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A Critical Stylistic Analysis of Human Trafficking in Selected English Novels

A Dissertation

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بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

أُولَئِكَ الَّذِينَ اشْتَرُوا الضَّلَالَةَ بِالْهُدَىٰ فَمَا

رَبِحَتْ تِجَارَتُهُمْ وَمَا كَانُوا مُهْتَدِينَ

صدق الله العظيم

(سورة البقره، آية 16)

In the Name of Allah Most Gracious Most Merciful

“Those are the ones who have purchased error [in exchange] for guidance, so their transaction has brought no profit, nor were they guided.” True are the Words of Allah

(Quran, Surah Al-Baqarah, 2:16, Sahih Translation)

Dedication

*To those who helped me Throughout the
Journey of the Study with Gratitude, Love
and Respect.*

(Rasha, 2023)

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ABSTRACT

This study analyzes the representation of human trafficking as a global crime that exploits millions of individuals worldwide. It employs critical stylistics as a framework for analysis and explores into the various dimensions of human trafficking. Specifically, it examines two novels, "Sold" by Patricia McCormick (2006) and "A Walk Across the Sun" by Corban Addison (2012), to discover how these authors use language to convey the complex nature of human trafficking and evoke empathy for its victims

To undertake this scholarly endeavor, a comprehensive mixed-method approach is adeptly employed. It seamlessly integrates both qualitative and quantitative research methodologies to critically dissect and evaluate the stylistic facets that permeate the texts, with a specific emphasis on how these elements intersect with and are influenced by the underlying ideological currents. In doing so, this study contributes to a deeper understanding of how ideology functions within the realm of critical stylistics and its significant role in shaping the discourse around complex social issues such as human trafficking.

This study implements an eclectic model that amalgamates essential critical stylistic toolkits with linguistic text analysis techniques. Through this methodological framework, it seeks to deconstruct the authors' deliberate stylistic choices and rigorously evaluate their discernible impact on readers' comprehension and emotional engagement with the pressing issue of human trafficking.

The central questions of this research focus on the critical stylistic tools employed by the selected novels to explore the experiences of human

trafficking victims and how authors, through the application of critical stylistic techniques, navigate the complex dimensions of human trafficking within their narratives.

The primary hypotheses assert that cultural and societal factors, interwoven into the narrative through stylistic choices, significantly influence the representation of human trafficking in the selected novels. Furthermore, the deliberate application of critical stylistics in these works either challenges prevailing beliefs about human trafficking or reinforces existing notions to a considerable extent.

The study findings affirm the effectiveness of utilizing critical stylistic tools to uncover the ideological strategies employed by authors in conveying a sense of urgency and highlighting the issue of human trafficking. Additionally, the chosen novels challenge prevailing beliefs surrounding human trafficking and underscore the necessity of adopting a comprehensive approach to address this pressing problem. This research underscores the importance of increasing awareness about human trafficking and fostering well-informed public discourse on the subject. In summary, this study advances our comprehension of how human trafficking is depicted and its impact on readers, highlighting the significance of employing critical stylistics to analyze authors' stylistic choices and their profound influence on readers' understanding of complex social issues.

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List of Abbreviations

No.	Abbreviations	Full Term	Page No.
1	AMP	Action, Means and Purpose	63
2	CDA	Critical Discourse Analysis	24
3	CS	Critical Stylistics	51
4	ILO	International Labour Organization	2
5	NGO	Non-Governmental Organization	66
6	POV	Point of view	49
7	RQ	Rhetorical Question	122
8	SFL	Systemic Functional Linguistics	56
9	UNODC	United Nation Office On Drugs and Crime	61

CHAPTER ONE

INTRODUCTION

0.1 Introductory Remarks

Critical stylistics is an approach within the field of linguistics. Critical stylistics combines elements of stylistics (the study of linguistic features and effects in texts) with critical theory (an interdisciplinary approach that examines power relations, ideologies, and social structures). It focuses on the analysis of language use in texts, including literary works, to uncover underlying ideologies, power dynamics, and social constructions. Critical stylistics is an approach; it can be applied within various fields, such as literary studies, discourse analysis, and sociolinguistics, to investigate the role of language in shaping meaning, representation, and social realities. Scholars and researchers employing critical stylistics utilize its methods and principles to analyze texts and uncover the social, cultural, and political dimensions embedded within them. (Simpson, 2004, Toolan, 2001).

This approach emphasizes the demonstrable impact of language on our interpretation and comprehension of the world around us. Jeffries (2010) supports this view and suggests that texts have the ability to influence our perception of reality by shaping our thoughts and experiences. Therefore, the study of critical stylistics is essential to understand how language works in shaping our understanding of the world.

Critical Stylistics is a branch of language study that seeks to uncover the underlying ideologies present in everyday texts. This approach highlights how certain texts are used to reinforce and naturalize ideological biases in society. According to Jeffries (2010), all forms of texts, including political texts, poems, novels, and newspapers, have a specific meaning and convey a particular ideology. Critical stylistic analysis is an innovative approach that

merges stylistic analysis with critical discourse analysis which provides a general framework for understanding how texts can impact society; stylistics provides detailed analytical tools for analyzing how texts create ideological effects and pleasurable experiences. By using eclectic model the researcher can analyze the ways in which language is used to influence readers and shape their understanding of the world. The model provides a useful tool for studying language, as it helps to identify and analyze the ideological dimensions of everyday texts, allowing for a more nuanced understanding of the ways in which language shapes our society.

Human trafficking is a complex issue that poses a significant threat to human dignity, freedom, and security worldwide. It often involves a range of criminal activities, such as abduction, violence, fraud, and exploitation, and can result in severe physical, emotional, and psychological harm to victims. Human trafficking can take many forms, including forced labor, debt bondage, sex trafficking, and organ trafficking, and it affects millions of people worldwide. According to the International Labour Organization (ILO), an estimated 25 million people are currently victims of forced labor, with nearly 5 million of them being children. Human trafficking is also a highly profitable industry, generating an estimated \$150 billion annually, making it the third-largest illicit trade in the world after drug trafficking and arms trafficking.

The consequences of human trafficking are severe and long-lasting, and victims often suffer from physical and emotional trauma, social stigma, and economic hardship. It is crucial to raise awareness about the issue, as well as to develop and implement effective policies and programs to prevent and address human trafficking. Governments, civil society organizations, and individuals must work together to combat human trafficking and to protect the rights and dignity of all individuals.

Human trafficking and critical stylistics are not directly related topics. However, critical stylistics can be applied as an approach to analyzing the language and discourse used to scrutinize human trafficking in novels. By examining the language and discourse used in text, critical stylistics can reveal underlying ideologies and biases that may influence how the issue of human trafficking is perceived and addressed.

For example, critical stylistic analysis can be used to examine how literary discourse representations of human trafficking often focus on sensationalized stories of sex trafficking, while downplaying the prevalence of forced labor and other forms of exploitation. It can also reveal how language and discourse may be used to justify or perpetuate harmful stereotypes about victims of trafficking, or to blame them for their own victimization. Overall, critical stylistics can be a useful tool for understanding how language and discourse shape our understanding of human trafficking, and how we can work to challenge and overcome biases and misconceptions in our efforts to combat this global human rights violation.

1.1 The Statement of the Problem

The researcher has not come across any prior research that has explored the concept from a critical stylistic perspective, indicating a research gap that needs to be filled. Therefore, this study aims to contribute to the field of critical stylistics by providing new data for analysis and examining how selected novels employ linguistic strategies and realizations to reveal the concept of Human trafficking . Additionally, the study aims to uncover the novelists' ideologies, which are directed towards the concept, and how they reflect the societal attitudes towards it. By doing so, this study intends to

enrich the critical stylistics on the topic and provide a deeper understanding of how language is used to shape societal perceptions of human trafficking. Despite extensive research on human trafficking from various disciplines, there is a lack of in-depth exploration of how this critical social issue is depicted in literary works, particularly novels, through a linguistic and stylistic lens. This study addresses a significant gap in the existing literature by employing critical stylistics to analyze the linguistic strategies and narrative techniques utilized by authors to express their ideologies concerning human trafficking within their respective communities.

This research ambition to shed light on the intricate of representation of human trafficking in literary discourse, exploring the underlying ideologies conveyed by authors through language and the impact of stylistic choices on this representation of a pressing social issue. By closely analyzing linguistic expressions related to human trafficking in specific novels, the study endeavors to offer valuable insights into the convergence of literature, language, and societal concerns, ultimately enriching our comprehension of the ideological aspects of human trafficking within literary works.

1.2 Research Questions

1. What critical stylistic tools do the selected novels employ to explore the experiences of human trafficking victims?
2. What specific language techniques, as part of the authors' stylistic repertoire, are used to evoke empathy for the individuals subjected to human trafficking?
3. Which linguistics devices, serving as crucial elements of the authors' stylistic arsenal, are evident in emphasizing the gravity of the issue of human trafficking?

4. In what manner do cultural and societal factors, integrated into the narrative through stylistic choices, shape the representation of human trafficking in the selected novels?
5. To what degree do the two novels, through the strategic application of critical stylistics, challenge prevailing beliefs about human trafficking or reinforce existing notions?
6. What do the stylistic choices related to the depiction of geographical settings contribute to the representation of human trafficking in the selected novels?
7. What do the authors, through the application of critical stylistic techniques, employ to navigate the intricate aspects of human trafficking within their narratives?
8. What broader implications can be drawn from the authors' stylistic choices within the discourse surrounding human trafficking, particularly in relation to societal attitudes and awareness?
9. Through the lens of critical stylistics, how do the selected novels compare and contrast in their treatment of the subject of human trafficking?
10. What is the most impactful stylistic element or technique used in these novels to raise awareness and foster a deeper understanding of Human trafficking?

1.3 The Aims

The study aims at

1. Examining the critical stylistic tools employed in the selected novels to explore the experiences of human trafficking victims.

2. Analyzing the specific language techniques within the authors' stylistic repertoire used for evoking empathy for individuals subjected to human trafficking.
3. Identifying and assessing the linguistics tools of critical stylistics employed as crucial elements of the authors' stylistic arsenal in emphasizing the gravity of the issue of human trafficking.
4. Investigating how cultural and societal factors, integrated into the narrative through stylistic choices, shape the representation of human trafficking in the selected novels.
5. Assessing the extent to which the two novels, through the strategic application of critical stylistics, challenge prevailing beliefs about human trafficking or reinforce existing notions.
6. Examining the contribution of stylistic choices related to the depiction of geographical settings to the representation of human trafficking in the selected novels.
7. Exploring the methods through which the authors, utilizing critical stylistic techniques, navigate the intricate aspects of human trafficking within their narratives.
8. Elucidating the broader implications that can be drawn from the authors' stylistic choices within the discourse surrounding human trafficking, particularly in relation to societal attitudes and awareness.
9. Comparing and contrasting, through the lens of critical stylistics, the treatment of the subject of human trafficking in the selected novels.
10. Assessing the potential impact of the selected novels, employing critical stylistic tools, on raising awareness and fostering a deeper understanding of the issue of human trafficking.

1.4 The Hypotheses

1. The utilization of critical stylistic tools in the selected novels significantly contributes to the exploration of the experiences of human trafficking victims.
2. The employment of specific language techniques within the authors' stylistic repertoire plays a crucial role in evoking empathy for individuals subjected to human trafficking.
3. The incorporation of linguistics devices as crucial elements of the authors' stylistic arsenal serves to emphasize the gravity of the issue of human trafficking.
4. Cultural and societal factors, integrated into the narrative through stylistic choices, have a notable impact on shaping the representation of human trafficking in the selected novels.
5. The strategic application of critical stylistics in the two novels challenges prevailing beliefs about human trafficking or reinforces existing notions to a significant extent.
6. Stylistic choices related to the depiction of geographical settings significantly contribute to the representation of human trafficking in the selected novels.
7. Authors, utilizing critical stylistic techniques, effectively navigate the intricate aspects of human trafficking within their narratives.
8. Broader implications drawn from the authors' stylistic choices within the discourse surrounding human trafficking have a discernible influence on societal attitudes and awareness.
9. The treatment of the subject of human trafficking in the selected novels, through the lens of critical stylistics, exhibits notable points of comparison and contrast.

10. The selected novels, employing critical stylistic tools, have the potential to significantly impact raising awareness and fostering a deeper understanding of the issue of human trafficking.

1.5 The Procedures

To fulfill the aims, the following procedures are proposed:

1. Conducting a comprehensive literature review to gather relevant information about human trafficking and its portrayal in literature.
2. Selecting appropriate novels for the analysis, based on their relevance and popularity.
3. Conducting a thorough qualitative analysis of the selected data, focusing on themes, motifs, and characterizations related to human trafficking.
4. Utilizing statistical tools to conduct a quantitative analysis of the data, such as frequency counts and correlation analyses.
5. Analyzing the data selected according to the eclectic model coined by the researcher, utilizing critical stylistics analysis.
6. Examining the linguistic and stylistic features of the selected novels, including figurative language.
7. Comparing and contrasting the findings of the two novels using critical stylistic tools.
8. Organizing and summarizing the findings in a clear and concise manner, using tables, graphs.
9. Drawing meaningful conclusions from the data, identifying patterns, themes, and trends related to the portrayal of human trafficking in literature.
10. Offering recommendations for further research, highlighting gaps in the literature and suggesting areas for future investigation.

1.6 The Limits

This study focuses on conducting a critical stylistic analysis of human trafficking as depicted in two novels: "Sold" by Patricia McCormick, published in 2006, which narrates the story of Lakshmi, a girl from Nepal who is sold into sexual slavery in India, and "A Walk Across The Sun" by Corban Addison (2012), which describes the abduction of two sisters during the 2005 Tsunami crisis in India, leaving them as orphans in the hands of traffickers. Both novels are written by American authors. The selection of these novels is based on their ability to shed light on different forms of human trafficking and reflect the authors' ideological perspectives. The researcher analyzes fifteen extracts from each novel using the eclectic model which consist of textual conceptual functions of Jefferies (2010) ,linguistics text techniques comprises metaphor , irony rhetorical question , understatement , overstatement and socio-cultural manifestations of human trafficking.

1.7 Value of the Study

The current study holds significant value in multiple aspects. Firstly, it contributes to the field of critical stylistic analysis by shedding light on the implicit ideologies conveyed through linguistic tools in the selected novels. This contribution expands the existing body of knowledge and advances the field theoretically, providing deeper insights into the stylistic choices employed by authors when portraying human trafficking. Secondly, the study has practical implications for researchers in the field. By providing a comprehensive understanding and interpretation of the novels from a critical stylistic perspective, it offers a valuable resource for future research endeavors. This deeper analysis can aid in exploring different dimensions of human trafficking in literature and further our understanding of the complex

issue at hand. Furthermore, the findings of this study have broader implications for individuals and organizations engaged in combating human trafficking. By increasing awareness and understanding of the issue through literary analysis, the study can contribute to the efforts of raising public consciousness about human trafficking. This, in turn, may foster empathy, encourage advocacy, and support initiatives aimed at addressing and preventing human trafficking. This study's multifaceted contributions make it valuable both academically, by enriching critical stylistic analysis, and practically, by providing insights for further research and offering a perspective that can contribute to the fight against human trafficking.

CHAPTER TWO

THEORETICAL BACKGROUND

2.1 Introductory Remarks

This chapter serves as an introduction to the theoretical bases of the current study. It begins by offering a brief explanation of stylistic analysis, including its historical evolution, scope, and various aspects of style. The chapter then explores the connection between critical stylistics and critical discourse analysis, followed by an extensive examination of critical stylistic perspectives. Furthermore, it delves into the concept of human trafficking as portrayed in narrative discourse. Lastly, previous studies relevant to the topic are thoroughly evaluated and analyzed.

2.2 Definition of Stylistics

Stylistics, which is traditionally associated with analyzing literary texts, has now broadened its scope to include various types of writing and media such as advertising, academic writing, news reports, television, film, and other multimodal forms. This expansion is rooted in linguistics, and the hallmark of stylistic analysis is a rigorous, consistent, and verifiable approach that involves careful examination of context and form (Short, 1996).

Although stylistics is often viewed as more objective than other forms of literary criticism due to its scientific methodology, it is important to acknowledge that stylistic analysis is also subjective. This is because the analysis is influenced by a range of factors, such as the stylistician's personal preferences and biases, the chosen linguistic paradigm, and the specific methodology employed (Domingo, n.d.). To address this subjectivity, it is

crucial for stylisticians to be transparent about their analytical approach and to recognize the potential limitations and biases inherent in their analysis. Despite these challenges, the rigorous and systematic approach of stylistics can still offer valuable insights into the language and form of a text, which can enrich our understanding and appreciation of literature and other forms of communication.

Scholars have offered various definitions of stylistics, but they generally share common concepts. One influential scholar in the field, Widdowson (1975), defines stylistics as the analysis of literary discourse from a linguistic standpoint. He argues that stylistics differs from both literary criticism and linguistics and acts as a bridge between the two. According to Widdowson, stylistics serves as an interdisciplinary mediator, connecting these two fields together. By employing a linguistic approach to studying literary texts, stylistics enables a rigorous and systematic examination of the formal and stylistic aspects of a text while considering its literary and cultural significance. It is important to note that scholars may approach stylistics from different perspectives, depending on their disciplinary background, theoretical orientation, and research interests.

Nevertheless, the central idea of stylistics as an interdisciplinary field that links linguistics and literary criticism remains a defining characteristic.

In Short's (2013) perspective, Stylistics is a method of textual analysis that emphasizes the connection between language and aesthetic function. Its primary goal is to reveal the artistic elements that arise from a writer's language choices. This approach entails meticulous examination of the intricate details within a text and their collective impact on the overall effect. Essentially, stylistic analysis involves scrutinizing the linguistic features of a text to identify and appreciate its artistic qualities. Consequently, Stylistics

serves as a valuable tool for delving into the relationship between language and literature, ultimately enhancing our comprehension and enjoyment of literary texts.

According to Culpeper and Semino (2002), stylistic analysis of novels involves examining diverse linguistic elements, such as grammar, vocabulary, phonology, and syntactic parallelism. These elements contribute to the overall organization of the language within the text. Through this approach, researchers can effectively identify and comprehend the linguistic features embedded within the novel, shedding light on the author's stylistic choices and their impact on the narrative. The role of stylistic analysis in novels is significant as it uncovers the intricate linguistic complexities present in the text, ultimately enriching our comprehension of the literary work as a whole.

Stylistics, as discussed by Simpson (2004), is a method of textual interpretation that places language at the forefront. The significance of language to stylisticians lies in its various forms, patterns, and levels, which serve as discourse acts and act as a gateway to interpretation. While linguistic features alone do not constitute the entirety of a text's meaning, an analysis of these features is essential in grounding a stylistic interpretation and providing insights into why certain types of meaning are possible for the analyst. Stylistics primarily focuses on the study of literature, encompassing both institutionalized "Literature" as high art and more popular non-canonical forms of writing.

According to Leech and Short (2007), Stylistics can be defined as the study of style in language use. The primary purpose of studying style is usually for interpretation. Specifically, in the context of literary stylistics, the

focus is on exploring the relationship between language and artistic function, whether it is expressed covertly or overtly. The ultimate goal is to gain a deeper understanding through interpretation.

Similarly, Nnadi (n.d.) suggests that linguistic stylistics heavily relies on the application of scientific rules for analysis, including aspects such as lexical choices, grammar, context, cohesion, and figures of speech. In contrast, literary stylistics diverges from linguistic stylistics by incorporating external elements such as history, philosophy, and sources of inspiration. This broader approach aims to provide explanations for a text that go beyond the confines of language, allowing for a deeper understanding and interpretation.

In his work, Burke (2014) expands the boundaries of stylistic analysis by incorporating various approaches such as rhetoric, poetic formalism, structuralism, functionalism, corpus analysis, critical theory, cognitive studies, pedagogy, pragmatics, gender analysis, and even neuroscience. By encompassing these diverse perspectives, stylistics as an interdisciplinary field provides a comprehensive understanding of language and literature.

Historically, stylistics emerged as a discipline in the 1960s and has deep roots in Russian Formalism and New Criticism. However, it acknowledges the criticism directed at stylistics for being perceived as mechanical and devoid of vitality. While there is validity to these concerns, it is important to acknowledge that literary expression is inherently subjective, and the richness of emotions and thoughts cannot always be captured solely through objective methods. Nonetheless, the stylistic approach does not seek to make criticism purely scientific. Rather, its aim is to establish a systematic framework for analyzing and interpreting literary texts. By integrating various methodologies and approaches, stylistics offers a comprehensive and

nuanced understanding of the intricate relationship between language and literature.

In the realm of stylistics, Simpson (2004) emphasizes the importance of delving into the exploration of language and the creativity inherent in its usage. By engaging in stylistic analysis, researchers can enrich their understanding of language and gain valuable insights into the interpretation of literary texts. Stylistics encompasses the study of various styles present in both spoken and written language. It involves the examination of traditional linguistic levels, such as sound, form, structure, and meaning. Through stylistic analysis, researchers explore the recurrent patterns, elements, and features that shape a speech, utterance, or text. Additionally, linguistic stylistics focuses on the examination of language variations and the formal linguistic characteristics that distinguish them. Thus, stylistics offers a comprehensive framework for understanding the intricacies of language and its role in the interpretation of literary works.

From cultural perspective, stylistics can be understood as "cultural stylistics," as Stockwell and Whitely (2014) suggest. This perspective highlights the influence of specific cultural features on language use, emphasizing that stylistics serves as a communicative practice in which language is expressed in a particular style. It is crucial to examine how social meaning is both created and reflected through linguistic entities, revealing the embodiment of social concerns in social styles. The researcher conducting this study will draw on the framework of cultural stylistics to explore how linguistic features, particularly the author's style of language, contribute to representation of social meanings.

According to Leech and Short (2007), the definition of style as a notational term is based on various principles. The first principle involves considering the complexity of the relationships between the speaker/writer and the text, taking into account the personality and environment of those who have generated the text . The second principle pertains to the relationship between the text and the listener/reader, including the recipient's responses. The third principle aims to objectify the approach by focusing on the description of the text itself, rather than appealing to individual personalities .

From another perspective, style can be understood in three fundamentally different ways. One view defines style as a departure from established patterns or norms, leading to a comparison between the stylistic features of the analyzed text and a normative text. Another view sees style as the addition of specific stylistic traits to a neutral, style-less expression, resulting in a stripping process. The third view regards style as connotation, wherein each linguistic feature acquires its stylistic value from the textual and situational context. In this case, stylistic analysis explores the relationship between specific linguistic units and their environment. It is important to note that these approaches should be seen as complementary rather than contradictory or mutually exclusive when working with texts (Leech & Short, 2007).

2.3 The Scope of Stylistics

Stylistics is the distinctive way to use language. Any prose writer or or a playwright uses his unique method to create a text. The choice of the linguistic units made by the writer reflects his/her ego and the socio-cultural aspects in which the characters and situations exist, (Watson & Zyngier, 2007) Stylistics deals with a wide range of language varieties and styles that are possible in creating different texts. There are certain possibilities for the

writer to make the selection of the words from a wide range of storehouse of the words such as synonyms, antonyms, homonyms, metonymy etc. The writer also makes use of phonological, morphological and syntactic systems of linguistics depending on the situations. Stylistics is the distinctive way to use language.

Stylistics is traditionally regarded as a field of study where the methods of selecting and implementing linguistic, extra-linguistic or artistic expressive means and devices in the process of communication are studied (Leech, 1969). Below the development of stylistic from Jakobson to the present. These are mainly types :

1. *Formalist stylistics* represented by Roman Jakobson - Developed in the early to mid-20th century, with Jakobson's influential work spanning from the 1920s to the 1960s.

2. *Functionalist stylistics* represented by Michael Halliday - Emerged in the late 20th century, with Halliday's seminal contributions in the field occurring from the 1960s onwards.

3. *Affective stylistics* introduced by Stanley E. Fish and Michael Toolan - Affective stylistics gained prominence in the late 20th century, with Fish and Toolan contributing to its development in the 1980s and 1990s.

4. *Pedagogical stylistics* elaborated by H. G. Widdowson, Ronald Carter, and Paul Simpson - Pedagogical stylistics evolved in the late 20th century, with key works by Widdowson, Carter, and Simpson appearing from the 1980s onwards.

5. *Pragmatic stylistics* represented by recent works of Mick Short, Mary Louise Pratt, and Peter Verdonk - Pragmatic stylistics has gained attention in recent years, with notable contributions by Short, Pratt, and Verdonk in the late 20th and early 21st centuries.

6. *Critical stylistics* represented mainly by Roger Fowler and recently Jefferies - Critical stylistics emerged in the late 20th century, with Fowler and Birch being prominent figures in the field. Jefferies is a more recent contributor to this area, but the specific timeframe for their work is not provided.

7. *Feminist stylistics* introduced by Deirdre Burton and Sara Mills - Feminist stylistics emerged in the late 20th century, with Burton and Mills making significant contributions during this period.

8. *Cognitive stylistics* represented by Donald C. Freeman, Dan Sperber, Deirdre Burton, and others - Cognitive stylistics gained prominence in the late 20th and early 21st centuries, with contributions by Freeman, Sperber, Burton, and other scholars in the field. Specific years for their work are not provided, (StockWell&Whiteley ,2014).

2.4 Dimensions of Style

To gain a better understanding of stylistics, it is crucial to clarify the concept of "style." According to Enkvist and Gregory (1964), style encompasses various aspects such as the selection of linguistic means, deviations from language norms, recurring features of linguistic forms, and comparisons. Enkvist and Gregory (1964) highlight that stylistics operates at the intersection of language and literature, focusing on language usage in both literary and non-literary texts. They assert that the discipline draws insights from diverse fields including literature, sociology, psychology, philosophy, among others. Stylistics examines style from multiple perspectives.

2.4.1 Style as Choice:

The process of writing involves deliberate choices in selecting words and expressions to accurately depict situations or portray characters. These choices play a crucial role in stylistics as they encompass the various options and variations available to an author (Enkvist & Gregory, 1964).

Depending on the specific situation and genre, writers have a range of choices when expressing their thoughts and opinions in a given text. These choices reflect not only the writer's individuality but also the prevailing social values and beliefs of their time. Within stylistics, two significant choice planes that writers can utilize are the paradigmatic and syntagmatic axes, which aid in determining the appropriate selection of linguistic elements (Enkvist & Gregory, 1964).

The paradigmatic axis, also known as the vertical or choice axis, presents writers with a variety of options between different items or words. From these options, the writer carefully chooses the most suitable word. Importantly, the paradigmatic axis allows for the inclusion of relevant fillers that occupy specific slots while maintaining the overall structure of the sentence. For instance, at the paradigmatic level, a writer or speaker can choose among words such as "start," "commence," "go," or "proceed" based on their intended meaning and effect (Enkvist & Gregory, 1964).

2.4.2 Style as Deviation:

The writer or poet intentionally deviates from the standard form of writing to create a distinctive and stylistically significant effect. By breaking the rules of grammar, they exercise their poetic license and have the freedom to express themselves creatively. Language deviation refers to the deliberate use of language that goes beyond the boundaries of conventional usage.

Language itself is a structured system with rules governing its phonetics, grammar, and vocabulary. Any piece of writing that disregards these rules is considered to have deviated. These deviations can occur at various levels, including phonological, graphological, syntactic, and lexico-semantic. Graphologically, unconventional capitalization may be employed.

At the lexicogrammatical level, there may be a lack of subject-verb agreement or a disregard for the typical word order within clauses. Additionally, at the lexico-semantic level, words that don't typically collocate may be intentionally juxtaposed, such as "dangerous safety" or "open secret."

From a theoretical standpoint, authors have a wide range of linguistic devices at their disposal. They can choose to present their thoughts objectively, focusing on conveying pure facts that align closely with reality. Alternatively, they may incorporate affective elements into their writing, infusing their expressions with personal interests, emotions, and judgments. Thus, linguistic forms offer a multitude of possibilities for creating texts, and authors must carefully select and employ them to effectively convey their intended meaning.

2.4.3.Style as Situation:

In literary texts, the context or situation plays a vital role in shaping the language used by the writer. The situation can encompass various factors such as social, cultural, political, or pragmatic elements. Through the writer's style, we gain insight into the specific situation portrayed in the text. Language choice is influenced by the context in which it is used, whether in speaking or writing. Certain words are deemed appropriate for particular occasions, while others may be considered taboo, vulgar, or unacceptable. For example, a professor delivering a scholarly conference would not

employ vulgar language. The situation or context significantly influences language choices at all levels of linguistic description. This idea is reinforced by the concept of register, which refers to specific styles associated with particular groups or situations. Examples of registers include Journalese, Legalese, literary language, Baby-talk, sports commentary language, argot used by criminals, and the language specific to the classroom or courtroom.

2.4.4 Style as the Temporal Phenomenon:

According to Bhatia (2004), the concept of style in language is closely tied to the temporal dimension, specifically the influence of time. When a writer sets out to create a text, they must consider the period in which the text will be read. This temporal aspect is evident in the works of Shakespeare, who wrote in a language that was appropriate and relevant to his era. The style of language employed by a writer can also be influenced by the specific time or period in which it is produced.

The dynamic nature of language is a key factor in understanding stylistic variations over time. This becomes evident when examining the developmental stages of the English language. For instance, Old English displays significant differences in syntax, vocabulary, spelling, and other linguistic features, making it appear as though it was written in a distinct language altogether. Even within Modern English, variations exist, and the type of English used today differs from Shakespearean English in numerous ways, (Enkvist & Gregory, 1964).

It is important to note that language undergoes continuous evolution, and the stylistic choices made by writers are influenced by the prevailing linguistic norms and conventions of their time. Bhatia's observations highlight the impact of time on language style, emphasizing the need for

writers to adapt their language to suit the temporal context in which their texts will be received.

2.4.5. Style as Individual

Fabb and Halle (2019) argue that an individual's writing style is not solely determined by rules and conventions but is also influenced by their personal creativity and imagination. Missíková (2003) emphasizes the extensive scope for studying stylistics, particularly in exploring the language styles employed by writers who draw from their own life experiences. Examining these styles provides valuable insights into the linguistic behavior of characters and offers glimpses into the contextual backdrop that shapes an individual's writing. The study of stylistics enables a deeper comprehension of literary texts by analyzing deviations, figures of speech, foregrounding, discourse, and other stylistic features.

Additionally, style represents a writer's unique mode of expression and their ability to articulate their ideas through words. It encompasses a wide array of choices, including word selection, the use of rhetorical devices, sentence structures, paragraph organization, and more, along both paradigmatic and syntagmatic dimensions. These choices distinguish the writer as an individual, manifesting in their distinct voice, idiosyncrasies, and mannerisms. As Mair (1985) suggests, "The style is the man." Similarly, Gray (1992) defines style as the characteristic manner in which a writer expresses themselves or the particular approach employed in an individual literary work. Each writer possesses a unique style that arises from a combination of factors such as syntactical patterns, favored vocabulary, the use of imagery, attitude towards subject matter, and the specific topics explored. (Enkvist & Gregory, 1964).

2.5 Stylistics Functions

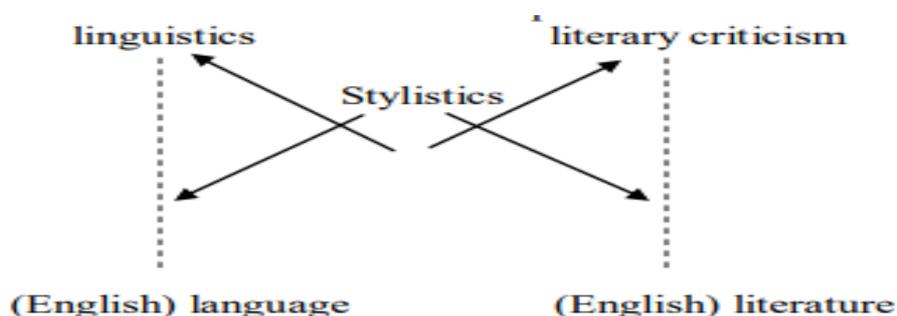
1. Stylistics not only helps to analyze the linguistic elements of a text but also takes into consideration the cultural, social, and historical context in which the text is produced. This approach to stylistics, known as sociolinguistic stylistics, considers the analysis of language in relation to its social context (Widdowson, 1975).
2. Sociolinguistic stylistics aims to uncover how linguistic choices in a text are influenced by social, cultural, and historical factors. It examines how the use of dialects or regional languages reflects the social and cultural background of the author and the characters (Fairclough, 1989)
3. Stylistics not only focuses on the formal features of a text but also considers the cultural and historical context in which the text was produced. This comprehensive analysis allows for a deeper understanding of the text and its meaning. Stylistic analysis can reveal the author's intentions, attitudes, values, and the social and cultural issues depicted in the text (Smith, 2010).
4. Stylistics, as the study of literary discourse from a linguistic orientation, aims to identify specific linguistic features that give texts their unique stylistic qualities. It explores the relationship between language and literature, distinguishing itself from literary criticism and linguistic analysis (Widdowson, 1992). See the following figure on (P.23).

According to Wales (2011), the diagram suggests that stylistics is not an independent discipline or subject, but rather a means of connecting different disciplines and subjects. The main goal of stylistics is to establish a relationship between linguistic features and their functional significance in relation to the critical interpretation of a text (p. 373). Leech (1985) argues that linguistic description and literary criticism are distinct activities but

complement each other (p. 42). Various stylistic analyses conducted by stylists, such as Leech and Short (2007), Short and Semino (2008), and Stubbs (2005), demonstrate that a detailed examination of the language used in a literary text can lead to a deeper understanding and appreciation of the text. By explicating how linguistic choices create specific effects and meanings, readers can better comprehend the writer's creative work.

In summary, there are two potential functions of stylistics. Firstly, it serves as a non-ideological descriptive linguistics approach. Secondly, it encompasses critical and interpretative tasks driven by ideological motivations. This study will primarily focus on the second function, critically analyzing the narrative discourse of human trafficking. Fairclough (2001) supports this view by emphasizing the interpretive nature of language analysis, suggesting that the production of a text is an interpretation of the world. He states that the formal features of a text serve as traces of that interpretation, providing clues for the text interpreter (p. 67). In essence, it is the interpretation of an interpretation. The following figure shows the relation of stylistics with other discipline.

Figure No. (1) the relation of disciplines with stylistics taken from Widdowson (1992)



2.6 Critical Discourse Analysis (CDA)

Critical Discourse Analysis (CDA) emerged in the early 1990s as a synthesis of approaches to the study of discourse and focuses on analyzing the structural relationships of dominance, discrimination, power, and control as manifested in language (Wodak & Meyer, 2016). CDA perceives texts, including media texts, as simultaneously constructing and reflecting ideologies for the reader (Weiss & Wodak, 2003), and aims to "de-mystify" ideologies and power through a systematic investigation of semiotic data (written, spoken, or visual).

