

# Language and Communication: Johnnie L. Cochran's Poetic Language as a Strategic Way in Courtroom Communication

Supardi  
{ [supardi@unej.ac.id](mailto:supardi@unej.ac.id) }

Fakultas Hukum, Universitas Jember

**Abstract.** Language and communication are two different fields, but people have used them in various contexts. In courtroom, for example, a lawyer uses language to communicate the case at trial. Although many studies have addressed the language use in the courtroom communication, how language has power in the courtroom communication still has little attention. Therefore, this study aims to reveal how a lawyer's language becomes powerful in the courtroom communication. To meet this purpose, it discusses Johnnie L. Cochran's poetic language in his closing argument he delivered at the trial of O.J Simpson in 1995. In this discussion, the study focuses on three questions such as "which of Johnnie L. Cochran's sentences in his closing argument are considered as poetic language?", "how do the sentences of Johnnie L. Cochran become poetic?", and "why did Johnnie L. Cochran use the poetic language?". To answer these questions, the data were collected from the transcripts of Johnnie L. Cochran's closing argument obtained from <http://simpson.walraven.org/sep27.html>. In addition, the researcher analyzed the collected data using the analysis model of Miles and Huberman and thematic analysis. The results showed that with the use of repetition and rhyme in his closing argument, Johnnie Cochran succeeded in persuading the jury to acquit O.J Simpson of murder charges.

**Keywords:** communication, courtroom, language, poetic language, repetition, rhyme

## 1 Introduction

Up to now, language and communication in the courtroom has become an interesting topic for scholars to conduct their further studies. Although many studies address this topic, the author highlights only a few of them in this introduction. For example, a study on the language of lawyer looks at the case of R versus State Secretary in terms of the word *respect* used by the primary advocates in the High Court and Supreme Court trials [1]. Different from this study, another one is concerned with the ways in which the non-professional participants of the trial deal with the courtroom communication process [2]. In addition, the other study discusses the function of speech which is used by the judge to the defendants and witness in the courtroom trial process and the realization of presupposition in the trials to obtain the presupposition function [3].

As well as language and communication in the courtroom, powerful language in the courtroom has also become a great interest of many scholars. In speech style in courtroom, for example, powerful versus powerless speech constitutes a major portion of the research in [4],

[5], and [6]. In terms of persuasive features, Supardi [7] found metaphor, repetition, and rhetorical question which were used in the Opening Statement text by O.J. Simpson's Defense Lawyer [7]. In term of cross-examination, counsel used questions as powerful tools to control the testimonies of the witness [8].

Viewed from the topic, this current study certainly has the same topic as the previous ones that the latter and the former look at the language which is used in the courtroom interaction. However, regarding the focus of the study, they are different. The latter is primarily focused on the poetic language which is used as a strategic way to communicate in the courtroom interaction. With this focus, it addresses the poetic language used by Johnnie L. Cochran as his strategic way when he delivered his closing argument at the criminal trial of O.J Simpson in 1995. Although this document of closing argument is not really new if it is viewed from the trial date and many studies have looked at this document, it is a work which is still seminal and can represent the poetic language as strategic way of working with language in a closing argument.

In discussing this focus, there are three questions formulated in this study, namely, "which of Johnnie L. Cochran's sentences in his closing argument are considered poetic?", "how do the sentences of Johnnie L. Cochran become poetic?", and "why did Johnnie Cochran use the poetic language?".

## **2 Language and Communication**

Language, as a means of communication [9], and communication, as transmission of verbal and non-verbal messages [10], are two different things that cannot be separated from each other. As a tool of communication, humans in the world communicate with each other using language. In this communication, they exchange messages and information through various ways such as verbally, non-verbally, or graphically, and using maps, charts, drawings, info-graphics, or even signals and signs. Consequently, this close relationship between language and communication indicates that language without communication becomes meaningless and communication without language does not exist.

The definition of communication above certainly indicates that there are two parties involved in communication, namely the sender and the receiver. In this sense, the sender can be the people who are individually or in group transferring the message and the receiver can also be an individual or group receiving the messages [11]. At this point, the sender uses his/her language to transfer his/her message to the receiver who receives the language transferred by the sender in the form of the message.

