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The Rhetoric Potential:

**Demonstration of Rhetoric Power by Martin Luther King and
Adolph Hitler in 'I Have a Dream' and 'Reichstag speech'**

Dissertation submitted to the department of English as a partial fulfilment of the requirements for Master's degree in Literature and Civilisation.

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Dedication

From innocence to maturity

Much knowledge in between

In a sense of surety

From elementary to college into what is yet to be seen

My dedication along my unremitted gratitude to all whom taught me

to write and to read

Namely to my Father and Mother

With immense surety of the other

Formally Dr. Frid

Acknowledgement

Although insufficient, much gratitude to, though the most Sufficient, most Merciful and Creator above all credits of creation, is worthy of it all. As being the most Gracious for me to express appreciation to those He sent as an aid on this work which would have been impossible otherwise. May Allah reward whose names are whispered; however, they shall be shouted with a louder success, on a bigger stage, to a wider audience.

ABSTRACT

The research paper in your respective possession is an initial to pave for a more in depth personal and conclusive one of a far inclusive objective. If not for language human life would have been of oblivion, as so to express, write or read thereof. Rhetoric being a lead along the way for that vast personal research, it was then decided to be this dissertation's matter as it is a skill that further stretches the language use of a spacious potential. The first chapter dedicates its pages introducing the concept and its promising power later. The second chapter demonstrates that power through the rhetoric skills of Martin Luther King and Adolph Hitler in 'I Have a Dream' and 'Reichstag speech'.

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**GENERAL
INTRODUCTION**

General Introduction

Along all the above and below of this dissertation, the reader is to expect what is insinuated by the title. This dissertation is concerned with rhetoric. Rhetoric, generally described is the skill of artistic persuasion in speaking or writing. It is achieved by a set of techniques with as much effect as the quality of the speaker in the different stages of brainstorming and performing. The concept being related if not among language aspects provokes interest in its mechanism.

The content theorizes and practices rhetoric of the chosen analyzed works. First to mention is James Martin's book, *Politics and Rhetoric* published in 2014. Second to name is a most recent work of Clément Victorovitch, *Le Pouvoir Rhetorique* that was produced in 2021. The third to follow is a 2005 memoir written by Talih Nayla.

When it comes to rhetoric among such works, the variety in presenting this topic in a deeper perspective is noticed. Differently put, it promises that relation previously mentioned with language, and as it has very complex aspects, rhetoric may be interconnected in its own. Therefore, while it could be a lack of understanding this complexity, the interconnectedness of it makes it difficult to discuss in one certain manner. However, the core elements of the concept are all mostly discussed through an Aristotelian view. Being so, there are common questions triggered by the concept.

The chapters therefore tend to answer these questions. The first chapter theorizes how rhetoric works. Along the titles, the reader is to expect the definition of the concept and the introduction of the elements of its mechanism. Then to provide the techniques of rhetoric based on brainstorming and performing stages.

The second chapter provides practical evidence. It demonstrates so by the personas chosen, Martin Luther King and Adolph Hitler by testifying for their rhetoric abilities. While the previous speaks of the techniques, this chapter showcases the technicality of both in 'I Have a Dream' and 'Reichstag speech'.

Based on previous note of the relation between language and rhetoric, the influence of rhetoric skill may be the same on its scale of creative use. That could mean that it is decided by the speaker's intellect and skill. Although far from being a certain conclusion, the result of a speech could be the determinant overall.

General Introduction

Initiatively, the outline is based after an inspection of former works discussing the topic. Regarding how most subtitles could sit comfortably under any title; due to potential interconnected of its ideas, hence the outline structures are many. To that regard, however, upon a deeper experience into the research, the outline is set to theorize the concept and its techniques in the brainstorming and performing stages, then practicing the concept by the personas' technicality in the same fashion. One thing done differently in comparison to other works is personally recognizing the simplicity of Adolph Hitler as a technique. It seems that most opinions about his style are judged purely by the use of rhetoric devices, and so personally argued, the common usage could as well be.

CHAPTER ONE:

The Potential of Rhetoric

1.1. Introduction

The chapter theoretically introduces the concept, for starters based on the teachers, scholars and specialists such as James Martin, Burk and Aristotle. It resumes with some a historical highlight from the adversary of the equally concerned perspectives of Plato and Descartes on the concept. Same as in the previous regard, more to highlight about the stagnation of rhetoric discussed by the likes of Bryant and the duo Perelman and Olbrechts-Tyteca. There then asserting familiarity of rhetoric with the reader of this work. Onto the mechanism of its elements rather presented easiest in the Aristotelian Triangle (subject, audience, speaker, logos, ethos, and pathos) as well in a few lines about its determinants that make it situational. The techniques of the ‘art of persuasion’ (schemes, tropes and simplicity) are defined for a better comprehension when practically analyzed. Last to be expected, are the logical reasoning and the importance of style and delivery for rhetoric techniques.

1.2. The Concept of Rhetoric

All know of the concept’s existence, and its use to a certain extent, but few recognize its name. Better acknowledged under an explanatory name, rhetoric is the ‘art of persuasion’. The origin word (rhetorike) is derived from ancient Greek, meaning the ‘the art’ (techne) as tells James Martin (p. 2) and cites (Burke, 1969: 49-55). Rhetorike is a skill to unleash one of the language’s potentials during communication. It could be defined on each individual’s perception, thus, numerous names for the term. However, teachers, scholars and specialists proposed and embellished better, plausibly so to narrow down alternative descriptions.

The term has been around since ancient Greece. Therefore, traditionally defined, it is an art of adaptive observance to the “available means of persuasion”

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(Rhet. I.2, 1355b26f.) as so proposed Aristotle. Furthermore, different views could contribute to introducing the concept, ergo, others would follow, for instance, the opposed perspectives of Plato and Descartes. The author Clément Victorovitch dedicated a few pages for the adversary between the two in his book *Le Pouvoir Rhétorique*. He mentioned that Plato believed that there is a truth, and it is accessible by any human. Although, only so if those individuals devote efforts will tend to discover the good, the beautiful and the just (Clément Victorovitch, 2021). Clément Victorovitch goes on to quote Plato that individuals are in need of confronting own thoughts, gathering their information and reasoning in order to obtain pure knowledge (Clément Victorovitch, 2021). The book writer also mentions that Descartes agrees that truth is accessible, however it is achieved by science instead as it is logical, and it works by reason as in a mathematician equation.