CDA is characterized by a variety of theoretical and methodological approaches, drawing influences from disciplines such as cognitive science, anthropology, philosophy, rhetoric, applied linguistics, and sociolinguistics. Different strands of CDA research, including the discourse-historical approach (Wodak, 2001; Wodak & Meyer, 2009), corpus linguistics approaches (Mautner, 2005, 2007; Gabrielatos & Baker, 2008; Caldas-Coulthard, 2010), the social actors approach (van Leeuwen, 1996), the sociocognitive approach (van Dijk), and the dialectical-relational approach (Fairclough, 1996), contribute to its multidisciplinary nature.

The discourse-historical approach focuses on studying historical context and analyzing changes in discursive practices over time and across genres (Kendall, 2007). The sociocognitive approach, rooted in social representation theory (Moscovici & Doms, 1982), emphasizes the reliance of social actors on socially shared perceptions and individual experiences. The social actors method draws on sociological and linguistic theories that highlight the role of activity in shaping social structures. The dialectical-relational method examines the dialectical linkages between language, other semiotic forms, and various aspects of social activity.

In summary, CDA encompasses a range of theoretical and methodological perspectives, reflecting its multidisciplinary nature.

At the heart of all CDA approaches lie fundamental inquiries such as "How do (more) powerful groups control public discourse?" and "How does such discourse influence the thoughts and actions of (less) powerful groups, and what are the resulting social inequalities?" (Van Dijk, 2001). Additionally, a common characteristic shared by these approaches is a post-structuralist understanding of 'discourse', which diverges from traditional linguistic definitions that view discourse as text longer than a sentence (Burke, 2017).

However, different CDA perspectives offer distinct interpretations of 'discourse', leading to some criticism (Widdowson, 1995). Specifically, proponents of the dialectical-relational or social actors approach align with the Foucauldian concept of 'discourse' as practices that shape the subjects they discuss (Khan & MacEachen, 2021). This perspective closely resembles the notion of 'ideology' and is often used interchangeably.

As an interdisciplinary approach to studying texts, CDA has not yet established a fixed set of analytical tools. However, CDA studies within the dialectical-relational tradition (e.g., Fairclough, 1996) frequently incorporate elements of functional grammar inspired by Halliday (1985, 1994), particularly aspects of modality and transitivity (Fowler, 1991; Fairclough, 1989). In fact, Wodak and Meyer (2016) emphasize the necessity of eclecticism in CDA, as it investigates complex social phenomena that demand a multidisciplinary and multimethodological approach.

CDA's focus on diverse theories and analytical methods leads to a reduced emphasis on detailed linguistic analysis (Jeffries, 2010). This limitation results in incomplete coverage of linguistic structures and a lack of a comprehensive toolkit for text analysis. Some proponents argue that

CDA is not a standalone theory or methodology but rather a "school" of intellectual inquiry (Wodak & Meyer, 2016). However, this perspective has faced criticism, with CDA researchers being accused of using the label primarily as a political statement aligned with a specific socialist standpoint. On the other hand, Critical Stylistics is proposed as a method for identifying ideology in texts, regardless of personal agreement (Jeffries, 2010). The model is based on a set of textual conceptual metafunctions that operate at an intermediate level between language structure and language in context. These metafunctions can be understood as part of Halliday's (1985) ideational metafunction of language, as they contribute to the creation of worldviews (Jeffries, 2010).

2.7 Critical Stylistics and Critical Discourse Analysis

The difference between critical stylistics and critical discourse analysis can be illustrated through the following points:

1. Focus:

- Critical stylistics: Primarily examines the linguistic features and choices in literary texts.
- Critical discourse analysis: Explores language use in a broader range of social practices and discourses.

"In critical stylistics, the focus is primarily on the linguistic features and choices found in literary texts" (Jeffries, 2010, p. 10). "CDA, on the other hand, extends its focus beyond literary texts to encompass a broader range of social practices and discourses" (Van Dijk, 2001, p. 25).

2. Object of analysis:

- Critical stylistics: Analyzes literary devices, artistic effects, and the reader's interpretation of the text.

- Critical discourse analysis: Analyzes power relations, ideologies, social identities, and the construction of social reality through discourse.

"Critical stylistics pays close attention to literary devices and explores their aesthetic and communicative functions" (Jeffries, 2010, p. 15). "CDA investigates how language is used to maintain or challenge dominant discourses and how social identities and hierarchies are constructed through discourse" (Wodak & Meyer, 2016, p. 20).

3. *Scope:*

- Critical stylistics: Focuses on the analysis of language choices and their effects within the literary text.
- Critical discourse analysis: Considers the social, political, and historical contexts that shape discourse production and interpretation.

"Critical stylistics focuses on the linguistic features and choices in literary texts" (Jeffries, 2010, p. 20). "CDA takes into account the social, political, and historical contexts that shape discourse production and interpretation" (Van Dijk, 2001, p. 30).

By comparing the focus, object of analysis, and scope of critical stylistics and critical discourse analysis, it becomes clear that while critical stylistics emphasizes the linguistic features and choices in literary texts, critical discourse analysis extends its analysis to broader social practices and discourses.

2.8 The Concept of Criticality

The critical perspective attracts scholars from various disciplines, such as anthropology, linguistics, philosophy, and communication studies, who are concerned with unveiling patterned mechanisms of the reproduction of power asymmetries (Horkheimer, 1992). These scholars seek to analyze and understand how power operates within social structures and institutions, and how it shapes individuals' experiences and interactions. By examining power dynamics, they aim to uncover the ways in which certain groups maintain dominance over others and perpetuate social inequalities.

Horkheimer (1992) explains that in the field of philosophy and the history of social sciences, the term "critical theory" has both a narrow and broad meaning. In its narrow sense, "Critical Theory" refers to a specific lineage of German philosophers and social theorists associated with the Frankfurt School, a Western European Marxist tradition. These theorists distinguish "critical" theory from "traditional" theory based on its practical purpose. Critical theory, according to them, seeks to promote human emancipation from various forms of oppression and domination. It acts as a liberating influence by challenging existing power structures and working towards creating a world that fulfills the needs and powers of all individuals.

It is important to note that the critical perspective extends beyond the Frankfurt School tradition. Many "critical theories" have emerged in connection with various social movements that identify and address different dimensions of human domination in modern societies. These theories provide the descriptive and normative foundations for social inquiry aimed at reducing domination and increasing freedom in all aspects of life. They serve as frameworks for analyzing social phenomena, exposing the mechanisms of power, and advocating for social change and justice.

The critical perspective, with its interdisciplinary nature and focus on power dynamics, offers valuable insights into understanding social structures, ideologies, and the reproduction of inequalities. Scholars from different disciplines come together under this perspective to contribute to the collective effort of critically examining and challenging power asymmetries in order to create more equitable and inclusive societies.

According to Horkheimer (1992), a critical theory must fulfill three criteria to be considered adequate: it should be explanatory, practical, and normative. This means that it should provide an explanation of what is wrong with the current social reality, identify the actors who can bring about change, and offer clear norms for criticism along with achievable goals for social transformation. In this sense, critical theories aim to analyze and challenge existing power structures, seeking to create a more just and equitable society.

Mey (2001) argues that the concept of criticality in language examines the various uses and manifestations of language in society. It involves scrutinizing language use to develop a critical understanding of social issues such as discrimination, injustice, or rudeness. The idea of criticality draws insights from Fairclough's Lancaster School of critical language awareness, which emphasizes the association between language and power dynamics in society.

Korta and Perry (2011) highlight criticality as the investigation of how individuals use language to shape and influence the realities of their communities. It entails examining the role of language in constructing and conveying social meaning within specific contexts.

Machin and Mayr (2012) summarize criticality as the process of analyzing linguistic elements to reveal connections between language, power, and

ideology that may be hidden from people. Through text analysis, criticality aims to uncover the intentions and underlying beliefs of speakers or authors.

Bloor and Bloor (2007) define criticality as the process of investing meaning by breaking down texts into their component parts. It involves analyzing word choices, sentence constructions, and social constructions to uncover hidden ideologies. Criticality aims to deconstruct texts and expose buried attitudes and beliefs.

Fairclough (2001) asserts that the term 'critical' in Critical Discourse Analysis (CDA) signifies more than just analyzing and describing discursive events. It implies a linguistic orientation toward socio-cultural dimensions, addressing social problems related to language use within social and political contexts.

In the context of human trafficking, criticality refers to the practical activity of exposing and uncovering hidden ideologies of illegitimate exercise of power, violence, dominance, and abuse. It aims to address social, ethical, and economic issues in society.

In summary, the concept of criticality encompasses analyzing language use, uncovering hidden ideologies, revealing power dynamics, addressing social problems, and promoting social change. Critical theories and Critical Discourse Analysis serve as frameworks for understanding and challenging dominant discourses, advocating for social justice, and striving for a more inclusive and equitable society.

2.9 The Concept of Ideology

Defining ideology precisely can be challenging due to its multifaceted nature and the diverse approaches taken by scholars and researchers. The concept of ideology has been extensively studied and interpreted in various ways.

The term "ideology" traces back to the early 1800s, where French philosophers like de Tracy explored its meaning. In the Marxist tradition, ideology refers to the dominant forces in society exerting power over subordinate groups (Marx, 1933). Over time, the concept of ideology has expanded to encompass belief systems held by individuals and collectives.

Ideologies are embedded in texts, and their presence can be observed through their linguistic manifestations. Language serves as a shared social behavior through which people express their views of how the world operates, often influenced by natural or common sense assumptions. Ideology can mask the true nature of unequal societies and hinder our ability to envision alternative possibilities. Ideologies permeate various aspects of social life, including ideas, knowledge, and institutional practices. For instance, the dominant ideology in Western society is often associated with business values and practices. Analyzing ideologies involves exploring the ideas, values, identities, and patterns of activity that are represented or implied within discourse (Machin & Mayr, 2012).

According to Bloor and Bloor (2007), ideology refers to a collection of beliefs or attitudes that are shared among individuals within a specific social group (p. 10). However, these beliefs or attitudes can become deeply ingrained in our thought patterns and language, causing us to take them for granted as self-evident. Sometimes, individuals consciously hold these

beliefs, either in agreement or disagreement, while at other times, they are unconsciously held due to social influences, making them difficult to detect. In a similar vein, Van Dijk (2008) defines ideology as a form of social cognition that is shared by members of various social entities, such as groups, classes, or other social formations (p. 34). He further emphasizes that ideology operates as a complex cognitive framework, exerting control over the formation, transformation, and application of other social cognitions, including knowledge, opinions, attitudes, and social representations, including social prejudices. Consequently, ideologies can be concealed through the use of language. Critical discourse analysts actively search for hidden ideological positioning because one aspect of their work involves uncovering the explicit ideologies that underpin social interactions or are buried within texts.

Eagleton (1991) provides six broad definitions of ideology. Firstly, it is described as the overall process of generating ideas, beliefs, and values within social life. Secondly, ideology refers to the ideas and beliefs that represent the circumstances and life experiences of a socially significant group, regardless of their truthfulness. Thirdly, it involves the promotion and legitimization of the interests of certain social groups in opposition to conflicting interests. Fourthly, ideology is associated with promotion and legitimization conducted by a dominant social power. Fifthly, it encompasses ideas and beliefs that serve to legitimize the interests of a ruling class or group, often through distortion and deception. Finally, ideology can also include false and deceptive beliefs stemming from the societal structure as a whole, rather than specifically representing the interests of a dominant group.

In critical stylistic analysis, language use is considered a matter of choices, and analyzing these choices enables the identification of the writer's norms and beliefs within narrative discourse. Therefore, the present study adopts Eagleton's (1991) second definition of ideology, focusing on uncovering the underlying beliefs reflected in the language use of the novels under analysis.

Ideology is intricately woven into texts, transmitted, enacted, and reproduced through texts (Teo, 2000; Tabbert, 2013). It is triggered within the text itself (Tabbert, 2013). Language, as argued by Fowler (1991), is not neutral but rather a highly constructive mediator. Consequently, texts are not neutral and are often intertwined with ideology (Julian, 2011). However, not all texts necessarily carry ideologies, and some ideologies may not be intentionally incorporated into the texts.

According to Fairclough (1995), ideology cannot be directly deduced from a text, while Tabbert (2013) asserts that ideology can often be identified through textual analysis. In order to address the question of how the speaker and the fictional world are constructed in the novels, it is important to recognize that the novels under investigation convey ideologies about the speaker and the fictional world, which can be deconstructed using critical stylistic tools.

According to Verschueren (1999), ideology is defined as a constellation of fundamental or commonsensical beliefs and ideas that are often normative and related to certain aspects of reality. Language ideology, a specific type of ideology, refers to a set of beliefs about languages and their use in social contexts. These language ideologies reveal the connection between speakers' linguistic beliefs and the broader social and cultural systems they belong to, illustrating how these systems shape such beliefs. By examining language ideologies, one can understand how implicit and explicit assumptions about

language are influenced by social experiences, as well as political and economic interests.

Language ideologies encompass conceptualizations about languages, speakers, and discursive practices, and like other forms of ideologies, they are influenced by political, moral, and cultural factors. Political ideologies, social ideologies, religious ideologies, and personal ideologies are examples of the various types of ideologies. In the context of human trafficking, it can be considered a social ideology that addresses social problems in the external world.

Thus, The ideological framework consists of norms, opinions, values, principles, and goals, which are selected, combined, and applied to benefit social groups and individuals during the production and interpretation of texts, ultimately (re)constructing social reality. Detailed descriptions of ideology with specific terms will be provided subsequently. (Verschueren, 1999).

2.9.1 Ideology as a System of Beliefs

Ideologies can be understood as the fundamental beliefs held by a group and its members. These shared ideologies form the basis for the group's more specific beliefs about the world, shape their interpretation of events, and influence their behavior in social practices (Stainton Rogers & Stenner, 2004).

2.9.2 Ideology as a General Notion

While ideologies often serve to legitimize dominant power structures, it is crucial to broaden our concept of ideology to include the investigation of "positive" ideologies that sustain opposition and resistance against social inequality and domination. Positive ideologies, such as feminism and anti-racism, can be seen as "utopias" according to Karl Mannheim, as they offer

alternative visions and frameworks for social transformation (van Dijk, 2006).

It is important to recognize that ideologies can exist beyond dominant or negative forms. Non-dominant ideologies, such as religious sects or right-wing ideologies, can be widely held and shape social discourses and practices. This understanding does not negate the need for critical analysis of negative or dominant ideologies. Critical analysis seeks to examine and challenge all forms of power abuse and dominance, including an exploration of the underlying ideological foundations that perpetuate inequalities.

Furthermore, it is useful to develop a nuanced understanding of power that does not automatically imply a negative evaluation. By critically examining power dynamics and abuses, it could be better understand the ways in which power operates within societies and work towards creating more equitable and just systems (van Dijk, 2006).

Human trafficking is considered a negative ideology due to its inherent exploitation, violation of human rights, and harm inflicted on individuals. Human trafficking involves the recruitment, transportation, transfer, harboring, or receipt of persons through force, fraud, or coercion for the purpose of exploitation, such as forced labor, sexual exploitation, or involuntary servitude. It is widely condemned as a grave violation of human dignity and a form of modern-day slavery.

There may be positive ideologies and movements working against human trafficking, the ideology of human trafficking itself is inherently negative and oppressive.

2.9.3 Ideology' as the Basis of Social Practices

Ideologies of social groups and movements serve a dual purpose by providing a framework for understanding the world and guiding social

practices (Klages, 2021). For example, sexist or racist ideologies can underlie discrimination, while pacifist ideologies may be utilized to protest against nuclear weapons, and ecological ideologies can inspire actions against pollution.

In the context of critical stylistic analysis, language use is considered a result of intentional choices made by writers. Analyzing these choices allows us to uncover the underlying norms and beliefs of the writer (Eagleton, 1991).

In this study, I adopt Eagleton's second definition of ideology to analyze the language use in the novels under investigation. The goal of the analysis is to highlight the beliefs that shape the language use within these novels. It is important to recognize that language in novels is part of a broader discourse that has the power to construct and influence individuals' perception of reality

2.9.4. Ideology and Social Interaction

The social aspects of ideologies encompass both macro and micro levels of society, significantly influencing our daily social practices (Klages, 2021). For instance, in interpersonal interactions between men and women, various gender ideologies come into play, such as sexism or feminism. Similarly, individuals belonging to different ethnic or racial groups may hold ideologies rooted in racism, ethnic bias, or anti-racism. The dynamics between the rich and the poor are also shaped by class ideologies, affecting various aspects of their interactions. Additionally, ageist ideologies are frequently observed across different age groups (Klages, 2021).

The concept of ideology goes beyond individual beliefs and extends to a broader framework encompassing values, norms, and goals. It arises from the unequal power relationships, power abuse, domination, violence, and discrimination prevalent in society. Language and discourse serve as channels through which these ideologies are manifested, enabling

individuals to impose presuppositions or assumptions on others and exert influence (Klages, 2021).

2.10 Ideology and Text

According to Markus (n.d.), ideology can be understood as a system of beliefs and thoughts that individuals and social groups employ to make sense of society. It encompasses the mental frameworks, language, concepts, categories, and systems of representation used by different classes and social groups to interpret and define the functioning of society. Ideology is deeply ingrained within a culture and operates as a code, shaping the language structures and stylistic devices employed in texts.

Eagleton (1991) defines ideology as the process through which meanings, signs, and values are produced in social life. It encompasses the forms of thought motivated by social interest and serves as the medium through which conscious social actors understand their world. Fairclough (2003) further states that ideologies are representations of aspects of the world that contribute to the establishment and maintenance of power relations, domination, and exploitation. They are associated with socially shared ideas that express the ways of life and conditions of existence within a society. Fairclough also distinguishes between the critical view of ideology, which sees it as a modality of power, and the descriptive view, which focuses on the positions, attitudes, beliefs, and perspectives of social groups without considering power relations and domination.

Burke (2016) explains that social convention enables language users to create meaning through the use of language. Through conventional associations, words are linked to ideas, allowing for the construction of the representational process. Fairclough (2003) adds that linguistic and nonlinguistic representations, such as grammatical forms, narrative

structures, and properties of objects and people, are already stored in individuals' minds. These representations contribute to the formation of ideology, revealing the hidden intentions of authors and representing elements like social status, class, and culture through their choice of words. Sotirova (2016) highlights the similarity between Critical Discourse Analysis (CDA) and critical stylistics in terms of exposing the underlying ideologies present in texts. This analysis aims to understand the kind of world presented in the text and evaluate its acceptability or unacceptability based on textual features. However, ideology itself can be difficult to determine and may intentionally remain vague. It reflects the mainstream perspectives of society, including factors like class, age, and education. Therefore, our personal ideologies may align with or diverge from the ideologies presented in texts, depending on our background knowledge and experiences.

2.11 Ideology in Narrative

Ideology in narrative shapes the story's values and beliefs, influencing themes and perspectives. It reflects and challenges societal norms, impacting readers' interpretations. Following some consequences of the relation between them :

1. *Ideology as Value System*: Ideology represents a system of beliefs, values, and ideas that shape individuals' understanding of the world. In narrative, ideology influences the themes, messages, and moral perspectives conveyed in the story (Davis, 1987).

2. *Implicit and Explicit Ideology*: Ideological elements in narratives can be explicit, directly communicated through characters' dialogue or the narrator's voice. However, ideology can also be implicit, conveyed through the narrative structure, symbolism, and character interactions. Implicit ideology

relies on the readers' interpretation and engagement with the text to uncover underlying messages and values (Davis, 1987).

3. *Power Dynamics*: Ideology in narrative often involves power dynamics and reinforces or challenges existing social hierarchies. It can reflect dominant ideologies that support the status quo or offer alternative perspectives that question and critique societal norms (Eagleton, 1979).

4. *Cultural Codes and Stereotypes*: Narratives draw upon cultural codes and stereotypes, which are shared understandings and assumptions within a particular culture. These cultural codes shape readers' expectations, comprehension, and interpretation of the story. Narrative can reinforce or challenge these cultural codes, potentially perpetuating or contesting stereotypes and accepted knowledge (Culler, 1994).

5. *Narrative Stance and Social Assumptions*: The narrative stance, including the choice of narrative perspective and style, reflects social mechanisms and underlying assumptions about causation, consequence, and social order. For instance, the use of an omniscient narrator may reinforce established social structures and norms, while a fragmented narrative style may challenge and disrupt conventional social assumptions (Williams, 1977).

6. *Reader Engagement and Interpretation*: Readers play a crucial role in deciphering and interpreting the ideology embedded in narratives. Readers' own beliefs, values, and experiences influence how they engage with the text and construct meaning. Different readers may perceive and interpret the ideological elements of a narrative in diverse ways, leading to multiple interpretations and discussions (Eagleton, 1979).

7. *Socio-Political Context*: The socio-political context in which narratives are created and consumed significantly influences the ideological elements present in storytelling. Authors are shaped by their social surroundings, including cultural, historical, and political factors, which inevitably seep into

their narratives. Understanding the socio-political context is vital for analyzing the ideological dimensions of a narrative (Davis, 1987).

2.12. Social Ideology

According to Cole (2019), language ideologies refer to conceptualizations regarding languages, speakers, and discursive practices. These ideologies reveal how speakers' beliefs about language are interconnected with the larger social and cultural systems that they are part of, and demonstrate how such systems construct these beliefs. Ideologies are known to shape an individual's worldview, and in sociology, ideology encompasses a person's entire set of values, beliefs, assumptions, and expectations. Societies, communities, and individuals all possess ideologies, which impact society as a whole, as well as our attitudes, behaviors, and interpersonal relationships.

Ideology is a fundamental concept in sociology. Sociologists study it because it plays such a powerful role in shaping how society is organized and how it functions . It can be said that , in this respect ideology is seen from the lens of language critically associated with linguistic choices which buried in narrative context .(Rehmann, 2013)

This research investigates the phenomenon of human trafficking, with a specific focus on the social ideology surrounding sex slavery and the dehumanization of its victims. The study explores the perspectives of various text producers, including media outlets, government officials, and advocacy organizations. It is essential to acknowledge that ideologies can take various forms, such as political ideologies (e.g., Communism, Fascism, Liberalism, Nationalism), social ideologies (e.g., Racism, Sexism, Feminism, Sectarianism), religious ideologies (e.g., Buddhism, Christianity), and Personal ideologies associated with influential individuals in society.

For example, in the context of human trafficking, the ideology of neoliberalism has been found to contribute to the issue by prioritizing economic growth over social welfare. This approach can create an environment that fosters exploitation and facilitates trafficking (Gozdziak & Kyle, 2019). Additionally, religious ideologies that perpetuate the belief in women's inferiority to men can further the occurrence of sex trafficking and contribute to the dehumanization of the victims (Fisher & Cederblom, 2017).

2.13 Power

In the study conducted by Schnurr and Zayts (2014), the concept of power in language use is examined, highlighting its role in influencing and dominating communication interactions. Within the specific context of human trafficking, the power of language becomes evident as traffickers manipulate and control their victims through linguistic tactics (Cho & Dreher, 2013). This manipulation involves the use of language to pressure, deceive, intimidate, and create a sense of helplessness in victims. For example, traffickers may employ threatening language or make false promises to instill fear, ensure compliance, and establish a dependency on them. Recognizing the dynamics of power embedded in language is crucial in combatting human trafficking and empowering victims. By understanding the strategies employed by traffickers, effective countermeasures can be developed to support victims in reclaiming their rights and freedom (Schnurr & Zayts, 2014; Cho & Dreher, 2013).

In addition to the actions of traffickers, Chuang (2014) emphasizes that power in language use extends to how anti-trafficking organizations and government agencies define and frame the issue of human trafficking. Critiques suggest that the prevailing discourse on human trafficking disproportionately focuses on sex trafficking, portraying victims as passive,

powerless, and in need have rescue. Such discourse can reinforce power imbalances, marginalize victims, and further disempower them. Furthermore, this narrow discourse may overlook other forms of exploitation, such as labor trafficking, and perpetuate a paternalistic and colonial approach by assuming that all victims require saving. Presenting victims as voiceless and helpless ignores their agency and resilience, while neglecting the root causes of trafficking, such as poverty and discrimination. To empower survivors and address the systemic issues underlying human trafficking, it is essential to challenge and expand the discourse surrounding the topic (Chuang, 2014). This entails amplifying the voices and experiences of survivors in policy and advocacy efforts, recognizing the complexity and diversity of trafficking experiences, and addressing the structural inequalities that contribute to vulnerability. By doing so, a more comprehensive understanding of human trafficking can be achieved, leading to more effective interventions and support systems.

Additionally, the exercise of power in language extends to the formulation and enforcement of laws and policies pertaining to human trafficking (Berman, 2009). Some scholars argue that the language employed in anti-trafficking laws and policies can be overly vague or broad, creating a power imbalance between law enforcement and victims and potentially contributing to the criminalization and victimization of trafficked individuals. In summary, the concept of power in language use is intricate and diverse, carrying significant implications for understanding, addressing, and preventing human trafficking. By examining how power operates through language in various contexts and perspectives, it becomes possible to identify and challenge power imbalances, fostering more equitable and just outcomes for all parties involved.

2.14 Stance

Stance can be described as the viewpoint or position individuals adopt when expressing or interpreting ideas (Van Dijk, 2001). According to Van Dijk (2001), authors and readers reveal their own ideological stance through their use of language, reflecting their perspectives and beliefs. Therefore, understanding the stance of text producers and readers is essential in comprehending the meaning conveyed in a text. Bloor and Bloor (2007) emphasize the importance of critical analysis in identifying the attitudes and opinions of text producers and readers, as well as the reasons behind their linguistic choices. Stance can be expressed explicitly or implicitly, and it can be a conscious or unconscious decision made by the speaker or writer.

The concept of stance analysis is applicable to various discourses, including those related to human trafficking. For example, Alase and Ajetunmobi (2018) conducted a study analyzing newspaper reports on human trafficking using stance analysis. They found that the media often portrayed trafficking victims as passive, helpless individuals lacking agency, while presenting traffickers as powerful, dominant, and manipulative. This portrayal reinforced the perception that victims needed to be rescued and placed the blame on traffickers. However, Alase and Ajetunmobi (2018) also discovered instances where some media outlets challenged this dominant stance by highlighting the agency and resilience of trafficking victims.

Another illustration is the language employed by traffickers themselves. Koteyko and Jaspal (2015) conducted a discourse analysis of online communications among traffickers, revealing the use of linguistic strategies such as euphemism, metaphor, and code words to obscure the true nature of their activities. These strategies allowed traffickers to conceal their illegal actions and evade detection by law enforcement.

In conclusion, understanding the concept of stance and its manifestation in language use is crucial for analyzing discourses related to human trafficking. By discerning the ideological positions of text producers and readers, a deeper comprehension of the social and political implications surrounding such discourses can be attained.

2.15 Naturalization

Naturalization is a process in which ideologies become deeply ingrained in a society to the point that they are accepted as common sense, rather than recognized as socially constructed ideas (Fairclough, 1995). This process occurs unconsciously as individuals internalize dominant beliefs and values through their exposure to various social influences, including media, education, and social interactions (Yewah, 1993).

In the context of language, naturalization can be observed through the use of specific linguistic structures and discourse patterns that reinforce dominant ideologies. For instance, when masculine pronouns are used as the default in language, it naturalizes the notion that men are the norm and women are the exception, thereby perpetuating gender inequality (Cameron, 1998). Similarly, employing terms like "illegal immigrant" in political discourse naturalizes the idea that migrants without proper documentation are inherently criminal, disregarding the complex social and political factors that drive migration (Van Dijk, 1993).

Metaphors and figurative language can also contribute to the naturalization of dominant ideologies. For example, the metaphor of the "war on drugs" used in political discourse naturalizes the belief that drug use is solely a moral failing that can be overcome through forceful measures,

disregarding the multifaceted social issues underlying drug use (Van Dijk, 2001).

To challenge naturalized ideologies in language, it is essential to engage in critical discourse analysis. This involves identifying patterns of language use that reinforce dominant perspectives and exploring alternative ways of expressing ideas that promote a more inclusive and equitable worldview (Fairclough, 2001). By critically analyzing and challenging naturalized ideologies, it becomes possible to foster social awareness, challenge power imbalances, and work towards a more just and inclusive society.

Here are examples of naturalization from the novels "Sold" by Patricia McCormick and "A Walk Across the Sun" by Corban Addison:

1. In "Sold," naturalization is evident through the use of language and discourse surrounding the sex trafficking industry. The perpetrators and brothel owners use euphemisms and code words to conceal the true nature of their activities. By referring to the exploitation of young girls as "work" or "opportunities," they normalize and naturalize the practice, making it appear less morally objectionable and disguising the violence and coercion involved.
2. Another example from "Sold" is the portrayal of societal attitudes and perceptions towards the victims of sex trafficking. Lakshmi, the protagonist, faces judgment and blame from some characters in the story, who perceive her situation because of her own choices or actions. This victim-blaming attitude contributes to the naturalization of exploitation, as it suggests that the victims themselves are to blame for their circumstances, rather than recognizing the systemic issues and vulnerabilities that lead to their victimization.
3. In "A Walk Across the Sun," naturalization is depicted through the portrayal of child trafficking. The novel explores how child trafficking is

ingrained in certain communities and perceived as a normal part of life. Characters in the story may turn a blind eye or even participate in the trafficking of children due to their acceptance of it as a common practice, thus naturalizing the exploitation and perpetuating the cycle of abuse.

4. Additionally, both novels highlight the naturalization of gender-based violence. In "Sold," the objectification and exploitation of girls and women are portrayed as an accepted part of society, normalized through the language and behavior of the perpetrators. In "A Walk Across the Sun," the subjugation and commodification of girls and women within the trafficking industry are depicted as an unfortunate but inevitable consequence of poverty and corruption, reinforcing the naturalization of gender-based violence.

These examples illustrate how naturalization operates within the context of human trafficking, where exploitative practices and harmful ideologies become deeply ingrained in society, leading to their acceptance as commonplace or inevitable.

2.16 Stylistics and Narratology

Fowler is widely considered the pioneer of stylistics, which distinguishes itself from narratology in that it focuses on the content and style of literary texts rather than on the story and discourse. Wales (2001) describes stylistics as "a choice of form to express content" (p. 158). In contrast, narratology views discourse as a means of presenting the story, encompassing all the techniques that authors use in their works (Toolan, 1998).

Despite their differences, there are three areas of overlap between stylistics and narratology: point of view (or focalization), characterization, and tense. Both stylistics and narratology are concerned with point of view, although there are some slight differences in their approaches. For instance, stylistics

tends to focus more on how point of view is expressed through language, while narratology tends to be more interested in the ways in which point of view shapes the story.

These areas of overlap demonstrate the complementary relationship between stylistics and narratology. In fact, it could be argued that style, language, techniques, and discourse are all different ways of approaching the same essential aspect of literary texts (Simpson, 2004). Therefore, a deeper understanding of how these elements interact can provide valuable insights into the ways in which authors create meaning in their works.

Narratology and stylistics share a common interest in examining how language is used in literary texts to create meaning and convey information to the reader. One area of overlap between the two fields is characterization. Stylistic analysis can reveal how an author uses language to construct and develop characters, while narratology is concerned with how characters are presented within the story world.

Narratology and stylistics, despite their divergent approaches, share common ground in several areas. Toolan (1998) suggests that narratology focuses on the function of characterization within the narrative, while stylistics examines how language is employed to create the impression of character. Similarly, Short (1996) notes that narratology investigates how readers interpret characters, while stylistics delves into how authors construct them.

Another overlapping area is tense, which holds particular significance for narratologists. The choice of tense impacts the presentation and reader's experience of the story. Past tense is often employed to create temporal distance between the events and the present moment, while present tense fosters immediacy and enhances the reader's engagement with the events (Prince, 2003).

Point of view, or focalization, is a well-explored common ground between narratology and stylistics. Burke (2014) suggests that both fields perceive point of view and focalization as synonymous, referring to the narrative position and the viewpoint from which events are observed. Genette (1980) introduced the concept of focalization, which differentiates between the position of the narrator and the viewpoint of events. Scholars from both disciplines have extensively examined this concept, as it profoundly influences readers' understanding and interpretation of the story's events.

In conclusion, while narratology and stylistics exhibit disparities in their literary analysis approaches, there are significant areas of overlap, including characterization, tense, and point of view/focalization. Understanding and exploring these shared domains can deepen scholars' comprehension of how language shapes meaning and communicates information to readers.

According to Genette (1980), focalization can be categorized into three types or degrees. The first is zero focalization, which corresponds to narrative with an omniscient narrator, symbolized by the formula Narrator > Character (p. 90). In this case, the narrator knows more than the character, and the narrative provides a "vision from behind". The second is internal focalization, where the narrator only says what a given character knows, and is symbolized by the formula Narrator = Character. Genette identifies three kinds of internal focalization: fixed, where the character functions as the focalizer, variable, where different characters focalize events interchangeably, and multiple, where different characters perceive the same event differently. The third type is external focalization, where the narrator says less than the character knows, providing an "objective" or "behaviorist" narrative, and is symbolized by the formula Narrator < Character (Genette, 1980).

In addition, Leech and Short focus on the discursual point of view, which is concerned with the author's choice of language and the fictional point of

view. They approach point of view from a linguistic perspective, analyzing linguistic choices, deixis, and modality, whereas narratologists focus on focalization (Burke, 2014; Steffen, 2010).

In terms of point of view (POV), there are two types in the novel, which can shed light on the ideological bias of the novelists towards their perspectives about human trafficking (Steffen, 2010). These two types of POV are the narrator's point of view and the character's point of view. There are three types of narrators: First Person narrator, Second Person narrator, and Third Person narrator (Rimmon-Kenan, 2002). First Person narrator is a character who tells the story, and pronouns such as "I," "me," or "we" are commonly used in this type of narration. First person allows the narrator to "get personal" with the reader and to interpret the events taking place around them (Steffen, 2010). Second Person narrator uses a narrator to speak to the reader, and pronouns such as "you," "your," and "yours" are used. In literature, the second person is not as common and it takes on a more authoritative tone (Guerin et al., 2012). Third Person narrator is an external narrator who tells the story, and pronouns such as "he," "she," "it," or "they" are used. With this type of storytelling, the narrator can peek inside the hearts and thoughts of various characters (Rimmon-Kenan, 2002). In terms of subjective and objective narrator, the subjective narrator knows everything about a single character and sees the story through that character's eyes, while the objective narrator is an observer, a "fly on the wall," who can only speculate on the thoughts of the other characters (Steffen, 2010).

The perspective from which a story is told, whether first or third person, doesn't affect the fact that we experience the fictional world through the character's viewpoint. This means that the shift from objectivity to subjectivity isn't caused by a change in narration, but rather by the change in perspective from

a narrator who mediates the story to a character who experiences it directly (Burke, 2014).