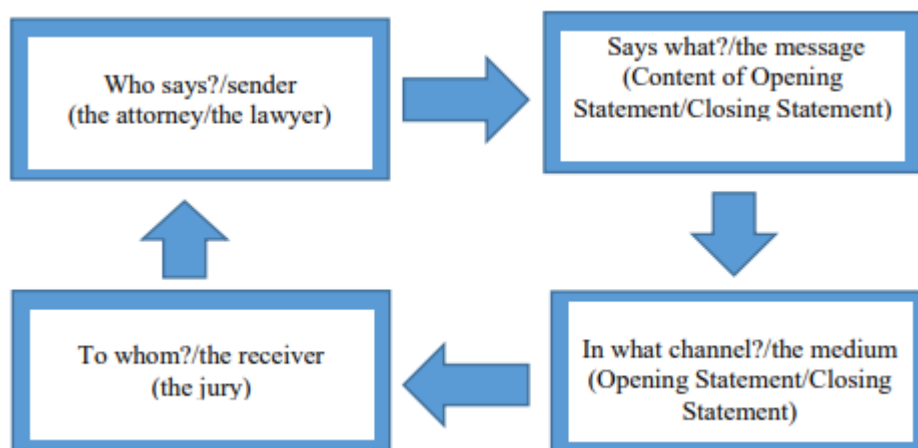
As well as the sender and the receiver, there are also two other basic elements of communication such as the message and the medium [12]. Apart from these four basic elements of communication, one other element stated in Lasswell's communication model is the effect [13].

Communication is contextual because it is a particular situation or system that influences the message and the way we communicate and the meaning attached to the messages [14]. In other words, communication always occurs contextually, and its nature is highly dependent on the context [15]. From this point of view, because language is inseparable from communication, it certainly also becomes contextual. For these reasons, language and communication can take place in any aspect of an occasion, covering the social background and the status of the speaker and the person addressed [16]. As a result, language and communication can occur in such settings as in bank, courtroom, hospital, police station, and others.

### 3 Language and Communication in Courtroom

As discussed in the previous section, both language and communication are contextual. It means that both of them can occur in every setting. For example, they take place in a courtroom. In this setting, attorney also known as lawyer, is one of such people as defendant, judge, jury, plaintiff, prosecutor, and witness [17] who is involved in communication at trial in the courtroom [18]. At the court trial, concerning either civil or criminal, the attorney uses language for communication to start the case being tried. For this fact, the attorney is then considered as the source of communication [19] which means that he or she becomes the sender of the message in courtroom communication. As the sender, in the courtroom communication the attorney delivers the message in the form opening statement [20], the first chance for the attorney to give the jury's first impression of the case [21], and closing statement/closing argument [22], the final part of court trial in which the attorney presents the final arguments to the jury and to persuade them to reach a certain verdict [23].

Based on the details above and using the formula of communication [13] presented previously, the use of language and communication in courtroom can be described as **who**/the sender (the attorney); **says what**/the message (the presentation of the evidence/the content of opening statement and closing statement); **in what channel**/the medium (opening statement and closing statement); **to whom**/receiver (the judge and the jury) [19]. In the form of figure, the author tries to illustrate these four basic elements of communication in the courtroom as below.



**Fig. 1.** Language and communication in courtroom

Paying attention to the figure above, it is necessary to know more the details of such people involved in the courtroom communication as the attorney (lawyer) as sender, as well as the jury as the receiver, and also opening statement and closing statement. These are discussed in the following sections.

#### 4. Attorney (Lawyer)

The attorney also known as lawyer is one of the people who are involved in the courtroom communication. In every day speech the terms attorney and lawyer refer to the same person.

However, they are specifically different if they are viewed from their origins. The word “attorney” has French origins and is defined as a lawyer who has passed the state exam and is legally able represent clients, practice law in court, take part in other legal proceedings, and provide other legal advice that is directly related to the client’s situation [24]. In addition, the word “lawyer” has Middle English origins and is defined as someone who has graduated from law school, obtaining the title of Juris Doctor, and does not have to pass the bar exam [24]. From this point, it is understandable that every attorney is lawyer, but not every lawyer is attorney [25]. In other words, the attorney can speak on behalf of his/her clients in court and other legal proceedings, and lawyer cannot.

Although the two terms are different, for general purpose they are used interchangeably. When they are consulted to online Merriam-Webster Dictionary, attorney means as in lawyer, a person whose profession is enforcing lawsuits for clients or advising about legal rights and obligations [26] and lawyer means as in attorney, a person whose profession is enforcing lawsuits for clients or advising about legal rights and obligations [27].

From the definition provided in the online Merriam-Webster Dictionary above, it indicates that both attorney and lawyer have the same duties in the courtroom. One is that they represent their clients either in a criminal court or in a civil court by presenting evidence and arguing in favour of their clients [28].

