Snyder

A GRAMMAR OF MOTIVES

I. Pentad
   A. Five terms to describe motive: act, agent, agency, scene, purpose
   B. May add a sixth term—attitude—but Burke places it under "agent" (20)
   C. Because all these terms describe aspects of the act, they share substance, they participate in a common ground (xix); one term participates in another (53)
   D. The labeling of motive through the pentad serves as /captures a "representative anecdote" —it sums up the motive
      1. The Act of Creation is the representative anecdote for the way action in general operates (61)
      2. Drama is the representative anecdote for the study of language as action or as a source of motivation (59)
      3. To avoid bias in terms of being too simplistic, be sure to choose a representative example of the act under study (78)

2. Ratios
   A. Principles of consistency that bind the five terms of the pentad (9)
   B. Principles of determination or selectivity (15, 18)
   C. Possible relationships between terms of the pentad
      1. The second term must or should conform to the first (13)
      2. One element causes a change in the other (19)
      3. First term may call for a particular kind of second term (19)
      4. First term may bring to the fore certain kinds of second terms (18-19)
   C. Ratios are: scene-act, scene-agent, scene-agency, scene-purpose, act-purpose, act-agent, act-agency, agent-purpose, agent-agency, and agency-purpose and all of these reversed (15)

3. Dramatism
   A. Burke's method, in which motives are treated from the perspective of or using the terminology of drama
   B. Action and thought are treated as modes of action (xxii)

4. Symbols as selection and deflection simultaneously
   A. We develop vocabularies that are selections of reality; any selection also functions as a deflection of reality. (59)
   B. The vocabulary with which we name something must be supple and complex enough to represent the subject matter being named—this is sufficient scope. It also must have simplicity, or reduce the subject matter to something manageable; this is reduction. (59-60)
   C. We can see this principle at work in various situations
      1. Choice of circumference for our naming of scene—we have a choice of how broad to define the circumference. We inevitably make judgments as to scope of context when we interpret motives. To select a set of terms is to select a circumference. Every circumference is a reduction. (84, 90, 96)

2. When we designate a motive, we should see it balanced with its counterpart. Example: The motive of "instinct to kill" also involves an "instinct not to kill" (49). Example: A kind of cooperation is stimulated by war (50).

5. Motive
   A. Motive involves freedom and necessity (extrinsic conditions and choice) (74-75)
   B. Each person's motivation is unique since our situations are unique (103)
   C. If someone says one motive is generic to all humans, we would have to be shown that all humans are in identically the same situation. (102)

6. Ambiguity
   A. Ambiguity is a useful linguistic resource.
   B. Ambiguity allows us to state things vaguely about which we're unsure. (52)
   C. It also allows us to go far afield from our world (frame, system) without a sense of loss of orientation. And by the time the extent of our departure is obvious, we have built a new order and thus have the strength to abandon our old term and adopt another. (54)

1) pick - label terms   45
2) why?
3) How do they interact
   eg "scene" requires certain things
   — then phil. position

4) tie back into Comm. Theory about
   how people communicate —Rhetors

PENTAD

Background

The pentad is another method for discovering motive developed by
Kenneth Burke. While his entire theory of rhetoric is rooted in his
notion of dramatism, the pentad is specifically derived from it. "Drama-
tism" is the label Burke gives to the study of human motivation through
terms derived from the study of drama. Drama serves as a model for how
communication operates, for we develop and present messages in much the
same way that a play is presented. We use rhetoric to present a particu-
lar view of the world, just as the presentation of a play depicts a
certain world inhabited by characters who engage in actions in a setting.[1]

At the heart of dramatism as a framework for analyzing motive is
Burke's notion of "act," for dramatism is a study of action as opposed
to motion. Motion corresponds to the biological or animal aspect of the
human being, which is concerned with bodily processes such as growth,
digestion, respiration, and the requirements for the maintenance of these
processes such as food, shelter, and rest. This level does not involve
the use of symbols and thus is nonsymbolic.