Regardless of the stagnation rhetoric would experience till the twentieth century, throughout which researchers began to renew and rethink the concept. *Rhetoric: Its Function And Its Scope*, that of Bryant (1953) is an article that proposes revising the functions and purpose of rhetoric. The author notes that the old rhetoric inspired by Aristotle tends to limit its field of study to speeches delivered before law and court assemblies. According to his take, rhetoric must become the study of symbols as an inducer of persuasion in order for it to extend other forms of discourse. Thereupon, Donald C. Bryant considers Rhetoric not a subject, but a method of studying discourses, rather. Bryant argues that “Speaking generally, we may say that the rhetorical function is the function of adjusting ideas to people and people to ideas” (Bryant, 1953, p. 413). Upon which, as Aristotle underlined, towards a finality principle: Persuasion of an Audience. In *The New Rhetoric: A Treatise on Argumentation*; a reference book produced by modern conception adopters, Perelman and Olbrechts-Tyteca, they discuss the principle function of rhetoric as an aim to create mental contact.

Having asserted familiarity with the term, there follows the components of rhetoric foremost, then the understanding of the mechanism. These components are considerably the core of rhetoric, regarding being repetitively mentioned in different

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researches and remarked common between books, dissertations, articles or other works where it is a case study. Of which could be mentioned are presented as subtitles.

1.2.1. Subject, audience, Speaker

Following on the precedent, these elements are crucial to work the mechanism. As to be prominent, to each a role and all are interdependent, and of equal importance as well as all are considered to be a writer or speaker centered. Henceforth, any assumed method of organizing the elements is disregarded as none thereof is to be before or after the other since the objective of each would not be achieved if any of which is missing.

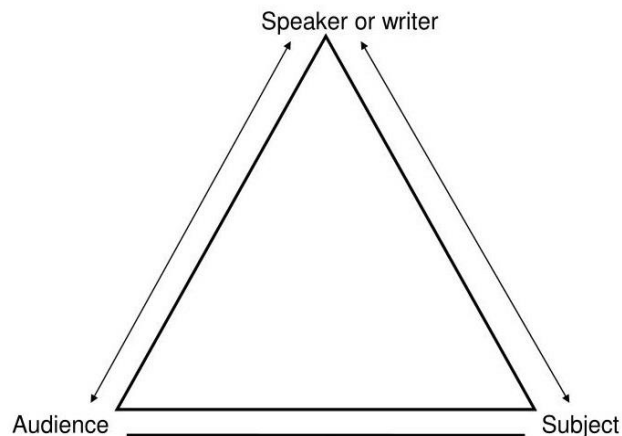
That being fore noted, starting with the subject. While it could be a writer or a speaker, there are conditions to meet when addressing a matter to an assembly. The pre knowledge of that matter must be evaluated, researchers' perspectives investigated, as must the evidence be determined to be assertive. As well as to mind that, like their audience, they could be influenced by a set of factors that might result either positive, or negative outcome, such as age, perspective, bias, location, experience, culture, or expectation. As an instance, if a subject is to promote or protest a relatively 'good motive' or 'bad motive' of a social or political stance or any other, as an exemplar; 'American Civil Rights' and 'Nazism' then the subject is required to refrain from using over emotionally dosed expressions, so to tame feelings, and avoid insulting or degrading the audience.

Picking up from the latest element mentioned, audience is to follow. With no difference to the subject, the audience can be a writer or a speaker. Same to consider the conditions, as it is as well required to speculate the audience's perspectives, experiences, and biases along more. Similarly, he is required to use personal experience and observation for a successful communication with the audience.

Much like the previous, the speaker's persona is also an element and as so, rhetoric is understood through the speaker's perspective, just like in the precedents discussed. In this element, the speaker, or writer uses who he is; as in his social or

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political status or either other, also, who he is to the subject, and what he knows and feels about the subject, and how he found a fitting attitude towards the subject to properly address the audience.



1.2.2. Logos, Ethos and Pathos

The rhetorical relationship speaker to audience, audience to subject, speaker to subject, is that of Aristotle's, to whom writers owe their successful work. In other words, thanks to these appeals, as Aristotle's descendants called: logos, ethos, and pathos, these writers were persuasive. Ethos, logos, and pathos are part of the rhetorical triangle, and each is of use to influence the audience's attitude towards the subject.

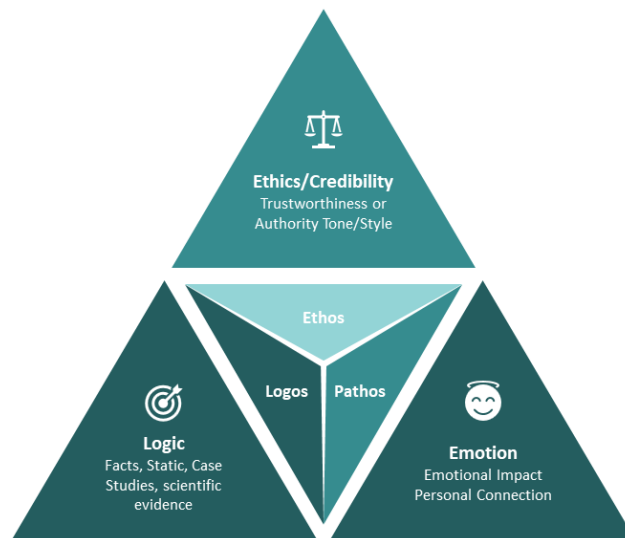
For starters, Logos means 'logic' as a word before its significance as 'reason' to the rhetorical triangle. Logos proves as important as the next; as the writer or the speaker can abide by it to come by the audience as clear, with reasonable premises and evidence. For further influence, it makes sure of keeping the reader or listener on the track of the writer's or speaker's ideas.

Simultaneously, Ethos serves compatibly. Expressly, it is how the speaker demonstrates 'credibility', honesty and knowledge. Doing so, he can connect his thoughts with the audience's ethical and moral beliefs. Consequently, the appeal

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would be achieved at a higher influence. As for the word itself, Ethos is the ‘spirit of culture’; more precisely it signifies ‘character’ in the origin language, Greek.

As for Pathos, no less than the other elements, is also useful. It means ‘passion’ in Greek, and it signifies ‘emotion’. Explicitly, it is about gaining the reader’s or the listener’s attention by drawing his emotions and interests. It also appeals to the audience’s sympathetic reactions when the writer or speaker highlights those emotions through personal experiences and figurative language.



1.2.3. Situational Rhetoric

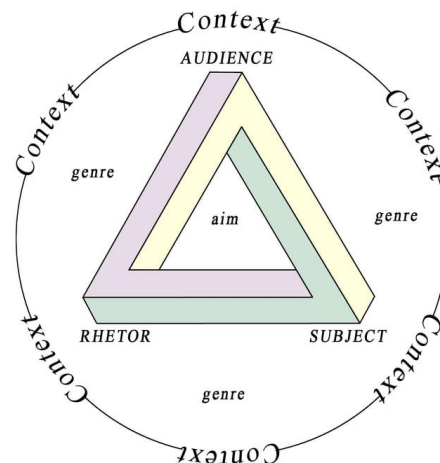
Aristotelian rhetoric characteristics having been covered, it is a necessity to mention that the rhetorical speech is governed by other determinants, as noted by Bitzer (1968). These determinants are indirectly discussed by Aristotle, which is the reason they are not included in the rhetorical triangle. This does not, however, disregard their importance for they are indeed part of the rhetoric system. As such, they affect the remaining elements of the rhetorical triangle. The two canons are, therefore included in the rhetoric triangle to come for a better comprehension.