According to Rimmon-Kenan (2002), a character's worldview and behavior in a story can represent an ideological position, indicating that ideology plays a role in both the characters and the narration. The ideological point of view is conveyed through language and represents a belief system or set of values (Fowler, 1977). Different groups of characters can represent various social issues within society.

The psychological point of view focuses on who observes the narrative events, whether it is the author or a participating character. Internal and external points of view distinguish between outward behavior through words and actions and inward thoughts and feelings (Fowler, 1986).

Temporal point of view relates to the reader's perception of events in terms of speed, continuity, and isolation. Spatial point of view involves the novelist guiding the reader in imagining relationships between elements. Stylistics emphasizes the reader's impression or imagery, while narratology examines the structural position of the focalizer (Burke, 2014).

Stylistic analysis explores how linguistic choices are used to present fictional characters. Culpeper (2001) identifies explicit and implicit characterization cues in texts, including conversational structure, implicature, lexis, and paralinguistic features. The complementary nature of stylistics and narratology allows for a comprehensive analysis of narrative events and the roles and relationships among characters using linguistic theories (Culpeper, 2001; Halliday, cited in Culpeper, 2001).

Overall, the combination of stylistics and narratology provides valuable insights into the interplay of language, characters, ideologies, and narrative techniques in literary texts.

2-17 Critical Stylistics (CS)

The emergence of Critical Stylistics can be attributed to the efforts of scholars in the late 1990s and early 2000s, such as Mick Short and Peter Verdonk, who explored the possibilities of combining stylistics and critical discourse analysis (CDA) (Verdonk & Short, 2002). This led to the publication of the first book on the subject, titled "Reading Between the Lines: Perspectives on Foreign Language Literacy" (Verdonk & Short, 2002).

Since then, Critical Stylistics has gained popularity and influence as a field of study, with researchers worldwide applying its methods to various types of texts, ranging from political speeches to literary fiction to advertising copy. Examples of its application include the analysis of political discourse during the Brexit referendum (Gabrielatos & Baker, 2018) and the examination of gender representation in contemporary fiction (Jeffries, 2016).

Critical Stylistics is interdisciplinary in nature, it has faced criticism. Some skeptics have questioned the validity of using linguistic analysis to make claims about social and political issues, while others have raised concerns about potential subjectivity and bias in text interpretation. Nonetheless, the field continues to evolve, offering a unique approach to the study of language and power, making a valuable contribution to the broader field of linguistics.

Sotirova (2016) characterizes Critical Stylistics as a "mainstream text-based stylistics with a particular (critical) purpose," highlighting its capacity to deduce textual ideology through the analysis of underlying language aspects such as syntax and morphology. This blurs the line between analytical and interpretative phases, where analysis involves the application of scientific methods and interpretation leans towards qualitative rather than quantitative approaches.

According to Stockwell and Whiteley (2014), Critical Stylistics involves a systematic and rigorous analysis of texts using linguistic description, encompassing both qualitative and quantitative aspects. While it is challenging to eliminate researcher bias entirely, the adoption of a more systematic framework, as argued by Widdowson (1995, 1996, 1998), enhances replicability and contributes to improved objectivity. Widdowson criticizes CDA for its subjective data selection and interpretation methodologies, suggesting that a defined approach helps restrict bias to some extent.

Critical Stylistics serves as a link between stylistics, focusing on textual choices, and critical discourse analysis, particularly in relation to ideology (Coffey, 2013). Olaluwoye (2015) asserts that Critical Stylistics is not associated with any specific political outlook but rather seeks to uncover hidden ideologies in texts and discourse, recognizing that all texts are inherently ideological, whether consciously or unconsciously.

Investigating the ideologies present in literary texts, particularly within the characterization of the novelist and the main characters, can pose a challenge for researchers. Often, subjective approaches are employed in such investigations. However, this study adopts the objective approach of critical

stylistics to identify ideologies within the novelist's narration and character portrayals, relying on a specific set of analytical tools.

In literary works, authors' ideas and attitudes related to various real-world aspects influence their choice of expressions, words, and speaking style. One such aspect is human trafficking, through which writers employ language to convey their ideologies and influence the audience, in this case, the readers. It is worth noting that this genre of the novel has received limited attention in terms of such studies.

CS, as described by Norgaard (2010), is a valuable approach for examining how social meanings are conveyed through language. Both critical linguistics and critical discourse analysis (CDA) encompass this stylistic aspect, although CDA is often seen as a broader term encompassing both. Simpson (1993) illustrates that when conducting a linguistic analysis to comprehend ideological views in literary texts or other contexts, the text producer deliberately employs specific readings while excluding others. This is done to delve beyond the surface of language and decipher the stylistic choices that shape the meaning of the text under scrutiny.

According to Jeffries (2010), the relationship between form and function may not always be straightforward. This raises important questions related to both positive aspects of language, such as poetry writing and metaphor use in everyday life, as well as negative aspects like manipulation and deception. Jeffries suggests that the gap between stylistics and critical discourse analysis (CDA) can be bridged through the use and development of critical linguistics in text analysis. The key contribution of critical stylistics lies in its comprehensive set of analytical tools, which can be seen as an additional domain to CDA and subsumed under critical linguistics.

Both stylistics and CDA aim to uncover power relations and ideologies embedded in discourses.

Jeffries (2010) shares similar objectives to Simpson (1993) in terms of studying stylistic choices and textual analysis made by text producers, whether intentional or unintentional. Different text types convey specific ideologies that influence the recipient of the text. The use of critical stylistics tools aims to make the text recipient aware of these ideologies, regardless of whether they lead to a change in perspectives.

In her work, Jeffries (2010) employs Halliday's metafunctions and provides new names for them, namely textual, interpersonal, and ideational. The textual metafunction, as per Jeffries' terminology, corresponds to linguistic meaning and encompasses Phonetics, Phonology, Morphology, Syntax, and Semantics. The ideational metafunction, referred to as "textual meaning," represents the cotextual effect created by the linguistic system. It addresses the question of how the text constructs an ideational "world." This textual meaning plays a central role in critical stylistics, as it bridges language structures, language systems, contextual influences, and individual responses to the situation. Finally, the interpersonal meaning, which includes pragmatics, is entirely context-dependent and focuses on the impact of language on people in a given situation.

Jeffries (2010) emphasizes that the portrayal of the world in language depends entirely on how authors express their conceptions through linguistic forms. According to her, all texts are built upon underlying ideologies, and it is possible to analyze and identify these ideologies for readers to evaluate and respond to them. She provides an example of the British National Party as a far-right political group whose ideologies are evident in their

propaganda. These ideologies are discernible to both supporters and opponents of the text, although the impact may vary between the two groups. In summary, critical stylistics serves as a method for uncovering ideology in any text, regardless of personal agreement or disagreement with its content.

2.17.1 Textual-Conceptual Functions

According to Jeffries (2014), Critical Stylistics (CS) encompasses a set of textual conceptual functions that aim to establish meaning between linguistic form and function. These functions, rooted in Halliday's (1994) metafunctions of language, play a crucial role in constructing worldviews. A key focus of CS is to uncover hidden ideologies in texts by employing specific tools that reveal these ideologies.

Sotirova (2015) suggests that the textual-conceptual level of meaning demonstrates a de-contextualized language system. It is important to distinguish the ideological aspects within a text from the impact on the recipient's viewpoint during text processing. If meaning solely exists in the readers' minds, texts themselves would lack inherent meaning, and critical readings of texts, where readers can perceive and resist ideological meanings, would become irrelevant. The primary objective of CS is to describe texts through textual-conceptual functions, which refer to the world constructed within the text. This feature encompasses dimensions of time, space, society, and the presumptive nature of modality. These functions target the understanding and clarification of texts, and their intentional selection reveals the intentions behind the texts.

In their discussion on text generation of meaning, Stockwell and Whiteley (2014) use a triangle model as an analogy. They propose that the first line of the triangle should include the fundamental elements of language work, such

as phonology, morphology, grammar, and semantics. The second line incorporates the contextual use of language, which interacts with textual features (pragmatics). The third line represents the aspect of language arising from (co-)textual features, offering insights into the combination of propositional meaning and style that shape all language use.

Language serves various functions in our lives, prompting linguists to categorize them using identifiable labels. Halliday's (1985) three 'metafunctions' of language form the basis for this approach, albeit with some slight modifications. The term 'metafunction' employs the morpheme 'meta,' meaning 'higher,' to denote the general functions of language. Halliday aimed to identify different aspects of language structure and usage within his systemic-functional linguistics model and allocate them to the three metafunctions.

2.18 Systemic Approach to Stylistic Analysis

Systemic Functional Linguistics (SFL) is a functional and systemic framework for understanding language, emphasizing its role in meaning-making. Developed by Halliday (1994), SFL analyzes both written and spoken texts to examine how language functions as a resource for expressing meaning. It views language as a system of choices, where different options are available for conveying meaning based on specific conditions. These choices are further constrained by lexical, featural, or structural specifications (Matthiessen, 1995).

SFL has been widely applied in various contexts, particularly in the analysis of textual data. It offers a comprehensive understanding of language variation by considering the complex interplay of mutually exclusive choices. By employing a systemic specification, researchers can identify and

create features that capture high-level linguistic variations, which can be influenced by individual, social, or contextual factors (Whitelaw & Argamon, 2004).

One key concept in SFL is the notion of metafunction, introduced by Halliday (1994). The metafunction refers to three distinct strands of meaning that work together to shape the overall meaning in a text. These metafunctions operate simultaneously and include the ideational, interpersonal, and textual metafunctions. The ideational metafunction focuses on the representation of experience and knowledge, the interpersonal metafunction deals with social interactions and relationships, and the textual metafunction is concerned with the organization and coherence of the text (Halliday, 1994).

By incorporating the metafunction concept, SFL provides a powerful tool for stylistic analysis, enabling a deeper understanding of how meaning is constructed and conveyed in texts.

2.18.1 Ideational Metafunction

The ideational metafunction in language encompasses the ways in which we represent the world through texts, whether spoken or written. In critical stylistics, this metafunction is associated with the "textual-conceptual functions" that aim to capture the various ways in which a text can reflect the speaker's or author's worldview. By analyzing these textual-conceptual functions, we gain insights into how ideologies can be embedded within a text, which is crucial for persuasion and influencing the reader. Awareness of hidden ideologies is valuable for analysts, mediators, and conflict resolution professionals in navigating conflicts and disagreements (Lehrer, 2009).

Moreover, the ideational metafunction provides the linguistic resources for expressing our experience of the world in terms of objects, events, and their relationships. It can be further divided into the experiential metafunction, which allows objects and events to be symbolized in language, and the logical metafunction, which enables the expression of conjunctions, logical connections, and causal meanings (Whitelaw & Argamon, 2004).

For instance, the transitivity system, which involves choosing verbs that influence the nature and number of participants referred to in the clause, falls within the ideational metafunction in Halliday's systemic framework. This choice of verb represents a selection among various alternatives for conveying the same propositional content, thus shaping the presentation of the world through language (Jeffries, 2014).

In the context of a novel, the ideational metafunction allows the narrator to convey their experience of the external world through the deliberate use of language. It pertains to the semantic component or the content of the message being communicated (Jeffries, 2014).

2.18.2 Interpersonal Metafunction

The interpersonal metafunction of language encompasses the various ways in which we engage in interactions with others through language. It includes fundamental aspects of communication such as turn-taking, interruption, as well as the strategies we employ to achieve specific goals through language, such as performing speech acts (e.g., apologizing, requesting) and conveying implicatures. The interpersonal metafunction focuses on how a writer or speaker establishes a dialogue with their reader or listener, and it involves the relationships between the speaker, the addressee(s), and the message being communicated. In the context of

stylistic text analysis, three phenomena within the interpersonal metafunction are particularly relevant: interpersonal distance, which reflects the nature of the relationship between the writer and the reader; evaluative comments that assess the status of a message in relation to its textual and interpersonal context; and modality, which pertains to how events or assertions are presented in terms of typicality or necessity. These phenomena contribute to construing a clause as a communicative "move" made by one of the discourse participants, either by relating the move to the participants' relationship or by clarifying its role within the larger discourse (Arshagian, n.d.).

In line with this perspective, stylistic features of a text can be seen as those features that (a) manifest the textual and interpersonal metafunctions (and potentially the logical metafunction), and (b) exhibit systematic variation based on the context or register. The remaining sections on the metafunction will further elaborate on significant systems within the textual metafunction, which involve the organization and structuring of information in the text (Halliday, 1994).

2.18.3 Textual Metafunction

The author of the text emphasizes the significance of the textual metafunction in achieving coherence and structuring a text as a unified entity (Matthiessen, 1995). According to Matthiessen, the textual metafunction allows for the expression of how different parts of a text are related to each other and to the broader context, contributing to the overall coherence of the text (Matthiessen, 1995).

Furthermore, the author introduces the textual conceptual functions as tools to uncover the ideological implications embedded in a text by linking

linguistic structures to higher-level conceptual meanings (Jeffries, 2010; Al-aadili, 2019). These functions, as described by Jeffries, assist in examining questions of power and ideology in language, highlighting the role of stylistic choices in conveying and perpetuating certain ideas and perspectives (Jeffries, 2010; Khalil, 2020).

The provided toolkit for critical stylistics encompasses various functions, such as naming and describing, representing actions/events/states, equating and contrasting, exemplifying and enumerating, prioritizing, assuming and implying, negating, hypothesizing, presenting the speech and thoughts of other participants, and presenting time, space, and society (Jeffries, 2010). These functions offer a comprehensive set of analytical tools to investigate the ways in which language and discourse are employed to communicate and reinforce ideologies within a text.

By presenting the textual conceptual functions as a list of functions rather than mapping them to specific linguistic features, the CS toolkit aims to address the limitations of previous approaches such as Critical Discourse Analysis (CDA) and Critical Linguistics, which lacked a clear form-function mapping (Jeffries, 2010). This approach allows for a more nuanced and comprehensive analysis of literary discourse, shedding light on the interplay between linguistic choices, conceptual meaning, and ideological implications (Jeffries, 2010).

In summary, the textual metafunction and the textual conceptual functions serve as crucial tools in understanding the coherence, organization, and ideological dimensions of a text. These frameworks provide a means to examine how language is employed to convey and reinforce specific ideas and perspectives, contributing to a deeper understanding of the role of power and ideology in shaping textual discourse. In summary, the toolkit proposed

by Jefferies (2010) can be divided into ten distinct tools, each associated with specific linguistic features. These tools will be further described and discussed in detail in the subsequent chapter.

2.19 Human Trafficking

This section aims to provide comprehensive definitions, investigate into the basic nature and various manifestations, and explore the different forms of human trafficking. It places particular emphasis on the historical documentation of human enslavement and trafficking throughout different eras. The primary focus of this analysis is to examine the social phenomena surrounding human trafficking as depicted in narrative discourse. Furthermore, the critical investigation extends to the portrayal and representation of human trafficking in literary discourse, providing a deeper understanding of its societal implications.

2.20 Definitions and Nature

Human trafficking, commonly referred to as "trafficking in persons" or "modern slavery," encompasses a range of criminal activities involving the exploitation of individuals for economic purposes (UNODC). These activities have been associated with various entities, including transnational organized crime organizations, loosely organized criminal networks, local gangs, and instances of labor and immigration law violations, often accompanied by government corruption.

According to (UNODC) and Europol (2005), trafficking in persons is defined as follows:

"Trafficking in persons shall mean the recruitment, transportation, transfer, harboring, or receipt of persons, by means of threat or use of force or other forms of coercion, abduction, fraud, deception, abuse of power, or

vulnerability, or the giving or receiving of payments or benefits to achieve the consent of a person having control over another person, for the purpose of exploitation. Exploitation shall include, at a minimum, the exploitation of the prostitution of others or other forms of sexual exploitation, forced labor or services, slavery or practices similar to slavery, servitude, or the removal of organs."

This definition is characterized by three key components: recruitment, movement, and exploitation, which collectively capture essential aspects of the trafficking process. It is noteworthy that the element of "movement" does not necessarily imply crossing international borders; individuals can be trafficked within their own country or even within their own homes, rendering the aspect of movement contextually significant.

The term "trafficking in persons" encompasses a wide range of criminal activities involving the recruitment, transportation, transfer, harboring, or receipt of individuals through various means such as threat, force, coercion, abduction, fraud, deception, abuse of power, or exploitation of vulnerability (UNODC; Europol, 2005). The main objective of these actions is to gain the consent of a person who has control over another individual for the purpose of exploitation (UNODC; Europol, 2005). Exploitation, as defined in the context of human trafficking, includes but is not limited to sexual exploitation, forced labor or services, practices similar to slavery, servitude, or the removal of organs (UNODC; Europol, 2005).

It is important to note that the provided definition highlights three fundamental components of human trafficking: recruitment, movement, and exploitation. Recruitment refers to the process of enticing or coercing individuals into trafficking situations, while movement involves the transportation or transfer of trafficked persons. Exploitation encompasses

the various forms of abuse and mistreatment that victims endure (UNODC; Europol, 2005). It is worth noting that movement does not necessarily require crossing international borders; individuals can be trafficked within their own country or even within their own residences, emphasizing the significance of internal trafficking (UNODC; Europol, 2005).

This definition and its components provide a comprehensive understanding of the nature and complexity of human trafficking, shedding light on the diverse methods and purposes behind this heinous crime.

According to Hernandez (2001), the term "coercion" has specific implications within the context of human trafficking. It encompasses threats of harm or physical restraint against individuals, schemes designed to instill the belief that failure to comply will lead to harm or torture, or the abuse or threatened abuse of legal processes. However, when working with victims of sex trafficking and prostitution, it is crucial to consider additional factors related to coercion, such as the availability of viable alternatives for meeting their basic needs. Throughout history, the exploitative treatment of one person by another through coercive and sometimes forceful means has taken on various manifestations.

The United Nations provides an internationally recognized definition of human trafficking, which involves the recruitment, transportation, transfer, harboring, or receipt of individuals through the use of force or oppression for the purpose of exploitation. In essence, it refers to situations where individuals are compelled and threatened to engage in activities they do not willingly choose. The United Nations has also developed the Action-Means-Purpose (AMP) model to enhance the understanding of human trafficking, focusing on the actions taken, the means employed, and the ultimate purpose of exploitation.

Table N0.(1) Trafficking in Person Definition

Element	Description
Action	“Trafficking in persons” shall mean the recruitment, transportation, transfer, harbouring or receipt of persons
Means	by means of the threat or use of force or other forms of coercion, of abduction, of fraud, of deception, of the abuse of power or of a position of vulnerability or of the giving or receiving of payments or benefits to achieve the consent of a person having control over another person, for the purpose of exploitation
Purpose(goal)	Exploitation shall include, at a minimum, the exploitation of the prostitution of others or other forms of sexual exploitation, forced labour or services, slavery or practices similar to slavery, servitude or the removal of organs.

The definition of human trafficking comprises three essential components: action, means, and purpose. The initial element, action, refers to the initial step taken by traffickers to lure vulnerable individuals into exploitative situations. The means, the second component, encompasses the various methods employed by traffickers to facilitate their actions. Finally, the purpose of human trafficking is exploitation, which can manifest in diverse forms (What is Human Trafficking?, n.d.).

Human trafficking is a global atrocity that affects countries worldwide, with thousands of individuals falling victim to traffickers each year. Approximately 80% of these victims are women, who are coerced into working as prostitutes or forced into labor (Steel Design-And-Build System, n.d.). In some cases, impoverished families even sell their own children due

to economic hardship. The pervasiveness of human trafficking is a grave issue demanding attention (Steel Design-And-Build System, n.d.).

Human trafficking is widely acknowledged as a growing international phenomenon, there is no universally accepted definition for it. As a result, this study aims to establish a unified definition that characterizes human trafficking as the process in which individuals are ensnared or confined in exploitative situations for financial gain. Such victims may be trafficked within their own country or across borders, and their exploitation can take various forms, including forced labor, sexual exploitation, forced marriage, or organ removal.

Hernandez (2001) provides a specific explanation of the term "coercion," which includes threats of harm or physical restraint, schemes to instill fear of harm or torture, and the abuse or threatened abuse of the legal process. It is important to consider additional factors related to coercion when working with victims of sex trafficking and prostitution, such as the availability of legitimate alternatives for supporting their basic needs. Throughout history, various forms of coercive and sometimes forcible exploitation of one human by another have been observed.

Critical scholarship on human trafficking has emerged in recent years, challenging the popular claims surrounding its scope. Weitzer (2015) argues that governments and anti-trafficking organizations have often exaggerated the extent of human trafficking, emphasizing the anecdotal and biased nature of certain human rights literature. Zhang (2015) also questions the prevailing narratives and highlights the need for a more nuanced understanding of the issue.

The United Nations Office on Drugs and Crime (UNODC) recognizes that human trafficking affects all nations globally and emphasizes the importance of collaborative efforts among governments, international organizations, and non-governmental organizations (NGOs) in combating this crime and providing support to its victims (Weitzer, 2015).

The Global Report (2020) by the UNODC highlights the direct impact of human trafficking on women and girls. The report states that in 2018, approximately half of the victims were adult women, while two out of every ten victims were girls. This indicates the significant vulnerability of women and girls to exploitation and trafficking (UNODC, 2020).

The report also reveals:

- One-third of the total number of victims are children, both girls and boys, while 20% are adult men.
- The majority of victims (50%) are trafficked for sexual exploitation, while 38% are trafficked for forced labor.
- Concerning the proportions of various types of exploitation:
- Girls: 72% are trafficked for sexual exploitation, 21% for forced labor, and 7% for other reasons.
- Boys: 23% trafficked for sexual exploitation, 66% for forced labor, and 11% for other forms of exploitation.
- Women: 77% were trafficked for sexual exploitation, 14% for forced labor, and 9% for other reasons.
- Men: 17% are trafficked for sexual exploitation, 67% for forced labor, 1% for organ removal, and 15% for other forms of exploitation. (Haughton, 2019).

In addition to the statistics provided by the US government in 2004, it is important to note that human trafficking is a constantly evolving issue, and the numbers may have changed since then. Various organizations and agencies continue to work towards assessing and monitoring the scope and scale of human trafficking globally. Furthermore, it is crucial to recognize that these statistics represent only reported cases, and the actual number of individuals affected by human trafficking is believed to be much higher. Many victims remain undetected or unreported due to factors such as fear, coercion, and limited access to assistance and support services (Becker et al., 2015). Efforts have been made by governments, non-governmental organizations, and international bodies to combat human trafficking, raise awareness, and provide support to victims. This includes the development of legal frameworks, the establishment of anti-trafficking units, and the implementation of victim-centered approaches aimed at prevention, protection, and prosecution (Becker et al., 2015).

2.21 Aspects Contributing to Human Trafficking

Although our comprehension of human trafficking remains limited, it is widely recognized that certain factors contribute to the vulnerability of individuals, social groups, and communities to trafficking and related exploitation. Among these factors are race, gender, and migration status, with minorities, migrants, women, and girls being particularly susceptible. Gender-based and racial discrimination, coupled with economic disparities, significantly restrict opportunities and increase the risk of exploitation. In fact, these factors are often cited as root causes of human trafficking ("About trafficking in persons and human rights," 2022).

It is important to acknowledge that these factors interact with one another and create complex dynamics that contribute to the prevalence of human trafficking. Additionally, systemic issues such as poverty, lack of education, armed conflict, and political instability further exacerbate the vulnerability of marginalized groups. Understanding and addressing these underlying factors is crucial in effectively combating human trafficking and promoting human rights.

2.21.1 Globalization

Globalization has not only created economic disparities and facilitated the movement of trafficked individuals but has also contributed to the demand for exploitative labor and sexual services. For example, the global supply chains in industries such as agriculture, manufacturing, and construction often involve exploitative practices and the trafficking of vulnerable workers (Klopp & Hourigan, 2019; Andrees, et al., 2012).

Moreover, the rise of online platforms and technology has provided new avenues for human traffickers to recruit, advertise, and exploit their victims. The internet and social media platforms have become tools for traffickers to lure vulnerable individuals into deceptive employment opportunities or into the sex trade (Klopp & Hourigan, 2019; Musto, 2018).

To address the complexities of human trafficking in the context of globalization, it is crucial to adopt a multi-faceted approach that includes legal measures, law enforcement cooperation, victim support services, public awareness campaigns, and international collaboration. Efforts should focus not only on prosecution and rescue operations but also on prevention strategies, addressing root causes, and providing comprehensive support to survivors (Klopp & Hourigan, 2019; UNODC, 2018).

In order to effectively combat human trafficking, it is necessary to address the underlying economic, social, and political factors that contribute to vulnerability and exploitation. This requires promoting inclusive and sustainable economic development, ensuring access to education and healthcare, empowering marginalized communities, and promoting gender equality and women's empowerment (Klopp & Hourigan, 2019; UNODC, 2018; ILO, 2017).

By addressing the structural factors that make individuals and communities susceptible to trafficking, and by implementing comprehensive strategies that target both the supply and demand sides of trafficking, it is possible to make significant progress in combating this global issue and protecting the rights and dignity of all individuals (Klopp & Hourigan, 2019; UNODC, 2018; ILO, 2017; Musto, 2018; Andrees et al., 2012).

2.21.2 Political Implications

Human trafficking is a multifaceted issue with various interconnected aspects, including migration policy and human rights considerations. The complexities arise from the interplay between policies and actions concerning trafficking in persons, smuggling of migrants, and migration flows. The aftermath of the Cold War led to a surge in trafficking due to the increase in conflicts and resulting displacement and impoverishment of populations (United Nations, 2008).

The impact of these conflicts has been particularly severe on women and children during the post-Communist transitions. Disrupted families and communities have made individuals more susceptible to exploitation by human traffickers. It is crucial to recognize the implications of enhanced border control measures and the precarious legal status faced by those who

enter a country irregularly. However, it is important to note that focusing primarily on curbing illegal migration can inadvertently lead to the failure to identify and support individuals who have been trafficked (United Nations, 2008).

Efforts to address human trafficking should encompass comprehensive strategies that address the root causes, provide protection and support for victims, and prioritize respect for human rights. Collaboration between nations, international organizations, and civil society is vital in combatting this complex and far-reaching problem (United Nations, 2008).

2.21.3 Social Factors

1. *Economic Inequality*: Economic disparities and poverty play a significant role in creating vulnerability to trafficking. Individuals from marginalized and economically disadvantaged backgrounds are more likely to be targeted by traffickers who exploit their desperate circumstances (Doe & Johnson, 2020).

2. *Gender Inequality*: Gender-based discrimination and inequality, including unequal access to education, employment, and opportunities, contribute to the vulnerability of women and girls to trafficking. The commodification of women's bodies and the perpetuation of harmful gender norms and stereotypes also play a role in their exploitation (Doe & Johnson, 2020).

3. *Lack of Social Support Systems*: Weakened social support systems, such as the breakdown of family structures, community networks, and protective institutions, increase the susceptibility of individuals to trafficking. Limited access to support services, including healthcare, legal aid, and counseling, further exacerbates the vulnerability (Doe & Johnson, 2020).

4. *Migration and Displacement*: Migration, whether voluntary or forced, exposes individuals to risks and vulnerabilities. Displaced persons, refugees, and migrants often lack legal protections and are more susceptible to exploitation by traffickers who take advantage of their precarious situations (Doe & Johnson, 2020).

5. *Demand for Cheap Labor and Services*: The demand for cheap labor in various industries, such as agriculture, construction, and domestic work, fuels the trafficking of individuals for forced labor. Similarly, the demand for commercial sex services drives the trafficking of individuals for sexual exploitation (Doe & Johnson, 2020).

These social factors intertwine and create an environment conducive to human trafficking. Addressing these underlying issues is crucial in preventing and combating trafficking and protecting the rights and well-being of vulnerable populations

2.21.3.1 Demographic Factors

Demographic factors can have a significant impact on human trafficking. Here are some ways in which demographic factors influence human trafficking:

1. *Population Growth*: The rapid growth of the global population, particularly in developing countries, creates a larger pool of potential victims for traffickers. As the population increases, so does the vulnerability to exploitation and the demand for labor and sexual services (International Organization for Migration, 2020).

2. *Gender Imbalance*: Gender imbalance, particularly a disproportionate ratio of males to females, can contribute to human trafficking. In regions where there is a scarcity of women, such as certain parts of Asia, traffickers

exploit the demand for brides or forced marriages. This gender imbalance perpetuates the cycle of trafficking and victimization (International Organization for Migration, 2020).

3. *Youth and Street Children*: The presence of a large number of unemployed or underemployed youth and street children in urban areas provides a vulnerable population for traffickers. These individuals often lack proper support systems and are more susceptible to recruitment into exploitative situations (United Nations Office on Drugs and Crime, 2018).

4. *Discrimination and Violence against Women and Girls*: Long-standing discrimination against women and girls, including limited access to education, healthcare, and economic opportunities, increases their vulnerability to trafficking. Gender-based violence further exacerbates the risk, as victims may be coerced or forced into trafficking situations (United Nations Office on Drugs and Crime, 2018).

It is important to address these demographic factors through targeted interventions that focus on gender equality, youth empowerment, education, and economic opportunities for vulnerable populations.

2.22 Gender and Ethnic Discrimination

Trafficking is most prevalent in societies where women lack property rights, inheritance rights, and equal legal protection (Santacrose, 2018). However, it is important to note that trafficking also occurs in regions where women have legal rights and access to education, but still face discrimination in terms of job opportunities and fair wages (Kangaspunta, 2010). In many societies across Africa, Latin America, and parts of Asia, female children have limited options for education, healthcare, and overall well-being (Santacrose, 2018).

During times of financial crises, such as the late 1990s and the global economic downturn in 2008, girls are often the first to be pulled out of school, further limiting their opportunities (Kangaspunta, 2010). As a result, girls and women are forced to seek employment in industries where they are highly vulnerable to labor and sexual exploitation, such as domestic work, carpet weaving, and childcare (Santacrose, 2018). In some societies, girls are viewed as a means for their families to achieve economic advancement, thereby increasing the likelihood of their involvement in prostitution (Kangaspunta, 2010). For instance, in Southeast Asia, families may traffic their daughters to generate funds for capital improvements to their homes and land (Santacrose, 2018).

The gender and ethnic discrimination faced by women and girls contribute to their increased vulnerability to trafficking. Addressing this issue requires comprehensive efforts to promote gender equality, provide equal access to education and healthcare, and combat discriminatory practices that perpetuate the exploitation of women and girls (United Nations Office on Drugs and Crime [UNODC], 2021).

2.23 Forms of Human Trafficking

Human trafficking encompasses various forms, with sex trafficking, forced labor, and debt bondage being the most prevalent . Sex trafficking involves the recruitment, harboring, or transportation of individuals through force, fraud, or coercion for the purpose of sexual exploitation . Forced labor refers to situations where individuals are coerced or deceived into working under exploitative conditions . Debt bondage, on the other hand, involves individuals being compelled to work in order to repay a debt, often in exploitative and oppressive circumstances (U.S. Department of State, 2020).

It is important to note that the categorization of labor and sex trafficking separately may not fully capture the extent of sexual exploitation that many women face, even in situations that can be described as labor trafficking (International Labour Organization, 2012). Many women who are victims of labor trafficking are also subjected to sexual exploitation (International Labour Organization, 2012).

Sex trafficking is a significant issue in Asia, but it has also spread to developed countries and some Middle Eastern nations, where the demand for sexual services exists due to the disposable income of men (Becker et al., 2015). In Asia, victims of sexual trafficking are often from the same country or other Asian countries (Becker et al., 2015).

In the United States, any individual under the age of 18 who engages in a commercial sex act is considered a victim of human trafficking, regardless of whether force, fraud, or coercion is present. Globally, women and girls account for 80 percent of those trafficked, with an alarming 1 million children exploited in the commercial sex trade each year (U.S. Department of State, 2020).

2.24 Motives behind Human Trafficking Flourished

The motives behind human trafficking can vary depending on the specific context and circumstances. Some common motives include:

1. *Financial Gain*: Traffickers are primarily motivated by financial gain. They exploit individuals for forced labor or sexual exploitation to generate profits. The lucrative nature of the trafficking industry incentivizes traffickers to engage in this illegal activity (Bales, 2016).
2. *Demand for Cheap Labor*: Industries that require low-cost labor, such as agriculture, construction, and manufacturing, create a demand for

exploitable workers. Traffickers capitalize on this demand by recruiting and trafficking individuals who are vulnerable and willing to work under exploitative conditions (UNODC, 2020).

3. *Demand for Commercial Sex*: The demand for commercial sex acts is a significant driver of sex trafficking. Traffickers exploit the demand for prostitution and sexual services by coercing or deceiving individuals, particularly women and children, into the sex trade (Becker et al., 2015).

4. *Gender Inequality and Discrimination*: Gender-based discrimination and inequality contribute to the vulnerability of women and girls to trafficking. In societies where women lack equal opportunities, education, and legal protection, they are more susceptible to exploitation and trafficking (UNODC, 2020).

5. *Political Instability and Conflict*: In regions affected by political instability, armed conflict, or humanitarian crises, trafficking can thrive. Displacement, breakdown of law and order, and weak governance create an environment conducive to trafficking (IOM, 2020).

It is important to address these motives through comprehensive efforts, including awareness campaigns, legislation and law enforcement, economic empowerment, and social support systems to prevent and combat human trafficking.

2.25 Law Significance of Trafficking

The significance of law in addressing human trafficking cannot be overstated, as highlighted by Jesica et al. (2018). Governments face significant challenges in combating trafficking, while traffickers find ample opportunities to exploit vulnerable individuals. This issue is increasingly

recognized as a global security threat, as trafficking violates the rule of law and undermines national jurisdictions and international legal frameworks.

Organized crime plays a critical role in human trafficking, as it facilitates the unlawful redistribution of national wealth, influences markets, political power, and societal relations. These effects may be particularly acute in countries responding to civil unrest, natural disasters, or post-conflict situations (Jesica et al., 2018). The financial power of organized crime and the complex interplay between human trafficking, organized crime, and human rights violations have significant negative impacts across human, social, political, and economic spheres (Edmund, 2017).

Human trafficking has far-reaching consequences that affect multiple aspects of society. It leads to increased levels of violence, economic losses, challenges in migration, and risks to health, safety, and the environment (UNODC, 2018). These impacts pose a significant threat to global peace, security, and stability. As a result, governments and organizations have developed comprehensive responses to address human trafficking at both national and international levels.

2.26 Trafficking in Novel: Exploitation, Agency and Voice

Novels often adopt a victim-centered approach to empower trafficking victims and avoid portraying them as passive individuals. Two notable examples in this genre are Patricia McCormick's award-winning young adult novel "Sold" (2006), which focuses on the story of a trafficked girl, and Corban Addison's "A Walk Across the Sun" (2012), which depicts the abduction of two girls for sex exploitation.