In contrast, action corresponds to the symbolic or neurological
aspect of the human being, which Burke defines as the ability of an
organism to acquire language or a symbol system. This, then, is the
realm of action or the symbolic. Some of our motives are derived from
our animality--as when we seek food in order to sustain our bodies, but
others originate in our symbolicity. When we strive to reach goals in
areas such as education, politics, religion, commerce, or finances, for

example, we are motivated by our symbolicity, for to be motivated to act in these areas requires a symbol system that creates the possibility for such desires in the first place.[2]

Burke elaborates on his notion of action at the heart of dramatism by establishing three conditions for action.[3]   First, it must involve freedom or choice. If we cannot make a choice, we are not acting but rather are being moved, like a ball hit with a racket-- behaving mechanically. Of course, we never can be completely free, but implicit in the idea of action is some choice. A second condition necessary for an act is purpose or will. Either consciously or unconsciously, we must select or will a choice--we must choose one option over others. Finally, action requires motion. While motion can exist without action (as when an object dropped falls, through the force of gravity, to the ground), action cannot exist without motion. Symbolic activity, or action, is grounded in the realm of the nonsymbolic, although action cannot be reduced to motion.

This distinction between motion and action is largely a conceptual or theoretical one, for once organisms acquire a symbol system, for us to do something purely in the realm of motion, without the interpretation of this system, is virtually impossible. To cook a meal, for example, might be considered motion since it involves the biological need for food. Yet, to create a meal without our symbolic conceptions of eating entering that process and turning it into an act is unlikely.

From his notion of dramatism as a framework for discovering motive for action that is rooted in motion and characterized by freedom and

purpose, Burke has developed the pentad. The pentad involves five key terms that are used as principles or a "grammar" for the discovery of motives: "act," "agent," "agency," "scene," and "purpose." Burke selected these five terms to use for discovering motive because, just as they fully describe the world created in a drama or theatrical presentation, they fully describe any symbolic act:

> In a rounded statement about motives, you must have some word that names the act (names what took place, in thought or deed), and another that names the scene (the background of the act, the situation in which it occurred); also, you must indicate what person or kind of person (agent) performed the act, what means or instruments he used (agency), and the purpose.[4]

For those who are acquainted with journalistic writing, these elements will be recognized as the five questions that a journalist must answer to write an adequate story about an act or event: who? (agent), what? (act), why? (purpose), when? and where? (scene). The agency, of course, is concerned with how the act was done.

Process

The first step in a pentadic analysis is to identify the five elements in the rhetoric that is the object of study. Identification of the "act" as presented by the rhetor involves discovering the major action described.[5] It could be, for example, a lawyer's discussion of the act of a murder, a film's presentation of a mutiny by a ship's crew, an artist's depiction of war, or a poet's description of the act of walking through a field of daffodils.

"Scene" is the ground, location, or situation in which the act takes place.[6]   Labeling of the scene might include time (it is 9:00 in the morning), a physical setting (an old house in San Francisco), or even an historical period (the Renaissance). How the scene is desig- nated is particularly important because it indicates the scope of the analysis--how broad or how limited it will be. Numerous options are available for describing the scene; all of them are accurate, but some are much broader than others. For example, the scene in Picasso's painting, Guernica, which depicts the bombing of the town of Guernica during the Spanish Civil War, could be described as "a battlefield," "Guernica," "Spain," "Europe," or "the planet earth." The scene selected has an impact on the selection of the other terms in the pentad and establishes the circumference of the analysis. If we chose to desig- nate the scene as "Europe," for example, the options as to who is the agent or the purpose would be different--much larger in scope--than if we chose to label the scene, "Guernica." No particular description of the scene is the correct one. Burke simply points out that how scene is labeled affects the scope of the critic's interpretation of motiva- tion in the rhetoric under study.

The "agent" is the group or individual who performs the act.[7] It may be the name of a particular person--Daniel Webster, Richard Pryor, David Byrne, or a mother. Or it may be a collective term for many agents, such as Congress, Blacks in South Africa, or the Catholic Church.   The naming of the agent also may involve descriptions of what the agent is like--for example, kind, vicious, blonde, unscru- pulous, generous, or sympathetic.

