Research Article

Presentational Devices of Strategic Manoeuvring in Pragma Dialectical

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Abstract:

Strategic maneuvering is subsumed under the pragmatic field. It has been found the critical discussion and developed by Eemeren and Houtlosser. The statement of the problem shows whether audience demand is frequently kept to or violated in the data under scrutiny. This research also highlights the presentational device(s) most frequently employed within the information under investigation. The study leads to many conclusions. Firstly, Audience demand is frequently kept in the text. Presentational devices aren't used frequently in the text in all stages.

1. INTRODUCTION

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

The present study tries to achieve the following aims

1. Demonstrate whether audience demand is regularly met or exceeded in the data under consideration.
2. Highlighting the most commonly used presentational device(s) in the information under investigation.

According to the previous goals, it is hypothesized that: (1)Audience demand is frequently violated in the text. (2)Repetition of presentation devices is the most frequent type used in the text.

2. Critical Discussion

2.1 Definition

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

2.2 Stages of a Critical Discussion

1. **"Confrontation stage"** When a difference of opinion manifests itself as resistance to a viewpoint and non-acceptance of that viewpoint—or as a restriction between many opinions and non-acceptance of

those perspectives. There is no need for a critical conversation if there is no such confrontation because there is no difference of opinion to resolve. Because it occurs in a contentious reality, the confrontation stage in an argumentative discourse compares to the beginning circumstance that appears in those parts of the discourse where it becomes clear that there is a perspective that meets with a real or projected question or inconsistency, resulting in a contrast of conclusion emerging or expected to emerge. As soon as someone has a point of view that isn't shared by others, there is a point of view difference.

2. **"Opening Stage"** The roles of hero (the one who reinforces the stance) and villain (the one who opposes it) are assigned where members select to resolve the conflict of perspectives. In the opening discussion, the hero is supposed to embrace the commitment to protect the standpoint at issue whereas the antagonist expects the commitment to reply fundamentally to this point of view and the protagonist's resistance. If there are more perspectives at issue in a distinction of opinion, a certain member within the talk can take on the part of the hero of some of these perspectives and the part of the adversary of other viewpoints, so that the various perspectives at issue may have diverse heroes. Having the part of the antagonist may coincide with taking on the part of the hero of another, contrary or indeed conflicting viewpoint, but this requires not to be the case. . van Eemeren (2018, p. 45,46)

3. **"the argumentation stage"** The hero defends the protagonist's point of view by using arguments to counter the antagonist's inquiries and other fundamental reactions.

4. **In "Concluding Stage"** the hero and the enemy decide whether the hero's point of view has been legitimately guarded against the basic reactions of the opponent. If this demonstrates not to be the situation and the protagonist's point of view should be pulled back, the contrast of supposition is resolved in support of the enemy. On the off chance that the point of view has been legitimately guarded by the hero and the enemy's questions ought to be withdrawn, it is settled in support of the protagonist. van Eemeren (2018, p. 45,46).

2.3 Strategic Maneuvering

Eemeren and Houtlosser (2000, p. 1).define strategic maneuvering as: "The balancing of people's resolution-minded goal with the rhetorical goal of having their position accepted regularly gives rise to strategic maneuvering as they seek to fulfill their dialectal objectives without sacrificing their rhetorical potentialities"

According to van Eemeren and Houtlosser (2002, p. 383), Arguers' attempts in arguing speech to settle rhetorical efficacy with dialectical reasonableness criteria are referred to as strategic maneuver.

The approach used here, extended pragma-dialectical argumentation theory, proposes that people involved in disputing discourse operate strategically. "Strategic maneuvering" is the effort made by arguers in an arguing speech to resolve rhetorical effectiveness while maintaining dialectical requirements of reasonableness. To ensure that one goal does not triumph over the other, the parties make every effort to maintain stability between them during the process of resolving their differences of opinion. In the argumentative speech, Strategic maneuvering takes the form of (1) the enclosing of argumentative strategies by the audience, and (2) the employment of presentational devices for a specific purpose. Though these three characteristics of Strategic maneuvering may be established theoretically, they are frequently impossible to separate in real argumentation rehearsal (van Eemeren 2010, p. 93–127). Strategic maneuvering can be explained using Leech's (1983, P.147) "interpersonal rhetoric model, which blends pragmatics and rhetorics."