These novels give the trafficking victims the opportunity to express themselves in their own words by employing a first-person narrative. This

approach is significant because it diverges from the majority of current discussions surrounding trafficking, which tend to focus on survivors but rarely provide them with a direct and meaningful voice. However, in the case of Lakshmi, the protagonist in McCormick's novel, the narrative avoids portraying trafficked individuals as abject, passive victims.

Faced with treatment that dehumanizes and de-individualizes them, reducing them to mere objects and receptacles, one way in which the girls assert their agency is by resolutely claiming their identity.

In "Sold," Lakshmi's journey begins in a village in the hills, where she lives with her family. After being sold into bondage, she is repeatedly labeled as an "ignorant hill girl" by Mumatz (p.106). Towards the end of the novel, when Mumatz once again refers to her as a "stupid little hill girl" (p.260), Lakshmi boldly embraces that identity, asserting, "a little hill girl. Which is, still, what I am" (p.260). Despite the hardships she endures, Lakshmi's sense of self remains unwavering and resilient.

Overall, these novels strive to counter the dehumanization and de-individualization of trafficking victims, presenting them as active agents rather than passive victims. By consistently asserting their identity, the girls reclaim their agency in the face of adversity.

Addison's inclusion of various forms of trafficking and abuse in his novel aims to provide readers with a comprehensive understanding of the magnitude of this inhumane crime. Through the story, readers subtly absorb information about how easily girls can be transported across borders, often with the assistance of corrupt law enforcement turning a blind eye in some countries. The novel sheds light on the justifications used by traffickers, who perceive themselves as mere businessmen fulfilling a demand. The

frustrating reality that the traffickers often outsmart the rescuers is shared with the readers.

The conclusion of the story in "A Walk Across the Sun" diverges from a typical narrative and takes on a Hollywood-like ending. Throughout the novel, the concept of "serendipity" emerges, particularly when a friend of the father aids in moving the girls to another area in Mumbai. This element adds to the complexity of the plot.

Lakshmi employs various strategies to dissociate herself from the harsh realities of her existence. She describes the sounds she hears during customer encounters, such as a zipper or a shoe being removed, the horns in the street. However, she believes that if she is lucky and works hard at it, she can "hear nothing" (127). At times, she pretends that the events unfolding during the nights with customers are not happening to her personally (157). She demonstrates resistance in other ways too, such as refusing to cry when subjected to beatings and maintaining focus on her goal of paying off her supposed debt and returning home, unaware that this goal has intentionally been made unattainable.

Although there are some similarities in the endings of the novels, the stories ultimately diverge. In "Sold," when the brothel where Lakshmi is held captive is raided and she is finally liberated, she communicates with the police and the accompanying advocates using the sentences taught to her by Harish: "My name is Lakshmi. I am from Nepal. I am thirteen" (p.263). One of the lessons imparted to Lakshmi by her mother, Ama, is that enduring is, in itself, a triumph. This proves true in the end of "Sold" as Lakshmi endures her hardships and eventually finds freedom.

Another important point to consider is whose voices are prominent when it comes to defining and describing sex trafficking. This is a complex question because power dynamics play a central role in the realm of sex trafficking. Whose accounts are authorized and supported, and whose voices are marginalized and oppressed? Examining these power dynamics is crucial to understanding the broader context of sex trafficking and the narratives that surround it.

2.27 Narrative, Prominence and Social Change

Writing novels about human trafficking, particularly sex trafficking and slavery, poses a challenge due to the lack of adequate literary forms to represent such experiences. It is notable that there are few narrative accounts in novels or news coverage that address the role of demand in driving and perpetuating sex trafficking. However, novels like those by McCormick and Addison play a significant role in creating space for these discussions, generating empathy, and promoting social change (Bickford, 2012).

These novels have the power to evoke emotions and stimulate reflection, providing readers with valuable information, diverse perspectives, and insightful analyses that can inspire a commitment to instigate change. Through the portrayal of sex trafficking, they employ a lens that focuses on criminal justice and law enforcement, shedding light on the actual strategies employed by traffickers. By exposing these mechanisms, these novels contribute to raising awareness and challenging societal perceptions (Bickford, 2012).

The impact of these novels extends beyond the individual reader, shaping public consciousness and influencing the context in which we take action. They have the potential to transform attitudes, beliefs, and behaviors

surrounding sex trafficking. By immersing readers in the stories of victims, these novels foster a deeper understanding of the issue and can inspire collective efforts to combat trafficking and support survivors (Bickford, 2012).

In conclusion, while there are challenges in representing human trafficking experiences in novels, works by authors such as McCormick and Addison play a vital role in creating awareness, promoting empathy, and driving social change. They provide a platform for discussions about the role of demand in sex trafficking and shed light on the strategies employed by traffickers, ultimately influencing our collective response to this pressing issue. Patricia McCormick and Corban Addison approach the topic of the sex industry in a way that normalizes it as a subject for discussion among both adults and adolescents. They acknowledge that some teenagers may engage in prostitution to support themselves, their families, or their drug habits. This portrayal positions the adolescent readers as equals to the authors, recognizing their awareness of the existence of commercial sex.

However, as the stories progress, the authors introduce the darker aspects of prostitution, including rape and physical violence. This portrayal suggests that the readers may have a limited understanding of the complexities beyond the mere mechanics of transactional sex. The intention is to challenge the readers' perspectives and expose them to the harsh realities and dangers associated with the sex industry.

By presenting these contrasting perspectives, McCormick and Addison aim to provide a more nuanced understanding of the sex industry, moving beyond superficial notions of buying and selling sex. They encourage readers to critically reflect on the implications, power dynamics, and violence inherent in such transactions. Ultimately, their goal is to prompt readers to engage in

deeper discussions and develop a more comprehensive understanding of the complex issues surrounding prostitution and its impact on individuals involved.

Farley (2006) suggests that the inclusion of prostitute protagonists in teenage fiction is a relatively novel and uncommon occurrence. However, it is not surprising that the writers who take on this challenging task are individuals with strong political commitments. These authors seek to instill a sense of social awareness in young readers, urging them to consider the wider societal issues surrounding the sex industry, particularly the circumstances that lead to teenage prostitution. They are deeply concerned about the factors that contribute to this phenomenon.

What sets these novels apart is their ability to engage young readers without resorting to overt moralizing or preaching. Instead, they treat their audience with respect and address them as independent thinkers capable of grappling with complex subject matter. By doing so, these novels foster a sense of empowerment and encourage readers to develop their own understanding of the complexities and nuances of the sex industry.

One example of such a novel is Patricia McCormick's "Sold" (2006), which draws from the author's extensive experience as an investigative reporter in the Indian subcontinent. Based on real-life accounts, the novel provides a compelling narrative that sheds light on the harsh realities of forced prostitution. Through the protagonist's journey, readers are exposed to the challenges, dangers, and systemic issues that perpetuate this form of exploitation. McCormick's intent is not only to tell a gripping story but also to spark empathy, critical thinking, and a commitment to addressing the underlying social and economic factors that contribute to teenage prostitution.

In conclusion, the inclusion of prostitute protagonists in teenage fiction by politically committed authors serves as a means to raise awareness among young readers about the broader social issues surrounding the sex industry. These novels avoid moralizing and instead treat their audience with respect, engaging them in thoughtful discussions and encouraging them to develop their own understanding of the complexities at hand. Through works like Patricia McCormick's "Sold," readers are exposed to the realities of forced prostitution and prompted to consider the underlying causes and potential avenues for change.

According to Doezema (2000), both novels employ multiple focalization techniques, utilizing different characters' perspectives in each chapter. This narrative approach allows for a deeper understanding of the attitudes and motivations that lead the girls to perceive working in the sex industry as a viable option. While the surface portrayal in both novels may present prostitution as a choice, a closer examination reveals that this perceived "choice" is severely constrained, as the girls quickly become disempowered within the industry's exploitative dynamics.

Both novels assume that their teenage readers possess some knowledge about prostitution, but they also aim to depict the detrimental effects it has on the girls' physical and mental well-being. In essence, these novels assume that readers, regardless of their social class, are aware that sex can be commodified but may lack an understanding of the profound dangers, both emotionally and physically, that accompany involvement in prostitution. Through their narratives, the novels encourage readers to recognize the limitations of their own knowledge and challenge the notion of an autonomous sex worker.

In summary, the novels rely on multiple focalization techniques to offer insights into the girls' motivations and attitudes towards entering the sex industry. While presenting prostitution as a choice on the surface, the novels illuminate the limited timeframe for such a decision before the girls become disempowered. They assume their readers have some understanding of the concept of buying and selling sex but aim to deepen their awareness of the profound risks and damage associated with prostitution. Additionally, the novels prompt readers to acknowledge the gaps in their knowledge and reject the notion of autonomy within the sex industry.

2.28 Related Studies

This section provides a comprehensive review of previous studies that are closely aligned with the present study on human trafficking. Its primary objective is to highlight the significant contribution of the present study to the existing research literature. By analyzing diverse forms of discourse and presenting distinctive perspectives, this section aims to shed light on the distinctive insights offered by the present study. Through this examination, it seeks to deepen our understanding of the complexities surrounding human trafficking and make a meaningful contribution to the continuous efforts aimed at combating this deeply concerning problem. The following studies are arranged chronologically.

1. Paliichuk (2017) - "Human Trafficking and Media: Is Language That Powerful"? .The study aims to investigate human trafficking in media, identify the metaphors used, and verify the emotiveness of language units in media texts. The focus is on understanding the role of language in shaping public opinion. Methodology: The researcher applies the Metaphor Theory (Lakoff and Johnson, 2003) and empirical research methods to establish a

correlation between the use of metaphors in texts and readers' emotional response. The verbal representation of human trafficking in media texts is analyzed to uncover its peculiarities.

2. Tong et al. (2018) - "Combating Human Trafficking with Deep Multimodels". The study aims to analyze human trafficking in advertisements using a multimodal approach that considers both text and image data. Methodology: The researchers design and train a deep multimodal model called the Human Trafficking Deep Network (HTDN). Due to the lack of grammatical structures in online escort advertisements, the analysis relies on context rather than grammar. The linguistic characteristics, lexicon, and writing patterns of short escort ads are explored.

3. Ibrahim and Hussein (2018) - "A Critical Stylistics Analysis of Ideological Positioning in Selected Poems by John Donne". This study aims to unveil the ideological positioning in selected poems by John Donne, with a particular focus on exploring the theme of death using a critical stylistics model. Methodology: The researchers employ linguistic criteria and critical stylistics tools to objectively analyze the ideological stance present in the poems. The goal is to achieve an analysis that is rigorous, replicable, and maintains the characteristics associated with linguistic research.

4. Shahrokh Esfahani et al. (2019) - "Context-Specific Language Modeling for Human Trafficking Detection from Online Advertisements". The study aims to identify instances of human trafficking in online advertisements by proposing a classifier that considers contextual understanding and utilizes various text feature sets. Methodology: The researchers propose a composite model that incorporates the transformer-based bidirectional encoder representation (BERT). The performance of this model is compared to

simpler models, with a focus on understanding the context of sexual ads and overcoming the limitations of keyword-based approaches.

5. Ahmed and Abbas (2019) - "Critical Stylistics of the Concept of Extremism in DeLillo's *Falling Man* "(2007) . The study aims to examine the concept of extremism in the narrative discourse of DeLillo's *Falling Man*, particularly in its connection to Islam and Muslims. Methodology: The researchers employ critical stylistics tools to analyze linguistic choices made in the text, such as the use of negation, deictics, and other critical stylistic devices. These linguistic choices help portray the themes of struggling, fighting, and hatred associated with extremism.

6. Iñiguez-Sánchez and Yarosh (2019) - "Human Trafficking: An Analysis of Legislation and Policies in Selected Countries" . This study aims to analyze legislation and policies related to human trafficking in selected countries to assess their effectiveness in preventing and combating human trafficking. Methodology: The researchers conduct a comparative analysis of legislation and policies from different countries, examining key provisions, legal frameworks, and enforcement mechanisms. They assess the strengths and weaknesses of the legal approaches and identify areas for improvement in the fight against human trafficking.

7. Dadas and Menezes (2019) - "Exploring Online Human Trafficking Networks through Social Network Analysis". The study aims to explore online human trafficking networks by applying social network analysis techniques to understand the structure, connections, and dynamics of these networks. Methodology: The researchers collect data from online platforms and utilize social network analysis tools to analyze the relationships between individuals and entities involved in human trafficking. They examine network characteristics such as centrality, clustering, and community

detection to gain insights into the organization and operations of human trafficking networks.

8. Akbari and Saeidi (2020) - "A Corpus-Based Analysis of Human Trafficking Discourse in Online News ". This study aims to analyze human trafficking discourse in online news by examining the language used and the representation of victims, perpetrators, and related themes Methodology: The researchers utilize a corpus-based approach to analyze a collection of online news articles. They employ qualitative and quantitative methods to explore patterns in language use, identify key themes, and understand the discursive representation of human trafficking.

9. Devasahayam and Razak (2020) - "Digital Platform for Human Trafficking Detection Using Text Mining and Machine Learning Techniques ". The study aims to develop a digital platform for human trafficking detection by utilizing text mining and machine learning techniques on online advertisements. Methodology: The researchers employ text mining techniques to extract relevant features from online ads. They utilize machine learning algorithms to build a classification model that can detect instances of human trafficking. The platform aims to aid law enforcement agencies and organizations in combating human trafficking.

10. Lee and Nguyen (2020) - "Language Patterns in Online Human Trafficking Advertisements: A Text Mining Approach ". This study aims to uncover language patterns in online human trafficking advertisements to gain insights into the characteristics and tactics employed by traffickers. Methodology: The researchers employ text mining techniques to analyze a dataset of online human trafficking advertisements. They explore linguistic features, including keywords, sentiment analysis, and topic

modeling, to identify patterns and extract meaningful information about the nature of human trafficking.

11. Thapa et al. (2020) - "Analyzing Human Trafficking Discourse on Twitter: A Natural Language Processing Approach". The study aims to analyze human trafficking discourse on Twitter using natural language processing techniques to understand public discussions, prevalent themes, and sentiment. Methodology: The researchers utilize natural language processing techniques to collect and analyze a large dataset of tweets related to human trafficking. They apply sentiment analysis, topic modeling, and network analysis to uncover patterns, identify key themes, and understand public attitudes and discussions surrounding human trafficking.

12. Chen and Jaishankar (2020) - "Cyber Human Trafficking: A Comprehensive Review". This study provides a comprehensive review of cyber human trafficking, examining the role of technology, online platforms, and digital communication in facilitating human trafficking. Methodology: The researchers review and analyze existing literature, academic papers, and official reports to understand the various dimensions of cyber human trafficking. They examine case studies, technological advancements, and the use of social media, online advertisements, and other digital tools in perpetrating and combating human trafficking in the digital age.

13. Ghimire and Chen (2020) - "Exploring the Relationship Between Human Trafficking and Organ Trafficking: A Systematic Review". The study aims to explore the relationship between human trafficking and organ trafficking by conducting a systematic review of existing literature on the topic. Methodology: The researchers systematically review relevant studies, articles, and reports on human trafficking and organ trafficking. They analyze the findings to identify commonalities, connections, and potential

intersections between these two illicit activities. The study sheds light on the complex dynamics and overlapping issues in the context of human and organ trafficking.

14. Iman and Salih (2020) research study titled "A Critical Stylistic Analysis of Equivocation in Selected American Sermons." The aim of their research was to examine the usage of equivocal language in American sermons, with a specific focus on understanding the rhetorical strategies employed and the persuasive impact of equivocation in religious discourse. Their study employed a meticulous analysis of linguistic choices, rhetorical devices, and contextual factors in selected sermons. Through this analysis, they investigated the patterns and effects of equivocation in the sermons under examination. The findings of their research contribute to the existing scholarly literature on stylistic analysis, discourse analysis, and religious studies. Their study sheds light on the persuasive techniques utilized and the ethical implications associated with equivocation in sermons.

15. Yu and Yin (2021) - "Detecting Human Trafficking on Social Media Using Deep Learning." This study aims to develop a deep learning-based approach to detect instances of human trafficking on social media platforms. Methodology: The researchers propose a deep learning model that combines recurrent neural networks and convolutional neural networks to analyze textual content on social media. They train the model using a large dataset of social media posts related to human trafficking. The study focuses on achieving high accuracy and efficiency in detecting and identifying potential cases of human trafficking.

16. Zhu and Martindale (2021) - "Using Machine Learning to Identify Human Trafficking in Online Advertisements: A Comparative Analysis" The study aims to compare different machine learning techniques for

identifying human trafficking in online advertisements and assess their performance and effectiveness. Methodology: The researchers collect a dataset of online advertisements related to human trafficking and apply various machine learning algorithms, such as support vector machines, random forests, and deep learning models. They evaluate the accuracy, precision, recall, and F1 score of each algorithm to determine the most suitable approach for detecting human trafficking in online ads.

The mentioned studies cover a broad range of topics related to human trafficking, such as media representation, online advertisements, legislation, public perception, extremism, and contextual language modeling. In contrast, the present study specifically focuses on conducting a critical stylistics analysis of human trafficking in the novels "Sold" and "A Walk Across the Sun."

1. *Data Set*: The data sets used in the mentioned studies vary. Some studies utilize online advertisements, media texts, or websites as their primary sources of data. In comparison, the present study analyzes narrative discourse in the form of two specific novels, namely "Sold" and "A Walk Across the Sun."

2. *Stylistics Tools*: The studies mentioned employ different stylistic tools and methods depending on their research objectives. For example, studies may use metaphor analysis, deep multimodal models, linguistic criteria, language modeling, or critical stylistics tools. In contrast, the present study specifically focuses on critical stylistics analysis to examine the linguistic choices and devices used by the authors in the novels to convey ideological perspectives related to human trafficking.

3. *Analytical Framework*: The studies mentioned often apply specific theoretical frameworks or models to guide their analysis. These may include

the Metaphor Theory, empirical research methods, deep multimodal models, linguistic analysis, or critical stylistics models. In comparison, the present study adopts a synthesis of various theories, primarily Jefferies (2010), as the analytical framework for examining the stylistic features and ideological perspectives in the novels "Sold" and "A Walk Across the Sun."

4. *Methodology*: The methodologies employed in the mentioned studies differ. Some studies use quantitative approaches, such as machine learning algorithms, statistical analysis, or classification models. Others may use qualitative methods, such as critical discourse analysis or content analysis. In contrast, the present study utilizes a combined qualitative and quantitative methodology specific to critical stylistics analysis. This methodology involves examining stylistic tools and linguistic criteria to uncover ideological perspectives in the narrative discourse of the selected novels.

The mentioned studies differ from the present study in terms of their research focus, data sets, stylistics tools, analytical frameworks, and methodologies. The present study's unique contribution lies in its critical stylistics analysis of human trafficking in the novels "Sold" and "A Walk Across the Sun," using narrative discourse as the primary data set and employing a synthesized analytical framework within a qualitative and quantitative methodology.

CHAPTER THREE

METHODOLOGY

3.1 Introductory Remarks

This chapter provides a comprehensive overview of the research methodology employed in the current study. In order to describe the methods of analysis, the study adopts Jefferies' (2010) textual conceptual functions model. These functions within the model capture the intermediate level of meaning that exists between the structure of language and its contextual usage. As an integral part of the ideational function of language, these functions play a significant role in shaping and constructing worldviews.

The underlying concept behind the utilization of textual conceptual functions is to effectively capture the conceptual elements presented within a text, whether it pertains to the real world or the fictional realm often found in literature. Jefferies acknowledges that while the textual conceptual functions model, along with its associated tools, may not encompass every possible aspect, it nonetheless provides a coherent framework for analysis. The model is not limited to the tools proposed, as additional tools of a similar nature can be incorporated while maintaining the fundamental structure of the model.

By using an eclectic model of human trafficking, this study aims to delve into the intricate layers of meaning inherent within the texts being examined. The intention is to comprehensively grasp the conceptual essence conveyed through language and to explore how the texts construct and present their respective worldviews. Through a meticulous application of the model's tools and an in-depth analysis of the textual conceptual functions, this

research seeks to provide valuable insights and contribute to a deeper understanding of the subject matter at hand.

This study incorporates two main approaches: textual conceptual functions and linguistics text techniques. While Jefferies primarily focuses on analyzing political discourse in her examples, this study deals with the concept of human trafficking and analyzes narrative discourse, specifically novels. Jefferies' model does not extensively address narrative discourse analysis.

To analyze the data in this study, the researcher has coinage an eclectic model of human trafficking which combines critical stylistics analysis and techniques. This model includes essential tools such as metaphor, irony, rhetorical questions, overstatement, and understatement. The purpose of this model is to detect the underlying ideology of the writer behind their literary works, in the case, novels.

The textual conceptual functions tools alone may not be sufficient to uncover the ideological representations within the narrative discourse of literary texts. The nature of literary texts, including novels, often requires the use of linguistics text techniques to effectively convey the author's intended message and express their ideas.

By utilizing this combined approach of textual conceptual functions and linguistics text techniques, this study aims to analyze and interpret the narrative discourse of novels, particularly in relation to the concept of human trafficking. The inclusion of linguistics text techniques allows for a deeper understanding of the author's intentions and ideological perspectives, enhancing the examination of the literary text's style and message delivery.

3.2 Eclectic Model

The model employed in this study is eclectic, which combines critical stylistics analysis and linguistics text techniques. This model serves as a framework for analyzing the selected novels on human trafficking, focusing on the ideological representation embedded within the narrative discourse. The eclectic model incorporates various tools and techniques, such as metaphor, irony, rhetorical questions, overstatement, and understatement. These tools are used to examine the text linguistically employed by the authors in order to convey their intended messages and ideologies. The reason behind chosen these techniques (tools) over others because of their specific effects on the reader. They enhance the narrative by adding depth, engaging the reader's imagination, evoking emotions, and conveying complex ideas in an impactful manner. Each tool has its own unique qualities and can be utilized strategically based on the author's intent and the desired effect on the reader. By analyzing these linguistic and stylistic features, the researcher aims to uncover the underlying ideology of the writers and explore how it is reflected in their literary works.

The eclectic model allows for a comprehensive analysis of the selected novels, considering both the ideological implications and the stylistic choices made by the authors. It provides a systematic approach to understanding the relationship between language, style, and ideology within the context of narrative discourse. Through the application of this model, the study aims to shed light on the ideological dimensions of the texts and contribute to a deeper understanding of the subject matter.

3.2.1 Naming and Describing

The concept of 'naming and describing' in critical stylistics involves the analysis of how entities and events are labeled and modified through the use

of noun phrases (Jeffries, 2010; Fowler, 1991). Jeffries' approach stands out by focusing on the noun phrase as the fundamental unit of analysis (Jeffries, 2010). In this study, the author explores how text producers use nouns and modifying adjectives within noun phrases, either as attributive adjectives pre-modifying the head noun or as complements of intensive verbs in the predicative form. This approach allows for a detailed analysis of linguistic choices and their potential ideological implications.

The study emphasizes the examination of naming and describing strategies and their lexical indicators (Fowler, 1991). Understanding the structure of English noun phrases is crucial for analyzing how entities are named and described in ideological terms (Fowler, 1991). The choice of a noun not only refers to an entity but also reflects the text producer's opinion or assessment of the referent. Noun phrases convey ideas or information about processes, events, or actions, and the information included in them is less likely to be disputed or questioned (Fowler, 1991).

The conceptual-textual function of 'naming' refers to how a particular entity or event is labeled (Jeffries, 2010). Writers make deliberate decisions about noun usage, and the choice of noun indicates which aspects of identity the writer wishes to emphasize. The selection of nouns used to name places or groups of people can reveal attitudes towards particular ways of being that may carry ideological implications (Rayson, 2008). For example, the decision to use words like 'lad' or 'bloke' instead of a more neutral noun like 'man' in certain contexts may exhibit traces of a discourse emphasizing 'bad behavior' (Rayson, 2008).

In summary, the present study adopts the concept of 'naming and describing' within the framework of critical stylistics, analyzing linguistic choices within noun phrases and their potential ideological implications (Jeffries, 2010; Fowler, 1991).

3.2.2 Nominalization

In critical stylistics, the analysis of nominalization goes beyond its linguistic transformation from verb to noun; it delves into the ideological implications embedded within these transformed forms. By examining how nominalization is used in discourse, critical stylistics aims to uncover the underlying power dynamics, social constructs, and worldviews conveyed through language.

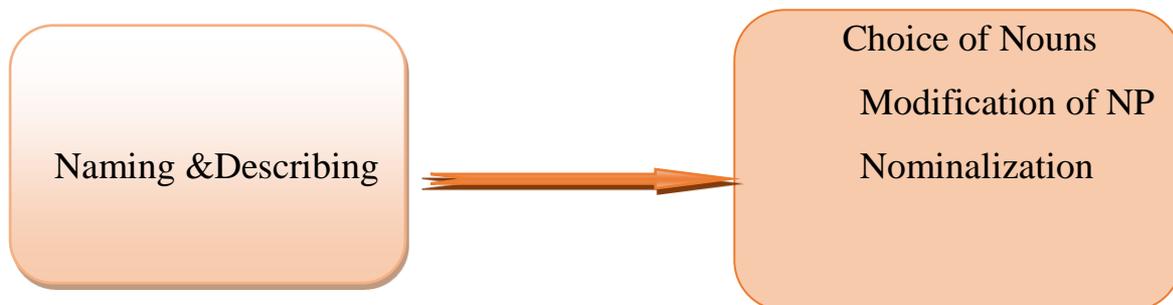
Nominalization plays a crucial role in shaping ideological meaning by emphasizing or de-emphasizing certain aspects of information or knowledge. It allows text producers to frame events, entities, and actions in particular ways, influencing readers' perceptions and interpretations. For example, by nominalizing verbs related to social actions or political processes, such as "struggle," "resistance," or "oppression," text producers can foreground the significance of these concepts and mobilize support for specific ideologies (Fairclough, 2015).

Additionally, the analysis of nominalization in critical stylistics examines the modification of nouns through the use of adjectives, which further shapes the ideological positioning within discourse. Modifying adjectives can convey evaluative judgments, attitudes, and stereotypes associated with certain entities or events. For instance, the choice of adjectives to describe marginalized communities, such as "disadvantaged," "vulnerable," or "at-risk," can reinforce societal perceptions and power imbalances (Fowler, 1991).

Through the exploration of nominalization and its associated modifiers, critical stylistics provides insights into how language is used to construct and maintain ideologies. By examining these linguistic choices, researchers can

uncover the subtle ways in which power, identity, and social relations are constructed, reinforced, or challenged within discourse.

Figure N0 (2) Naming and Describing Components



3.3 Representing Actions/Events/States

In critical stylistics, representing action, events, and states refers to the examination and analysis of how these elements are portrayed and constructed within a text. It involves investigating how language choices, such as verb selection and syntactic structures, shape the representation and meaning of actions, events, and states in a given text. When studying action, critical stylistics focuses on the types of actions performed by individuals or social actors within the text. This includes analyzing the use of action verbs to convey dynamic or physical activities, which can provide insights into characters' agency, motivations, and behaviors.

Events refer to incidents or happenings depicted in the text. Critical stylistics examines how these events are represented, sequenced, and described. This analysis can shed light on the temporal and causal relationships between events, as well as the significance and interpretation assigned to them within the text.

States encompass the conditions, emotions, or mental states of characters or entities within the text. Critical stylistics investigates how these states are expressed through stative verbs or other linguistic devices. The portrayal of states can reveal characters' internal experiences, attitudes, or psychological states, influencing the reader's understanding and interpretation of the text.

By examining the linguistic choices and patterns used to represent action, events, and states, critical stylistics aims to uncover the underlying meanings, ideologies, and power dynamics within a text. It provides a way to analyze how texts construct and shape representations of social actors, their agency, and the broader social and cultural contexts in which they exist.

3.3.1 **Transitivity**

In critical stylistics, transitivity refers to a model that examines how social actors and their actions are represented in discourse. It focuses on analyzing the linguistic choices and structures used to express actions, events, and states within a text. Transitivity analysis allows for the exploration of how participants in a text are positioned in relation to the processes they engage in, and how this positioning contributes to the construction of meaning and representations of reality.

Jeffries (2010) has contributed to the analysis of transitivity in critical stylistics. She emphasizes the significance of transitivity in understanding the power dynamics and agency within a text. Jeffries explores how the choice of actions and processes associated with different participants in a text can reveal issues of power and the overall meaning of the text.

For example, the use of specific types of verbs or sentence structures may portray characters as active or passive, influencing their perceived agency and the power relations within the text. Jeffries highlights that analyzing transitivity allows for a detailed examination of these linguistic choices and their implications for the interpretation and understanding of the text.

Jeffries' work contributes to the understanding and application of transitivity in critical stylistics, providing insights into how the model can be used to uncover power dynamics, agency, and the construction of meaning in various texts.

3.3.1.1 Material Processes

Material processes, in the context of critical stylistics, refer to linguistic expressions that represent actions, events, or states requiring physical or mental effort. These processes are instrumental in analyzing how social actors and their actions are depicted in discourse. Here are examples of

material processes from two novels, "Sold" and "A Walk Across the Sun":
Example from "Sold" by Patricia McCormick:

1. "*Lakshmi climbed the steep mountain, her feet aching with every step.*" In this example, the material process is "climbed," which represents a physical action performed by the protagonist, Lakshmi. It displays her perseverance and endurance in overcoming the challenging terrain.

2. "*The traffickers forced her into a dimly lit room, their menacing presence overwhelming her.*" Here, the material process is "forced," depicting the action imposed upon the protagonist by the traffickers. It highlights the power dynamics and lack of agency experienced by the character.

Example from "A Walk Across the Sun" by Corban Addison:

3. "*Ahalya ran through the crowded streets, desperately searching for her missing sister.*" In this sentence, the material process is "ran," representing

the physical action performed by the character Ahalya. It conveys her urgency and determination in finding her sister.

4. "*Thomas carefully examined the legal documents, his brow furrowing with concern.*" Here, the material process is "examined," indicating the mental effort exerted by the character Thomas in analyzing the legal documents. It suggests his meticulousness and attentiveness to detail.

These examples demonstrate how material processes are employed in fictional narratives to portray characters' actions, events, and states. They provide insight into the characters' agency, power dynamics, and emotional experiences.

3.3.1.2 Mental Processes

Mental processes, in the context of critical stylistics, refer to linguistic expressions that describe various mental phenomena, such as perception, cognition, emotion, and volition. These processes involve the internal thoughts, feelings, and intentions of individuals and are crucial for understanding characters' inner experiences and psychological states in a narrative. Here are examples of mental processes from the novels "Sold" by Patricia McCormick and "A Walk Across the Sun" by Corban Addison:

Example from "Sold" by Patricia McCormick:

5. "*Lakshmi remembered the smell of her mother's cooking, a comforting aroma that now seemed distant and unattainable.*" In this example, the mental process is "remembered," which represents the cognitive act of recalling past experiences. It provides insight into Lakshmi's longing for her family and the emotional impact of her current situation.

6. "*As the days passed, Lakshmi began to hope for a better future, envisioning a life beyond the confines of the brothel.*" Here, the mental process is "hope," signifying Lakshmi's positive expectation and desire for a different and

improved life. It reflects her determination and resilience in the face of adversity.

Example from "A Walk Across the Sun" by Corban Addison:

7."*Thomas analyzed the evidence, trying to piece together the puzzle and uncover the truth.*" In this sentence, the mental process is "analyzed," demonstrating Thomas's cognitive engagement in examining evidence and employing his analytical skills to solve a problem. It highlights his intellectual abilities and determination to uncover the truth.

8."*Ahalya struggled to suppress her fear, reminding herself to stay strong for her sister.*" Here, the mental process is "struggled" and "reminding," portraying Ahalya's internal emotional and cognitive battle. It reveals her efforts to overcome fear and her commitment to supporting and protecting her sister.

These examples illustrate how mental processes are employed in the narrative to explore characters' thoughts, emotions, and intentions. They contribute to the readers' understanding of the characters' inner worlds, motivations, and the psychological depth of the story.

3.3.1.3 Relational Processes

Relational processes, in the context of critical stylistics, refer to linguistic expressions that describe relationships between entities or entities' attributes. These processes focus on how characters or objects are connected, their roles in relation to one another, and the qualities or characteristics associated with them. Here are examples of relational processes from the novels "Sold" by Patricia McCormick and "A Walk Across the Sun" by Corban Addison:

Example from "Sold" by Patricia McCormick:

8. "*Lakshmi developed a bond with the other girls in the brothel, forming a sisterhood amidst their shared hardship.*" In this example, the relational process is "developed" and "forming," which highlight the establishment of a bond and the creation of a sisterhood. It depicts the connection and mutual support between the girls in the challenging environment of the brothel.

9. "*Lakshmi's relationship with Mumtaz, the brothel owner, was characterized by fear and dependency.*" Here, the relational process is "characterized," illustrating the nature of Lakshmi's relationship with Mumtaz. It emphasizes the dominant attributes of fear and dependency, revealing the power dynamics at play.

Example from "A Walk Across the Sun" by Corban Addison:

10. "*Thomas assumed the role of protector, guiding and supporting the young girls in their quest for justice.*" In this sentence, the relational process is "assumed," portraying Thomas taking on the role of protector. It highlights his responsibility and involvement in guiding and supporting the young girls, emphasizing his position in relation to them.

11. "*Ahalya's connection with the legal system became crucial as she sought justice for her sister's plight.*" Here, the relational process is "connection," underscoring Ahalya's engagement with the legal system. It signifies the importance of her relationship or association with the legal system in her pursuit of justice.

These examples highlight how relational processes are utilized in the narrative to convey the connections, roles, and attributes of characters and objects. They contribute to the readers' understanding of the dynamics between individuals and their interactions within the story.

3.3.1.4 Verbalization Processes

Verbalization processes, in the context of critical stylistics, refer to linguistic expressions that involve communication through spoken or written language. These processes focus on how characters convey their thoughts, opinions, or emotions through verbal means. Here are examples of verbalization processes from the novels "Sold" by Patricia McCormick and "A Walk Across the Sun" by Corban Addison:

Example from "Sold" by Patricia McCormick:

12. "*Lakshmi pleaded with her mother, begging her not to sell her into the city.*" In this example, the verbalization process is "pleaded" and "begging," representing Lakshmi's use of spoken words to implore and persuade her mother. It shows her attempt to express her desires and emotions through verbal communication.

13. "*Lakshmi whispered a secret to Shilpa, sharing a glimmer of hope amidst their despair.*" Here, the verbalization process is "whispered" and "sharing," demonstrating Lakshmi's act of communicating a secret and conveying a sense of hope to Shilpa. It illustrates their intimate exchange of spoken words in a challenging situation.

Example from "A Walk Across the Sun" by Corban Addison:

14. "*Thomas delivered a passionate speech, rallying the community to take action against human trafficking.*" In this sentence, the verbalization process is "delivered" and "rallying," showcasing Thomas's use of spoken words to deliver a compelling speech that motivates and inspires the community to combat human trafficking.