The means used to perform the act or the instruments used to accomplish it are labeled the "agency."[8]   In the Vietnam Veterans Memorial in Washington, D.C., for example, the means used to accomplish the act of memorializing the dead include the black color of the Memorial, which can suggest death and mourning; the listing of the names of the dead on the wall of the monument in the order in which they died; and the submersion of the Memorial in the ground, evoking images either of a descent into hell or of a feeling of being comforted in the folds of the earth.

The "purpose" of the act is the agent's purpose for performing the act, as depicted in the rhetoric.[9]   Purpose is not synonymous with motive. Motive is much broader than purpose; it is the reason for the performance of the act, with all of its corresponding elements. It is what is being discovered through the examination of all five elements of the pentad. Motive is often unconscious; rhetors often do not know why they engaged in a particular act and thus cannot articulate their own motives. Purpose, then, is simply the purpose that is clearly evident or implied in a rhetorical work. Former Colorado governor Richard Lamm, for example, might have had as his purpose in making his gloomy predictions about the future of America to warn Americans to take needed action now. His motive, however, probably goes beyond that purpose. A pentadic analysis of his rhetoric might reveal that he is attempting to differentiate himself from other politicians, to justify his own turn away from his formerly held ideals, or even to sabotage his own political career so that he can pursue other interests.

In addition to terms for act, scene, agent, agency, and purpose, Burke sometimes includes "attitude" as an element to be considered in

the analysis of motivation. Attitude, in this case, designates the manner in which particular means are employed. The act of cultivating a garden is done through agencies such as seeds, plants, and water. To cultivate with extraordinary diligence and care, however, involves an attitude or a "how." Burke states that "on later occasions I have regretted that I had not turned the pentad into a hexad, with "attitude as the sixth term,"[10] but he continues to analyze motivation through a pentad, seeing attitude as part of agent: "But in its character as a state of mind that may or may not lead to an act, it is quite clearly to be classed under the head of agent."[11]

Burke developed the pentad to be used internally--within a rhetorical artifact itself--so that the pentadic elements or the five terms are selected from the actual content of the rhetoric. Using the pentad to discover the motive in a campaign speech by Geraldine Ferraro, for example, the act would be whatever act she chooses in the speech (Ronald Reagan's cuts in social programs, perhaps); the scene would be where she says the act occurs (in the White House); the agent would be the person she sees as engaging in the act, with all of his qualities and characteristics (Ronald Reagan); the agent's purpose would be Ferraro's attribution of purpose to Reagan (to serve the interests of big business); and the agency would be the means by which Ferraro describes the act as being accomplished (lobbying of Congressional members, Reagan's charming manner that allows him to fool the public).

The pentad has been extended, however, to apply as well to the larger context in which the rhetoric studied is seen as the act, with the other terms named to correspond to it. In this case, the same speech would be labeled in this way: The speech by Ferraro itself would

be the act, the place where it actually was delivered would be the scene
(campus of the University of Oregon); the agent would be the speaker her-
self (Ferraro); the agency would be the means she used to deliver the
speech (tone of voice, vocabulary, sentence structure, images presented);
and the purpose would be Ferraro's purpose in giving the speech (to
gain votes for the Democratic ticket). Generally, a pentadic analysis is
more useful and generates more insights if it is performed internally--
from the point of view of the rhetor. In this way, the critic is able
to delve more closely into the rhetor's mind because more data are avail-
able about how that rhetor structures the world. In addition, an external
labeling of the elements of the pentad often relies more on the collec-
tion of information outside of the rhetorical act itself and less on an
analysis of the actual rhetoric. Thus, the discussion of the pentad
here will focus on an identification of the five elements within a
rhetorical act.

The naming of the five elements of the pentad is just the first
step in the discovery of motive using the pentad. The next step is to
discover the relationships among the five terms, using what Burke calls
"ratios." A ratio is a pairing of two of the elements in a pentad in
order to discover the relationship between them and the effect that each
has on the other. Each of the five elements, then, can be put together
with each of the others to form these ratios: Scene-act, scene-agent,
scene-agency, scene-purpose, act-purpose, act-agent, act-agency, agent-
purpose, agent-agency, agency-purpose, act-scene, agent-scene, agency-
scene, purpose-scene, purpose-act, agent-act, agency-act, purpose-agent,
agency-agent, and purpose-agency.

