



# Rhetorical Underlies of the Development of the Reading Comprehension

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## Abstract:

The study investigates the extent to which text processing procedures employed in educational settings are grounded in rhetorical principles and how an enhanced understanding of rhetoric can facilitate a more deliberate and, consequently, more effective development of reading comprehension skills. The research aims to illustrate, through the analysis of contemporary texts, the application of rhetorical principles in terms of structure, argumentation, and style. Additionally, the study explores the rationale behind considering school text processing procedures and models as manifestations of rhetorical analysis. A teacher who recognizes the engagement in rhetorical analysis with students during text interpretation can more effectively and intentionally enhance students' reading comprehension across both traditional (written, printed) and media texts.

## Keywords:

rhetoric, reading comprehension, text genres, structures of text, persuasion

## Introduction

The development of reading comprehension skills is a critical concern in mother tongue education. This paper primarily investigates the relationship between rhetoric and reading (as well as listening and visual) comprehension.

While rhetoric is often perceived as merely ancient oratory, it encompasses more than that; it is the science of public communication, particularly persuasive communication. Rhetoric has been a fundamental component of Western culture since antiquity, and even contemporary (media) texts are crafted in alignment with its principles. Consequently, rhetoric can facilitate the interpretation and analysis of texts. In the theoretical section of this paper, I first provide a concise overview of the science and history of rhetoric. Subsequently, I identify certain rhetorical elements embedded in

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first-language education. In the research component of the study, I address the following questions:

1. Is rhetoric truly present? If so, how is it taught in modern and postmodern texts?
2. Building on the above, how can rhetoric contribute to the enhancement and development of reading comprehension?

### *The Science of Rhetoric*

The Greek *tekhné rhetoriké* and *rhétor* are derived from the word *rhema* (meaning word), and *rhema* from the verb *eiro* ('I say'). Similarly, the Latin *ars oratoria* and *orator* are derived from the verb 'to say, to speak' (Corbett & Connors, 1999, p. 15).

The technical term *rhétor* first appears in Aristophanes' works. Plato uses *rhetoric*, the art of persuasion (Gorgias 453a), which he defines as "rhetoric in its entire nature an art which leads the soul by means of words" (Phaedrus 261a).

Book 9 of the Iliad offers significant insights into the rhetorical practices of Homer's era, particularly through the episode where the Greeks dispatch an embassy to the aggrieved Achilles in an attempt to persuade him to rejoin the battle. Each of the three emissaries delivers a speech to Achilles, who in turn responds to each, resulting in a total of six speeches. The speeches of the three ambassadors exemplify the three modes of persuasion, which were formally articulated much later. Odysseus (Ulysses) delivers the first speech, employing rational arguments and appealing to their shared interests to convince Achilles. Phoenix invokes religious considerations and asserts his right to counsel Achilles, drawing on the paternal relationship he shares with him. Ajax, characterized as a straightforward soldier, initially expresses frustration to Odysseus ("Hence let us go – why waste we time in vain?") and then addresses Achilles directly ("Then hear, Achilles! be of better mind"). This episode demonstrates that, in addition to persuasion through reason (*logos*), arguments based on character (*ethos*) and emotional appeal (*pathos*) were utilized and taught during Homer's time (Kennedy, 1999, pp. 8–11). Notably, Achilles appears most responsive to emotional appeals: he reacts angrily to Odysseus' arguments, promises Phoenix to reconsider his stance, but ultimately changes his mind only after Ajax's direct confrontation (Adamik, 2000, pp. 13–14; Kennedy, 1994, pp. 13–14).

The earliest manuals of rhetorical theory emerged in Sicily following the establishment of Syracusan democracy in 467 BC, although these works did not survive. Ancient tradition credits Corax with having founded rhetorical theory. He developed an advisory speech structure that employed probability-based reasoning to this end. The three-part structure of the speech – comprising the introduction, narration, and conclusion – is also attributed to him. His student Teisias expanded upon this by describing judicial speech

and adding a fourth component: proof. It has been posited that Corax and Teisias may have been the same individual, as the term 'corax' translates to 'crow', which could have served as a nickname for Teisias (Adamik, 2000; Cole, 1991; Kirby, 1996; Usher, 2002).

The first scientific description of rhetoric was provided by Aristotle. He defined the object of his work as „as the faculty of observing the available means of persuasion in any given case (Aristotle, ca. 350 B.C.E./1925)”. The utter summary of ancient rhetoric is *The Institutio Oratoria* of Quintilian. According to his definition the rhetoric is „science of speaking well” or science of speaking rightly” (Quintilian, 1920/1996, pp. 315–316). The „right” means the squareness on the one part and the professional goodness of the speech on the other part (Adamik, 2010). In ancient times, every public figure (lawyer, politician) was a rhetorician, and studying rhetoric meant a higher education.

The rhetoric developed by Aristotle was supplemented by later Greek texts. Theophrastus (372-288) discussed stylistic virtues and genres, Hermagoras (2nd century BC) developed the theory of stasis, and other authors developed the theory of presentation and memory development. The theory of stasis, as explained in *Rhetorica ad Herennium* and Cicero's *De Oratore*, is a major innovation in Hellenistic rhetoric (Fantham, 2006). These works have not survived, and we know about them only from fragments and references in other works.

