

The Ethos or the Construction of Identity in Imaginary Narration: The Ongoing Debates of Tawaddud and the Scholars as a Model

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Abstract:

This study examines the rhetorical and argumentative function of ethos in the debates of Tawaddud with the scholars in *One Thousand and One Nights*. It starts from the principles of new rhetoric, especially Perelman and Tyteca's theory of argumentation, to show how persuasion is produced through the speaker's image, discourse, and interaction with the audience. The analysis highlights Tawaddud as a knowledgeable feminine identity who challenges the authority of male scholars through encyclopedic knowledge, eloquence, metaphor, and dialogic strategy. It also reveals the role of collective ethos in reshaping the image of women from servitude and marginality to intellectual competence and social value. The study argues that imagination and argumentation are not separate in narrative discourse. Rather, they work together to persuade, educate, and delight the recipient. Thus, style serves persuasion, while persuasion gives narrative discourse its rhetorical and ideological force within a complex cultural and deep symbolic narrative framework.

Keywords: Ethos; New Rhetoric; Argumentation; Tawaddud; *One Thousand and One Nights*.

Introduction:

New rhetoric in our modern era acknowledges rhetorics, as recognized by Olivier Reboul¹. Among the significant books that have delved into the new rhetoric is Perelman's book "Traité de l'argumentation" in 1958, co-authored by Tyteca. This book is considered a real starting point for the new rhetoric represented in argumentation. Hence, the researchers attempted to "redefine the concept of argumentation"², contrary to the widespread concept in Aristotelian rhetoric that focused on revealing methods. Aristotle started from the point that rhetoric is the ethics of the speaker, which is the foundation of persuasion. This persuasion, according to Aristotle, relies on three pillars: the behaviours of the speaker (ethos), the psychology of the listener (pathos) and the saying itself (logos)³. Persuasion, through ethos, is to leave a good feeling in the listener according to how the speech is built and throughout a presentation of a self image that is able to persuade the listener and win their confidence"⁴.

¹ Abdullah Soula, "New Rhetoric Between Imagination and Exchange," supervised by Alawi Hafez Ismaeili, Vol. 1, World of Modern Books, Jordan, 2010, p.28.

² M.N., p.n. -2 See: The same reference, the same page.

³ Dominique Maingueneau, "Issues of Persuasion through Ethos: From Rhetoric to Discourse Analysis," translated by Hassan Al-Mawden, in the book: "Rhetorical Analysis of Discourse: Scholarly Research," supervised and presented by Ahmed Qadem and Saeed Al-Awadi, 1st ed., Dar Kunooz Al-Ma'arifa for Printing and Publishing, 2016, p.765.

⁴ M.N., p.p. -6 M.N., p.n. -765.5 The same reference, p.8 - Perelman and Tyteca: "Treaty of Argumentation," University of Brussels Edition, 5th edition. See: Dominique Maingueneau, "Issues

1. The images of Ethos in the discourse

Ethos, considered as the argument of character, is the speaker's ability to convince the listener and win their trust. It is the foundation of verbal events. The manifestations of ethos in speech are connected not to the elements related to the speaker but rather to "how the speaker influences persuasion through their personality"⁵. Ethos does not encapsulate the speech in a predetermined judgment but emerges inside the spoken content⁶. "It arises through the speaker's reliance on linguistic elements, textual planning"⁷ and the environment in which they live, arousing the listener's emotions and conscience, and persuading them through arguments to leave a positive impression and establish authenticity in the listener's mind.

2. The Argumentation through Ethos in Debate/Towards Dual Direction

The speaker persuades the recipient interpreting their speech to construct a representation from the techniques or tactics that have a specific function in the speech, "aiming to convince the other party to be convinced by what is presented to them"⁸. Through the elements in the spoken discourse, "the speaker conveys a psychological and sociological image of themselves, aiming to move the emotions and conscience of the listener, persuade them through arguments, and leave a good impression associated with authenticity that solidifies issues in the minds"⁹.

"Persuasion": By dividing the debaters into two categories, "Perlman," and for this purpose, Perlman engaged in persuasion that addresses a specific recipient and relies on imagination and emotion"¹⁰, while conviction aims to provide important functions for the debaters. For every rational individual, "it is universal that it primarily relies on reason and others"¹¹. Pure intellectual persuasion involves readiness to accept a certain argument, encouraging action.

The debaters create interaction between the poles of discourse, establishing a link between this matter and Aristotelian rhetoric. "Not only did Tyteca and Tindale attempt to surpass this imitation, but Perlman also focused on creating debate from one perspective and crafting rhetoric from another. They were extremely keen on making the debaters a third element distinct from them, despite their connection"¹².

For this reason, the researchers placed dialogue at the heart of the interaction between the speaker and the recipient, presenting the idea that of a person, without benefiting from arguments based on evidence or experience, using emotions and bodily movements like gestures and signals"¹³,

of Persuasion through Ethos: From Rhetoric to Discourse Analysis," translated by Hassan Al-Mawden, p.765-766.

⁵ Chaïm Perlman, "Rhetorical Empire: Rhetoric and Argumentation," 2nd edition, with an index, Paris, 2002, p.26.

⁶ Samia Al-Daridi, "Persuasion in Ancient Arabic Poetry: From Jahiliyya to the Second Century of the Hijra - Structure and Methods," 1st ed., World of Books, Jordan, 2008, p.26.

⁷ Perlman and Tyteca: "Treaty of Argumentation," p.89.

⁸ Ibid, p.20.

⁹ Ibid, p.47.

¹⁰ A. Atzaknarmat, in the book: "Persuasion and Rhetorical Evidence," supervised by Alawi Hafez Ismaeili. See: The same reference, p.150.

¹¹ The New Reference, 1st ed., Dar Ward Al-Urduniya for Printing and Distribution, Morocco, 2011, p.45.

¹² The New Reference, p.45.

