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Grammar of motives pdf

What's relevant when we say what people are doing and why are they doing it? An answer to that question is the subject of this book. The book is related to the basic form of thought which, in accordance with the nature of the world as everyone necessarily experiences it, is illustrated in attributing the motivation. (xv) It was really hard for me to write this post. I read A Rhetoric of Motives first and was worried because of all the Burke hype. As it turns out, I really enjoyed that book and found a lot of points/concepts in it fascinating. Reading this, though, is a much different experience, and I've drafted this post a number of times just trying to figure out what I might be able to say that isn't simply regurgitation. Just like when I read Rhetoric, there was this moment aha! when I encountered some Burkean words that I heard thrown around in conversation. Instead of the chapter incidents I did, it seems helpful to analyze out some of the terms and concepts as they relate to pentad (that's the big takeaway for me). So this is, by no means, a complete look at Grammar. The first is to pentad itself-action, scene, agent, agency, and purpose. Action: name what took place, in thought or in action scene: the foundation of the action, the situation in which it happened agent: what person or type of person performed the agency action: what means or stuff he uses purpose: although not officially defined as others, I imagine this is the motivation. Burke's approach to this book is to analyze how individuals think and context intersection to create motivation through these terms. He argues that any kind of full statement of motivation should attend in W's year (and an H): what (action), when/where (scene), who (agent), how (agency), and why (purpose). The pentad is integral to understanding the book's purpose: We want to learn into the entirely internal relationships that five terms bear together, consider their ability to convert, the scope of permutations and their combinations– and then to see how the resources differ in fact reporting on human motivation. To be honest, we mean by a grammar of motivation a concern with terms alone, without reference to the ways in which their potential has or can be used in actual reports on engines. (xvi) Terms become principles for understanding ambiguous in rhetorical situations. Out of the post-World War II era, this seems particularly relevant to consider human motivation. The task of such principles, then, is to study and clarify the resources of ambiguity (xix) rather than ignore them, and therefore, the principles of grammar are tools to ambiguous places arise in complex situations. These five terms/principles are in line with Methodical Framework: Dramatism. He uses dramatism because it invites one to look at the issue of motivation in a perspective that, being developed from dramatic analysis, language processing and thinking is mostly the method of action (xxii). So it becomes a method (philosophical) to understand human behavior. So what? I'm interested in how Burke talks about agency here. He writes, It is a dramatic principle that the nature of the behavior and the agent must match the nature of the scene (3), in which the scene is container and the action is contained. As for scene-action ratios and scene-agents, he argues that [b]oth actions and agents require scenes that 'contain' them (15). So there is a basic story here about socialization. Burke argues that the agent does not contain the action, although the actions may exist in advance in the agent. To go a step further, then, actions (and different ways of action) can affect the agent. So there is a dynamic in which [t]he agent is an author of his behavior, which is his descendant (16). I find this both interesting and a little confusing because it seems like an 2015 2015 article about how we come from (the scene/s we're contained inside) affects who we are (like agents) and what we do (through behavior). The thing that concerns me about this is the restrictions it puts on agents who seem to be restricted in the scene. Burke offers a lot of detailed examples, but they never make any sense to me because I don't understand their referents. So part of my struggle was trying to think of a practical example that would help me understand this. And really what this makes me think of is overcoming the stories- the winners of their limitations, their origins, the things that contain them. The whole idea of overcoming rhetoric is that people will be able to overcome the limitations (often the body). Attitude can play into this. Burke writes that one can deflect attention from scenic issues by placing the engine of an action in agents... or vice versa, one can deflect attention from criticism of individual motivations by rooting in an action or attitude not from the characteristics of the agent but from the nature of the situation (17). Attitude is part of the agent because it is a preparation for action (so it can not be an action) and is a state of mind (20). This is where Burke opens up space for circular possibilities of these proportions: If an agent works in accordance with his nature as an agent (agent rate of action), he can change the nature of the scene accordingly (action scene rate), and thus establish a state of unity between himself and the world (scene-agent ratio). Or the scene can call for a certain type of action, which makes a corresponding type of agent, thus similar agent to scene. Or our actions can change us and create mutual conformity. (19) I feel like this is especially helpful for thinking more