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

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

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

2.4 Strategic Maneuvering Classifications

The strategic maneuvering associated with each argumentative move shows itself in three unique perspectives van Eemeren (2010p. 93–96). (ibid). As The following:

2.4.1 Topical Potential

This is the first factor to consider when examining SM's rhetorical appeal. As Tindale (2004, p. 43) argues, it entails choosing materials from among those accessible based on what arguers believe will best suit their interests. To put it another way, this component refers to the process of modifying the materials available to you by selecting the ostensibly most advantageous ones that are compatible with your needs.

2.4.2 Audience Demand

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

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

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

1. Isn't a speech act at all. They illustrate their case by claiming that raising a threatening hand... is a direct breach of Rule 1 for holding a critical conversation, which specifies that participants have the unrestricted right to present or refute any point of view.

2. Does not fall into the proper speech act category. They (ibid. : 164) use declarative to demonstrate the fallacy. They defend their absence of declarative (save for usage declarative, as previously indicated) from their model by confirming that "they always require some sort of authority in an extra-linguistic institution," as they did with expressive.

3. Does not belong to the relevant category. The category of directives is the ideal example to use in this instance. Although the macro-speech act of directives encompasses several micro-speech acts (for example, command, request, restriction, and advice, to mention a few), not all of them are admissible in a critical discussion.

    a. Requests: When the antagonist asks the protagonist to argue, or when one of the parties asks the other to do a usage declarative.

    b. Directives, which include commands and prohibitions, are barriers to dialogue.

4. Isn't done by the appropriate person. For example, without being asked, the adversary begins to execute an action.

5. Is not carried out at the appropriate point in the dialogue. When the protagonist, for example, presents fresh reasons in the ending stage, the resolution of the difference of opinion becomes seriously muddled.

6. Isn't playing the right role. In the concluding stage, for example, accepting a specific premise rather than the defended position.

2.4.3   *Presentational Devices*

This is strategic maneuvering's third and last rhetorical feature. Presentational devices, as defined by Eemeren and Houtlosser (2002: 136) are the phrasing of a party's actions and all other means of style must be systematically calibrated to achieve the effect on the other party that is sought for making these moves at all stages of the discourse. According to Rees and Rigotti (2011: 207), the strategic function of such devices is to depict things in a given light, therefore defining the circumstance in a specific way, one that is appropriate for the speaker's rhetorical goals. For example, calling protestors rioters rather than protesters is an attempt to sway the public against them.

The issue of presentational devices is exceedingly complex and extensive, despite its intuitive clarity and self-definition.

Figures of speech refer to certain devices which are used to make figurative language. Traditional figures of speech contain schemes and tropes. In Leech and Short (2007, p. 66), schemes are described as foregrounded repeated expressions and tropes as foregrounded irregularities of content. According to Brown(2005: 459), the figure of speech is called a "rhetorical figure" or "trope" and it is also described as a "word or group of words used in some deviation from the strictly literal sense of the word(s), or from the more commonly used form of word order or sentence construction". In Gray's words (2003, p. 120) "Any form of expression or grammar which deviates from the plainest expression of meaning has designated a figure of speech".

Wales also in his dictionary (2011, p. 161), it is mentioned that a "figure of speech (from Lat. figura 'shape or form') is popularly associated with such expressive devices of language". Moreover, the definition by Robbins (2007, p. 82) is that a "figure of speech is a word or phrase used to express something other than its literal meaning". He mentions that "figures of speech add color, humor, and depth to our language, lending strong images to our communications. These devices help us create mental pictures and let us live in a more dynamic world full of unique expressions". Functions of figures of speech are classified into four classified by Perrine (1969, p. 71), i.e. to provide imagined joy such as the expression "under a cloudy sky", offer an additional picture as in the sentence: "Someday, my plane will fly high", add emotional strength by forcing the subject you to speak, to take any action, or to make a decision exactly at that time and tell much in a short compass in which the writer or the speaker can communicate his or her idea without detail explanation, for example:

