of meaning has designated a figure of speech”.

Wales also in his dictionary (2011, p. 161), mentions that a “figure of speech (from Lat. figura ‘shape or form’) is popularly associated with such expressive devices of language”. Moreover, the definition by Robbins (2007, p. 82) is that a “figure of speech is a word or phrase used to express something other than its literal meaning”. He mentions that “figures of speech add color, humor, and depth to our language, lending strong images to our communications. These devices help us create mental pictures and let us live in a more dynamic world full of unique expressions”. Functions of figures of speech are classified into four by Perrine (1969, p. 71), so as.

- 1.To provide imagined joy such as the expression “under a cloudy sky”
2. Offer an additional picture as in the sentence: “Someday, my plane will fly high”
3. Add emotional strength by forcing the subject you to speak
- 4.To take any action
5. To make a decision exactly at that time and tell much in a short compass in which the writer or the speaker can communicate his or her idea without detail explanation, for example:

*11. “To keep your balance, you must keep moving”.*

Meaning can be arrived at from different angles, one of them is the non-literal meaning or the figurative meaning. Words may have additional meaning when they are gathered in a way that accomplishes the speaker/writer's intention.

Writers use figures of speech as a way of utilizing words or phrases that go beyond their real meaning to create a vivid and striking effect or make the meaning of a sentence simple and easy to remember. The literary work is made more appealing or thrilling by figures of speech (Steffoff, 2018, p. 5). It adds extra dimensions to language and reveals one thing by relating it to something else. (Gautam, 2014).

Style can be best represented by the use of figures of speech in which both are considered to be a Language that departs from the direct usage of words and making the writings more colorful and convincing for achieving a persuasive effect as mentioned by (Giroux and Williston, 1974, p. 10), (Babajide, 2000, p. 123).

Fahnestock (2009, p. 192) adds to the complexity by claiming that the rhetorical tradition's attention to style, in general, and figures of speech, in particular, spans two thousand years, making them vulnerable to multiple analytic views. Broadness is then expanded upon by Rocci(2009:258) emphasizes the connection between presentational devices and the entire realm of style. Rocci(2009:258) goes on to say that style is inextricably tied to the concept of choice, which can be influenced by any language difference. "a vast and heterogeneous landscape" The presentational devices are classified into three tiers by Eemeren (2010, p.121):

1. Syntactic: for example repetition, subordination, paratactic and hypotactic constructions, etc.

2. Semantic: e.g. metaphors, metonymy, and so on.



3. Pragmatic: for example, rhetorical questions, which have the appearance of a question but cannot be answered as such in the context.

The issue is further complicated by Rees and Rigotti (2011, p. 209), who include semiotics inside the quiddity of presentational devices: "Presentational techniques are those that are used to make a presentation, linguistic techniques and, more broadly, semiotic SM is possible."

Fahnestock and Tonnard (2011, p. 104) emphasize the subject's breadth by stating that the language options available to an arguer to improve their argument efficacy can refer to almost any aspect of language. from the selection of a subject-verb pair to the enforcing of a rhythm a collection of sentences.

The rhetorical tradition has long defined figures of speech as vehicles for specific lines of argument or pragmatic adjustments between arguer and audience among presentational methods (Fahnestock, 1999).

The classification of McQuarrie and Mick (1996, p. 426) of Schemes and tropes are used to categorize rhetorical figures of speech. Sub-classifications of schemes include repetition and reversal, whereas tropes' sub-classifications are substitution and destabilization, both of which fall under the umbrella of tropes. The pragmatics hyperbole, ellipsis, epanorthosis, rhetorical question, and metonym are examples of substitution. Metaphor, pun, irony, and paradox are all examples of destabilization.

### **2.9.3.1 Substitution Tropes**

As McQuarrie and Mick (1996,p. 432) explain, these tropes choose "an expression that demands the message recipient to change in order to grasp the intended meaning." They (1996,p. 432) go on to say that such an adjustment moves between four dimensions: exaggerated/understated statements (e.g. hyperbole),

absence/plurality of expressive parts, and so on (e.g. ellipsis), part/whole assertive force (e.g. rhetorical question), and strong/weak assertive force (e.g. rhetorical question) relationships (e.g. metonymy).

Kennedy and Gioia (2007, p. 21) described hyperbole as an exaggeration that is utilized to emphasize something. Van Dijk (2006, p.73) ,(Beekman & Callow, 1986, p. 118). It is the most popular trope. Sert (2008, p. 3) exceeds beyond exaggeration to involve enhancing and overstating meaning to increase the effect or to attract attention. He (2008, p. 3) considers it to be a semantic rhetorical device. Like the following example:

*12. The traffic was moving at a snail's pace.*

Furthermore, Cruse (2006, p. 186) describes the decreased part of hyperbole, i.e., understatement, as a description of the intensity of something less than its natural state. Birner and Ward (2006, p. 45) present an exemplary situation, in which a man was known to have broken up all of the furniture, yet described in the following way:

*13. He was a little bit intoxicated.*

Ellipsis is the elimination of specific portions of phrases when the meaning of the sentence can be clearly deduced from the previous utterance or the context. It refers to the deletion of essential components of a statement that are required for the audience to understand the content, yet the audience can infer what the deleted portions are. elements from the previous speech or the surrounding context It is, in Bowman's words (1966, p. 66), As an example of unpretentiousness. As the following examples VP ellipsis in English:

- a. Bill should collect butterflies. Jill should, too.
- b. Bill should collect butterflies. Jill should collect butterflies, too.

These sentences clarify *ellipsisyntacti so they are* the equivalence between both the propositional content and illocutionary force of (a) and those of (b) gives rise to various analytical options, all of which have the common goal of capturing the fact that a speaker can use (a) to assert that Jill should collect butterflies, just as much as she could use (b), and that this is a contingent fact about English. .( Merchant,2010 p.143).

Metonymy is the final substitution figure of speech, According to Lakoff (1992, p. 1), metonymy has a logical connection between the new meaning and the original one, and it is not based on an external similarity, unlike metaphor is. This link is not coincidental; it is based on well-known facts that the majority of people can associate the metonymic symbol with the supplied object or concept. It is defined by Yule (2006, pp. 108, 245): "a word used in place of another with which it is closely connected in everyday experience (e.g. He drank the whole bottle(=liquid))".

Rhetorical Question is one of the most widely used figures of speech. It is syntactically and phonologically marked as a question. Yet, its answer does not have a strong expectation as in the case of the answer of the true question. Also, it is characterized by giving the hearer the whole freedom of whether to answer or not (Ainsworth-Vaughn, 1998, p. 105). It is used for the persuasive effect. It is either so profound to the extent that it is impossible to be answered, or it is superficial to the extent that it is impossibly obvious (Black, 1992, p. 2). According to Harris (2008, p. 9), understatement is used to make a concept appear less important than it is.

### 2.9.3.2 Destabilization Tropes

According to McQuarrie and Mick, (1996, p. 433) the main focus of these tropes is on choosing "an expression such that the initial context renders its meaning indeterminate" These tropes are classified into four different strategies Metaphor, Pun, Irony, and Paradox.

Metaphor and pun are two pragmatic tactics that rely on a resemblance relationship McQuarrie and Mick, (1996, p. 433). On the one hand, metaphor is a well-known linguistic phenomenon that has been studied. Metaphor: A metaphor is a comparison made between two objects to reinforce similarity. (Perrine, 1969, p 65) Lakoff and Johnson (1980,p.10), Pragmatically speaking, considered metaphor as a semantic persuasive device employed to highlight, criticize, or comment on a particular aspect of a phenomenon. It refers to the situation where "a word or phrase is used to describe something it does not denote, e.g. This journal is a gem" Pardede (2002, p. 23 cited in Widyanti, N. (2013) states that metaphor is an analogy identifying one object with another and ascribing to the first objects more quality than the second. A metaphor may be simple, that is, may occur in the single isolated comparison or a large metaphor may function as the controlling image of the whole work.

A metaphor, according to Carver and Pikalo (2008, p. 221), is when an unusual term is used to describe a common term, such as "axis of evil," and so "a word or a phrase generates a comparison between one thought and another." In contrast to simile, the comparison is not made clear by using the words "like" or "as" (see Larson,1984, p. 493); (McGlone, 2007); (Sperber & Wilson, 2008); (Rozina & Karapetjana, 2009); (Mey, 2009).

According to Cruse, a simile is a comparison between two objects that are dissimilar in nature but have something in common (Cruse, 2006, p. 165). Larson states that these two objects are contrasted using explicit markers such as like or as (Larson, 1984: p. 493). (see also Kuypers, 2009, p. 97).

Pun, however, is well-defined by Bussmann (1996, p. 968) as a word-play that includes repletion via "the coupling of words that sound similar but which are very different semantically and etymologically, e.g. Is life worth living? That depends on the liver". The word "liver," which has two meanings, is used to represent pun in this example. unrelated connotations: a human organ or a person who performs the act of surviving It is crucial to identify the most important aspect of this pragmatic approach. At the same time, strategy is the workability of two unrelated meanings. while, resulting in a variety of interpretations.

The oppositional relationship, on the other hand, encompasses two pragmatic concepts. As McQuarrie and Mick ((1996, p. 433).) point out, irony and paradox are effective methods. Irony is a device that is used in figurative language to express the intended meaning of an expression. The ironic expression is usually the opposite of the literal meaning. It is used to echo the words or assume opinions of someone else, and it is intended to mock or ridicule, (Cruse, 2006, p. 90). Irony is a device used to supply the hearer/reader with an alternative meaning contradicted with the literal one. Grice (1975, p. 53 ) states that when speakers/ writers flout the maxims of quality, they do so by using irony in which they set a conversational implicature that has an opposite meaning to the literal one.

Irony is considered as one of the persuasive strategies that are common in religious or political discourse Huggard et al.(2006). According to Roy (1981, p. 407), irony is a tactic by which a speaker will sometimes say exactly the opposite of what he means (cited in Larson, 1984, p. 486). It's meant to criticize or laud in an off-the-record manner (Albajuez, 1995, p. 10). Brown and Levinson (1987, p. 262-3)define irony as the act of transmitting criticism in their attempt to define it.

Paradox is the final destabilizing trope: "a statement is stated that cannot be true as provided but can be rendered true through reinterpretation" (McQuarrie and Mick, (1996, p. 433) As an example, they say:

1. This photograph was shot by someone who had forgotten to bring their camera.

They (1996, p. 433) point out that this remark contradicts itself because taking a picture of it from a different perspective contradicts itself. A camera is required for taking a photo via definition. Only by making it meaningful can it become meaningful. by rephrasing it this way: the picture was taken by buying a disposable camera on the spot.

Regarding the two primary sub-types of tropes, there is one last significant point to make. The contrast between the substitution tropes and the destabilization peers is viewed by McQuarrie and Mick(1996, p. 433) pointing out that in the previous. "one says something other than what is meant and relies on the recipient to make the necessary correction". In the latter, on the other hand, "one means more than is said and relies on the recipient to develop the implications".

Three groups of figurative expressions have been identified by Taylor (1981,p. 167). The following are the details:

1. Simile, metaphor, allusion, metonymy, and analogy are examples of comparison and substitution.
2. Substitutional representation: synecdoche, personification, and symbol.
3. Use disparity and inversion to create contrast: exaggeration, understatement, paradox (oxymoron), irony.

Gray (1984, p. 172) defines repetition as “a vital part of the language of literature both in verse and prose”. According to Hawthorn (2000, p. 297) repetition has an aesthetic power and is beneficial for the reader in complex ways. Leech and Short (2007, p. 199) explain that it is used to emphasize or heighten the repeated utterances. Personification, according to Pardede (2008, p. 24), is the application of human attributes to inanimate objects, such as:

*14. My room was happy to be cleaned.*

To summarize, this work re-models presentational techniques as composed of the eight figures proposed by McQuarrie and Mick (1996) as well as some figurative language used by Taylor (1981,p. 167).

## **2.10 The Strategic Role of Argumentative Manoeuvres**

To begin, Eemeren and Houtlosser (2009, p.3) state that every move in any argumentative discourse incorporates SM, which is critical to the strategic purpose of the move in question. Therefore, the strategic role of argumentation motions should be considered when examining them. The same methodical approach as with efficacy and reasonableness four parameters have been established to achieve this goal. for figuring out "a move's strategic value has at the point where it is made in the conversation.

According to Eemeren and Houtlosser (2009, p.3) the four recommended parameters are as follows:

1. The outcomes can be obtained by taking the actions in question.
2. The various approaches can be used to achieve these goals.
3. The discourse's limitations are imposed by the context of the institution.
4. The parties' obligations define the argumentative in the situation.

Each of these parameters is summarized as follows:

The parameters, which is primarily concerned with Manoeuvring results, is supported, as they describe it (Eemeren and Houtlosser 2009, p.11) by "Theoretical insight into the various components of the analytic overview that ensues from reconstructing a piece of discourse pragma-dialectically as a critical discussion".

The analytic overview has already been defined by Eemeren and Grootendorst (1992a,p. 93): "determining the points at issue, recognizing the positions that the parties adopt, identifying the explicit and implicit arguments, and analyzing the argumentative structure" Because each of the four stages of a critical conversation has its own constituent components, Eemeren and Houtlosser (2009, p. 11) state that this parameter aids us much in our investigation. the results that are sought after in each SM category in a systematic manner (whether confrontational, opening, argumentational, or concluding).

Furthermore, they by Eemeren and Grootendorst (1992a, p. 93) continue, the stated results at a particular debate stage include the following: "various options for filling out the various components of the analytic overview applying to the stage concerned". Eemeren (2010, p. 11) offers the following extensive (Table (1) below) in which each step of a critical conversation is linked to its constituent components:



Table (2-1)

*The Four Stages of a Critical Discussion's Analytic Components (Following Eemeren, 2010, p. 11)*

Components Analytic overview	Stages & Moves Protagonist	Antagonist	Prototypical Types of Speech Acts
Difference of opinion	<u>Confrontation Stage</u>  Requesting usage declarative) (Definition/Specification/ <u>Amplification</u> /Etc.)	Accepting or non-accepting standpoint; Upholding non-acceptance of standpoint (Requesting usage declarative) (Definition/Specification/ <u>Amplification</u> /Etc.)	<u>Assertive</u> <u>Commissives</u> (Requesting usage declarative) (Directive) (Usage declarative)
Procedural and material starting points	<u>Opening stage</u>  Accepting challenge to defend standpoint Agreeing on premises and rules of discussion; Declaring to start discussion (Requesting usage declarative) (Definition/Specification/ <u>Amplification</u> /Etc.)	Challenging to defend standpoint  (Requesting usage declarative) (Definition/Specification/ <u>Amplification</u> /Etc.) (Requesting usage declarative) (Definition/Specification/ <u>Amplification</u> /Etc.)	<u>Directive</u> <u>Commissives</u> (Directive) (Usage Declarative)
Arguments (explicit, implicit or unexpressed); argument schemes; argumentation structure	<u>Argumentation Stage</u>  Advancing argumentation (Requesting usage declarative) (Definition/Specification/ <u>Amplification</u> /Etc.)	Requesting argumentation  Accepting or non-accepting argumentation (Requesting usage declarative) (Definition/Specification/ <u>Amplification</u> /Etc.)	commissive Assertive commissive (Directive) (Usage Declarative)
Outcome of discussion	<u>Concluding Stage</u>  IV Concluding stage Upholding or retracting standpoint (Requesting usage declarative) (Definition/Specification/ <u>Amplification</u> )	Accepting or non-accepting standpoint	<u>Commissive</u>  Assertive  (Declarative) (Usage Declarative)

## 2.11 Speech Act Theory in the Pragma-Dialectical Approach

Argumentation is investigated in Pragma-dialectics from both a communicative and a critical viewpoint, motivated by pragmatic ideas from speech act theory and discourse analysis, as well as dialectical insights from critical rationalism and logical dialogue theory ( Eemeren & Grootendorst, 1983, 1992, 2004). Walton and Reed and Macagno (2008) agrees with Feteris (1999, p.74) that a fair trial should be based on a persuading discourse known as 'critical discussion'.

Eemeren and Grootendorst (1983, 2004) have developed a theoretical model of a critical discussion in which it is specified which moves by which party in different stages of the discussion can contribute to resolving the dispute. Two perspectives on argumentation are combined in developing this model of a critical discussion: a dialectical perspective inspired by the critical-rationalist ideal of reasonableness, and a communicative perspective based on speech act theory and discourse analysis. Eemeren and Grootendorst explain the two-fold character of their model of a critical discussion as follows:

The theoretical model of a critical discussion is dialectical because it is premised on two parties who try to resolve a difference of opinion employing a methodical exchange of discussion moves. The model is pragmatic because these discussion moves are described as speech acts that are performed in a specific situation and context. ( Eemeren & Grootendorst, 2004, p. 22)

Eemeren and Grootendorst (1984, p. 3) chose to make use of speech act theory for their theoretical and practical analysis of the language used in argumentative discussions because they regarded speech act theory as the best analytical instrument available in descriptive pragmatics.

## 2.12 The Effectiveness of a Goal in Argumentative Discourse

Generally, arguers do not achieve speech acts in argumentative discourse just to ensure their receivers understand what speech acts they are accomplishing. They rely on the implied responses of those SAs to elicit a specific response (verbal or nonverbal) from their recipients. They want their words to be heard, understood and responded to appropriately. Their words must serve both a communicative and an interactional purpose in order to attain these outcomes. According to speech act theory, the communicative goal is to achieve the illocutionary impact of comprehension, while the interactional goal is to achieve the perlocutionary effect of acceptance (Eemeren and Grootendorst 1984, pp. 23–29).

Krabbe (2002, p. 35, note 13) thinks it is important to distinguish between a purpose of activity and the goals of its participants once they have started doing it: “Arguably, the primary goal of speeches, as a practice, is [...] to resolve disputes, whereas the rhetor aims to persuade the audience.” When researching argumentative discourse in specific sorts of communicative activity, it may be important to distinguish between these two objectives in this way for certain purposes. However, in order to shed light on the SM that occurs, Eemeren (2017, p.46) find it more enlightening to presume that the place in every piece of contentious dialogue is the arguer must always pursue the goals of being rational and persuasive at the same time being efficient.

A few speech acts are designed to elicit a near-verbal or non-verbal response from the audience or users as a sign of understanding and acceptance. This is especially true in the case of reasoning, which is a difficult act to perform. The purpose of argumentation is to achieve well-defined illocutionary and perlocutionary outcomes that are unique to the difficult speech act being performed. Grootendorst and Eemeren (1984, p. 24). introduced a terminological

and conceptual distinction between inherent perlocutionary effects and consecutive perlocutionary effects in Speech Acts in Argumentative Dissent to distinguish between the perlocutionary effect of acceptance and the wide range of other consequences argumentative and other speech acts may have (ranging from casting a furious look to starting a fight).

Eemeren and Wu Peng (2017, p. 42) state that “Inherent perlocutionary effects consist in the acceptance of the speech act by the addressee and consecutive perlocutionary consequences comprise all further consequences of the speech act” “Inherent perlocutionary effects” could be referring to as minimal outcomes, whereas desirable sequential perlocutionary consequences may be referred to as optimal results, in the sense that these effects and results are actively sought after when performing the speech act

The illocutionary effect of comprehension will be a crucial condition for bringing about the inherent perlocutionary influence of acceptance and the subsequent perlocutionary repercussions if the communication and interaction go well, however, this will not be adequate.

Pragma-dialecticians denote an illocutionary act as a communicative act if it accomplishes the result of the auditor or reader understanding the communicative illocutionary motivation and the propositional substance of the speech. A perlocutionary act – defined by pragma-dialecticians as an interactional act – is satisfied only if another (further) effect than understanding happens. (Eemeren and Wu Peng.2017, p. 42)

## **2.13 Previous Studies**

Previous studies dealt with the issue of strategic Manoeuvring (SM) but in different data such as Corina (2010) *Manoeuvring Strategically in A Political Interview*, Yvonne Marjolein Tonnard (2011) *A pragma-dialectical study of presentational choices in confrontational strategic maneuver in Dutch parliamentary debate* Strategic, Ramia Fuad Mirza (2016) *Strategic Manoeuvring in American civil and criminal court trails.*

There is a collection of studies investigating strategic Manoeuvring and Eemeren, et al. created an argumentation theory. Some of these studies are as follows:

### **1. Corina and Bloom (2010 )**

This study focuses on Strategic Manoeuvring in political interviews. The work argues the notion of (SM) to go along with what happens in this regard in gaining information from their interlocutors This study achieved several aims as the following: the first aim is to determine the analytically appropriate responses that a protagonist can make when his point of view is contradicted by another point of view. The second goal is to examine the limits placed on the arguers' (SM) by the guidelines for conducting a political interview. The third one is to examine the strategic value of a politician's retraction of a position in response to a charge of contradiction during an interview. For achieving the objectives of this study, the following procedures are followed:

1. Providing a limited number of analytically appropriate responses that a politician acting as a protagonist might provide when challenged with a charge of contradiction in an argumentative confrontation.
2. Defining the political interview as an argumentation action by describing the relevant conventions that characterize this type of activity.
3. The institutional viewpoint increased from the characterization of the argumentative activity type's macro-context will be used in the study and

evaluation of one specific form of response provided to an allegation of inconsistency by a politician involving the removal of one of the inconsistent points of view.

The researcher concludes that when he has no other alternative but to acknowledge a charge of inconsistency, there are three common patterns a politician uses for combative SM to achieve his objectives. The first trend is a reformulation of the original point of view in conditional terms. The second political Manoeuvring pattern comprises the politician reformulating the initial point of view by portraying the impression of the moderator that a discrepancy occurs as a misconception that needs explanation. The third trend amounts to reformulating the original point of view in such a manner that the politician can say that something different from what the new point of view refers to was included in the original point of view. Three sound criteria that should be followed if a politician is to fairly withdraw a point of view that is eventually reformulated have already been proposed and applied by the researcher.

The first level of soundness (state of openness) guarantees a protagonist whose perspective is articulated in opposition to another's that he has advanced and who reacts by withdrawing a point of view and reshaping one's point of view, leaves all dialectically conceivable continuations of the argument open. The protagonist must overcome the contradiction he is charged with by completely withdrawing a point of view, according to the second criteria of soundness (condition of relevance). For a plausible interpretation of the phrase of (SM)

involved, the third soundness state (condition of clarity) must be as simple as possible.

During a political campaign, evaluating a politician's (SM) in an interview revealed that when the three soundness requirements are applied, the politician frequently resorts to overt breaches that are rhetorically driven to persuade the interviewer and the home audience that his statements and actions are acceptable. In the political interview, a politician's speech, actions, and behavior are implicitly condemned.

It is not necessary to postpone a response to such criticism. A politician, though is not involved merely in sharing, but in giving. As someone who can be trusted at home by the audience, he will also like an account to create a clearer impression of himself. As a result, the politician frequently employs covert methods to prevent the interviewer from continuing a tough line of questions, particularly when it is perceived that his opinions are contradictory. He has stated that gestures are judged for their (un)reasonability.

## **2. Tonnard and Boom (2011)**

This study examines the political Manoeuvring of Marianne Thieme, the head of the Party for Animals, and Geert Wilders, the leader of the Party for Democracy.

The purpose of this study is to answer the issue of how presentational options can be helpful for politicians in a parliamentary debate to explore their party's priority issues.

Related pieces are examined for this reason, in which politicians who head a faction that is sometimes perceived to be (Party for Freedom) and Marianne Thieme (Party for the Animals). Making use of the pragma-dialectical concept of strategic Manoeuvring,

The analysis indicates that efforts to place the priority dilemma of a group on the table can typically be described as either a moving tactic or a polarizing maneuver. More commonly than not, the presentational decisions taken by these politicians have to be analyzed by way of consistent presentational strategies, which at the same time represent the interests of the politician to be successful and stay within the reasonableness criteria that are institutionally defined.