15. "*Ahalya expressed her gratitude in a heartfelt letter, thanking those who supported her during her journey.*" Here, the verbalization process is "expressed" and "thanking," reflecting Ahalya's use of written words to

convey her sincere appreciation and gratitude to those who provided support. It highlights her communication through a written medium.

These examples illustrate how verbalization processes are employed in the narrative to portray characters' communication through spoken or written language. They contribute to the readers' understanding of characters' expressions, persuasive efforts, and connections established through verbal means.

3.3.1.5 Behavioral Processes

Behavioral processes refer to actions or behaviors performed by individuals or entities within a narrative. These processes focus on portraying characters' physical actions, movements, or reactions that contribute to the development of the plot or their characterization. Here are examples of behavioral processes from the novels "Sold" by Patricia McCormick and "A Walk Across the Sun" by Corban Addison:

Example from "Sold" by Patricia McCormick:

16. "*Lakshmi trembled with fear as she approached the brothel, her steps hesitant and uncertain.*" In this example, the behavioral process is "trembled," depicting Lakshmi's physical reaction of shaking due to fear. It illustrates her visible bodily response and conveys the emotional distress she experiences as she approaches the unfamiliar and dangerous environment.

17. "*Lakshmi mustered up the courage to confront the brothel owner, her voice firm and resolute.*" Here, the behavioral process is "mustered up," portraying Lakshmi's act of gathering her courage. It emphasizes her determination and strength as she confronts the brothel owner, displaying her proactive behavior in the face of adversity.

Example from "A Walk Across the Sun" by Corban Addison:

18. "*Thomas sprinted towards the burning building, his heart pounding with adrenaline.*" In this sentence, the behavioral process is "sprinted,"

highlighting Thomas's rapid and energetic movement towards the burning building. It conveys his decisive and heroic action in response to the crisis, revealing his bravery and commitment to helping others.

19. "*Ahalya clenched her fists, her anger boiling within her as she witnessed the injustice.*" Here, the behavioral process is "clenched," representing Ahalya's physical gesture of tightening her fists. It signifies her intense emotional response and her readiness to take action against the injustice she observes.

These examples demonstrate how behavioral processes are promised in the narrative to portray characters' physical actions, reactions, or movements. They contribute to the readers' understanding of characters' behaviors, emotions, and the progression of events within the story.

Table N0 (2). Description of Modality Types

Transitivity	Material action processes	Actor , goal	Intention Supervention Event
	Mental cognition processes	Sensor, phenomenon	Cognition Reaction perception
	Relational processes	Carrier Attribute	Intensive Possessive circumstantial
	Verbalization processes	Sayer,verbiage	
	Behavioral process	Action Behavioral	

3.4 Equating and Contrasting

Equating and contrasting are linguistic devices used in critical stylistics to draw similarities and differences between entities, ideas, or situations. Equating highlights similarities or connections, while contrasting emphasizes differences or distinctions. Here are examples of equating and contrasting from the novels "Sold" by Patricia McCormick and "A Walk Across the Sun" by Corban Addison:

Example of Equating from "Sold" by Patricia McCormick:

19. "*Lakshmi's innocence, once vibrant as a flower, was now withered and faded.*" In this sentence, equating is used to compare Lakshmi's innocence to a flower, emphasizing the similarity in their vibrancy and subsequent loss of vitality. It creates a parallel between Lakshmi's state of innocence and the withered state of a flower, drawing a connection between the two.

20. "*Her dreams, like birds in a cage, fluttered desperately for freedom.*" Here, equating is employed to compare Lakshmi's dreams to birds confined in a cage, highlighting the shared struggle for liberation. It establishes a similarity between the restricted existence of the birds and the constrained nature of Lakshmi's aspirations.

Example of Contrasting from "A Walk Across the Sun" by Corban Addison:

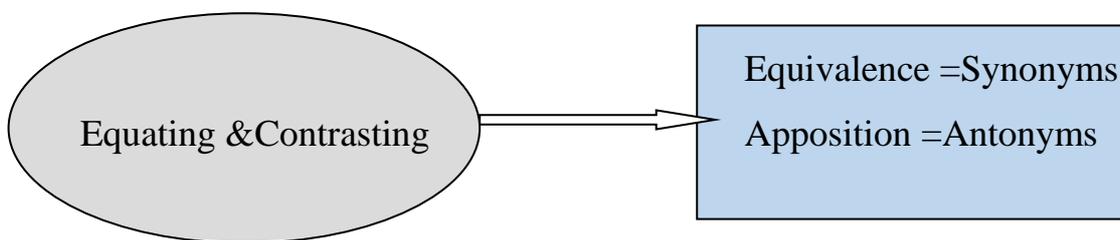
21. "*The opulence of the luxurious mansion stood in stark contrast to the squalor of the nearby slums.*" In this sentence, contrasting is used to emphasize the sharp difference between the opulence of the mansion and the poverty-stricken condition of the surrounding slums. It highlights the stark disparity between wealth and poverty, underscoring the inequality prevalent in the setting.

22. "*The protagonist's compassion was a beacon of light amidst a sea of indifference and apathy.*" Here, contrasting is employed to juxtapose the protagonist's compassion with the prevalent indifference and apathy. It

underscores the distinction between the protagonist's empathetic nature and the general lack of concern exhibited by others.

These examples illustrate how equating and contrasting are used in critical stylistics to highlight similarities and differences between entities, ideas, or situations. They serve to enhance the readers' understanding of relationships, contrasts, and thematic elements within the narratives.

Figure No. (3) Equating & Contrasting tools



3.5 Implying and Assuming

In critical stylistics, implying and assuming are important concepts that involve the interpretation and understanding of implicit meanings and assumptions in texts.

Implying refers to the act of suggesting or hinting at something without explicitly stating it. It involves the use of language and literary devices to convey deeper meanings, evoke emotions, or create a particular atmosphere.

In the context of the novels "Sold" and "A Walk Across the Sun," here are examples of implying:

Example from "Sold":

23."In the dim light, she sensed shadows lurking in every corner, their presence suffocating her. The walls whispered secrets she could not decipher."

This passage implies a sense of danger, secrecy, and unease through the use of metaphorical language. The shadows and whispered secrets suggest hidden threats or mysteries, creating a suspenseful and tense atmosphere.

Example from "A Walk Across the Sun":

24. *"He glanced at the folder on his desk, the weight of its contents heavy on his conscience. The truth remained buried beneath layers of deception."*

Here, its weight on the character's conscience, and the buried truth all imply that there is a significant secret or hidden information with far-reaching consequences. The use of imagery and suggestive language invites readers to uncover the truth alongside the characters.

Assuming, on the other hand, refers to the act of taking something for granted or supposing something to be true without explicit confirmation. It involves making inferences or drawing conclusions based on contextual cues or personal beliefs. In the context of the novels, here are examples of assuming:

Example from "Sold":

25. *"Lakshmi watched as the man's eyes darted nervously and his voice trembled. She assumed he had something important to tell her, something she needed to know."*

In this example, Lakshmi assumes that the man's nervous behavior signifies that he possesses crucial information. Her assumption is based on her observation of his physical cues, suggesting that there is something significant about to be revealed.

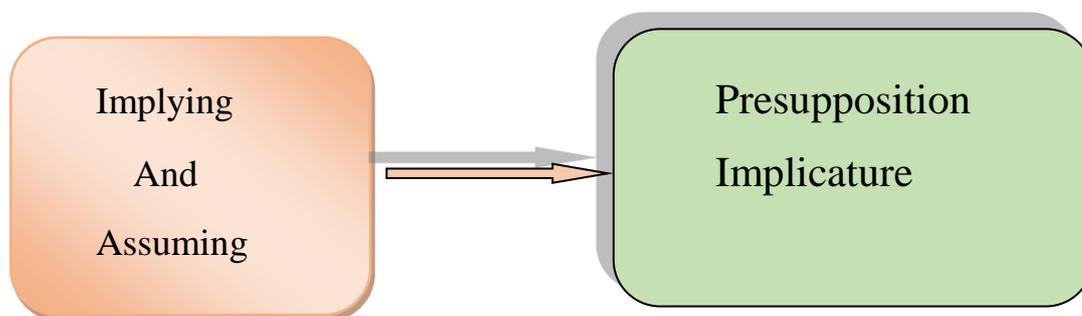
Example from "A Walk Across the Sun":

26. *"As they exchanged glances, Maya assumed his silence meant he understood the gravity of the situation. She trusted that he would make the right decision."*

Maya assumes that the character's silence indicates his comprehension of the seriousness of the situation. Her assumption reflects her trust in his understanding, shaping her expectations of his subsequent actions.

In critical stylistics, analyzing the implications and assumptions in a text allows for a deeper exploration of underlying meanings, reader interpretations, and the influence of subjective perspectives on the narrative. It provides insights into how authors use implicit cues and assumptions to engage readers and shape their understanding of the story.

Figure No. (4) *Implying and Assuming Types*



3.6 Prioritizing

In critical stylistics, prioritizing refers to the deliberate arrangement of information and elements in a text to highlight certain aspects or create specific effects. It involves giving prominence to particular details, events, or characters to shape the reader's perception and focus. Let's explore examples of prioritizing from the novels "Sold" and "A Walk Across the Sun": Example from "Sold":

27. *"The bustling streets of Kolkata enveloped Lakshmi, their cacophony drowning her thoughts. Among the crowd, she spotted the man with the kind eyes, the one who held the key to her freedom."*

In this example, the author prioritizes the bustling streets of Kolkata to emphasize the overwhelming and chaotic environment in which Lakshmi finds herself. By describing the streets as "bustling" and using the word "enveloped," the reader's attention is drawn to the sensory experience and the overwhelming impact it has on Lakshmi. Additionally, the author prioritizes the man with the kind eyes, signaling his significance as the one who can bring about Lakshmi's freedom.

Example from "A Walk Across the Sun":

28. *"The storm raged outside, the howling wind battering the windows. Amidst the chaos, Ahalya clung to her sister, their bond providing solace and strength in the face of adversity."*

In this example, the author prioritizes the storm and the chaos it creates to establish a sense of tension and danger. The phrases "storm raged" and "howling wind" draw attention to the intensity of the weather conditions. Additionally, the author prioritizes the bond between Ahalya and her sister, highlighting its importance as a source of comfort and support amidst the turmoil.

These examples demonstrate how prioritizing in critical stylistics allows authors to control the reader's focus and shape their understanding of the narrative. By selectively emphasizing certain elements and events, authors create specific effects, evoke emotions, and guide the reader's interpretation of the story.

3.7 Enumerating and Exemplifying

Enumerating and exemplifying are important linguistic strategies in critical stylistics that involve listing or providing examples to support and illustrate a point. Enumerating refers to the act of listing or

presenting a series of items or ideas. It helps to provide a comprehensive view or emphasize the multiplicity of certain elements. Exemplifying, on the other hand, involves providing specific examples to illustrate or exemplify a general statement or concept. It helps to make abstract ideas more concrete and relatable. Examples of enumerating and exemplifying from the novels "Sold" and "A Walk Across the Sun:"

Example of Enumerating from "Sold"

29. *"She had lost her home, her family, and her innocence. She was forced to endure hunger, abuse, and despair. Her dreams were shattered, her spirit broken"*. In this example, the author enumerates the various losses and hardships that the protagonist has experienced. By listing "home, family, innocence," "hunger, abuse, despair," and "dreams, spirit," the reader gets a comprehensive understanding of the challenges faced by the character. The enumeration creates a sense of accumulation and emphasizes the extent of the protagonist's suffering.

Example of Exemplifying from "A Walk Across the Sun:"

30. *"The children sought refuge in the makeshift camp, joining others who had fled their homes. They saw families torn apart, lives shattered by tragedy. One girl, with haunted eyes, recounted the horrors she had witnessed"*. In this example, the author exemplifies the impact of a tragedy by providing specific instances and stories. The children seeking refuge, families torn apart, and the girl with haunted eyes serve as concrete examples that illustrate the devastating consequences of the event. The exemplification adds depth and emotional resonance to the narrative, allowing readers to connect with the characters' experiences.

These examples demonstrate how enumerating and exemplifying techniques in critical stylistics enhance the clarity, vividness, and persuasive power of a text. By presenting a series of items or offering specific examples, authors engage readers and provide compelling evidence to support their arguments or evoke empathy for the characters' situations.

3.8 Negation

Negation in critical stylistics refers to the use of linguistic devices to express negation or the denial of a proposition. It involves the negation of statements, ideas, or concepts in order to convey a contrasting or opposing meaning. Example of Negation from "Sold":

31. *"She was no longer the carefree girl she used to be. Her laughter had disappeared, replaced by a hollow emptiness. Her innocence was gone, shattered by the harsh reality of her circumstances."*

In this example, the author employs negation to highlight the transformation and loss experienced by the protagonist. The phrases "no longer," "disappeared," and "gone" negate the positive attributes and emotions associated with the character's past, emphasizing the negative impact of her experiences.

Example of Negation from "A Walk Across the Sun":

32. *"He couldn't ignore the pain in his heart, the weight of guilt that engulfed him. There was no escaping the harsh truth of his actions. The damage was done, irreparable."* Here, negation is used to convey the presence of negative emotions and consequences. The phrases "couldn't ignore," "no escaping," and "irreparable" negate the possibility of avoiding or undoing the negative effects of the character's actions. The negation intensifies the emotional impact and emphasizes the weight of responsibility and remorse.

In both examples, negation is employed to convey a sense of contrast, loss, and the harsh realities faced by the characters. It serves to emphasize the negative aspects of their experiences and creates a poignant and reflective tone in the narrative. In critical stylistics, the use of negation can be analyzed to examine how it shapes meaning, conveys conflicting perspectives, or challenges dominant narratives. By exploring the presence and effects of negation in a text, readers can gain insights into the contrasting themes, emotions, and experiences depicted in the novels.

3.9 Hypothesizing

Hypothesizing in critical stylistics involves the presentation of hypothetical situations, ideas, or conjectures within a text. It allows authors to explore possibilities, speculate on outcomes, or propose alternative scenarios. Hypothesizing adds depth and complexity to the narrative by engaging readers in thought-provoking speculation.

Example of Hypothesizing from "Sold":

33. *"Perhaps if she had never left her village, her life would have taken a different course. Maybe she would still be surrounded by the familiar faces and the comforting rhythms of her community. But fate had other plans for her."* In this example, the author engages in hypothesizing by presenting a speculative scenario. The use of "perhaps" and "maybe" introduces a hypothetical situation where the protagonist's life could have unfolded differently if certain events had not occurred. This creates a sense of contemplation and invites readers to imagine alternative outcomes.

Example of Hypothesizing from "A Walk Across the Sun":

34. *"What if they had chosen a different path? Would their lives have intersected? Would they have experienced the same trials and tribulations? It was impossible to know, but the thought lingered in their minds."*

Here, the author engages in hypothesizing by posing hypothetical questions. The use of "what if" prompts readers to consider alternative choices and their potential consequences. The uncertainties and possibilities presented through hypothesizing add layers of complexity to the characters' journeys and encourage readers to reflect on the impact of decisions.

Hypothesizing in these examples allows readers to explore different narratives and contemplate the significance of choices and circumstances. It encourages critical thinking and engagement with the text, as readers are prompted to consider the implications of hypothetical scenarios.

In critical stylistics, analyzing the use of hypothesizing can reveal the author's intentions, invite readers to question dominant narratives, and encourage exploration of alternative perspectives and possibilities.

Table No. (3) Modality Types

Modality	<p>Epistemic: indicates producers' certainty about proposition</p> <p>Deontic: producer's opinion about necessity of proposition</p> <p>Boulomaic: producer's desirability of the proposition</p>
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3.10 Space, Time and Social Presentation

Space, Time, and Social Presentation are important elements in critical stylistics that contribute to the construction of meaning in a text. They refer to how the concepts of space, time, and social relationships are portrayed and represented within the narrative.

Space: Example from "Sold":

35. *"The narrow streets of the city were filled with bustling vendors, their voices blending with the aroma of spices that wafted through the air."*

This description of the city's narrow streets portrays a sense of confined and crowded space. The presence of bustling vendors and the aroma of spices evokes a vivid sensory experience, creating a rich spatial environment.

Example from "A Walk Across the Sun":

36. *"The vast expanse of the ocean stretched out before them, its endless waves crashing against the shore. They felt the immensity of the open space, a reminder of their insignificance in the grand scheme of things."*

In this example, the vastness of the ocean represents an expansive and awe-inspiring space. The description emphasizes the contrast between the characters' smallness and the immense natural environment, creating a sense of awe and reflection.

Time: Example from "Sold":

37. *"With each passing day, the sun's rays grew weaker, signaling the arrival of winter. Time seemed to move slowly, dragging its feet as Lakshmi yearned for a better future."*

This example depicts the passage of time and the anticipation of a change in seasons. The reference to time moving slowly reflects the character's longing and emphasizes the hardships she endures.

Example from "A Walk Across the Sun":

38. *"As night fell, the city transformed into a different world. The streets came alive with vibrant lights, and the rhythm of music filled the air. Time seemed to lose its grip as they immersed themselves in the vibrant nightlife."*

Here, the description of the city's transformation at night suggests a shift in time and atmosphere. The use of vibrant lights, music, and the notion of time losing its grip conveys a sense of escape and immersion in a different temporal experience.

Social Presentation: Example from "Sold":

39. *"The hierarchy within the brothel was evident. The older girls held positions of power, dictating the rules and exerting control over the younger, more vulnerable ones."*

This example highlights the social dynamics and power structures within the brothel. The older girls' positions of power and control over the younger girls illustrate the social hierarchy and the exploitation prevalent in that environment.

Example from "A Walk Across the Sun":

40. *"The stark contrast between the wealthy neighborhood and the slums revealed the deep divide in society. The privileged few lived in opulent mansions, while the less fortunate struggled to survive in makeshift shelters."*

This example portrays the social divide between the wealthy and the underprivileged. The stark contrast between opulent mansions and makeshift shelters highlights the inequality and social disparities within the society depicted in the novel.

Space, Time, and Social Presentation are integral to the construction of meaning in literary texts. They shape the setting, atmosphere, character interactions, and social dynamics, contributing to the overall narrative and themes explored in the novels. By analyzing these elements, critical stylistics enables readers to gain insights into the social, cultural, and temporal aspects of the texts and their implications for the story and its interpretation.

3.11 Representing Speech / Thought of Others

Representing the speech and thought of others in critical stylistics involves the ways in which authors depict the words, conversations, and inner musings of characters within a text. It encompasses various linguistic

and stylistic devices used to convey dialogue, reported speech, or the internal monologues of characters.

When representing speech, authors employ techniques to indicate that characters are directly speaking. This can be achieved through direct quotation, where the character's exact words are enclosed in quotation marks. Attribution tags, such as verbs like "said," "exclaimed," or "whispered," are used to specify who is speaking. Additionally, authors may use descriptive language to provide further context, such as tone, volume, or emotional expression, enhancing the reader's understanding of the character's speech. Representing thought involves the portrayal of a character's internal mental processes, including their reflections, contemplations, and ponderings. Unlike speech, thoughts are typically not presented within quotation marks. Instead, authors use narrative description to convey the character's thoughts. This may involve verbs like "thought," "wondered," or "pondered" to indicate the character's cognitive activity. Descriptive language, such as adjectives or adverbs, can be employed to convey the character's emotional state, intensity of thought, or sensory experiences associated with their thoughts.

Representing Speech:

1. Direct Quotation: The author directly quotes the character's words, using quotation marks to indicate direct speech. For example:

41. *"I can't do this anymore," she said.*

42. *He shouted, "Leave me alone!"*

2. Indirect Speech: The author reports the character's speech without using quotation marks, typically using reporting verbs or phrases. For example:

43. *She told him she couldn't go.*

44. *He asked if she had seen his keys.*

Representing Thought:

1. Direct Thought: The author presents the character's inner thoughts using direct statements, often in italics or quotation marks. For example:

45. *I can't believe what just happened.*

46. *"This is going to be a long day," he thought to himself.*

2. Indirect Thought: The author indirectly conveys the character's thoughts through narrative description without explicitly stating them. For example:

47. *She pondered her options, considering the consequences of each.*

48. *His mind raced with possibilities as he weighed his choices.*

In both "Sold" and "A Walk Across the Sun," you can expect to find instances where the authors represent the speech and thought of various characters. These techniques help readers gain insights into the characters' perspectives, emotions, and motivations, enhancing the depth and authenticity of the narrative.

3.12 Linguistics Stylistic Techniques

The second aspect of this study's model involves employing literary techniques to identify the ideology of human trafficking in narrative discourse. These techniques help uncover the author's beliefs about sex trafficking in literary works. These tools—metaphor, irony, rhetorical questions, overstatement, and understatement—can be both complementary and supplementary to critical stylistic tools in the analysis of texts. Here is how they fulfill these roles:

1. *Complementary*: These tools complement critical stylistic tools by providing additional layers of meaning and enhancing the understanding of the texts. They offer unique perspectives and techniques for conveying ideologies that may not be as prominent through other stylistic features. For

example, metaphor and irony can provide symbolic and satirical representations, respectively, that deepen the analysis of ideology in a text.

2. *Supplementary*: These tools can also serve as supplementary elements to critical stylistic tools by offering different ways to approach the analysis and uncover ideological implications. They provide specific devices and techniques that focus on rhetorical strategies, figurative language, and communication styles within the text. Their use supplements the broader analysis provided by critical stylistics tools, enabling a more comprehensive exploration of ideology.

By integrating these tools with critical stylistic tools, researchers can examine various aspects of language, including its figurative and rhetorical dimensions, to gain a more comprehensive understanding of how ideologies are conveyed and reinforced within a text. The combination of these tools allows for a more nuanced and multi-dimensional analysis, capturing the subtleties and complexities of ideology in literature.

One such technique is metaphor, which connects dissimilar ideas through figurative comparison. For instance, the metaphorical statement "This library is an ocean of knowledge" links the library to the ocean, conveying its vastness and depth. Although not literal, this metaphor creates a vivid and impactful comparison.

Likewise, a rhetorical question is a technique employed by writers to persuade readers. It is a question that does not require an answer and is directed at the reader. The purpose of a rhetorical question is to engage the reader, prompting them to pause and contemplate. For example, the quote "What's in a name? That which we call a rose by any other name would smell as sweet" utilizes a rhetorical question to emphasize the insignificance of names. The speaker doesn't expect an answer but intends to highlight that a

rose's scent is independent of its name, just as individuals shouldn't be defined solely by their names or backgrounds.

Irony serves various purposes in narrative discourse. Firstly, it adds depth and allows readers to discover hidden meanings or themes. Secondly, it creates tension and suspense, heightening reader engagement. Irony can also expose flaws or contradictions in characters or society, challenging preconceived notions and prompting readers to reconsider their perspectives. Overall, irony enriches storytelling by providing complexity, depth, and thought-provoking insights.

On the other hand, understatement is frequently used to downplay the value, size, or significance of something. Interestingly, using understatement ironically increases the significance of the quality being downplayed. For example, in the midst of a hurricane, saying "It seems to be raining a little" is an understatement that draws attention to the rain by minimizing its magnitude. Another example is saying "What he did was slightly illegal" to describe someone who stole a car.

In contrast, overstatement involves exaggeration or extreme overstatement to the point of impossibility. For instance, declaring "I could eat this delicious cake forever" uses hyperbole to express immense enjoyment, emphasizing the pleasure of eating the cake.

To summarize, the described stylistic tools or figures focus on interpreting literary discourse to reveal hidden meanings and the novelist's ideological perspectives. They help convey the author's messages to readers, evoke emotions, and direct attention. These tools sustain textual conceptual analysis of the ideological aspects of human trafficking, particularly sex trafficking and the exploitation of women in narrative discourse.

Following detail description of stylistics tools with examples from selected novel.

3.13 Metaphor

In critical stylistics, a metaphor is a linguistics tool that is used to make implicit comparisons between unrelated elements or actions. It is a figure of speech that goes beyond the literal meaning of words and creates a connection between two concepts or ideas. Metaphors are based on similarities or associations between these concepts, allowing the writer to convey a deeper meaning or add layers of interpretation to the text.

Metaphors work by drawing upon the reader's existing knowledge and understanding of the world. They rely on the reader's ability to recognize and interpret the implied comparison being made. When encountering a metaphor, the reader is prompted to explore the similarities and differences between the two elements being compared, which enriches their engagement with the text and deepens their understanding of the subject matter.

1. Standard metaphor:

49. "*She is a flower blooming amidst the chaos.*" (Sold) Explanation: This metaphor compares a person, likely a character in the novel, to a flower. It suggests that despite the chaotic and challenging circumstances surrounding her, she remains resilient, beautiful, and capable of thriving.

50. "*He is a pillar of strength.*" (A Walk Across the Sun) Explanation: This metaphor likens a person, possibly a character in the story, to a pillar. It implies that the individual is reliable, steadfast, and serves as a source of support for others.

2. Implied metaphor:

51. "*Her words cut through me like a knife.*" (Sold) Explanation: This implied metaphor suggests that the impact of someone's words is so sharp and painful that it can be likened to the cutting sensation of a knife. It conveys the emotional intensity and harm caused by the words spoken.

52. "*The city streets whispered their secrets.*" (A Walk Across the Sun) Explanation: This implied metaphor gives human-like qualities to the city streets, suggesting that they possess the ability to communicate secrets through whispers. It creates an atmosphere of intrigue and mystery surrounding the urban environment.

3. Visual metaphor:

53. "*Her tears were like a river flowing down her face.*" (Sold) Explanation: This visual metaphor compares the flow of tears to the movement and power of a river. It emphasizes the abundance and intensity of the character's tears, evoking a strong emotional response and vividly portraying her sadness or distress.

54. "*The sun of justice finally rose, dispelling the darkness of injustice.*" (A Walk Across the Sun) Explanation: This metaphorical statement visualizes justice as the rising sun. It implies that justice brings light, warmth, and the eradication of darkness, representing the resolution of injustice and the restoration of balance and fairness.

4. Extended metaphor:

In "Sold," the extended metaphor of a caged bird represents Lakshmi's captivity and longing for freedom. The recurring imagery of a bird throughout the novel emphasizes her confinement, vulnerability, and desire to escape her oppressive circumstances. The metaphor highlights themes of captivity, resilience, and the longing for liberation.

In "A Walk Across the Sun," the extended metaphor of a journey symbolizes the sisters' quest for justice and healing. Their physical journey, as they navigate challenging circumstances, mirrors their emotional and psychological journey towards finding justice for themselves and others. The

extended metaphor emphasizes their growth, resilience, and the transformative nature of their experiences.

These examples of metaphors in the novels serve to enhance the readers' engagement with the stories, evoke emotions, and convey deeper meanings and themes. By using metaphors, the authors invite readers to explore the connections between different concepts, characters, and situations, and encourage a more nuanced understanding of the narratives.

3.14 Rhetorical Question

Rhetorical question (henceforth RQ). In critical stylistics, a rhetorical question is a linguistics stylistics tool of speech used by writers to make a point or create an effect rather than to elicit a direct response from the reader. It is a question that is asked for persuasive or dramatic effect, without expecting an answer. Rhetorical questions engage the reader by prompting them to pause and reflect on the question, encouraging them to consider the writer's intended message or viewpoint.

Examples of rhetorical questions in the novels "Sold" and "A Walk Across the Sun" are as follows:

Example from "Sold":

55. *"What kind of world is it where a man can sell his own daughter?"* - This rhetorical question highlights the disturbing reality of child trafficking and challenges the reader to contemplate the injustice and moral implications of such actions. It aims to evoke empathy and provoke thought about the issue of human trafficking.

Example from "A Walk Across the Sun":

56. *"Can you imagine a life where every dream you ever had was taken away?"* - This rhetorical question prompts the reader to imagine the profound loss and devastation experienced by victims of human trafficking. It seeks to

evoke a sense of empathy and create awareness about the emotional and psychological impact on those affected.

In both examples, the rhetorical questions serve to engage the reader's emotions and draw attention to the seriousness of the themes addressed in the novels. They encourage readers to reflect on the social issues portrayed and consider their own perspectives and attitudes towards human trafficking. Rhetorical questions in critical stylistics are employed to stimulate thought, challenge assumptions, and encourage readers to examine the underlying messages conveyed in the narrative.

3.15 Irony

Irony in critical stylistics is a linguistics tool used to create a contrast or incongruity between what is expected or intended and what actually occurs. It serves to challenge assumptions, highlight contradictions, and provoke thought and reflection in the reader. Irony can be categorized into different types: verbal irony, situational irony, and dramatic irony.

1. Verbal Irony: Verbal irony occurs when there is a contrast between what is said and what is actually meant. It involves using words to express the opposite of their literal meaning or to convey a different underlying message. Examples of verbal irony in "Sold" and "A Walk Across the Sun" could include:

57. In "Sold," a character sarcastically exclaims, "*What a great life I have!*" while enduring the harrowing experiences of human trafficking. The irony lies in the stark contrast between the character's statement and the harsh reality they face.

58. In "A Walk Across the Sun," a character humorously remarks, "*Oh, this is just the perfect situation!*" when facing a difficult or dangerous circumstance related to human trafficking. The irony lies in the discrepancy

between the character's sarcastic tone and the challenging situation they are in.

2. **Situational Irony:** Situational irony arises when there is a contrast between what is expected to happen and what actually occurs in a given situation. It involves a discrepancy between the outcome and the anticipated or desired result. Examples of situational irony in the novels could include:

In "Sold," a character who embarks on a dangerous journey to escape human trafficking ends up being recaptured and forced back into the same predicament. This unexpected twist of events creates situational irony as it subverts the character's expectations and the reader's anticipation.

In "A Walk Across the Sun," a group of dedicated individuals working to combat human trafficking discovers that one of their own team members is secretly involved in the illicit trade. The irony lies in the contradictory nature of the situation, where those fighting against trafficking unknowingly have an accomplice within their ranks.

Through the use of verbal irony and situational irony, authors in critical stylistics engage readers by challenging their assumptions, exposing contradictions, and encouraging deeper reflection on the themes and issues presented in the narrative.

3. 16 Overstatement

Overstatement or hyperbole is a figure of speech in critical stylistics that involves exaggerated or extravagant statements or claims that are not meant to be taken literally. It is used to emphasize a point, create emphasis, or evoke strong emotions. Here are additional examples of overstatement or hyperbole from "Sold" by Patricia McCormick and "A Walk Across the Sun" by Corban Addison:

From "Sold":

59. "*The room was as cold as the North Pole.*" This overstatement exaggerates the coldness of the room to emphasize its extreme temperature.

60. "*I've told you a million times to clean your room.*" This hyperbole exaggerates the frequency of the speaker's request to emphasize frustration or annoyance.

61. "*I have a ton of homework to do.*" This overstatement exaggerates the amount of homework to emphasize the speaker's workload.

From "A Walk Across the Sun":

62. "*He was as tall as a skyscraper.*" This hyperbole exaggerates the height of the character to emphasize his significant stature.

63. "*She was running at the speed of light.*" This overstatement exaggerates the character's running speed to emphasize her remarkable swiftness.

64. "*I've been waiting for ages.*" This hyperbole exaggerates the length of time to emphasize impatience or frustration.

These examples demonstrate how overstatement or hyperbole can be used in literature to add emphasis, create vivid imagery, or evoke strong emotional responses from readers.

3. 17 Understatement

Understatement in critical stylistics shows the speaker deliberately downplays the significance, magnitude, or intensity of something in order to create a particular effect. It involves expressing an idea or situation as less important or impactful than it actually is.

The use of understatement can serve various purposes in literature. It can create irony, humor, or a sense of modesty. By downplaying a situation, the writer can generate a subtle contrast between the understated statement and the reality, thereby engaging the reader's attention and inviting them to interpret the true meaning behind the words.

In the context of "Sold" and "A Walk Across the Sun," understatement may be used to convey the enormity of the human trafficking issue and the suffering experienced by the characters in a subtle and understated manner. It can evoke a sense of empathy and invite the reader to reflect on the importance of the situation.

For example, in "Sold," an understatement like

65 *"She faced a few challenges in her journey"* may be used to describe the protagonist's harrowing and traumatic experiences during her journey into sex trafficking. By minimizing the description, the writer emphasizes the magnitude of the challenges faced by the character.

In "A Walk Across the Sun," an understatement like

66. *"The living conditions were less than ideal"* may be used to describe the deplorable and inhumane conditions endured by the victims of human trafficking. By using understatement, the writer subtly highlights the severity of the situation.

Overall, understatement in critical stylistics is a powerful tool that allows writers to convey complex emotions, create contrast, and engage the reader's imagination by intentionally downplaying the significance of a situation or idea.

3. Socio –Cultural Manifestations

Sociocultural manifestations of human trafficking can vary significantly depending on the region, culture, and social context. However, there are several common sociocultural factors and manifestations associated with human trafficking in this study as following

- 1. Sex Trafficking (exploitation):** Sex trafficking involves the use of force, fraud, or coercion to exploit individuals in the sex industry. Victims of sex trafficking are coerced into engaging in sexual acts for the profit of

traffickers and are subjected to physical, sexual, and emotional abuse (Doe, 2019). This form of human trafficking is considered a serious violation of human rights and a form of modern-day slavery.

Example from the novel *Sold*: In the novel *Sold* by Patricia McCormick, the protagonist, Lakshmi, is trafficked from her village in Nepal and forced into a brothel in India. She is subjected to sexual exploitation and experiences the harsh realities of sex trafficking (McCormick, 2006).

2. Pornography: Pornography refers to the production and distribution of sexually explicit materials for commercial gain. The pornography industry has been linked to the exploitation and objectification of women and children. Many individuals involved in the production of pornography are coerced or manipulated into participating, and they may suffer physical, emotional, and psychological harm as a result (Smith, 2020).

Example from the novel *A Walk Across the Sun*: In *A Walk Across the Sun* by Corban Addison, the character of Ahalya Ghai, a young girl from India, is lured into the world of pornography and becomes a victim of exploitation. The novel explores the devastating consequences of the pornography industry on vulnerable individuals (Addison, 2012).

3. Servitude: Servitude involves situations where individuals are forced to work under harsh and exploitative conditions, often with little or no pay. Examples of servitude include forced labor in factories, farms, or domestic work. Victims of servitude endure physical abuse, long working hours, and deprivation of basic human rights (Farrall, Gray, & Hay, 2018).

Example from the novel *Sold*: In *Sold* by Patricia McCormick, the character of Mumtaz is sold into domestic servitude and forced to work as a maid in Kolkata. She experiences the harsh reality of being trapped in a life of servitude and the abuse she endures (McCormick, 2006).

To contextualize the eclectic model to suit the research objectives, it is important to consider how each tool can be specifically applied to address the research questions or objectives at hand:

1. What critical stylistic tools do the selected novels employ to explore the experiences of human trafficking victims?

Naming and describing the novels use specific language choices to describe the physical, emotional, and psychological experiences of trafficking victims. By providing detailed descriptions of their hardships, vulnerabilities, and moments of resilience, the novels create a vivid portrayal of the victims' experiences.