¹³ The New Reference, p.90.

in addition to what surrounds the speaker in terms of facts and data, these shared elements among several individuals or groups of people represent submission as a response to these facts," some of which are observed while others are presumed, acknowledged by the audience. However, observed facts have a greater impact on the minds than others"¹⁴.

This translates into creating a new image for the debaters and taking them out of the narrow circle in which Tyteca and Tindale placed them, describing them as a tool of technique used in mental realms, expanding into the realms of possibilities, certainty, and interactions among individuals and groups.

It's noteworthy that ancient Arabic rhetoricians like Abdul Qahir al-Jurjani and Hazim al-Qartajanni, among others¹⁵, merged two types of imaginary and persuasive discourse. Their convergence in the area of probability involves both suggestion and preference: suggestion in imagination and preference in falsehood, truth. "Thus, the discourse of imagination becomes a plausible lie, while the discourse of the debaters becomes a plausible truth"¹⁶.

The poetic act is the creation of narratives, a plot, while the speech act is the presentation of arguments. It is certain that lying is present, and there is rhetoric in poetry and poetry in rhetoric. However, the strength in both cases is not the same. The poet doesn't argue in the true sense, even if their characters argue, while the debater contributes within the limits of plot development. However, the area of connection between them is wide and intertwined.

Creating a plot for the narrative, even if it includes a narrative element, "takes on the task of bringing the poles of possibility (truth and falsehood) closer together by studying the effectiveness of the most important arguments, and the most important rhetorical mechanisms,"¹⁷ which are arguments, and the most important imaginative mechanisms, which are images, converge to play a debatable role in a text from texts: images such as metaphor and metonymy, and rhetorical arguments such as logical and linguistic mechanisms. These mechanisms enhance the effectiveness of debatable analysis of texts and activate "ethos" in facilitating the achievement of the goal.

On this basis, the concept of the debaters expanded, and the researchers' view of it evolved from what it previously was, merely mechanisms used to prove and present logical evidence to persuade the recipient and lead them to change their beliefs. The concept of the debaters has taken another turn beyond the previous view that made the debaters synonymous with the concepts of evidence and reasoning, crystallizing into a new perspective. Modern studies lean towards making the debaters integral to language in both its explicit and implicit facets, where:

The first involves "a narrow field that never leaves the boundaries of logic, synonymous with evidence and reasoning, focusing on tracing the evidential aspect in argumentation"¹⁸.

The second involves a broad field, occurring in both explicit or implicit discourse and in its linguistic techniques that induce persuasion. Additionally, "the expanded view of the debaters includes

¹⁴ Mohamed Naji Al-Ammami, "In the Analysis of Narrative Discourse: Perspective and Rhetorical Dimension," Dar Al-Ma'arifa for Publishing, Tunisia, 2009, p.20.

¹⁵ Abdessalam Ashir, "When We Communicate, We Change: A Knowledgeable Discourse Approach to Rhetorical Mechanisms," 1st ed., Africa Al-Sharq, Morocco, 2006, p.113-114.

¹⁶ Catherine Kerbrat-Orecchioni, "The Conversation," 1996, Paris, Seuil, p.78.

¹⁷ Georges Borbia, "Ethos and the Construction of Identity," translated by Ahmed Al-Wazifi, Unlimited Believers for Studies and Research, 2019, p.6.

¹⁸ Jack Moschner, Anne Reboul, "Encyclopedic Dictionary of Rhetoric," p.769. Cited from Dominique Maingueneau, "Issues of Persuasion through Ethos: From Rhetoric to Discourse Analysis," translated by Hassan Al-Mawden, p.765-766.

the imaginative function represented in the debaters' ability to convey what is communicated to them"¹⁹.

This text appears to discuss the expanded perspective of the function of rhetoric, focusing on different rhetorical strategies such as emotional appeal, metaphorical arguments, symbolism, and poetry within the Islamic discourse. It mentions the influential role these strategies play in engaging the audience, gaining their trust, and employing persuasive techniques, particularly in the realm of Islamic debate and discourse. Additionally, it discusses the impact of storytelling traditions like "One Thousand and One Nights" across various cultures, attributing their influence to the fantastical elements, the blending of reality and imagination, and their portrayal of women.

1. The Eitos al-Shahrzadi/Towards the Formation of the Knowledgeable Feminine Identities.

The text further delves into a specific story within "One Thousand and One Nights" involving Shahrazad and King Shahriyar, highlighting the power of storytelling to challenge male dominance and employing a captivating narrative to protect Shahrazad from harm. It also underscores the importance of a speaker's credibility and the building of a positive relationship between the speaker and the audience through conveying truths that resonate with the listener's perceptions.

Lastly, the text references the story of a wealthy merchant who, despite not having children, prays for a son and is granted a remarkable child named Badr al-Zaman. It touches upon the father's advice to his son regarding gratitude, piety, and the inheritance he leaves for him before his own imminent passing. He said:

'The matter has been decreed by my Lord, and the pen has dried * And in what our Lord decreed, there is no injustice"²⁰.

This matter has come to pass for us * And the servant who abides by his protector is never disappointed That reckoner, related to us, has said * And all his affairs unfolded in history When in blessings, be benevolent * As sins diminish the blessings and continuously express gratitude to God * For God is swift in retribution'

He then added, saying: "Know, my son, that I have endured intense hardship, just as the merchants have, as you desired dirhams and dinars. And now you have acquired this maid, 'Tawaddud,' who is unparalleled in all conditions and lands, while regret is of no avail. Preserve her, and do not trade her for an alternative, lest you regret it extensively."²¹

However, upon his father's passing, he forgot his counsel, indulging in eating, drinking, and revelry. He continued in this manner until everything was squandered. Only 'Tawaddud' remained with him. Due to his extravagance, food depleted in his house, and for three days, he went without eating. Because of 'Tawaddud's' extraordinary qualities and her kindness to her master in his distress, she requested to be carried to the Commander of the Faithful, Harun al-Rashid, and asked him to evaluate her value. She said, "O Commander of the Faithful, estimate her worth at ten thousand dinars. If you exaggerate it, I will deny what I have said. In her time, there is nothing similar, and she is not suited for anyone but you, O Commander. Beware not to take her at any price other than what I have mentioned."²²

¹⁹ Michel Lügern, "Rhetorical Metaphor and Persuasion," *Debates: A Quarterly Journal Concerned with Concepts and Approaches*, Issue 4, King Abdulaziz Foundation for Islamic Studies and Human Sciences, Morocco, 1991, p.89.