By contrast, tactics such as getting a target problem on the agenda are irrational and this study does not help them, except where the efforts of the politician frustrate the political procedure of addressing the conflicts of opinion at subject should they fail to comply with the opinion at issue on the reasonableness requirements do they fail to fulfill with the reasonableness requirements.

### **3. Mirza and Al- Hindawi (2016)**

The purpose of this research is to look at the (SM) that occurs in legal communicational contacts in the courts. This study defends the concept of (SM) in light of what occurs in civil and criminal courts in the United States.

This study achieved several aims as in the following: revealing if reasonableness is regularly to be preserved or violated in the studied texts, finding the most



common sorts of argumentation schemes, identifying the most common kind(s) of reasoning, presenting the fallacies in the argumentations in the trials. The following protocols are followed to achieve the aims of this research:

(1) examining relevant writing on "legal argumentation and strategic Manoeuvring separately"

(2) analyzing the data shown by ten arbitrarily picked "American civil and criminal court trials" using the eclectic model by the study.

(3) separating the analyses of the texts under study using the statistical application Measurable Bundle of Social Science

This work has come up with some results that there is reasonableness can only be partially satisfied, the type of argumentation scheme cannot be easily expected, deductive reasoning is more controlling than the other types, mostly, there is not a fallacy happening in the mentioned trials, audience demand is often fulfilled, in all of the trials, the most prevalent type is probative relevance; nonetheless in all of the trials, the single conventional mode of SM triumphs. The single conventional mode of SM overcomes the fact that there are certain distinctions between civil and

criminal court trials in all trials., The examiners found out that Manoeuvring acts have a chameleon-like manner. They perform in different forms to have their own changing identities. Finally, the study concludes that the pragma-dialectical approach is very applicable to study different issues in argumentation.

The present study is significant in that Strategic Manoeuvring in Agatha Christie's *Murder On the Orient Express* by using 21 extracts of her novel which leads to and generates further future studies as well as the use of strategic Manoeuvring in four stages of a critical discussion. Each stage has two main

values effectiveness and reasonableness. These values are very important to fulfill the participants' needs or their own goals. So the participants utilize effectiveness that has three main aspects topical potential, audience demand, and presentational devices to solve their point of view. The topical potential that includes speech act in four stages. Analyzing data qualitatively and quantitatively using the Eclectic Model. While previous studies tackle SM in different data by using three stages of a critical discussion such as Mirza & Al- Hindawi (2016), Corina (2010) & Tonnard (2011) utilize the confrontation stage of a critical discussion in their data.

## **CHAPTER THREE**

### **METHODOLOGICAL CONSIDERATIONS**

#### **3.1 Introductory Remarks**

This chapter turns to introduce the methodology of the study. It refers to the tools used in this study to discuss the research methodology, data collection

procedures , structure of context, justification of selecting data (3.4) and model of analysis.

### 3.2 Research Methodology

This study is derived from being a contribution to the fertile field of literary text analysis by applying *Strategic Manoeuvring in Agatha Christie's Murder On the Orient Express* " which leads to and generates further future studies. Analyzing data qualitatively and quantitatively using the Eclectic Model.

According to Hancock (1998, p. 2), qualitative research is “concerned with finding the answers to questions which begin with: why? how? in what way?”. It is termed qualitative since “the data concerned appears in words rather than in numbers” (Miles and Huberman, 1984, p. 21). On the other hand, as Williams (2007, p. 66) states, quantitative research involves “the collection of data so that information can be quantified and subjected to statistical treatment to support or refute alternate knowledge claims”.

This type qualitative and qualitative study. The researcher discusses , qualitatively to observe description of the analysis and quantitatively to represent the result of analysis frequencies and percentages in the same study. The criteria of qualitative quality are given a lot of concern, but high-quality quantitative data must also be collected and analyzed.

### 3.3 Data Collection

This approach of data collection is a copy-paste approach. It can be found online at the website: <http://ova.arg-tech.org>. The website from which the data is taken is <http://www.debates.org>. This website includes all of the novel of *Agatha Christie's Murder On the Orient Express*

### 3.4 Structure of Context

The significance of examining the context structure of the communicative situations lies in the fact that the present study is pragmatic. That is, the communicators' intended meaning cannot be well identified or understood solely by investigating the linguistic materials, but other non-linguistics aspects of the communicative sphere are required for the clarification of the meaning intended by interlocutors.

### 3.5 Justification of Selecting Data

In this study, the researcher plans to select the data for the analysis on purpose and not randomly, which means that there are certain justifications for choosing this novel. First, the researcher read all the novel and watch the movie so she chooses 21 extracts because it is mainly concerned with SM, which is the extended version of the standard pragma-dialectical theory. Second, reviewing the presentational devices and audience demand. Third, tackling some pragmatic concepts of speech acts as well as the use of eclectic model in analyzing and identification the strategies and the presented the result of analysis the frequencies and the percentages to discuss the results to draw conclusions.

### 3.6 Model of Analysis

The study deals with analyzing Agatha Christie's Novel *Murder On the Orient Express*, in which the pragma-dialectical approach is applied. The eclectic model has been developed to investigate the various strategies used in each of the Strategic Manoeuvring's stages. Thus, the present study's model consists of stages of Strategic Manoeuvring by Eemeren (2010), classification of SM by Eemeren and

Houtlosser (2002), the rules of reasonableness by Eemeren et al. (2002), speech act classification by Eemeren (2010), the figure of speech by McQuarrie and Mick (1996) as well as some figurative language used by Taylor (1981) The following figure represents the eclectic model for this study:

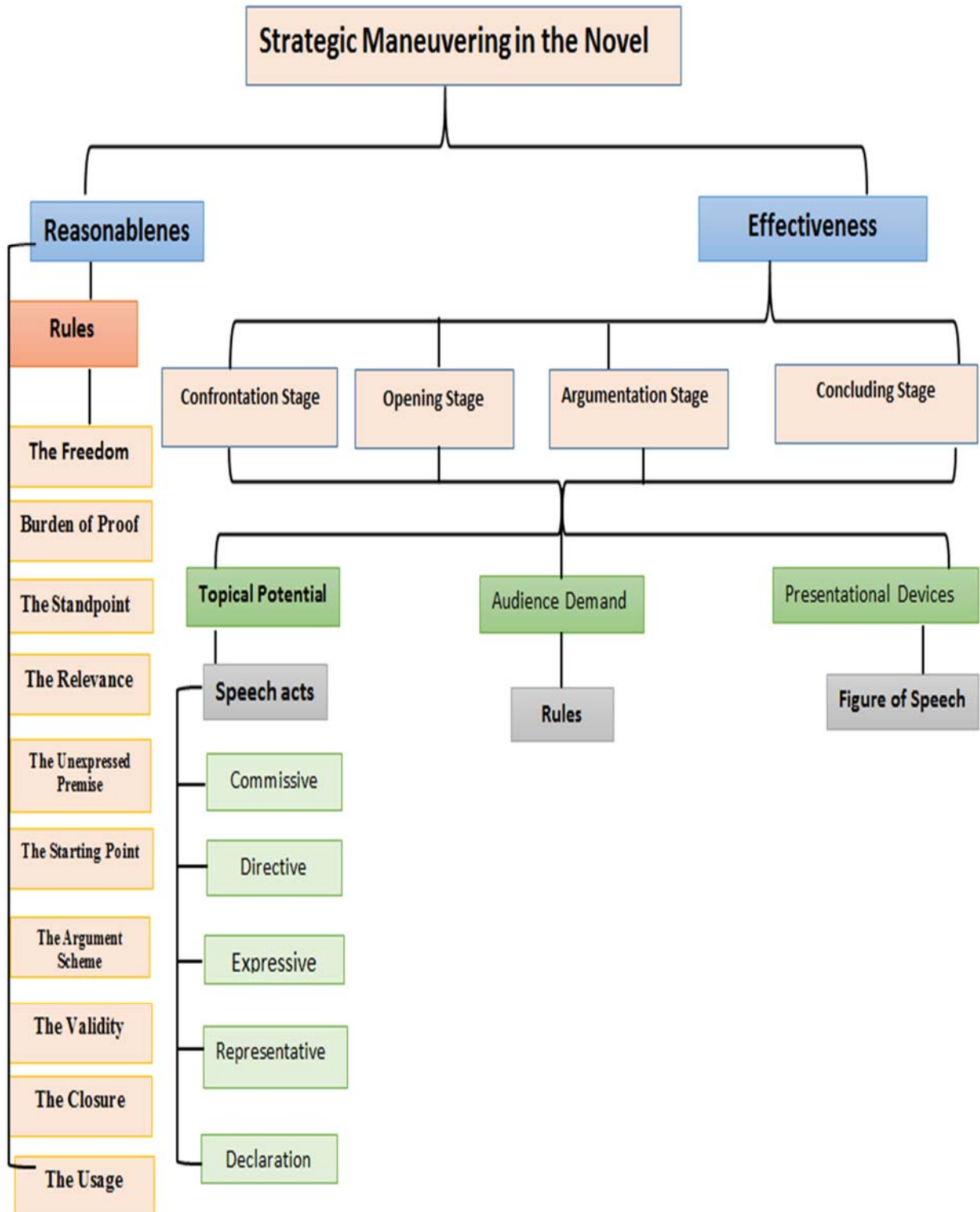


Figure (3-1) *The Eclectic Model of Pragmatic Analysis of SM*

## CHAPTER FOUR

### ANALYSIS AND DISCUSSION

#### 4.1 Introductory Remarks

This chapter shows the analysis of the data of (21) extracts and numbered them in the thesis and also use the eclectic model in analysing and identifying the strategies.

#### 4.2 Data Analysis Technique

The present study is based on a pragma-dialectical study by using Eemeren's pragma-dialectical approach for the analysis of Strategic Manoeuvring in Agatha Christie's *Murder On the Orient Express*. It aims at identifying and analyzing the argumentative indicators used by Agatha in writing her novel. The study tries to show the significance of argumentative indicators in choosing some extracts in this novel.

Another significant procedure is the analysis of the utterances in Agatha Christie's *Murder On the Orient Express*. Additional significance is to find SM and discuss the standpoints of the arguer throughout the stages of argumentations. The results of the analysis represent a series of interconnected SM within each extract of the novel according to the Eclectic Model.

At the final results of the study, the researcher can describe and tie all the standpoints throughout the stages of argumentations into connected results of the whole study.

## 4.3 Analysis

### Extract 1

As mentioned in the eclectic model of analysis, Strategic Manoeuvring has two main parties, reasonableness and effectiveness. The first part has also been restricted by the ten rules. So in this extract, the arguers do not violate these rules in a critical discussion while the second part of strategic manoeuvring. It has also been restricted that effectiveness is modelled by "three inseparable aspects" of strategic Manoeuvring: topical potential, audience demand, and presentational devices.

The first stage is a confrontation in which participants *Mr. Hercule Poirot and Ratchett* present a point of view while during the debate, a second arguer either misgivings or contradicts it. To study this stage, we divided it into three levels.

In all stages, none of the rules of reasonableness has been violated

#### 1. Confrontation Stage:

Starting with topical potential, it is signified by speech acts:

First, the Speech act that is utilized in the extract, "*Mr. Poirot, I want you to take on a job for me.*" We find directive because the speaker requests the listener to do something to him.

Second, audience demand is satisfied because none of the rules were broken.

Third, presentation tools: This maneuver has not used any figures of speech.

#### 2. Opening Stage:

In this stage, participants, Mr. Hercule Poirot and Ratchet try to resolve the difference of viewpoints so it classified this stage into three-levels to analyze it.

Starting with topical potential is signified by speech acts:



First, the Speech act that is utilized in the extract “ *But this, Mr. Poirot, means big money.*” “*He repeated again in his soft, persuasive voice, “Big money.”* We find assertive because the speaker tries to express his opinion to persuade the listener.

Second, audience demand is satisfied because none of the rules were broken.

Third, Presentation tools: in this extract “*But this, Mr. Poirot, means big money.*” “*He repeated again in his soft, persuasive voice, “Big money.”* We find a figure of speech that is called repetition.

And also in this extract “*Mr. Poirot, I am a rich man—a very rich man.*”

### 3. Argumentation Stage

In this extract, “*Only one enemy?*” the hero Mr. Poirot tries to protect his point of view at issue by implying the argument against the questions and other basic reactions of the antagonist. Therefore we categorized this stage into three-levels to analyze it.

First, starting with topical potential , it is signified by speech acts:

Speech act:

“*Will twenty thousand dollars tempt you?*” we find another type of speech act is Commisives because the speaker uses this attitude to commit themselves to future actions, and also consider as Directive because the speaker makes an offer to the listener.

First, “*Name your figure, then,*” Directive speech act is employed in this speech.

Second, audience demand is satisfied because none of the rules were broken.

Third, Presentation Strategies: In this maneuver, none of the figures of speech have been used.

#### 4. Concluding Stage

This stage is found in the extract *"What's wrong with my proposition?"*

*"Poirot rose. If you will forgive me for being personal—I do not like your face, M. Ratchett," he said. Mr. Poirot insists on his point of view and he rejected the case.*" we categorized this stage into three-level to analyze it.

Starting with topical potential is signified by speech acts:

First, Speech act: Poirot rose. *"If you will forgive me for being personal—I do not like your face, M. Ratchett,"* he said. In this extract, we find a directive speech act in which the hero "Poirot" rejects to take the case.

Second, audience demand is satisfied because none of the rules were broken.

Third, Presentation Devices: In this maneuver, none of the figures of speech have been used.

#### Extract 2

In this extract, Reasonability is maintained in this maneuver because none of its rules have been broken.

##### 1- The Confrontation Stage (CS)

This stage of Manoeuvring strategies is about *"when the crime occurred"* this Manoeuvring between *"Dr. Constantine and Mr. Poirot "* *"Dr. Constantine is of the opinion that death occurred at about 1 A.M."*

*"It is difficult to speak exactly in these matters," said the doctor, "but I think I can say definitely that death occurred between midnight and two in the morning."*

*"When was this M. Ratchett last seen alive? asked Poirot. "*

The first participant said his opinion and the other participant doubt it.

So we classified this stage into three levels to analyze it.

Starting with topical potential is signified by speech acts:

First, the Speech act (SA) that is utilized in the extract we find assertive because the two participants claim that the crime happened at a specific time.

Second, audience demand is satisfied because none of the rules were broken.

Third, Presentation Devices (PD): This maneuver hasn't made use of any of the figures of speech.

## **2. Opening Stage (OS)**

It occurred when they try to resolve the difference of perspective. *"It is difficult to speak exactly in these matters, said the doctor, "but I think I can say definitely that death occurred between midnight and two in the morning."*

So we classified this stage into three levels to analyze it.

Starting with topical potential is signified by speech acts:

In this extract *"but I think I can say definitely that death occurred between midnight and two in the morning."* The novelist used assertive speech act because the speaker wants to make suppositions for the time of the crime.

Second, audience demand is satisfied because none of the rules were broken.

Third, Presentation Devices (PD): This maneuver hasn't made use of any of the figures of speech.

## **3. Argumentation Stage (AS)**

Dr. Constantine and Mr. Poirot try to protect their point of views by evidence *"When was this M. Ratchett last seen alive? asked Poirot"*

So we classified this stage into three levels to analyze it.

Starting with topical potential is signified by speech acts:

First, *"When was this M. Ratchett last seen alive?"* directive speech act used in this extract because in this type the speaker has authority over the listener.

Second, Audience Demand (Ad): Second, audience demand is satisfied because none of the rules were broken.

Third, Presentation Devices: This maneuver hasn't made use of any of the figures of speech.

#### **4. Concluding Stage: (CS)**

The victim is still alive at about twenty minutes to one. *"He is known to have been alive at about twenty minutes to one when he spoke to the conductor, said M. Bouc."*

*"That is quite correct," said Poirot. "I myself heard what passed.*

*That is the last thing known?"*

*"Yes."*

So we classified this stage into three levels to analyze it.

Starting with topical potential is signified by speech acts:

First, In this extract *"He is known to have been alive at about twenty minutes to one, when he spoke to the conductor, said M. Bouc."* There is assertive speech act because the speaker describes a state of affairs regarding a certain matter.

Second, Audience Demand (Ad):

Second, audience demand is satisfied because none of the rules were broken.

Third, Presentation Devices: This maneuver hasn't made use of any of the figures of speech.

#### **Extract 3**

In this extract, Reasonability is maintained in this maneuver because none of its rules have been broken.

## 1. Confrontation Stage

This stage of Manoeuvring strategies is about “*when the crime occurred*” this Manoeuvring between Dr. Constantine and Mr.Poirot “*Dr. Constantine is of the opinion that death occurred at about 1A.M.*”

*"It is difficult to speak exactly in these matters, said the doctor, "but I think I can say definitely that death occurred between midnight and two in the morning."*

*"When was this M. Ratchett last seen alive? asked Poirot. "*

The first participant said his opinion and the other participant doubt it.

So we classified this stage into three levels to analyze it.

Starting with topical potential is signified by speech acts:

First, the Speech act that is utilized in the extract we find assertive because the two participants claim that the crime happened at a specific time.

Second, audience demand is satisfied because none of the rules were broken.

Third, Presentation Devices: In this maneuver, none of the figures of speech have been used.

2. **Opening stage** occurred when they try to resolve the difference of perspective.

*"It is difficult to speak exactly in these matters," said the doctor, "but I think I can say definitely that death occurred between midnight and two in the morning."*

So we classified this stage into three levels to analyze it.

Starting with topical potential is signified by speech acts:

In this extract *"but I think I can say definitely that death occurred between midnight and two in the morning."* The novelist used assertive speech because the speaker wants to make suppositions for the time of the crime.

Second, audience demand is satisfied because none of the rules were broken.

**3. Argumentation Stage** Dr. Constantine and Mr. Poirot try to protect their point of views by evidence *"When was this M. Ratchett last seen alive?" asked Poirot*

So we classified this stage into three levels to analyze it.

Starting with topical potential is signified by speech acts:

First, *"When was this M. Ratchett last seen alive?"* directive speech act used in this extract because in this type the speaker has authority over the listener, then it would be a request.

Second, Audience Demand (Ad): Second, audience demand is satisfied because none of the rules were broken.

Third, Presentation Devices: In this maneuver, none of the figures of speech have been used.

**4. Concluding Stage** that the victim is still alive at about twenty minutes to one. *"He is known to have been alive at about twenty minutes to one, when he spoke to the conductor, said M. Bouc."*

*"That is quite correct, said Poirot. "I myself heard what passed.*

*That is the last thing known?"*

*"Yes."*

So we classified this stage into three levels to analyze it.

Starting with topical potential is signified by speech acts:

First, In this extract *"He is known to have been alive at about twenty minutes to one, when he spoke to the conductor, said M. Bouc."* There is an assertive speech act because the speaker describes a state of affairs regarding a certain matter.

Second, audience demand is satisfied because none of the rules were broken.

Third, Presentation Devices: In this maneuver, none of the figures of speech have been used.

#### **Extract 4**

In this extract, In all stages, none of the rules of reasonable has been violated.

#### **1- Confrontation Stage**

This stage of Manoeuvring strategies starts with this extract *“The window of M. Ratchett's compartment was found wide open, leading one to suppose that the murderer escaped that way.”* In which the participant believes that the criminal tries to suppose the murderer escaped from the window. While the other participant believes that there isn't a crime and the murderer was unconscious *“With the window open and snow drifting in. I thought the gentleman had had a fit”* So we classified this stage into three-level to analyze it.

The first part of strategic Manoeuvring is reasonableness and none of the rules has been violated.

Starting the second part effectiveness is topical potential is signified by speech acts:

First, the Speech act that is utilized in the extract, *“The window of M. Ratchett's compartment was found wide open”* Usage declarative because the speaker has the authority over the listener.

Second, audience demand is satisfied because none of the rules were broken.

Third, Presentation Devices: At this point, no presentational devices have been deployed.

#### **2- Opening Stage**

This stage in which participants make a decision about how to settle a disagreement so the first one said *“But in my opinion that open window is a blind”* so the criminal opens the window while so the other participant broke the chain. *“We broke the chain and went in”*.

So we classified this stage into three-level to analyze it.

Starting with topical potential is signified by speech acts:

First, “*But in my opinion that open window is a blind*” in this extract, we find Usage declarative speech act.

Second, audience demand is satisfied because none of the rules were broken.

Third, Presentation Devices: in this extract “*But in my opinion that open window is a blind*” the author used sarcasm irony. While in another extract “*it is very still in there, and cold—but cold*” she used repetition.

### **3. Argumentation Stage**

In this stage each participant tries to defend his point of view the first participant “*Anyone departing that way would have left distinct traces in the snow*” and the other participant saw a shocking sight “*He was—Ah! c'était terrible!*”

So we classified this stage into three-level to analyze it.

Start with topical potential is signified by speech acts:

First, “*Anyone departing that way would have left distinct traces in the snow*” also we have Usage declaratives speech act..

Second, audience demand is satisfied because none of the rules were broken.

Third, Presentation Devices: In this maneuver, none of the figures of speech have been used.

### **4. Concluding Stage**

In this extract “*There were none.*” the first participant proves his point of view because there weren’t any footprints in the snow for the criminal.

So we classified this stage into three-level to analyze it.

Start with topical potential is signified by speech acts:

First, the speech act is Usage declaratives “*There were none.*”

Second, audience demand is satisfied because none of the rules were broken.



Third, Presentation Devices: In this maneuver, none of the figures of speech have been used.

### **Extract 5**

The first aspect of strategic maneuver, reasonableness, is violated in this passage because Rule 6 is broken. The Concluding Stage is a representation of it.

#### **1- Confrontation Stage**

This stage of Manoeuvring strategies starts with this extract *“The door was locked and chained on the inside,”* said Poirot thoughtfully. *“It was not suicide—eh?”* *“The Greek doctor gave a sardonic laugh. ” “Does a man who commits suicide stab himself in ten—twelve-fifteen places? he asked.”*, *“It is a woman,”*, *“said the chef de train, speaking for the first time.”*

Starting the second part of effectiveness is topical potential is signified by speech acts:

First, the type of speech act that is employed in maneuver is assertive.

Second, Audience Demand: Second, audience demand is satisfied because none of the rules were broken.

Third, Presentation Devices: *“Does a man who commits suicide stab himself in ten—twelve-fifteen places?”* the figure of speech used in this maneuver is irony.

#### **2- Opening Stage**

This is the stage at which the participants decide how to resolve their disagreement. so the first one said. *“Depend upon it, it was a woman. Only a woman would stab like that.”* *“She must have been a very strong woman, he said.”*

First, the type of speech act which is used in the maneuver is assertive.

Second, Audience Demand: Second, audience demand is satisfied because none of the rules were broken.

Third, Presentation Devices: At this point, no presentational devices have been deployed.

### 3. The Argumentation Stage

In this stage, each participant tries to defend his point of views the first participant  
*“It is not my desire to speak technically—that is only confusing, but I can assure you that one or two of the blows were delivered with such force as to drive them through hard belts of bone and muscle.”*

*“It was clearly not a scientific crime,” said Poirot.*

First, the type of speech act that is employed in maneuver is assertive.

Second, Audience Demand: Second, audience demand is satisfied because none of the rules were broken.

Third, Presentation Devices: At this point, no presentational devices have been deployed.

### 4. Concluding Stage

In this extract *“It is as though somebody had shut his eyes and then in a frenzy struck blindly again and again.”*

*“C'est une femme, said the chef de train again.” “Women are like that. When they are enraged they have great strength.” “He nodded so sagely that everyone suspected a personal experience of his own.”*

*“The chef de train looked pained at seeing his theory come to nought.” “If so, said Poirot, it seems to have been done very amateurishly.”*

*“His tone expressed professional disapproval.”*

First, the type of speech act that is employed in maneuver is assertive in which the speaker decides the result of the discussion.

Second, Audience Demand: By breaking Rule 6, the audience orientation is violated in this maneuver.

The performed speech act fails to fulfill the right role it is expected to play in this situation by breaching this criterion.