1.   *"To keep your balance, you must keep moving".*

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Meaning can be arrived at from different angles, one of them is the non-literal meaning or the figurative meaning. Words may have additional meaning when they are gathered in a way that accomplishes the speaker/writer's intention. Writers use figures of speech as a way of utilizing words or phrases that go beyond their real meaning to create a vivid and striking effect or make the meaning of a sentence simple and easy to remember. The literary work is made more appealing or thrilling by figures

of speech (Stefoff, 2018, p. 5). It adds extra dimensions to language and reveals one thing by relating it to something else. (Gautam, 2014)

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

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

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

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

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

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

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

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

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

2.4.3.1 Substitution Tropes

As McQuarrie and Mick (ibid.: 432) explain, these tropes choose "an expression that demands the message recipient to change to grasp the intended meaning." They (ibid.) go on to say that such an adjustment moves between four dimensions: exaggerated/understated statements (e.g. hyperbole), absence/plurality of expressive parts, and so on (e.g. ellipsis), part/whole assertive force (e.g. rhetorical question), and strong/weak assertive force (e.g. rhetorical question) relationships (e.g. metonymy).

Kennedy and Gioia (2007: G21) described hyperbole as an exaggeration that is utilized to emphasize something. Van Dijk (2006d:73) ,(Beekman & Callow, 1974: p. 118). It is the most popular trope, according to Sert (Sert, 2008: p. 3) exceeds beyond exaggeration to involve enhancing and overstating meaning to increase the effect or to attract attention. He (ibid) considered it to be a semantic rhetorical device. Like the following example:

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

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

3. *He was a little bit intoxicated.*

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

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

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

According to Harris (2008: p. 9), understatement is used to make a concept appear less important than it is.

2.4.3.2 Destabilization Tropes

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

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

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

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

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

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

Irony is considered as one of the persuasive strategies that are common in religious or political discourse Huggard et al.(2006)**.** According to Roy (1981: p. 407), irony is a tactic by which a speaker will sometimes say exactly the opposite of what he means (cited in Larson, 1984: p. 486). It's meant to criticize or laud in an off-the-record manner (Albaajuez, 1994: p. 10). Brown and Levinson (1987, P. 262-3)define irony as the act of transmitting criticism in their attempt to define it.

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

> 4. *This photograph was shot by someone who had forgotten to bring their camera.*

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

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

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

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

Gray (1984, p. 172) defines repetition as "a vital part of the language of literature both in verse and prose". According to Hawthorn (2000, p. 297) repetition has an aesthetic power and is beneficial for the

reader in complex ways. Leech and Short (2007, p. 199) explain that it is used to emphasize or heightening the repeated utterances.

Personification, according to Pardede (2008, p. 24), is the application of human attributes to inanimate objects, such as:

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

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

3. METHODOLOGY
3.1 Data Collections
The data is collected from three extracts, which are selected from the novel randomly. It can be found online at the website: http://ova.arg-tech.org. The website from which the data is taken is http//:www.debates.org.

3.2 Model of Analysis
The study deals with analyzing a selected novel, in which the pragma-dialectical approach is applied. The eclectic model has been developed to investigate the various strategies used in each of the Strategic Maneuvering's stages. Thus, the present study's model consists of stages of Strategic Maneuvering by Eemeren (2010), classification of SM by Eemeren and Houtlosser (2002), the rules of reasonableness by Eemeren et al. (2002), speech act classification by Seale (1979)

3.3 Pragmatic Analysis of Strategic Manoeuvring in the novel
Extract 1

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

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

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

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

1- Confrontation Stage

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

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

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

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

2- Opening Stage

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

First, Audience Demand: audience demand is satisfied because none of the criteria were broken.

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

3.The Argumentation Stage

In this stage, each participant tries to defend his point of view the first participant

"It is not my desire to speak technically—that is only confusing, but I can assure you that one or two of the blows were delivered with such force as to drive them through hard belts of bone and muscle."

"It was clearly not a scientific crime," said Poirot.

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

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

4. Concluding Stage

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

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

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

"His tone expressed professional disapproval."