²⁰ Jacques Mouchler, *An index*, Paris, 2002, p.26.

²¹ *Ibid*, p.47.

²² *Ibid*, p.50.

She then added, addressing her master, "O Commander of the Faithful, indeed, what I have mentioned is little, and perhaps, what decreed our separation will soon facilitate our reunion. Verily, He is All-Hearing, All-Responding."²³

Amazed by the high price set by 'Tawaddud,' Harun al-Rashid inquired, "What is your name, O maid?" To which she replied, "I am the slave girl 'Tawaddud,' and what good deeds do you excel in?" He then asked, "What extraordinary accomplishments do you have?"²⁴

She replied, "O master, I am knowledgeable, a scholar, a poet, and I have read books by the Almighty, knowing what has been abrogated and what remains. I have expertise in traditions and their interpretations, delved into legal sciences, language, obligations, fundamentals, grammar, eloquence, rhetoric, logic, and mathematics. I am familiar with the art of argumentation, philosophy, medicine, and various other fields. I have memorized many sciences, composed poetry, mastered its meters, rhythms, and harmonies. I understand complex sciences that no one else comprehends except those deeply rooted in knowledge."²⁵

Upon hearing her articulate this, Harun al-Rashid was astonished by her eloquence and turned to her master, saying, "I will pay you two thousand dinars without examining her or testing her in the sciences she mentioned."²⁶

He, then, said "Forgive me, O Commander of the Faithful, I don't undermine its worth at all. Test her, O Commander of the Faithful, her value increases,"²⁷ he said.

He replied, "You have her." Al-Rashid then said, "We bring scholars to test her in the sciences she claims. If she proves herself, I will give you more than you asked for. If not, she's yours." His master replied, "Out of affection and honor."²⁸

This dialogue was sufficient to bring the scholars of the caliphate from Basra, led by Ibrahim ibn Siyar al-Nazam, along with six others deeply knowledgeable in various fields: jurisprudence, medicine, astronomy, philosophy, and more. Ibrahim al-Nazam was the foremost figure of his time in argumentation, eloquence, poetry, logic, and was the most knowledgeable in sciences, grammar, language, eloquence, poetry, logic, and debate. He was instructed to attend along with readers, scholars, physicians, astrologers, wise men, engineers, and philosophers. Ibrahim al-Nazam was the most knowledgeable among them in all sciences.

The debate began in the presence of the scholars in the caliph's court. They were unaware of why they were summoned. Tawaddud appeared behind the curtain like a guiding star. A golden chair was arranged for her, and Tawaddud, upon the caliph's orders, challenged the scholars, saying, "O scholars, the Commander of the Faithful wants one of you to debate with this woman in all matters related to her religion and worldly affairs and prove her argument on all her claims."²⁹ They replied, "We hear and obey." Tawaddud engaged in debates with them without fear or hesitation, seeking permission to speak. Confident in her knowledge and personality, she raised her head and said, "May God's continuance be upon us."³⁰

²³ Abdelqahar Al-Jarjani, "Secrets of Rhetoric," p.45. See: The same reference, p.92.

²⁴ The New Reference, p.106.

²⁵ Ibid, p.46.

²⁶ M.N., p.51.

²⁷ M.N., p.51-52.

²⁸ M.N., p.52.

²⁹ M.N., p.53.

³⁰ M.N., p.53-54.

The narrator noted that the Commander of the Faithful allowed the slave woman to speak. He said, "Speak, but be concise." She said, "Hearing and obeying. Who among you is the scholar?" The scholar replied, "Yes."

She continued, "Know that the Commander of the Faithful summoned you to debate me on the knowledge, answers, arguments, and proofs I claim." The scholar looked down upon her due to her young age, being a woman of a crooked rib, with a small, weak mind and an indecisive tongue. He said to her, "Should I ask you, or will you ask me?"³¹

Interestingly, the first scholar's name was mentioned contrary to the second scholar, who was described as a man who emerged among the gathering of scholars. The first scholar's name was "Ibrahim," coinciding with the name of the Mu'tazilite scholar "Ibrahim al-Nazam," whom Tawaddud targeted in these debates. Perhaps the choice of the dialogue's author to specify this name had a particular purpose, to expose the scholar Ibrahim at the start of the debates and the defeat of Basra's scholar Ibrahim al-Nazam.

Tawaddud said to him, "Ask, O Sheikh Ibrahim, and there's no might nor power..." At the end of the debates, both were stripped of their garments and their esteemed positions. Still, there was a condition between her and the caliph: ³²

If fate favored me and defeated you, I shall strip your clothes; if not, I will be overpowered, and you shall strip mine."

As for the caliph, the author implies that Harun al-Rashid was extremely delighted and pleased from the outset with Tawaddud, almost taking a predetermined position of supporting her, albeit indirectly, as the narrator explains: "As for the caliph, he smiled and was delighted."³³

Then came the turn of the knowledgeable Quran reciter, proficient in grammar, and language. Tawaddud confounded him. When she finished the debate on religious knowledge, the expert physician and anatomist stepped forward. She provided comprehensive and satisfactory answers to what he couldn't explain. This made the caliph assured she wasn't like others, and his amazement increased when the physician was left speechless, stating, "I bear witness that she knows medicine and more, and I have no power over her."³⁴

The astrologer proceeds with the loyal test, posing questions to her about astronomy, the sun, lunar mansions, constellations, and the planets. "Tawaddud" answers and excels in these questions. Then, he asks her a final question: Is rain expected this month? The concubine deliberates extensively, making it seem as though she has failed, but she surprises the caliph and the audience by requesting a sword from the Commander of the Faithful to strike the astrologer for accusing her of heresy, as he asked about something only God knows. This action prompts laughter from the caliph. She then questions the astrologer about the divisions of stars, to which he fails to respond. At that point, she commands him to remove his clothes, and in shame, he complies and flees.