2. What specific language techniques, as part of the authors' stylistic repertoire, are used to evoke empathy for the individuals subjected to human trafficking?

Representing Actions/Events/States: The authors utilize descriptive language to depict the actions, events, and states associated with human trafficking. Through vivid and evocative descriptions, readers are able to emotionally connect with the victims, leading to a deeper sense of empathy.

3. Which linguistics devices, serving as crucial elements of the authors' stylistic arsenal, are evident in emphasizing the gravity of the issue of human trafficking?

Metaphor : The authors employ symbolic imagery to underscore the gravity of human trafficking. Symbolic elements such as cages, chains, or darkness serve as powerful metaphors, representing the entrapment, bondage, and despair experienced by victims.

4. In what manner do cultural and societal factors, integrated into the narrative through stylistic choices, shape the representation of human trafficking in the selected novels?

Representing Time, Space, and Society: The novels depict the cultural and societal factors that contribute to the prevalence of human trafficking. Through the portrayal of gender inequality, poverty, corruption, and social norms, the novels explore the socio-cultural contexts in which trafficking thrives.

5 .To what degree do the two novels, through the strategic application of critical stylistics, challenge prevailing beliefs about human trafficking or reinforce existing notions?

Equating and Contrasting: By equating and contrasting the experiences of trafficking victims with conventional beliefs, the novels challenge preconceived notions. They expose the complexities of the issue and highlight the diverse backgrounds, motivations, and circumstances of victims, challenging stereotypes and victim-blaming narratives.

6. What do the stylistic choices related to the depiction of geographical settings contribute to the representation of human trafficking in the selected novels?

Representing Time, Space, and Society: The setting and location play a significant role in portraying human trafficking. The novels explore different geographical contexts, which influence the depiction of trafficking, including cultural norms, economic conditions, legal frameworks, and social attitudes.

7 .What do the authors, through the application of critical stylistic techniques, employ to navigate the intricate aspects of human trafficking within their narratives?

Implying and Assuming: The authors imply the lack of agency and consent for trafficking victims through their language and narrative choices. They depict instances where victims are coerced, manipulated, or forced into

situations against their will, challenging the notion of consent in human trafficking.

8. *What broader implications can be drawn from the authors' stylistic choices within the discourse surrounding human trafficking, particularly in relation to societal attitudes and awareness?*

The authors' stylistic choices have broader implications for the discourse surrounding human trafficking. By using evocative language, engaging narratives, and symbolic devices, they contribute to raising awareness, fostering empathy, and promoting discussions about the urgency to combat human trafficking.

9. *Through the lens of critical stylistics, how do the selected novels compare and contrast in their treatment of the subject of human trafficking?*

By equating and contrasting the portrayals of human trafficking in the two novels, readers can identify similarities and differences in themes, characterizations, and narrative approaches. This analysis helps in understanding how different authors tackle the issue and provides a broader perspective on the topic.

10. *What is the most impactful stylistic element or technique used in these novels to raise awareness and foster a deeper understanding of Human trafficking?*

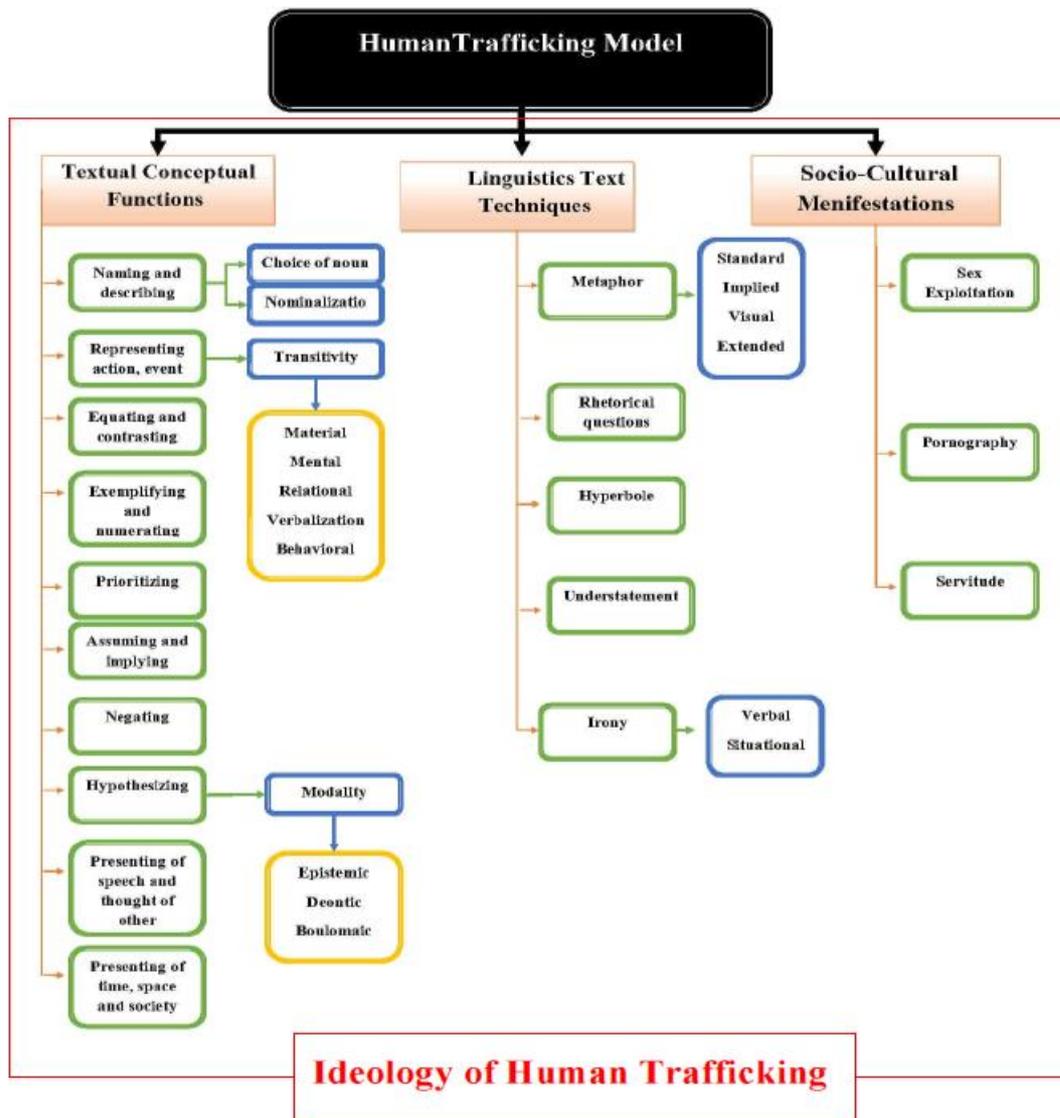
The potential impact of the selected novels on readers' awareness and understanding is significant. By utilizing critical stylistics tools, the novels create immersive and emotionally resonant narratives that engage readers. They increase awareness about the issue of human trafficking, foster empathy, challenge preconceived notions, and inspire readers to take action to stop this dangerous trade.

By using these critical stylistics tools, readers can delve deeper into the novels, analyze the authors' choices, and gain a richer understanding of the portrayals of human trafficking and their broader implications.

The combined model of critical stylistic tools and linguistic devices offers a comprehensive approach to analyzing human trafficking in novels. It involves using critical stylistic tools to examine linguistic and stylistic elements such as naming, describing, equating, and contrasting, which reveal explicit language choices related to human trafficking. Additionally, literary devices such as metaphor, irony, rhetorical questions, overstatement, and understatement are employed to uncover implicit ideologies, symbolic associations, and subversive messages within the texts. This model allows researchers to explore how language is used to represent human trafficking, examine rhetorical strategies, and contextualize the issue within societal and cultural dimensions. By integrating these tools, the model fosters a deeper understanding, empathy, and awareness of human trafficking, potentially inspiring action to address this pressing societal problem.

Figure No.(5) Eclectic Model of Human trafficking

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CHAPTER FOUR

DATA SELECTION, DESCRIPTION AND ANALYSIS

4.1 Introductory Remarks

In this chapter, the practical aspect of the current study takes center stage, building upon the theoretical groundwork laid out in previous chapters. The emphasis is placed on the hands-on implementation of the research, encompassing data gathering, organization, and comprehensive analysis. What sets this chapter apart is the incorporation of two distinct analytical methods: qualitative analysis, which follows a well-developed model discussed in the previous chapter, and quantitative analysis, employing statistical techniques.

By utilizing qualitative analysis, the researcher aims to delve into the nuances and complexities of the research topic, capturing rich and detailed insights. This method allows for a deep exploration of the underlying factors, motivations, and experiences of the subjects under study. The developed model acts as a guide, providing a framework for the qualitative analysis process, ensuring consistency and coherence in the interpretation of the gathered data.

On the other hand, the quantitative analysis employs statistical methods to quantify and analyze numerical data. This approach facilitates the examination of patterns, trends, and relationships within the dataset. By employing statistical techniques, the researcher can derive objective and measurable findings, which contribute to the overall robustness of the study. The objective of this chapter is to effectively address the study objectives and validate or refute the hypotheses. By utilizing both qualitative and quantitative procedures in a coherent and cohesive manner, the research aims

to arrive at precise and reliable results. These results are intended to align with the research questions and guidelines established in Chapter One, contributing to a comprehensive understanding of the subject matter. Ultimately, the combination of these two analytical methods enhances the overall rigor and validity of the study's findings.

4.2 Data Selection

The data analyzed in this study comprises two English novels, "Sold" by Patricia McCormick and "A Walk Across the Sun" by Corban Addison. These novels are selected based on specific criteria, including content, genre, time, and place. Here is a comprehensive description of the data in these novels:

1. **Content:** The data revolves around the dramatic representation of human trafficking. Both novels delve into the harrowing world of human trafficking, exploring its causes, consequences, and the experiences of individuals caught in its web. The content provides valuable insights into the emotional, physical, and psychological effects of human trafficking on the characters involved.
2. **Genre:** The selected novels belong to the genre of social representation of human trafficking. They offer a realistic portrayal of the issue, drawing from actual events and actions associated with human trafficking. By examining these narratives, the analysis focuses on how human trafficking is depicted in the social and cultural context of the stories.
3. **Characters:** The data centers around the major characters in each novel. In "Sold," the protagonist is Lakshmi, a young Nepali girl who is trafficked into the sex trade. In "A Walk Across the Sun," the focus is on Ahalya and Sita, two sisters who become victims of human trafficking. The data provides a deep exploration of their personal stories, struggles, and resilience in the face of adversity.

4. **Setting:** The data includes the specific time and place in which the stories unfold. "Sold" is primarily set in Nepal and India, highlighting the social factors and cultural dynamics surrounding human trafficking in those regions. "A Walk Across the Sun" takes place in India, exploring the aftermath of a natural disaster intertwined with the issue of trafficking. The settings contribute to the data by shaping the characters' experiences and providing a contextual backdrop.

5. **Language and Style:** The language and style employed in these novels contribute to the data. In "Sold," Patricia McCormick utilizes concise and accessible language, capturing the raw emotions and experiences of the characters. Corban Addison, in "A Walk Across the Sun," employs descriptive and evocative language, immersing the reader in the story's intricacies. The language and style enhance the readers' engagement and understanding of the narrative.

6. **Themes:** The data encompasses various thematic elements related to human trafficking, such as exploitation, survival, social injustice, resilience, and the impact of cultural and societal factors. These themes are interwoven into the narratives, providing a deeper exploration of the human trafficking phenomenon and its broader implications.

By analyzing the data in these novels, the research aims to uncover the nuanced portrayal of human trafficking as an ideology in narrative discourse. The selected novels offer poignant insights into the complex and devastating realities of human trafficking, providing a platform for examining the issue from multiple perspectives.

The data in "Sold" and "A Walk Across the Sun" presents a compelling and thought-provoking exploration of human trafficking, shedding light on the experiences of those affected and inviting readers to contemplate the social, cultural, and ethical dimensions of this global problem.

4.3. Data Description

The data considered for analysis in this study consists of narrative content from two selected English novels: "Sold" by Patricia McCormick (2006) and "A Walk Across the Sun" by Corban Addison (2012). These novels were based on specific criteria to illustrate how human trafficking is depicted as an ideology within the narrative discourse, using the developed model discussed in chapter 3.

Novels, by their very nature, are dedicated to narrating the individual experiences of characters, aiming to create a vivid portrait of both the characters and the world they inhabit. Unlike other forms of literature, novels typically delve into inner feelings, thoughts, and even conflicting ideas or values. There are several reasons for choosing "Sold" by Patricia McCormick (2006) and "A Walk Across the Sun" by Corban Addison (2012) as the novels for analysis in this study:

1. ***Relevance to the Research Topic***: Both novels directly address the issue of human trafficking, which aligns with the research focus of examining how human trafficking is depicted as an ideology within the narrative discourse. By selecting novels that specifically tackle this topic, the study can closely analyze the authors' portrayals and representations, providing valuable insights into the subject matter.

2. ***Rich Characterization and Individual Experiences***: Novels, as a literary form, are known for their ability to delve deep into the individual experiences of characters. "Sold" and "A Walk Across the Sun" are dedicated to portraying the personal journeys, struggles, and emotions of characters affected by human trafficking. This aspect makes the novels suitable for exploring the human side of the issue and examining how characters' experiences contribute to the narrative's ideological representation.

3. ***Narrative Exploration of Conflicting Ideas and Values***: Novels often survey into conflicting ideas and values, providing a rich landscape for exploring complex themes. Human trafficking, as an issue, raises various ethical, moral, and societal dilemmas. By examining the novels' narrative explorations of conflicting ideas and values surrounding human trafficking, the study can shed light on the ideological dimensions embedded within the storytelling.

4. ***Contemporary Context***: "Sold" is published in 2006, while "A Walk Across the Sun" was published in 2012, making them relatively recent works. This temporal proximity ensures that the narratives are informed by more current understandings and discussions surrounding human trafficking. By analyzing contemporary novels, the study can explore how the portrayal of human trafficking as an ideology has evolved and adapted to the changing social and cultural context.

5. ***Literary Merit***: Both "Sold" and "A Walk Across the Sun" have received critical acclaim and have been well-received by readers. "Sold" was a National Book Award finalist, highlighting its literary quality and significance. "A Walk Across the Sun" has been praised for its engaging storytelling and thought-provoking narrative. Selecting novels of literary merit enhances the study's credibility and ensures the analysis is conducted on works that have demonstrated excellence in terms of writing style, character development, and narrative structure.

6. ***Availability and Accessibility***: Another practical consideration in selecting these novels is their availability and accessibility to researchers and readers. "Sold" and "A Walk Across the Sun" are widely available through libraries, bookstores (Amazon). Their accessibility ensures that the study's findings can be widely disseminated and encourages further research and discussion on the topic.

7. *Different Perspectives and Approaches:* "Sold" and "A Walk Across the Sun" offer distinct perspectives on human trafficking. "Sold" focuses on the perspective of a young Nepali girl who becomes a victim of trafficking, providing an intimate exploration of her experiences. On the other hand, "A Walk Across the Sun" presents a broader view by following two sisters who engage in combating human trafficking, offering insights into the fight against this crime. By selecting novels with different perspectives, the study can examine how human trafficking is portrayed as an ideology from various angles.

8. *Cultural and Geographic Diversity:* The chosen novels provide diverse cultural and geographic contexts for the depiction of human trafficking. "Sold" takes place in Nepal and explores the specific cultural and societal factors that contribute to the trafficking of young girls. In contrast, "A Walk Across the Sun" unfolds in different locations, including the United States and India, highlighting the global nature of the issue. The inclusion of diverse settings enhances the study's understanding of how human trafficking as an ideology is depicted across different cultural and geographical contexts.

9. *Audience Engagement and Impact:* Both "Sold" and "A Walk Across the Sun" have resonated with readers and have had a significant impact on raising awareness about human trafficking. These novels have reached a wide audience, including young adult readers, and have sparked conversations and discussions about the issue. By analyzing novels that have successfully engaged readers and influenced public discourse, the study can explore the effectiveness of narrative storytelling in conveying the ideology of human trafficking.

10. ***Historical and Contemporary Significance:*** "Sold" and "A Walk Across the Sun" offer insights into both historical and contemporary aspects of human trafficking. "Sold" provides a portrayal of trafficking in the early 2000s, reflecting the realities of that time. In contrast, "A Walk Across the Sun" incorporates more recent perspectives, taking into account current challenges and advancements in the fight against human trafficking. By examining novels that span different time periods, the study can analyze the evolving depiction of human trafficking as an ideology over time.

11. ***Author Expertise and Research:*** Both Patricia McCormick and Corban Addison have conducted extensive research and have demonstrated a commitment to addressing social issues through their writing. Patricia McCormick extensively researched the topic of human trafficking before writing "Sold," while Corban Addison has engaged with anti-trafficking organizations in his work. By analyzing novels by authors with a dedication to researching and raising awareness about human trafficking, the study can benefit from their insights and expertise.

By considering these factors, the selection of "Sold" and "A Walk Across the Sun" as the novels for analysis in this study ensures a relevant, rich, and contemporary exploration of how human trafficking is depicted as an ideology within the narrative discourse,(Rasha Analysis ,2023).

4.4 Comment about “SOLD” Novel

1. Author Biography:

Patricia McCormick is an American author known for her compelling young adult novels. She was born on May 23, 1956, in New York. McCormick worked as a journalist before turning to writing fiction. She has written several acclaimed novels that tackle challenging and important issues faced by young people. McCormick's work often sheds light on social justice topics and amplifies the voices of marginalized individuals. Her novels have garnered numerous awards and recognition for their thought-provoking content.

2. Story Overview:

"Sold" is a novel published in 2006 that tells the story of a young Nepalese girl named Lakshmi who is sold into sexual slavery in India. The narrative unfolds through a series of short, vignette-style chapters from Lakshmi's perspective. The story explores her journey from a simple life in the mountains of Nepal to the harsh reality of being trafficked and forced into prostitution.

Lakshmi's story begins when her stepfather tells her she must leave home to work and support her impoverished family. He introduces her to a stranger who promises her a job as a maid in the city. However, upon arriving at "Happiness House," she discovers the painful truth that she has been sold into sexual slavery. The novel delves into Lakshmi's experiences, her struggle for survival, and the challenges she faces.

Throughout the story, McCormick shines a light on the issue of sex trafficking, exposing the dark reality that many girls like Lakshmi face. The novel portrays the horrors of the trade and the resilience and strength of its young victims. It also explores themes of innocence, exploitation, family, cultural clash, and the complexities of the international sex trade.

3. Characteristics of the Novel:

1. ***First-Person Narrative:*** The novel is written from the first-person perspective of Lakshmi, allowing readers to intimately connect with her and experience her journey and emotions.

2. ***Vignette-Style Chapters:*** The story is presented in a series of short, episodic chapters, providing snapshots of Lakshmi's experiences and capturing the harsh realities she faces.

3. ***Addressing Taboo Topic:*** "Sold" tackles the sensitive and rarely discussed issue of sex trafficking, shedding light on the subject and raising awareness about its victims.

4. ***Character Development:*** Through the first-person perspective, readers witness Lakshmi's growth and maturation as she navigates her traumatic circumstances, transforming from an innocent girl to a resilient survivor.

5. ***Cultural Exploration:*** The novel explores the clash and fusion of different cultures, as Lakshmi encounters new languages, customs, and traditions while being forced into a foreign environment.

6. ***Social Commentary:*** "Sold" delves into the power dynamics of socio-economic structures, emphasizing the role of money and men in the commodification and exploitation of women.

7. ***Symbolism:*** Throughout the story, McCormick employs symbolism to enhance the narrative. For example, Lakshmi's black-and-white speckled goat represents her connection to her home and innocence, contrasting with the darkness and exploitation she faces in the city.

8. ***Language and Communication:*** As Lakshmi enters a new environment, she encounters language barriers and struggles to communicate. Her journey involves learning a new language, which becomes essential for survival and navigating her circumstances.

9. ***Psychological Impact:*** The novel delves into the psychological impact of trafficking on its victims. It explores Lakshmi's emotional turmoil, the loss of her innocence, and her internal struggles to maintain hope and dignity in the face of adversity.

10. ***Supporting Characters:*** While Lakshmi is the central character, the novel also introduces other significant characters. These include the girls she encounters in Happiness House, each with their own stories of exploitation, as well as the American man who poses as a client to gather evidence against the traffickers.

11. ***Resilience and Empowerment:*** Despite the depressing circumstances, "Sold" highlights the resilience and strength of its characters. Lakshmi, along with others she meets, demonstrates acts of resistance and empowerment, striving to regain control over their lives.

12. ***Narrative Style:*** McCormick's writing style is concise, evocative, and impactful. The use of short, vignette-style chapters creates a sense of urgency and intensity, propelling the story forward and keeping readers engaged.

13. ***Social Commentary:*** Beyond the issue of sex trafficking, "Sold" offers broader social commentary on gender inequality, patriarchal systems, poverty, and the vulnerability of marginalized communities. It prompts readers to reflect on the power imbalances and societal structures that contribute to the exploitation of women and girls.

14. ***Realism and Research:*** McCormick conducted extensive research to accurately portray the issue of sex trafficking. The novel reflects the author's commitment to raising awareness and presenting a realistic depiction of the experiences faced by victims.

15. ***Impact and Recognition:*** "Sold" has received critical acclaim for its sensitive handling of a difficult subject matter. It has been recognized with

awards such as the National Book Award Finalist and the ALA Best Book for Young Adults.

"Sold" by Patricia McCormick delves into the harrowing world of sex trafficking through the eyes of its young protagonist. It combines powerful storytelling, vivid characters, and social commentary to create a compelling narrative that raises awareness about an important global issue. (*Information taken from different sources and synthesized by researcher herself*).

4.5 Comment about “A Walk Across the Sun” Novel

1. Author Biography:

Corban Addison is an accomplished individual who has worked as an attorney, activist, and author. He was born in 1977 in Virginia, USA. Addison studied law at the University of Virginia and worked as a corporate attorney before transitioning into writing. His legal background and passion for social justice are evident in his novels, which tackle important issues and shed light on human rights abuses. Addison's work has gained recognition for its compelling storytelling and its ability to address complex social issues with sensitivity and depth.

2. Story Overview:

"A Walk Across the Sun," published in 2012, delves into the dark world of human trafficking and exploitation. The novel follows two interconnected narratives. The first narrative centers around two teenage sisters, Ahalya and Sita, who become victims of human trafficking after being orphaned and left homeless by a tsunami in Chennai, India. Sold to a brothel in Mumbai, Ahalya endures unimaginable circumstances to protect her younger sister. The second narrative focuses on Thomas, a lawyer based in the United States who witnesses a kidnapping in a park. This event, combined with personal struggles in his life, prompts him to take a break from work and travel to

Mumbai to join an anti-exploitation organization. As Thomas becomes involved in the fight against trafficking, his path intersects with the plight of the two sisters, particularly Sita, who is forced into drug smuggling and faces severe hardships in Paris.

The novel explores themes of resilience, sacrifice, the power of love, and the fight for justice. It sheds light on the complex dynamics of human trafficking, while also examining the role of culture, personal relationships, and societal responses to injustice.

3. Characteristics of the Novel:

1. *Dual Narratives:* The novel presents two distinct storylines that gradually converge, offering different perspectives on the issue of human trafficking and the characters' experiences.

2. *Realistic and Research-Based:* Corban Addison extensively researched the topic of human trafficking to provide an authentic portrayal of the issue. The novel incorporates real-life elements and events to enhance its realism.

3. *Compelling Characters:* The characters in the novel, particularly Ahalya, Sita, and Thomas, are well-developed and undergo personal growth throughout the story. Their struggles and resilience make them relatable and empathetic to readers.

4. *Social Justice Themes:* "A Walk Across the Sun" addresses broader themes of exploitation, social disparity, and injustice. The novel highlights the need for awareness, activism, and legal measures to combat human trafficking.

5. *Global Perspective:* The story spans across different locations, including India, France, and the United States. This global perspective offers insights into the interconnectedness of human trafficking and the efforts to combat it on an international scale.

6. *Emotional Impact*: The novel tackles sensitive and distressing subject matter, evoking powerful emotions in readers. It navigates the dark realities of human trafficking while highlighting the strength and resilience of the human spirit.

7. *Writing Style*: Corban Addison's writing style is praised for its beauty, sensitivity, and ability to engage readers in difficult subject matter. The prose is evocative, capturing the essence of the characters' experiences and the urgency of the narrative.

8. *Cultural Exploration*: The novel explores into the cultural aspects of India, France, and the United States, providing insights into the societal norms, traditions, and challenges faced by the characters within each setting. It explores the clash and fusion of different cultures and how they impact the characters' experiences.

9. *Legal and Advocacy Perspectives*: With the protagonist being a lawyer, the novel delves into legal aspects related to human trafficking and the challenges faced in prosecuting traffickers. It sheds light on the efforts of anti-trafficking organizations and the complexities of advocacy work.

10. *Family Dynamics and Loss*: The novel explores the themes of family dynamics, particularly through the lens of loss and its impact on relationships. The experiences of Ahalya and Thomas, both dealing with personal tragedies, highlight the resilience and healing that can occur within familial bonds.

11. *Redemption and Hope*: Amidst the darkness of human trafficking, the novel also emphasizes themes of redemption and hope. It displays how individuals, through their actions and perseverance, can bring about positive change and inspire others to join the fight against exploitation.

12. *Interconnectedness of Characters*: As the narrative unfolds, the lives of the characters become interconnected, illustrating the ripple effect of human

trafficking and how their actions and decisions impact one another. This emphasizes the importance of solidarity and collective efforts to combat the issue.

13. *Emotional Journey*: The novel takes readers on an emotional journey, evoking a range of emotions, from despair and anger to empathy and hope. It prompts readers to confront uncomfortable truths and challenges them to consider their own roles in addressing social injustices.

14. *Research and Authenticity*: Similar to Corban Addison's other works, "A Walk Across the Sun" is meticulously researched, ensuring an accurate portrayal of human trafficking and the environments in which it occurs. The attention to detail adds to the authenticity and credibility of the narrative.

15. *Call to Action*: Beyond being a work of fiction, the novel serves as a call to action, urging readers to become informed, engaged, and involved in the fight against human trafficking. It encourages individuals to make a difference and contribute to the eradication of exploitation.

16. *Moral Dilemmas*: The novel presents characters grappling with difficult moral choices and ethical dilemmas. Ahalya, for instance, faces the dilemma of sacrificing herself to protect her sister, while Thomas must navigate the ethical complexities of justice and redemption in his pursuit of the traffickers.

17. *Intersectionality*: "A Walk Across the Sun" explores the intersectionality of various forms of oppression and vulnerability. It examines how factors such as gender, socioeconomic status, and cultural background intersect to contribute to the characters' experiences of exploitation and trafficking.

18. *Systemic Issues*: The novel exposes the systemic issues that perpetuate human trafficking, shedding light on the societal structures, corruption, and gaps in legal frameworks that enable the exploitation to thrive. It emphasizes the need for systemic change to effectively combat trafficking.

18. *Psychological Impact*: The novel delves into the psychological impact of trafficking on the victims. It explores the trauma, fear, and loss of agency experienced by the characters, highlighting the long-lasting effects of exploitation on their mental well-being.

19. *International Collaboration*: The novel highlights the importance of international collaboration in combating human trafficking. It showcases the efforts of organizations and individuals from different countries working together to rescue victims and bring traffickers to justice.

20. *Reader Engagement*: "A Walk Across the Sun" engages readers by immersing them in the characters' journeys and evoking empathy and compassion. It challenges readers to confront uncomfortable truths and inspires them to take a stand against injustice.

21. *Social Commentary*: The novel serves as a form of social commentary, critiquing the systems, attitudes, and cultural norms that perpetuate human trafficking. It encourages readers to reflect on the broader social issues at play and question their own roles in addressing these problems.

These characteristics contribute to the novel's depth and impact, inviting readers to explore the complexities of human trafficking and its broader societal implications. "A Walk Across the Sun" combines storytelling, social commentary, and themes of resilience and hope to create a thought-provoking and engaging reading experience. (*Based on reading novel by the researcher herself*).

4.6 Data Analysis

This section presents a critical stylistics analysis of human trafficking specifically sex trafficking or sex (trade) ,slave trafficking in the selected English novels “ sold” by Patricia McCormick (2006) ; and “ A Walk Across the Sun ” by Corban Addison (2012).

Conducting a critical stylistics analysis gives a clear picture of the selected levels needed for the analysis of textual tools/resources apparent in narrative. As mentioned earlier in the eclectic model of human –sex -trafficking , the analysis is carried out the investigation of textual functions tools/resources that are concerned with the contextual/discursive level mainly focusing on context, and situational context of the novel under analysis to reveal unpacked the hidden ideology of the text. The researcher will select a number of extracts to examine sex- human trafficking in the two novels using the designed model in the previous chapter. The analysis is qualitative and quantitative. First of all ,the analysis is qualitative then will be quantitative to fit the aims and hypotheses of the this study .It is worth noting that the quantitative analysis may not applicable to all components of the synthesis of framework of model .Hence, the quantitative analysis is used where possible.

This study employs a technique known as **purposive sampling**. This technique allows the researcher to choose samples with purpose because it allows the researcher to focus on "great detail on a specific issue, subject, or phenomenon" (Flick, 2009; Silverman & Marvasti, 2008). It is also referred to as non-probability sampling because the samples are not chosen at random.

The researcher chooses to use mixed methods for analyzing novels of human trafficking for several reasons:

1. ***Comprehensive understanding***: Human trafficking is a complex and multifaceted issue that requires a comprehensive understanding. By employing mixed methods, researchers can capture both the breadth and depth of the phenomenon. Qualitative methods provide in-depth insights into the lived experiences of victims, while quantitative methods allow for broader generalizations and statistical analysis.
2. ***Triangulation of data***: Using multiple methods helps validate and corroborate the findings. By triangulating qualitative and quantitative data, researchers can enhance the reliability and credibility of their analysis. The strengths of one method can compensate for the limitations of another, leading to a more robust understanding of human trafficking.
3. ***Addressing different research questions***: Mixed methods enable researchers to address a wide range of research questions. Qualitative methods can explore the subjective experiences, motivations, and perspectives of individuals involved in human trafficking, while quantitative methods can investigate patterns, prevalence, and statistical relationships within a larger population.
4. ***Overcoming limitations***: Each method has its own limitations. Qualitative methods may be criticized for lacking objectivity, while quantitative methods may overlook the nuanced experiences of individuals. By combining both approaches, researchers can overcome these limitations and obtain a more comprehensive understanding of human trafficking.
5. ***Enhancing validity and reliability***: Using mixed methods allows researchers to gather converging evidence from different sources, increasing the validity and reliability of the findings. The integration of qualitative and

quantitative data helps ensure that the analysis is grounded in empirical evidence and robustly supports the research objectives.

Overall, the choice to use mixed methods for analyzing novels of human trafficking allows researchers to explore the topic from multiple angles, capturing both the subjective experiences of individuals and the broader patterns and trends within the narratives. It provides a more comprehensive, rigorous, and nuanced understanding of human trafficking in the context of the novels.

The procedures that follow in the analysis are:

1. Read the two selected novels that differ in time, then choose extracts from both novels intentionally for the purpose of analysis, ensuring they are not selected randomly.
2. Analyzing model framework, which based on the data i.e selected novels.
3. The researcher opts not to extend into the interpretation of literary texts. Instead, the focus is on searching for linguistic tools used in detecting ideology within the text.
4. Elaborate on the specific tools used in both novels, elucidating the methods and reasons behind their application.
5. Comparing and contrasting the two selected novels in how they represent the human trafficking ideology.
6. Quantitative analysis is used to interpret the result of analysis statistically.
7. The selected extracts from the data is thirty extracts each novel fifteen extracts, to tackle the topic of the whole novel and to avoid repetition.
8. The theme of the extracts is the main concern to catch the workability of textual conceptual functions and stylistics devices in literary discourse.

9. Analyzing data using the bottom-up approach entails commencing with specific elements within an eclectic model and progressively forming a comprehensive understanding of the textual ideology.

4. 6.1 The Qualitative Analysis of “*Sold*” Novel by Patricia McCormick

In Patricia McCormick's novel "Sold" published in 2006, the story revolves around a thirteen-year-old girl named Lakshmi who becomes a victim of child prostitution, sex slavery, and trafficking. Through the experiences of Lakshmi, the author sheds light on the serious issues prevalent in society, such as poverty, a thriving rural economy, and the abuse of women, all of which are a result of patriarchal domination.

The researcher aims to analyze the novel "Sold" by examining the hidden ideology of the writer through the narrative discourse of the characters, particularly focusing on the protagonist, Lakshmi. This analysis will follow the critical stylistic approach previously explained in the chapter on human trafficking.

To begin the analysis, it is important to explore the narrative style and techniques used by Patricia McCormick to convey her message. The researcher will examine the author's choice of language, imagery, characterization, and plot development to uncover the underlying ideology embedded within the text. By delving into the narrative discourse of the characters, the researcher seeks to uncover the author's perspectives on various aspects, including village life, values, culture, and the systemic issues of child prostitution, sex slavery, and trafficking. Through this

analysis, the researcher aims to provide a comprehensive understanding of the novel and the ideologies conveyed by the author.

It is crucial to note that the critical stylistic analysis of "Sold" will focus on the textual aspects and their implications, aiming to provide an insightful interpretation of the novel's thematic elements and the writer's perspective on the issues addressed.

Extract 1

“One more rainy seasons and our roof will be gone, says Ama. My mother is standing on the long ladder, inspecting the thatch, and I am on the ground , handing the laundry up to her so it can bake dry the afternoon sun. There are no clouds in sight. No hint of rain , no chance of it , for weeks. There is no use in telling Ama this, though. ... tin roofs winking cruelly back at her. A tin roof means that the family has a father who doesn't gamble away the landlords money playing cards in the tea shop. A tin roof means the family has a son working at brick kiln in the city . A tin roof means that when the rains come, the fire stay lit and baby stay health”,(McCormick, 2006,p.1).

A. Textual Conceptual Functions

1.Naming and Describing:

a. **Choice of noun:** The passage uses specific nouns like "roof," "ladder," "thatch," "laundry," "sun," "clouds," "tea shop," "brick kiln," "fire," and "baby" to provide vivid descriptions of the scene and objects in it.

b. **Nominalization:** There is an example of nominalization in the passage: "A tin roof means..." Here, the verb "means" is turned into a noun to describe the significance of a tin roof.