At this point, the critic pairs various terms identified as the five elements. There is no right order with which to begin this process, since all of the terms point to aspects of the act. The critic simply dives in and begins pairing various elements of the five elements named. Thus, the critic might begin by putting together scene and act in a scene-act ratio. In this ratio, the critic looks for the relationship between these two terms in the rhetoric under study. This ratio deals with the kind of act called for by the scene or the modes of response that are required by the setting. In other words, the critic is looking at the effects of the particular scene on the act. Questions that might suggest these effects include: "Given this scene, what acts are required in it or are more likely to occur in it?" "Is there something in this scene that determines what kinds of acts will take place in it?" A church scene, for example, determines that only certain acts with certain characteristics are likely to be performed there. Praying, for example, would be proper in the scene; other actions, such as playing football or blaspheming God, would not. In this process of examining ratios, then, the critic looks at how the first term in the pair affects or determines the nature of the second term.

The critic may discover that there is a significant relationship between the two terms in a ratio or may find that the first term in the ratio has little impact or effect on the second. If, for example, the scene is a shipwreck, that scene seems to require acts devoted to survival; there is a strong relationship between the scene and the acts that must take place within it. But the scene might be a house on the beach at midnight, with an act of studying. Here, there seems to be little necessary connection between the scene and the act. An infinite number

of acts other than studying could take place in the house, and the scene
seems not to be a major determining force in the nature of this particu-
lar act. In either case--whether a significant relationship is dis-
covered or not--the critic now has begun to collect some useful infor-
mation about the mental state and attributions of the rhetor under
study.

The act-agent ratio allows the critic to examine the relation-
ship between the act and the person who engages in it. It is used to
examine how acts can create individuals in accordance with those acts.
The act of betraying a friend, for example, requires a character or
agent who is, to some degree, a traitor. Yet, at the same time, the
act of betrayal can be performed by many types of people. Thus, we see
that if the act is betrayal and the agent is an unscrupulous, unethical,
self-interested spy, there is a connection between the act--betrayal--
and the traitor. Again, any relationship found here should be noted.

Of course, each of the ratios examined--such as scene-act and
act-agent--can be reversed, and the relationship suggested there can be
examined as well. The above act-agent ratio, for example, can be formed
into a ratio of agent-act, where the critic examines how the agents
character requires the performance of certain acts. If the agent named
is a staid professor, for example, we would expect that character to
perform acts that exemplify intelligence, seriousness, and scholarliness;
we would not expect that kind of character to engage in acts of fri-
volity and silliness. Thus, in this case, the agent of a professor seems
to require that certain kinds of acts be performed, suggesting a rela-
tionship between the two terms.

One more example will illustrate further the process in which the critic is engaged at this step. In the agency-act ratio, the concern is with how the means selected for carrying out an act confine and restrict the act in particular ways. If the agency is the form of a sonnet, for example, it necessarily constrains the act of expression by forming it into a particular scheme of rhythm and rhyme. There is a necessary connection, in this case, between the agency and the act. On the other hand, the act-agency ratio encourages the critic to examine the effect of the act on the means used. If a particular act is to be accomplished, the critic asks with this ratio, are certain means required? An act of forgiveness by one individual toward another, for example, requires agencies that embody love and gentleness, not hate and violence. Thus, there is a connection between this particular act of forgiveness and the means that must be used to accomplish it. The critic continues in this manner, examining the various ratios possible, constantly seeking to discover if the first term in the ratio determines, constrains, and/or requires an element of a certain nature in the second term of the pair. All of the ratios tried are not included in the essay of criticism. In the writing of a pentadic analysis, only those ratios that produce significant insights are discussed.

An examination of all or many of the ratios possible from the five terms should produce one term that has the most impact on the other terms or that determines the nature of all or most of the other terms in the pentad. This term is the term that receives the greatest attention by the rhetor, and in it the critic looks for the motive of the act. This term that is featured or most prominent usually will not produce

a motive that is immediately obvious to the critic; the critic must do some thinking about what the featuring of a particular term means for a motive for the rhetor. The critic probably will come up with a number of possibilities as to motive and must select which seems the most plausible. The motive on which the critic settles then needs to be supported with good arguments in the writing of the essay of criticism.