First, Audience Demand: By breaking Rule 6, the audience orientation is violated in this maneuver. The performed speech act fails to fulfill the right role it is expected to play in this situation by breaching this criterion. To express agreement or dissatisfaction with a point of view by *"I have, perhaps, something to contribute to your store of knowledge," said Poirot. "M. Ratchett spoke to me yesterday. He told me, as far as I was able to understand him, that he was in danger of his life."*

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

Extract 2/

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

1. **Confrontation Stage**

"With a vigorous gesture, Poirot motioned him to the seat in the corner."

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

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

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

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

2. **Opening Stage**

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

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

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

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

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

3. The Argumentation Stage

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

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

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

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

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

4. Concluding Stage

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

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

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

"You know the name perhaps?"

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

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

"What's incredible?"

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

"No. I am—was—his secretary."

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

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

Extract 3/

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

1. Confrontation Stage

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

"Poirot looked back at him."

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

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

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

2. **Opening Stage**

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

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

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

3. **Argumentation Stage**

"And suppose I do not solve it?"

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

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

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

4. **Concluding Stage**

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

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

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

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

Second, no presentational devices were used in this section.

4.RESULTS AND DISCUSSIONS

4.1 Discussing the Results of audience demand in all stages of strategic Maneuvering

Table (1) Statistics of audience demand in the Confrontation Stage

Audience demand	Frequency	Percentage
Kept it	21	100%
Violated	zero	0%
Total	21	100%

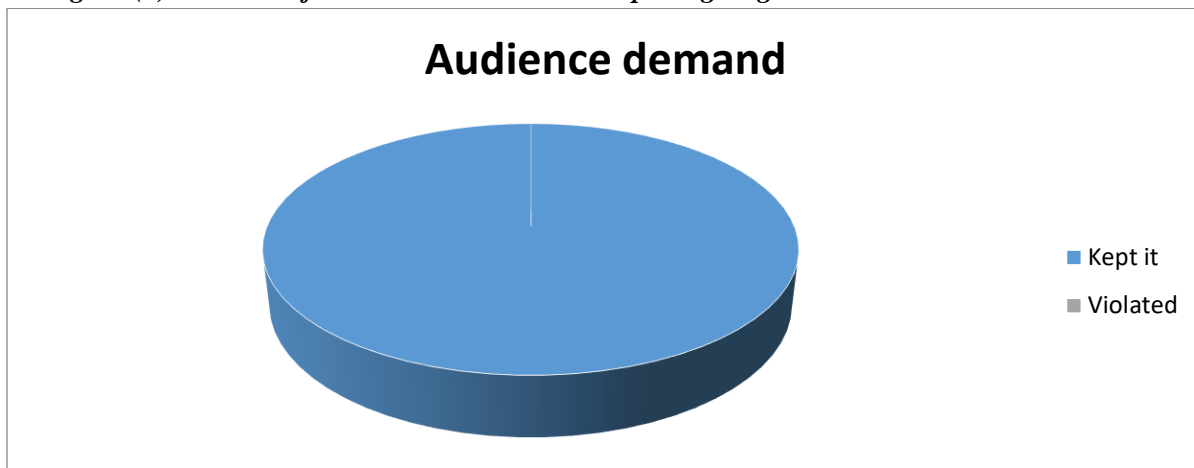*Figure (1) Statistics of audience demand in the Confrontation Stage*
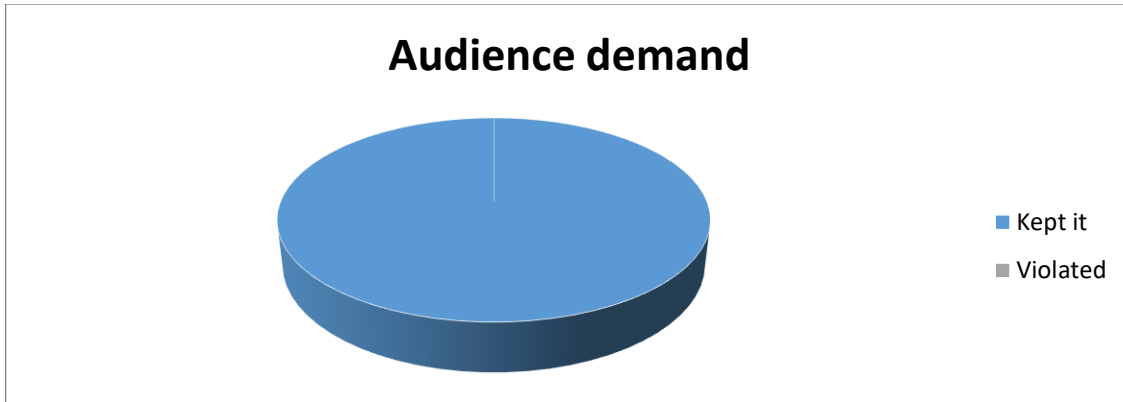
This table has shown that audience demand in the confrontation stage is kept and it has a frequency (21) with a percentage of 100%. While no violating of audience demand and It has (0) frequency occurs in this stage. These findings can be clarified by table (1) and figure (1).