The works of Greek authors were used and further developed by Roman rhetoricians. The first Latin rhetorical manual, *Rhetorica ad Herennium*, or Rhetoric dedicated to C. Herennius (Ret. Her. 80s BC), was also based on Greek sources. Tradition associates it with the works of Cicero, but a comparison with them shows that it cannot be the work of Cicero. The humanist Raphael Regius identified the author as Cornificius.

One of the most famous Roman orators is Cicero, whose speeches are also important historical sources that the historian must view with criticism due to their bias. At the same time, they document Cicero's development in rhetoric well and generally reveal the rhetorical techniques of the time (Lintott, 2008).

In addition to his speeches, his works on rhetoric theory are very significant. *De inventione*, linked to *Rhetorica ad Herennium*, was considered a textbook of rhetorical education for centuries and thus served as the basis for literary activity (Adamik, 2012).

Classical rhetoric reached its peak in Quintilian (35–100 AD): *Institutio oratoria* (Oratory Training). The *Institutio* systematises, evaluates, and supplements Greek and Roman works, raises both synchronic and diachronic aspects, and creates unity between theory and practice. In fact, it is the predecessor of today's university textbooks or academic handbooks (Ueding, 2011).

According to classical rhetoric, the five tasks of the orator are invention (*inventio*), arrangement (*dispositio*), elaboration (*elocutio*), memorisation (*memoria*), and delivery (*pronuntiatio*, action; Barthes, 1970). It can be seen that (maybe apart from memorisation) the same tasks must be performed by the creator of any text.

Invention (*inventio*) involves the collection of materials and the planning of the argument. The author of the text (“orator”) can use arguments from outside rhetoric (e.g. laws, statistics, and testimonies) or create them himself. So-called arguments within art can come from logic (*logos*), from the credibility and personality of the speaker (*ethos*), or from the emotions of the audience (*pathos*). Rhetorical arguments can be inductive; rhetorical induction is an example, or deductive, rhetorical deduction is the enthymeme. An enthymeme is a form of syllogism in which one of the premises is not necessarily true but is instead probable. It is also characterized as a condensed syllogism, where one of the premises or the conclusion may be omitted, requiring the audience to infer the missing component through reasoning (Aristotle, 1925; Quintilian, 1920/1996, 2015; Corbett & Connors, 1999).

The basic forms of reasoning are intuitively learned in early childhood. When a child asked for permission to do something on the grounds that another child was also allowed to do it, he used an example (including a model, cf. Perelman-Olbrechts-Tyteca, 1958, pp. 488–495). An enthymeme is a truncated syllogism, in which the audience must be mentally complete with a premise or conclusion. When a small child wants to eat chocolate after brushing his teeth in the evening, his parents often argue that he must brush his teeth again afterwards. Building on this experience, the resourceful child uses an enthymeme (personal experience): “*I would like to brush my teeth again.*”

From the author’s perspective, arrangement (*dispositio*) refers to the formation of the structure of the text. The so-called three-part structure (introduction – discussion – conclusion) learned in primary school comes from the 5th century BC rhetorician Korax (Adamikné, 2013). The most complete system is created in antiquity counts with seven potential parts of speech: introduction, narration, proposition, proof, refutation, conclusion, and digression (Quintilian, 2015).

Elaboration (*elocutio*), or style, is based on the virtue of propriety: the invention of appropriate words and sentences (Ret. Her., 1954). Propriety primarily refers to correspondence with an addressee.

In ancient rhetoric, memorisation (*memoria*) meant the learning of elaborate speech for which various mnemonic procedures were invented (cf. Ret. Her., 1954; Quintilian, 2015). Memory is the basis of learning.

In rhetoric, delivery (*pronuntiatio*) refers to the planning and implementation of the oral presentation of speech from pronunciation to the use of text phonetics to body language. In written text, this includes appearance,

font, font size, and illustrations. Media texts also include the planning of editing, camera movement, and other background elements (e.g. music).

In the Middle Ages, rhetoric was one of the seven liberal arts (*septem artes liberales*), but it was pushed out of higher education and replaced by theology, law, and medicine. Since the social and political life of medieval states did not favour oratory, rhetoric assisted in administrative matters by drafting and interpreting letters, laws, and documents (Adamik, 2003). This is partly why rhetoric became a theory of prose works, in addition to oratory (cf. Acsay, 1889; Kindrick et al., 1980; Corbett & Connors, 1999).

Some modern definitions state that rhetoric is the science of communication in public and to the public, dealing with issues of public interest (Wacha, 2000; Heath & Ihlen, 2018). According to one of the most well-known rhetorical course books, the classical rhetoric for modern students by Edward P. J. Corbett and Robert J. Connors (1999, p. 1) “rhetoric is the art or discipline that deals with the use of discourse, either spoken or written, to inform or persuade or motivate an audience, whether that audience is made up of one person or a group of persons.”

Currently, media experts say that rhetoric is a practice and critique at the same time (Silverstone, 1999).