## **5. Jury**

Jury, a group of people legally elected and sworn to investigate every fact and render their judgement according to the evidence [29], is a group of people who are also involved in the courtroom communication and is an important part of justice process. At a trial in the courtroom, the jury consists of six to twelve people [30] who listen to what is said in the court trial. In either a criminal trial or a civil trial, the jury has a role in determining questions of fact and applying the law, as conveyed by the judge, to the facts to reach a decision [31].

## **6. Opening Statement and Closing Statement**

In the courtroom communication (jury trial), each party represented by the attorney (lawyer) has a right to speak directly to the jury once before and once after the evidence presentation. At the time before the evidence is presented, the messages conveyed by attorney and received by the jurors is in the form of opening statement. In addition, at the time after the evidence presentation is called closing statement. For this point, it is important to know more details of the two forms of the messages delivered by the attorney to the jury.

Opening statement is defined in different ways by many scholars. As well as presented previously, on the one hand, it is defined as the first opportunity of each party to tell the jury about what the theme is, what the case is, and why the jury should award a favourable decision [32]. On the other hand, opening statement refers to the first chance for each side to persuasively communicate with the jury without any pause [33]. Although the scholars define opening statement differently, they lead to one understanding that opening statement constitutes the first chance of the attorney (lawyer) to give the impressive case for persuading the jurors to give a favorable verdict.

At the jury trial, closing statement also called closing argument is presented at the end of the trial. Like opening statement, closing statement is also defined differently by scholars. It refers to the attorney’s last chance to provide perspective, meaning, and context to the evidence

presented during a lengthy trial [34]. Different from this, closing statement is the last chance to provide the favorable jurors with the strongest arguments [35].

Paying attention to the definitions of closing statement, it is understandable that the purpose of delivering the closing argument in the courtroom is to persuade the jury to adopt a view about the significance of both the evidence and the case. One of the ways of how to do persuasion in the closing argument is to end it powerfully by making the last words best and most memorable [36]. In terms of speech, the memorable words can be crafted by using *rhyme* [37] and *repetition* [38].

## 7. Rhyme and Repetition as A Poetic Language

Discussing why rhyme is considered as a poetic language cannot be separated from discussing poetic language itself. Poetic language refers to the language which is closely related to poetry [39]. In other words, it is a means of sound or meaning that the poets use to make the poems more surprising, lively, complex, or interesting [40]. In addition, the two definitions of poetic language certainly lead to have more details of how the poets use the language in their poems or whether there are any poetic tools (devices) that the poets use to write their poems.

The term “poetic device” is also known as “poetic technique”. Regarding the poetic device, Simmonds defines that it refers to anything used by the poets such as sounds, forms, rhythms, words, and phrases to enhance the literal meaning of their poetry [41]. According to him, there are 27 poetic devices commonly used by the poets. One of them is *rhyme* which he classifies it into poetic devices of rhythm.

Rhyme, also spelled as rime, refers the similar sounds at the end of words that are repeated two or more times [42]. It is frequently used in poetry as well as in song because it is pleasant to hear and the repetition of sounds, if it is consistently used, provides sense of rhythm and order. For example, in the form of couplet, which means a pair of consecutive poetic lines that create a complete thought or idea [43], below is an example of rhyme used by Dylan Thomas in one of his poems, entitled “Prologue” [44].

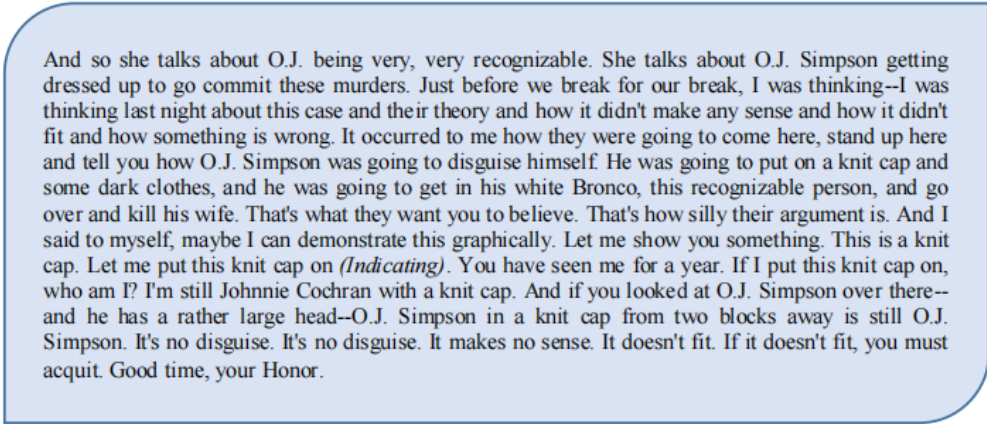
*Sheep white hollow farms  
To Wales in my arms.*

As well as rhyme, repetition is also used by the poets and many other people also use it in other settings. It refers to an important poetic technique that makes the writer reuse words, phrases, images, or structures many times in a poem [45] [46]. By repeating the same, word, phrase, sentence, or idea, repetition is commonly used to emphasize the important things. In the courtroom, it helps the lawyers persuade the jury [47]. In the form of anaphora, for example, Barack Obama gave his speech [48] as in the following.

