

The Analogous Usage of Pathos in Al-Musāmiḥ Karīm TV Program

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Abstract

Social TV programs like *al-Musāmiḥ Karīm* TV program and 'Andī Mānqulik' receive a huge success. Sigma's statistics shows the high percentage of viewing of 'Andī Mānqulik' (11.7%) and *al-Musāmiḥ Karīm* (24.7%). Aiming to shed light on the factors that contribute to this high percentage, this piece of research attempts to enter the TV program *al-Musāmiḥ Karīm* into the domain of linguistic analysis. *Al-Musāmiḥ Karīm* proportion of viewing, which is the highest proportion, mirrors the success of this program in affecting its viewers (African Manager). Through targeting the emotions of the viewers, *al-Musāmiḥ Karīm* manages to attract the attention of the audience. This paper argues that in *al-Musāmiḥ Karīm* TV program there is the use of analogy. In this respect, the TV presenter and the guest use the same rhetorical strategies to affect the audience. In other words, they choose certain rhetorical strategies that pertain to the realm of pathos to make the audience sympathize with their stories. It should be noted that in this article the term analogy is not used in the deep sense. In other words, this paper is supposed to analyze the surface meaning of analogy. In this regard, analogy is defined as "a comparison of two things based on their being alike in some way" (Meriam-Webster dictionary)

1. INTRODUCTION

1.1.Statement of the Problem

This paper seeks to show the analogous usage of pathos in *al-Musāmiḥ Karīm* TV program. This persuasive appeal intends to arouse certain feelings (Aristotle, trans.1994/2009, Book I, part 2). In this respect, this article is supposed to show this symmetrical emotional appeal that is used by both the TV presenter and the guests.

1.2.Research objectives

The main aim of this piece of research is to show the manifestations of analogy in *al-Musāmiḥ Karīm* TV program. Within the same line of thought, the analysis section is supposed to show that both the TV presenter and the guests share the same objective and agenda. These two participants want to arouse the audience's emotions of pity. In order to achieve this agenda, they resort to the use of the same persuasive appeal. To put it differently, this article is supposed

to show this analogous usage of pathos through analyzing the different rhetorical techniques that belong to the realm of emotional appeal.

2. Methodology

This section is divided into two parts. The methodology part deals with the corpus presentation and selection criteria.

2.1. Corpus presentation

Al-Musāmiḥ Karīm is a Tunisian TV program that is broadcasted in Ḥanaba‘l TV channel and presented by the TV presenter ‘Abd al-Razāq al-Shābī. This program is defined in Ḥanaba‘l TV website as a social TV program that intends to reconcile between people and to solve problems of heritage and family. Two episodes of the Tunisian TV program al-Musāmiḥ Karīm will be analyzed. These two episodes are the episode of 03-02-2012 and the episode of 02-03-2012. The episode of 03-02-2012 contains just one case. It is meant to reveal truths about the killing of a young boy called Rabī‘. The guests of this episode are Rabī‘’s father and mother. This episode uses the flashback technique as a reminder of the previous episodes pertaining to Rabī‘’s case. The second episode contains three cases. These cases are: Bayram’s case, Muḥamad’s case and ‘Alī’s case. In the first case, Bayram’s mother comes with her paralyzed child to thank those who helped her son. She also comes to this TV program to ask for financial support. She needs money. This money will contribute to the recovery of her child. With this money, Bayram will be able to go in for surgery. This surgery will enable him to return to his normal life. In Muḥamad’s case, the guest Muḥamad talks about his problem. His parents abandoned him when he was young and he lived with his non biological parents. In ‘Alī’s case, ‘Alī comes to alMusāmiḥ Karīm TV program to search for his absent wife.