Next, the philosopher approaches her and presents several questions, to which she responds, although their oddity aims to embarrass her. Eventually, it culminates in stripping him of his clothes and his hasty retreat after acknowledging her knowledge.

Tawaddud's encounter with the scholar Ibrahim Ibn Sayyar al-Nazzam of Basra reveals more challenges than those faced with preceding scholars. She targets him as the most knowledgeable,

³¹ M.N., p.54.

³² M.N., p.99.

³³ M.N., p.109.

³⁴ M.N., p.n. -113.

questioning him with irony. When the six scholars finish, he states, "I am Ibrahim al-Nazzam," to which she responds by challenging him on his knowledge and eloquence.

Their debate continues, with Tawaddud and Al-Nazzam answering each other's questions. However, Al-Nazzam poses two questions that aim to embarrass Tawaddud in front of the caliph, asking which of the two prominent figures, Abu Bakr or Ali, converted first. Tawaddud cleverly explains the circumstances of each figure's conversion, avoiding the embarrassing question. This issue was a significant point of contention between Sunni and Shia Muslims.

Then, "Tawaddud asks which is better: Ali or Abbas?"³⁵ She struggles to answer but eventually states that each holds distinction and virtue, leaving the decision to others.

This successful maneuvering allows "Tawaddud to restore her master's balance in life, saving him from the predicament he created by squandering all he possessed. Despite astonishing the caliph with her vast knowledge, Tawaddud didn't wish anything from him, expressing her contentment with his treatment similar to other servants".³⁶ The author, representing Ittosa as a third-person narrator, utilizes various literary and linguistic techniques, including poetry, rhyme, riddles, and the peculiar condition of disrobing scholars after their defeat, showcasing the woman's knowledge and strength of character. This narrative presents a fresh perspective in Abbasid debates, which typically revolved around a single topic between disputants, rather than multiple subjects involving a concubine and a group of scholars with significant academic and political power.

"The attention given to the 'speaking self' in 'One Thousand and One Nights' in burnishing the image of the 'contrasting feminine self' in Manawal calls for its representation socially and intellectually, creating a more accurate understanding that transcends the expected interpretations. The knowledge becomes "the sole tool that raised 'Tawaddud' from the status of a slave to that of a free person, from a mere concubine to an esteemed lady in the court of Caliph 'Harun al-Rashid'.³⁷ Additionally, her companion became highly favored by the Caliph.

This ethos becomes a deliberate rhetorical strategy employed by 'Shahrzad' through 'Tawaddud' to captivate the attention of 'Shahriar' and influence him to refrain from the killing of women. The consciousness represented by 'Tawaddud' merely served as a means for 'you' (Shahrzad), let alone the image portrayed by the author about the concubine 'Tawaddud,' which further reinforced the process of preparing the listener to be convinced of 'Tawaddud's' capability to argue and reveal a different image of the knowledgeable and cultured woman.³⁸ This process was completed by combining stylistic components with rhetorical elements, enabling 'Harun al-Rashid' to support her against the scholars, on one hand, and to set the objective of the Arabic recipient while enabling the discourse of 'Sunnah' and community to prevail over the discourse of seclusion, a rare stance, on the other hand. This led to the construction of the self-image from the cumulative signs present in the debates, using 'we' as a distinct position in the discourse while maneuvering the strings behind the scenes. Substituting it with another pronoun, the first-person 'I,' led to the engagement of the reader as 'he' in the debates, often consuming the discourse's objectives without conscious awareness.

2. The effectiveness of 'collective ethos' in constructing the discourse:

The method of debate is based on interactive aspects between the interlocutors, relying on two relationships: inferential and addressing. The inferential relationship lies in the claims of the scholars

³⁵ M.N., p.115.

³⁶ M.N., p.n. -115.

³⁷ M.N., p.n. -115.

³⁸ M.N., p. n. 38.

and Tawaddud's objections to them. The addressing relationship combines the ethical aspect adhered to by the interlocutors on one side and the logical and informative aspect on the other.

Debates require genuine interaction between the claimant and the objector, with the claimant always taking the lead in establishing the addressing relationship through the questions posed to the objector, turning the addressee into a speaker and the speaker into an addressee listening to the adversary's responses. This is where their images are revealed, and statements are built on an inferential basis. Each claimant weaves their arguments, sharpening the wit of a new objector, thus establishing an inferential relationship that characterizes every speech, demanding an addressing relationship to be reciprocated with the inferential relationship in the speech. Each party defends their viewpoint supported by a series of arguments and evidence, "deploying ethos in an attempt to influence the pathos, persuading the other party to change their opinion or modify it".³⁹ The speaking self is linked to its discourse and also to the recipient.