### ***Rhetoric and the First Language Education***

The most complete description and systematisation of ancient rhetoric can be found in Quintilian’s work, *Institutio oratoria*, or Oratory (the title has also been translated as The Education of the Orator). Later, rhetoricians did not change the system but rather examined its individual elements in more detail, so Quintilian’s work is a good guide for presenting the system of rhetoric. The institution deals with the process of becoming an orator. It should be noted that, in antiquity, the word orator had a broader meaning: it meant a public figure. Quintilian’s Oratory describes the subject in twelve books (chapters). The first book deals with the upbringing of young children, and the second book with the beginnings of rhetorical education. Then comes the more narrowly defined theory of rhetoric, with five books dealing with exploration and arrangement and four books dealing with style, memorisation, and presentation. The twelfth book goes beyond the discussion of craft and techné, as its topic is the ethics of the orator.

If we compare the development areas of mother tongue/first language education (based on Hungarian curricula) with the areas of oral education, we find correspondences everywhere. The following table shows the results of these comparisons:

**Table 1**

*Development areas of first language education and areas of oral education*  
(Source: Lózsi, 2021, p. 33)

Assignments of the school development	The orator's education
Communicative competence	Elementary education, elocution
Reading comprehension	Elementary education, elementary rhetorical exercises
Writing, composition	Elementary education, invention, arrangement, style
Development of learning ability	Elementary education, memorization
Linguistic knowledge	Elementary education
Literary culture	Elementary education. Retiring
Moral sense	Morals of the orator

Quintilian describes the principles, methods, and content of educating the orator—that is, the whole person—from the cradle to retirement. The focus of the manual is rhetoric, which provides material for higher education in antiquity (Quintilian, 2015).

The first two books deal with everything that precedes specific (advanced) rhetorical studies: how to raise a small child, what a nanny's speech should be like, whether to choose private education or school, and how to deal with children of different abilities, but here it also deals with grammar, correct pronunciation, recommended reading, music learning, and gymnastics. This is why the term "raising a small child" appears in almost every row of the table, since the first (and second) books are about upbringing and education prior to higher education.

In the first and partly second chapters of the *Institutio*, Quintilian (deals with sounds, syllables, parts of speech, grammatical knowledge, language habits, spelling (native language knowledge), as well as what young children should read, what older people should read, which authors (orators, historians) should read, and who is preparing to become a rhetorician (literary culture). In addition to linguistic and literary education, he also discusses other subjects, especially music, geometry, and gymnastics (Quintilian 1920/1996, 2015).

While rhetoric was a component of higher education in antiquity, Quintilian's contributions addressed the comprehensive education of the individual. Over the centuries, rhetoric has consistently been incorporated into educational curricula to varying degrees. In contemporary Hungary, rhetoric is explicitly included in the secondary school curriculum; however, as previously noted, its elements have been integrated into various aspects of native language education.

## Subject Matter and Method

One of my goals was to demonstrate the presence of rhetoric in recent texts. With this objective, I chose two texts representing genres which children can often meet. Either of them is a fairy tale, more precisely a tale novel which is the *Winnie - the - Pooh* by A. A. Milne. The other is the real (post)modern media text of a commercial video.

The selection of a fairy tale as a subject appears self-evident: the fairy tale genre represents the initial literary form encountered by young children, serving as the foundation for their reading comprehension through listening and subsequent reading. "*Winnie - the - Pooh*" exemplifies a classic fairy tale, having been translated into numerous languages, maintaining global readership, and inspiring various animated adaptations.

The commercial in question exemplifies a postmodern media text, characterized by its multimedia nature, where visual and non-verbal auditory components often surpass verbal elements in significance.

According to a prior survey, a child within the European Union is exposed to an average of 140,000 television advertisements by the age of 18 (Sas, 2007, p. 140). It has long been recognized that advertisers frequently target children, as they represent future consumers, develop brand loyalty from an early age, and exert considerable influence over their parents' purchasing decisions. Melissa Müller (1997) refers to them as the "little kings of the world of goods." This context elucidates the selection of commercial products. The *Doritos* commercial serves as a pertinent example, with its primary character being a child.

The method used was rhetorical analysis. Rhetorical analysis is a relatively new field in rhetorical applications. Relativity stems from the fact that, in antiquity, when the practice and theory of rhetoric (in that order) were born, analysis was not yet written about, although it was probably practiced at the same time. Quintilian (2015) mentioned how earlier orations could be used in education and gave aspects to analyse, such as the strengths and weaknesses of the speech, the speaker's ingenuity and sense of style, characteristics of division, argumentation, and style.

In the 20th and 21st centuries, rhetorical analysis played a particularly important role in enabling us to critically approach the continuous attempts to influence us (Corbett & Connors, 1999, pp. 24–26).

Corbett (1969, pp. XI–XIV) wrote in the introduction to the collection of *Rhetorical Analyses of Literary Works* that rhetoric is more interested in the process than in the final product. Rhetorical analysis examines the text as it emerges from the communicative triangle formed by the mutual relationship between speaker/writer, subject-matter, and listener/reader; it focuses on the text but also takes into account the author and the audience (Corbett, 1969, pp. XVII–XXII, Corbett & Connors, 1999, p. 2).

Martha Cooper's 1989 book on the analysis of public discourse, which is still useful today, recommends rhetoric as the main tool of analysis. The

practice of public persuasion was based on rhetoric even among ancient Greeks (Cooper, 1989).