specifically about his project using pentad as a principle to understand ambiguity in situations. It is also an interesting example for thinking about rhetorical and dynamic situational debates between exigence/rhetor (is it a matter of exigence-rhetor or rhetor-exigence?). More importantly, here, Burke argues that we are capable but partly behavioral, that behavior but partly represents us and produces but transforms partly (19). This is again useful for thinking about remediation. So, one of Burke's basic examples of how the grammar principles of pentad expression in a situation are: Hero (agent) with the help of a friend (co-agent) fooling the traitor Counter-agent using a file (agency) that allows him to break his bond (action) to escape (purpose) from the room where he was detained (scene) (xx). However, in line with his argument of ambiguity, there are many ways to analyze and understand this situation. This made me think of a conversation my students had and I had all semesters and expressions in a video (Aesthetics of Prosthetics) someone showed in our last class this morning. This video touches on a number of topics we discussed: representatives of people with disabilities, the role of technology, disability/aesthetic design, how agencies are normalized, and ... Fix. So with Burke, a typical corrective story can take place in the following way: Persons with disabilities (agents), capable with the help of a friend / family member / point of administration (co-agent), using some kind of support system / advanced technology (agency) that allows her to overcome her disability (actions) to better assymctively / normalize herself into a predominantly capable body society (scene). The video changes these players. Kevin Connolly is the agent who acts against the limitations of the scene to overcome his non-disability, but adversity itself (which Linton tells us is that all remediation can actually be—a part-action, part transformation). I feel like disability studies constantly question these motivations: Is that the scene affecting the agent and therefore the agency? Are agents restricted by the scene, or can agents transform the scene? Are the agents motivated by the scene or a larger purpose? What tools are available to dealers? How do these tools both work to allow agents to fit in and break up the scene? I can definitely see how the grammar principles can be helpful here to analyze out the various ambiguies. This is also interesting for about the antinomies of the definition he outlined (which makes me think about Saussure...). Burke focuses on substance and evolution of definitions to show how the meaning (substance) of words is lost over time, and we attach meanings that symbolize those words (23). I regularly have this conversation with my students about the origins of the term disability and its various, negative partners. They often want to use terms like disability and challenge because they think of disability as a really bad word; that is, they frequently attach social stigma to that word, which erases its material meaning. And since I've taken it up, it just seems useful to define contextual definitions and families. Burke writes, To say what is one thing, you put it in terms of something else ... to define, or define one thing, is to mark its boundaries, thus using terms that have, at least implicitly, contextual references (24). This is, apparently, defined by context. This is useful for thinking about how we label our own disabilities, marking its boundaries in relation to how we normalize the body through IQ and some physical/mental functions. The family definition, then, is relevant because the context is derived from the substances of the parent or family (26), but it originates rather than set. I can find these things very interesting to think about how we define disability – how disability is both physical and biological, how it is diagnosed and diagnosed for medical significance, how it is socially constructed, and even how people place themselves in different categories of disability identification (and how they choose to identify with others in different contexts). The last thing that seems really relevant to me here is that Burke's exploration of anecdud represents as a justification for why he chose dramatism as his framework. I'm not interested in the term itself as much as his explanation of the process of choosing a method/calculation. He writes: Men seeking vocabulary will reflect the loyalty of reality. To this end, they must develop selected vocabulary of reality. And any actual option must, in some cases, function as a deviation of reality. To the extent that the vocabulary meets the need for reflection, we can say that it has the necessary scope. In its selectivity, it is a decrease. Its scope and decrease becomes a deviation when certain terms, or calculations, do not match the theme on which it is designed to calculate. (59) This is a nice track to discuss definitions because we name things in hopes of reflecting what they are, even though it is just an option (and deviation) of reality. When we name things, we definitely reduce them, so everything becomes a representative anecdedcm. This also plays a role in the ambiguity of pentad because of the way we name the principles each other in rhetorical situations is definitely reducing what happens in specific situations, which is why is interesting because they constantly flip the meaning and our understanding of the motivation depending on what information is foregrounded. Burke, Kenneth. A grammar of motivation. Berkeley, CA: U of California P, 1945. Print.

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