To express agreement or dissatisfaction with a point of view by “*I have, perhaps, something to contribute to your store of knowledge,*” said Poirot. “*M. Ratchett spoke to me yesterday. He told me, as far as I was able to understand him, that he was in danger of his life.*”

Third, Presentation Devices: Overstatement (Hyperbole) is used in this stage in which speaker tries to use of exaggerated terms for emphasis.

### **Extract 6/**

In this extract: The first part of this maneuver is reasonableness: Reasonableness rules have been broken in this case: rule 3 the Standpoint Rule in the fourth stage in which it is embodied by making irrelevant argumentation.

#### **1- Confrontation Stage**

“*With a vigorous gesture, Poirot motioned him to the seat in the corner.*”

“*He took it and began once more. "Pourquoi—?" "Then checking himself and relapsing into his tongue: What's up on the train? Has anything happened?"*”

“*He looked from one man to another. Poirot nodded.*” “*Exactly. Something has happened. Prepare yourself for a shock. Your employer, M. Ratchett, is dead!*”

First, the type of speech act which is employed in maneuver is assertive SA in this extract “*What's up on the train? Has anything happened?*”. Because the speaker expresses his opinion and also assertive speech act in this extract, “*Exactly. Something has happened. Prepare yourself for a shock. Your employer, M. Ratchett, is dead!*” because the speaker describes a state of affairs.

Second, Audience Demand: The audience orientation is maintained in this maneuver because none of its rules have been broken.

Third, Presentation Devices: At this point, no presentational devices have been deployed.

## 2- Opening Stage

*"MacQueen's mouth pursed itself into a whistle. Except that his eyes grew a shade brighter, he showed no signs of shock or distress. So they got him after all, he said."*

*"What exactly do you mean by that phrase, Mr. MacQueen?" MacQueen hesitated. "You are assuming," said Poirot, "that M. Ratchett was murdered?"*

First, The type of speech act used in Manoeuvring is assertive in this extract because the speaker expresses his opinion *"So they got him after all," he said.* But in this extract: *"You are assuming," "said Poirot, that M. Ratchett was murdered?"* commisve speech act is employed because the speaker wants to know if the listener accepts a standpoint or not.

Second, Audience Demand: The audience orientation is maintained in this maneuver because none of its rules have been broken.

Third, Presentation Devices: At this point, no presentational devices have been deployed.

## 3. Argumentation Stage

*"Wasn't he?" "This time MacQueen did show surprise."*

*"Why, yes, he said slowly." "That's just what I did think. Do you mean he just died in his sleep? Why, the old man was as tough as—as tough—" "He stopped, at a loss for a simile."*

*"No, no," said Poirot. "Your assumption was quite right. M. Ratchett was murdered. Stabbed. But I should like to know why you were so sure it was murder, and not just—death."*

First, the type of speech act that is employed in maneuver is assertive because the speaker makes a supposition. In this extract *"Wasn't he?" This time MacQueen did show surprise. "Why, yes," he said slowly. "That's just what I did think. Do you mean he just died in his sleep? Why, the old man was as tough as—as tough—" He stopped, at a loss for a simile. While in this extract "No, no, said Poirot." "Your assumption was quite right. M. Ratchett was murdered. Stabbed. But I should like to know why you were so sure it was murder, and not just—death."* Assertive speech act has been used in this maneuver while commissive speech act has been used in this extract *"But I should like to know why you were so sure it was murder, and not just—death."* Because the speaker tries to know if the listener accepts a standpoint or not.

Second, Audience Demand: The audience orientation is maintained in this maneuver because none of its rules have been broken.

Third, the Presentation device: *"No, no,"* repetition has been used in this stage.

#### **4. Concluding Stage**

*"MacQueen hesitated. I must get this clear," he said. "Who exactly are you? And where do you come in?"*

*"I represent the Compagnie Internationale des Wagons Lits." Poirot paused, then added, "I am a detective. My name is Hercule Poirot."*

*"If he expected an effect he did not get one. MacQueen said merely, "Oh! yes?" and waited for him to go on."*

*"You know the name perhaps?"*

*"Why, it does seem kind of familiar. Only I always thought it was a woman's dressmaker."*

*"Hercule Poirot looked at him with distaste. It is incredible! he said. "*

*"What's incredible?"*

*"Nothing. Let us advance with the matter in hand. I want you to tell me, M. MacQueen, all that you know about the dead man. You were not related to him?"*

*"No. I am—was—his secretary."*

First, the type of speech act that is utilized in maneuver is directive because the speaker requests to answer his question.

The second factor is audience demand. The audience demand has not been met in this maneuver. This is indicated by breaking the sixth rule. Violations of this rule result in the speech act failing, fulfill the proper role, i.e., defend the position in such a way that causing the other person to accept it. This is supported by M. Poirot *"I want you to tell me, M. MacQueen, all that you know about the dead man. You were not related to him?"*

Third, Presentation Devices: At this point, no presentational devices have been deployed.

### **Extract 7/**

In this extract, the first part of this maneuver of reasonableness, In all stages, none of the rules of reasonable has been violated.

#### **1. Confrontation Stage**

*"You might not. You might not. But we will go into that presently. The question is, what to do? He looked at Poirot. "*

*"Poirot looked back at him. "*

*"Come, my friend, said M. Bouc. " "You comprehend what I am about to ask of you. I know your powers. Take command of this investigation!"*

First, The type of speech act that is employed in maneuver is usage declaratives.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.

## **2. Opening Stage**

*"! No, no, do not refuse. See, to us it is serious—I speak for the Compagnie Internationale des Wagons Lits. By the time the Jugo- Slavian police arrive, how simple if we can present them with the solution!"*

First, the type of speech act that is utilized in the maneuver is directive because the antagonist (M. Bouc) challenges the protagonist (M. Poirot) to defend the standpoint.

Second, Audience Demand: This aspect is fulfilled because none of its rules has been violated.

Third, Presentation Devices: repetition is used in this stage.

## **3. Argumentation Stage**

*"And suppose I do not solve it?"*

*"Ah, mon cher! M. Bouc's voice became positively caressing." "I know your reputation. I know something of your methods. This is the ideal case for you. To look up the antecedents of all these people, to discover their bona fides—all that takes time and endless inconvenience."*

First, The type of speech act that is employed in maneuver is Commissive because the speaker wants the listener to accept his point of view.

Second, audience demand has been met because none of the rules have been broken.

Third, Presentation Devices: Overstatement is used in this part.

#### 4. Concluding Stage

*"Your faith touches me, my friend, said Poirot emotionally." "As you say, this cannot be a difficult case. I myself last night—but we will not speak of that now. In truth, this problem intrigues me. I was reflecting, not half an hour ago, that many hours of boredom lay ahead whilst we are stuck here. And now—a problem lies ready to my hand."*

*"You accept then? said M. Bouc eagerly."*

*"C'est entendu. You place the matter in my hands." "Good—we are all at your service."*

First, the type of speech act is directive that is used in this maneuver.

Second, Audience Demand: The audience orientation is maintained in this maneuver because none of its rules have been broken.

Third, no presentational devices were used in this section.

#### **Extract 8/**

The first aspect of strategic Manoeuvring is reasonableness, and none of the rules were broken in stages 1 and 2, but rule 3 was broken in the Argumentation Stage.

##### **1. Confrontation Stage**

*"MacQueen:What's up on the train? Has anything happened?" "He looked from one man to another."*

*"Poirot nodded." "Exactly. Something has happened. Prepare yourself for a shock. Your employer, M. Ratchett, is dead!"*

*"MacQueen's mouth pursed itself into a whistle. Except that his eyes grew a shade brighter, he showed no signs of shock or distress. So they got him after all, he said."*



Starting with topical potential is signified by speech acts:

First, *"Poirot nodded. Exactly. Something has happened. Prepare yourself for a shock. Your employer, M. Ratchett, is dead!"*, the type of speech act which is employed in maneuver is assertive while in this extract *"So they got him after all, he said."* the type of speech act which is employed in maneuver is Expressive.

Second, Audience Demand: The audience orientation is maintained in this maneuver because none of its rules have been broken.

Third, presentation devices: This stage hasn't included any presentational devices.

## 2. Opening Stage

*"What exactly do you mean by that phrase, Mr. MacQueen?" "MacQueen hesitated. "*

*"You are assuming," said Poirot, "that M. Ratchett was murdered?"*

*"Wasn't he?" "This time MacQueen did show surprise. Why, yes,"*

*"he said slowly. That's just what I did think. Do you mean he just died in his sleep? Why, the old man was as tough as—as tough—"*

*"He stopped, at a loss for a simile. "*

Starting with topical potential is signified by speech acts:

*"What exactly do you mean by that phrase, Mr. MacQueen?" "MacQueen hesitated. "*

*"You are assuming, said Poirot, ""that M. Ratchett was murdered?" The speech act that is utilized in the extract is assertive. In this extract "Wasn't he? This time MacQueen did show surprise. ""Why, yes," "he said slowly. ""That's just what I did think. Do you mean he just died in his sleep? Why, the old man was as tough as—as tough—"*

*"He stopped, at a loss for a simile."*

First, the speech act which is employed is assertive.

Second, audience demand: this component is met in this section because none of the rules have been broken.

Third, presentation devices: This stage hasn't included any presentational devices.

### 3. Argumentation Stage

*"MacQueen hesitated. I must get this clear, he said." "Who exactly are you? And where do you come in?"*

*"I represent the Compagnie Internationale des Wagons Lits." Poirot paused, then added, I am a detective. My name is Hercule Poirot."*

*"If he expected an effect he did not get one. MacQueen said merely, "Oh! yes?" and waited for him to go on."*

*"You know the name perhaps?"*

*"Why, it does seem kind of familiar. Only I always thought it was a woman's dressmaker."*

*"Hercule Poirot looked at him with distaste. It is incredible! he said." "What's incredible?"*

*"Nothing. Let us advance with the matter in hand. I want you to tell me, M. p63 MacQueen, all that you know about the dead man. You were not related to him?"*

*"No. I am—was—his secretary."*

*"For how long have you held that post?" "Just over a year."*

*"Please give me all the information you can."*

*"Well, I met Mr. Ratchett just over a year ago when I was in Persia—"*

*"Poirot interrupted. "*

*"What were you doing there?"*

*"I had come over from New York to look into an oil concession. I don't suppose you want to hear all about that. My friends and I had been let in rather badly over it. Mr. Ratchett was in the same hotel. He had just had a row with his secretary. He offered me the job and I took it. I was at a loose end and glad to find a well-paid job ready made, as it were."*

*"And since then?"*

*"We've travelled about. Mr. Ratchett wanted to see the world. He was hampered by knowing no languages. I acted more as a courier than as a secretary. It was a pleasant life."*

*"Now tell me as much as you can about your employer."*

*"The young man shrugged his shoulders. A perplexed expression passed over his face "That's not so easy."*

*"What was his full name?" "Samuel Edward Ratchett."*

*"He was an American citizen?" "Yes."*

*"What part of America did he come from?" "I don't know."*

*"Well, tell me what you do know."*

*"The actual truth is, Mr. Poirot, that I know nothing at all! Mr. Ratchett never spoke of himself or of his life in America."*

*"Why do you think that was?"*

*"I don't know. I imagined that he might be ashamed of his beginnings. Some men are."*

*"Does that strike you as a satisfactory solution?" "Frankly, it doesn't."*

*"Has he any relatives?"*

*"Henever mentioned any. Poirot pressed the point. "*

*"You must have formed some theory, Mr. MacQueen."*

*"Well, Yes, I did. For one thing, I don't believe Ratchett was his real name. I think he left America definitely in order to escape someone or something. I think he was successful—until a few weeks ago."*

*"And then?"*

*"He began to get letters—threatening letters." "Did you see them?"*

*"Yes. It was my business to attend to his correspondence. The first letter came a fortnight ago."*

*"Were these letters destroyed?" "No, I think I've got a couple still in my files—one I know Ratchett tore up in a rage. Shall I get them for you?"*

*"If you would be so good."*

*"MacQueen left the compartment. He returned a few minutes later and laid down two sheets of rather dirty notepaper before Poirot."*

The first letter ran as follows:

*"Thought you'd double-cross us and get away with it, did you? Not on your life. We're out to GET you, Ratchett, and we WILL get you!"*

*"There was no signature."*

*"With no comment beyond raised eyebrows, Poirot picked up the second letter. We're going to take you for a ride, Ratchett. Sometime soon. We're going to GET you—see?"*

*"Poirot laid the letter down."*

*"The style is monotonous!" "he said." "More so than the handwriting." MacQueen stared at him."*

*"You would not observe, said Poirot pleasantly. " "It requires the eye of one used to such things. This letter was not written by one person, M. MacQueen. Two or more persons wrote it—each writing one letter of a word at a time. Also, the letters are printed. That makes the task of identifying the handwriting much more difficult." He paused, then said: "Did you know that M. Ratchett had applied for help to me?" "To you?"*

*"MacQueen's astonished tone told Poirot quite certainly that the young man had not known of it. "*

*"The detective nodded. Yes. He was alarmed. Tell me, how did he act when he received the first letter?"*

*"MacQueen hesitated. "*

*"It's difficult to say. He—he—passed it off with a laugh in that quiet way of his. But somehow he gave a slight shiver" "I felt that there was a good deal going on underneath the quietness."*

*"Poirot nodded. Then he asked an unexpected question. "*

*"Mr. MacQueen, will you tell me, quite honestly, exactly how you regarded your employer? Did you like him?"*

*"Hector MacQueen took a moment or two before replying. "*

*"No," "he said at last. " "I did not." "Why."*

*"I can't exactly say. He was always quite pleasant in his manner." "He paused, then said: I'll tell you the truth, Mr. Poirot. I disliked and distrusted him. He was, I am sure, a cruel and dangerous man. I must admit, though, that I have no reasons to advance for my opinion."*

*"Thank you, Mr. MacQueen. One further question: when did you last see Mr. Ratchett alive?"*

*"Last evening about—" "he thought for a minute"—"ten o'clock, I should say. I went into his compartment to take down some memoranda from him."*

*"On what subject?"*

*"Some tiles and antique pottery that he bought in Persia. What had been delivered was not what he had purchased. There has been a long, vexatious correspondence on the subject."*

*"And that was the last time Mr. Ratchett was seen alive?"*

*"Yes, I suppose so."*

*"Do you know when Mr. Ratchett received the last threatening letter?"*

*"On the morning of the day we left Constantinople."*

Starting with topical potential is signified by speech acts:

First, the speech act which is employed is directive.

Second, Audience Demand: in this part, this aspect is not maintained because rule c has been violated in this extract. *"MacQueen hesitated." "I must get this clear," he said. "Who exactly are you? And where do you come in?" "I represent the Compagnie Internationale des Wagons Lits." Poirot paused, then added, "I am a detective. My name is Hercule Poirot."*

*"If he expected an effect he did not get one. MacQueen said merely, Oh! yes? and waited for him to go on."*

*"You know the name perhaps?"*

*"Why, it does seem kind of familiar. Only I always thought it was a woman's dressmaker."*

*"Hercule Poirot looked at him with distaste. " "It is incredible!" he said. "What's incredible?"*

*"Nothing. Let us advance with the matter in hand. "*

Third, Presentation Devices: This stage hasn't included any presentational devices.

#### 4. Concluding Stage”

*"There is one more question I must ask you, Mr. MacQueen. Were you on good terms with your employer?"*

*"The young man's eyes twinkled suddenly. "*

*"This is where I'm supposed to go all goosefleshy down the back. In the words of a best seller, 'You've nothing on me.' Ratchett and I were on perfectly good terms."*

*"Perhaps, Mr. MacQueen, you will give me your full name and your address in America."*

*"MacQueen gave his name—Hector Willard MacQueen—and an address in New York."*

*"Poirot leaned back against the cushions. "*

*"That is all for the present, Mr. MacQueen, he said. " "I should be obliged if you would keep the matter of Mr. Ratchett's death to yourself for a little time."*

First, Speech act In this extract *"This is where I'm supposed to go all goosefleshy down the back. In the words of a best seller, 'You've nothing on me.' Ratchett and I were on perfectly good terms."* the speech act which is employed is assertive.

Second, audience demand: this component is met in this section because none of the rules have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.

## Extract 9/

In this extract:

The first part of this maneuver is reasonableness: Reasonableness is upheld in this maneuver because none of its rules have been broken.

### 1. Confrontation Stage

*"Well? demanded M. Bouc. " "You believe what he says, this young man?"*

*"He seems honest and straightforward. "*

First, The type of speech act used in Manoeuvring is assertive because the speaker makes his supposition in this extract *"Well? demanded M. Bouc." "You believe what he says, this young man?"*

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.

### 2. Opening Stage

*"He did not pretend to any affection for his employer, as he probably would have done had he been involved in any way. It is true, Mr. Ratchett did not tell him that he had tried to enlist my services and failed, but I do not think that that is really a suspicious circumstance. I fancy Mr. Ratchett was a gentleman who kept his own counsel on every possible occasion."*

First, the type of speech act that is employed in maneuver is assertive because the speaker expresses his opinion in this extract.

Second, Audience Demand: In this maneuver, The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.



### 3. Argumentation Stage

*"So you pronounce one person at least innocent of the crime," "said M. Bouc jovially. Poirot cast on him a look of reproach. "*

*"Me, I suspect everybody till the last minute, he said. "*

First, the type of speech act that is employed in maneuver is assertive because the speaker states his opinion in this extract *"So you pronounce one person at least innocent of the crime, said M. Bouc jovially."* While in another extract *"Me, I suspect everybody till the last minute,"* he said. Usage declarative speech act is used.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.

### 4. Concluding Stage

*"All the same, I must admit that I cannot see this sober, long-headed MacQueen losing his head and stabbing his victim twelve or fourteen times. It is not in accord with his psychology—not at all."*

*"No, said M. Bouc thoughtfully. "That is the act of a man driven almost crazy with a frenzied hate—it suggests rather the Latin temperament. Or else it suggests, as our friend the chef de train insisted—a woman."*

First, the type of speech act that is employed in the maneuver is assertive because the speaker states his attitude in this maneuver.

Second, Audience Demand: In this maneuver, one of the audience's norms c has been broken, therefore audience orientation is not followed.

In the last part, the speaker will present new arguments. In this extract *"Or else it suggests, as our friend the chef de train insisted—a woman."*

Third, Presentation Devices: Hyperbole is used in this stage because the speaker wants to express his exaggeration that is used for emphasis or effect in this stage.

### **Extract 10/**

In this extract:

The first part of this maneuver is reasonable: Reasonableness is upheld in this maneuver because none of its rules have been broken.

#### **1. Confrontation Stage**

*"How much has been disarranged in this compartment?"*

*"Nothing has been touched. I was careful not to move the body in making my examination."*

First, the speech act used in maneuver is assertive because the speaker discusses a condition of events about a specific topic.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.

#### **2. Opening Stage**

*"Poirot nodded. He looked round him."*

*"The first thing that struck the senses was the intense cold. The window was pushed down as far as it would go, and the blind was drawn up."*

*"Brrr," "observed Poirot."*

*"The other smiled appreciatively."*

*"I did not like to close it, he said. Poirot examined the window carefully."*

*"You are right," "he announced."*

First, the type of speech act that is employed in maneuver is assertive because the speaker describes statements.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.

### **3. Argumentation Stage**

*"Nobody left the carriage this way. Possibly the open window was intended to suggest that somebody did; but if so, the snow has defeated the murderer's intention."*

*"He examined the frame of the window carefully. Taking a small case from his pocket he blew a little powder over the frame."*

First, the type of speech act that is employed in maneuver is assertive because the speaker is describing a situation involving a specific subject.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.

### **4. Concluding Stage**

*"No fingerprints at all," he said. "That means it: has been wiped. Well, if there had been fingerprints they would have told us very little. They would have been those of Mr. Ratchett or his valet or the conductor. Criminals do not make mistakes of that kind nowadays."*

First, the type of speech act that is employed in maneuver is assertive

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.

### **Extract 11/**

The first part of this maneuver is reasonableness: Reasonableness is sustained in this maneuver because none of its rules have been broken.

#### **1- Confrontation Stage**

*"It is not pretty, he said." "Someone must have stood there and stabbed him again and again. How many wounds are there exactly?"*

*"I make it twelve. One or two are so slight as to be practically scratches. On the other hand, at least three would be capable of causing death."*

First, the form of speech act used in maneuver is assertive because the speaker discusses a state of events regarding a specific topic.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.

#### **2. Opening Stage**

*"Something in the doctor's tone caught Poirot's attention. He looked at him sharply. The little Greek was standing staring down at the body with a puzzled frown."*

*"Something strikes you as odd, does it not?" "he asked gently." "Speak, my friend. There is something here that puzzles you?"*

*"You are right," "acknowledged the other." "What is it?"*

*"You see these two wounds—here and here— He pointed." "They are deep. Each cut must have severed blood vessels—and yet the edges do not gape. They have not bled as one would have expected."*

*"Which suggests?"*

First, in maneuver, the type of speech act used is commissive because the speaker wants to know the listener's point of view if he accepts argumentation or not.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.

#### **d. Argumentation Stage**

*"That the man was already dead—some little time dead—when they were delivered. But that is surely absurd."*

*"It would seem so, said Poirot thoughtfully." "Unless our murderer figured to himself that he had not accomplished his job properly and came back to make quite sure—but that is manifestly absurd! Anything else?"*

*"Well, just one thing."*

*"And that?"*

*"You see this wound here—under the right arm—near the right shoulder. Take this pencil of mine. Could you deliver such a blow?"*

*"Poirot poised his hand."*

*"Précisément," he said. "I see. With the right hand it is exceedingly difficult, almost impossible. One would have to strike backhanded, as it were. But if the blow were struck with the left hand—"*

First, because the speaker discusses a state of circumstances concerning a specific topic, the form of speech act used in maneuver is assertive.

The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.

#### **4. Concluding Stage**

*"Exactly, M. Poirot. That blow was almost certainly struck with the left hand."*

*"So that our murderer is left-handed? No, it is more difficult than that, is it not?"*

*"As you say, M. Poirot. Some of these other blows are just as obviously right-handed."*

*"Two people. We are back at two people again, murmured the detective."*

First, because the speaker discusses a state of events regarding a specific topic, the form of speech act used in maneuver is assertive.

Second, In this maneuver, the audience orientation is breached by breaching Rule 5 since the speaker introduces fresh arguments in the last stage.

Third, Presentation Devices: This stage hasn't included any presentational devices.

#### **Extract 12**

The first part of this maneuver is reasonableness: Reasonableness is upheld in this maneuver because none of its rules have been broken.

##### **1. Confrontation Stage**

*"Eh bien, he said thoughtfully." "We have here a hypothesis of the First and the Second Murderer, as the great Shakespeare would put it. The First Murderer stabbed his victim and left the compartment, turning off the light. The Second Murderer came in in the dark, did not see that his or her work had been done, and stabbed at least twice at a dead body. Que pensez-vous de ça?"*

*"Magnificent! said the little doctor with enthusiasm. The other's eyes twinkled."*

*"You think so? I am glad. It sounded to me a little like the nonsense."*

*"What other explanation can there be?"*

*"That is just what I am asking myself. Have we here a coincidence, or what? Are there any other inconsistencies, such as would point to two people being concerned?"*

First, because the speaker makes a presumption, the sort of speech act used in maneuver is assertive.

Second, the audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.

## **2. Opening Stage**

*"That is just what I am asking myself. Have we here a coincidence, or what? Are there any other inconsistencies, such as would point to two people being concerned?"*

*"I think I can say yes. Some of these blows, as I have already said, point to a weakness—a lack of strength or a lack of determination. They are feeble, glancing blows. But this one here—and this one— Again he pointed." "Great strength was needed for those blows. They have penetrated the muscle."*

*"They were, in your opinion, delivered by a man?"*

*"Most certainly."*

*"They could not have been delivered by a woman?"*

*"A young, vigorous, athletic woman might have struck them, especially if she were in the grip of a strong emotion; but it is in my opinion highly unlikely."*

First, because the speaker discusses a condition of events about a specific topic, the speech act used in maneuver is assertive.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.