In Hungarian, Mrs. Anna Jászó Adamik (A. Jászó, 2012), partly based on Cooper's work, proposed a set of analytical criteria, the scheme of which is as follows.

1. Establishing rhetorical situation
2. Establishing the (speech) genre
3. Establishment of the structure
4. Whether the argument is logical or emotional.
5. Establishing the inductive and/or deductive nature of thought processes
6. Using both external and internal arguments.
  - a) External arguments: authority, testimony, statistics, maxims, precedent, and signs.
  - b) Internal arguments: arguments taken from general and special sources.
7. Using *topos* or general sources of argument: arguments based on definition, comparison, relations, circumstances; special sources of argument: arguments of speech genres
8. Establishing whether there was an argumentative error or manipulation in the text.
9. Determining the genres, stylistic virtues and stylistic devices,
10. Determining the manner of presentation.
  - a) Spoken text: speech and body language;
  - b) In the case of written text: punctuation, grapheme structures, typography
11. Impact on the audience;
12. Speaker's ethos

Rhetorical analysis is built on the system of rhetoric, which is based on the five tasks of the orator (speaker and writer).

The range of aspects of rhetorical analysis also follows the tasks of the speaker, so we can discuss six main aspects:

1. Establishing rhetorical situation.

I examine the phenomena described by Bitzer (1968) and others in the context of the rhetorical situation (exigence, audience, constraint) as well as other contextual factors (for example, besides the audience, it identifies the other participants of the communication).
2. Defining the genre (speech genre).

The examination of the genre means the classification of the examples into the system of speech types according to specific aspects of rhetoric.
3. Exploring the structure.

On the one hand, it can mean finding the classic parts of speech equivalents in any text. However, it can also mean using other structural models, such as Cooper's (1989) three-tiered structural examination. In this paper, I will limit myself to identifying the classical parts of speech, partly

due to space limitations and partly because they are the most emphasised in school education (e.g. in composition classes).

4. Examining the argument.

It can cover several areas:

- a) identification of the processes used to create presence,
- b) examination of sources of reasoning (special and general sources of reasoning),
- c) the disclosure of the appearance of reasoning types (associative/dissociative, enthymeme, example, ethos, pathos).

5. Examining the style.

The examination of style means, on the one hand, the identification of the genre and, on the other, the identification of various decorative elements (tropes, figures). The style is not clearly separated from reasoning. The creation of the presence (or highlighting the topicality and importance of the items to be proven) serves the impact reasoning and relies heavily on the style.

6. Examining the manner of presentation.

Proper diction can help the orator present their arguments effectively to the audience. In this paper, I do not intend to analyse the performance mode of examples in detail; I only provide a brief overview of the most important characteristics.

Based on the specific aspects of the analyses and the nature of the analysed text, some aspects may be emphasised, while others may be omitted. Cooper (1989) notes that it is almost impossible to exhaust all analytical possibilities because a message may include a mosaic of a whole series of sub-messages.

The hypotheses I propose are as follows:

- H1. Rhetorical analysis is applicable to the examination of any text, including media texts.
- H2. The texts under analysis, namely the fairy tale and the commercial, are inherently rhetorical, thereby offering a rhetorical response to a rhetorical situation.
- H3. The outcomes of rhetorical analysis facilitate a deeper understanding of the texts.

## **Results: The Hidden Rhetoric**

### ***The Rhetorical Situation***

The concept of rhetorical situation appears in modern rhetoric. A rhetorical situation is a set of persons, relationships, interests, and constraints that prompts the speaker to speak (Bitzer, 1968; Brinton, 1981; Miller, 1984).

Although it was not known that in ancient times, various types of speech were abstracted from the main characteristics of situations. The doctrine of speech genres is so much a part of our culture that all text genres to this day can be traced back to them (Plett 2000, 2001).

“Rhetorical situation may be defined as a complex of persons, events, objects, and relations presenting an actual or potential exigence which can be completely or partially removed if discourse, introduced into the situation, can so constrain human decision or action as to bring about the significant modification of the exigence (Bitzer, 1968, 6)”

The concept of rhetorical situation is similar in many ways to the ancient principles of conformance and propriety (Greek: *kairos* and *prepon*; Latin: *aptum* and *decorum*), since it was already known at that time that the subject and style of speech were determined by the situation. Instead of constraints, the expression of interest may be more appropriate (cf. Brinton, 1981, pp. 234–247).

In the case of literature (e.g. Winnie – the – Pooh), we can examine the situation of storytelling and listening/reading as well as the situations within the work. In the former case, the person is the storyteller (narrator) and the listener/reader. The storyteller and narrator can be two different persons, since in the situation of “storytelling”, the actual storyteller tells or reads a previously completed story, in which case the narrator within the story is different from the physical storyteller. If we read the story ourselves, we encounter only the internal narrator. Of course, the internal narrator is not necessarily the same as the creator of the story.

In the case of a commercial, the sender is ultimately the client of the advertisement (the company offers a product or service). However, this sender always addresses the recipient indirectly, as both the advertising agency and character or narrator of the given advertisement are between the two.

In both cases, the addressee is a particular audience (cf. Perelman, 1982) who read the novel or watched a commercial. Both texts assumed an ideal recipient. Due to its genre, *Winnie – the – Pooh* primarily addresses children, while the commercial addresses potential consumers (members of the target group). The recipient is the person (usually thousands of people) whom the advertiser wants to convince to purchase.