On one hand, there is ‘context’. Simply put, it is the ‘situation’ in which writing, reading, speech and listening occur. The importance of context can be paid attention to based on how writing or reading changes accordingly much like comedy or political writing. That is for the reason of how hard it is to allude to events that are

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no longer current for the audience, and the humour is momentum. This explains the different ways of writing in different contexts from history, to biology, and in between. Such is how the writer's rhetorical choices of the subject are altered in both form and content by the 'context'.

On the other hand, there is 'purpose'. Rather, it is sometimes referred to as 'aim' or 'intention'. Purpose is the emerging aim that manifests through the writer's taken decisions. It is among the keys for the rhetorical effectiveness. Intention is carried by the writer's words or choice of words for that matter, although they can be miscommunicated due to the writer's, or the speaker's imperfect use of rhetoric, or the audience's lack of skill to decipher.



1.2.4. Logical Reasoning

Talih Nayla writes in her dissertation, under a title that tackles the commitment of a rhetorician. Notwithstanding the apparent laxity in the use of rhetoric, the former believes that a good rhetorician must mind the expectations of his audience for a better rate of affirmative persuasion. Talih discusses so by referring to Wallace (1963) *The Substance of Rhetoric: Good Reasons* and Fisher's (1978, 1984) subsequent notice beyond a true or false matter. According to Fisher, a decent rhetorician must make certainty of common sense in his rhetoric so to resonate; hence there would be a

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logical reasoning. As for (Wallace 1963)the logic of good reasoning exempt rhetoricians of finding the perfect syllogism for daily arguments, so to say that such logic can help conduct the establishment process of discursive evidence with the detriment of traditional techniques, namely deduction (sullogismos) and induction (epagôgê).

1.3. Rhetoric devices and common usage

Literary analysis can lead to false results if the rhetorical devices are novel to the analyst. Rhetoric devices are mechanical parts to rhetoric function; to artistically and efficiently transmit the meaning enveloped by the figurative message during delivery. It is a distinctive artistic scale for speech. More precisely described in a quote, figures of speech are “a form of speech artfully varied from common usage” (Quintilian, *Inst. Orat.* 9.1.2).

Rhetoric devices make quite the impression on the audience being figures of speech as they make the style more memorable, and so the audience carries the rhetorician’s message home for further discussion, more often in a form of a monologue: The reader or listener might debate the matter more by rehearsing the speech and reprocessing thoughts; his and the speaker’s alike, and even more likely to consider the speaker’s message with a different approach. That is a sign of a potential persuasion, or in other words the speaker is objectively successful because the subject is delivered and it is then up for the audience’s decision on the speech.

Lines so to speak of importance and skill, rhetoric devices are a requirement for the speaker, stylistically said. That is to say that the rhetorical devices contribute in making a skillful speaker. They affect the connotative and denotative aspects of a language and help shaping the style of a speaker. Consequently, a good use of rhetoric devices makes the style better, and differentiates between a speaker and a decent rhetorician, overall.

Forward to a better grasp of figure of speech, these rhetoric devices are made separate by (Corbett and Connors. 1999) into ‘schemes’ and ‘tropes’. Accordingly,

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figures of speech are introduced under two subtitles and into two categories. Schemes' are precedent to tropes for being inclusive of the latter, as to be clear in the upcoming.

1.3.1. Schemes

Schemes are one of the two divided categories in figures of speech. They add to the technicality of a speech. Schemes deal with the pattern of the words in a phrase: They are concerned with the arrangement of a word (Morphological), sentence (Syntactical), and sound (Phonological). It is then, on speaker to schematically 'phrase' the sentence, which might either give to or take from the speaker's charisma. Generally introduced, there are three levels to schemes; a sentence-level, a word – level, and a phoneme-level. Each level has a set of types such as Anaphora, Parallelism, and Alliteration.

1.3.2. Tropes

In light of the other category, tropes are focused on the meaning of words. They add to the technical sense for persuasion. Tropes are used to play the meaning of the words primarily and sentence consequently. On an artistic account, they give an unexpected twist to the meaning (Semantic figures) which holds to the audience's (Pragmatic figures) attention till the end of a sentence, and thus is kept intrigued. Differently, tropes do not have classified levels, since they are word based, as referred to in a few sentences past. Nonetheless, and indifferently, tropes also come namely, like Hyperbole, Metonymy and Synecdoche.

1.3.3. Simplicity

Synonymously plain and it means something that is easy to understand. However the meaning within the current context is dispensing schemes and tropes for stylistic purposes. In respect of rhetoric standards, the lack of schemes and tropes in a

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speech does not mean lack of rhetoric techniques, as simplicity could be considered such.

1.4. Art of Persuasion

A good repertoire and a rich vocabulary do not make certainty of persuasion. These to create technical elements for an ornamented speech cannot cast a charm without a good magician. A rhetorician must have a unique style and a charismatic delivery.

To accomplish so, the speaker must make a creative use of language before an equally innovative execution. To which, Aristotle has to say that:

“true justice seeks nothing more in a speech than neither to offend nor to entertain; for to contend by means of the facts themselves is just, with the result that everything except demonstration is incidental; but, [delivery, also style?] has great power... because of the corruption of the audience” (3.1).

This theory of his regarding prose style is quite appreciative because style can facilitate learning, or the delivery regarding the context. This shows his estimation of ‘virtue’ in style and compatibility with his previous comments in the same regards, for he says “Let excellence (aretê) of style be defined as to be clear (speech is a kind of sign, so if it does not make clear it fails to perform its function) and neither flat nor above the dignity of the subject but appropriate” (Rhet. 3.2.1). Aristotle sees style to be clarity, based upon how the objective is to persuade, then style must clearly state the ‘sign’ (message) of the subject for audience, so to it does not fail to perform its function.

Persuasion is achieved by ‘character’ and ‘credibility’, according to Aristotle. The rhetorician can achieve so by displaying certain speech traits to the audience. It is through practical intelligence (phronêsis), virtuous character, and good will, as the philosopher points in (Rhet. 2.1, 1378a6ff.). The persuasion is in the argument itself; however, a great part of influence is lost without delivery. Supposedly, emotions can

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be expressed within a text, so have readers seen in articles, journals, newspapers, books and so on, that is done by using punctuations like exclamation marks, question marks, commas, full stops, ellipsis dots and more; as well as some verbs to directly announce feeling like ‘sadness’, ‘happiness’, ‘anger’, ‘calmness’ and so forth; that is to match the typical experience of a mundane conveyance of emotions and typical conversations. As so it is done on social media with ‘emoticons’ in modern day.