*“If I had told you eight years ago that America would reverse a great recession, reboot our auto industry, and unleash the longest stretch of job creation in our history...  
If I had told you that we would open up a new chapter with the Cuban people, shut down Iran's nuclear weapons program without firing a shot, take out the mastermind of 9-11  
If I had told you that we would win marriage equality and secure the right to health insurance for another 20 million of our fellow citizens.  
If I had told you all that, you might have said our sights were set a little too high.”*

## 8. Poetic Language in Johnnie L. Cochran's Closing Argument

Poetic language is not only used by the poets to make their poems, but many people (not the poets) use it in daily conversation. In this setting, because they use poetic language, it is often heard the phrase "You are so poetic" or "He/She is very poetic". Because language is contextual (see the previous discussion), poetic language can certainly also take place in every setting. For example, it was used by Johnnie L. Cochran as his strategic way when he delivered his closing argument at the criminal trial of O.J. Simpson in 1995. Concerning Johnnie L. Cochran's poetic language at the end of his closing argument obtained from <http://simpson.walraven.org/sep27.html>, it can be seen in the figure below.



And so she talks about O.J. being very, very recognizable. She talks about O.J. Simpson getting dressed up to go commit these murders. Just before we break for our break, I was thinking--I was thinking last night about this case and their theory and how it didn't make any sense and how it didn't fit and how something is wrong. It occurred to me how they were going to come here, stand up here and tell you how O.J. Simpson was going to disguise himself. He was going to put on a knit cap and some dark clothes, and he was going to get in his white Bronco, this recognizable person, and go over and kill his wife. That's what they want you to believe. That's how silly their argument is. And I said to myself, maybe I can demonstrate this graphically. Let me show you something. This is a knit cap. Let me put this knit cap on (*Indicating*). You have seen me for a year. If I put this knit cap on, who am I? I'm still Johnnie Cochran with a knit cap. And if you looked at O.J. Simpson over there--and he has a rather large head--O.J. Simpson in a knit cap from two blocks away is still O.J. Simpson. It's no disguise. It's no disguise. It makes no sense. It doesn't fit. If it doesn't fit, you must acquit. Good time, your Honor.

Fig. 2. Johnnie L. Cochran's closing argument containing poetic language

## 9. Method

This research belongs to a descriptive research which aims at describing the poetic language used by Johnnie L. Cochran as his strategic way when he delivered his closing argument at the criminal trial of O.J. Simpson in 1995. Regarding this description, the research focuses on three questions, namely, "which of Johnnie L. Cochran's sentences in his closing argument are considered poetic?", "how do the sentences of Johnnie L. Cochran become poetic?", and "why did Johnnie L. Cochran use the poetic language?"

To answer the three questions above, this research is reported qualitatively because of its data constituting words, phrases, and sentences, not numbers. The research using these data belongs to one of the characteristic of descriptive research [49]. Furthermore, the author carried out this qualitative research with the following procedures.

### 9.1 Data collection

Using the document study technique, the researcher collected the data from the text of the closing argument which was presented by Johnnie L. Cochran's at the criminal trial of O.J. Simpson in 1995. Based on this text, the researcher collected the data in the form of words, phrases, and sentences that contain the elements of poetic language.

## 9.2 Data analysis

After collecting the data, the researcher analyzed the data by adopting the model of data developed by Miles and Huberman [50] as presented in the figure below. As well as using the data analysis of Miles and Huberman, the researcher also adopted the thematic analysis [51] [52] [53].

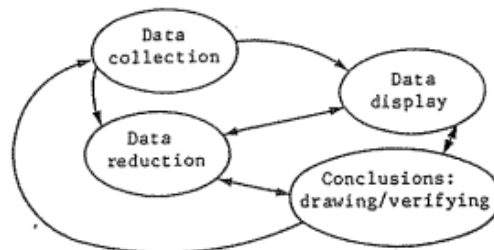


Fig. 3. Model of data analysis by Mile and Huberman

## 9.3 Data reduction

In this procedure, the researcher looked at which data from the text of the closing argument which was presented by Johnnie L. Cochran's at the criminal trial of O.J Simpson in 1995 in Figure 2 showed poetic language. Using the thematic analysis [51] [52] [53], the data were identified by providing a code or label in color on the words, phrases, and sentences showing poetic language, namely light blue for repetition and yellow for rhyme.