The audience of an advertisement is nothing more than the recipient of the advertisement—the target group of consumers. Of course, the advertisement can reach other recipients, but only those who can be influenced by the message and are able to make a decision on the matter are considered an actual audience.

According to the theory of the rhetorical situation, the speaker is prompted to speak by the need to discover some deficiencies that he believes he can correct with the help of speech. The creator and teller of a tale are guided mostly by the intention to teach or delight. Delight (entertainment) is the goal of all kinds of art, including literature and storytelling. *Winnie – the –*

*Pooh* first delights and teaches the second. Literary works, especially tales, achieve an (emotional) educational effect through identification with characters. Reading literature (listening to tales) is also indirect social learning (cf. Nagy, 2006; Molnár, 2006).

Every advertiser wants to sell some kind of goods (product, service, party, candidate); that is, in the case of advertising to the customer, the need refers to the sale of the goods. Sales are a basic need for the producers of the products, but for the audience, it is not a sufficient reason to speak, so the creators of advertisements construct other embedded needs. In the case of the analysed *Doritos* advertisement, the need for the producer/distributor is to maintain brand awareness. The constructed need is an expression in which the best gift is a Doritos bag.

### ***The Genre***

Genre is not just a literary category; all kinds of texts have some kind of genre. In my opinion, all contemporary genres (including literary ones) can be traced back to rhetorical speech types and/or parts of oratorical speech.

Classical rhetoric distinguishes three types of speech: forensic (legal, judicial), deliberative (or advisory), and epideictic (or demonstrative). Speech types are distinguished based on their topic, specific tense (what time they refer to), and purpose or specific source of argument (Aristotle, 1925; Knape, 2000, pp. 36–37, Corbett & Connors, 1999; 2. table).

**Table 2**

#### *Speech genres*

Speech genre	Topic	Time	Goal/specific source of argument
Forensic	accusation/defense	past	justifiable/unjustifiable
Deliberative	persuasion/dissuasion	future	useful/harmful
Epideictic	praise/blame	present	honour/dishonor

Genres are created by recurring elements of the rhetorical situation and by common typological interpretations applied by the participants, which are the conditions for successful communication. Genres are social constructions that name repertoires of actions linked to certain circumstances and identify possible speaker intentions (Aczél, 2008). 21).

Heinrich Plett (2000, 15, 2001, 17) derived speech genres from the speech situation (especially in terms of topic and function) and examined them from the following aspects: topic, text function, moods, primary time frame, and text types. What is new compared to ancient aspects is the emphasis on moods and the listing of text types belonging to the speech genre.

The characteristics of a tale (e.g. the writing of A. A. Milne) are based on the following:

- a) theme: some (usually miraculous) fictional story,
- b) text function: delight and/or teaching
- c) emotions: joy, excitement
- d) primary time frame: past
- e) Text types: fairy tale, fable, tall tale, etc.

In terms of text function and emotions, the characteristics of other literary genres are the same as those of fairy tales. The theme of all epic and dramatic genres is also a fictional story, and the primary time-plane of the epic is the past.

It also becomes clear from the above that fairy tales, but also literary works in general, can be classified primarily as epideictic speech since their specific sources of argument are beauty or ugliness (honour or dishonour). Second, the literature also teaches that in this respect, it is close to deliberative speech. Of course, good literature only teaches a sideline; this is not its primary function.

Advertisements can also be epideictic speeches in terms of the topic, as they often contain praise for a product (or the condemnation of a competing product). However, taking all three aspects into account, we can primarily classify them as deliberative speeches since they aim to persuade people to purchase a product or service in the future by trying to convince them of the usefulness of the given product.

Advertisements list the advantages of the offered product or perhaps present the disadvantages of not using them. They encourage us to buy the offered product or service, or warn us of the consequences of not buying. In the commercial used as an example, we can see the advantages of Doritos chips in the joy of a little girl. The argument of harmfulness also appears when one of the guests brings a pony as a gift, instead of Doritos. Since the purchase can take place in the future relative to the time of the speech, the primary timeframe in advertisements is the future. Plett (2000, p. 15; 2001, p. 17) specifically mentioned advertising among the text types of deliberative speech.

### ***The Structure of The Texts***

According to classical rhetoric, the second task of the orator is dispositio, or arrangement. Aristotle considered the thesis and the proof to be obligatory parts of a speech, and all the parts were structured as follows for him: introduction, thesis, proof (which includes refutation), conclusion. The most complete system is found in Quintilian's Rhetoric: introduction, narration (statement of facts), thesis, proof, refutation, conclusion, digression.

This six- or seven-part scheme is so successful that, in addition to speeches, it was also the basis for the structure of diplomas, sermons, and many

literary works, and can even be seen in action, for example, in Verdi opera arias or James Bond films. Of course, not all parts must be included in every text. A digression is a part of speech that does not seem to be about the main topic of the speech; in literary works, its equivalent is an episode. The order of the parts of speech is not strictly defined either.