2.2. Selection criteria

There are mainly two steps that are involved in the process of data collection. In the first step, I decided to limit my scope of attention to the first five months of 2012. In other words, the episodes were taken respectively from January, February, March, April and May 2012. From these five months, only five episodes were selected. In this process of selection, I chose to work on the first episode of January, February, March, April and May. So, the date of the first episode corresponds to 6th January 2012. The date of the second episode corresponds to 3rd February 2012. The date of the third episode corresponds to 2nd March 2012. The date of the fourth episode corresponds to 6th April 2012. The date of the fifth episode corresponds to 4th May 2012. In the second step, I decided to limit my scope of attention and to work on just two episodes. I selected the episodes that are in the middle. These episodes are the episode of 3rd

February 2012 and the episode of 2nd March 2012. It should be noted that The examples that will be used in the data analysis process will be translated and transcribed. In this respect, ALA-LC is “used to express Arabic script in Latin script” (ALA-LC Arabic Romanization, n.d.).

3. Data analysis

The analysis part seeks to analyze those rhetorical figures that are used by both the TV presenter and the guests. This part is meant to show that analogy is found in the use of the same emotional appeal. To put it differently, pathos is a shared tool used by the TV presenter and the guests. Using this tool, the TV presenter and the guests utilize different rhetorical strategies that share the same agenda which is the arousal of the audience’s emotions.

3.1.Ethopoeia

The first figure of pathos that is analyzed in this section is ethopoeia. This rhetorical figure “involves putting oneself into someone else’s shoes and imagining the feelings of the other person” (Hawcroft, 1999, p. 42). The linguistic figure Ethopoeia is found in the TV presenter’s comments.

The following examples demonstrate this use. In Rabī’s case, the TV presenter says “Hādhihī al-ḥiṣah ilī ‘adīnāhā fī dhāka alwaqt w al-ḥiṣah ilī kānit sa‘bah ‘lá hādhihi al-um wa hādihā al-ab.” The translation in English is “this episode that was broadcasted at that time. This episode that was difficult for this mother and this father.” In this example, the TV presenter puts himself in the place of his guests so that he can understand their internal emotional status. He assumes that the previous episode was difficult for Sāmyah and Munīr.

In order to comprehend the guests’ emotions and to assure the transfer of those feelings to the audience, ‘Abd al-Razāq al-Shābī evaluates the situation from the viewpoint of the parents themselves. Using this technique, the TV presenter describes the psychological condition of his guests in an attempt to put the audience in the frame of mind that allows them to sympathize with the victim’s parents. In this respect, the linguistic figure Ethopoeia is used to facilitate the emotional arousal of the audience.

Rabī’s case also involves the presence of another instance of Ethopoeia. The TV presenter’s comment “kī tisma‘ inti qtilt wildik shay ywaja‘ al-qalb shay ydamar.” In English, “when you listen to people saying that you killed your son, you feel hurt.” shows the personal and emotional involvement of the TV presenter. With this expression, the TV presenter attempts to translate the guest’s emotions of psychological pain as a result of this public accusation. In this respect, ‘Abd al-Razāq al-Shābī puts himself in the place of his guest in order to comprehend

his guest's emotions and to fasten the audience reception of these feelings. In other words, the TV presenter wants to facilitate the audience entrance into the guest's mind and heart.

In Muḥamad's case, the TV presenter puts himself in the place of his guest when he says: "Inti baṭāl khrajt mi al-sijin. Sitah sanawāt sijin, jrīmah khṭīrah tibḥath 'lá būk w umuk. Matithamil ḥattá shay ānā m'āk rāhū. Inti ḍaḥiyit mujtama'. Inti ḍaḥiyit bū inti ḍaḥiyit um. Inti ḍaḥiyah mas'ūliyit al-nās lukhrā ilī jābūk w ṭayshūk w lawḥūk lawlā hadhihi al-'ā'ilah ilī naqdhitik. Inti ḍaḥiyit mujtama' tūnis kāmlah taw tqūl Muḥamad ḍaḥiyit mujtama'. Hāthā thābit w akīd w inti kī zahart wijhik fī al-talfzah mākish mākish mist'ār. Rāhū ḥāsis bīk inik twājah fī al-mujtama' w mākish khāyif min ḥattá ḥad w thīb twājah al-mujtama'." The translation in English is "You are a jobless person. You came out of prison. Six years of imprisonment, a dangerous crime. You look for your father and mother. I know you are not the one to blame. You are the victim of the society. You are the victim of a father. You are the victim of a mother. You are a victim. You are the responsibility of those who brought you to this life and then they abandoned you and ignored you. Thanks to the family that adopted you, you are now saved. You are the victim of the society. All Tunisians are now saying that you are the victim of the society. This is certain and inevitable. When you showed your face, you proved that you are not feeling inferior. I know all your feelings. You are facing the society. You are not afraid of anyone and you want to face the society."