## 9.4 Data display

This procedure was done after the researcher performed the data reduction. In performing this procedure, the researcher displayed what had been carried out in data reduction. It can be seen in the following figure.

And so she talks about O.J. being **very, very** recognizable. She talks about O.J. Simpson getting dressed up to go commit these murders. Just before we **break** for our **break**, **I was thinking--I was thinking** last night about this case and their theory and **how it didn't** make any sense and **how it didn't** fit and how something is wrong. It occurred to me how they were going **to come here, stand up here** and tell you how O.J. Simpson was going to disguise himself. He was going to put on a knit cap and some dark clothes, and he was going to get in his white Bronco, this recognizable person, and go over and kill his wife. **That's** what they want you to believe. **That's** how silly their argument is. And I said to myself, maybe I can demonstrate this graphically. Let me show you something. This is a knit cap. Let me put this knit cap on (*Indicating*). You have seen me for a year. If I put this knit cap on, who am I? I'm still Johnnie Cochran with a knit cap. And if you looked at O.J. Simpson over there--and he has a rather large head--O.J. Simpson in a knit cap from two blocks away is still O.J. Simpson. **It's no disguise. It's no disguise.** It makes no sense. It doesn't fit. **If it doesn't fit, you must acquit.** Good time, your Honor.

Fig. 4. Johnnie L. Cochran's poetic language

## 10. Findings

This section is focused on the answers of such three questions of this research as (1) “which of Johnnie L. Cochran’s sentences in his closing argument is considered poetic?” (2) “how do the sentences of Johnnie L. Cochran become poetic?”, and (3) “why did Johnnie L. Cochran use the poetic language?”

The answer to Question 1 can be seen in Figure 4 above. The answer to Question 2 is presented in the following Figures of 5 and 6, and the answer to Question 3 is in Figure 7 below.

And so she talks about O.J. being **very, very** recognizable. She talks about O.J. Simpson getting dressed up to go commit these murders. Just before we **break** for our **break**, **I was thinking--I was thinking** last night about this case and their theory and **how it didn't** make any sense and **how it didn't** fit and how something is wrong. It occurred to me how they were going **to come here, stand up here** and tell you how O.J. Simpson was going to disguise himself. He was going to put on a knit cap and some dark clothes, and he was going to get in his white Bronco, this recognizable person, and go over and kill his wife. **That's** what they want you to believe. **That's** how silly their argument is. And I said to myself, maybe I can demonstrate this graphically. Let me show you something. This is a knit cap. Let me put this knit cap on (*Indicating*). You have seen me for a year. If I put this knit cap on, who am I? I'm still Johnnie Cochran with a knit cap. And if you looked at O.J. Simpson over there--and he has a rather large head--O.J. Simpson in a knit cap from two blocks away is still O.J. Simpson. **It's no disguise. It's no disguise.** It makes no sense. **It doesn't fit. If it doesn't fit,** you must acquit. Good time, your Honor.

Fig. 5. Repetition in Johnnie L. Cochran’s closing argument

**If it doesn't fit, you must acquit.**

Fig. 6. Rhyme in Johnnie L. Cochran’s closing argument

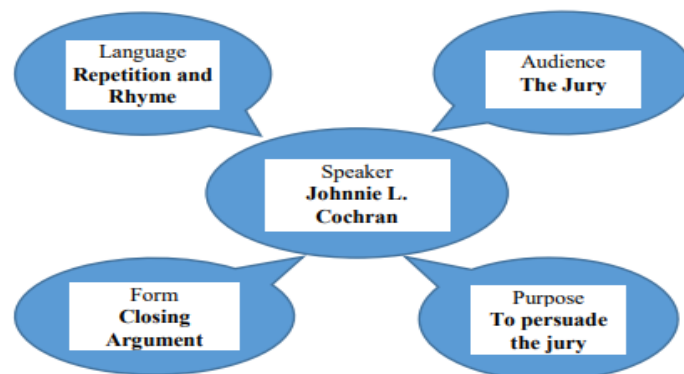


Fig. 7. Johnnie L. Cochran’s language in his closing argument



## 11. Discussion

The data such as words, phrases, and sentences coded/labelled in blue colour and yellow colour mentioned in Figure 4, Figure 5, and Figure 6 that Johnnie L. Cochran used his poetic language in his closing argument. Based on these figures, Johnnie L. Cochran used two poetic devices which include repetition and rhyme. The details of these two poetic devices discussed in the previous section obviously provide the answer to Question 1 and Question 2.