Due to the specifics of the genre (!), the whole novel of *Winnie - the - Pooh* is a narration, but within this narration we can also explore other speech or rather text parts. The introduction outlines the basic situation, i.e. the internal rhetorical situation of the tale. The title of the first part of the book is also: Introduction. Then in the description of the first chapter we can read: "... in which we are *introduced* to Winnie-the-Pooh and some Bees, and *the story begin*". Then follows the narration, i.e. the various adventures of the inhabitants of 100 Aker Woods.

However, during the story there is also argument and refutation, especially in the dialogues between the characters. And there are some implicit thesis and argumentation for them due to teaching function of the novel. Theses can be the importance of love and friendship etc. At the end of chapter 10 we can read a classic ending, which the chapter title again refers to: "... and we say *good-by*".

The *Doritos* commercial is short (only 28 seconds), but the classic parts of text are still recognizable. The first image and sentence ("Happy Birthday!") can be considered an introduction. The narration, the theses, and the proof are mainly visual: the little girl opens her birthday presents, which she is very happy about, since each package contains a bag of chips (with different flavours). The arrival of the guest who brings a different type of present (a pony) is the refutation: the little girl is not happy about the pony, and says to her parents with her mouth twisted in tears: "That's not Doritos!" The last scene with Doritos logo and the crunching sound correspond to the ending.

**Table 3**

*Parts of Speech in the examples*

Part of speech	Winnie-the-Pooh	"Doritos" commercial
introduction	Introduction, Chapter One	visual + "Happy Birthday!"
narration	stories	
thesis	implicit	Doritos is the best present
proof	embedded in the stories	partly visual
refutation	embedded in the stories	"That's not Doritos!"
conclusion	"...we say good-by"	last scene
digression		

### *Argumentation, Persuasion*

“Wherever there is persuasion, there is rhetoric. And wherever there is ‘meaning’ there is persuasion.” (Burke, 1966, p. 305).”

The first half of the remark was stated by Aristotle (1925, p. 3): “Rhetoric may be defined as the faculty of observing in any given case the available means of persuasion.”

According to rhetorical tradition, there are two main types of evidence: extra- and intra-rhetorical. Extrarhetorical evidence is not invented by the speaker; it already exists. Such evidence includes witnesses, documents, authorities, statistics, maxims, precedents, and signs (Adamikné, 2013; Corbett & Connors, 1999).

The evidence within rhetoric that the orator must find and create is of three types: it can affect the audience’s intellect (logos), moral sense (ethos), and emotions (pathos; Aristotle, 1925).

The word logic is a derivative of the word logos, so logos are logical reasoning. Basically, two types of inferences and accordingly two types of logic are usually distinguished. Inferences in which the truth of the premises necessarily entails fully guaranteeing the truth of the conclusion are called deductive inferences (arguments). These are the strongest and best arguments that are imaginable. Deductive inferences are addressed using formal logic. Inferences in which the truth of the premises only makes the truth of the conclusion probable but not necessary are called inductive inferences (arguments; Seech, 1987; Hurley, 1988).

The rhetorical equivalent of deductive reasoning is enthymeme. An enthymeme is a syllogism that is usually truncated, meaning that it lacks a premise or conclusion and whose premises are not certainties but probabilities. A truncated syllogism is more effective in persuading people than a fully developed one because the audience has to add the implicit part to their mind (*en thymo*: existing in the mind; Adamikné, 2013).

Rhetorical induction is the example. In addition to a simple example, this includes models, precedents, and analogies. An example is an argument from one particular to another, stating something about a new matter based on an old matter. The purpose of the illustration is to make a rule or generalisation by presenting a specific case. Thus, an example precedes the case, an illustration follows it, the purpose of an example is to generalise, and that of an illustration is to illustrate or clarify. A model justifies an action by demonstrating that it corresponds to a model. The countermodel argues against this pattern. An analogy illuminates the relationship between the two terms through the relationship of two other terms (Perelman and Olbrechts-Tyteca, 1958).

Among the sources of arguments, we distinguish between general and special sources of arguments. General sources of arguments can be used in any type of speech, such as definitions, comparisons, relations, and circum-

stances. Special sources of argument are characteristic of a particular type of speech (see Table 2; Corbett & Connors, 1999).

For Aristotle, *ethos* contributes to the power of proof by making the speaker appear trustworthy and credible for his audience. This effect should be achieved through speech, not by the speaker's prior reputation. Three things can make someone acceptable: wisdom (*phronesis*), virtue (*arete*), and goodwill (*eunoia*; Aristotle, 1925; Ueding, 2011).

Regarding pathos, Aristotle (1925, p. 35) says that "the Emotions are all those feelings that so change men as to affect their judgements." The orator must know each emotion, how it can be aroused, what kind of people it is aimed at, and what makes people feel it.

The methods of arousing emotions include *deinosis* and *phantasy*. *Deinosis* (magnification, exaggeration) is what creates an emotion in the audience that is not there or greater than what already exists. *Phantasy* (imagination) is what makes images of distant things appear as if they were present and seen with our eyes (Quintilian, 2015, cf. Perelman, 1982).

Texts always contain arguments. In this regard, the first question we should ask our students is what the text is trying to convince them. This will also help us find the often-implicit proposition (see parts of speech).