In this piece of discourse, the TV presenter plays the role of the evaluator. He gives an evaluative account of Muḥamad's story. This evaluative account reflects the TV presenter's sympathy and compassion vis-à-vis his guest. It is possible to argue that this self-positioning is meant to give a full analysis of Muḥamad's suffering. The guest is seen as a victim of the society. Through this portrayal, 'Abd al-Razāq al-Shābī addresses his guest and his viewers at the same time. He tries to ensure that the audience will be able to understand the feelings of Muḥamad. In other words, the TV presenter states the different reasons that are behind his compassion in an attempt to arouse the sympathy of the viewers.

3.2. Apostrophe

The second figure that is found in this TV program is Apostrophe. This rhetorical figure is defined as "turning one's speech from one audience to another". This figure "occurs when one addresses oneself to an abstraction, to inanimate object, or to the absent". In this respect, this rhetorical figure "is often used to convey extreme emotion" (Howard, 2010, pp. 47- 48)

The TV presenter's comments include the use of Apostrophe. The following example shows this use. The TV presenter uses this linguistic technique when he says "ānā wallāhi nistaghrib

khalīnī naḥkī ‘al-nās ilī waqfītnī ṭīlit ‘ām ‘ām kāmil ya‘rḍunī ma‘nāt’hā yqūlūlī būh tla‘ shnū būh ṭla‘. Ānā nqulhum ānā ra’īs taḥrīr fī al-ṣuḥuf al-tūnsiyah mā yuqārib snīn twīlah mā ‘umrī mā t‘adāt qaḍiyah ‘lá yidī fīhā bū qṭil wildū ṣghīr maṣāritsh. Nqulhum ma‘nāthā rāhū ḥājah mumkun tṣīr marah fī al-tārīkh”. In English, “I swear. I’m surprised. Let me talk about people who stopped me throughout the whole year. They asked me ‘Is he the father’. I want to tell them I am an editor-in-chief in the Tunisian newspapers for about a long period and I didn’t come across a case in which the father kills his little son. It did not occur. I tell them that this can occur once in history.” In this example, the TV presenter directs his speech to absent people.

This address is meant to explain his sympathy with Munīr who was accused of the killing of his little child. Through the use of Apostrophe, the TV presenter aims to translate Munīr’s feeling of pain as a result of this public accusation. In this respect, ‘Abd alRazāq al-Shābī uses this technique to enhance the emotions of pity in his audience. His goal is to make his viewers sympathize with the victim’s father.

The guests’ answers also involve the use of Apostrophe. The following examples illustrate this idea. In Rabī’s case, Munīr uses this figure when he addresses his speech to Tunisians and to people all over the world “āhū nkalām fī ‘ashrah mlāyin tūnsī al-‘ālam al-kul. Idhā kān wāḥid ‘andū mushkalah m‘āyā ykalamnī.” In English, “I’m talking to ten million Tunisians. I’m talking to people all over the world. If someone has a problem with me, he can talk to me.” In this example, the speaker directs his speech to absent people. This usage is meant to explain Munīr’s emotion of fear. To put it differently, the guest is afraid that Rabī’s disappearance is due to a desire for revenge. This address puts emphasis on the emotional state of the guest. Within the same line of thought, this linguistic technique will facilitate the emotional arousal of the audience. In this respect, the audience will receive the guest’s emotions of fear and anguish and turn them into feelings of pity and sympathy.

In this regard, it is possible to say that there is an internal dialogue between the TV presenter and the guests. These two participants choose to use similar the same rhetorical appeal in order to act upon the addressee. Apostrophe is a clear example that shows this cooperative analogous communication.