It's noteworthy that the images of ethos in debates or regular dialogues can be more or less pronounced, sometimes evident during argumentation and discussion or subtle, invisible, manipulating the arguments as seen in the author of the fictional 'Debates of Tawaddud with the Scholars' who acted as an external speaker or external ethos against speakers positioned within the discourse. Ethos can be individual or collective, as the researcher Catherine Kerbrat-Orecchioni links the concept of ethos to speech habits shared by a particular group. We can correctly assume that the diverse behaviors of a single group adhere to a deep cohesion, and we hope that "their descriptive pattern allows us to extract the 'communicative trace' of this group, i.e., extracting the ethos of this group (meaning its way of behaving or the way it progresses within a given interaction—warmly or coldly, closely or distantly, humbly or proudly, shamelessly, or respectfully—while respecting the limits with the other... etc.)".⁴⁰

The collective ethos, which Orecchioni spoke about, is the deep cohesion that governs all the behaviors and actions of this group. Hence, it is the communicative ethos of this group, and the speaking ethos emerges in their narrative, which is a unified world. The plurality of discourse transformed into a harmonious unity where 'ruling' plays a central role, whether in debates where its sensory form is absent or where it appears distinctly to resolve the contentious issues. Each debate represents a context for an inferential structure that follows it. In this debates' chain, the individual feminine ethos, represented by 'Tawaddud,' becomes a secondary image of the second speaking self in 'One Thousand and One Nights,' a miniature model of a more complete model employing all its arguments in a literature of collective wisdom to deter 'Shahriyar' from women's execution.

Additionally, the debates of 'Tawaddud with the scholars' were distinctive in their usage of the term 'maid' to erase the negative portrayal of this category of women prevalent in Arab imagination, which only saw in maids their femininity and servitude. However, the collective ethos driving these debates made the intellect and wit of women, including scholars, doctors, and philosophers of the Abbasid era, a necessity. This challenge left a strong impact, especially after overcoming and dismantling all the interlocutors' cultural and political authority to declare.

3. Ethos and Rhetorical Approach

The 'self-image' contends in various conversations between the image the speaker aims to convey to the listener and the pre-existing image formed by the recipient, as previously mentioned.

³⁹ Catherine Kerbrat-Orecchioni, "The Conversation," 1996, Paris, Seuil, p.78.

⁴⁰ Ibid, p.769. Cited from Dominique Maingueneau, "Issues of Persuasion through Ethos: From Rhetoric to Discourse Analysis," translated by Hassan Al-Mawden, p.765-766.

Rhetorical analysis has presented these concepts, erasing the difference between 'ethos' and 'self-image' in various ways, namely:

- Pre-discursive ethos: The image the audience holds about the speaker before speaking, directly linked to the function they perform within the intended social context.
- Ethos in its narrow sense (also known as rhetorical or linguistic ethos, a significant component of persuasive power), often relates directly to the image the speaker crafts in their discourse from their social positioning.⁴¹

The 'self-image' gradually builds throughout a conversation (dialogue, debate, discussion, dispute, argument), in contrast to 'ethos,' which is present from the outset⁴², remaining constant throughout the discourse. Self-construction occurs through a set of arguments presented to the listener to influence and persuade them.

Debates, in their essence, serve primarily as an argument because they aim to persuade Shahriar that Scheherazade has no direct link to the narrative, holds no personal interest in its narration, let alone any role in its selection. She assumes a neutral self-image, devoid of moral judgment or personal reactions in the discourse. This grants credibility to the discourse and implicitly aims to change the prevailing situation after Shahriar's wife's betrayal, suggesting that women are diverse and not all akin to his treacherous wife, advocating for respect and appreciation for women's character, knowledge, and their active role in society.

Moreover, debates like "The Conversations of Al-Jariya with the Scholars" are not merely narrative speeches weaving tales and stories enriched with vivid imagery for the reader's pleasure. They are also discourses based on defensive mechanisms and argumentative strategies, offering not just aesthetic pleasure but also the benefit of persuasion. "The exemplary instance of the power of persuasive speech is persuasion itself. The act of persuasion corresponds to the speech itself".⁴³

The text suggests that imaginative discourse differs from regular language not in terms of the language used, but perhaps in the manner of employing that language. "This assumption eliminates the exclusivity of purely linguistic characteristics and trading off the traits of discursiveness".⁴⁴ For this reason "the study of arguments in narrative text is confined to segments where argumentative mechanisms and techniques are utilized".⁴⁵ The features of arguments are available in one form or another, not only in narrative discourse specifically but encompassing various types of imaginative storytelling (tales, news, anecdotes, debates). The study of "The Conversations of Al-Jariya with the Scholars" reveals it as an argumentative text despite the author's use of imaginary characters such as Al-Jariya, Qamar al-Zaman, and most scholars. The link between imaginative storytelling and arguments has historical roots, whether in Arabic or Western literature, given that ancient forms like fables and folklore have been narratives used argumentatively".⁴⁶

⁴¹ See: Georgiana Borbia, "Ethos and Identity Construction," translated by Ahmed Al-Wazifi, Unlimited Believers for Studies and Research, 2019, p.6.

⁴² Jack Moschner, Anne Reboul, "Encyclopedic Dictionary of Rhetoric," p.42. See: The same reference, the same page.

⁴³ Mohamed Naji Al-Ammami, "In the Analysis of Narrative Discourse: Perspective and Rhetorical Dimension," p.44. The same reference, the same page.

⁴⁴ The previous reference, p.90.

⁴⁵ Mohammed Al-Wali, "Introduction to Rhetoric: Plato, Aristotle, and Chaim Perelman," World of Thought Magazine, Volume 40, Kuwait, 2011, p.17.

⁴⁶ Taha Abdul Rahman, "Language and Balance or Intellectual Multiplicity," 1st ed., Arab Cultural Center Dar Al-Bayda, Beirut, 1989, p.233.

Therefore, it seems that imagination is not contradictory to persuasive rhetoric, expanding the meaning of argument to subsume imaginative discourse within its broader concept. This allows descriptive passages, even those describing events and presenting images, to sometimes contain an imaginative aspect that falls within the concept of argument. This led authors to incorporate implicit arguments to support their propositions, “assisting defenders leaving their ideas open to interpretation while selecting descriptions, whether objective or subjective, directing the discourse argumentatively through the utilization of ethos—artistic features such as allusion, suggestion, mystery, and the concealment of intentions”⁴⁷. In imaginative discourse, the description actively participates in acquiring the argumentative dimension of texts aimed at persuasion and the alteration of ideas and beliefs.