Burke provides an ~~additional suggestion~~ for discovering motive once the critic has discovered the dominant term of the pentad. ~~He~~ ~~links the featuring of various~~ elements of the pentad ~~with corresponding~~ ~~philosophical system~~s. Once the critic discovers the dominant term, it can be used to identify the philosophical system to which it corresponds, with that system generating ideas about what the motive for the rhetoric might be. If the ~~act~~ is featured ~~in the pentad~~, Burke says, the philosophy that corresponds is ~~realism~~, the doctrine that universal principles are more real than objects as sensed. This philosophical position is opposite that of ~~nominalism~~, the doctrine that abstract concepts, general terms, or universals have no objective reference but exist only as names. If the scene is featured, the philosophy that corresponds is materialism, the system that regards all facts and reality as explainable in terms of matter and motion or physical laws. If the agent is featured, the corresponding philosophy is ~~idealism~~, the system that views the mind or spirit as each person experiences it as fundamentally real, and the totality of the universe is believed to be mind or spirit in its essence. If the means or ~~agency~~ is featured, the pragmatic philosophy corresponds. Pragmatism is the means necessary to the attainment of a goal; instrumentalism or concern with consequences, function, and what something is

"good for." In this doctrine, the meaning of a proposition or course of action lies in its observable consequences, and the sum of these consequences constitutes its meaning. If the (purpose) is featured, the corresponding philosophy is ~~mysticism~~. In mysticism, the element of unity *purpose* is emphasized to the point that individuality disappears. Identification often becomes so strong that the individual is unified with some cosmic or universal purpose.[12]

In a speech by Ronald Reagan on U. S. relations with the Soviet Union, for example, agent or character may emerge as the dominant term—the agent of "evil Russians" may seem to have a major impact on the other terms in the pentad. If Reagan's motive for the speech is situated in character, the corresponding philosophy is idealism, the system that views the mind or spirit as each person experiences it as fundamentally real. The speech and the actions Reagan takes as a result of it, then, are likely to be motivated by Reagan's view that his perception of the world—and particularly of the Soviets—is the real, correct one. He sees this world in black and white terms. The Russians are evil; the Americans are good. Russian acts are bad; American acts are good. There is no alternative to this perception; it is the correct one. Because of the way the Russians are—a nature that is immutable, inherently evil, and very real—the United States never can cooperate with them, see them as potential friends, or view good qualities in them. Reagan's dealings with the Soviets and his responses to them, consequently, are likely to be marked by suspicion and distrust.

~~In summary~~, a pentadic analysis consists of three major steps: (1) Labeling of the five terms of act, agent, agency, scene, and purpose

*use Sermon on Mt.
for outline for redoing
pentad paper

in the rhetoric; (2) Application of the ratios to discover the term

or element featured by the rhetor; and (3) Formulation of motive from

the featured term. Following are three sample essays in which the

pentad has been used to discover the motives of various rhetors. ~~Kalb's~~

essay demonstrates an external application of the pentad to discover

motive for Jesus Christ's Sermon on the Mount. Both Ling's and Ying-

ling's essays illustrate the ~~internal~~ use of the pentad. Ling seeks

to discover motive in Edward Kennedy's speech concerning the death of

Mary Jo Kopechne, while Yingling identifies the motive of a policy state-

ment of the YWCA.