Literary works primarily want to convince the readers of themselves, that is, that they are worth reading. Second, they have some teaching (i.e. persuasive) intentions. In our previous example, in A. A. Milne's *Winnie-the-Pooh*, persuasive intention was aimed at accepting the importance of love and friendship. The characters of the novel are modelled in many ways (one example). They embody a typical human trait (using an exaggeration tool). The friendship between Christopher Robin and Winnie-the-Pooh and the animal characters is a model of friendship itself. Their adventures model different life situations, thus promoting situational learning by making the reader/listener empathise with the characters and compare their own experiences with what they read.

These stories contain arguments. Consider Winnie's reasoning regarding deceiving bees as an example.

'When you go after honey with a balloon, the great thing is not to let the bees know you're coming. Now, if you have a green balloon, they might think you were only part of the tree, and not notice you, and if you have a blue balloon, they might think you were only part of the sky, and not notice you, and the question is: Which is most likely?'

In this argument, the bear cub uses a deductive inference method.

Premise 1. If you have a green balloon, they might think you were only part of the tree (...), and if you have a blue balloon, they might think you were only part of the sky. (General statement: proposition)

Premise 2. (not linguistically expressed): If they think you are a part of the tree or the sky, they do not care about you.

Conclusion: They did not notice this. (= You can easily get the honey.)

Advertising is persuasive by its nature. The main argument of the Doritos commercial is an example (an illustration according to Perelman's categories): The main character, a little girl, loves Doritos chips so much that she wants to get them for her birthday. Guests know this too, except for one person who is a counterexample. In addition, emotional reasoning (pathos) plays a significant role: the little girl's joy and disappointment (when someone brings pony instead of chips) serves to convince viewers.

### ***Style and Delivery***

One of the five tasks of the orator is to develop an expression or style (eloquio). Style is based on the virtue of propriety—the invention of appropriate words and sentences. The task of style is to bring things and thoughts completely to the listener, and with the help of style, we can make things present to the receivers, which is the basis of argumentation (Perelman & Olbrechts-Tyteca, 1958; Quintilian, 2015).

Ancient rhetoricians have discussed three styles: simple, moderate (medial), and sublime. The simple style is characterised by descending to the level of everyday speech and not using many figures of speech; however, humour is one of its most distinctive features. This simple style is often a means of establishing identification, indicating that the speaker, typically a character and not an external narrator, is one of those to whom he is speaking. The moderate style is more ornate than the simple style, but not as ornate as the sublime. The sublime style is characterised by rare words, superlatives, rhetorical questions, thought and word formation, and rhythmic clauses (Adamik, 2010).

Among the sample texts discussed, the verbal utterances of the Doritos commercial are simple, as they use everyday situations. However, visual presentations are more ornate. Winnie the Pooh can be considered more of a medium style due to its genre and age.

Delivery is also one of the five tasks of the orator and has been considered the most important task by ancient rhetoricians. Later, it lost its role with the spread of writing, but today, the spread of radio and television has brought an age of so-called secondary orality, which is why it has become more important again. The two most important elements of delivery are voice and body movement. In the case of written (printed and electronic) text, delivery corresponds to the appearance of the text (font, font size, layout, colours, etc. Adamikné, 2013).

### **Conclusions: Comprehension and Rhetoric**

Comprehension refers to the understanding of both spoken and written text. However, the term itself is often used in a narrower sense, such as in reading comprehension. Reading skills enable readers to gain experience, information, and knowledge.

According to the cognitive approach, the reader is not a passive recipient but actively constructs meaning based on his or her existing knowledge: meaning is the result of cooperation between the text and the reader. While reading, the reader formulates hypotheses and predictions regarding continuation of the text. As a result of reading, one's knowledge system is modified and transformed (Haas & Flower, 1988).

A large-scale study conducted in the United States also showed that examining and raising awareness of text structure has been proven to improve comprehension (National Reading Panel, 2000). Rhetoric and text studies address the structure and construction of texts, of which rhetoric is a (more) practical discipline.

Rhetoric is an integral part of Western (ancient-Judeo-Christian) culture; most texts are created (consciously or unconsciously) according to rhetorical rules, and knowledge of rhetorical rules is necessary to understand them.

At the beginning of text processing, we can examine the elements of the rhetorical situation and context. The question of who the sender or speaker is can be answered slightly differently if we are talking about a literary or informative text. In both cases, the primary sender (speaker) is the author, but in the case of literary, that is fictional texts, we also find a virtual speaker between the author and the work, "whom" we call the narrator in the case of epic works, and the lyrical self or lyrical subject in the case of lyrical works. I think it is important to make our students aware as soon as possible that these two are not the same, even in the case of the so-called authorial (i.e. first-person singular) narration.

The author of Winnie-the-Pooh is A. A. Milne, but because of the fictional nature of the story, we cannot say that Milne actually witnessed the stories in which his son's toys came to life. The narrator, "who" saw what happened, is also fictional.

What could be the reason for speaking, that is, what needs or compulsion? The real author could have been motivated by the desire to delight and teach (being literature, delight is primarily a desire), which is an internal urge. External factors could have been prosaic reasons, such as the publisher's urge or the need to make a living. However, we can only guess the real author's real reasons, but we cannot know. By contrast, we can read the need to prompt the narrator to speak from the text. If we ask our students what prompted the narrator of Winnie-the-Pooh to speak, we can discover the basic situation that appears in many literary works. The narrator could say "I heard/saw a good story, let me tell it!" This can be parallel to the general human communication need. In human society, chatting and storytelling are often not intended to convey information but rather to foster social relationships, similar to how gossiping works in monkey groups (Johansson, 2005).