Table (2) Statistics of audience demand in the Opening Stage.

Audience demand	Frequency	Percentage
Kept it	21	100%
Violated	Zero	0%
Total	21	100%

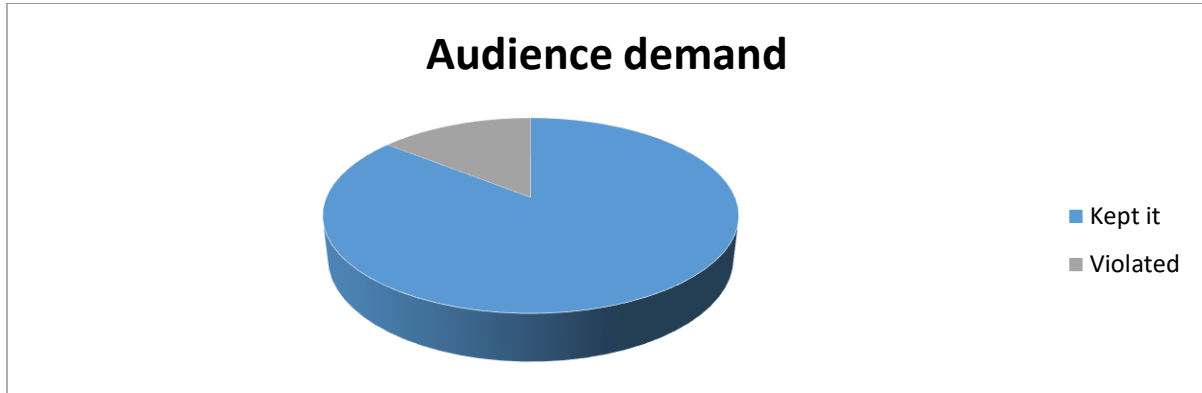*Figure (2) Statistics of audience demand in the opening stage.*

This table has shown that audience demand in the opening stage is kept and it has a frequency (21) with a percentage of 100%. While no violating of audience demand and it has (0) frequency occurs in this stage. These findings can be clarified by table (2) and figure (2)

Table (3) Statistics of audience demand in the Argumentation Stage.

Audience demand	Frequency	Percentage
Kept it	18	85.71%

| Violated | 3 | 14.29% |
| Total | 21 | 100% |

Figure (3) Statistics of audience demand in the Argumentation Stage.
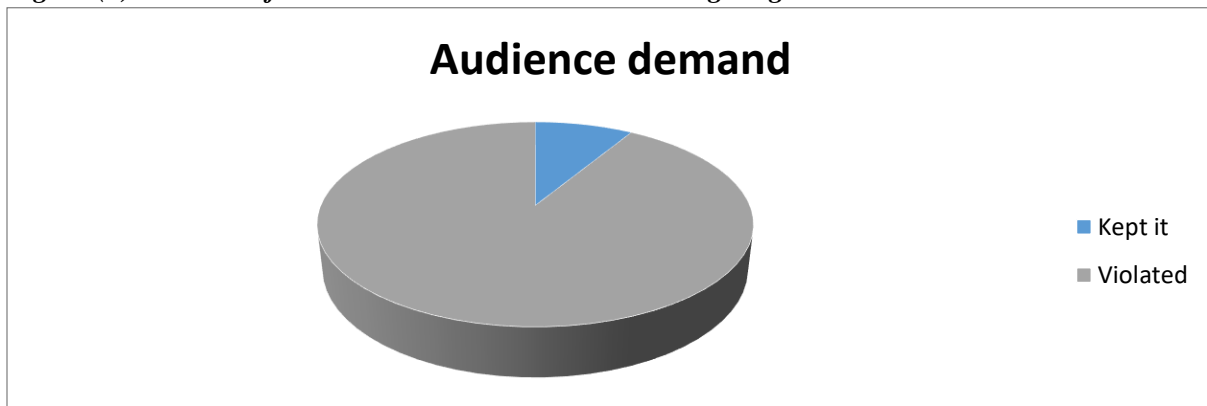