1. Metaphorical rhetoric

The text discusses the rhetorical aspect of metaphorical language, considering it not just a figure of imagination but one of the most significant persuasive tools serving the rhetorical strategy of the speaker. Metaphor, once considered merely a tool for imagination and a means to captivate, “has been proven to yield positive results in bridging meaning to the reader's mind and in effecting the processes of influence and persuasion”⁴⁸.

Scholars often trace the origins of metaphorical use back to Aristotle, who discussed metaphor in two sections in his book "Rhetoric," positioning it foremost as a rhetorical enhancer and considering it a form of embellishment in his discourse about styles.

In ancient Arabic studies of rhetoric, rhetoricians, linguists, and critics directed their attention to this field, subjecting it to thorough study and analysis, recognizing its latent power to engage the recipient in discourse and subsequently influence and persuade them.

Abd al-Qahir al-Jurjani, a prominent figure in Arabic rhetoric, contributed significantly to the issue of the rhetorical nature of metaphor. He was among the first to realize its rhetorical function, “considering it based on the concept of claim or assertion, employing similitude, metaphor, analogy, and comparison. These operate on hearts and minds rather than on ears and hearing”⁴⁹ influencing and appealing to both intellect and emotions.

Metaphorical arguments possess the attributes of assertion and objection, “distinguishing metaphorical rhetoric by incorporating aesthetic beauty derived from associating two entities or ideas. This results in creating a new or innovative image that intervenes in the imaginative and creative argumentation process by opposing the existence of the true meaning of the phrase”⁵⁰ “The power of metaphor lies in its exploitation of linguistic indicators to impact minds and understanding rather than relying on auditory perception”⁵¹.

In a narrative, for instance, the narrator (first-person speaker) describes "Badr al-Zaman" after

⁴⁷ Sayyid Sadiq Abdel Fattah, "Encyclopedia of Wise Debates and Dialogues of Orators Between Disputes and Glories," Vol. 2, 1999, p.20.

⁴⁸ Abdul Salam Ashir, "When We Communicate, We Change: A Knowledgeable Discourse Approach to Rhetorical Mechanisms," 1st ed., East Africa, Morocco, 2006, p.113-114.

⁴⁹ Michel Lügern, "Metaphor and Persuasion," Debates: A Quarterly Journal Concerned with Concepts and Approaches, Issue 4, King Abdulaziz Foundation for Islamic Studies and Human Sciences, Morocco, 1991, p.89.

⁵⁰ The Debates, p.50.

⁵¹ The Debates, p.54.

his father's death as "drowning in chickens and eating sheep's meat."⁵² The metaphor in the word "drowning" achieves a significance that cannot be grasped in any other word. It reveals the intention of the ethos expressed, depicting Badr al-Zaman indulging in pleasures and forgetting his father's will. Here, the metaphor stands out, unveiling a new suggestive meaning for the word "drowning" without allowing any other interpretation, remaining unnoticed in its actual usage.

Moreover, the recipient can charge the preceding phrase with various connotations inherent in the actual meaning of "drowning" as suffocation whenever we approach depth, along with the connotations employed by the author to express other meanings. This demonstrates the discourse's capacity to branch out through the use of metaphor.

Furthermore, the effects of metaphor are diverse, "encompassing emotional appeal, beauty, generosity, wider scope, deeper contemplation, enchantment, filling the soul with all that brings solace", delighting the mind, and engaging both intellect and emotions, leading to persuasion.

The recent studies have placed metaphor in a significant position due to its role in all forms of discourse. It's not merely a rhetorical aspect limited to imagination and verbal decoration; rather, it serves as a persuasive element with multiple characteristics in terms of structure, context, and reference, granting it specific persuasive roles. Perhaps the most important of these is its ability to change its structure from one context to another, allowing the discourse to branch out in producing meanings.

Metaphorical imagery in the debates of 'The Flowing Stream with Scholars' holds a aesthetic dimension when 'the first-person speaker' discusses the advantages of 'the Flowing Stream,' revealing its inner worlds and showcasing its cultural and intellectual strength. For instance: 'The Flowing Stream in tears, reminiscent of my cheeks' plate, overflowing'. The metaphorical use of 'cheeks' plate' demonstrates its persuasive efficacy as it represents the abundance of tears flowing due to separation from their master, portraying the intensity of their flow. Tears signify alarm and evidence of distress; they narrate the heart's sorrow. They are not just tears shed from a tormented heart due to parting with loved ones; rather, they are expressions of loyalty and sincere tears reflecting their master's condition. This intertwining of metaphorical beauty with its persuasive power elevates its convincing power beyond the realm of literal meaning, which enriches its significance.

Another example of metaphorical expression is: 'Happiness accompanies you every day, showing generosity despite envy'. In this poetic verse, the term 'companionship' signifies the association of happiness and the defeat of envy. It's a common belief that the understanding derived from metaphor is more deeply rooted than that derived from ordinary language.

Therefore, metaphor is not just a form of expression or embellishment; it's simultaneously a persuasive element. Its value is not hidden from the perceptive, and its role in indirect persuasion is significant.

4. The Ethos and Implicit Goals

The debates before us are imagined as tales from the "Nights," and it could have been ordinary debates between "The Enchantress Tawaddud" and the scholars if the author hadn't employed both fictional and referential characters. By giving the imaginary character "Tawaddud" the authority to interact with real figures like "Ibrahim al- Nazham" and "Harun al-Rashid," the interaction between the driving force behind the character "Tawaddud" and the other adversaries occurred in two phases:

⁵² Abd al-Qahir al-Jurjani, "Secrets of Rhetoric," p.40. See: Mohammed Naji Al-Ammami, "In the Analysis of Narrative Discourse: Perspective and Rhetorical Dimension," 1

The first: Declaring the condition - stripping off the garments of the refuter.