‘Alī’s case also involves the use of Apostrophe. The TV presenter asks the guest to talk to his absent wife in order to send her a message. The guest responds to the TV presenter’s request. While talking to his absent wife, the guest ‘Alī expresses all his emotions of love vis-à-vis his

wife. This address is meant to affect the emotions of ‘Alī’s wife. It is also meant to arouse the audience’s emotions of pity and sympathy.

In Bayram’s case, the TV presenter also asks the guests to direct their speech to the audience and to send a message to their viewers. The guests use this technique to encourage the audience to help the little child Bayram. This linguistic technique is used to affect the emotions of the viewers. It is employed in an attempt to arouse the audience’s emotions of sympathy and compassion. The following example proves the use of Apostrophe “nuṭlub minkum jamī’an nshāllāh ykūn qlūbkum ḥnān ‘lá al-wlid Bayram bāsh yṭib yāqif ‘lá rijlū w yimshī lil madrasah innahu mujtahid jidan lāzimlū mu‘āwnah musā‘dah bāsh aḥnā nkamlū nshāllāh al-amal mtā‘ū.” The translation in English is “I ask you all nshāllāh to sympathize with the boy Bayram for him to recover, to be able to walk and to study. He is diligent. He needs your help so that we can make him, nshāllāh, reach his goal.”

3.3.Exuscitatio

The third rhetorical appeal that is found in this TV program is Exuscitatio. This figure is considered as “is an emotional utterance designed to sway the audience to experience the same feeling” (Kibbins, 2005, p. 175)

The guests’ answers involve the use of Exuscitatio. The following examples show this use. In Rabī’s case, Sāmyah uses this linguistic technique as a strategy to express her emotional pain. This emotional expression will facilitate the emotional arousal of the audience. For instance, these words uttered by Sāmyah express her feeling of fear “ḥāliyan ḥāsah bīh tā‘ib. Wildī ḥāsah bīh tā‘ib. Wīn? Mana‘rash. Wīn? Mana‘rash. Wīn wildī? Mana‘rash.” In English, “currently, I feel that he is tired. I feel that my son is tired. Where is he? I don’t know. Where is he? I don’t know. Where is my son? I have no idea.”

The following example also proves the use of Exuscitatio “Ṣghīr, ṣghīr wildī ma‘andū ḥattā dhanb. Lūkān jā ‘āzib wallāhi nqūlū ‘āndū mashākil fī al-shāra‘ yumkun ḥkāyit ṭufлах asavwār subḥāna Allāh wildī ṣghīr yil‘ab fī bīs w al-zarbūṭ. Āhū al-zarbūṭ āhū yā rasūl Allāh āhū al-zarbūṭ wildī shnū yil‘ab āhū fāsh lā yil‘ab m‘a ‘uzāb lā m‘a awlād kbār yil‘ab m‘a ilī aqal minū yil‘ab m‘a ‘āmīn w thlāthah snīn. Shnū dhanbū yit‘haz hakākah?” In English, “He is young. My boy is young. He has no guilt. If he is a young man, we can suppose that he has problems or that maybe he has a problem resulting from love affair but Subḥāna Allāh my son is young. He plays “bīs” and he plays with “al-zarbūṭ”. This is his al-zarbūṭ. Here it is. Yā Rasūl Allāh. This is his alzarbūṭ. This is my son’s mode of playing. He doesn’t play with lads. He plays with children younger than him. He plays with those who are two and three years old. What is his

guilt?” In this example, Sāmyah’s talk about her child’s young age and his daily activities sheds light on her inner traumatic psychological condition. This emotional manifestation of pain will result in the audience arousal of the emotions of pity and sympathy.

In Muḥamad’s case, Muḥamad uses the linguistic figure *Exuscitatio* in an attempt to express his yearning for his biological mother. Thanks to the use of this linguistic technique, the guest will be able to arouse the audience’s emotions of sympathy and pity. The following example shows this use: “Ḥājah bark nḥib nqūlhā ilī inti ma’nāhā nḥib na’rfik. Nḥib nshūfik. Nḥib n’āmlīk ka umī. Nḥib nifrah bīk. Nḥib waqtillī tumruḍ tilqānī. Nḥib na’raf akhwātī. Nḥib na’raf bābā zādah. Kīf kīf nḥib nḥib nḥis ilī ānā ‘andī ‘aylah. Nḥib n’īsh kī la’bād al-kul w hāthā nīṣawar ḥaqī. Fhīm?” In English, “One thing I want to say is that, meaning you, I want to know you. I want to see you. I want to be your son. I want to be happy with you. I want to stand by you when you are ill. I want to know my siblings. I want to know my father as well. I want; I want to feel that I have a family. I want to have a normal life. This is my right. I guess. Do you understand?”