2.Representing Actions/Events/States:

- a. **Material process:** "Handing the laundry up," "inspecting the thatch," "bake dry," and "winking" are examples of material processes, which involve physical actions or changes.
- b. **Mental process:** There are no explicit examples of mental processes in the passage.
- c. **Relational process:** The sentence "A tin roof means that the family has a father who doesn't gamble away the landlords money playing cards in the tea shop" is an example of a relational process, which describes a connection between two things.
- d. **Verbalization process:** The phrase "telling Ama" is an example of a verbalization process, which involves the communication of information.
- e. **Behavioural process:** There are no explicit examples of behavioural processes in the passage.
- 3.**Equating and Contrasting:** The passage contrasts the idea of a thatched roof with that of a tin roof, highlighting the social and economic differences between families who have one or the other.
- 4.**Exemplifying and Enumerating:** The passage provides examples of what a tin roof represents, enumerating the benefits that come with having one.
- 5.**Prioritizing:** The passage prioritizes the importance of a tin roof over that of a thatched roof, emphasizing the benefits that come with having one.
- 6.**Implying and Assuming:** The passage implies that Ama is worried about the roof despite there being no signs of rain, assuming that her concern is based on past experiences.

7.**Negating:** The passage negates the possibility of rain in the near future, emphasizing that there are "no clouds in sight" and "no hint of rain."

8.**Hypothesizing:**

a. **Epistemic:** There are no explicit examples of epistemic modality in the passage.

b. **Deontic:** There are no explicit examples of deontic modality in the passage.

c. **Boulomaic:** There are no explicit examples of boulomaic modality in the passage.

9.**Presenting the Speech and Thoughts of Others:** The passage presents Ama's speech and thoughts through direct quotation and indirect characterization.

10.**Presenting Time, Space, and Society:** The passage presents a rural setting, with references to tea shops and brick kilns in the city highlighting the contrast between rural and urban lifestyles.

B. Linguistics Text Techniques

11.**Metaphor:**

a. **Standard:** There are no explicit examples of standard metaphors in the passage.

b. **Implied:** The phrase "tin roofs winking cruelly back at her" implies a metaphor, describing the way the sun reflects off the tin roof in a mocking manner.

c. **Visual:** There are no explicit examples of visual metaphors in the passage.

d. **Extended:** The passage extends the metaphor of the tin roof, using it to represent social and economic status.

12.**Rhetorical Question:** There are no explicit examples of rhetorical questions in the passage.

13. **Hypobole:** There are no explicit examples of hyperbole in the passage.

15.**Understatement:** There are no explicit examples of understatement in the passage.

16.**Irony:** There are no explicit

a. **Verbal:** There are no explicit

The ideology presented in the text is centered around the themes of poverty, gender inequality, and the struggle for survival in a rural Nepalese village. The author uses the setting and the characters' experiences to highlight the harsh realities of life for people living in poverty in this region.

The first aspect of the ideology presented in the text is poverty. The family's lack of resources is evident from the beginning, with the mother and daughter inspecting their thatch roof and worrying about the impending rains. The absence of a tin roof and the father's gambling addiction make life even more difficult for the family. The repeated mention of the tin roof emphasizes the importance of having a secure shelter and how poverty prevents families from having even the most basic necessities. The lack of money and food is also mentioned as the most common struggles the family faces, highlighting the daily struggles of poverty.

The second aspect of the ideology is gender inequality. Lakshmi's mother understands that a girl's life is not valued in their society, and Lakshmi does not object when her stepfather suggests that she leave school and go to the

city to find work. This indicates that girls are not given the same opportunities as boys and that their education is not valued as highly. The fact that Lakshmi's father has left them and her stepfather is not supportive of her education also shows the ways in which men in the family have power and influence over women's lives.

Finally, the struggle for survival is a key element of the ideology in the text. The family's poverty and lack of resources make it difficult for them to survive in their rural village. The absence of a tin roof puts them at risk during the rainy season, and the lack of food makes it challenging to meet their basic needs. Lakshmi's desire to live in a happy and healthy family is juxtaposed with the harsh realities of her current situation, highlighting the challenges faced by families living in poverty in rural Nepal.

Overall, the ideology presented in the text emphasizes the harsh realities of poverty, gender inequality, and the struggle for survival in a rural Nepalese village. The author uses the setting and characters' experiences to illustrate these themes, highlighting the challenges faced by families in these circumstances.

Extract 2

“ Before today , Ama says , you could run as free as a leaf in the wind Now , she says , you must carry yourself with modesty, bow your head in the presence of men , and cover yourself with your shawl. Never look a man in the eye. Never allow yourself to be alone with a man who is not family .Never look at growing pumpkins or cucumbers when you are bleeding .Otherwise they will rot”.I ask Ama .” why ,” I say “ must women suffere so?”“ This has always been our fate,”she says.“Simply to endure,” she says “ is to triumph” .(MocCormick,2006,p.15-16).

A. Textual Conceptual Functions

1.Naming and Describing:

"women suffer" - Here, the noun "women" is used to describe a specific group of people who are experiencing a particular type of hardship, which is further described by the verb "suffer".

2.Representing Actions/Events/States:

"carry yourself with modesty" - This is an example of a behavioural process, as it describes a specific action that someone should take in order to behave a certain way.

"must cover yourself with your shawl" - This is an example of a **material process**, as it describes a physical action that someone should take.

3.Equating and Contrasting:

"Before today, you could run as free as a leaf in the wind. Now, you must carry yourself with modesty" - This sentence compares and contrasts the way things were before with the way things are now, highlighting a significant change that has taken place.

4.Exemplifying and Enumerating:

"Never look a man in the eye. Never allow yourself to be alone with a man who is not family. Never look at growing pumpkins or cucumbers when you are bleeding. Otherwise they will rot." - This is an example of a list of specific examples, which all relate to the theme of modesty and female behavior.

5.Prioritizing:

"Simply to endure is to triumph" - This sentence prioritizes the idea of endurance, suggesting that it is more important than achieving any particular goal or outcome.

6.Implying and Assuming:

"This has always been our fate... Simply to endure is to triumph" - These statements imply a sense of resignation and acceptance, suggesting that the speaker and others like them have come to accept their fate and find meaning in their struggle.

7.Negating:

"Never look a man in the eye. Never allow yourself to be alone with a man who is not family" - These statements use the word "never" to create a sense of strict prohibition, highlighting what women are not allowed to do.

8.Hypothesizing:

"Otherwise they will rot" - This statement uses a conditional "if-then" structure to suggest a possible outcome if a particular behaviour is not followed.

9. Presenting the Speech and Thoughts of Others:

"Before today, Ama says, you could run as free as a leaf in the wind. Now, she says, you must carry yourself with modesty" - These sentences present the words of Ama, allowing her voice to be heard within the text.

10.Presenting Time, Space, and Society:

"Before today" - This phrase references a specific point in time, suggesting that there has been a significant change since then.

"Never look at growing pumpkins or cucumbers when you are bleeding"
 - This sentence references a specific cultural belief or practice, highlighting the influence of society on individual behaviour.

B. Linguistics Text Techniques

11. Metaphor:

"run as free as a leaf in the wind" - This metaphor compares the experience of being free to the movement of a leaf in the wind, creating a vivid image in the reader's mind.

13. Rhetorical Question:

"why must women suffer so?" - This sentence asks a question that is not meant to be answered, but rather to prompt reflection on the topic at hand.

14. Hyperbole:

There are no clear examples of hyperbole in this particular text.

15. Understatement:

There are no clear examples of understatement in this particular text.

16. Irony:

There are no clear examples of irony in this particular text.

The ideology conveyed in the text is the oppressive and patriarchal nature of Nepalese society, where women are expected to be submissive and modest in the presence of men. The text portrays the conservative behavior of women in such a society, where they are forced to cover themselves and be shy. The use of the deictic marker of time, "before" and "now," emphasizes the restrictions placed on women as they enter womanhood. The repetition of the word "never" reinforces the idea that the future of

Nepalese girls is uncertain, and they are limited in their choices and opportunities.

The rhetorical question "must women suffer so?" implies that women in Nepalese society are oppressed and dominated by men and have limited power and agency. However, the word "triumph" suggests that the protagonist may overcome these oppressive conditions and succeed in her struggle against sex trafficking. Overall, the ideology of the text is that women in Nepalese society face significant obstacles and are subjected to violence and exploitation but may still overcome these challenges with determination and resilience.

Extract 3

The next morning my stepfather brings me to BajaiSita's store. He is carrying Ama's empty firewood basket and yet he is wearing his vest, his watch, and his best trousers. "Lakshmi want to go to work in the city," he tells her. I feel my self grow taller with his words. Bajai Sita regard me through little lizard eyes "Is she hard worker"? she asks. She needs a thrashing on occasion" my stepfather says, "but she is not lazy as some" My cheeks flame with indignation, but I say nothing . "Are you willing to do whatever is asked of you?" she says .I nod. " yes," I say. " I will do as I am told"

MocCormick,2006,p.52)

A. Textual Conceptual Functions

1. **Naming and Describing:** a. Choice of Noun: "Bajai Sita's store" is a noun phrase that identifies the location where the conversation is taking place.

b. **Nominalization:** "Thrashing" and "lazy" are both nominalizations used as nouns in the sentence.

2. **Representing Actions/Events/States:**

a. **Material process:** "Carrying" is a material process verb that describes the action of the stepfather carrying Ama's empty firewood basket.

b. **Mental process:** "I feel myself grow taller with his words" is a mental process where the speaker experiences a feeling as a result of the stepfather's words.

c. **Relational process:** "Bajai Sita regards me through little lizard eyes" is a relational process where the speaker is being looked at by Bajai Sita.

d. **Verbalization process:** "He tells her" is a verbalization process verb that describes the action of the stepfather conveying information to Bajai Sita.

e. **Behavioral process:** "I nod" and "I say" are both behavioral process verbs that describe the speaker's actions.

3. **Equating and Contrasting:** There is no explicit equating or contrasting in the text.

4. **Exemplifying and Enumerating:** There is no exemplifying or enumerating in the text.

5. **Prioritizing:** There is no prioritizing in the text.

6. **Implying and Assuming:** The phrase "she needs a thrashing on occasion" implies that Bajai Sita is strict and expects her workers to behave a certain way.

7. **Negating:** There is no negating in the text.

8. **Hypothesizing:**

a. **Epistemic:** There is no epistemic hypothesizing in the text.

b. **Deontic:** The question "Are you willing to do whatever is asked of you?" is an example of deontic hypothesizing.

c. **Boulomaic:** There is no boulomaic hypothesizing in the text.

9. **Presenting the Speech and Thoughts of Others:** The direct speech "Lakshmi wants to go to work in the city" and "Yes, I will do as I am told" are both examples of presenting the speech of others.

10. **Presenting Time, Space, and Society:** There is no explicit presentation of time, space, or society in the text.

B. linguistics Text Techniques

11. **Metaphor:** a. **Standard:** There is no standard metaphor in the text.

b. **Implied:** There is no implied metaphor in the text.

c. **Visual:** "Little lizard eyes" is a visual metaphor that describes Bajai Sita's eyes.

d. **Extended:** There is no extended metaphor in the text.

12. **Rhetorical Question:** "Is she a hard worker?" is a rhetorical question that Bajai Sita asks to evaluate the speaker's work ethic.

13. **Hyperbole :** There is no hyperbole in the text.

14. **Understatement:** There is no understatement in the text.

15. **Irony:** a. **Verbal:** There is no verbal irony in the text.

b. **Situational:** There is no situational irony in the text.

The text highlights the issue of gender inequality and the exploitation of women in societies where men hold power. It shows how women are forced to make sacrifices for their families and are often powerless in the face of male dominance. The text reveals how the reality of trading women is often hidden and accepted as a normal practice in some societies.

The writer also uses rhetorical questions to create suspense and make the reader wonder about the fate of the protagonist. The use of verbs and transitivity in the text shows the different levels of action and mental states involved in the story, and how they are loaded with ideological meaning. Overall, the text conveys a strong message about the need for gender equality and the eradication of exploitative practices against women.

Extract 4

Stepfather. “How much do you want for her?” she asks, her veil to her lips.

My stepfather squints. He takes in the costly fabric of the woman’s dress, the baubles on her ears, the silver bangles on her wrist. “One thousand rupees,” he says. There are not that many rupees in the world; I cringe at his backwardness and pray this refined and lovely city woman does not laugh him out of the store. Instead, she motions for him to step inside the back room with her. “She has no hips”, “I hear her say. “And she’s plain as porridge. “I’ll give you five hundred”. I do not understand. I can carry a load of firewood so heavy it would put a man to shame, and my legs are sturdy enough to climb the mountain a dozen times in one day. What does it matter that I have no hips yet? My stepfather says he knows the going rate for a young girl like me. “No less than eight hundred”. “I will give you half now and the rest when she has proved her worth,” she says. My stepfather counts the money, then counts it again (McCormick, 2006, p.53-54)

A. Textual Conceptual Functions

1. Naming and Describing:

Example: "The costly fabric of the woman's dress, the baubles on her ears, the silver bangles on her wrist."

Explanation: The writer uses descriptive language to convey the luxurious appearance of the woman who is buying Lakshmi.

2. Representing Actions/Events/States:

Example: "My stepfather counts the money, then counts it again."

Explanation: The writer uses material process to represent the action of counting money.

3. Equating and Contrasting:

Example: "What does it matter that I have no hips yet?"

Explanation: The writer contrasts Lakshmi's physical appearance with societal expectations of what makes a woman valuable.

4. Exemplifying and Enumerating:

Example: "She motions for him to step inside the back room with her. 'She has no hips,' I hear her say. 'And she's plain as porridge.'"

Explanation: The writer provides specific examples to illustrate the buyer's evaluation of Lakshmi's physical appearance.

5. Prioritizing:

Example: "My stepfather says he knows the going rate for a young girl like me. 'No less than eight hundred,' he says."

Explanation: The writer emphasizes the monetary value placed on Lakshmi by her stepfather and the buyer.

6.Implying and Assuming:

Example: "I cringe at his backwardness and pray this refine and lovely city woman does not laugh him out of the store."

Explanation: The writer implies that Lakshmi's stepfather is unsophisticated and suggests that the buyer is more refined and sophisticated.

7.Negating:

Example: "She has no hips. And she's plain as porridge."

Explanation: The writer uses negation to convey the buyer's negative evaluation of Lakshmi's physical appearance.

8.Hypothesizing:

Example: "I will give you half now and the rest when she has proved her worth," she says.

Explanation: The buyer hypothesizes that Lakshmi will be able to prove her worth as a prostitute.

9.Presenting the Speech and Thoughts of Others:

Example: "My stepfather counts the money, then counts it again."

Explanation: The writer presents the action of Lakshmi's stepfather through the use of direct speech.

10.Presenting Time, Space, and Society:

Example: "One thousand rupees," he says. "There are not that many rupees in the world."

Explanation: The writer presents the economic conditions of the society in which Lakshmi lives.

B. Linguistics Text Techniques

11. Metaphor:

Example: "She motions for him to step inside the back room with her. 'She has no hips,' I hear her say. 'And she's plain as porridge.'"

Explanation: The writer uses the metaphor of "plain as porridge" to convey the buyer's negative evaluation of Lakshmi's physical appearance.

12. Rhetorical Question:

Example: "What does it matter that I have no hips yet?"

Explanation: The writer uses a rhetorical question to emphasize the societal expectation that women have curvy hips.

13. Hyperbole:

Example: "There are not that many rupees in the world."

Explanation: The writer uses hyperbole to exaggerate the scarcity of rupees in the world.

14. Understatement:

Example: "She motions for him to step inside the back room with her."

15. Irony: This tool involves using language to convey the opposite of its literal meaning, often for humorous or sarcastic effect. Example: "my stepfather's backwardness".

The text above portrays the harsh reality of patriarchy and poverty in Nepalese society, where women and girls are treated as commodities to be sold into sex slavery. The extract shows how Lakshmi's stepfather decides to sell her to work as a maid in a rich family in India and eventually to a brothel house. The use of transitivity and negation in the text gives the readers a hypothetical situation of the world and the hidden ideology of the story.

The writer also uses metaphors and rhetorical questions to emphasize the traditional views of Nepalese society towards women's bodies, and their exploitation in the sex-slavery trade. The text's use of modality verbs, such as deontic and epistemic modality, shows the authority and certainty of the speaker, indicating the irresponsible behavior of men and the abuse of women in patriarchal societies.

Overall, the text highlights the negative consequences of patriarchal domination, poverty, and traditional cultural practices that continue to harm women and girls in many societies.

Extract 5

Auntie and I have been walking for two days and a half. We have passed through seven villages, each one invisible to the other because of the mountain between them, but each one the same, with women pounding laundry on rock at the village fountains and men sitting cross-legged in the tea shops. We go up and down hills, sometimes following a dirt path, sometimes following an empty riverbed. Sometimes following no trail at all. When we stop to rest, Auntie pulls a packet of betel leaf tobacco from her waistcloth. She stuffs a wad of it between her gum and teeth, rock on her heels, and chews. "Auntie" I say finally. "Tell me about the city." She spits,

and a stream of red betel juice land on the ground between us. "You will have to see if for yourself." "Is it true that all the roofs are covered in gold?" "Where did you hear that?" she says. "In school." I want Auntie to know that I am not not a backward girl. I am educated. (McCormick, 2006, p. 61).

A. Textual Conceptual Functions

1. Naming and Describing:

a. **Choice of noun:** The text uses specific and concrete nouns such as "villages," "mountain," "laundry," "rock," "tea shops," "riverbed," "betel leaf tobacco," "gum," "roofs," and "gold." These nouns create a vivid and realistic image of the setting and actions in the text.

b. **Nominalization:** The text uses nominalizations such as "pounding," "sitting," and "chewing." These turn verbs into nouns, making them sound more abstract and distancing the reader from the actions.

2. Representing Actions/Events/States:

a. **Material process:** Examples of material processes in the text include "pounding laundry on rock," "following a dirt path," and "stuffing a wad of betel leaf tobacco between her gum and teeth." These describe physical actions.

b. **Mental process:** There are no examples of mental processes in the text, as it does not describe any thoughts or feelings of the characters.

c. **Relational process:** There are no examples of relational processes in the text, as it does not describe any relationships between characters or objects.

d. **Verbalization process:** An example of verbalization process in the text is "spits" when Auntie spits out the betel juice.

e. **Behavioral process:** Examples of behavioral processes in the text include "pounding laundry," "sitting cross-legged in the tea shops," and "chewing betel leaf tobacco."

3.**Equating and Contrasting:** There are no examples of equating and contrasting in the text, as it does not compare or contrast anything.

4.**Exemplifying and Enumerating:** The text exemplifies and enumerates the seven villages that Auntie and the narrator passed through.

5.**Prioritizing:** The text does not prioritize any actions or events.

6.**Implying and Assuming:** The text implies that the narrator is interested in the city and assumes that Auntie has been to the city.

7.**Negating:** The text does not negate anything.

8.**Hypothesizing:**

a. **Epistemic:** The narrator asks an epistemic question when she asks Auntie if it is true that all the roofs in the city are covered in gold.

b. **Deontic:** There are no examples of deontic hypothesis in the text.

c. **Boulomaic:** There are no examples of boulomaic hypothesis in the text.

9.**Presenting the Speech and Thoughts of Others:** The text presents Auntie's speech when she responds to the narrator's questions.

10.**Presenting Time, Space, and Society:** The text presents the time frame of two and a half days that Auntie and the narrator have been walking, the space of the seven villages that they passed through, and the society that they encountered in the form of women doing laundry and men sitting in tea shops.

B. Linguistics Text Techniques

11.**Metaphor**, Standard, Implied, Visual, and Extended: There are no examples of these stylistic tools in the text.

12.**Rhetorical Question**: The narrator asks a rhetorical question when she asks Auntie if it is true that all the roofs in the city are covered in gold.

13.**Hyperbole**: The text does not use hyperbole .

14.**Understatement**: The text uses understatement when the narrator says "We go up and down hills" to describe the physical strain of walking for two and a half days.

15.**Irony**: a. **Verbal**: There are no examples of verbal irony in the text. b. **Situational**: There are no examples of situational irony in

The ideology represented in the text is the exploitation and oppression of women, particularly in rural areas of India, where poverty and patriarchal traditions limit their opportunities for education and economic independence. The text portrays the journey of a young girl, Lakshmi, who is being taken by her aunt to work in a brothel in the city. The writer uses descriptive language to depict the poverty and inequality that Lakshmi witnesses on her journey through the villages, where women are seen doing laundry and men are sitting idle in tea shops. The writer also uses metaphorical language to depict the ugliness of the city, where Lakshmi is being taken to work as a prostitute.

The text also reveals the power dynamics at play, as Auntie is shown to be deceiving Lakshmi with false promises of wealth and opportunity in the city, while she is actually being trafficked into a life of sexual exploitation. The writer uses rhetorical questions to highlight Lakshmi's naivety and innocence, as she is being led astray by Auntie's false promises. The text also

portrays the importance of education and empowerment for women, as Lakshmi tries to assert her own agency by reminding Auntie that she is an educated girl.

Overall, the text highlights the systemic injustices faced by women in India, particularly in rural areas, and the need for social change and empowerment to break free from the cycles of poverty and exploitation.

Extract 6

Auntie is speaking to a man in a tongue I do not understand. Some of the words are familiar, but most of them rush by like the huts and shops and huts and shops, making my head hurt from the speed of this city talk. It seems as though they are talking about me now. The man, who has a nose like a turnip, points to me and ask Auntie a question. The answer, as best I can tell, is the number twelve. He trains his eyes on me and pink dress, and I imagine that he can see right through it. I wrap my arms around my self. "How old are you?" he says in my language. I tell him I am thirteen. He wheels around and slap Auntie across the face, and she turns from a woman of queenly bearing to frightened child. The turnip nose man let out a stream of angry words I can't follow, but I understand that I have done wrong. I fall to my knees and beg the man to forgive me. But he and Auntie are laughing. They are speaking in a strange language, but it seems that they are trading numbers. Auntie names a price as high as a mountain. The man spits. Auntie names another figure. The turnip nose man answers with a smaller amount. Auntie goes high. The goes low. Eventually they agree and the man gives Auntie a roll of rupee notes I do not know what they have agreed to. But I do know this :He gives her nearly enough money to buy a water buffalo. (McCormick , 2006,p.74-75)

A. Textual Conceptual Functions

1. **Naming and Describing** a. **Choice of noun**: "huts and shops" - This phrase describes the urban environment in which the speaker finds themselves, highlighting the crowded and busy nature of the setting.

b. **Nominalization**: "Queenly bearing" - This phrase turns the adjective "queenly" into a noun, emphasizing the dignified and regal presence of Auntie.

2. **Representing Actions/Events/States** a. **Material process**: "He wheels around and slaps Auntie across the face" - This sentence uses a material process to describe a physical action.

b. **Mental process**: "I imagine that he can see right through it" - This sentence uses a mental process to describe the speaker's thoughts and feelings.

c. **Relational process**: "The man has a nose like a turnip" - This sentence uses a relational process to compare the man's nose to a turnip.

d. **Verbalization process**: "I fall to my knees and beg the man to forgive me" - This sentence uses a verbalization process to describe the speaker's actions.

e. **Behavioral process**: "Auntie turns from a woman of queenly bearing to frightened child" - This sentence uses a behavioral process to describe Auntie's change in demeanor.

3. **Equating and Contrasting**: "He gives her nearly enough money to buy a water buffalo" - This sentence equates the amount of money given to Auntie with the cost of a water buffalo, emphasizing the significant amount of money involved.

4. **Exemplifying and Enumerating:** None.

5. **Prioritizing:** None.

6. **Implying and Assuming:** "It seems as though they are talking about me now" - This sentence implies that the conversation has shifted to focus on the speaker.

7. **Negating:** None.

8. **Hypothesizing: a. Epistemic:** "Some of the words are familiar, but most of them rush by like the huts and shops" - This sentence expresses uncertainty and hypothesis about the speaker's understanding of the conversation.

b. Deontic: "I fall to my knees and beg the man to forgive me" - This sentence expresses a hypothetical action that the speaker believes they should take.

9. **Presenting the Speech and Thoughts of Other:** "'How old are you?' he says in my language" - This sentence presents the man's speech directly.

10. **Presenting Time, Space, and Society:** "I do not understand" - This sentence presents the speaker's lack of understanding of the unfamiliar language and cultural context.

B. Linguistics Text Techniques

11. **Metaphor:** a. Standard: "His nose is like a turnip" - This sentence uses a standard metaphor to compare the man's nose to a turnip. b. Implied: None. c. **Visual:** None. d. Extended: None.

11. **Rhetorical Question:** None.

12. **Hyperbole:** None.

13. **Understatement:** None.

14. **Irony:** **a. Verbal:** "But he and Auntie are laughing" - This sentence is ironic because the speaker expects the man to be angry, but he and Auntie are actually laughing. **b. Situational:** None.

The extract from SOLD represents the ideology of child trafficking and the brutal reality of the sex trade industry. The transitivity choices in the text highlight the dominance of this ideology, as Lakshmi is presented as a stranger in a city she does not understand. The use of negation, epistemic modality, and visual metaphors further emphasize the cruelty of the situation, as Lakshmi is forced to beg for forgiveness from a man with a "turnip nose" who is bargaining to buy her. The naming of the "turnip nose" man reveals the ugliness of his intentions, while the material action process of the verb "give" represents the intentional selling of Lakshmi for a few rupees. The text highlights the power dynamics and exploitation that can occur in situations where individuals are vulnerable and unable to communicate effectively. The turnip nose man takes advantage of the speaker's lack of understanding and Auntie's position of authority to negotiate a deal that may not be fair to the speaker. The use of a metaphor to describe the man's nose also suggests a derogatory view of him, potentially indicating a bias against certain physical appearances. Overall, the extract from SOLD highlights the ideology of the sex trade industry and the brutal reality of child trafficking.

Extract 7

Auntie has gone, leaving me in the room with turnip nose man . I have never been alone with a man who is not in my family .I pull my shawl over my head and hid inside the pink cloud fabric. But the man comes close, so close I can smell the sour stink of hair oil.He smile, reaches in his pocket and

offers me a sweet. I do not want to cross this slapping man, so I take it. "When will Auntie return?" I ask "Bimla?" the man says. I don't know her proper name. I only know her as Auntie. I shrug yes no I don't know. "Do not worry", he says. "You will see your Auntie Bimla again after we cross the border". I don't know this word, border, but I have learned from Auntie that city people don't like to be asked a lot of questions. "From now on," he says, "I will be your uncle. But you must call me husband. Do you understand?" It is all so confusing. I am afraid of this man. But I also feel grateful that he will protect me from the bad border men with gun. "Don't be frightened," he says kindly. "It is a pretend game. You like games, don't you?" I nod.

(McCormick, 2006, p.76)

A. Textual Conceptual Functions

1. **Naming and Describing:** a. **Choice of noun:** The author uses specific nouns to describe characters and objects, such as "turnip nose man" and "pink cloud fabric". These choices of nouns give the reader a vivid image of the setting and characters.

b. **Nominalization:** The author uses nominalization when the character is referred to as "Auntie" instead of using her real name. This could be seen as a way to show the relationship between the protagonist and Auntie, as well as indicating a power dynamic in which the protagonist must obey Auntie.

2. **Representing Actions/Events/States:** a. **Material process:** The man offers the protagonist a sweet, which is a material process.

b. **Mental process:** The protagonist is afraid of the man, which is a mental process.

c. **Relational process:** The man says he will be the protagonist's husband and wants her to call him "husband", which is a relational process.

d. **Verbalization process:** The man is speaking to the protagonist, which is a verbalization process.

e. **Behavioural process:** The protagonist nods in response to the man's question about liking games, which is a behavioural process.

3.**Equating and Contrasting:** The man tells the protagonist that he will be her uncle but wants her to call him "husband", which is an example of equating and contrasting.

4.**Exemplifying and Enumerating:** The protagonist is given a sweet by the man, which is an example of exemplifying. There are no clear examples of enumerating in this text.

5.**Prioritizing:** There are no clear examples of prioritizing in this text.

6.**Implying and Assuming:** The man assumes that the protagonist will understand what he means by "border", and the protagonist assumes that the man will protect her from the bad men with guns.

7.**Negating:** There are no clear examples of negating in this text.

8.**Hypothesizing:** a. **Epistemic:** The man implies that he knows more about what is going on than the protagonist when he tells her not to worry and that they will see Auntie again after crossing the border. b. **Deontic:** The man tells the protagonist to call him "husband", which could be seen as a deontic hypothesis.

9.**Presenting the Speech and Thoughts of Others:** The man's speech is presented in quotes.

10.**Presenting Time, Space, and Society:** The setting is described as a room, and the man mentions crossing a border. These descriptions give the reader an idea of the time, space, and society in which the story takes place.

B. Linguistics Text Techniques

11. Metaphor: a. Standard: There are no clear examples of standard metaphor in this text.

b. Implied: The man tells the protagonist that their relationship is a "pretend game", which could be seen as an implied metaphor.

c. Visual: The author uses descriptive language to create a visual image of the setting and characters, such as "pink cloud fabric" and "sour stink of hair oil".

12. Rhetorical Question: There are no clear examples of rhetorical questions in this text.

13. Hyperbole: There are no clear examples of hyperbole in this text.

14. Understatement: There are no clear examples of understatement in this text.

15. Irony: a. Verbal: There are no clear examples of verbal irony in this text.

b. Situational: The protagonist feels grateful that the man will protect her from the bad men with guns, but the reader knows that the man may not have good intentions.

The ideology presented in this extract revolves around the issue of sex trafficking and violence against women. The writer depicts the transnational networks of human trafficking as complex and violent structures that exploit innocent women for commercialization purposes. The extract portrays a conservative society in Nepal that fails to protect the rights and lives of its women, leaving them vulnerable to exploitation and abuse. The use of negation and hypothetical scenarios in the text aims to raise awareness among readers about the hidden realities of trafficking and encourage them to take action against it.

The writer targets American readers as potential rescuers and draws attention to the cultural differences between rural and urban areas. The naming of characters and entities in the text reveals the writer's disgust at the practice of trafficking and emphasizes the human cost of this inhumane industry. Overall, the ideology conveyed in the extract highlights the urgent need to address the issue of sex trafficking and protect the rights and dignity of women across the globe.

Extract 8

Finally, we turn down an alley and arrive in front of a metal gate held fast with a heavy chain. Uncle takes a key from his vest, opens the lock, and hurries me inside. 'Will Aunty be here?' I say. 'Who?' He is distracted, locking the chain behind us. 'Aunty Bimla,' I say. 'Will she be here?' 'Later,' he says. 'She'll be here later.' Beyond the gate, a man lies sleeping in front of a door. Uncle nudges him with the toe of his boot. The man rises, lets us in, then locks the door behind us. This place is dark as a cave, and it smells of liquor and incense. As my eyes adjust, I see a dozen sleeping girls, some in the corners, some on rope cots. 'What kind of place is this?' I ask Uncle. 'Happiness House,' he says. 'Aunty Mumtaz will explain it all to you.' In the weak morning light, I see that the girls are wearing dresses of every colour. They have heavy silver bangles on their wrists and ankles, and earrings of gold and jewels. Their eyes are painted with black crayon, and their lips are drawn on like red chillies. At home, these girls would be up at dawn to do their chores, not sleeping in their festival clothes until the midday meal. I wonder if perhaps this Happiness House is where the movie stars live. (McCormick, 2006, p.90).

A. Textual Conceptual Functions

1. Naming and Describing:

a. **Choice of noun:** "metal gate," "heavy chain," "rope cots," "liquor," "incense," "silver bangles," "gold and jewels," "black crayon," "red chillies."

2. **b. Nominalization:** "locking," "sleeping," "wearing," "painting," "drawing."

3. Representing Actions/Events/States:

a. **Material process:** "turn down," "arrive," "takes," "opens," "nudges," "lets," "locks," "see," "drawn."

b. **Mental process:** "wonder."

c. **Relational process:** "is," "smells," "explain."

d. **Verbalization process:** "say."

e. **Behavioral process:** "rise."

3. **Equating and Contrasting:** None.

4. **Exemplifying and Enumerating:** "dresses of every color," "heavy silver bangles," "gold and jewels," "black crayon," "red chillies."

5. **Prioritizing:** None.

6. **Implying and Assuming:** "Happiness House" is a euphemism for a brothel. The description of the dark and smelly environment, the sleeping girls dressed in festival clothes, and the mention of Aunty Mumtaz explaining everything to the narrator all suggest that this is not a place of happiness, but rather a place of exploitation and abuse.

7. **Negating:** None.

8. **Hypothesizing:**

a. **Epistemic:** "I wonder."

b. **Deontic:** None.

c. **Boulomaic:** None.

9. **Presenting the Speech and Thoughts of Others:** "'Will Aunty be here?' I say." "'Who?' He is distracted, locking the chain behind us." "'Aunty Bimla,' I say. 'Will she be here?' 'Later,' he says. 'She'll be here later.'" "'What kind of place is this?' I ask Uncle." "'Happiness House,' he says. 'Aunty Mumtaz will explain it all to you.'"

10. **Presenting Time, Space, and Society:** "In the weak morning light," "At home, these girls would be up at dawn to do their chores, not sleeping in their festival clothes until the midday meal."

B. Linguistics Text Techniques

11. **Metaphor: a. Standard:** None.

b. **Implied:** "This place is dark as a cave."

12. **Rhetorical Question:** "What kind of place is this?"

13. **Hyperbole:** None.

14. **Understatement:** None.

15. **Irony: a. Verbal:** None.

b. **Situational:** None.

The ideology presented in the given extract is the exploitation and misery of women and girls in third world countries, particularly in the sex-trafficking industry. The writer portrays the harsh reality of brothels in India, where young girls and women are bought and sold like prisoners, with no

freedom to do what they want. The term "Happiness House" is an ironic representation of the brothel, which is far from happy and is a place of depression and sadness for the girls who are forced to work there.

The writer implies that the sex-trafficking industry is fueled by poverty and lack of education, and it is a market where children are being sold and traded like commodities. The use of situational irony and metaphors, such as "Happiness House," portrays the false promises made to the girls who are lured into the industry. The writer highlights the hypocrisy of the situation, where the girls are dressed in festival clothes and jewelry, but in reality, they are victims of sexual exploitation.

Overall, the ideology presented in the extract is a call to action against the sex-trafficking industry, which is a global problem that needs to be addressed. It highlights the need for awareness and education to prevent young girls and women from falling prey to this industry and the importance of eradicating poverty to eliminate the root cause of this problem.

Extract 9

Across the hall, in another room, where a red cloth is hung across the doorway, I hear the sound of grunting. It is a strange, animal sound that makes me shudder. Mumtaz points to me and says something to the old man. He licks his palm and smoothes down his hair. They do not seem to notice the grunting. Then it stops. The red cloth is pulled back. And a man stands in the hallway zipping his pants. I look down at my red-painted nails and my new shoes. Something is not right here. I don't know what is going on, but it is not right, not right at all. Mumtaz pats the edge of the bed and tells me to come closer. The old man makes a clucking sound. 'Don't be

afraid,' she says. 'Come here, now.' I don't move. Her voice turns hard. 'Get over here, you ignorant girl,' she says. Still, I do not move. Then Mumtaz flies at me. She grabs me by the hair and drags me across the room. She flings me onto the bed next to the old man. And then he is on top of me, holding me down with the strength of ten men. He kisses me with lips that are slack and wet and taste of onions. His teeth dig into my lower lip.