On the whole, there are two subtitles to demonstrate. Style and delivery are two sides to one coin. As they are technical elements, they make the ‘art of persuasion’.

1.4.1. Speech Style

Another bespoke literary side to rhetoric is ‘style’. Style is a technical element for speech persuasion. As it is pointed by James Martin in *Politics and Rhetoric*(p. 72) style is worded (elocution) in Latin, and is concerned with the use of language. It is then related to the speaker’s choice of words (diction), figures of speech and the tone of a discourse, so does the former carry on to explain.

Technically phrased, a speech style of a decent rhetorician transmits a subject argumentatively and presents the speaker’s character or credibility (ethos). A style can decide the accessibility to the subject, or said for another end; it decides the certain audience to address: The speaker can shift his style, or rather choice of words to fit the specific audience he wishes to address, either by intricacy to an intended audience, or simplicity to common public. By a personal exemplar, the technical terminological (Jargon) terms used are only understood among a representing group: Comorbid is a medical term for a condition of having two diseases at once, used among doctors and nurses, exclusively the patients; or 10-4 which is a law enforcement code that means ‘affirmative’ used among police operators, exclusively the civilians. A modern term would be ‘it went over his head’ which explains the aforementioned. With that it would give the speech some secrecy or it would make the speaker pass by as smart or competent as it affects the audience, hence the arguments would sound more convincing and the speaker would be more entrusted.

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Style can very well affect two elements of the rhetorical triangle; ethos and pathos. Without such style injected with technical words, the speaker would then lose charisma, and undesirably the audience: The speaker, who lacks style, might be unprepared to deliver his subject. In case of pathos, the audience might not find a reason for further attention, and can therefore be found in a negative disposition. Conceivably, the speaker will lose charm and inevitably the audience's support. Proving so through an example by the latter's opposite, a decent rhetorician with an eloquent tongue will adapt with the context, meaning he will have quick and argumentative responses, thus an elegant style that maintains the speaker's ethos in the audience's view. Reasonably, the speaker will gain charm and expectantly audience's support.

That is what has been mentioned concerning style. It is as important as it is useful for each of the rhetorical triangle's elements. Style can decide the outcome of both the subject's effectiveness and the speaker's image to the audience.

1.4.2. Speech Delivery

All of the above comes at stake for execution. A style cannot secure a persuasive speech if the delivery is not up to par. Some speech qualities are experienced by the audience only if performed, and that is for the next paragraphs to be concerned with.

It is of likelihood for a better delivery in a public speaking than a written text, as the speaker can avail himself of being more expressive (pathos) with body language, it is crucial also, nevertheless. James Martin informs of that (p. 83) by quoting Cicero. The latter said "Delivery is, so to speak, the language of body" (Cicero, 2001: 294) and "Every emotion", Cicero claims, "has its own facial expression, tone of voice and gesture" (ibid.:292) For instance, visible adjuncts in a person's speech could indicate importance beyond factual information, inquiries or requests: Facial expressions and gestures add meaning and nuance (semantic figures). As well as, within structural and lexical limits, the speaker can convey emotions and feelings (pathos) to the audience or as might conceal, as done by propagandists,

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orators, lawyers, and advertisers. Like so, intonations and voice qualities could produce coaxing, in pleading, pleasure, browbeating, threatening, anger, as well as useful for fact statements and detail exposition, about which the speaker has little to no emotion involvement. Textual delivery on another hand could also be adapted for factual information, factual questions, and instruction convenience. While intonations and voice tone are not easily reproducible in orthographical systems, skillful novelists, reporters, and writers in general, however, could still convey those features, be that as it may with less of an impact.

The importance of delivery is in its role itself. Delivery is also a factor for the audience to estimate a speaker's skill. So to prove the previous sentence Cicero stated "Delivery [...] is the one dominant factor in oratory. Without it, even the best orator cannot be of any account at all, while an average speaker equipped with this skill often outdo the best orators" (Cicero, 2001: 290). Which could apply to non-oratory performances as well, though only to a certain extent as referred to before.

For conclusion, delivery is regarded as important as the speech content itself. It puts the success of a speech on a different measure in view of fact that the audience tends to care more about the performance of the subject instead of the content thereof. So much like the equal aspects of rhetoric, delivery can decide the reaction of the audience towards the subject and the speaker.

1.5. Conclusion

Finally, in disregard to the exact definition of rhetoric seen through the different perspectives of the aforementioned scholars, teachers or specialists, it is in brief defined by its importance, though. The power to offer to a speaker must be met by decent skill. Only then, it is possible to distinguish a rhetorician among speakers. That power, however, is yet potential until mastered by a decent rhetorician as to be proven in the practical part.

CHAPTER TWO

The Power of Rhetoric

Chapter Two: The Power of Rhetoric

2.1. Introduction

This chapter is to practically present the theories, done by telling of the rhetoric abilities that the personas Martin Luther King and Adolph Hitler whom are to demonstrate rhetoric skills through their logic, emotions and credibility as well as common sense and rising up to the speech occasion. While so, to showcase their technicality as rhetoricians, through use of schemes, tropes or simplicity in ‘I Have a Dream’ and ‘Reichstag speech’. All rests at the performance which decides a rhetorician to be stylish and charming.

2.2. Rhetoric Abilities of Martin Luther King and Adolf Hitler

An individual’s upbringing and personal experiences contribute in shaping the persona to become. Certain traits can only be obtained or gifted according to a lifestyle that produces leadership and charisma. Likewise, the characters to portray rhetoric abilities, has been through such for an eventual rise to power.

On the 15th of January, 1929 in Atlanta, Georgia state, Michael King or most commonly known as Martin Luther King Junior is born a son to a Baptist minister of a middle-class family. His parents were college educated, and so Martin was given a solid education. In spite of a secure early life and being part of a caring family, the southeastern of the United State was full of prejudice which he suffered. In 1944 and upon his first time out of the segregated south, ‘King’ was first taken aback by co living races in the North. Clayborne Carson told on his encyclopedia that Michael King wrote in his letter to his parents in which he saw “Negros and whites go [to] the same church,” and said “I never [thought] that a person of my race could eat anywhere.” That is when ‘King’ started to ‘have a dream’ of becoming a preacher and a leader to eliminate racial segregation. Throughout that journey he discovered his leadership and orator prowess to appeal to Christian and American ideal and had a strong support by both ‘different’ races. King marked himself in American history as a Baptist minister, following on his family’s tradition of southern Black ministry, and later served best as a social activist and led the Civil Rights Movement in mid 1950s and until his assassination in 1986.