### **3. Argumentation Stage**

*"The other asked anxiously, You understand my point?"*

*"Perfectly, said Poirot." "The matter begins to clear itself up wonderfully! The murderer was a man of great strength—he was feeble—it was a woman—it was a right-handed person—it was a left-handed person.*

*Ah! c'est rigolo, tout ça!" "He spoke with sudden anger." "And the victim—what does he do in all this? Does he cry out? Does he struggle? Does he defend himself?"*

*"He slipped his hand under the pillow and drew out the automatic pistol which Ratchett had shown him the day before."*

*"Fully loaded, you see, he said."*

*"They looked round them. Ratchett's day clothing was hanging from the hooks on the wall. On the small table formed by the lid of the wash basin were various objects. False teeth in a glass of water. Another glass, empty. A bottle of mineral water. A large flask. An ash-tray containing the butt of a cigar and some charred fragments of paper; also two burnt matches."*

First, because the speaker discusses a state of circumstances concerning a specific topic, the form of speech act used in maneuver is assertive.

Second, the audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.



#### 4. Concluding Stage

*"The doctor picked up the empty glass and sniffed it."*

*"Here is the explanation of the victim's inertia, he said quietly." "Drugged?"*

First, because the speaker discusses a condition of events about a specific topic, the speech act used in maneuver is assertive.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.

#### Extract 13

The first part of this maneuver is reasonableness was upheld in this maneuver since none of its rules were broken.

##### 1. Confrontation Stage

*"Poirot nodded. He picked up the two matches and scrutinised them carefully."*

*"You have a clue then? demanded the little doctor eagerly."*

*"Those two matches are of different shapes, said Poirot." "One is flatter than the other. You see?"*

*"It is the kind you get on the train, said the doctor." "In paper covers."*

*"Poirot was feeling in the pockets of Ratchett's clothing. Presently he pulled out a box of matches. He compared them carefully with the burnt ones."*

*"The rounder one is a match struck by Mr. Ratchett, he said." "Let us see if he had also the flatter kind."*

*"But a further search showed no other matches*

*Poirot's eyes were darting about the compartment. They were bright and sharp like a bird's. One felt that nothing could escape their scrutiny.*

*With a little exclamation he bent and picked-up something from the floor. It was a small square of cambric, very dainty. In the corner was an embroidered initial—H.”*

*"A woman's handkerchief," said the doctor. "Our friend the chef de train was right. There is a woman concerned in this."*

First, because the speaker discusses a state of events regarding a specific topic, the form of speech act used in maneuver is assertive.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.

## **2. Opening Stage**

*"And most conveniently she leaves her handkerchief behind! said Poirot." "Exactly as it happens in the books and on the films—and to make things even easier for us, it is marked with an initial."*

*"What a stroke of luck for us! exclaimed the doctor." "Is it not? said Poirot."*

*"Something in his tone surprised the doctor, but before he could ask for elucidation Poirot had made another dive onto the floor.*

*This time he held out on the palm of his hand—a pipe-cleaner."*

*"It is perhaps the property of Mr. Ratchett? suggested the doctor." "There was no pipe in any of his pockets, and no tobacco or tobacco pouch."*

*"Then it is a clue."*

*"Oh! decidedly. And again dropped most conveniently. A masculine clue, this time, you note! One cannot complain of having no clues in this case. There are clues here in abundance. By the way, what have you done with the weapon?"*

*"There was no sign of any weapon. The murderer must have taken it away with him."*

First, because the speaker discusses a state of events regarding a specific topic, the form of speech act used in maneuver is assertive.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.

### **3. Argumentation Stage**

*"I wonder why, mused Poirot.*

*Ah! The doctor had been delicately exploring the pyjama pockets of the dead man."*

*"I overlooked this, he said." "I unbuttoned the jacket and threw it straight back."*

*"From the breast pocket he brought out a gold watch. The case was dented savagely, and the hands pointed to a quarter past one."*

*"You see? cried Constantine eagerly." "This gives us the hour of the crime. It agrees with my calculations. Between midnight and two in the morning is what I said, and probably about one o'clock, though it is difficult to be exact in these matters. Eh bien, here is confirmation. A quarter past one. That was the hour of the crime."*

*"It is possible, yes. It is certainly possible."*

*"The doctor looked at him curiously." "You will pardon me, M. Poirot, but I do not quite understand you."*

*"I do not understand myself," said Poirot. "I understand nothing at all. And, as you perceive, it worries me."*

*"He sighed and bent over the little table examining the charred fragment of paper. He murmured to himself," "What I need at this moment is an old-fashioned woman's hat-box."*

*"Dr. Constantine was at a loss to know what to make of this singular remark. In any case Poirot gave him no time for questions. Opening the door into the corridor, he called for the conductor.*

*The man arrived at a run."*

*"How many women are there in this coach? The conductor counted on his fingers."*

*"One, two, three—six, Monsieur. The old American lady, a Swedish lady, the young English lady, the Countess Andrenyi, and Madame la Princesse Dragomiroff and her maid."*

*"Poirot considered."*

*"They all have hat-boxes, yes?" "Yes, Monsieur."*

*"Then bring me—let me see—yes, the Swedish lady's and that of the lady's-maid. Those two are the only hope. You will tell them it is a customs regulation—something—anything that occurs to you."*

*"That will be all right, Monsieur. Neither lady is in her compartment at the moment."*

*"Then be quick."*

*"The conductor departed. He returned with the two hatboxes. Poirot opened that of the maid, and tossed it aside. Then he opened the Swedish lady's and uttered an exclamation of satisfaction. Removing the hats carefully, he disclosed round humps of wire-netting."*

*"Ah, here is what we need! About fifteen years ago hat-boxes were made like this. You skewered through the hat with a hatpin on to this hump of wire-netting."*

*"As he spoke he was skillfully removing two of the attached humps. Then he repacked the hat-box and told the conductor to return both boxes where they belonged."*

*When the door was shut once more he turned to his companion."*

*"See you, my dear doctor, me, I am not one to rely upon the expert procedure. It is the psychology I seek, not the fingerprint or the cigarette ash. But in this case I would welcome a little scientific assistance. This compartment is full of clues, but can I be sure that those clues are really what they seem to be?"*

*"I do not quite understand you, M. Poirot."*

The type of speech act which is employed in maneuver is assertive because the speaker describes a state of affairs regarding a certain matter.

*"Well, to give you an example—we find a woman's handkerchief. Did a woman drop it? Or did a man, committing the crime, say to himself: 'I will make this look like a woman's crime. I will stab my enemy an unnecessary number of times, making some of the blows feeble and ineffective, and I will drop this handkerchief where no one can miss it'? That is one possibility. Then there is another. Did a woman kill him, and did she deliberately drop a pipe-cleaner to make it look like a man's work? Or are we seriously to suppose that two people, a man and a woman, were separately concerned, and that each was so careless as to drop a clue to his or her identity? It is a little too much of a coincidence, that!"*

*"But where does the hat-box come in? asked the doctor, still puzzled."*

First, because the speaker discusses a condition of events about a specific topic, the speech act used in maneuver is assertive.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.

#### **4. Concluding Stage**

*"Ah! I am coming to that. As I say, these clues—the watch stopped at a quarter past one, the handkerchief, the pipe-cleaner—they may be genuine, or they may be faked. As to that, I cannot yet tell. But there is one clue here which—though again I may be wrong—I believe has not been faked. I mean this flat match, M. le docteur. I believe that that*

*match was used by the murderer, not by Mr. Ratchett. It was used to burn an incriminating paper of some kind. Possibly a note. If so, there was something in that note, some mistake, some error, that left a possible clue to the assailant. I am going to try to discover what that something was."*

*"He went out of the compartment and returned a few moments later with a small spirit stove and a pair of curling-tongs."*

*"I use them for the moustaches, he said, referring to the latter."*

*"The doctor watched him with great interest. Poirot flattened out the two humps of wire, and with great care wriggled the charred scrap of paper on to one of them. He clapped the other on top of it and then, holding both pieces together with the tongs, held the whole thing over the flame of the spirit-lamp."*

*"It is a very makeshift affair, this," he said over his shoulder. "Let us hope that it will answer our purpose."*

*"The doctor watched the proceedings attentively. The metal began to glow. Suddenly he saw faint indications of letters. Words formed themselves slowly-words of fire."*

*"member little Daisy Armstrong"*

*"Ah! Poirot gave a sharp exclamation."*

*"It tells you something? asked the doctor."*

*"Poirot's eyes were shining. He laid down the tongs carefully."*

*"Yes," "he said. "I know the dead man's real name. I know why he had to leave America."*

*"What was his name?" "Cassetti."*

*"Cassetti?" "Constantine knitted his brows." "It brings back to me something. Some years ago. I cannot remember. ... It was a case in America, was it not?"*

*"Yes," "said Poirot. "A case in America."*

First, the form of speech act used in maneuver is assertive because the speaker discusses a state of events regarding a specific topic.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.

## Extract 14

In this extract, Reasonableness is sustained in this maneuver because none of its rules have been broken.

### 1. Confrontation Stage

The three conductors and Hildegard Schmidt had been dismissed.

*"M. Bouc made a despairing gesture. But I understand nothing—but nothing, of all of this! The enemy that this Ratchett spoke of, he was then on the train after all? But where is he now? How can he have vanished into thin air? My head, it whirls. Say something, then, my friend, I implore you. Show me how the impossible can be possible!"*

*"It is a good phrase that, said Poirot." "The impossible cannot have happened, therefore the impossible must be possible in spite of appearances."*

So we classified this stage into three levels to analyze it.

Starting with topical potential is signified by speech acts:

First, speech act The type of speech that is employed in maneuver is assertive because the speaker makes supposition.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: The use of figures of speech in this strategy is an overstatement.

### 2. Opening Stage

*"Explain to me, then, quickly, what actually happened on the train last night."*

*"I am not a magician, mon cher. I am, like you, a very puzzled man. This affair advances in a very strange manner."*



Starting with topical potential is signified by speech acts:

First, because the speaker makes a hypothesis, the sort of speech act used in maneuver is assertive.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.

### **3. Argumentation Stage**

*"It does not advance at all. It stays where it was."*

*"Poirot shook his head. No, that is not true. We are more advanced. We know certain things. We have heard the evidence of the passengers."*

*"And what has that told us? Nothing at all." "I would not say that, my friend."*

*"I exaggerate, perhaps. The American Hardman, and the German maid—yes, they have added something to our knowledge. That is to say, they have made the whole business more unintelligible than it was."*

*"No, no, no, said Poirot soothingly."*

So we classified this stage into three levels to analyze it.

Starting with topical potential is signified by speech acts:

First, the type of speech act that is employed in maneuver is assertive because the speaker makes supposition.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.

#### 4. Concluding Stage

*"M. Bouc turned upon him. Speak, then, let us hear the wisdom of Hercule Poirot."*

*"Did I not tell you that I was, like you, a very puzzled man? But at least we can face our problem. We can arrange such facts as we have with order and method."*

So we classified this stage into three levels to analyze it.

Starting with topical potential is signified by speech acts:

First, the type of speech act that is employed in maneuver is assertive because the speaker makes supposition.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.

#### Extract 15

Reasonableness is sustained in this maneuver because none of its rules have been broken.

##### 1. Confrontation Stage

*"I will pass over for the moment certain rather peculiar appearances which Dr. Constantine and I have already discussed together. I will come to them presently. The next fact of importance, to my mind, is the time of the crime."*

*"That, again, is one of the few things we do know, said M. Bouc." "The crime was committed at a quarter past one this morning. Everything goes to show that that was so."*

*"Not everything. You exaggerate. There is, certainly, a fair amount of evidence to support that view."*

*"I am glad you admit that at least."*

So we classified this stage into three levels to analyze it.

Starting with topical potential is signified by speech acts:

First, the type of speech act used in maneuver is assertive because the speaker makes a supposition,

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.

## **2. Opening Stage**

*"Poirot went on calmly, unperturbed by the interruption. We have before us three possibilities."*

*"(1)—that the crime was committed, as you say, at a quarter past one. This is supported by the evidence of the watch, by the evidence of Mrs. Hubbard, and by the evidence of the German woman, Hildegard Schmidt. It agrees with the evidence of Dr. Constantine."*

*"(2)—that the crime was committed later, and that the evidence of the watch was deliberately faked in order to mislead."*

*"(3)—that the crime was committed earlier, and the evidence faked for the same reason as above."*

Starting with topical potential is signified by speech acts:

First, because the speaker makes a presumption, the sort of speech act used in maneuver is assertive.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.

### **3. Argumentation Stage**

*“Now if we accept the possibility (1) as the most likely to have occurred, and the one supported by most evidence, we must also accept certain facts arising from it.”*

So we classified this stage into three levels to analyze it.

Starting with topical potential is signified by speech acts:

First, because the speaker makes a presumption, the sort of speech act used in maneuver is assertive.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.

### **4. Concluding Stage**

*“If the crime was committed at a quarter past one, the murderer cannot have left the train”*

So we classified this stage into three levels to analyze it.

Starting with topical potential is signified by speech acts:

First, the type of speech act that is employed in maneuver is assertive because the speaker makes supposition.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.

**Extract 16/**

The first part of this maneuver is that it is reasonable, as none of its rules have been broken in this maneuver.

**1. Confrontation Stage**

*“To begin with, let us examine the evidence carefully. We first hear of the existence of this man—the small dark man with a womanish voice—from the man Hardman. He says that Ratchett told him of this person and employed him to watch out for the man. There is no evidence to support this; we have only Hardman's word for it.”*

First, because the speaker makes a presumption, the sort of speech act used in maneuver is assertive.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.

**2. Opening Stage**

*“What to my mind is so interesting in this case is that we have none of the facilities afforded to the police. We cannot investigate the bona fides of any of these people.”*

First, because the speaker discusses a state of events regarding a specific topic, the form of speech act used in maneuver is assertive.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.

**3. Argumentation Stage**

*“We have to rely solely on deduction. That, to me, makes the matter very much more interesting. There is no routine work. It is all a matter of the intellect”*

First, because the speaker discusses a state of circumstances concerning a specific topic, the form of speech act used in maneuver is assertive.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.

#### **4. Concluding Stage**

*"I ask myself: Can we accept Hardman's account of himself?"*

*"'Yes.' I am of the opinion that we can accept Hardman's account of himself."*

First, because the speaker discusses a state of events regarding a specific topic, the form of speech act used in maneuver is assertive.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.

#### **Extract 17**

Reasonableness is sustained in this maneuver because none of its rules have been broken.

##### **1. Confrontation Stage**

*"Not at all. I regard the probabilities. Hardman is travelling with a false passport—that will at once make him an object of suspicion. The first thing that the police will do when they do arrive upon the scene is to detain Hardman and cable as to whether his account of himself is true. In the case of many of the passengers, to establish their bona fides will be difficult; in most cases it will probably not be attempted, especially since there seems nothing in the way of suspicion attaching to them. But in Hardman's case it is simple. Either he is the person he represents himself to be, or he is not. Therefore, I say that all will prove to be in order."*

*"You acquit him of suspicion?"*

So we classified this stage into three levels to analyze it.

Starting with topical potential is signified by speech acts:

First, because the speaker discusses a state of events regarding a specific topic, the form of speech act used in maneuver is assertive.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.

## **2. Opening Stage**

*"Not at all. You misunderstand me. For all I know, any American detective might have his own private reasons for wishing to murder Ratchett. No, what I am saying is that I think we can accept Hardman's own account of himself. This story, then, that he tells of Ratchett's seeking him out and employing him is not unlikely, and is most probably—though not of course certainly—true. If we are going to accept it as true, we must see if there is any confirmation of it. We find it in rather an unlikely place—in the evidence of Hildegard Schmidt. Her description of the man she saw in Wagon Lit uniform tallies exactly."*

So we classified this stage into three levels to analyze it.

Starting with topical potential is signified by speech acts:

First, because the speaker discusses a state of events regarding a specific topic, the form of speech act used in maneuver is assertive.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: This stage hasn't included any presentational devices.

### 3. Argumentation Stage

*"Is there any further confirmation of these two stories? There is. There is the button that Mrs. Hubbard found in her compartment. And there is also another corroborating statement which you may not have noticed." "What is that?"*

*"The fact that both Colonel Arbuthnot and Hector MacQueen mention that the conductor passed their carriage. They attached no importance to the fact, but, Messieurs, Pierre Michel has declared that he did not leave his seat except on certain specified occasions—none of which would take him down to the far end of the coach past the compartment in which Arbuthnot and MacQueen were sitting."*

*"Therefore this story, the story of a small dark man with a womanish voice dressed in Wagon Lit uniform, rests on the testimony, direct or indirect, of four witnesses."*

*"One small point, said Dr. Constantine." "If Hildegarde Schmidt's story is true, how is it that the real conductor did not mention having seen her when he came to answer Mrs. Hubbard's bell?"*

So we classified this stage into three levels to analyze it.

First, the form of speech act used in maneuver is assertive because the speaker discusses a state of events regarding a specific topic.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: In this maneuver, none of the figures of speech have been used.

### 4. Concluding Stage

*"That is explained, I think. When he arrived to answer Mrs. Hubbard, the maid was in with her mistress. When she finally returned to her own compartment, the conductor was in with Mrs. Hubbard."*



*"M. Bouc had been waiting with difficulty until they had finished." "Yes, yes, my friend," he said impatiently to Poirot." "But whilst I admire your caution, your method of advancing a step at a time, I submit that you have not yet touched the point at issue. We are all agreed that this person exists. The point is, where did he go?"*

*"You are in error. You are inclined to put the cart before the horse. Before I ask myself, 'Where did this man vanish to?' I ask myself, 'Did such a man really exist?' Because, you see, if the man were an invention—a fabrication—how much easier to make him disappear! So I try to establish first that there really is such a flesh-and-blood person."*

So we classified this stage into three levels to analyze it.

First, because the speaker discusses a state of events regarding a specific topic, the form of speech act used in maneuver is assertive.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: Metonymy is the presentational device has been used in this stage.

### **Extract 18**

Reasonableness is upheld in this maneuver because none of its rules have been broken.

#### **1. Confrontation Stage**

*"And having arrived at the fact that there is—eh bien, where is he now?"*

*"There are only two answers to that, mon cher. Either he is still hidden on the train in a place of such extraordinary ingenuity that we cannot even think of it; or else he is, as one might say, two persons. That is, he is both himself—the man feared by*

*M. Ratchett—and a passenger on the train so well disguised that M. Ratchett did not recognise him."*

*"It is an idea, that, said M. Bouc, his face lighting up. Then it clouded over again."*

*"But there is one objection—"*

So we classified this stage into three levels to analyze it.

Starting with topical potential is signified by speech acts:

First, the form of speech act used in maneuver is assertive as the speaker expresses the condition of events with relation to a certain issue.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: In this maneuver, none of the figures of speech have been used.

## **2. Opening Stage**

*"The height of the man. It is that you would say? With the exception of Mr. Ratchett's valet, all the passengers are big men—the Italian, Colonel Arbuthnot, Hector MacQueen, Count Andrenyi. Well, that leaves us the valet—not a very likely supposition. But there is another possibility. Remember the 'womanish' voice. That gives us a choice of alternatives. The man may be disguised as a woman, or, alternatively, he may actually be a woman. A tall woman dressed in men's clothes would look small."*

*"But surely Ratchett would have known—"*

Starting with topical potential is signified by speech acts:

First, the form of speech act used in maneuver is assertive as the speaker expresses the condition of events with relation to a certain issue.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: In this maneuver, none of the figures of speech have been used.

### **3. Argumentation Stage**

*"Perhaps he did know. Perhaps, already, this woman had attempted his life, wearing a man's clothes the better to accomplish her purpose. Ratchett may have guessed that she would use the same trick again, so he tells Hardman to look for a man. But he mentions, however, a womanish voice."*

So we classified this stage into three levels to analyze it.

Starting with topical potential is signified by speech acts:

First, the form of speech act used in maneuver is assertive, as the speaker expresses the condition of events with relation to a certain issue.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: In this maneuver, none of the figures of speech have been used.

### **4. Concluding Stage**

*"It is a possibility," said M. Bouc. "But—"*

*"Listen, my friend, I think that I should now tell you of certain inconsistencies noticed by Dr. Constantine."*

*"He retailed at length the conclusions that he and the doctor had arrived at together from the nature of the dead man's wounds. M. Bouc groaned and held his head again." "I know, said Poirot sympathetically." "I know exactly how you feel. The head spins, does it not?"*

*"The whole thing is a fantasy! cried M. Bouc."*

So we classified this stage into three levels to analyze it.

Starting with topical potential is signified by speech acts:

First, the form of speech act used in maneuver is assertive, as the speaker expresses the condition of events with relation to a certain issue.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: In this maneuver, none of the figures of speech have been used.

### **Extract 19/**

Reasonableness is upheld in this maneuver because none of its rules have been broken.

#### **1. Confrontation Stage**

*"Two murderers," "groaned M. Bouc." "And on the Orient Express—" "The thought almost made him weep."*

*"And now let us make the fantasy more fantastic," "said Poirot cheerfully." "Last night on the train, there are two mysterious strangers. There is the Wagon Lit attendant answering to the description given us by M. Hardman, and seen by Hildegard Schmidt, Colonel Arbuthnot and M. MacQueen. There is also a woman in a red kimono—a tall slim woman, seen by Pierre Michel, Miss Debenham, M. MacQueen and myself (and smelt, I may say, by Colonel Arbuthnot!). Who was she?"*

So we classified this stage into three levels to analyze it.

Starting with topical potential is signified by speech acts:

First, the form of speech act used in maneuver is assertive, as the speaker expresses the condition of affairs with relation to a specific topic.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: In this maneuver, none of the figures of speech have been used.

## **2. Opening Stage**

*"No one on the train admits to having a scarlet kimono. She, too, has vanished. Was she one and the same with the spurious Wagon Lit attendant? Or was she some quite distinct personality? Where are they, these two? And incidentally, where are the Wagon Lit uniform and the scarlet kimono?"*

*"Ah! that is something definite. M. Bouc sprang up eagerly." "We must search all the passengers' luggage. Yes, that will be something."*

So we classified this stage into three levels to analyze it.

Starting with topical potential is signified by speech acts:

First, the form of speech act used in maneuver is assertive since the speaker discusses a state of circumstances concerning a specific topic.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: In this maneuver, none of the figures of speech have been used.

## **3. Argumentation Stage**

*"Poirot rose also." "I will make a prophecy," he said. "You know where they are?"*

*"I have a little idea." "Where, then?"*

*"You will find the scarlet kimono in the baggage of one of the men, and you will find the uniform of the Wagon Lit conductor in the baggage of Hildegarde Schmidt."*

*"Hildegarde Schmidt? You think—"*

So we classified this stage into three levels to analyze it.

Starting with topical potential is signified by speech acts:

First, the form of speech act used in Manoeuvring is commissive

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: In this maneuver, none of the figures of speech have been used.

#### **4. Concluding Stage**

*"Not what you are thinking. I will put it like this. If Hildegarde Schmidt is guilty, the uniform may be found in her baggage. But if she is innocent, it certainly will be."*

So we classified this stage into three levels to analyze it.

Starting with topical potential is signified by speech acts:

First, the form of speech act used in the maneuver is assertive since the speaker discusses a state of circumstances concerning a specific topic.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Finally, there are no figures of speech used in this maneuver.

#### **Extract 20**

The first aspect of this maneuver is reasonableness: Reasonableness is maintained in this maneuver because none of its rules have been broken.

### 1. Confrontation Stage

*"I told you just now. We have the evidence of the passengers and the evidence of our own eyes."*

*"Pretty evidence—that of the passengers! It told us just nothing at all."*

*"Poirot shook his head."*

First, the form of speech act used in the maneuver is assertive since the speaker discusses a state of circumstances concerning a specific topic.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: At this point, no presentational devices have been deployed.