Audience demand

This table has shown that audience demand in the argumentation stage is kept and it has the frequency (18) with the percentage 85.71% While violating of audience demand and it has (3) frequency occurs in this stage with the percentage 14.29%. These findings can be clarified by table (3) and figure (3).

Table (4) Statistics of audience demand in the Concluding Stage.

Audience demand	Frequency	Percentage
Kept it	19	90.47%
Violated	2	9.52
Total	21	100%

*Figure (4) Statistics of audience demand in the Concluding Stage.*

Audience demand

This table has shown that audience demand in the argumentation stage is kept and it has the frequency (19) with the percentage 90.47% While violating of audience demand and it has (2) frequency occurs in this stage with the percentage 9.52%. These findings can be clarified by table (4) and figure(4).

4.2 Discussing the Results of Presentational devices in all stages of strategic Maneuvering

Table (5) Statistics of **Presentational device** *in the confrontation stage*

Presentational device	Frequency	Percentage
Overstatement	1	4.76%
Understatement	0	0%
Irony	1	4.76%
Metaphor	0	0%
Repetition	0	0%
Metonymy	0	0%
Simile	0	0%
No	19	90.476%
Total	21	100%

Figure (5) Statistics of **Presentational device** *in the confrontation stage*
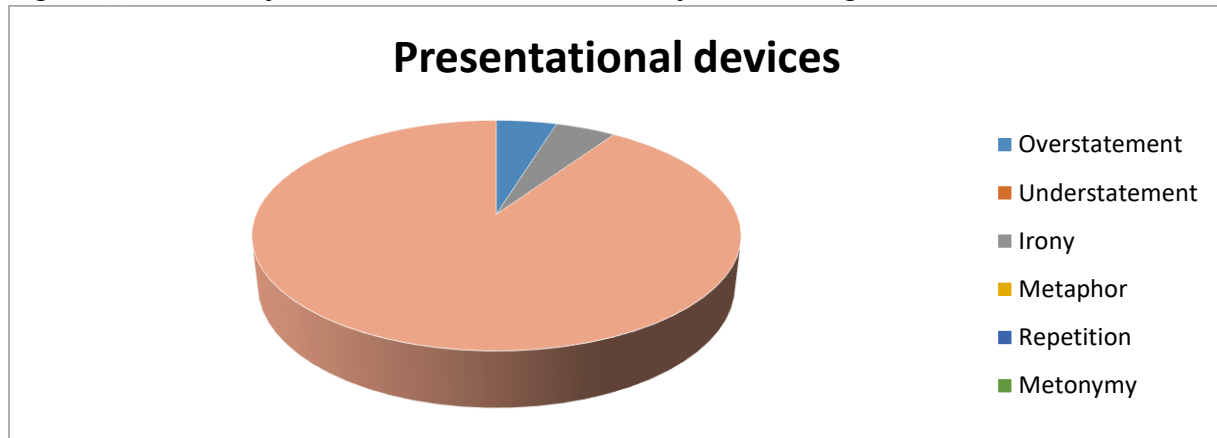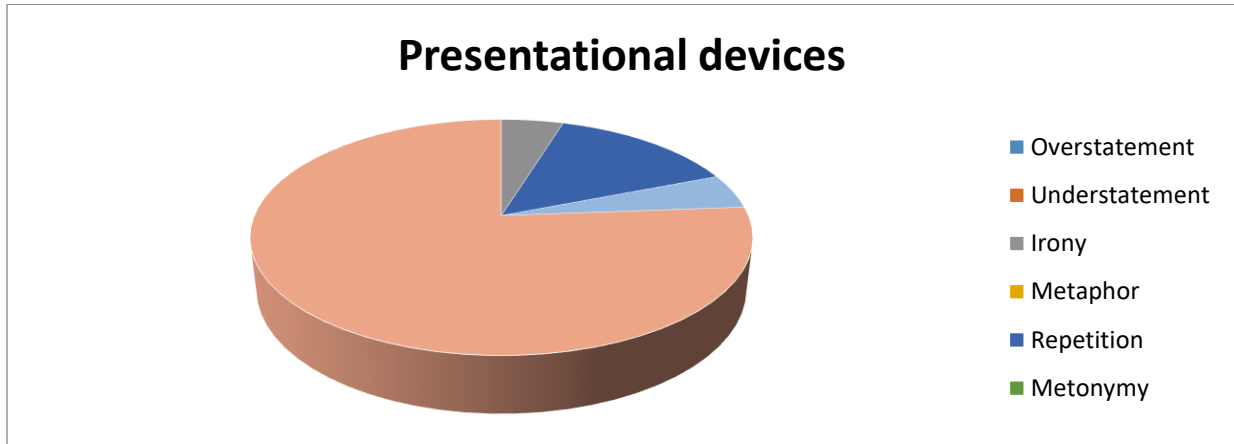