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Adolph Hitler, the second persona in this regard, was born a sixth child to Alois Hitler and Klara Polzlon the 20th of April, 1889, Braunau Am Inn in Austria. His family moved to Germany by his three years old of age. After the death of his father, Hitler dropped out of school and tried to apply for the Academy of Fine Arts, though, was rejected twice. Hitler first shown an early interest in German nationalism, and was against Austrian-Hungarian authority. This motivation grew to convince him of joining the German Forces in the outbreak of the First World War. Although Austrian, Adolph Hitler was accepted in the army and was decorated with the Iron Cross First Class and the Black Wound Badge. On the 11th of November, 1923, Hitler was arrested for treason after his coup “Beer Hall Putsch” had failed three days prior. In Landsberg prison, Hitler wrote *Mein Kampf*, which as suggests its title, told about his ‘struggle’ to 9, 473 people on the first year of publish on July the 18th of 1925 according to copies that were sold. This was the beginning of his rise in power as he started to build a ‘character’ able to lead a nation. By 1932, Hitler was already a looked upon as a strong opinion in politics and was elected a chancellor of German politics by Hindenburg, and a year later became the president of German Nazi party. Hitler would continue to prove his leadership in his rhetoric prowess, delivering many powerful speeches, with the most memorable being the ‘Reichstag speech’ in the 30th January 1939. As the above have been told by Mr. Rarrick in his Hitler’s written biography.

While both characters had different upbringings, it is still proven that certain circumstances offer certain perks. It is seen in their two different mentalities, their creative and unique use of character. Mutually, Martin Luther King and Adolph Hitler displayed fundamental rhetoric abilities to rise in power.

2.2.1. Racial segregation and Nationalism, People and Nazi, Leadership and Charisma

A rhetorician must acknowledge the interconnectedness of the Aristotle triangle elements (subject, audience, and speaker) in order for a better rate of a persuasive speech. This is a matter in which both of the personas have a well-rounded idea about.

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Whereas their skills differ, the mechanism has been set for years, which makes it less difficult to analyze.

Martin Luther King had masterful oratory skills and could relate to a vast crowd based on who he was; a preacher and leader with a rich philosophy. Professor Emeritus Mark De Forrest mentions in his article, citing one among Martin King's associates stating that 'King' "had a comprehensive mastery of the forms of classical rhetoric, obtained not directly from the classical Greek and Roman sources, but from the religious patrimony of scripture and pulpit." Perhaps a proof of that is his success with the Civil Rights Movements with his most iconic speech 'I Have a Dream' that he delivered on August 28, 1963. The speech attracted many writers, be it essayists, authors, journalists or any skillful pen. Those of such interest like leaders or public speakers can extract much from his speeches. King's personality (speaker's persona) is not a sole reason for his speech's success; the subject has what to contribute. Martin Luther King spoke of racial segregation (subject); it guaranteed his people's (audience) trust and support because he spoke of their sufferance.

Adolph Hitler as the other sample is as good of a rhetorician as his achievements, which deems him masterful as well. Hitler's speeches are quite difficult to find through web research, therefore, his mastery is yet to be shown at its 'excellence' (aretê) to common readers or video watchers. Adolph wrote his own speeches and read *The Crowd: A Study of the Popular Mind* written by Charles-Marie Gustave Le Bon for a crowd psychology insight (Speaker's persona). By the same token, the subject and audience are part of he is. Through a certain perspective, Hitler did not convince his crowd of any ideology other than what his crowd already believed. His 'Nazi' party (Audience) saw him as he declared himself 'Führer' (leader) to a common enemy's defeat (Jews): That is an aspect in his persuasion; appealing to his followers' desires that he shares under 'Nationalism' (Subject). On that point, his 'charisma' is controversial as not many have the Nazi's view of his 'character'.

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2.2.2. Logic, Emotion and Credibility

Martin Luther King's and Adolph Hitler's competence in use of Ethos, Logos and Pathos is proven in their persuasive speeches. These two characters know how to influence their audiences' attitude towards their subjects. Practically, Martin Luther King and Adolph Hitler appeal to their audience by demonstrating logic, emotions, and credibility.

For one, Martin Luther King's 'I Have a Dream' is seen to be mainly constructed on ethos (credibility) and pathos (emotion) yet logos (logic) inclusively. Luther, most certainly did not disregard logic, as it is a source of credibility, that is to say 'King' (speaker) 'reasoned' (logos) with the 'public' (audience) to show credibility (ethos), ensuing trust (pathos). In order to do that, Martin 'King' argued with facts (logic) against racial discrimination (subject). For instance, he stated the fact that "America has given the 'Negro' people a bad check, a check which has come back marked "insufficient funds." By so, King tended to both whites' and blacks' pathos using logos, as his reason is that money is common among both as citizens, and regardless of skin colour, all understand the feeling (pathos) of being underpaid and the struggle is therefore shared. Sufficiently to mention the other elements used, along King's latter analogy are ethos and pathos. Following his opening sentence, Martin says "Five score years ago, a great American, in whose symbolic shadow we stand today signed the Emancipation Proclamation." Referencing the 'great America' Abraham Lincoln who is a common powerful symbol to his public of both races' (audience) nationality that gave a sense of authority to speak to 'King' (speaker). This is an ethos appeal, since it gained American trust and the latter passes as 'credible'. Being a preacher, the Bible is a great source of pathos in his speech, to stimulate sympathetic reactions. To his audience, the Bible is a sign of 'Truth' and his 'Truth' is what he sees is that "the sons of former slaves and the sons of former slave owners will" must "be able to sit down together at the table of brotherhood." Because as in their faith "... the glory of the Lord shall be revealed and all flesh shall see it together." (Isaiah) thus reminding whites and blacks that God created humans to be together and equal (pathos).

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As second, Adolph Hitler is no different. In his famous Reichstag speech, and as any good rhetorician, Hitler appeals with all elements. As is common with the Aristotelian triangle, elements are interconnected which explains Hitler's 'emotional' logic use. While it is emotional reasoning, it is still logic based, and the 'führer' enforced his views with facts. Insightfully, Hitler's way of addressing the Jewish question is very skillful, to which he expresses his disgust (emotion) to the "...shameful spectacle to see how the whole democratic world is oozing sympathy for the poor tormented Jewish people, but remains hard-hearted and obdurate when it comes to helping them which is surely, in view of its attitude, an obvious duty. The arguments that are brought up as an excuse for not helping them actually speak for us Germans and Italians" The logical (logos) part is how Hitler (speaker) proves the latter quote to Germany (audience) by directly pointing to the 'double standards' of the rival empires that would not take the "poor tormented Jews" (subject) as immigrants when "There are not ten people to the square kilometer" yet demand so of Germany "with her 135 inhabitants to the square kilometer" (logic). Hitler subliminally emphasized on 'We' to station Germany's standpoint from the other empires as good against bad (emotion): 'We' represents the democracies, which puts the Germans under influence as opposed to the empires and see them as a threat, especially the "Monster" Winston Churchill as Hitler claimed. This made the 'leader' seem to be in a good cause (credibility) to live up to his public voice (audience) as a German and for Germany.