In terms of repetition, for example, viewed from its definitions [45] [46], the words, phrases, and sentences coded/labelled in blue colour in Figure 5 indicate that they belong to repetition. In this poetic device, Johnnie L. Cochran repeated the word *very* twice as well as the *break* and the word *here*. Furthermore, the phrase “*knit cap*” is repeated six times. The sentences such as “*I was thinking*”, “*How it didn’t*”, “*hat’s*”, “*It’s no disguise*”, and “*It doesn’t fit*” are stated twice.

In addition, in terms of rhyme, the sentence coded/labelled in yellow colour which is stated in Figure 4 and Figure 6 certainly meets the details stated in the definition of rhyme [41]. Based on this definition, the word “*fit*” and the word “*acquit*” in the sentence “*if it doesn’t fix, you must acquit*” have the similar sound at the end of the words.

From the details of closing argument and poetic language in the previous discussion, it is obvious enough to have the answer to the question “**why did Johnnie Cochran use the poetic language?**” As the attorney for O.J Simpson (his client), Johnnie L. Cochran used the poetic language to persuade the jury. To do so, he used persuasive language in the form of *rhyme* and *repetition* as his strategic way to make the jury easier to remember what case and evidence Johnnie L. Cochran presented in the courtroom.

Adopting the communication model of Breuer, Naphine, and O’Shea [54] which consists of such main factors as language, audience, purpose, form, and speaker, Johnnie L. Cochran’s purpose to use poetic language can be described in Figure 6 above.

## 12. Conclusion

Language and communication is inseparable and contextual. In this sense, they can take place in every setting. For example, they occur in courtroom. In this setting, the lawyers (attorneys) use language and communication in presenting their case and evidence to persuade the jury. In order what they present become more memorable and the jury becomes more persuaded, the lawyers can use such poetic language as repetition and rhyme which were used by Johnnie L. Cochran when he delivered his closing statement at the criminal trial of O.J Simpson in 1995. From this fact, poetic language is not only dominated by the poets in making their poems, but every one can also use poetic language for communication in every setting.

## References

- [1] Wright, D., Robson, J., Murray-Edwards, H., & Braber, N.: The pragmatic functions of ‘respect’ in lawyers’ courtroom discourse: A case study of Brexit hearings. *Journal of Pragmatics*. 2022; 187: 1-12.
- [2] Gmerek, K.: How Do Non-professional Participants of a Trial Cope with the Communication Process at the Trial? The Results of Empirical Research Conducted in Polish Courts. *International Journal for the Semiotics of Law*. 2022. <https://doi.org/10.1007/s11196-022-09913-6>.
- [3] Hutauruk, B. S., Murni, S. M., Sinar, T. S., & Saragih, A.: Speech Function and Presupposition in Indonesia Courtroom Discourse. *Journal of Positive School Psychology*. 2022; 6(4): 6907-6915.