The second: The interactive strategy adopted by the author through "Tawaddud" to prompt the opponents to initiate conversation. The opponents were constantly prompted to speak to refute "Tawaddud's" arguments, to showcase her knowledge and depth. This was one of the strategies of refutation used in debates.

The author's use of real and referential characters in an imaginary debate intended to give it a sense of reality. Following this, he distanced himself from the text, committing to objectivity in presentation, employing an ethos of neutrality in small spaces within the debates. This was while narrating events objectively, delivering a message of complete objectivity and neutrality.

In "The Nights," it appears he was attempting to accomplish the narrative process with complete neutrality, implying that he was transmitting the events of the tales with utmost objectivity, clarity, and transparency. He narrates the phases of tales that have passed, emphasizing their beauty and completeness. This approach sought to convey to the audience the reality of the stories, shedding light on a story that had occurred before it was narrated, continuing its implications and impact in the present.

However, the narrator of the debates (the first-person speaker) in other instances presents himself as an "engaging ethos" in his discourse. He aimed to highlight his point that the discourse of Ahl al-Sunnah wa al-Jama'a had dominance and prevalence in the Arab cultural system. This was represented through the protagonist of the debates, "Tawaddud," challenging the discourse of the scholars represented by the scholar of Basra, "Ibrahim al-Nizam."

Furthermore, the author used femininity in a male-dominated society to reveal power structures and assert dominance. Femininity adopted the values of dominant power and became a spokesperson for it.

5. The Connection between Rhetoric and Style: A Difference in Alignment

Olivier Reboul, in his book "La figure et l'argument," posits that pleasure and rhetoric are inseparable functions. The image assumes rhetoric just as the argument exhibits stylistic elements

This correlation between argumentation and style has been present in our Arabic rhetorical heritage in various forms. "It's seen in the works of Ibn Jinni, Abdul Qahir al-Jurjani, al-Sakkaki, Hazim al-Qurtajanni, and others who saw in stylistic elements purposes, meanings, and benefits that give the recipient the influential and persuasive power that aims at the recipient". Goodness does not conceal utility.

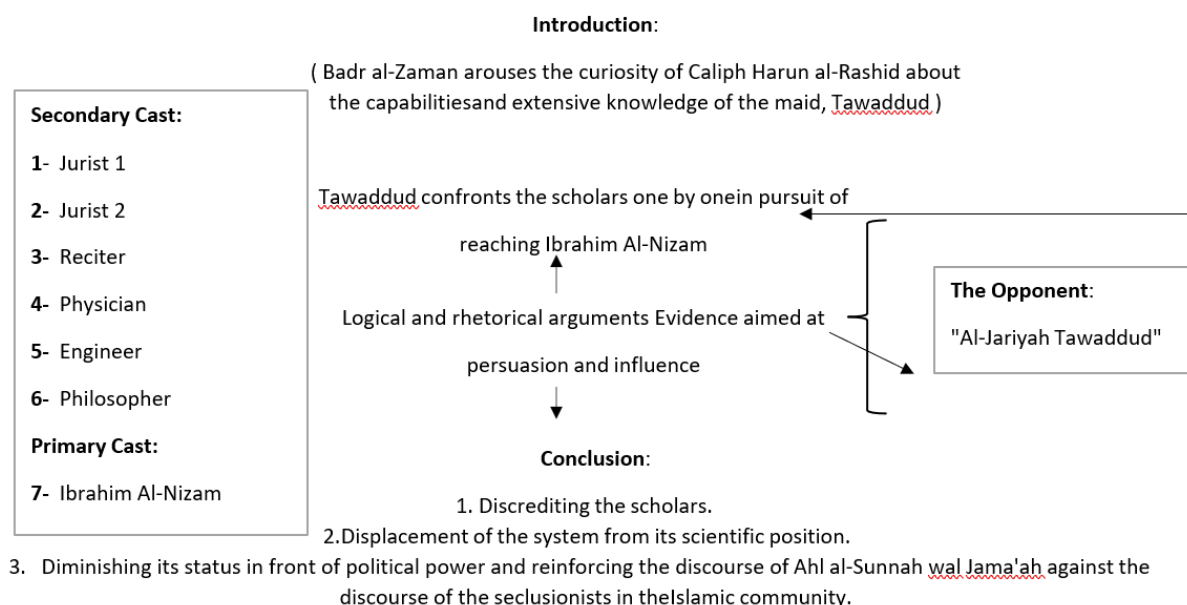
This is a tangible result of the pronounced articulation in context; every uttered word aims to act upon its recipient and to alter their manner of thinking. Every uttered word compels others to change their beliefs, opinions, and actions, urging them either to reinforce their position or to adopt a new stance.

The inherent conflict between the values shaping the eloquence of argumentation lies in considering common grounds and general actions, established rules, customs, traditions, and preconceived judgments and assumptions. It resides between the values that form the imaginative and literary aspects, considering individuality, deviation, strangeness, and breaking the horizon of expectation. Everything that points to the values of diversity."

It doesn't imply that literary works are shaped solely by the values of diversity. Instead, they should be seen as a field where tension exists between the values of divergence and conformity, between deviation and the standard.