There are many other signs of each element in the quotes themselves, and countless overall in the speeches as whole. That is as of much for an audience not to miss, which guarantees the transmission of the subject by the speaker. Upon the previously demonstrated in the personas rhetoric abilities, logic, emotions and credibility can be very difficult to control on an analysis review, for they can be all be blended together with decent skill.

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2.2.3. Speech Occasion

Speech occasion is a circumstantial rhetoric use of ‘Topos’. A committed rhetorician recognizes that the speech is governed by determinants, as mentioned before by Bitzer (1968) and so the speaker must set an appropriate scene for his subject. Context and aim determine the subject’s much of effectiveness on the audience: With context and aim; the speech’s outcome can alter to a better chance in the speaker’s favour, if the aim is not miss-communicated.

On the 2th of August 1963, Martin Luther King delivered his most famous speech, ‘I Have a Dream’ at the Washington, D.C. The rhetoric use is the location and the subject relativity, ‘King’ deliberately delivered the speech in Lincoln Memorial (context). The location (topos) is a reminder the Abraham Lincoln who is a reminder of Civil War, and so Martin King appealed to the audiences’ respect of Abraham Lincoln if not of his at least, and to Lincoln’s contribution in eliminating racial segregation (subject) for the safety of the nation, which relates greatly to his aim. The Lincoln Memorial (topos) was a technical location chosen by Martin Luther King to make his speech more memorable, and years later it still is echoing against (aim) racial segregation (subject).

In January the 30th, 1939, Adolph Hitler delivered his most famous ‘Reichstag speech’. The setting in this speech was already in Hitler’s favour as he was to speak inside the German Parliament (context), therefore the occasion regarding of his speech is more about timing (topos). Hitler delivered this speech near a war outbreak that threatened most of Europe and precisely, the European Jewry (context). Hitler had eliminated his political rivals, dismantled German democratic institutions and violated the Treaty of Versailles (context). German Parliament (audience) was then ready for his Reichstag speech, which he delivered under full support for the “annihilation of Jewish race in Europe” (aim) as Hitler stated during his speech.

Speech occasion can therefore shape the speech writing to deliver. As seen in both speeches, time and space can relate to how a speech is written. The rhetorician relates his subject to the context for further influence and memorable statements for his aim arguments.

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2.2.4. Appealing with Common Sense

In regards to the previously mentioned Wallace (1963) and Fisher (1978, 1984) Martin Luther King and Adolph Hitler are considerate of their audiences' common sense. As a good rhetorician should be, they were able to resonate with logic. That is a factor in their successful conduct of an argument, disregarding the false or false matter to it.

Martin Luther King's 'I Have a Dream' aims for an elimination of racial segregation which is to common sense is a correct matter. However, 'King' had to establish the thought process to the opposing sides' clarity. Martin achieved so by facts, and facts are deemed most of the time as logical. Logic to some of his audience is the Bible through which he successfully quoted God's disapproval of segregation as the Lord shall reveal the truth and 'all flesh' shall see it together: 'All flesh' is God's view of humans as alike, thus equal. Factually so, his religious logical reasoning is manifested throughout his speech, as it is compatible with his quote "when *all* of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual": All of God's children is King's adopted view of God that whites and blacks are alike.

Adolph Hitler reasoning was not widely different. Being politically involved, Hitler's arguments were historical facts. In his 'Reichstag speech' he tries to justify a 'good' German stance from war as the enemy had done damage to Germany, and that made him fear for his nation's safety, so he claimed. Upon which he stated:

"One thing I should like to say on this day which may be memorable for others as well as for us Germans: In the course of my life I have very often been a prophet, and have usually been ridiculed for it. During the time of my struggle for power it was in the first instance the Jewish race which only received my prophecies with laughter when I said that I would one day take over the leadership of the State, and with it that of the whole nation and that I would then among many other things settle the Jewish problem"

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Through that standpoint, Germany was forced to fight back. His Nazi Germany saw in this ideology that they are Hitler's priority, and that is a logical reasoning of a leader, therefore, Hitler successfully met their expectations.

2.3. Extrinsic and Intrinsic

Being artistic rhetoricians, Martin Luther King and Adolph Hitler transmit their subjects to audiences with careful based style. Style makes the speech; Martin Luther King had an extrinsic style whereas Adolph Hitler had an intrinsic one. It is distinctive in purpose (subject) and objective relevant.

Expressing the few above more practically, style is a personal use of rhetoric. The different methods to showcase are to justify. Martin Luther King foremost, is stylistically aware of the impression of rhetoric devices. In expectance to the previously stated, 'I Have a Dream' is full of schemes and tropes. Adolph Hitler next, was as aware of rhetoric devices, though stylistically careful with the literary analysis of the audience. On which is clear of the common usage in 'Reichstag speech'.

While rhetoric devices make a skillful speaker, a skillful orator can outdo. That does not disregard the importance of rhetoric devices. Martin King built his style around their use, and made a distinction between a normal speaker and his writing thus a decent rhetorician. However, Adolph Hitler did not rely on as many of rhetoric devices, rather built his style to be simplistic and direct, and made a distinction between a normal speaker and his oratory skills, thus he is a decent rhetorician.

Stylistically still, it is a subjective assumption whether the two personas' are extrinsic or intrinsic. Depending on which to relate the definition, rhetoric or language as a whole, the style of two can be either or both. In other words Martin King's style could be either extrinsic or intrinsic, and similarly the case of opposite to Adolph Hitler.

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2.3.1. Schemes in ‘I Have a Dream’

Schemes having been presented relation based (to rhetoric) now practically relative; they work in variety as to each its purpose. Martin Luther King schematically phrases his sentences to accord. Through an analyst eye, there are many schemes to spot and few so to suffice for examples in the discussion of the speech.

The pattern of words used in ‘I have a Dream’ is a proof of schematic awareness; the speaker applies schemes of all levels. On a word-level, the name of the speech itself is a result of Anaphora; in most of his quotes, King says “ I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.” And a quote more “ I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.” The part being uttered six times schematically more was plausibly made important, hence was deemed a title for the speech.