3.4. Anamnesis

Another figure that is utilized in this TV program and that shows the use of pathos is Anamnesis. This emotional appeal is defined as “calling to memory past memories. This device seems to focus on sad memories of the past” (Howard, 2010, p. 30)

The guests’ answers involve the use of Anamnesis. The following examples show this use. In Rabī’s case, Rabī’s brother uses this linguistic technique when he says “Rabī ‘āqīl. Ma’nāhā dhkī w nāshīṭ. Khūyā ywanisnī. ‘ishnā mab’adnā aḥsan al-laḥḍāt. Aḥsan ayāmāt ‘ishnāhā mab’ḍnā. ‘Āqīl wi ywanisnī. Māyitghashish māyibqāsh shādīd al-bughḍ yītsāmaḥ fīsa ‘āqīl.” The translation in English is “Rabī is a calm boy. That is to say, he is intelligent and energetic. My brother amuses me. We had great moments with each other. We had great days with each other. He is a calm boy. He amuses me. He is tolerant and good-hearted.” In this example, Rabī’s brother remembers those special moments that united him with his brother. He remembers Rabī’s qualities. This “recall” is a technique that is used to express this deep negative feeling experienced by Rabī’s brother. This remembrance will lead the audience to sympathize not only with Rabī’s parents but also with the victim’s brother who is facing a psychological trauma.

The same thing applies to Rabī’s mother. The following example proves the use of Anamnesis: “Ṣghīr, ṣghīr wildī ma’andū ḥattā dhanb. Lūkān jā ‘āzīb wallāhi nqūlū ‘āndū mashākīl fī al-shāra‘ yumkun ḥkāyit ṭuflah asavwār subḥāna Allāh wildī ṣghīr yil‘ab fī bīs w alzarbūt. Āhū

al-zarbūt āhū yā rasūl Allāh āhū al-zarbūt wildī shnū yil‘ab āhū fāsh lā yil‘ab m‘a ‘uzāb lā m‘a awlād kbār yil‘ab m‘a ilī aqal minū yil‘ab m‘a ‘āmīn w thlāthah snīn. Shnū dhanbū yit‘haz hakākah?” In English “He is young. My boy is young. He has no guilt. If he is a young man, we can suppose that he has problems or that maybe he has a problem resulting from a love affair but Subḥāna Allāh my son is young. He plays “bīs” and he plays with “al-zarbūt”. This is his al-zarbūt. Here it is. Yā Rasūl Allāh. This is his al-zarbūt. This is my son’s mode of playing. He doesn’t play with the lads. He plays with children younger than him. He plays with those who are two and three years old. What is his guilt?” In this piece of discourse, the mother remembers the lifestyle of her killed child. He used to play with children younger than him. He used “al-zarbūt” as a material for playing. This mournful recollection will guarantee a sympathetic response from the audience. In this regard, Anamnesis is used as a strategy for emotional provocation.

3.5. Dysphemism

Dysphemism is another figure that is implemented to act upon the addressee. Dysphemism “is direct to the extreme often with the intention of shocking the hearer” (Tate, 2012)

In the process of describing their little killed child, the guests give an accurate description of the physical condition of the victim Rabī‘. These descriptive terms should enhance the audience's emotion of pity. In this respect, the guests resort to the use of dysphemism in an attempt to amplify the harshness of the act of killing. In the process of describing their killed boy, Sāmiyah and Munīr choose extreme lexical terms. Expressions like “mshawhīnū, ṭa‘nāt fī kul ajzā’ badnū, hāthī mashrūmah, mšārnū al-barah, ‘īnīh mshawhah, wjihū mshawah, fumū bi-al-dam, mshawah, yitiṭ‘an yitidghar fī krūmtū.” are utilized by the parents. The translation in English is “he is disfigured, stab wounds in all parts of his body, a deep wound in this place, his intestines are cut, his eyes are distorted, his face is deformed, and his mouth is with blood, he is stabbed with a knife in his neck.” Rabī‘’s parents do not choose to soften their lexical expressions. They instead choose to give a vivid and intense description of the physical condition of the victim. This use of dysphemism is a sign of emotional arousal. The guests are emotionally aroused. Within the same line of thought, this employment of dysphemism is meant to intensify the cruelty of this crime.