### 2. Opening Stage

*"I do not agree, my friend. The evidence of the passengers gave us several points of interest."*

*"Indeed," "said M. Bouc sceptically." "I did not observe it." "That is because you did not listen."*

First, the form of speech act used in the maneuver is assertive since the speaker discusses a state of circumstances concerning a specific topic.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: At this point, no presentational devices have been deployed.

### 3. Argumentation Stage

*"Well, tell me, what did I miss?"*

*"I will just take one instance—the first evidence we heard, that of the young MacQueen. He uttered, to my mind, one very significant phrase."*

*"About the letters?"*

*"No, not about the letters. As far as I can remember, his words were:*

*'We travelled about. Mr. Ratchett wanted to see the world. He was hampered by knowing no languages. I acted more as a courier than a secretary.'* "

*"He looked from the doctor's face to that of M. Bouc."*

First, the type of speech act which is involved in maneuver is assertive because the speaker describes a state of affairs regarding a certain matter.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: At this point, no presentational devices have been deployed.

### 4. Concluding Stage

*"It is true, cried Constantine excitedly." "We should have seen that! I remember your laying stress on the words when you repeated them to us. Now I understand your reluctance to rely upon the evidence of the dented watch. Already, at twenty-three minutes to one, Ratchett was dead—"*

*"And it was his murderer speaking!" "finished M. Bouc impressively. Poirot raised a deprecating hand."*

*"Let us not go too fast. And do not let us assume more than we actually know. It is safe, I think, to say that at that time—twenty-three minutes to one—some other person was in Ratchett's compartment, and that that person either was French or could speak the French language fluently."*



*"You are very cautious, mon vieux—"*

*"One should advance only a step at a time. We have no actual evidence that Ratchett was dead at that time."*

First, the form of speech act used in maneuver is assertive since the speaker discusses a state of circumstances concerning a specific topic.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: At this point, no presentational devices have been deployed.

### **Extract 21**

The first aspect of this maneuver is reasonableness: Reasonability is maintained in this maneuver because none of its rules have been broken.

In this extract:

#### **1. Confrontation Stage**

*"Pardon, Madame, you have dropped your handkerchief." "He was holding out to her the tiny monogrammed square.*

*She took it, glanced at it, then handed it back to him " "You are mistaken, Monsieur, that is not my handkerchief."*

First, the type of speech act that is employed in maneuver is usage declaratives

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: At this point, no presentational devices have been deployed.

#### **2. Opening stage**

*"Not your handkerchief? Are you sure?"*

*"Perfectly sure, Monsieur."*

*"And yet, Madame, it has your initial—the initial H."*

First, the form of speech act used in maneuver is assertive since the speaker discusses a state of circumstances concerning a specific topic.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: At this point, no presentational devices have been deployed.

### 3. Argumentation Stage

*"The Count made a sudden movement. Poirot ignored him. His eyes were fixed on the Countess's face. Looking steadily at him she replied:"*

*"I do not understand, Monsieur. My initials are E. A."*

*"I think not. Your name is Helena—not Elena. Helena Goldenberg, the younger daughter of Linda Arden—Helena Goldenberg, the sister of Mrs. Armstrong."*

First, the form of speech act used in maneuver is assertive since the speaker discusses a state of circumstances concerning a specific topic.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: At this point, no presentational devices have been deployed.

### 1. Concluding Stage

*"There was a dead silence for a minute or two. Both the Count and the Countess had gone deadly white.*

*Poirot said in a gentler tone: "It is of no use denying. That is the truth, is it not?"*

*"The Count burst out furiously," "I demand, Monsieur, by what right you—"*

*"She interrupted him, putting up a small hand towards his mouth."*

*"No, Rudolph. Let me speak. It is useless to deny what this gentleman says. We had better sit down and talk the matter out."*

*“Her voice had changed. It still had the southern richness of tone, but it had become suddenly more clear cut and incisive. It was, for the first time, a definitely American voice.” “The Count was silenced. He obeyed the gesture of her hand and they both sat down opposite Poirot.”*

*"Your statement, Monsieur, is quite true, said the Countess." "I am Helena Goldenberg, the younger sister of Mrs. Armstrong."*

First, the form of speech act used in maneuver is assertive since the speaker discusses a state of circumstances concerning a specific topic.

Second, Audience Demand: The audience orientation is maintained in this move because none of its norms have been broken.

Third, Presentation Devices: At this point, no presentational devices have been deployed.

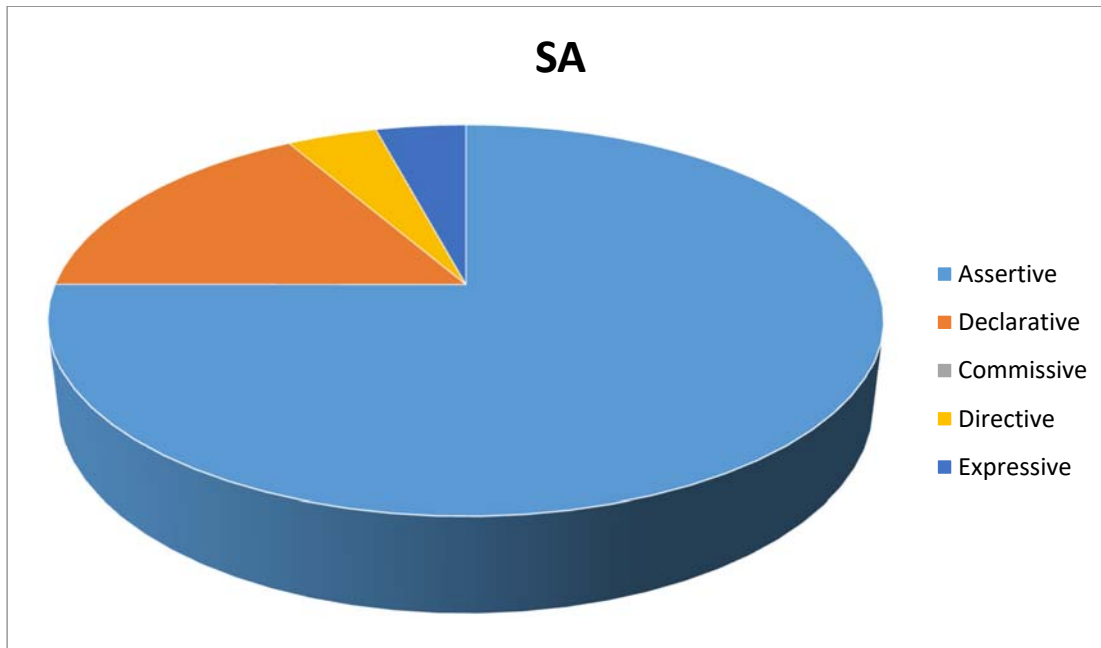
#### **4.4 The Results**

The following section is concerned with the results of analysis

#### **4.5 Discussing the Results of Speech Acts in all Stages of Strategic Manoeuvring**

Table (4-1) *Speech Acts in the Confrontation Stage*

<b>Speech Acts in the Confrontation Stage (1)</b>			
<b>No.</b>	<b>Eemeren's Classification</b>	<b>Frequency</b>	<b>Percentage</b>
<b>1</b>	<b>Assertive</b>	<b>18</b>	<b>75 %</b>
<b>2</b>	<b>Declarative</b>	<b>4</b>	<b>16.66 %</b>
<b>3</b>	<b>Commissive</b>	<b>Zero</b>	<b>0 %</b>
<b>4</b>	<b>Directive</b>	<b>1</b>	<b>4.16 %</b>
<b>5</b>	<b>Expressive</b>	<b>1</b>	<b>4.16 %</b>
<b>Total</b>		<b>24</b>	<b>100%</b>

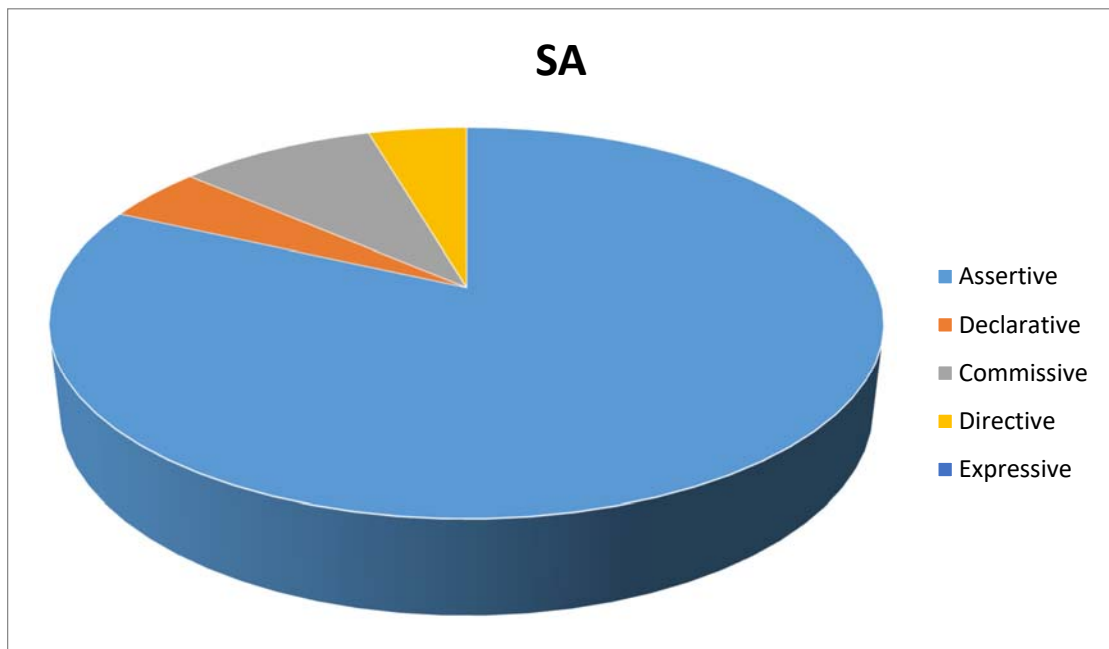


**Figure (4-1) *Speech Acts in the Confrontation Stage***

In the confrontation stage, the assertive is dominant among other types of speech acts, assertive of stating is used and it has the frequency (18) with the percentage of 75%, While the declarative is utilized and it has the frequency (4) with the percentage of 16.66%. Next, directive and expressive are utilized and they have the frequency (1) with the percentage of 4.16%. Commissive is not utilized with this stage. It has a frequency of (0) with a percentage of 0% in this stage. These findings are shown in table (4-1) and figure (4-1) above.

Table (4-2) *Speech Acts in the Opening Stage*

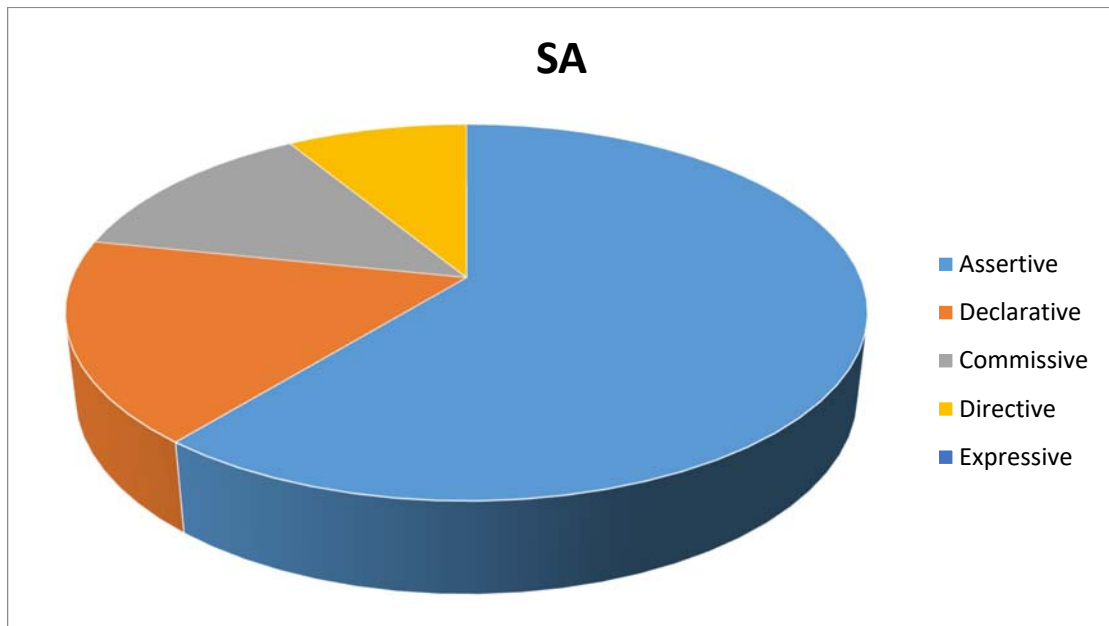
Speech Acts in the Opening Stage (2)			
No.	Eemeren's Classification	Frequency	percentage
1	Assertive	18	81.81 %
2	Declarative	1	4.54 %
3	Commissive	2	9.09 %
4	Directive	1	4.54 %
5	Expressive	Zero	0%
Total		22	100%

Figure (4-2) *Speech Acts in the Opening Stage*

In the opening stage, Assertive is used and it has a frequency of (18) with a percentage of 81.18%. While commissive is utilized and it has the frequency of (2) with 9.09%. Declarative and directive are used and they have the frequency (1) with the percentage 4.54%. the results of the analysis have shown that the expressive speech act is not used and it has the frequency of (0) with the percentage of 0% in this stage. These findings can be clarified by table (4-2) and figure (4-2).

**Table (4-3) *Speech Acts in the Argumentative Stage***

<b>Speech Acts in the Argumentative Stage (3)</b>			
<b>No.</b>	<b>Speech Act</b>	<b>frequency</b>	<b>Percentage</b>
<b>1</b>	<b>Assertive</b>	<b>14</b>	<b>60.8695 %</b>
<b>2</b>	<b>Declarative</b>	<b>4</b>	<b>17.39%</b>
<b>3</b>	<b>Commissive</b>	<b>3</b>	<b>13.043 %</b>
<b>4</b>	<b>Directive</b>	<b>2</b>	<b>8.695 %</b>
<b>5</b>	<b>Expressive</b>	<b>Zero</b>	<b>0 %</b>
<b>Total</b>		<b>23</b>	<b>100%</b>

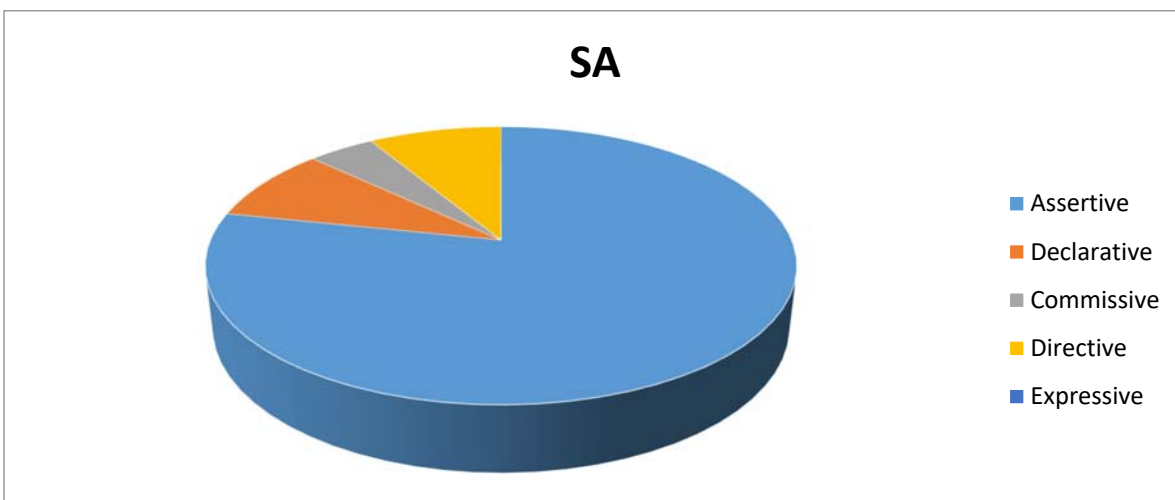


**Figure (4-3) *Speech Acts in the Argumentative Stage***

The analysis of the Speech act in the Argumentation stage has found that assertive is used and it has a frequency of (14) with the percentage of 60.8695%. while declarative is utilized and it has the frequency of (4) with the percentage of 17.39%. commissive is used and it has a frequency of (3) with the percentage of 13.043%. Expressive is not used and it has the frequency of (0) with the percentage of 0%. These findings can be clarified by table (4-3) and figure (4-3).

Table (4-4) *Speech Acts in the Concluding Stage*

<b>Speech Acts in the Concluding Stage (4)</b>			
<b>No.</b>	<b>Speech Act</b>	<b>frequency</b>	<b>Percentage</b>
<b>1</b>	<b>Assertive</b>	<b>18</b>	<b>%78.26</b>
<b>2</b>	<b>Declarative</b>	<b>2</b>	<b>%8.695</b>
<b>3</b>	<b>Commissive</b>	<b>1</b>	<b>%4.3478</b>
<b>4</b>	<b>Directive</b>	<b>2</b>	<b>%8.695</b>
<b>5</b>	<b>Expressive</b>	<b>zero</b>	<b>%0</b>
<b>Total</b>		<b>23</b>	<b>100%</b>

Figure (4-4) *Speech Acts in the Concluding Stage*

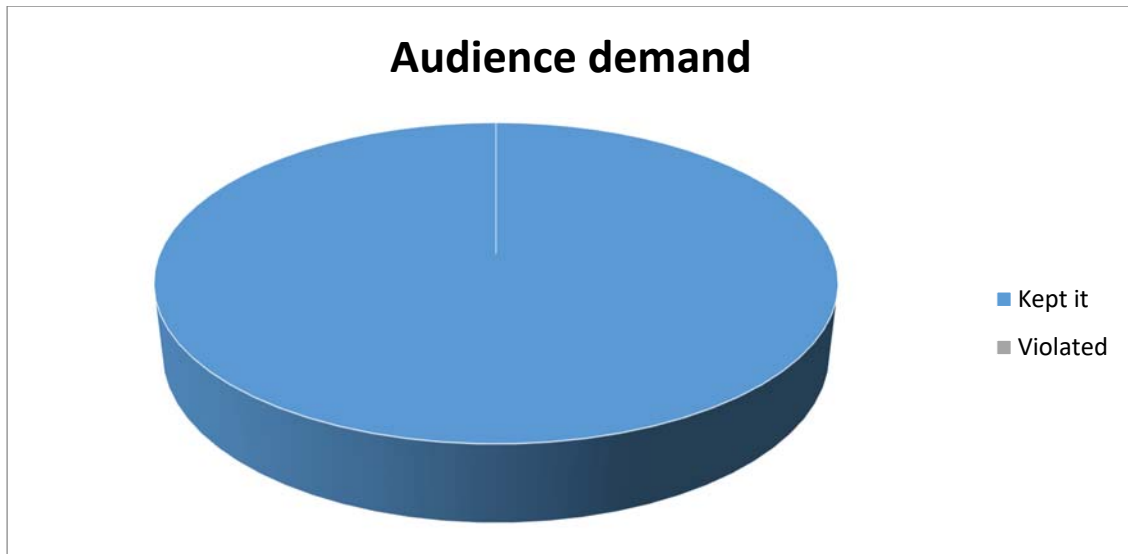


The analysis of Speech act in the Concluding Stage has found that assertive is used and it has the frequency of (18) with the percentage of 78.26% while declarative is utilized and it has the frequency of (2) with the percentage 8.695%. Commissive is used and it has the frequency of (1) with a percentage of 4.3478%. Expressive is not used and it has the frequency of (0) with the percentage of 0%. These findings can be clarified by table (4-4) and figure (4-4).

#### **4.6 Discussing the Results of Audience Demand in all Stages of Strategic Manoeuvring**

**Table (4-5) *Statistics of audience demand in the Confrontation Stage***

<b>Audience demand</b>	<b>Frequency</b>	<b>Percentage</b>
Kept it	21	100%
Violated	zero	0%
Total	21	100%

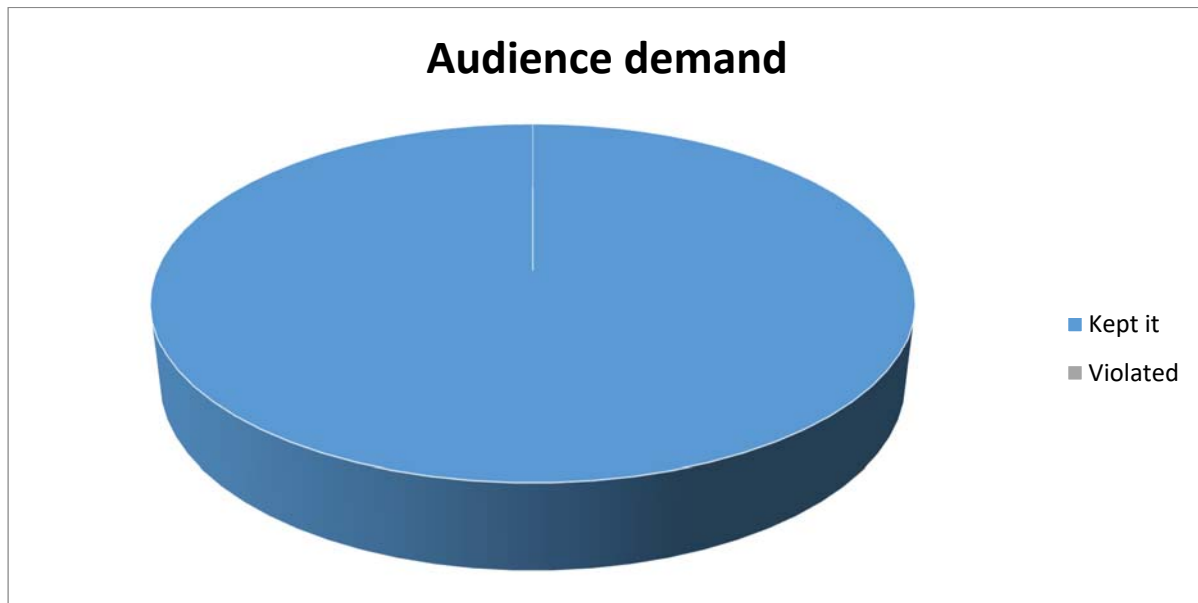


**Figure (4-5) *Statistics of audience demand in the Confrontation Stage***

This table has shown that audience demand in the confrontation stage is kept and it has a frequency (21) with a percentage of 100%. While no violating of audience demand and it has (0) frequency occurs in this stage. These findings can be clarified by table (4-5) and figure (4-5).