On a sentence level, Parallelism is subtly present. “With this faith, we will be able to hew out of the mountain of despair a stone of hope. With this faith, we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood.” Martin King achieves the scheme by repetitive structure; declaring first that “with this faith” and announcing second that they will conditionally “be able to” “hew out of mountain” or “transform the jangling discords of” their “nation into a beautiful symphony of brotherhood.” By reusing the sentence structure, the audience will then be familiar and thus correctly estimate the next words to hold the message. For further clarification, the previous given examples parallel with King’s next sentence “With this faith, we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.” Starting with the same quote once again “With this faith” and enlisting objectives to finish.

The speech also contains phoneme-leveled schemes, such as Alliteration and briefly mentioned Assonance due to its phonetic relevance. These schemes are easier

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heard than read from an audience perspective since they are phonetic: They are more often noticed during the speaker's delivery by reacting to the sounds that the consonants or the vowels make. Pointing to the repetitive sounds in King's quote "In a sense we have come to our nation's capital to cash a check" The consonant "c" or phonetically referred to as "k" is heard thrice prior to it sounding as the digraph /tch/ in "check". Or the musical element of stressed syllables in "We must forever conduct our struggle on the high plane of dignity and discipline" The phonetic variety in King's speech sounds poetic to the ears of his audience thus appealing.

2.3.2. Tropes in 'I Have a Dream'

Tropes on the practical side are present King's most famous speech 'I have a Dream'. Upon reading or listening to the speech, there are indeed signs of King's ability to alter the meaning in an artistic game of words and sentences. To play such, King uses Hyperbole, Metonymy and Synecdoche.

Through hyperbole, Martin Luther exaggerates away from the literal sense to emphasize on how serious racial segregation is. King says "I have a dream that one day every valley shall be exalted, and every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight" In reference to the Bible, precisely (Isaiah 40:4) of the Old Testament to speak of equality since the valleys, hills, mountains rough or crooked places are geographically uneven. It could also be argued that the 'Metaphor' within this reference is for the audience to come together in welcoming the Messiah in (Luke 14:11) of the New Testament, so to project how the united people would be strong enough to make a strait path for the Messiah's arrival, or that they will be guided to a straight path. The meaning of either references depend on the intention, and religious King was most likely familiar with both versions of Testaments, which makes his choice of Isaiah instead be significant.

Using metonymy, King speaks against racism in his speech "Let freedom ring from Stone Mountain of Georgia." And "Let freedom ring from Lookout Mountain of Tennessee." As well as "Let freedom ring from every hill and molehill of Mississippi."

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The different mentioned locations are not randomly picked; they are specifically named for the alerting rebirth of the Ku Klux Klan in Georgia, and racial segregation in Tennessee and Mississippi. It is an attempt by Martin Luther King to warn the audience of the subject, using a rhetorical technique.

In a clear use of synecdoche, Martin Luther says “We can never be satisfied as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities.” In which King hints to the part of the whole. Thereupon, “our bodies” means the flesh nature of a human-being, and referring to his people as a body merely related to the soul burdened by the racial segregation through the racist perspective. Expressed differently, the body is a part of humanity as a whole; a human without feelings is just a body, as feelings are disregarded by the abuser it is then dehumanizing to the ‘Negro’.

2.3.3. Simplicity in the ‘Reichstag speech’

Considering that most of schemes and tropes alike, and the lack of the least thereof in the Reichstag speech, being language based it is therefore credible to refer to the speech as simplistic: While the use of schemes and tropes, although fewer than in ‘I Have a Dream’ is certain in the original language of the speech (German) it is however hardly accessible in English. The English extract version of the speech available barely transmits the absolute form of the schemes and tropes in the German language. Henceforth, by the aforementioned and for exemplar purposes, the lack or the lesser use of scheme and tropes, although related to the speaker’s style, is still in fact within the concept of rhetoric: “a form of speech artfully varied from common usage” (Quintilian, *Inst. Orat.* 9.1.2) and for that; objectively it is Adolph Hitler’s technical rhetoric, since it is indeed “varied from the common usage” if compared to Martin King’s poetic style. On that regard, the word arrangement in ‘Reichstag speech’ is simplistic for stylistic purposes.

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2.4. Artists of Persuasion

Comparably, Martin Luther King and Adolph Hitler have different repertoire, hence they use different vocabulary for their style. While King has an ornamented speech, 'führer' has it unadorned. Like to be expected after such, style is also a determinant in persuasion.

In light of that, Martin Luther King's creative use of language guaranteed clarity. King's known poetic style of brainstorming applies to former cited Aristotle view of style's contribution in clarity. Martin King's choice of words neither offends nor entertains any part above another in his audience, though managed still to state facts supporting his subject in his own figurative speech. King also applies excellence, despite that his vocabulary is not always of the most common, they do indeed perform their function: Being the intellectual he is, his equal leveled vocabulary's clearance is in the use purpose since the figures of speech could be consisted of simple words but difficult style, or difficult words but simple style. His was a mixture of all, but a case to mention later is his use of the term 'Negro'. During the performing stage, King shows character through his emotional tone, therefore, on a delivery basis, the influence of his message is not lost.

Adolph Hitler's creativity is a diversity of style. Hitler's style through Aristotle's theoretical view might not be better practiced than Martin King, as Hitler did indeed entertain and offend. That is, however, could be a subjective matter since if based on the success of his speech, the positive response from his audience means Hitler's use of language is sufficient of his style. In regard to his virtue of style, Hitler is most simplistic and much more direct with his common usage thus clarity. His creativity is rather during the performing stage, where he shows a very emotive body language and passionate self which earns him credibility among his audience.

While style can be very inclusive and yet exclusive, it could be said that the quality of style relative. It is indeed easier to determine a style to be complicated or not if considered to be subjective. Upon Aristotle's view of style, Martin Luther King and Adolph Hitler are artists of persuasion as they both display clarity, virtue, and character, thence they truly have style.

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2.4.1. Intricate and Simplistic

On the brainstorming stage, Martin Luther King and Adolph Hitler can be intricate or simplistic. As jargons can be very intricate, it is done by an intellectual mind for another to receive. Jargons can also be simplistic which is only stylistically understood, and that is a new perspective to be shown.

To practice what has been phrased, Martin Luther King is aware of the variety of races in his audience. King adjusts his speech style for the words to transmit the meaning to be inclusive of those races. The creativity of his is in the intricacy of words that make his audience reflect. In order for him to do that, King uses jargon in more than one line of his speech. The most representative is the word 'Negro'. Using this word, King compressed a whole perspective about the racial segregation. Mechanically, when this word was stated times again it was working the rhetoric triangle. When he speaks about America giving the "Negro people a bad check" or about how "the Negro is still crippled" nor free, it relates to both conflicting races. Through the black people's perspective, it is a word that means oppression, suffering and segregation thus it fuels them with emotion to fight against injustice. Through the white people's perspective, as of certainty there were many opposed, the word could only mean the same as their 'racist' view. In reality, King is after those of the white audience to reflect with logic towards the subliminal meaning held in the word 'Negro', all to replace a logical statement. The jargon is therefore a common word of a different expression on the audience for one message.