Results have presented that Presentational device in the confrontation stage, overstatement is used and it has the frequency (1) with the percentage 4.76% but this table is revealed that no presentation devices are employed in confrontation stage with the percentage 90.476% and it has a frequency (19) occurs in this maneuver. these findings can be clarified in table (5) and figure (5)

Table (6) Statistics of **Presentational device** *in the Opening Stage*

Presentational device	Frequency	Percentage
Overstatement	0	0%
Understatement	0	0%
Irony	1	4.76%
Metaphor	0	0%

Repetition	3	14.29%
Metonymy	0	0%
Simile	1	4.76%
No	16	76.19%
Total	**21**	**100%**

Figure (6) Statistics of **Presentational device** *in the opening stage*

Presentational devices

        Overstatement
        Understatement
        Irony
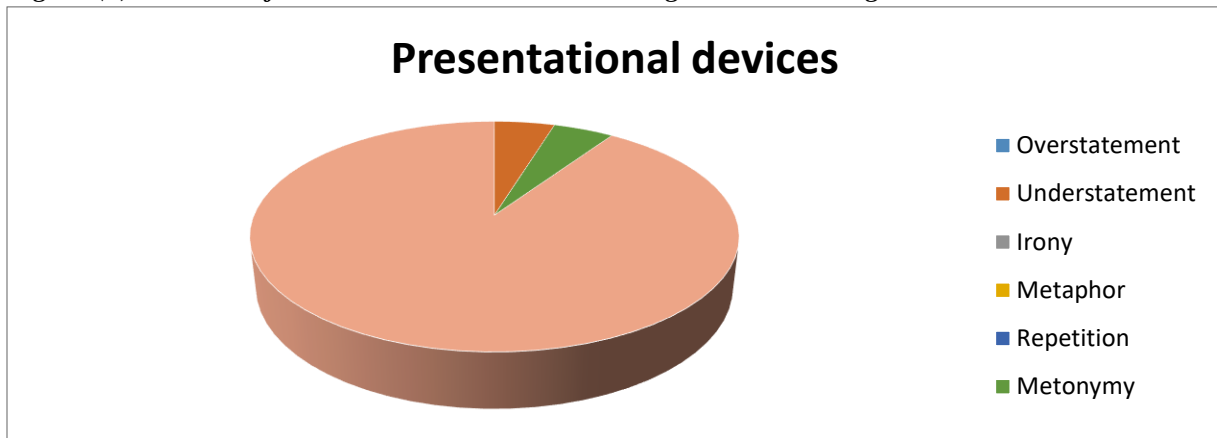   Metaphor
        Repetition
        Metonymy

Results have presented that the Presentational device in the opening stage, overstatement, irony, and simile are used at the same and it has the frequency (1) with the percentage of 4.76%. but this table is revealed that no presentation devices are employed in the opening stage with the percentage 76..19% and it has a frequency (16) that occurs in this maneuver. these findings can be clarified in table (6) and figure (6).