- [4] O'Barr, W. M. *Linguistic evidence: Language, power, and strategy in the courtroom.* (Studies on Law and Social Control.) New York: Academic, 1982.
- [5] Philips, S. & O'Barr, W. M. *Linguistic evidence: Language, power, and strategy in the courtroom.* (Studies on Law and Social Control.) New York: Academic, 1982. *Language in Society.* 1985; 14(1), 113-117. doi:10.1017/S0047404500011015
- [6] Yankova, D. The text and context of EU Directives: implications for translators. *Ibérica: Revista de La Asociación Europea de Lenguas Para Fines Específicos ( AELFE ).* 2008; 129–146. [http://www.aelfe.org/documents/08\\_16\\_Yankova.pdf](http://www.aelfe.org/documents/08_16_Yankova.pdf)
- [7] Supardi. Language power in courtroom: The use of persuasive features in opening statement. *Indonesian Journal of Applied Linguistics.* 2016; 6(1), 70–78. <https://doi.org/10.17509/ijal.v6i1.2663>
- [8] Liu, X. Pragmalinguistic challenges for trainee interpreters in achieving accuracy: An analysis of questions and their interpretation in five cross-examinations. *Interpreting.* 2020; 22(1), 87–116.
- [9] Amberg, J. S. & Vause, D. J. *American English: History, Structure, and Usage.* Cambridge: Cambridge University Press. 2009.
- [10] Munodawafa, Davison. Communication: concepts, practice and challenges. *Health Education Research.* June 2008; 23(3), 369–370. <https://doi.org/10.1093/her/cyn024>
- [11] Kumar, A. Introduction to Communication: Definition, Elements, Types, 2021, <https://getuplearn.com/blog/introduction-to-communication/>.
- [12] Waites, R. *Courtroom psychology and trial advocacy.* USA: ALM Publishing, a division of American Lawyer Media, Inc. 2003.
- [13] Lasswell, H. Structure and function of communication in society in L. Bryson (Ed.). *The Communication of Ideas.* New York: Institute for Religious and Social Studies. 1948; 37–51.
- [14] Samovar Larry A et al. *Intercultural Communication : A Reader.* 12th ed. Wadsworth Cengage Learning. 2009.
- [15] Littlejohn, S.W. *Theories of Human Communication.* 3rd ed. Wadsworth Publishing Company 1989.
- [16] Nordquist, R. Context in Language. Thought-Co, 2020, <https://www.thoughtco.com/what-is-context-language-1689920>.
- [17] Weis, C. & Lukes, J. *Step Into the Courtroom.* Prufrock Press, 2005. <https://books.google.co.id/books?id=FUjDQr-wgaIC>
- [18] Supardi, A. A Critical Discourse Analysis on Language Power and Strategy Used by Jurists. *US-China Foreign Language Journal.* 2010; 8(7), 13-25.
- [19] Costopoulos, W. C. Persuasion in the Courtroom. *Duquesne Law Review.* 1972; 10(3), 384-409.
- [20] Ahlen, M. J. Opening Statements in Jury Trials: What Are the Legal Limits. *North Dakota Law Review.* 1995; 71(3), 701-720. <https://commons.und.edu/ndlr/vol71/iss3/3>
- [21] Farrah, C. Five Tips for Engaging Opening Statements. American Bar Association. 2015. <https://www.americanbar.org/groups/litigation/committees/trial-practice/practice/2015/5-tips-for-engaging-opening-statements/>
- [22] Guichard, G. Closing Arguments: Strategy, Technique & Style. *The Wisconsin Defender.* 2005; 13(3). <https://rivercity.wusd.k12.ca.us/documents/Students/Mock-Trial/%20Closing%20Argument%20Guide.pdf>
- [23] Rastegar, M. Closing Arguments: A Guide to Delivering an Effective Presentation. *Esfandi Law Group.* 2023. <https://esfandilawfirm.com/closing-arguments-criminal-law/>
- [24] Vuleta, B. Attorney vs. Lawyer: What's the difference?. *Legaljobs.* 2022. <https://legaljobs.io/blog/attorney-vs-lawyer/>
- [25] Indeed Editorial Team. Attorney vs. Lawyer: What Are the Differences? *Indeed.com.* 2023. <https://www.indeed.com/career-advice/finding-a-job/attorney-vs-lawyer#:~:text=What%20is%20the%20difference%20between,legal%20proceedings%2C%20w hile%20lawyers%20cannot.>
- [26] "Attorney." *Merriam-Webster.com Thesaurus, Merriam-Webster,* <https://www.merriam-webster.com/thesaurus/attorney>.