**Table (4-6) *Statistics of audience demand in the Opening Stage.***

<b>Audience demand</b>	<b>Frequency</b>	<b>Percentage</b>
Kept it	21	100%
Violated	zero	0%
Total	21	100%



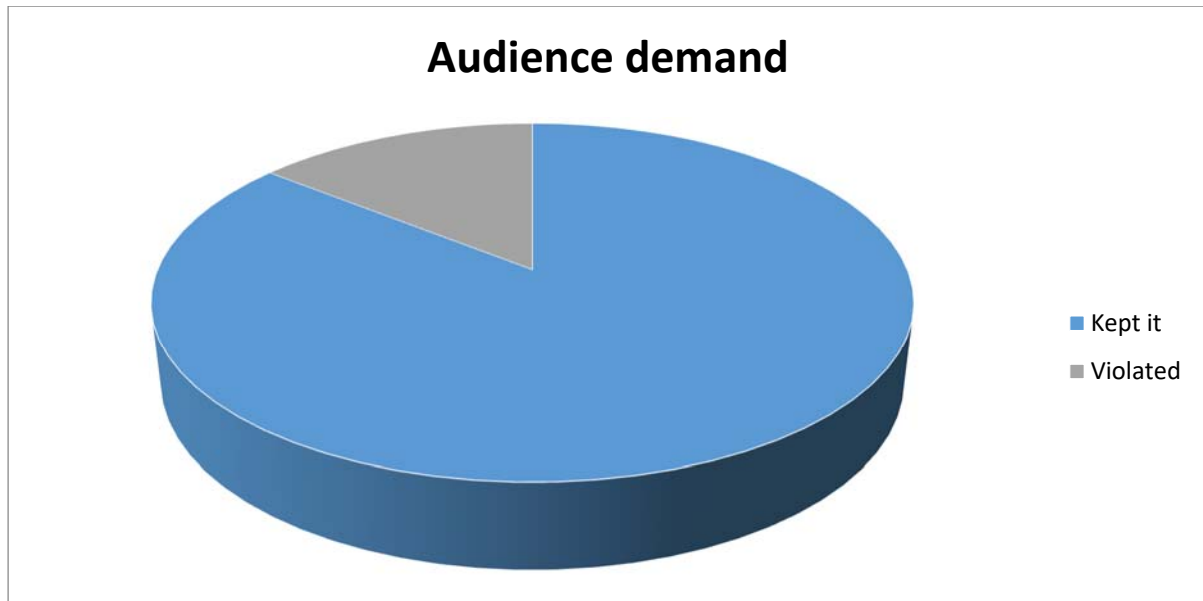
**Figure (4-6) Statistics of audience demand in the opening stage.**

This table has shown that audience demand in the opening stage is kept and it has a frequency (21) with a percentage of 100%. While no violating of audience demand and it has (0) frequency occurs in this stage. These findings can be clarified by table (4-6) and figure (4-6)

**Table (4-7)**

*Statistics of audience demand in the Argumentation Stage.*

<b>Audience demand</b>	<b>Frequency</b>	<b>Percentage</b>
Kept it	18	85.71%
Violated	3	14.29%
Total	21	100%

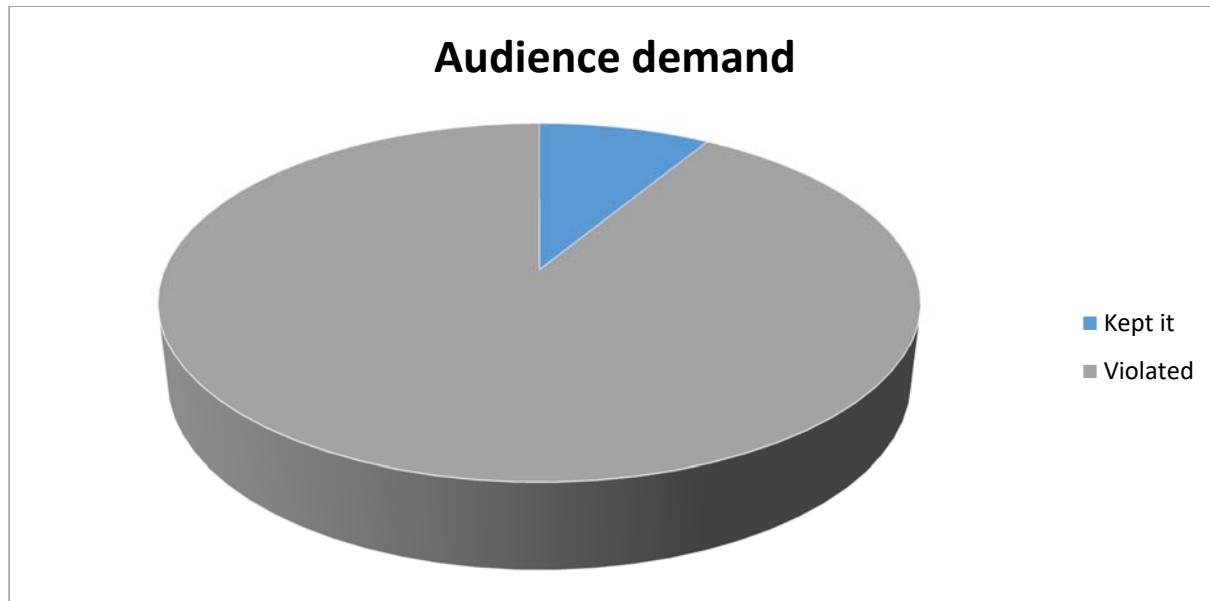


**Figure (4-7) Statistics of audience demand in the Argumentation Stage.**

This table has shown that audience demand in the argumentation stage is kept and it has the frequency (18) with the percentage 85.71%. While violating of audience demand and it has (3) frequency occurs in this stage with the percentage 14.29%. These findings can be clarified by table (4-7) and figure (4-7).

**Table (4-8) Statistics of audience demand in the Concluding Stage.**

<b>Audience demand</b>	<b>Frequency</b>	<b>Percentage</b>
Kept it	19	90.47%
Violated	2	9.52
Total	21	100%



**Figure (4-8) Statistics of audience demand in the Concluding Stage.**

This table has shown that audience demand in the concluding stage is kept and it has the frequency (2) with the percentage 9.52% While violating of audience demand and it has (19) frequency occurs in this stage with the percentage 90.47%. These findings can be clarified by table (4-8) and figure (4-8).

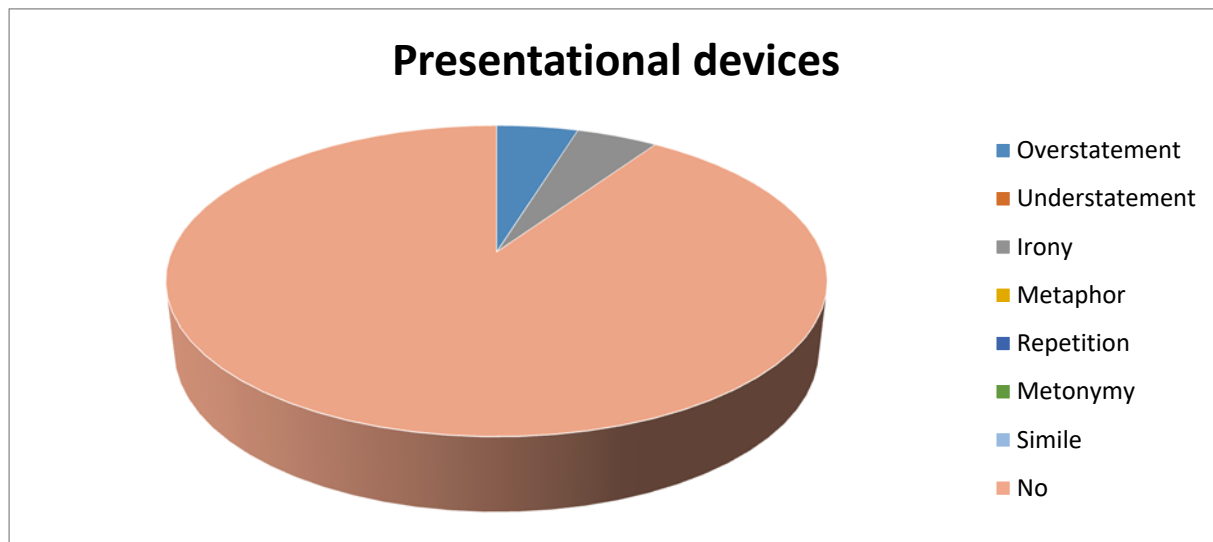
#### **4.7 Discussing the Results of Presentational Devices in all Stages of Strategic Manoeuvring**

**Table (4-9)**

*Statistics of Presentational device in the confrontation stage*

<b>Presentational device</b>	<b>Frequency</b>	<b>Percentage</b>
Overstatement	1	4.76%
Understatement	0	0%
Irony	1	4.76%
Metaphor	0	0%

Repetition	0	0%
Metonymy	0	0%
Simile	0	0%
No	19	90.476%
Total	21	100%

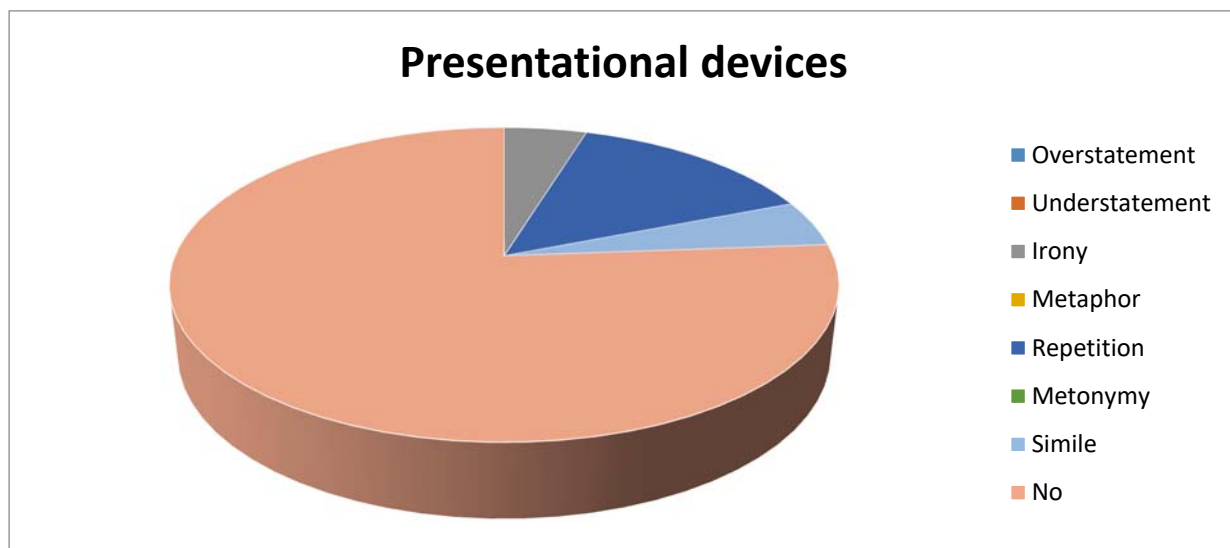


**Figure (4-9) Statistics of Presentational device in the confrontation stage**

Results have presented that Presentational device in the confrontation stage, overstatement is used and it has the frequency (1) with the percentage 4.76% but this table is revealed that no presentation devices are employed in confrontation stage with the percentage 90.476% and it has a frequency (19) occurs in this maneuver. these findings can be clarified in the table (4-9) and figure (4-9)

**Table (4-10) Statistics of Presentational device in the Opening Stage**

Presentational device	Frequency	Percentage
Overstatement	0	0%
Understatement	0	0%
Irony	1	4.76%
Metaphor	0	0%
Repetition	3	14.29%
Metonymy	0	0%
Simile	1	4.76%
No	16	76.19%
<b>Total</b>	<b>21</b>	<b>100%</b>



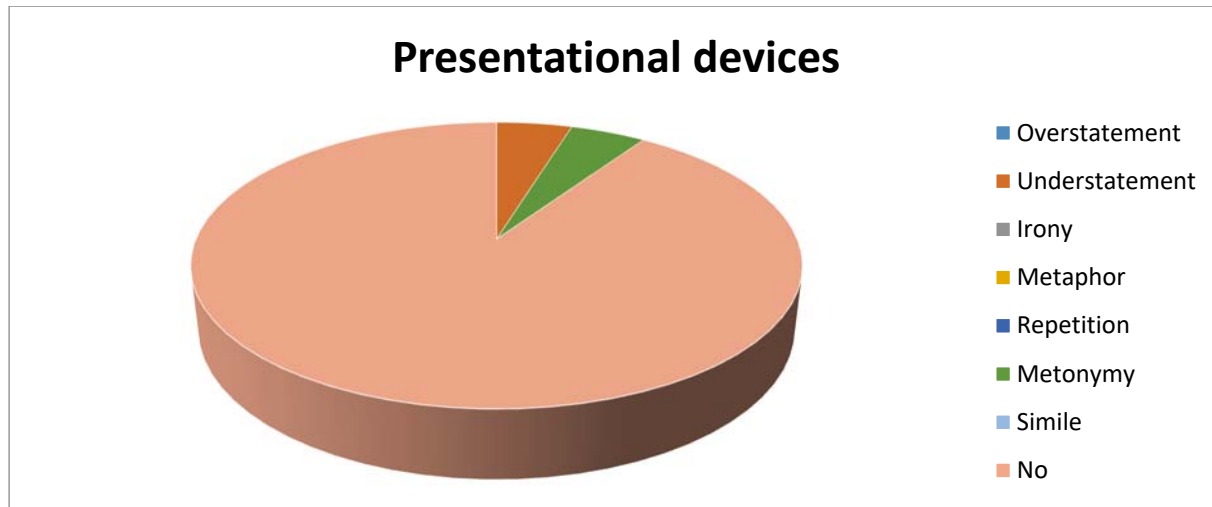
**Figure (4-10) Statistics of Presentational device in the opening stage**

Results have presented that the Presentational device in the opening stage, overstatement, irony, and simile are used at the same and it has the frequency (1) with the percentage of 4.76%. but this table is revealed that no presentation devices are employed in the opening stage with the percentage 76.19% and it has a frequency (16) that occurs in this maneuver. These findings can be clarified in the table (4-10) and figure (4-10)

**Table (4-11) *Statistics of Presentational device in the Argumentation Stage***

<b>Presentational device</b>	<b>frequency</b>	<b>Percentage</b>
Overstatement	0	0%
Understatement	1	4.76%
Irony	0	0%
Metaphor	0	0%
Repetition	0	0%
Metonymy	1	4.76%
Simile	0	0%
No	19	90.48%
<b>Total</b>	<b>21</b>	<b>100%</b>





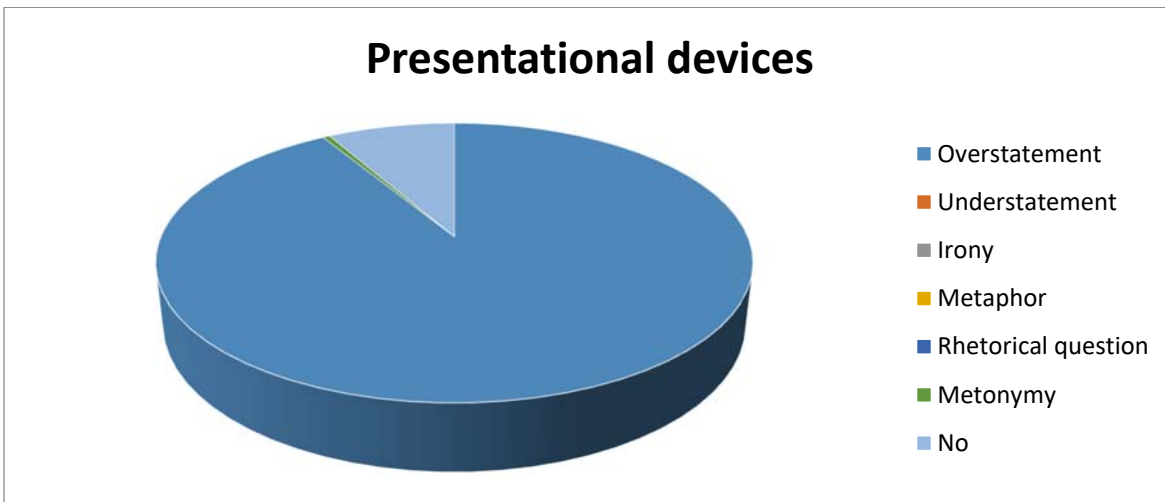
**Figure (4-11) *Statistics of Presentational device in the Argumentation Stage***

Results have presented that Presentational device in the argumentation stage, both types of presentation device understatement and repetition are used at the same and it has the frequency (1) with the percentage 4.76%. but this table is revealed that no presentation devices are employed in the opening stage with the percentage of 90.48% and it has a frequency (19) occurs in this maneuver. these findings can be clarified in the table (4-11) and figure (4-11)

**Table (4-12) *Statistics of Presentational device in the Concluding Stage***

Presentational device	Frequency	Percentage
Overstatement	2	9.52
Understatement	0	0%
Irony	0	0%
Metaphor	0	0%
Rhetorical question	0	0%
Metonymy	1	4.76%

No	18	85.7%
<b>Total</b>	<b>21</b>	<b>100%</b>



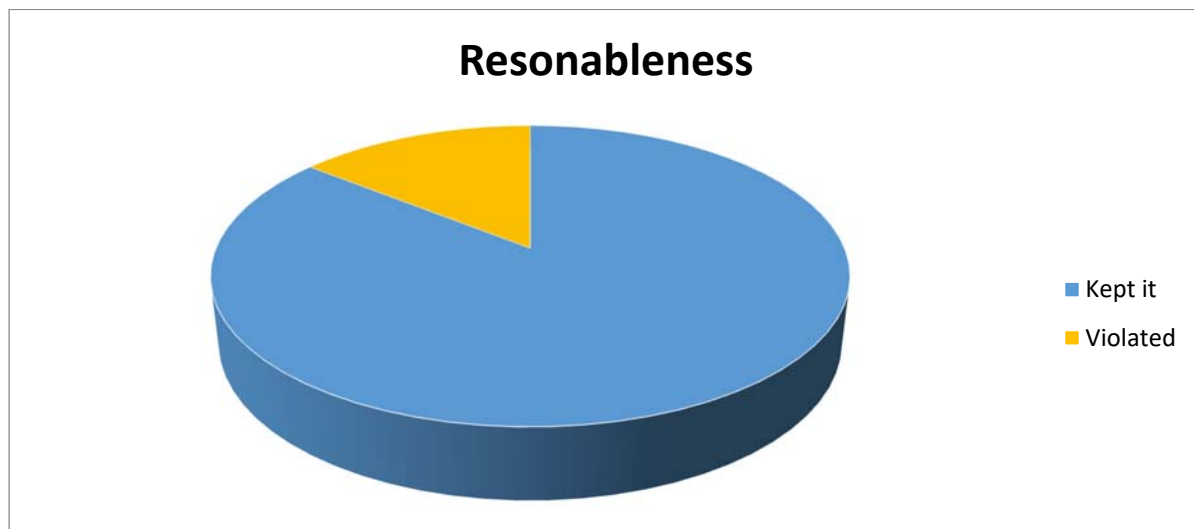
**Figure (4-12) Statistics of Presentational device in the Concluding Stage**

Results have offered that the Presentational device in the concluding stage, overstatement is used and it has the frequency (2) with the percentage of 9.52%. but this table is revealed that no presentation devices are employed in the concluding stage with the percentage of 85.7% and it has a frequency (18) that happens in this maneuver. these findings can be clarified in the table (4-12) and figure (4-12).

## 4.8 Discussing the Reasonableness in all Stages of Strategic Manoeuvring

**Table (4-13) Statistics of Reasonableness**

Reasonableness	Frequency	Percentage
Kept it	18	85.71%
Violated	3	14.29%
Total	21	100%



**Figure (4-13) Statistics of Reasonableness**

Reasonableness: keeping to reasonableness by the writer “Agatha Christie|” dominants in all stages. This table is proved to keep to reasonableness by the 85.71% percentage and it has the frequency (18). While violating to reasonableness is proved by the 14.28% percentage and it has the frequency (3). These findings can be clarified by table (4-13) and figure (4-13).

# CHAPTER FIVE

## FINDINGS, RECOMMENDATIONS, AND SUGGESTIONS FOR FURTHER FUTURE WORK

### 5.1 Findings

This section presents the findings of the pragmatic study of strategic manoeuvring to in detective fiction authors such as the British writer Agatha Christie, through examining extracts from one of her most famous novels *Murder On the Orient Express*. The following findings are drawn from this investigation:

1. Reasonableness and effectiveness of strategic manoeuvring are found in the text because the writer Agatha Christie is a creative author and she tries to give the characters the real role in the novel. She uses strategic manoeuvring in all stages of argumentation of her novel to achieve real and interesting scenes for the reader. Reasonableness of strategic manoeuvring is the most dominant in the text because Agatha Christie includes and restricts ten rules which represent the code of reasonableness to be kept in argumentative of strategic Manoeuvring. So, the first hypothesis is proved.
2. The assertive speech act of topical potential is frequently employed in this novel of Agatha Christie because, in the confrontation stage, assertive is dominant among other types of speech acts, assertive of stating is used and it has the frequency (18) with the percentage of 75%. In the opening stage, Assertive is used and it has a frequency of (18) with a percentage of 81.18%. The analysis of the Speech act in the argumentation stage has

found that assertive is used and it has a frequency of (14) with the percentage of 60.8695%. The analysis of the Speech act in the concluding stage has found that assertive is used and it has the frequency of (18) with the percentage of 78.26% because the subject of the novel is based on the crime of the murder and another point is the type of novel is a detective one, in which the author uses different ways to attract the reader through the styles that Agatha Christie was known to use. Such techniques include communicating needs and points of view in addition to claims, statements, and supposition.; which are found in most stages of strategic Manoeuvring. Therefore, the second hypothesis is verified.

3. Audience demand is frequently kept in the text. We notice this through specific extracts where the writer uses the right speech acts. For example, body language isn't utilized as well as the directive speech act. Another point is that the discussion is performed at the right stage. Therefore, the hypothesis is refuted.
4. Presentational devices are not used frequently in the text in all stages. The percentages prove this 90.476%,76.19%,90.48%, and 90.48%. because the writer uses simple language which is one of the features that Agatha Christie was known to use in her writings.
5. All the stages of strategic Manoeuvring are utilized in the text because the writer Agatha Christie excelled in managing the dialogue found in the extracts in its four stages through her narration in an interesting way.

## 5.2 Recommendations

After setting the findings, the present study recommends the following:

1. Manoeuvring strategies are powerful tools in achieving and facilitating an individual's aim during discussions or in writing. Thus, it needs to receive more attention from linguistic researchers to be directed fruitfully.

2. The listener or reader must be aware of the Manoeuvring strategies to guarantee his right not to be subject to discussions under the influence of these strategies.

3. Manoeuvring strategies can also be more beneficial in the realm of politics when applied to various types of arguments on various themes to solve many problems in life, that is why politicians are recommended to use these strategies.

4. Manoeuvring strategies help the teacher and the student in solving classroom problems as well as scientific problems. It also has an effective role as it contributes to the field of psychology by helping them solve the psychological problems of students or people. Therefore, teachers and psychologists are recommended to use these methods.

5. Parents should be aware of manoeuvring strategies to help them activate the discussion with their children and give them complete freedom to express their opinions and discuss them. Thus, we will have a conscious and educated generation in expressing opinions, discussing, and reaching results that satisfy all parties.

6. Manoeuvring strategies can be used by institutions to raise the level of quality by taking the opinions of employees and citizens, discussing them, and resolving these opinions in a way that serves the community. As a result, administrators are encouraged to employ these techniques.

### 5.3 Suggestions for Further Future work

The present study has certain suggestions to be taken into consideration for future work:

1. Conducting a pragma-stylistic study of Manoeuvring strategies in selected novels.
2. Conducting a pragmatic-dialectical study of Manoeuvring strategies in political debates.
3. Studying Agatha Christie's *Murder On the Orient Express* using other fields such as CDA, CS, etc.
4. Investigating Strategic Manoeuvring use of Gricean's Maxims in Novels

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## APPENDIX

### Extract 1

Having to the fact that analyzing strategic Manoeuvring in the Eclectic model. The following is the first maneuver made by Mr. Hercule Poirot and Ratchett."