Table (7) Statistics of **Presentational device** *in the Argumentation Stage*

Presentational device	**frequency**	**Percentage**
Overstatement	0	0%
Understatement	1	4.76%
Irony	0	0%
Metaphor	0	0%
Repetition	0	0%
Metonymy	1	4.76%
Simile	0	0%
No	19	90.48%
Total	**21**	**100%**

Figure (7) Statistics of **Presentational device** *in the Argumentation Stage*

Presentational devices

- Overstatement
- Understatement
- Irony
- Metaphor
- Repetition
- Metonymy

Results have presented that Presentational device in the argumentation, both types of presentation device understatement and repetition are used at the same and it has the frequency (1) with the percentage 4.76%. but this table is revealed that no presentation devices are employed in the opening stage with the percentage of 90.48% and it has a frequency (19) that occurs in this maneuver. these findings can be clarified in table (7) and figure (7)

Table (8) Statistics of **Presentational device** *in the Concluding Stage*

Presentational device	Frequency	Percentage
Overstatement	2	9.52
Understatement	0	0%
Irony	0	0%
Metaphor	0	0%
Rhetorical question	0	0%
Metonymy	1	4.76%
No	18	85.7%
Total	**21**	**100%**

Figure (8) Statistics of Presentational device in the Concluding Stage

Presentational devices

- Overstatement
- Understatement
- Irony
- Metaphor
- Rhetorical question
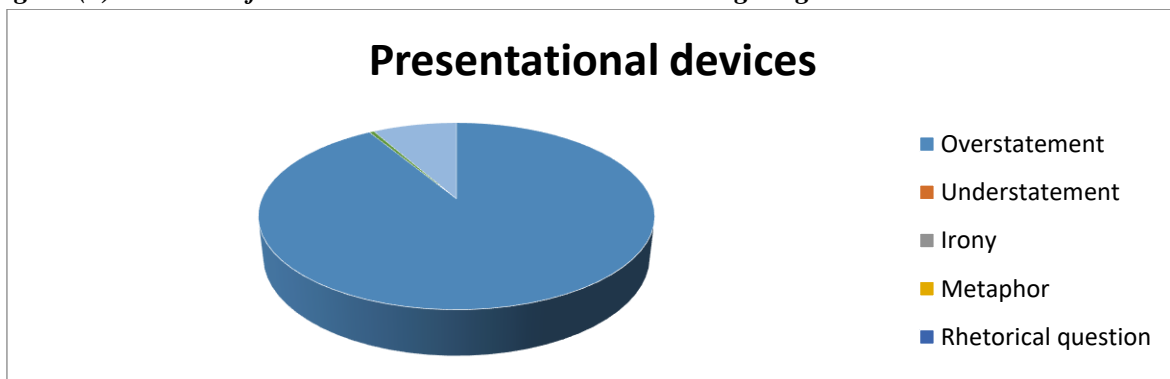
Results have offered that the Presentational device in the concluding stage, overstatement is used and it has the frequency (2) with the percentage of 9.52%. but this table is revealed that no presentation devices are employed in the concluding stage with the percentage of 85.7% and it has a frequency (18) that happens in this maneuver. these findings can be clarified in table (8) and figure (8).

5. Conclusions

The findings of the Pragmatic study of Strategic Manoeuvring by detective fiction authors such as the British writer Agatha Christie, through examining an extract from one of her most famous novels "Murder On the Orient Express" The following findings are drawn from this investigation:

1. Audience demand is frequently kept in the text. We notice this through specific extracts where the writer uses the right speech acts for example the body language isn't utilized as well as the directive speech act. Another point is that the discussion is performed at the right stage. Therefore, the hypothesis is falsified.

2. Presentational devices aren't used frequently in the text in all stages. The percentages prove this 90.476%, 76.19%, 90.48%, and 90.48%. because the writer uses simple language which is one of the features that Agatha Christie was known to use in her writings.

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