The following words uttered by Rabī‘’s father are meant to give an immoderate depiction of the painful psychological condition of the guest Munīr: “Ḥurqah shmin jmar shmin nār shmin ḥdīd skhūn hābiṭ.” In English, “it is a heartburn. It is a burning coal. It is a heat. It is a hot iron that is in the process of collapsing.” These words are meant to describe the chaotic and painful

psychological status of the family of Rabī'. Thanks to the use of dysphemism, the guest's emotions of grief will come to the surface. This use of immoderate lexical expression should lead to the arousal of the audience's emotions of pity.

Samiyah also amplifies the effect of her words when she says "billāh khūh min nhārit ilī mshā Rabī' bītū marqad fihā yudkhul ytarshaq bi-allbkā w yukhruj." This lexical segment can be translated as "I swear from the day Rabī' left, his brother did not sleep in his room. He enters. He bursts into tears and then he leaves." This depiction of the emotional condition of her son (Rabī''s brother) should facilitate the emotional provocation of the feeling of pity.

4. CONCLUSION

To put it differently, The TV presenter and the guests use emotional appeal as a strategy to emotionally engage the audience. In this sense, they resort to the use of some linguistic figures of pathos that are meant to facilitate the process of emotional provocation.

The TV presenter resorts to those figures in order to touch the feelings of both the guests and the audience. The invitees also have recourse to those linguistic figures of pathos in order to explain and express their emotional status to the audience.

The goal of the TV presenter and the guests is to provoke the emotions of the viewers so that they can secure a suitable emotional response from them. Both the TV presenter and the guests play the role of the orator. The mission of the TV presenter is to make his audience sympathize with his guests. The guests also seek to arouse the emotions of pity and sympathy in the audience. Both of them try to act upon the audience in an attempt to ensure a suitable reaction from the viewers. If the guest needs money, he should have this persuasive talent that will enable him to get what he wants from the viewers. In this respect, analogy is found in the use of the same rhetorical strategy by both the TV presenter and the guest. This similar usage of emotional appeal shows the cooperation between the participants (the TV presenter and the guest) to arouse the emotions of pity, sympathy and compassion in the audience.

4.1. Implications

This piece of research paves the way for the analysis of Tunisian TV programs that involve the presence of linguistic phenomena. In this respect, this work gives an explanatory account of the logic behind the success of this social TV program. In addition, this piece of research could open the gates for other researchers to investigate the use of persuasive appeals in other TV programs. This study unveils the hidden agenda of the guest and the TV presenter. This linguistic and rhetorical analogy is meant to push the listener to act in a certain way (to

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sympathize with the guest- to feel sorry for the guest). In this regard, this piece of research stresses the idea that al-Musāmiḥ Karīm TV program can be considered as an act of oratory in which both participants (the TV presenter and the guest) play the role of an orator. Another implication to be drawn from this analysis is that the audience should be aware of the hidden message delivered by this kind of program and should not play the role of a passive recipient. In this respect, critical viewing should be used as a strategy to avoid manipulation.

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About the Author

Imen Chaari is a doctor in linguistics who is teaching English at the Institute of Higher Commercial Studies of Sfax (Tunisia) as a contract teacher. My PhD thesis is entitled “Teaching of English for Medical Purposes in Tunisia: The Instructional Discourse in the Faculty of Medicine in Tunis: Textbooks as a Case Study”. Within the same line of thought, my Master’s dissertation is entitled “Appeal to Pathos in al-Musāmiḥ Karīm TV Program”. It should be noted that the field of ESP is my primary research interest.