*"Can you oblige me with a light?" "he said. His voice was soft faintly nasal." "My name is Ratchett."*

*"Poirot bowed slightly. He slipped his hand into his pocket and produced a matchbox which he handed to the other man, who took it but did not strike a light."*

*"I think, he went on, that I have the pleasure of speaking to Mr. Hercule Poirot. Is that so?"*

*"Poirot bowed again. You have been correctly informed, Monsieur. The detective was conscious of those strange shrewd eyes summing him up before the other spoke again."*

*"In my country, he said, We come to the point quickly. Mr. Poirot, I want you to take on a job for me."*

*"Hercule Poirot's eyebrows went up a trifle."*

*"My clientèle, Monsieur, is limited nowadays. I undertake very few cases."*

*"Why, naturally, I understand that. But this, Mr. Poirot, means big money."*

*"He repeated again in his soft, persuasive voice, Big money."*

*"Hercule Poirot was silent a minute or two. Then he said: What is it you wish me to do for you, Monsieur—er—Ratchett?"*

*"Mr. Poirot, I am a rich man—a very rich man. Men in that position have enemies. I have an enemy."*

*"Only one enemy?"*

*"Just what do you mean by that question?" asked Ratchett sharply.*

*"Monsieur, in my experience when a man is in a position to have, as you say, enemies, then it does not usually resolve itself into one enemy only."*

*"Ratchett seemed relieved by—Poirot's answer.*

*He said quickly: "*

*"Why, yes, I appreciate that point. Enemy or enemies—it doesn't matter. What does matter is my safety."*

*"Safety?"*

*"My life has been threatened, Mr. Poirot. Now I'm a man who can take pretty good care of himself." "From the pocket of his coat, his hand brought a small automatic into sight for a moment. He continued grimly." "I don't think I'm the kind of man to be caught napping. But, as I look at it, I might as well make assurance doubly sure. I fancy you're the man for my money, Mr. Poirot. And remember—big money."*

*"Poirot looked at him thoughtfully for some minutes. His face was completely expressionless. The other could have had no clue as to what thoughts were passing in that mind."*

*"I regret, Monsieur," "he said at length, "that I cannot oblige you."*

*"The other looked at him shrewdly. "Name your figure, then," "he said.*

*Poirot shook his head. "*

*"You do not understand, Monsieur. I have been very fortunate in my profession. I have made enough money to satisfy both my needs and my caprices. I take now only such cases as—interest me."*

*"You've got a pretty good nerve," "said Ratchett". "Will twenty thousand dollars tempt you?"*

*"It will not."*

*"If you're holding out for more, you won't get it. I know what a thing's worth to me."*

*"I, also, M. Ratchett."*

*"What's wrong with my proposition?"*

*"Poirot rose. If you will forgive me for being personal—I do not like your face, M. Ratchett," "he said.*

*And with that, he left the restaurant car. "*

## **Extract 2**

*"Dr. Constantine—I forgot, I have not introduced you. Dr. Constantine, M. Poirot."*

*"The little dark man bowed, and Poirot returned the bow. "*

*"Dr. Constantine is of the opinion that death occurred at about 1A.M."*

*"It is difficult to speak exactly in these matters," "said the doctor, but I think I can say definitely that death occurred between midnight and two in the morning."*

*"When was this M. Ratchett last seen alive? asked Poirot. "*

*"He is known to have been alive at about twenty minutes to one, when he spoke to the conductor, said M. Bouc. "*

*"That is quite correct, said Poirot. " "I myself heard what passed. "*

*"That is the last thing known?"*

*"Yes."*

## **Extract 3**

*"Ah! my good friend," "cried M. Bouc. " "Come in. We have need of you."*

*"The little man in the window shifted along the seat, and Poirot squeezed past: the other two men and sat down facing his friend. "*

*"The expression on M. Bouc's face gave him, as he would have expressed it, furiously to think. It was clear that something out of the common had happened. "*

*"What has occurred? he asked. "*

*"You may well ask that. First this snow—this stoppage. And now" "He paused—and a sort of strangled gasp came from the Wagon Lit*

*conductor. "*

*"And now what?"*

*"And now a passenger lies dead in his berth—stabbed." "M. Bouc spoke with a kind of calm desperation. "*

*"A passenger? Which passenger?" "he consulted some notes in front of him. "*

*"Ratchett. That is right—Ratchett?"*

*"Yes, Monsieur," "the Wagon Lit man gulped. "*

*"Poirot looked at him. He was as white as chalk. "*

*"You had better let that man sit down," "he said. He may faint otherwise. "*

*"The chef de train moved slightly and the Wagon Lit man sank down in the corner and buried his face in his hands. "*

*"Brr!" "said Poirot. This is serious!"*

*"Certainly it is serious. To begin with, a murder—that in itself is a calamity of the first water. But not only that, the circumstances are unusual. Here we are, brought to a standstill. We may be here for hours—and not only hours—days! Another circumstance—passing through most countries we have the police of that country on the train. But in Jugo-Slavia, no. You comprehend?"*

*"It is a position of great difficulty, said Poirot. "*

*"There is worse to come.*

*Dr. Constantine—I forgot, I have not introduced you. Dr. Constantine, M. Poirot."*

*"The little dark man bowed, and Poirot returned the bow. "*

*"Dr. Constantine is of the opinion that death occurred at about 1 A.M."*

*"It is difficult to speak exactly in these matters," "said the doctor, but I think I can say definitely that death occurred between midnight and two in the morning."*

*"When was this M. Ratchett last seen alive? asked Poirot. "*

*"He is known to have been alive at about twenty minutes to one, when he spoke to the conductor, said M. Bouc. "*



*"That is quite correct, said Poirot. I myself heard what passed.*

*That is the last thing known?"*

*"Yes."*

#### **Extract 4/**

*(The conversation between Poirot, Michel (The Wagon Lit conductor ), doctor and M. Bouc)*

*"Poirot turned toward the doctor, who continued. "*

*"The window of M. Ratchett's compartment was found wide open, leading one to suppose that the murderer escaped that way. But in my opinion that open window is a blind. Anyone departing that way would have left distinct traces in the snow. There were none."*

*"The crime was discovered—when? asked Poirot. "*

*"Michel!"*

*"The Wagon Lit conductor sat up. His face still looked pale and frightened. "*

*"Tell this gentleman exactly what occurred," "ordered M. Bouc. The man spoke somewhat jerkily. "*

*"The valet of this M. Ratchett, he tapped several times at the door this morning. There was no answer. Then, half an hour ago, the restaurant car attendant came. He wanted to know if Monsieur was taking déjeuner. It was eleven o'clock, you comprehend. "*

*"I open the door for him with my key. But there is a chain, too, and that is fastened. There is no answer and it is very still in there, and cold—but cold. With the window open and snow drifting in. I thought the gentleman had had a fit, perhaps. I got the chef de train. We broke the chain and went in. He was—Ah! c'était terrible!"*

*"He buried his face in his hands again. "*

*"The door was locked and chained on the inside," said Poirot thoughtfully. "It was not suicide—eh?"*

*"The Greek doctor gave a sardonic laugh. "Does a man who commits suicide stab himself in ten—twelve-fifteen places? he asked. "*

*"Poirot's eyes opened. That is great ferocity, he said. "*

### **Extract 5/**

*(The conversation between Poirot, Michel (The Wagon Lit conductor ), doctor and M. Bouc)*

*"The door was locked and chained on the inside, said Poirot thoughtfully. "It was not suicide—eh?"*

*"The Greek doctor gave a sardonic laugh. "Does a man who commits suicide stab himself in ten—twelve-fifteen places? he asked. "*

*"It is a woman, said the chef de train, speaking for the first time. "Depend upon it, it was a woman. Only a woman would stab like that. "*

*"Dr. Constantine screwed up his face thoughtfully. "*

*"She must have been a very strong woman," he said. "It is not my desire to speak technically—that is only confusing, but I can assure you that one or two of the blows were delivered with such force as to drive them through hard belts of bone and muscle. "*

*"It was not a scientific crime, said Poirot. "*

*"It was most unscientific," returned Dr. Constantine. "The blows seem to have been delivered haphazard and at random. Some have glanced off, doing hardly any damage. It is as though somebody had shut his eyes and then in a frenzy struck blindly again and again. "*

*"C'est une femme, said the chef de train again. "Women are like that. When they are enraged they have great strength." He nodded so sagely that everyone suspected a personal experience of his own. "*

*"I have, perhaps, something to contribute to your store of knowledge, said Poirot."*

*"M. Ratchett spoke to me yesterday. He told me, as far as I was able to understand him, that he was in danger of his life."*

*"Bumped off"—that is the American expression, is it not? asked M. Bouc. "Then it is not a woman. It is a 'gangster' or a 'gunman.'"*

*"The chef de train looked pained at seeing his theory come to nought." "If so," said Poirot, "it seems to have been done very amateurishly."*

*"His tone expressed professional disapproval."*

### **Extract 6/**

*This dialogue between M. Poirot and Mr. MacQueen*

*"MacQueen had stood looking from one to the other, not quite following the rapid flow of French." "Qu'est-ce qu'il y a?" he began laboriously. "Pourquoi—?"*

*"With a vigorous gesture Poirot motioned him to the seat in the corner.*

*He took it and began once more. Pourquoi—? Then checking himself and relapsing into his own tongue: What's up on the train? Has anything happened?"*

*"He looked from one man to another. Poirot nodded. Exactly. Something has happened. Prepare yourself for a shock. Your employer, M. Ratchett, is dead!"*

*"MacQueen's mouth pursed itself into a whistle. Except that his eyes grew a shade brighter, he showed no signs of shock or distress. So they got him after all, he said."*

*"What exactly do you mean by that phrase, Mr. MacQueen? MacQueen hesitated."*

*"You are assuming, said Poirot, "that M. Ratchett was murdered?"*

*"Wasn't he? This time MacQueen did show surprise. Why, yes, he said slowly?"*

*"That's just what I did think. Do you mean he just died in his sleep? Why, the old man was as tough as—as tough— He stopped, at a loss for a simile."*

"No, no," said Poirot. Your assumption was quite right. M. Ratchett was murdered. Stabbed. But I should like to know why you were so sure it was murder, and not just—death."

"MacQueen hesitated. I must get this clear," he said. "Who exactly are you? And where do you come in?"

"I represent the Compagnie Internationale des Wagons Lits." Poirot paused, then added, I am a detective. My name is Hercule Poirot."

"If he expected an effect he did not get one. MacQueen said merely, Oh! yes?" and waited for him to go on."

"You know the name perhaps?"

"Why, it does seem kind of familiar. Only I always thought it was a woman's dressmaker."

"Hercule Poirot looked at him with distaste. It is incredible! he said."

"What's incredible?"

"Nothing. Let us advance with the matter in hand. I want you to tell me, M. MacQueen, all that you know about the dead man. You were not related to him?"

## **Extract 7/**

*The conversation between Poirot and M. Bouc*

"You might not. You might not. But we will go into that presently. The question is, what to do? He looked at Poirot."

"Poirot looked back at him."

"Come, my friend, said M. Bouc. "You comprehend what I am about to ask of you. I know your powers. Take command of this investigation! No, no, do not refuse. See, to us it is serious—I speak for the Compagnie Internationale des Wagons Lits. By the time the Jugo-Slavian police arrive, how simple if we can present them with the solution! Otherwise delays, annoyances, a million and one inconveniences.

*Perhaps, who knows, serious annoyance to innocent persons. Instead—you solve the mystery! We say, 'A murder has occurred—this is the criminal!'"*

*"And suppose I do not solve it?"*

*"Ah, mon cher!" "M. Bouc's voice became positively caressing." "I know your reputation. I know something of your methods. This is the ideal case for you. To look up the antecedents of all these people, to discover their bona fides—all that takes time and endless inconvenience. But have I not heard you say often that to solve a case a man has only to lie back in his chair and think? Do that. Interview the passengers on the train, view the body, examine what clues there are, and then—well, I have faith in you! I am assured that it is no idle boast of yours. Lie back and think—use (as I have heard you say so often) the little grey cells of the mind—and you will know!"*

*"He leaned forward, looking affectionately at the detective."*

*"Your faith touches me, my friend," said Poirot emotionally. "As you say, this cannot be a difficult case. I myself last night—but we will not speak of that now. In truth, this problem intrigues me. I was reflecting, not half an hour ago, that many hours of boredom lay ahead whilst we are stuck here. And now—a problem lies ready to my hand."*

*"You accept then? said M. Bouc eagerly."*

*"C'est entendu. You place the matter in my hands." "Good—we are all at your service."*

## **Extract 8/**

*The conversation between Poirot and MacQueen*

*"MacQueen: What's up on the train? Has anything happened?" "He looked from one man to another."*

*"Poirot nodded. Exactly. Something has happened. Prepare yourself for a shock. Your employer, M. Ratchett, is dead!"*

*"MacQueen's mouth pursed itself into a whistle. Except that his eyes grew a shade brighter, he showed no signs of shock or distress." "So they got him after all, he said."*

*"What exactly do you mean by that phrase, Mr. MacQueen? MacQueen hesitated."*

*"You are assuming," "said Poirot, "that M. Ratchett was murdered?"*

*"Wasn't he? This time MacQueen did show surprise." "Why, yes,"*

*"he said slowly. That's just what I did think. Do you mean he just died in his sleep?*

*Why, the old man was as tough as—as tough—"*

*"He stopped, at a loss for a simile."*

*"No, no, said Poirot." "Your assumption was quite right. M. Ratchett was murdered. Stabbed. But I should like to know why you were so sure it was murder, and not just—death."*

*"MacQueen hesitated. I must get this clear," "he said." "Who exactly are you? And where do you come in?"*

*"I represent the Compagnie Internationale des Wagons Lits." "Poirot paused, then added, "I am a detective. My name is Hercule Poirot."*

*"If he expected an effect he did not get one. MacQueen said merely, "Oh! yes?"*

*"and waited for him to go on."*

*"You know the name perhaps?"*

*"Why, it does seem kind of familiar. Only I always thought it was a woman's dressmaker."*

*"Hercule Poirot looked at him with distaste." "It is incredible!" "he said." "What's incredible?"*

*"Nothing. Let us advance with the matter in hand. I want you to tell me, M. p63 MacQueen, all that you know about the dead man. You were not related to him?"*

*"No. I am—was—his secretary."*

*"For how long have you held that post?" "Just over a year."*

*"Please give me all the information you can."*

*"Well, I met Mr. Ratchett just over a year ago when I was in Persia—"*

*"Poirot interrupted."*

*"What were you doing there?"*

*"I had come over from New York to look into an oil concession. I don't suppose you want to hear all about that. My friends and I had been let in rather badly over it. Mr. Ratchett was in the same hotel. He had just had a row with his secretary. He offered me the job and I took it. I was at a loose end and glad to find a well-paid job ready made, as it were."*

*"And since then?"*

*"We've travelled about. Mr. Ratchett wanted to see the world. He was hampered by knowing no languages. I acted more as a courier than as a secretary. It was a pleasant life."*

*"Now tell me as much as you can about your employer."*

*"The young man shrugged his shoulders. A perplexed expression passed over his face" "That's not so easy."*

*"What was his full name?" "Samuel Edward Ratchett."*

*"He was an American citizen?" "Yes."*

*"What part of America did he come from?" "I don't know."*

*"Well, tell me what you do know."*

*"The actual truth is, Mr. Poirot, that I know nothing at all! Mr. Ratchett never spoke of himself or of his life in America."*

*"Why do you think that was?"*

*"I don't know. I imagined that he might be ashamed of his beginnings. Some men are."*

*"Does that strike you as a satisfactory solution?" "Frankly, it doesn't."*

*"Has he any relatives?"*

*"He never mentioned any." "Poirot pressed the point."*

*"You must have formed some theory, Mr. MacQueen."*

*"Well, Yes, I did. For one thing, I don't believe Ratchett was his real name. I think he left America definitely in order to escape someone or something. I think he was successful—until a few weeks ago."*

*"And then?"*

*"He began to get letters—threatening letters." "Did you see them?"*

*"Yes. It was my business to attend to his correspondence. The first letter came a fortnight ago."*

*"Were these letters destroyed?" "No, I think I've got a couple still in my files—one I know Ratchett tore up in a rage. Shall I get them for you?"*

*"If you would be so good."*

*"MacQueen left the compartment. He returned a few minutes later and laid down two sheets of rather dirty notepaper before Poirot."*

*The first letter ran as follows:*

*Thought you'd double-cross us and get away with it, did you? Not on your life. We're out to GET you, Ratchett, and we WILL get you!"*

*"There was no signature. 67*

*With no comment beyond raised eyebrows, Poirot picked up the second letter. We're going to take you for a ride, Ratchett. Some time soon. We're going to GET you—see?*

*Poirot laid the letter down."*

*"The style is monotonous!" "he said." "More so than the handwriting." "MacQueen stared at him."*



*"You would not observe, said Poirot pleasantly. " "It requires the eye of one used to such things. This letter was not written by one person, M. MacQueen. Two or more persons wrote it—each writing one letter of a word at a time. Also, the letters are printed. That makes the task of identifying the handwriting much more difficult."*

*"He paused, then said: Did you know that M. Ratchett had applied for help to me?"*

*"To you?"*

*"MacQueen's astonished tone told Poirot quite certainly that the young man had not known of it. "*

*"The detective nodded. " "Yes. He was alarmed. Tell me, how did he act when he received the first letter?"*

*"MacQueen hesitated. "*

*"It's difficult to say. He—he—passed it off with a laugh in that quiet way of his. But somehow—" "he gave a slight shiver I felt that there was a good deal going on underneath the quietness."*

*"Poirot nodded. Then he asked an unexpected question. "*

*"Mr. MacQueen, will you tell me, quite honestly, exactly how you regarded your employer? Did you like him?"*

*"Hector MacQueen took a moment or two before replying. "*

*"No, he said at last. I did not. Why."*

*"I can't exactly say. He was always quite pleasant in his manner." "He paused, then said: I'll tell you the truth, Mr. Poirot. I disliked and distrusted him. He was, I am sure, a cruel and dangerous man. I must admit, though, that I have no reasons to advance for my opinion."*

*"Thank you, Mr. MacQueen. One further question: when did you last see Mr. Ratchett alive?"*

*"Last evening about— he thought for a minute—ten o'clock, I should say. I went into his compartment to take down some memoranda from him."*

*"On what subject?"*

*"Some tiles and antique pottery that he bought in Persia. What had been delivered was not what he had purchased. There has been a long, vexatious correspondence on the subject."*

*"And that was the last time Mr. Ratchett was seen alive?"*

*"Yes, I suppose so."*

*"Do you know when Mr. Ratchett received the last threatening letter?"*

*"On the morning of the day we left Constantinople."*

*"There is one more question I must ask you, Mr. MacQueen. Were you on good terms with your employer?"*

*"The young man's eyes twinkled suddenly."*

*"This is where I'm supposed to go all goosefleshy down the back. In the words of a best seller, 'You've nothing on me.' Ratchett and I were on perfectly good terms."*

*"Perhaps, Mr. MacQueen, you will give me your full name and your address in America."*

*"MacQueen gave his name—Hector Willard MacQueen—and an address in New York."*

*Poirot leaned back against the cushions."*

*"That is all for the present, Mr. MacQueen," he said. "I should be obliged if you would keep the matter of Mr. Ratchett's death to yourself for a little time."*

### **Extract 9/**

*The conversation between M. Bouc and Poirot*

*"Well? demanded M. Bouc. You believe what he says, this young man?"*

*"He seems honest and straightforward. He did not pretend to any affection for his*

*employer, as he probably would have done had he been involved in any way. It is true, Mr. Ratchett did not tell him that he had tried to enlist my services and failed, but I do not think that that is really a suspicious circumstance. I fancy Mr. Ratchett was a gentleman who kept his own counsel on every possible occasion."*

*"So you pronounce one person at least innocent of the crime, said M. Bouc jovially.*

*Poirot cast on him a look of reproach. "*

*"Me, I suspect everybody till the last minute, he said. "All the same, I must admit that I cannot see this sober, long-headed MacQueen losing his head and stabbing his victim twelve or fourteen times. It is not in accord with his psychology—not at all."*

*"No, said M. Bouc thoughtfully. "That is the act of a man driven almost crazy with a frenzied hate—it suggests rather the Latin temperament. Or else it suggests, as our friend the chef de train insisted—a woman."*

### **Extract 10/**

*"Followed by Dr. Constantine, Poirot made his way to the next coach and the compartment occupied by the murdered man. The conductor came and unlocked the door for them with his key. "*

*"The two men passed inside. Poirot turned inquiringly to his companion. "*

*"How much has been disarranged in this compartment?"*

*"Nothing has been touched. I was careful not to move the body in making my examination."*

*"Poirot nodded. He looked round him. "*

*"The first thing that struck the senses was the intense cold. The window was pushed down as far as it would go, and the blind was drawn up."*

*"Brrr," "observed Poirot."*

*"The other smiled appreciatively."*

*"I did not like to close it, he said. Poirot examined the window carefully."*

*"You are right, he announced." "Nobody left the carriage this way. Possibly the open window was intended to suggest that somebody did; but if so, the snow has defeated the murderer's intention."*

*"He examined the frame of the window carefully. Taking a small case from his pocket he blew a little powder over the frame."*

*"No fingerprints at all, he said." "That means it: has been wiped. Well, if there had been fingerprints they would have told us very little. They would have been those of Mr. Ratchett or his valet or the conductor. Criminals do not make mistakes of that kind nowadays."*

### **Extract 11/**

*( The conversation between Poirot, Dr. and The little Greek)*

*"It is not pretty, he said." "Someone must have stood there and stabbed him again and again. How many wounds are there exactly?"*

*"I make it twelve. One or two are so slight as to be practically scratches. On the other hand, at least three would be capable of causing death."*

*"Something in the doctor's tone caught Poirot's attention. He looked at him sharply. The little Greek was standing staring down at the body with a puzzled frown."*

*"Something strikes you as odd, does it not?" "he asked gently." "Speak, my friend. There is something here that puzzles you?"*

*"You are right, acknowledged the other." "What is it?"*

*"You see these two wounds—here and here— He pointed. "They are deep. Each cut must have severed blood vessels—and yet the edges do not gape. They have not bled as one would have expected."*

*"Which suggests?"*

*"That the man was already dead—some little time dead—when they were delivered. But that is surely absurd."*

*"It would seem so," said Poirot thoughtfully. "Unless our murderer figured to himself that he had not accomplished his job properly and came back to make quite sure—but that is manifestly absurd! Anything else?"*

*"Well, just one thing."*

*"And that?"*

*"You see this wound here—under the right arm—near the right shoulder. Take this pencil of mine. Could you deliver such a blow?"*

*"Poirot poised his hand."*

*"Précisément," he said. "I see. With the right hand it is exceedingly difficult, almost impossible. One would have to strike backhanded, as it were. But if the blow were struck with the left hand—"*

*"Exactly, M. Poirot. That blow was almost certainly struck with the left hand."*

*"So that our murderer is left-handed? No, it is more difficult than that, is it not?"*

*"As you say, M. Poirot. Some of these other blows are just as obviously right-handed."*

*"Two people. We are back at two people again, murmured the detective."*

**Extract 12/**

*( The conversation between Poirot and Dr. )*

*"Eh bien, he said thoughtfully. "We have here a hypothesis of the First and the Second Murderer, as the great Shakespeare would put it. The First Murderer stabbed his victim and left the compartment, turning off the light. The Second Murderer came in in the dark, did not see that his or her work had been done, and stabbed at least twice at a dead body. Que pensez-vous de ça?"*

*"Magnificent!" "said the little doctor with enthusiasm. The other's eyes twinkled. "*

*"You think so? I am glad. It sounded to me a little like the nonsense."*

*"What other explanation can there be?"*

*"That is just what I am asking myself. Have we here a coincidence, or what? Are there any other inconsistencies, such as would point to two people being concerned?"*

*"I think I can say yes. Some of these blows, as I have already said, point to a weakness—a lack of strength or a lack of determination. They are feeble, glancing blows. But this one here—and this one— Again he pointed. "Great strength was needed for those blows. They have penetrated the muscle."*

*"They were, in your opinion, delivered by a man?"*

*"Most certainly."*

*"They could not have been delivered by a woman?"*

*"A young, vigorous, athletic woman might have struck them, especially if she were in the grip of a strong emotion; but it is in my opinion highly unlikely."*

*"The other asked anxiously, You understand my point? "*

*"Perfectly," "said Poirot. "The matter begins to clear itself up wonderfully!"*

*The murderer was a man of great strength—he was feeble—it was a woman—it was a right-handed person—it was a left-handed person.*