Adolph Hitler is stylistically as practical of the former phrased. Although his style is not heavily dosed with core rhetorical devices; his technicality nevertheless is in his simplistic words. Addressing the "Jewish question" to the German parliament, Hitler declared that Germany is better built by the intelligent of its working class, and that Germany would care for that responsibility. He points out that the German history proves that it is not Jewish, and the German people should then protect their culture. That is to argue that the country belongs to the Deutch and not an 'alien' race. The word 'alien' is to correspond with his points, as an alien race is extraterrestrial or an outsider who does not belong among his, referring to the Jewish people. The word in

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itself in not as fancy or as poetic, it is rather comedic and very common for an easier grasp from the audience.

The terms used by both appeal to as wide as possible of their audiences. King's intricacy carried in the word 'Negro' that sends the same message with different approach to both whites and blacks. The führer's simplicity in his stylistically direct reference of 'alien' expects an offensive reaction from his Nazi party.

2.4.2. Poetic and Emotive

The performing stage is for the rhetorician to show his oratory skills in delivery. Delivery is the time for the orator to speak his body. It is where the rhetorician must adapt to audience, voice his written tone and speak his body. The way of the delivery is however still relative for its technicality. That is to be seen through the stylistics of Martin Luther King and Adolph Hitler in the provided videos.

Martin Luther King is noticed to lay eyes on the speech paper too often in comparison. Comparing his written speech with the delivery of it, one does not spot change, and that does not point adaption. He is not seen to be much of a body speaker either. Throughout his speech he remains still, rather his tone is more expressive. He speaks with a voice of composure, caution, sadness but hope. His tone of voice rises and declines back to being composed and he pauses at the most crucial to accord his figures of speech. The aforementioned makes his poetic style sounds more musical to the audience.

Adolph Hitler on the other hand is emotive. Hitler is much less spotted reading his speech. Although hardly proven for the rarity of full Hitler speeches, there is a general consensus about Hitler's excellence in adaption. It says that Joseph Goebbels, one of his most devoted acolytes known to be a public speaker, would add a list of points to mention and the führer would have the free will deliver it. Hitler's delivery shows that his tone is as expressive as his emotive body. As in the videos to portray, Hitler is never at rest, he flails his hands as the speech intensifies, and tiptoes till the end of every point explosively made. His tone is a perfect demonstration of the phonetic effect on the delivery, as it makes it sound more determinant and powerful

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enough to enthrall the crowd. The delivery is a chance for a new form of rhetoric devices, as satire is more expressively clear when orated. A clear case of satire is Adolph Hitler mocking world leader, and Roosevelt in precise found in the video. Along all the above contained in the videos, another proof is even comically done in Charlie Chaplin's scene from Adenoid Hynkel Speech of The Great Dictator (1940) starting around the fourth minute.

Once again noting that delivery is also a stylistic matter, the difference between the written speech and its delivery is the difference between a writer and an orator. All in all, the success of that difference is measured by the audience's reaction to the performance. Conclusively, the loud audience cheers heard in both orators speech promises the success of the subject transmission.

2.5. Conclusion

For conclusion, the definition and importance of rhetoric is practically shown. Martin Luther King and Adolph Hitler met the offer with decent skills. Consequent to that, 'I Have a Dream' and 'Reichstag speech' held enough of the concept as to achieve the objective. Meaning that the two personas stand out as rhetoricians far from common speakers.

GENERAL CONCLUSION

General Conclusion

It is on the dissertation this time around to expect a decent understanding from the reader. The theme was applicably theorized and practiced according to the outline. The power of rhetoric was therefore shown in the success of 'I Have a Dream' and 'Reichstag speech' achieved by the mastery of Martin Luther King Junior and Adolph Hitler.

Formally discussed, the first chapter regarded theories for the first part of the title. First defined, the rhetoric as a concept through the experts' view to which personally seen yet logically noted by importance. On another personal perspective, the elements of the Aristotelian triangle are speaker or writer centered. That is to say it teaches how to appeal to the audience rather than how to decipher it as a listener. Conclusively, it could be both favorable and unfavorable since it could either be that rhetoric knowledge gives any individual an eloquent tongue for his bidding, or that any ignorant of the concept becomes the victim of double speaking. Upon so, it is more of reason to aspire such potential at most, or seek the brief of it at least.

As regulative, the second chapter regarded practice of the second part of the title. It was not difficult to see the similarities in the process of building the different set of skills of the personas. Both Martin Luther King Jr. and Adolph Hitler acquired their skills through different experiences. King grew up within a conservative Christian family, and so inherited a religious mind. As expected of his reaction to preach against the racial segregation of the Negro with biblical verses. Martin Luther King objectively could rise to the occasion with his pacifist logical reasoning. On the same pattern, Führer grew up in a political tension, and so developed a mind of the exact nature. His Nationalism caused him years in jail that lead to clear emotional appeal for his Nazi. Adolph Hitler objectively managed to rise to the occasion with his nationalist logical reasoning. Their technicality in the brainstorming and performing phase identifies them as rhetoricians. The intrinsic use of figurative speech and extrinsic use of common language in the brainstorming stage are a proof. On the performing stage they were yet proven as artists of oratory.

In brief, the objective results and subjective conclusion would sum up. In addition, however, the research provoked questions regarding the dissertation humbly

General Conclusion

presented vast personal objective. To conclude the narrow former, style corresponds with techniques, and techniques are made by acquired abilities shaped by lifestyle. The process goes about without any necessary initials. On that note, style does not seem to make difference in quality as the objective was a relative success in both of the exemplars. Now to conclude the vast latter, the concept as a whole being an aspect of language, provokes paradox thus confusion due to its interconnectedness. For example, there is the connection of style overall with speech style and writing styles. The paradox could be caused by the short sense and meaning and context complex.

Finally, that was an obstacle to deal with on every level detail in the dissertation. Starting the confusion of the countless possibilities the outline titles could have been arranged and accordingly discussed. Ending with the consequences that minor change could cause a seemingly contradiction in personal view of preceding made point.

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Glossary of Selected Terms

- ✓ Deduction: *sullogismos*
- ✓ Induction (*epagôgê*)
- ✓ Location: *topos* (an argumentative scheme)
- ✓ Practical intelligence: *phronêsis*
- ✓ Aretê: a maximum of ability and potency for action (*optimum potentiae*); a man's effectiveness and skill in goodness