It is also worth clarifying the elements of the rhetorical situation in advertising or other everyday (non-literary) texts so that our students can understand the intentions expressed in the text.

It is also worth considering the aspects of (rhetorical) genre classification when processing specific texts, instead of simply stating the genre according to the age of the students. This is partly useful because in this way, we can make them understand the basics of the development of genres, that is, how situation types require similar texts. On the other hand, we can show that our students (from elementary school to high school) show how determining the text type/genre promotes deeper text understanding. After all, the nature of the text also influences the way of reading and can help make the reader's purpose explicit (cf., reading strategies).

The doctrine of parts of speech is most recognisable in school composition teaching, first when teaching tripartite divisions. Later (from 5th grade), it is expected that the discussion will consist of several paragraphs. The different paragraphs can be matched to the individual parts of speech. The essay genre studied in high school includes theorem and proof. However, identifying parts of a text is useful not only for text creation, but also for text interpretation because the individual parts have different functions.

Kenneth Burke (1931/1968) defined five types of form: syllogistic progression, qualitative progression, conventional form, repetitive form, occasional or minor forms. Cooper (1989) distinguished three levels of text structure: large, medium, and small. A large structure essentially means a traditional tripartite division (introduction, discussion, and conclusion), as well as syllogistic and qualitative progression. The intermediate level concerns the internal structure of the individual parts (primarily the discussion) and the logical pattern of the thought process, that is, the repetitive and conventional forms. Finally, the small structures of the text can be explored, for example, figures of speech, word pictures, and individual arguments, that is, occasional or smaller forms. In my opinion, initially, the analysis according to the parts of speech is the most appropriate, since this is related to the teaching of composition, and the awareness of the basic function of the individual parts of the text also helps with interpretation. However, in high school, it may be worthwhile to examine the structure of the text using the above.

Texts therefore contain more or fewer arguments. In this regard, the first question we should ask our students is what the text wants to convince them. This will also help us find the often-implicit proposition (see parts of speech).

Exploring the argument in different texts (of course, appropriate to the age group and school type) not only promotes a better understanding of the given text but can also help our students recognise the hidden persuasive (manipulative) intention. Examining the arguments of the texts read (heard) can also help in the learning and teaching of text creation, since it is expected early on to formulate and support one's own opinion, and later to write an argumentative essay.

The type of style in which different texts are spoken is related to the rhetorical situation and genre, so recognising the sort of style contributes to a

higher level of text comprehension by identifying the author's and narrator's intentions as well as the genre's characteristics.

The discussion of figures of speech and word pictures is also part of this style. In the lower grades, the task of text processing lessons is to interpret figures of speech and word pictures so that students understand their actual meaning. In upper grades and high school, some of them must be known by name and definition, but here too, the most important goal is for students to understand why the text uses a different way of expressing itself than usual.

To summarise, let us compare the steps of school text reading and the main aspects of rhetorical analysis. The different text-processing models used in schools are the same as their basic structure. By studying the table below, we can easily conclude that our students essentially perform rhetorical analysis in text-processing lessons.

**Table 4**

*Text reading and rhetorical analysis*

(Source: Lózsi, 2021, p. 39)

Text reading	Rhetorical analysis
Preparation, evocation, Reading the text	Emplacement in the rhetorical situation; Defining the genre (speech genre)
Dividing the text into parts/the structure of the text	Exploring the structure: dividing the text into phases
Examining the text from different perspectives	Examining the argument. Examining the manner of presentation.
Examining the language and style of the text	Examining the style
Synthesizing, highlighting the essence	The structure of the argument and train of thought of the entire text
	Defining the genre (speech genre)

From the above, it can be concluded that the methods of reading and analysing texts used in school practice show many similarities to rhetorical analysis. Elements of rhetorical origin are present in the teaching of reading comprehension, but also in other areas of first language education; however, teachers themselves are often unaware that what they are teaching is rhetoric.

The conscious introduction of rhetorical aspects into education could have a fruitful effect on text analysis and, to a certain extent, make the development of reading comprehension more effective.

It would be desirable to bring back the teaching of rhetoric in teacher training so that native language teachers (or any other teacher) can more consciously develop their students' reading comprehension, and indeed their mother tongue-communication competences in general.

### Accomplishment

In conclusion, the hypotheses have been substantiated. The criteria of rhetorical analysis are effectively applicable to both the fairy tale and the commercial.

Both texts under examination were crafted in response to a rhetorical situation, and within them, the components of the rhetorical situation, as well as other rhetorical elements such as parts of speech, argument, and style, were identifiable.

In Western civilization, rhetoric is pervasive in the creation of nearly all types of texts, including digital messages, regardless of whether the creator consciously employs rhetorical techniques. As the principles of rhetoric have facilitated the creation of texts, they can similarly aid in their comprehension. The discipline of rhetoric can enhance text comprehension through its insights into rhetorical situations, structures, persuasion, and style.

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### Resources

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