NOTES

CHAPTER 5

[1] For a discussion of dramatism, see: Kenneth Burke, _Language as Symbolic Action: Essays on Life, Literature, and Method_ (Berkeley: University of California Press, 1966), p. 54; Kenneth Burke, _The Philosophy of Literary Form_, 3rd ed. (Baton Rouge: Louisiana State University Press, 1941; reprint ed., Berkeley: University of California Press, 1973, p. 103; Kenneth Burke, _A Grammar of Motives_ (n.p.: Prentice-Hall, 1945; reprint ed., Berkeley: University of California Press, 1969), pp. xxii, 60; Kenneth Burke, "The Five Master Terms: Their Place in a 'Dramatistic' Grammar of Motives," _View_ 2 (June 1943): 50-52; Kenneth Burke, "Dramatism," in _International Encyclopedia of the Social Sciences_, vol. 7, ed. David L. Sills [New York]: Macmillan/Free Press, 1968), pp. 445-52; and Kenneth Burke, "Rhetoric, Poetics, and Philosophy," in _Rhetoric, Philosophy, and Literature: An Exploration_, ed. Don M. Burks (West Lafayette, Ind.: Purdue University Press, 1978), pp. 32-33.

[2] The distinction between action and motion is discussed in: Burke, "Dramatism," p. 445; Kenneth Burke, _Permanence and Change: An Anatomy of Purpose_, 2nd ed. (n.p., 1954; reprint ed., Indianapolis: Bobbs-Merrill, 1965), pp. 162, 215; Burke, _Language as Symbolic Action_, pp. 28, 53, 63, 67, 482; and Kenneth Burke, _The Rhetoric of Religion: Studies in Logology_ (Berkeley: University of California Press, 1970), pp. 16, 274.

[3] Burke discusses conditions required for action in: _The Rhetoric of Religion_, pp. 39, 188, 281; _A Grammar of Motives_, pp. 14, 276; _The Philosophy of Literary Form_, p. xvi; and "Dramatism," p. 447.

[4] Burke, A Grammar of Motives, p. xv.

[5] For a discussion of act, see Burke, A Grammar of Motives, pp. 227-74.

[6] Scene is discussed in: Burke, A Grammar of Motives, pp. xvi, 12, 77, 84, 85, 90; Burke, The Rhetoric of Religion, p. 26; and Burke, Language as Symbolic Action, p. 360.

[7] For a discussion of agent, see Burke, A Grammar of Motives, pp. 20, 171-226.

[8] Agency is discussed in Burke, A Grammar of Motives, pp. 275-320.

[9] For a discussion of purpose, see Burke, A Grammar of Motives, pp. 275-320.

[10] Kenneth Burke, Dramatism and Development (Barre, Mass.: Clark University Press, 1972), p. 23.

[11] Burke, A Grammar of Motives, p. 20.

[12] Burke, A Grammar of Motives, pp. 128-30.

Christ's Sermon on the Mount:

An Analysis Using Burke's Pentad

Larry Kalb

I will attempt, in this paper, an analysis of Matthew's account
of Christ's Sermon on the Mount using Burke's device of the pentad. I
am assuming the historical and grammatical accuracy of Matthew's account.

Scene

Time Frame: The account describes a rhetorical act that took
place about 27 A.D.

Locale: The act took place in Galilee in the Mediterranean basin
in what is today the country of Israel.

Political Conditions: The pax Romana was in effect, giving great
peace and political unity to the Mediterranean basin.

Social Conditions: Prosperity was common. The all-embracing
Roman Empire "promoted the decay of the local religious cults of the
several states and cities which were brought within the inclusive poli-
tical unity" (Latourette, p. 22). Feelings of insecurity were common
among those many people who "were uprooted from their accustomed environ-
ment and either as slaves, as soldiers, or by free choice found themselves
unsupported by the social group in which they had been reared" (Larourette,
p. 22). Moral corruption was common as evidenced by numerous temples of
prostitution and mystery religions in which the gods were more evil than
the worshipers.

Religion of the Area: Judaism was prominent and was expressed
in three main schools: (1) Samaritans; (2) Sadducees; and (3) Pharisees.

The Samaritans accepted the Pentateuch but were non-Jews. The Sadducees were aristocratic Jews influenced by Hellenism and were politically active. The Pharisees were very conservative and adhered strictly to the Jewish Biblical Law. They represented the national religion of the Jewish people and had the greatest influence on the religious activities of the populace of Palestinian culture at this time.

Immediate Context: Matthew says that large "crowds from Galilee, the Decapolis, Jerusalem, Jedea and the region across the Jordan followed him" (Mt. 4:25). So there appeared to be a movement of sorts building around Christ based on his preaching and healing (MT. 4:23-24).