- [27] “Lawyer.” Merriam-Webster.com Thesaurus, Merriam-Webster, <https://www.merriam-webster.com/thesaurus/lawyer>.
- [28] Bureau of Labor Statistics, U.S. Department of Labor. Occupational Outlook Handbook, Lawyers. 2023. <https://www.bls.gov/ooh/legal/lawyers.htm> .
- [29] “Jury.” Merriam-Webster.com Dictionary, Merriam-Webster, <https://www.merriam-webster.com/dictionary/jury>.
- [30] American Bar Association. How Courts Work? 2019. [https://www.americanbar.org/groups/public\\_education/resources/law\\_related\\_education\\_network/how\\_courts\\_work/juryselect/](https://www.americanbar.org/groups/public_education/resources/law_related_education_network/how_courts_work/juryselect/).
- [31] Federal Court of Australia. Information About Jury Service. [https://www.fedcourt.gov.au/going-to-court/jury/FCA\\_JuryFlyer\\_0621V1\\_WEB.pdf](https://www.fedcourt.gov.au/going-to-court/jury/FCA_JuryFlyer_0621V1_WEB.pdf).
- [32] Mauet, T.A & Easton, S.D. Trial Techniques and Trials. USA: Aspen Publishing. 2021.
- [33] Johnson, J.A. Persuasion in Opening Statement - Generating Interest in a Convincing Manner (January 1, 2011). Michigan Bar Journal. 2011; 90(1), 42-45. <https://ssrn.com/abstract=1829026>.
- [34] Lief, M.S., Bycel, B., & Caldwell, H. Ladies and Gentlemen of the Jury: Greatest Closing Argument in Modern Law. New York: Scribner. 1998.
- [35] Mauet, T.A. Trial Techniques and Trials. USA: Wolters Kluwer Law & Business in New York. 2013.
- [36] Lamparello, A. Tips for Delivering A Persuasive Closing Statement. Appellate Advocacy Blog. 2021. [https://lawprofessors.typepad.com/appellate\\_advocacy/2021/02/tips-for-delivering-a-persuasive-closing-statement.html](https://lawprofessors.typepad.com/appellate_advocacy/2021/02/tips-for-delivering-a-persuasive-closing-statement.html).
- [37] Flipwit. Effective Communication – How to Convey a Message Effectively. Flipwit.com. 2018. <https://www.flipwit.com/en/blog/effective-communication-how-to-convey-message-effectively/>.
- [38] Kanasky, B. The secret weapons of opening statements - part II. Courtroom Sciences Inc. (CSI). <https://www.courtroomsciences.com/blog/litigation-consulting-1-the-secret-weapons-of-opening-statements-part-ii-64>
- [39] Lindsay, A. & Bergstrom, C. Introduction to Poetry. BCcampus. <https://pressbooks.bccampus.ca/engl1130/chapter/chapter-four-poetic-language/>.
- [40] Brave Writer. How to Read a Poem, Part 3: Poetic Language. Poetry Teatime. <https://poetryteatime.com/blog/how-to-read-a-poem-part-3-poetic-language#:~:text=What%20is%20poetic%20language%3F,metaphors%20and%20similes%2C%20and%20allusion>.
- [41] Simmonds, A. The 27 Poetic Devices You Need to Know. ProWritingAid., 2022. <https://prowritingaid.com/poetic-devices>.
- [42] Ferguson, K. What Is a Rhyme? languagehumanities.org. <https://www.languagehumanities.org/what-is-a-rhyme.htm>.
- [43] MasterClass. Poetry 101: What Is a Couplet in Poetry? 2021. <https://www.masterclass.com/articles/poetry-101-what-is-a-couplet-in-poetry>.
- [44] Leithauser, B. Rhyme’s room: the architecture of poetry. USA: Alfred A. Knopf. 2022.
- [45] Letteri, R. A Handbook of Public Speaking. Boston, USA: Allyn & Bacon. 2002.
- [46] Baldwin, E. “Repetition in Poetry”. Poem Analysis. <https://poemanalysis.com/literary-device/repetition/>.
- [47] Murphy, D. Tell Me a Story: 60 Minutes-style Opening Statement. Voice For The Defense Online. March 1, 2011. <http://voiceforthedefenseonline.com>.
- [48] Gallo, C. Barack Obama’s Final Speech: Five Valuable Lessons For Communicators. Forbes. 2017. <https://www.forbes.com/sites/carminegallo/2017/01/11/barack-obamas-final-speech-five-valuable-lessons-for-communicators/?sh=4e1556f145be>.
- [49] Bogdan, R. C. & Biklen, S. K. Qualitative research for education: An introduction to theory and methods. Boston: Allyn and Bacon. 1992.
- [50] Miles, M. B. & Huberman, A. M. Qualitative data analysis (2nd ed.). Newbury Park, CA: Sage. 1994.
- [51] Braun, V., & Clarke, V. Using thematic analysis in psychology. Qualitative Research in Psychology. 2005; 3(2), 77-101. <https://doi.org/10.1191/1478088706qp063oa>.

- [52] Braun, V., & Clarke, V. Thematic analysis. In H. Cooper, P. M. Camic, D. L. Long, A. T. Panter, D. Rindskopf & K. J. Sher (Eds), *APA handbook of research methods in psychology, Vol 2. Research designs: Quantitative, qualitative, neuropsychological, and biological* (pp. 57-71). American Psychological Association. 2012. <https://doi.org/10.1037/13620-004>.
- [53] Braun, V., & Clarke, V. What can “thematic analysis” offer health and well-being researchers? *International Journal of Qualitative Studies on Health and Wellbeing*. 2014; 9(1). <https://doi.org/10.3402/qhw.v9.26152>.
- [54] Breuer, I., Napthine, M., & O’Shea, R. *Persuasive language in media texts*. Victoria, Australia: Insight Publications Pty Ltd. 2008.