This perspective has led scholars to consider rhetoric as a tension between the values of diversity

and conformity, or between deviation and the standard, not just as a theoretical view of argumentative discourse but also as a purpose, a structure, and a method. This also made the principle of coherence a real requirement in studying texts, combining imagery and persuasion or entertainment and information, as well as the aesthetic and rhetorical functions. Therefore, integrating style into argumentation is essential when approaching texts, including texts of debates that rely on evidence, poetry, and other techniques to support presented arguments. We represent the framework of the debates of 'Tawaddud al-Jariya ma'a al-Ulamaa' as follows:

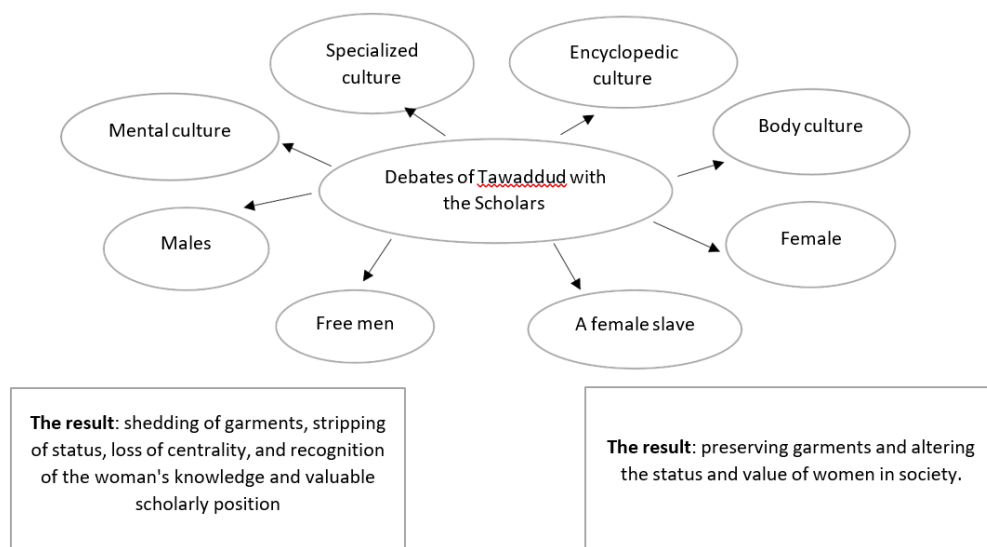


6. The significance of clothing between presence and absence.

The text appears to discuss the significance of clothing in debates, "specifically in the context of a debate involving various figures such as scholars, speakers, and debaters."

The text references a character named "Toaddad," who symbolizes a wide breadth of knowledge, eloquence, and intelligence. "Toaddad," a woman of young age, challenges the societal norms by exposing the falseness of a male-dominated society's claim to exclusive possession of knowledge and authority. Through her wit, extensive knowledge, and sharp intelligence, she unveils the pretense of a society that claims knowledge and science as its sole possession and asserts the dominance of men over women.

The debates represent a clash between different cultures and mentalities: the body culture versus intellectual culture, the oppressed female versus the free male, and the maid versus the masters. "Toaddad," as the weak, enslaved, and solitary woman, confronts the male authority represented by Khalifa Haroun Al-Rashid and his council of influential men. Through her knowledge, eloquence, and sharpness, she exposes the falseness of the male-dominated society that claims knowledge and science as its exclusive domain. The debates highlight the conflict between male dominance and the intellect, revealing the strength and truthfulness of the female character in challenging the societal norms.



The author's insistence on considering "Toaddad" as the primary speaker deliberately overlooks the reactions of the established figures or insinuates their humiliation after they are collectively compelled to undress, symbolizing the acknowledgment of the power of the female culture in both physical and metaphorical senses. This is done ethically, without attacking their personalities.

The text also discusses the author's desire to perpetuate "Toaddad's" victories in subsequent debates, even against Ibrahim Al-Nizam, representing the intellectual culture, where she prevails over him, symbolizing the triumph of the traditional culture over the intellectual one. Moreover, the text emphasizes that the goal of "Toaddad's" actions in debates with the intellectuals of the Abbasid era was not just to prove her superiority in all areas but to expose their scientific shortcomings and break their arrogance in front of Khalifa Haroun Al-Rashid.

"Toaddad" is portrayed as a second female archetype, following "Shahrazad," who impresses audiences with her encyclopedic knowledge and is a symbol of feminine retaliation against male oppression. She stands up for women's rights in a society where men usually hold authority. The authenticity in defending women's rights and virtues is meant to deliver a message across different eras, reshaping perceptions about Arab women, thereby reinforcing their social, cultural, and moral status.

Representing the aforementioned, as follows:

In conclusion, every verbal event carries a specific ethos, shaping the audience's perception of the speaker and their ethics. The receiver establishes the speaker's self-image if the latter is impactful and persuasive, linking the issue of "ethos" with that of identity. The speaker relies on a strategy to direct the discourse, allowing them to form a specific identity.

In these debates, we observed a variety of voices and shifting perspectives, as per Anscombe's theory, constituting a cohesive thematic unit for seven consecutive debates. The speaker took on the role of the "primary speaking self" and "Scheherazade" as the "secondary speaking self," while "Tawaddud" with "the scholars" assumed the position of "interacting identities" or "the speaker." The actual writer didn't merely integrate the receiver within the condensed debate presentations but manipulated these images through a unique 'ethos.' This 'ethos' can only be grasped by reading all seven debates progressively, illustrating the difference between the 'ethos' the text seeks to create for the receivers through pronunciation and the 'ethos' that the future perceivers may create based on their

societal positions and identities.

We've also concluded that imagination in debate texts, whether in "One Thousand and One Nights" or other texts, serves specific functions aiming for different goals—some general, like entertainment, and others specific, aiming to challenge taboos by presenting sensitive topics in ways that give authors protection to market religious, political, or social discourses veiled within fictional texts. This veiling allows the selves to adapt based on the discourse's purpose.

All literary works, at their core, differ in their construction methods. The eloquence of discourse merges argumentation and style, presenting three functions: pleasure, education, and excitement, all intertwined, with each discourse convincing through pleasure and excitement supported by argumentation and style that enriches the text, contributing to its structure. Persuasion serves style, and style serves persuasion.

In the debates of "Tawaddud with the Scholars," argumentation and imagination not only coexist but intertwine to a degree where each learns from the other—receivers learn through pleasure and enjoy through knowledge acquisition. Hence, the relationship between argumentation and imagination defines a complementary, supportive, and cohesive relationship."

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