Purpose

The purpose was to teach Christ's perspective on matters of life-style as they related to the Jewish concept of the Kingdom of Heaven. The justification for choosing this as the purpose in this piece of rhetoric comes from the fact that illustrative material in the sermon serves to illustrate Christ's contention that "unless your righteousness surpasses that of the Pharisees and the teachers of the law, you will certainly not enter the kingdom of heaven" (Mt. 5:20). Following this admonition is a series of contrasts between the lifestyle that Christ is advocating and the common example of a lifestyle displayed by "hypocrites" (6:5, 16), "pagens" (6:32), and "false-prophets" (7:15).

Agent

Matthew attributes this sermon to Jesus (Mt. 4:23-5:1).

Agency

The means by which this sermon was delivered was the spoken word.

Act

The rhetorical act was the act of teaching.

Ratios

In considering the ratios, agency and act do not appear significant in the sense that the act of teaching was not unique, nor was the agency of the spoken word, since both of these were the universally common means to accomplish the end of persuasion. The first century was limited when compared to present-day options in regard to agency.

Scene-purpose ratio: Given the scene of a popular movement around Christ's preaching and healing, the purpose of the act appears teleological. One could teach about the Kingdom of Heaven at any time, but given Christ's popularity at the time, _his_ teaching naturally would carry a great deal of weight. This is certainly true if the teaching contained new material about old concepts, as Christ claimed. The phrase, "You have heard that it was said . . . but I say to you . . ." is a phrase that introduces five major sections of Christ's teaching in this one sermon. At _this_ time, given this scene, the purpose appears to be dominant. The scene seems to serve the purpose rather than the purpose coming out of the scene. This would appear so, particularly in light of the fact that Matthew says that Christ had been teaching such material all along (Mt. 4:23). The scene is more necessary to the purpose than the purpose is to the scene.

Scene-Agent ratio: Given the scene, the agent seems paramount. There were many teachers in the intellectual climate of the Greco/Roman world. The agent actually seems to have produced the scene. Matthew says, "News about him spread all over Syria . . . large crowds followed

him . . ." (Mt. 4:23-25). Given the agent, the scene was produced.

Purpose-agent ratio: Here, also, the agent appears paramount.
To teach new material concerning the Jewish concept of the Kingdom of
Heaven could not be done by anyone (at least be done in a way to create
a significant movement). The new material contradicted much of the be-
lief and practice of the established religious life of the populace.
such a threatening purpose would require an agent of great respect in
order to counter the prevailing perspective effectively. Matthew records
the audience's acceptance of the agent by saying: " . . . the crowds
were amazed at his teaching, because he taught as one who had authority,
and not as their teachers of the law" (Mt. 7:28-29).

Agent-Act ratio: The same things that apply to the purpose-agent
ratio apply here. A certain agent is necessary for this particular act,
if the act is to have a significant effect.

Philosophy

The agent appears to be the dominant feature of this rhetoric.
According to Burke, such a feature reveals a philosophical system of
idealism. Christ certainly represented the point of view that mind or
spirit was fundamentally real. In fact, it was the "spirit" of acts that
concerned him in this sermon when he said: "Be careful not to do your
'acts of righteousness' before men, to be seen by them" (Mt. 6:1).

Substance

With a dominant feature of agent, Burke suggests the commonality
of ancestry is revealed. This is obvious throughout the gospels as Christ
is seen as the promised "Messiah" of God to the nation of Israel, with

all of the attendant religious and political implications of such a title.

Why?

The motivation for this rhetorical act centers in the agent. The structure of the Sermon on the Mount reveals the agent as the dominant feature. The interrelationships of the elements of the pentad demonstrate the agent to be the paramount feature of the situation. The conclusion with regard to motive would seem to be that the _person_ of Christ was uppermost in the motivation. In other words, this sermon appears designed to establish Christ in his claim to be the Messiah of Israel. Although the content of the sermon dealt with lifestyle, the drastic claim to authority that comes with the pronouncements seems to be the underlying motivation.