*Ah! c'est rigolo, tout ça!" "He spoke with sudden anger. " "And the victim—what does he do in all this? Does he cry out? Does he struggle? Does he defend himself?"*

*"He slipped his hand under the pillow and drew out the automatic pistol which Ratchett had shown him the day before. "*

*"Fully loaded, you see, he said. "*

*"They looked round them. Ratchett's day clothing was hanging from the hooks on the wall. On the small table formed by the lid of the wash basin were various objects. False teeth in a glass of water. Another glass, empty. A bottle of mineral water. A large flask. An ash-tray containing the butt of a cigar and some charred fragments of paper; also two burnt matches. "*

*"The doctor picked up the empty glass and sniffed it. "*

*"Here is the explanation of the victim's inertia," "he said quietly. " "Drugged?"*

*"Yes."*

### **Extract 13/**

*( The conversation between Poirot and Dr. )*

*"Poirot nodded. He picked up the two matches and scrutinised them carefully.*

*"You have a clue then demanded the little doctor eagerly. "*

*"Those two matches are of different shapes," "said Poirot. " "One is flatter than the other. You see?"*

*"It is the kind you get on the train, said the doctor." "In paper covers."*

*"Poirot was feeling in the pockets of Ratchett's clothing. Presently he pulled out a box of matches. He compared them carefully with the burnt ones."*

*"The rounder one is a match struck by Mr. Ratchett, he said." "Let us see if he had also the flatter kind."*

*"But a further search showed no other matches  
Poirot's eyes were darting about the compartment. They were bright and sharp like a bird's. One felt that nothing could escape their scrutiny.*

*With a little exclamation he bent and picked-up something from the floor.  
It was a small square of cambric, very dainty. In the corner was an embroidered initial—H."*

*"A woman's handkerchief, said the doctor." "Our friend the chef de train was right. There is a woman concerned in this."*

*"And most conveniently she leaves her handkerchief behind! said Poirot." "Exactly as it happens in the books and on the films—and to make things even easier for us, it is marked with an initial."*

*"What a stroke of luck for us! exclaimed the doctor." "Is it not? said Poirot."*

*"Something in his tone surprised the doctor, but before he could ask for elucidation Poirot had made another dive onto the floor.*

*This time he held out on the palm of his hand—a pipe-cleaner."*

*"It is perhaps the property of Mr. Ratchett? suggested the doctor." "There was no pipe in any of his pockets, and no tobacco or tobacco pouch."*

*"Then it is a clue."*

*"Oh! decidedly. And again dropped most conveniently. A masculine clue, this time, you note! One cannot complain of having no clues in this case. There are clues here in abundance. By the way, what have you done with the weapon?"*

*"There was no sign of any weapon. The murderer must have taken it away with him."*



*"I wonder why, mused Poirot."*

*"Ah!" "The doctor had been delicately exploring the pyjama pockets of the dead man."*

*"I overlooked this, he said." "I unbuttoned the jacket and threw it straight back."*

*"From the breast pocket he brought out a gold watch. The case was dented savagely, and the hands pointed to a quarter past one."*

*"You see? cried Constantine eagerly." "This gives us the hour of the crime. It agrees with my calculations. Between midnight and two in the morning is what I said, and probably about one o'clock, though it is difficult to be exact in these matters. Eh bien, here is confirmation. A quarter past one. That was the hour of the crime."*

*"It is possible, yes. It is certainly possible."*

*"The doctor looked at him curiously. You will pardon me, M. Poirot, but I do not quite understand you."*

*"I do not understand myself, said Poirot." "I understand nothing at all. And, as you perceive, it worries me."*

*"He sighed and bent over the little table examining the charred fragment of paper. He murmured to himself," "What I need at this moment is an old-fashioned woman's hat-box."*

*"Dr. Constantine was at a loss to know what to make of this singular remark. In any case Poirot gave him no time for questions. Opening the door into the corridor, he called for the conductor.*

*The man arrived at a run."*

*"How many women are there in this coach? The conductor counted on his fingers."*

*"One, two, three—six, Monsieur. The old American lady, a Swedish lady, the young English lady, the Countess Andrenyi, and Madame la Princesse Dragomiroff and her maid."*

*"Poirot considered.*

*They all have hat-boxes, yes?" "Yes, Monsieur."*

*"Then bring me—let me see—yes, the Swedish lady's and that of the lady's-maid. Those two are the only hope. You will tell them it is a customs regulation—something—anything that occurs to you."*

*"That will be all right, Monsieur. Neither lady is in her compartment at the moment."*

*"Then be quick."*

*"The conductor departed. He returned with the two hatboxes. Poirot opened that of the maid, and tossed it aside. Then he opened the Swedish lady's and uttered an exclamation of satisfaction. Removing the hats carefully, he disclosed round humps of wire-netting."*

*"Ah, here is what we need! About fifteen years ago hat-boxes were made like this. You skewered through the hat with a hatpin on to this hump of wire-netting."*

*"As he spoke he was skillfully removing two of the attached humps. Then he repacked the hat-box and told the conductor to return both boxes where they belonged."*

*When the door was shut once more he turned to his companion."*

*"See you, my dear doctor, me, I am not one to rely upon the expert procedure. It is the psychology I seek, not the fingerprint or the cigarette ash. But in this case I would welcome a little scientific assistance. This compartment is full of clues, but can I be sure that those clues are really what they seem to be?"*

*"I do not quite understand you, M. Poirot."*

*"Well, to give you an example—we find a woman's handkerchief. Did a woman drop it? Or did a man, committing the crime, say to himself: 'I will make this look like a woman's crime. I will stab my enemy an unnecessary number of times, making some of the blows feeble and ineffective, and I will drop this handkerchief where no one can miss it'? That is one possibility. Then there is another. Did a woman kill him, and did she deliberately drop a pipe-cleaner to make it look like a man's work? Or are we seriously to suppose that two people, a man and a woman, were separately concerned, and that each was so careless as to drop a clue to his or her identity? It is a little too much of a coincidence, that!"*

*"But where does the hat-box come in? asked the doctor, still puzzled."*

*"Ah! I am coming to that. As I say, these clues—the watch stopped at a quarter past one, the handkerchief, the pipe-cleaner—they may be genuine, or they may be faked. As to that I cannot yet tell. But there is one clue here which—though again I may be wrong—I believe has not been faked. I mean this flat match, M. le docteur. I believe that that match was used by the murderer, not by Mr. Ratchett. It was used to burn an incriminating paper of some kind. Possibly a note. If so, there was something in that note, some mistake, some error, that left a possible clue to the assailant. I am going to try to discover what that something was."*

*"He went out of the compartment and returned a few moments later with a small spirit stove and a pair of curling-tongs."*

*"I use them for the moustaches, he said, referring to the latter."*

*The doctor watched him with great interest. Poirot flattened out the two humps of wire, and with great care wriggled the charred scrap of paper on to one of them. He clapped the other on top of it and then, holding both pieces together with the tongs, held the whole thing over the flame of the spirit-lamp."*

*"It is a very makeshift affair, this," he said over his shoulder. "Let us hope that it will answer our purpose."*

*"The doctor watched the proceedings attentively. The metal began to glow. Suddenly he saw faint indications of letters. Words formed themselves slowly—words of fire.*

*It was a very tiny scrap. Only three words and part of another showed—member little Daisy Armstrong"*

*"Ah! Poirot gave a sharp exclamation."*

*"It tells you something?" asked the doctor.*

*Poirot's eyes were shining. He laid down the tongs carefully."*

*"Yes, he said." "I know the dead man's real name. I know why he had to leave America."*

*"What was his name?" "Cassetti."*

*"Cassetti? Constantine knitted his brows. "It brings back to me something. Some years ago. I cannot remember. ... It was a case in America, was it not?"*

*"Yes," said Poirot. "A case in America."*

### **Extract 14/**

*"A small dark man with a womanish voice, said M. Bouc."*

*"The three conductors and Hildegarde Schmidt had been dismissed.*

*M. Bouc made a despairing gesture." "But I understand nothing—but nothing, of all of this! The enemy that this Ratchett spoke of, he was then on the train after all? But where is he now? How can he have vanished into thin air? My head, it whirls. Say something, then, my friend, I implore you. Show me how the impossible can be possible!"*

*"It is a good phrase that, said Poirot." "The impossible cannot have happened, therefore the impossible must be possible in spite of appearances."*

*"Explain to me, then, quickly, what actually happened on the train last night."*

*"I am not a magician, mon cher. I am, like you, a very puzzled man. This affair advances in a very strange manner."*

*"It does not advance at all. It stays where it was."*

*"Poirot shook his head. No, that is not true. We are more advanced. We know certain things. We have heard the evidence of the passengers."*

*"And what has that told us? Nothing at all." "I would not say that, my friend."*

*"I exaggerate, perhaps. The American Hardman, and the German maid—yes, they have added something to our knowledge. That is to say, they have made the whole business more unintelligible than it was."*

*"No, no, no, said Poirot soothingly.*

*M. Bouc turned upon him." "Speak, then, let us hear the wisdom of Hercule Poirot."*

*"Did I not tell you that I was, like you, a very puzzled man? But at least we can face our problem. We can arrange such facts as we have with order and method."*

### **Extract 15/**

*"I will pass over for the moment certain rather peculiar appearances which Dr. Constantine and I have already discussed together. I will come to them presently. The next fact of importance, to my mind, is the time of the crime."*

*"That, again, is one of the few things we do know, said M. Bouc." "The crime was committed at a quarter past one this morning. Everything goes to show that that was so."*

*"Not everything. You exaggerate. There is, certainly, a fair amount of evidence to support that view."*

*"I am glad you admit that at least."*

*"Poirot went on calmly, unperturbed by the interruption." "We have before us three possibilities."*

*"(1)—that the crime was committed, as you say, at a quarter past one. This is supported by the evidence of the watch, by the evidence of Mrs. Hubbard, and by the evidence of the German woman, Hildegarde Schmidt. It agrees with the evidence of Dr. Constantine."*

*"(2)—that the crime was committed later, and that the evidence of the watch was deliberately faked in order to mislead."*

*"(3)—that the crime was committed earlier, and the evidence faked for the same reason as above."*

*"Now if we accept possibility (1) as the most likely to have occurred, and the one supported by most evidence, we must also accept certain facts arising from it. If the crime was committed at a quarter past one, the murderer cannot have left the train"*

### **Extract 16/**

*"To begin with, let us examine the evidence carefully. We first hear of the existence of this man—the small dark man with a womanish voice—from the man Hardman. He says that Ratchett told him of this person and employed him to watch out for the man. There is no evidence to support this; we have only Hardman's word for it."*

*"Let us next examine the question: Is Hardman the person he pretends to be an operative of a New York detective agency?"*

*"What to my mind is so interesting in this case is that we have none of the facilities afforded to the police. We cannot investigate the bona fides of any of these people. We have to rely solely on deduction. That, to me, makes the matter very much more interesting. There is no routine work. It is all a matter of the intellect. I ask myself: Can we accept Hardman's account of himself? I make my decision and I answer 'Yes.' I am of the opinion that we can accept Hardman's account of himself."*

### **Extract 17/**

*"Not at all. I regard the probabilities. Hardman is travelling with a false passport—that will at once make him an object of suspicion. The first thing that the police will do when they do arrive upon the scene is to detain Hardman and cable as to whether his account of himself is true. In the case of many of the passengers, to establish their bona fides will be difficult; in most cases it will probably not be attempted, especially since there seems nothing in the way of suspicion attaching to them. But in Hardman's case it is simple. Either he is the person he represents himself to be, or he is not. Therefore, I say that all will prove to be in order."*

*"You acquit him of suspicion?"*

*"Not at all. You misunderstand me. For all I know, any American detective might have his own private reasons for wishing to murder Ratchett. No, what I am saying is that I think we can accept Hardman's own account of himself. This story, then, that he tells of Ratchett's seeking him out and employing him is not unlikely, and is most probably—though not of course certainly—true. If we are going to accept it as true, we must see if there is any confirmation of it."*

*We find it in rather an unlikely place—in the evidence of Hildegarde Schmidt. Her description of the man she saw in Wagon Lit uniform tallies exactly. Is there any further confirmation of these two stories? There is. There is the button that Mrs. Hubbard found in her compartment. And there is also another corroborating statement which you may not have noticed." "What is that?"*

*"The fact that both Colonel Arbuthnot and Hector MacQueen mention that the conductor passed their carriage. They attached no importance to the fact, but, Messieurs, Pierre Michel has declared that he did not leave his seat except on certain specified occasions—none of which would take him down to the far end of the coach past the compartment in which Arbuthnot and MacQueen were sitting."*

*"Therefore this story, the story of a small dark man with a womanish voice dressed in Wagon Lit uniform, rests on the testimony, direct or indirect, of four witnesses."*

*"One small point," "said Dr. Constantine." "If Hildegarde Schmidt's story is true, how is it that the real conductor did not mention having seen her when he came to answer Mrs. Hubbard's bell?"*

*"That is explained, I think. When he arrived to answer Mrs. Hubbard, the maid was in with her mistress. When she finally returned to her own compartment, the conductor was in with Mrs. Hubbard."*

*"M. Bouc had been waiting with difficulty until they had finished." "Yes, yes, my friend," "he said impatiently to Poirot." "But whilst I admire your caution, your method of advancing a step at a time, I submit that you have not yet touched the point at issue. We are all agreed that this person exists. The point is, where did he go?"*



*"You are in error. You are inclined to put the cart before the horse. Before I ask myself, 'Where did this man vanish to?' I ask myself, 'Did such a man really exist?' Because, you see, if the man were an invention—a fabrication—how much easier to make him disappear! So I try to establish first that there really is such a flesh-and-blood person."*

### **Extract 18/**

*"And having arrived at the fact that there is—eh bien, where is he now?"*

*"There are only two answers to that, mon cher. Either he is still hidden on the train in a place of such extraordinary ingenuity that we cannot even think of it; or else he is, as one might say, two persons. That is, he is both himself—the man feared by M. Ratchett—and a passenger on the train so well disguised that M. Ratchett did not recognise him."*

*"It is an idea, that, said M. Bouc, his face lighting up. Then it clouded over again."*

*"But there is one objection—"*

*"Poirot took the words out of his mouth."*

*"The height of the man. It is that you would say? M With the exception of Mr. Ratchett's valet, all the passengers are big men—the Italian, Colonel Arbuthnot, Hector MacQueen, Count Andrenyi. Well, that leaves us the valet—not a very likely supposition. But there is another possibility. Remember the 'womanish' voice. That gives us a choice of alternatives. The man may be disguised as a woman, or, alternatively, he may actually be a woman. A tall woman dressed in men's clothes would look small."*

*"But surely Ratchett would have known—"*

*"Perhaps he did know. Perhaps, already, this woman had attempted his life, wearing a man's clothes the better to accomplish her purpose. Ratchett may have guessed that she would use the same trick again, so he tells Hardman to look for a man. But he mentions, however, a womanish voice."*

*"It is a possibility," "said M. Bouc. "But—"*

*"Listen, my friend, I think that I should now tell you of certain inconsistencies noticed by Dr. Constantine."*

*"He retailed at length the conclusions that he and the doctor had arrived at together from the nature of the dead man's wounds. M. Bouc groaned and held his head again." "I know," said Poirot sympathetically. "I know exactly how you feel. The head spins, does it not" cried M. Bouc."*

### **Extract 19/**

*"Two murderers, groaned M. Bouc." "And on the Orient Express The thought almost made him weep."*

*"And now let us make the fantasy more fantastic, said Poirot cheerfully." "Last night on the train, there are two mysterious strangers. There is the Wagon Lit attendant answering to the description given us by M. Hardman, and seen by Hildegarde Schmidt, Colonel Arbuthnot and M. MacQueen. There is also a woman in a red kimono—a tall slim woman, seen by Pierre Michel, Miss Debenham, M. MacQueen and myself (and smelt, I may say, by Colonel Arbuthnot!). Who was she?"*

*No one on the train admits to having a scarlet kimono. She, too, has vanished. Was she one and the same with the spurious Wagon Lit attendant? Or was she some quite distinct personality? Where are they, these two? And incidentally, where are the Wagon Lit uniform and the scarlet kimono?"*

*"Ah! that is something definite. M. Bouc sprang up eagerly." "We must search all the passengers' luggage. Yes, that will be something."*

*"Poirot rose also." "I will make a prophecy," he said. "You know where they are?"*

*"I have a little idea." "Where, then?"*

*"You will find the scarlet kimono in the baggage of one of the men, and you will find the uniform of the Wagon Lit conductor in the baggage of Hildegarde Schmidt."*

*"Hildegarde Schmidt? You think—"*

*"Not what you are thinking. I will put it like this. If Hildegarde Schmidt is guilty, the uniform may be found in her baggage. But if she is innocent, it certainly will be."*

### **Extract 20/**

*"I told you just now. We have the evidence of the passengers and the evidence of our own eyes."*

*"Pretty evidence—that of the passengers! It told us just nothing at all."*

*"Poirot shook his head."*

*"I do not agree, my friend. The evidence of the passengers gave us several points of interest."*

*"Indeed," said M. Bouc sceptically. "I did not observe it." "That is because you did not listen."*

"Well, tell me, what did I miss?"

"I will just take one instance—the first evidence we heard, that of the young MacQueen. He uttered, to my mind, one very significant phrase."

"About the letters?"

"No, not about the letters. As far as I can remember, his words were:

'We travelled about. Mr. Ratchett wanted to see the world. He was hampered by knowing no languages. I acted more as a courier than a secretary.' "

"He looked from the doctor's face to that of M. Bouc."

"What? You still do not see? That is inexcusable—for you had a second chance again just now when he said, 'You're likely to be out of luck if you don't speak anything but good American.' "

"You mean—? M. Bouc still looked puzzled."

"Ah, it is that you want it given to you in words of one syllable. Well, here it is! M. Ratchett spoke no French. Yet, when the conductor came in answer to his bell last night, it was a voice speaking in French that told him that it was a mistake and that he was not wanted. It was, moreover, a perfectly idiomatic phrase that was used, not one that a man knowing only a few words of French would have selected. 'Ce n'est rien Je me suis trompé.' "

"It is true," "cried Constantine excitedly." "We should have seen that! I remember your laying stress on the words when you repeated them to us. Now I understand your reluctance to rely upon the evidence of the dented watch. Already, at twenty-three minutes to one, Ratchett was dead—"

"And it was his murderer speaking!" "finished M. Bouc impressively. Poirot raised a deprecating hand."

*"Let us not go too fast. And do not let us assume more than we actually know. It is safe, I think, to say that at that time—twenty-three minutes to one—some other person was in Ratchett's compartment, and that that person either was French or could speak the French language fluently."*

*"You are very cautious, mon vieux—"*

*"One should advance only a step at a time. We have no actual evidence that Ratchett was dead at that time."*

### **Extract 21/**

*"Pardon, Madame, you have dropped your handkerchief." "He was holding out to her the tiny monogrammed square."*

*"She took it, glanced at it, then handed it back to him." "You are mistaken, Monsieur, that is not my handkerchief."*

*"Not your handkerchief? Are you sure?"*

*"Perfectly sure, Monsieur."*

*"And yet, Madame, it has your initial—the initial H."*

*"The Count made a sudden movement. Poirot ignored him. His eyes were fixed on the Countess's face.*

*Looking steadily at him she replied:"*

*"I do not understand, Monsieur. My initials are E. A."*

*"I think not. Your name is Helena—not Elena. Helena Goldenberg, the younger daughter of Linda Arden—Helena Goldenberg, the sister of Mrs. Armstrong."*

*"There was a dead silence for a minute or two. Both the Count and the Countess had gone deadly white. Poirot said in a gentler tone:" "It is of no use denying. That is the truth, is it not?"*

*"The Count burst out furiously," "I demand, Monsieur, by what right you—"*

*"She interrupted him, putting up a small hand towards his mouth."*

*"No, Rudolph. Let me speak. It is useless to deny what this gentleman says. We had better sit down and talk the matter out."*

*"Her voice had changed. It still had the southern richness of tone, but it had become suddenly more clear cut and incisive. It was, for the first time, a definitely American voice."*

*The Count was silenced. He obeyed the gesture of her hand and they both sat down opposite Poirot."*

*"Your statement, Monsieur, is quite true, said the Countess." "I am Helena Goldenberg, the younger sister of Mrs. Armstrong."*

## المستخلص

تحاول هذه الدراسة بيان المناورة الاستراتيجية التي تدرج تحت المجال العملي ، وقد تمّ العثور على مناقشة نقدية وتطويرها من قبل Eemeren و Houtlosser.

ويكمن بيان مشكلة هذا البحث في كيفية التحقيق في دراسة براغماتية للمناورة الإستراتيجية في أبحاث كريستيز (جريمة قتل في قطار الشرق السريع)، وتهدف هذه الدراسة إلى التعرف على أنواع المناورات الإستراتيجية الموجودة في النص والتحقيق في أكثر أنواع المناورات الإستراتيجية انتشارًا. إضافة إلى ذلك تتبع هذه الدراسة أيضًا الأنواع الأكثر شيوعًا من أساليب الحوار المستعملة بشكل متكرر في تحليل اقتباسات مختارة من رواية الكاتبه الانكليزية (أجاثا كريستي) عام 1935 ، وإيضاح الحوار المتبادل بين شخصيات الرواية في المناقشة الجماعية ، وهل يتم الاحتفاظ بمثل هذا الحوار بشكل متكرر أو انتهاكه في البيانات قيد الفحص.

كذلك يُسلط هذا البحث الضوء أيضًا على الأساليب البلاغية الأكثر استعمالًا في المعلومات قيد التحقيق ، ولتحقيق أهدافها والتحقق من الفرضيات ، اتبعت هذه الدراسة بعض الإجراءات مثل: تقديم خلفية نظرية لدراسة المناورة الإستراتيجية والبحث في أنواع المناورات المستعملة في النص المحدد وتحليل البيانات نوعياً وكمياً باستعمال النموذج الانتقائي، كما تحدد أعمال الكلام لمعرفة أهميتها في مراحل المناورة الاستراتيجية قيد الدراسة أما أهم الاستنتاجات التي توصلت إليها هذه الدراسة كالاتي:

أولاً\_ تمّ العثور على معقولية المناورة الاستراتيجية وفعاليتها وهذه المعقولية هي السائدة في النص.

ثانياً\_ كثيراً ما يتم استعمال فعل الكلام الجازم ذي الإمكانات الموضوعية في رواية أجاثا كريستي.

ثالثاً\_ كثيراً ما يتم الاحتفاظ بأساليب الحوار في النص، ولا يتم استعمال الاساليب البلاغية المتعلقة بالنص بشكل متكرر في جميع المراحل.

وتبعاً لمقتضيات الدراسة فقد ضمّت خمسة فصول. يلخّص الفصل الأول بيان مشكلة البحث واهدافه وفرضياته، واجراءاته ، وقيمه، ويقدم الفصل الثاني مراجعة الأدبيات والدراسات السابقة للمناورة الاستراتيجية، أما الفصل الثالث فهو اعتبارات منهجية، والفصل الرابع مناقشة النتائج، ويتمحور الفصل الخامس حول الاستنتاجات والتوصيات والاقتراحات لمزيد من العمل البحثي.

جمهورية العراق  
وزارة التعليم العالي والبحث العلمي  
جامعة كربلاء  
كلية التربية للعلوم الانسانية  
قسم اللغة الانكليزية



## دراسة تداولية للمناورة الاستراتيجية في رواية أجاتا كريستي (جريمة قتل في قطار الشرق السريع)

رسالة تقدمت بها

شيماء مهدي عليوي الكريطاوي

الى

مجلس كلية التربية للعلوم الإنسانية | جامعة كربلاء وهي جزء من متطلبات نيل شهادة  
الماجستير في اللغة الانكليزية وعلم اللغة

بإشراف

أ.م.د حيدر كاظم خضير بيرماني

ذو الحجة / ١٤٤٢ هـ

تموز / ٢٠٢١ م