Underneath the weight of him, I cannot see or move or breathe. He fumbles with his pants, forces my legs apart, and can feel him pushing himself between my thighs. I gasp for air and kick and squirm. He thrusts his tongue in my mouth. And I bite down with all my might. He cries out 'Aghh!' and I am running. Running down the hall, past the other girls, losing my fancy city shoes along the way, until I am back in the room where I started, pulling my old clothes out of my bundle . (McCormick, 2006,p.102-103)

A. Textual Conceptual Functions

1.Naming and Describing:

a. **Choice of noun** - Examples include "red cloth," "new shoes," "lower lip," "bundle," etc. The choice of nouns in this passage is significant because it helps to create vivid and specific images in the reader's mind.

b. **Nominalization** - There are several examples of nominalization in the passage, such as "the sound of grunting," "the strength of ten men," "the weight of him," etc. This technique helps to create a sense of abstraction and distance from the events described.

2.**Representing Actions/Events/States:** a. **Material process** - Examples include "drags," "flings," "forces," etc.

b. **Mental process** - Examples include "shudder," "surprises," "gasps," etc.

c. **Relational process** - Examples include "licks his palm," "smooths down his hair," "pulls back the red cloth," etc.

d. **Verbalization process** - Examples include "says," "clucking sound," "cries out," etc.

e. **Behavioural process** - Examples include "kisses me," "holds me down," "thrusts his tongue," etc.

3.**Equating and Contrasting** - The passage presents a stark contrast between the luxurious "Happiness House" and the horrific experiences of the girls who live there.

4.**Exemplifying and Enumerating** - The passage provides numerous examples of the cruelty and violence inflicted upon the girls by Mumtaz and her associates.

5.**Prioritizing** - The passage prioritizes the experiences and perspective of Lakshmi, the young protagonist.

6.**Implying and Assuming** - The passage implies that the sex industry is a brutal and inhumane business that exploits vulnerable girls.

7.**Negating** - The passage negates the notion that the "Happiness House" is a place of joy and pleasure.

8.**Hypothesizing: a. Epistemic** - Examples include "Something is not right here" and "I don't know what is going on."

b. **Deontic** - There are no examples of deontic modality in this passage.

c. **Boulomaic** - There are no examples of boulomaic modality in this passage.

9. Presenting the Speech and Thoughts of Others - The passage includes dialogue from Mumtaz and the old man, as well as Lakshmi's inner thoughts and reactions.

10. Presenting Time, Space, and Society - The passage is set in a specific time and place (India in the present day) and highlights the harsh realities of a particular society.

B. Linguistics Text Techniques

11. Metaphor: a. **Standard** - Examples include "dark cave" to describe the Happiness House. b. **Implied** - There are no examples of implied metaphor in this passage. c. **Visual** - Examples include "red cloth hung across the doorway" and "losing my fancy city shoes."

12. Rhetorical Question - The passage includes a rhetorical question when Lakshmi wonders, "What place is that?"

13. Hyperbole - There are no examples of hyperbole in this passage.

14. Understatement - There are no examples of understatement in this passage.

15. Irony: a. Verbal - Examples include the use of the term "Happiness House" to describe a place that is anything but happy.

b. Situational - The irony of the situation is clear: the girls are promised a life of luxury and pleasure, but are instead subjected to unimaginable horrors.

The ideology presented in this extract is that of the injustice and oppression faced by women, particularly in patriarchal societies such as India and Nepal. The novel "Sold" sheds light on the harsh reality of human trafficking, where women are treated as commodities and forced into sexual exploitation. The writer's perspective is that women are not treated as human

beings, but rather as objects to be bought and sold. The extract highlights the violation of women's human rights, particularly the right to bodily autonomy and freedom from violence.

The domination of masculinity in society is also portrayed as a major contributor to the oppression of women. The use of free indirect speech and transitivity in the writing effectively conveys the protagonist's experiences and emotions, which serve to emphasize the gravity of the situation. Overall, the ideology presented is one that advocates for gender equality and the empowerment of women, while condemning the atrocities committed against them in societies that perpetuate patriarchal norms.

Extract 10

A man with lips like a fish comes into my room and says, 'You're lucky to be with Habib.' He is squeezing my breast with his hand, like someone shopping for a melon. I try to push him away, but my arm, stone-heavy from the lassi, doesn't move. 'You're lucky,' he says, 'that Habib is your first one.' I close my eyes. The room pitches this way and that. 'You can tell the others that it was Habib,' he says. I open my eyes, watch him squeeze my other breast, and wonder: who is this Habib he keeps talking about? 'If this is really your first time,' he says. 'Old Mumtaz is a tricky one.' He unbuckles his belt. 'Once before, she sold Habib used goods.' The fish-lips man removes my dress. I wait for myself to protest. But nothing happens. 'Habib,' he says. 'Habib is good with the ladies.' Then he is on top of me, and something hot and insistent is between my legs

.He grunts and struggles, trying to fit himself inside me. With a sudden thrust, I am torn in two. 'Oh, yes,' he says, panting. 'Habib is good in bed' (MocCormick, 2006, p. 120).

A. Textual Conceptual Functions

1. Naming and Describing

a. Choice of Noun: - Man - Lips - Breast - Melon - Arm - Lassi - Room - Habib - Others - Mumtaz – Belt

b. Nominalization: - Squeezing - Shopping - Pitching - Protest - Panting - Thrust

2. Representing Actions/Events/States:

a. Material Process: - Squeezing my breast - Removes my dress - Trying to fit himself inside me

b. Mental Process: - Wondering who is Habib - Waiting for myself to protest

c. Relational Process: - You're lucky to be with Habib - You're lucky that Habib is your first one - It was Habib

d. Verbalization Process: - Says - Watch him squeeze my other breast - Tell the others that it was Habib

e. Behavioral Process: - Trying to push him away

3. Equating and Contrasting: - Old Mumtaz is a tricky one

4. Exemplifying and Enumerating: - Habib is good with the ladies.

5. Prioritizing: - 'You're lucky,' he says, 'that Habib is your first one.'

6. Implying and Assuming: - 'Once before, she sold Habib used goods.' 7. **Negating:** - But nothing happens.

8. Hypothesizing: a. Epistemic: - I wonder: who is this Habib he keeps talking about?

b. Deontic: - You can tell the others that it was Habib.

c. Boulomaic: - If this is really your first time.

9. Presenting the Speech and Thoughts of others: - ‘You’re lucky to be with Habib.’ - ‘You’re lucky,’ he says, ‘that Habib is your first one.’ - ‘If this is really your first time,’ he says. - ‘Old Mumtaz is a tricky one.’ - ‘Habib,’ he says. ‘Habib is good with the ladies.’ - ‘You can tell the others that it was Habib.’

10. Presenting time, space, and society: - A man with lips like a fish comes into my room.

B. Linguistics Text Techniques

11. Metaphor: a. Standard: - Lips like a fish

b. Implied: - Shopping for a melon

c. Visual Extended: - Torn in two

12. Rhetorical Question: - I wonder: who is this Habib he keeps talking about?

13. Hyperbole: - With a sudden thrust, I am torn in two.

14. Understatement: - I try to push him away, but my arm, stone-heavy from the lassi, doesn’t move.

15. Irony: a. Verbal: - ‘Habib is good with the ladies.’

b. Situational: - You’re lucky to be with Habib.

The extract highlights the brutal reality of sex trafficking and exploitation within certain parts of society, particularly in India. The protagonist is portrayed as a victim of this system, with her autonomy and consent completely disregarded in the pursuit of profit and pleasure.

This extract is centered on the issue of sexual exploitation and human trafficking, particularly in the context of women and girls in India. The use of metaphorical language to describe the man who rapes Lakshmi, such as "lips like a fish," reinforces the idea that the traffickers see their victims as nothing more than objects to be exploited. The description of the drugged lassi also highlights the insidious and deceptive nature of the traffickers' tactics.

Furthermore, the portrayal of Lakshmi's helplessness during the assault and the sound of her own weeping emphasize the trauma and psychological damage caused by sexual violence. The use of verbs such as "protest," "struggle," and "torn" highlights the violent and non-consensual nature of the act, further reinforcing the message that rape is a form of abuse and exploitation. The writer's use of language and imagery encourages the reader to empathize with Lakshmi's experience and to recognize the pervasive nature of sexual exploitation and trafficking in certain parts of the world. The ideology presented is one of condemnation towards the traffickers and the systems that allow for the exploitation of vulnerable individuals, particularly women and girls.

Extract 11

I cannot tell which of the things they do to me are real, and which are nightmares. I decide to think that it is all a nightmare. Because if what is happening is real, it is unbearable. I hurt. I am torn and bleeding where the men have been. I pray to the gods to make the hurting go away. To make the burning and the aching and the bleeding stop. Music and laughter come from the room next door. Horns and shouting come from the street below. No one can hear me. Not even the gods. (MocCormick.2006,p.123-124).

A. Textual Conceptual Functions

1.Naming and Describing: a. Choice of noun: "men" - The narrator uses the noun "men" to describe the perpetrators of the violence she has experienced.

b. **Nominalization:** "bleeding" - The narrator uses nominalization to describe the physical injury she has suffered at the hands of the men.

2.Representing Actions/Events/States: a. Material process: "I am torn and bleeding where the men have been" - The narrator uses a material process to describe the physical harm she has suffered.

b. **Mental process:** "I decide to think that it is all a nightmare" - The narrator uses a mental process to describe her decision-making.

c. **Relational process:** "I hurt" - The narrator uses a relational process to describe the physical pain she is experiencing.

d. **Verbalization process:** "I pray to the gods to make the hurting go away" - The narrator uses a verbalization process to describe her communication with the gods.

e. **Behavioral process:** "I try to push him away" - The narrator uses a behavioral process to describe her attempt to resist the assault.

3.Equating and Contrasting: There are no examples of equating and contrasting in this text.

4.Exemplifying and Enumerating: There are no examples of exemplifying and enumerating in this text.

5.Prioritizing: There are no examples of prioritizing in this text.

6.Implying and Assuming: "I cannot tell which of the things they do to me are real, and which are nightmares" - The narrator implies that she is experiencing a mixture of reality and nightmare.

7.Negating: "No one can hear me. Not even the gods" - The narrator negates the possibility of anyone hearing her, including the gods.

8.Hypothesizing: a. Epistemic: There are no examples of epistemic hypothesizing in this text.

b. Deontic: There are no examples of deontic hypothesizing in this text.

c. Boulomaic: There are no examples of boulomaic hypothesizing in this text.

9.Presenting the Speech and Thoughts of Others: There are no examples of presenting the speech and thoughts of others in this text.

10.Presenting Time, Space, and Society: "Music and laughter come from the room next door. Horns and shouting come from the street below" - The narrator presents the sounds of the environment around her to create a sense of contrast with the trauma she is experiencing.

B. Linguistics Text Techniques

11.Metaphor:

a. Standard: There are no examples of standard metaphor in this text.

b. Implied: "I am torn and bleeding where the men have been" - The narrator implies a metaphorical connection between her physical injuries and the violence inflicted upon her.

c. Visual Extended: There are no examples of visual extended metaphor in this text.

12.Rhetorical Question: There are no examples of rhetorical question in this text.

13.Hyperbole : There are no examples of hyperbole in this text.

14.Understatement: There are no examples of understatement in this text.

15.Irony: a. **Verbal:** There are no examples of verbal irony in this text.

b. **Situational:** The irony in this text lies in the contrast between the sounds of music and laughter from the room next door and the narrator's suffering and isolation.

Ideology can vary depending on the context, audience, and author's intent. However, some general ideologies that can be inferred from the examples given above include themes of power, agency, identity, relationships, social norms, justice, and morality. The extract portrays the ideology of the dehumanizing and traumatic effects of sexual exploitation and trafficking, particularly on young girls like Lakshmi. The use of vivid and graphic language highlights the brutality and violence of these experiences, conveying the message that they are unacceptable and intolerable. The emphasis on Lakshmi's feelings of helplessness and isolation highlights the powerlessness of victims in such situations and the need for greater support and protection. The writer also challenges societal attitudes towards sex trafficking and the exploitation of women, by exposing the harsh reality of these practices and calling for change. Overall, the ideology presented is one of empathy and compassion towards victims of sexual exploitation, and a call for greater awareness and action to prevent such abuses from occurring.

Extract 12

There is a bucket of water next to my bed.

But no matter how often I wash and scrub and wash and scrub,

I cannot seem to rinse the men from my body. (MocCormick,2006,p.129).

A. Textual Conceptual Functions

1. Naming and Describing:

Choice of Noun: "bucket of water" - The author uses a simple and clear noun to describe the object next to their bed.

Nominalization: "rinse" - The author turns the verb "to rinse" into a noun to describe their inability to remove the men from their body.

2. Representing Actions/Events/States:

Material Process: "wash and scrub" - The author describes the physical actions they take to clean themselves.

Mental Process: none present in this text

Relational Process: "next to my bed" - The author describes the relationship between the bucket of water and their bed.

Verbalization Process: none present in this text

Behavioral Process: none present in this text

3. Equating and Contrasting: The author presents two contrasting statements in the text: the presence of the bucket of water next to their bed and their inability to rinse the men from their body.

4. Exemplifying and Enumerating: The author does not provide any examples or list items in this text.

5. Prioritizing: The author does not prioritize any particular idea or action in this text.

6. Implying and Assuming: The author implies a sense of distress and frustration by repeating the actions of washing and scrubbing without

success. They also assume the reader will understand the context of the men on their body without providing further explanation.

7.Negating: The author negates their ability to remove the men from their body despite their efforts to wash and scrub.

8.Hypothesizing:

Epistemic: The author may be suggesting that the men on their body are a metaphorical representation of a past experience that they cannot seem to shake off.

Deontic: The author may be expressing a desire or obligation to remove the men from their body.

Boulomaic: The author may be expressing a wish or preference to have the men removed from their body.

9.Presenting the Speech and Thoughts of others: The author does not present any speech or thoughts of others in this text.

10.Presenting Time, Space, and Society: The text does not provide any specific details about time, space, or society.

B. Linguistics Text Techniques

11.Metaphor:

Standard: The men on the author's body may be a metaphor for past experiences or memories that they cannot seem to remove.

Implied: The author does not explicitly state what the men on their body represent, leaving it up to the reader to interpret.

Visual Extended: The author uses the image of a bucket of water and washing to describe their attempts to remove the men from their body.

12. Rhetorical Question: The author does not pose any rhetorical questions in this text.

13. Hyperbole: The author does not use hyperbole in this text.

14. Understatement: The author may be using understatement by simply stating the presence of the bucket of water and their inability to rinse the men from their body, while leaving the reader to infer the deeper emotional distress implied by their repeated attempts to wash and scrub.

15. Irony:

a. Verbal Irony: none present in this text

b. Situational Irony: The presence of the bucket of water next to the author's bed suggests an opportunity for cleansing and purification, yet the author is unable to remove the men from their body despite their efforts to do so.

Overall, the sentence implies that the speaker is struggling to forget their past relationships and the experiences they had with their previous partners. They have attempted to wash away these memories but have not been successful. The presence of the bucket of water next to the speaker's bed creates a sense of hopelessness and desperation in the sentence, which contributes to the emotional tone of the sentence. The ideology presented in this extract is that sexual assault has a profound psychological impact on its victims. The obsessive washing and scrubbing demonstrated by Lakshmi shows her need to rid herself of the emotional despair she feels after the traumatic experience. The negation used in the sentence "But no matter how often I wash" highlights the alternative reality that the speaker cannot escape the pain and trauma she has experienced, no matter how hard she tries.

The use of epistemic modality in the phrase "I cannot seem to rinse the men from my body" presents the hypothetical reality of the world, reflecting the

uncertainty and doubt that Lakshmi feels about being able to rid herself of the experience. This underscores the lasting impact of sexual assault on a victim's mental and emotional well-being.

The logical presupposition of "But" in the sentence "But no matter how often I wash" implies the shared knowledge of the world that the speaker is relying on, which suggests that the trauma of sexual assault is a common experience that many people can relate to.

The extract presents an ideology that sexual assault has a deep and lasting impact on its victims, which cannot be washed away or forgotten easily. The use of language techniques such as negation, epistemic modality, and logical presupposition all contribute to the emotional and psychological impact of the sentence, highlighting the severity of the issue and the need for greater awareness and support for survivors.

Extract 13

The man who came to my room tonight was not like the others. He was young and clean and gentle. He did not simply stand and zip his trousers when he was finished, or fall heavily asleep on top of me the way some do. He didn't fix his hair in the mirror and walk out without a word.

He held me. Perhaps it was an accident. Or perhaps he forgot where he was, imagining for a moment he was with his sweetheart. But I could feel myself, my true self, give in to the simple pleasure of being held. His body warmed mine the way the Himalayan sun warms the soil. His skin was soft – like the velvet of Tali's nose. And his contentment soaked through to me like an evening rain shower. And so I held him, too. Slowly, I put my arms around him and allowed them to stay. Eventually, we pulled apart. I was the last to let go. (McCormick, 2006, p.176)

A. Textual Conceptual Functions

1. Naming and Describing:

Choice of noun: "The man who came to my room tonight"

Nominalization: "His contentment soaked through to me like an evening rain shower"

2. Representing Actions/Events/States:

Material process: "He held me"

Mental process: "Perhaps it was an accident"

a. Relational process: "He was young and clean and gentle"

b. Verbalization process: "He didn't fix his hair in the mirror and walk out without a word"

c. Behavioural process: "He did not simply stand and zip his trousers when he was finished, or fall heavily asleep on top of me the way some do"

3. Equating and Contrasting: "He was not like the others"

4. Exemplifying and Enumerating: "He didn't fix his hair in the mirror and walk out without a word"

5. Prioritizing: No clear example in this text.

6. Implying and Assuming: "Perhaps it was an accident. Or perhaps he forgot where he was, imagining for a moment he was with his sweetheart."

7. Negating: "He did not simply stand and zip his trousers when he was finished, or fall heavily asleep on top of me the way some do."

8. Hypothesizing:

a. Epistemic: "Perhaps it was an accident"

b.Deontic: No clear example in this text.

c.Boulomaic: "Or perhaps he forgot where he was, imagining for a moment he was with his sweetheart."

9.Presenting the Speech and Thoughts of Other: No clear example in this text.

10.Presenting Time, Space, and Society: No clear example in this text.

B.Linguistics Text Techniques

11.Metaphor:

a. Standard: "His skin was soft - like the velvet of Tali's nose." **b. Implied:** "His body warmed mine the way the Himalayan sun warms the soil."

c. Visual extended: No clear example in this text.

12. Rhetorical Question: No clear example in this text.

13. Hyperbole: No clear example in this text.

14. Understatement: No clear example in this text.

15. Irony: a. Verbal: No clear example in this text.

situational: The fact that the narrator finds comfort and pleasure in being held by a stranger after describing negative experiences with other men is ironic.

The extract portrays the ideology of Western superiority and the need for intervention in the lives of third world women to save them from oppressive and abusive situations. This is exemplified by the contrasting description of the unnamed American man, who is portrayed as clean, gentle, and comforting, in contrast to the "others" who are dirty and aggressive. Lakshmi's admiration of this man and her desire for rescue from her current situation reinforces the idea that Western intervention is necessary for the

liberation of women in third world countries. The use of material and mental verbs, along with visual and extended metaphors, serve to create a vivid and emotional portrayal of Lakshmi's experience, highlighting the stark contrast between her life as a victim of sex trafficking and the warmth and comfort she experiences with the American man. The hypothetical reality of the use of "could" also serves to reinforce the idea of Western intervention as a potential solution to Lakshmi's plight.

Overall, the extract presents a powerful portrayal of the need for Western intervention in the lives of third world women, while also highlighting the dangers of Western hegemony and paternalism. The ideology presented here raises important questions about the role of Western countries in the lives of people in developing countries and the potential benefits and pitfalls of foreign intervention.

Extract 14

It is so late at night it is almost morning, and I am awake ready to begin another day of waiting for the American. There is a banging on the door and a voice shouts, 'Police'! Anita bolts out of bed. 'Hurry,' she says, grabbing my hand. I am right behind her, sneaking down the hall toward her Hiding place in the closet. We can hear voices coming from downstairs as we tiptoe down the hall. 'I am here for a young girl,' says a man. 'What kind of place do you think this is?' says Mumtaz. 'There are no young girls here'. I know this voice. It is my America. I squeeze Anita's hand. 'It is an American,' I whisper. Her eyes go wide. 'He is a good man,' I say. 'He will take us to a clean place. (McCormick, 2006, p.261).

A. Textual Conceptual Functions

1. **Naming and Describing:** "the American," "Police," "Mumtaz"

2. **Representing Actions/Events/States:**

a. **Material process:** "banging," "tiptoe," "waiting"

b. **Verbalization process:** "shouts," "whisper"

c. **Behavioural process:** "bolts out of bed," "grabbing my hand"

3. **Equating and Contrasting:** "There is a banging on the door" contrasts with the protagonist's statement that it is "almost morning"

4. **Exemplifying and Enumerating:** None

5. **Prioritizing:** The protagonist's waiting for the American is emphasized in the opening sentence

6. **Implying and Assuming:** The protagonist assumes that the American is a good man who will take them to a safe place

7. **Negating:** Mumtaz denies that there are young girls present

8. **Hypothesizing:**

a. **Epistemic:** The protagonist hypothesizes that the man at the door is the American

b. **Deontic:** None

c. **Boulomaic:** None

9. **Presenting the Speech and Thoughts of Other:** "What kind of place do you think this is?" and "He is a good man," are presented as dialogue and thoughts of Mumtaz and the protagonist, respectively

10. Presenting Time Space and Society: The text portrays a tense atmosphere in a specific location, with police arriving at a place where young girls may be present

B. Linguistic Text Techniques

11. Metaphor:

a. Standard: None

b. Implied: None

c. Visual Extended: None

12. Rhetorical Question: None

13. Hyperbole: None

14. Understatement: None

15. Irony: a. Verbal: None

b. Situational: The protagonist waits for the American, and when he finally arrives, it is in the context of police searching for young girls.

The ideology presented in the text is centered around the issue of sex-trafficking and the exploitation of young girls. The writer aims to raise awareness about this issue and create a sense of empathy and compassion in the readers towards the victims of such atrocities. The text also highlights the power dynamics involved in this trade, where the victims are portrayed as passive objects, and the agencies or individuals who rescue them are seen as agents of empowerment and progress. The writer also portrays the American society and people in a positive light, suggesting that they have the ability to help and rescue the less fortunate and empower them. The text reflects a critical perspective on the issue of sex-trafficking and its impact on society, particularly on rural and underprivileged communities. Overall, the

ideology presented in the text is focused on promoting human rights and social justice, and advocating for the protection and empowerment of vulnerable individuals and communities.

Extract 15

I try to answer, but nothing comes out of my mouth. I hear more cursing and the scuffle of feet. He is leaving. My American is leaving. Something inside me breaks open, and I run down the steps. I see Mumtaz, her fat mango face purple with rage, her arms pinned behind her back by two policemen. She lunges in my direction and spits. But the policemen hold her back. I see other men, Indian men. My American is with them. My name is Lakshmi,' I say'. I am from Nepal. I am fourteen years old.' (McCormick, 2006, p.263)

A. Textual Conceptual Functions

1. Naming and Describing: a. **Choice of noun:** "Mumtaz," "policemen," "Indian men," "Lakshmi," "Nepal," "fourteen years old." These nouns are used to name and describe the people and places in the scene. b.

Nominalization: "Pinned," "lunges," "cursing," "scuffle," "leaving," "spits." These verbs have been turned into nouns to describe the actions taking place.

2. Representing Actions/Events/States:

a. **Material process:** "Pinned," "lunges," "see," "run," "spits."

b. **Mental process:** "I try to answer," "something inside me breaks open."

c. **Relational process:** "My American is leaving," "Mumtaz...her arms pinned behind her back," "I am from Nepal."

d. **Verbalization process:** "I say," "cursing," "spits."

e. **Behavioral process:** "hold her back."

3. Equating and Contrasting: The narrator contrasts the actions of the policemen holding Mumtaz back with her attempts to lunge and spit at Lakshmi.

4. Exemplifying and Enumerating: The narrator provides a detailed list of the people and actions she sees in the scene, including Mumtaz, the policemen, Indian men, and her American.

5. Prioritizing: The narrator prioritizes her own thoughts and actions, as she is the protagonist of the scene.

6. Implying and Assuming: The narrator implies her emotional state by describing "something inside me" breaking open.

7. Negating: There is no explicit negation in this passage.

8. Hypothesizing: a. Epistemic: The narrator may be making hypotheses about the reasons for the altercation between Mumtaz and the policemen, and why her American is with the Indian men.

b. **Deontic:** There is no explicit deontic modality in this passage.

c. **Boulomaic:** There is no explicit boulomaic modality in this passage.

9. Presenting the Speech and Thoughts of Other: The narrator presents Mumtaz's cursing and spitting, but does not present the speech or thoughts of other characters.

10. Presenting Time, Space, and Society: The narrator sets the scene in a specific time (unspecified), place (also unspecified, but implied to be in India), and society (one in which the police have the power to restrain and arrest people).

B. Linguistics Text Techniques

11. **Metaphor, Standard, Implied, Visual, Extended:** There are no explicit metaphors or standards in this passage, but there is an implied visual metaphor of Mumtaz's "fat mango face."

12. **Rhetorical Question:** There are no rhetorical questions in this passage.

13. **Hyperbole:** There is no hyperbole in this passage.

14. **Understatement:** The narrator's understated description of her emotional state ("something inside me breaks open") underscores the severity of the situation.

15. **Irony: a. Verbal:** There is no verbal irony in this passage.

b. Situational: The situation is ironic in that the narrator's American companion, who is likely seen as powerful and privileged in the context of India, is leaving just as the police are restraining and arresting Mumtaz.

The ideology conveyed in this text is the harsh reality of the sex trade industry and the impact it has on the lives of young girls, as well as the indifference and inaction of society towards this issue. The use of contrasting language highlights the contrast between the terror of the girls and the apparent normalcy of the actions of the perpetrators. The writer also uses the technique of representing the thoughts and speech of the characters to convey their psychological state and the emotional impact of their experiences. The emphasis on the age and identity of Lakshmi and the time she spent in the brothel house underscores the severity of the situation and the need for action to be taken. The text also implies a critique of societal norms and values that allow for the exploitation of young girls in this way. Overall, the text highlights the importance of addressing this issue and working towards ending the sex trade industry and protecting the rights of its victims.

4.6.2 The Qualitative Analysis of “*A Walk Across the Sun*” by Corban Addison

A Walk Across the Sun is the story of two girls, Ahalya and Sita Ghai. They are the only survivors of their family after a tsunami destroys their village in India. They end up in a man's car who promises to help them, but they are eventually sold as slaves. The plot shifts to the other side of the world, where a Washington-based lawyer, Thomas Clarke, struggles to save his marriage after his baby daughter dies. He accepts a position in India with an anti-trafficking organization. Will he be able to save himself? Will he make a difference in the lives of some of the victims. The story locates in three different places : Mumbai, Washington D.C.,Paris.

Corban Addison focuses on different types of trafficking : brutal sex-trade ,labor work, and drug mule(heroin) and pornography . Let’s start the journey of “ *A walk Across the Sun*” to show the hidden social ideology behind the story. A novel about the brutal world of child prostitution is probably not the easiest of novel to market so Corban Addison, a human rights lawyer, has made a bold decision to explore this difficult subject through literary fiction.

Extract 1

“Ahalya?” Sita whispered at long last. “Where are we going to go?” Ahalya blinked and her mind reengaged. She let go of her sister and felt the weight of the phone in her hand. Numbly, she pressed the familiar numbers. “We need to get to St. Mary’s,” she said. “Sister Naomi will know what to do.” “But how?” Sita asked, hugging herself. “There is no one to drive us.” Ahalya closed her eyes and listened to the ringing of the phone. Sister Naomi picked up. Her words were anxious. What had happened? Were they in danger? When Ahalya spoke, her voice seemed far away. A wave had come.

Her family was dead. She and Sita had survived, but their home was destroyed. They had no money, only the phone. (Addison , 2012,p.12).

In this extract , the inaugural of the novel begins with a family live near coastal(seaside) Indian community called Tamil Nadu , one of the area south east India that is effected by tsunami was happened in 2005 , the largest tornado happens in the twenty first century. The protagonists of the story Ahalya seventeen year and Sita fifteen years orphaned teenage sisters. Tsunami waves destroy their house and their parents are died, they left alone with nothing only the phone. Tsunami leaves them orphaned and homeless

A. Textual Conceptual Functions

1.**Naming and Describing:** a. **Noun:** Ahalya, Sita, St. Mary's, phone, wave, family, home, money.

b. **Nominalization:** destruction, survival, danger.

2.**Actions/Events/States:**

a. **Material process** - "She pressed the familiar numbers."

b. **Mental process** - "Ahalya blinked and her mind reengaged."

c. **Relational process** - "Her family was dead."

d. **Verbalization process** - "Ahalya spoke, her voice seemed far away."

e. **Behavioural process** - "Sita asked, hugging herself."

3. **Equating and Contrasting:** "They had no money, only the phone." This sentence contrasts their lack of financial resources with their possession of a phone.

4.. **Exemplifying and Enumerating:** "Sister Naomi picked up. Her words were anxious. What had happened? Were they in danger?" This sentence exemplifies Sister Naomi's concern and enumerates her questions. **Implying and Assuming:** The text implies the possibility of further danger for Ahalya and Sita since they are in an unknown location with no resources.

5. **Implying and Assuming:** "Sister Naomi will know what to do." This sentence implies that Sister Naomi is knowledgeable and capable of helping them.

6. **Prioritizing:** "We need to get to St. Mary's...Sister Naomi will know what to do." This sentence prioritizes the sisters' need for help and emphasizes their belief that Sister Naomi can provide it.

6. **Negating:** "There is no one to drive us." This sentence negates the possibility of the sisters being able to travel to St. Mary's on their own.

7. **Hypothesizing:**

a. **Epistemic** - "What had happened?"

b. **Deontic** - "Sister Naomi will know what to do."

c. **Boulomaic:** Ahalya and Sita would benefit from access to resources like food and shelter.

8. **Presenting the Speech and Thoughts of others:** "When Ahalya spoke, her voice seemed far away." This sentence presents Ahalya's speech and her emotional state.

Example sentence: "Sita whispered at long last. 'Where are we going to go?'"

In this sentence, we can see an example of Naming and Describing (the character Sita is introduced and her physical actions are described), Representing Actions/Events/States (Sita's whispered question represents

her fear and uncertainty), Prioritizing (her question emphasizes their need for a plan), and Presenting the Speech and Thoughts of others (Sita's whispered words).

9.Presenting Time, Space, and Society: The text presents the aftermath of a natural disaster and its impact on individuals like Ahalya and Sita.

B. Literary Stylistic Techniques

10 Metaphor: a. Standard - "A wave had come."

b. **Implied** - None present in the given text.

c. **Visual** - None present in the given text.

d. **Extended** - None present in the given text.

11.Hypobole: The use of hypobole in the text is seen in Sita's statement, "There is no one to drive us." This is a deliberate understatement that highlights the enormity of the problem the sisters are facing.

12.Understatement: The use of understatement in the text is seen in Ahalya's statement, "A wave had come." This statement downplays the seriousness of the situation and only later do we learn that their family has died and their home has been destroyed.

13.Irony: a. **Verbal** - None present in the given text.

b. **Situational** - The irony lies in the fact that the sisters survive the natural disaster that destroyed their home, but they are left with nothing except a phone, which is typically seen as a luxury item but becomes their lifeline in this situation.

Overall, the text's ideology emphasizes the fragility of life and the need for community and support during difficult times. The literary devices used in the text serve to highlight the uncertainty and lack of control that the sisters

are experiencing, while also underscoring the importance of perseverance and resourcefulness in the face of adversity.

The text portrays the idea of a sudden and tragic event like a tsunami, which leads to the loss of family, home, and belongings, leaving the characters stranded and helpless. The ideology is that even in the face of such adversity, the human spirit endures, and the characters find hope and refuge in their faith and community. The emphasis on the importance of education is also evident as the girls were intended to go to St. Mary's school before the tragedy struck. The text also highlights the issue of human trafficking, where the sisters are deceived and abducted by someone they trusted, and they are left to find their way to safety on their own. The text emphasizes the strength and resilience of women in the face of such challenging circumstances.

Extract 2

“I am Ahalya Ghai. My father is Naresh Ghai. Do you remember me?” The man looked at her and broke into a grin. “Of course,” he replied with crisp English diction. “I am Ramesh Narayanan. We met last spring at the Tamil Historical Society.” His look turned to puzzlement. “What are you doing here? Are you with your father?” The question pierced Ahalya.

Finally he asked, “Where is your sister?” Ahalya motioned toward the vegetable vendor’s stall. “We are headed to our convent school in Tiruvallur. The sisters will take care of us.” Ramesh glanced back and forth between Ahalya and Sita. “To reach Tiruvallur, you will need a ride.” Ahalya nodded. “We walked this far, but Sita is very tired.” Ramesh pursed his lips. “We are in the same position then. The bus I was on is no longer running. I’ve been trying to find a driver to take me back to Chennai.” He paused and gave her a smile. “Don’t worry. I will make sure you arrive in Tiruvallur by nightfall.

It is the least I can do for the daughters of Naresh Ghai.” Ahalya was nearly overcome with relief. “Wait with your sister,” Ramesh said. “I will come for you as soon as I can.” (Addison , 2012,p.17).

In this extract , When the sisters walk along away from their destroyed house , Ahalay glanced a man once she has seen him with his father.

A.Textual Conceptual Functions

1. **Naming and Describing:** The writer uses descriptive language to depict the characters and settings in the story, such as "Ahalya blinked and her mind reengaged" and "Ramesh Narayanan. We met last spring at the Tamil Historical Society." This tool helps the reader visualize and empathize with the characters, creating a more immersive reading experience.

2. **Representing Actions/Events/States:** The writer uses action verbs to represent the events and actions in the story, such as "Ahalya motioned toward the vegetable vendor's stall" and "Ramesh glanced back and forth between Ahalya and Sita." This tool creates a sense of movement and progression in the story, making it more engaging for the reader.

3. **Equating and Contrasting:** The writer uses comparison and contrast to highlight the differences between the characters and their situations, such as "We are in the same position then. The bus I was on is no longer running. I've been trying to find a driver to take me back to Chennai." This tool emphasizes the similarities and differences between characters and situations, revealing the complexity of human experiences.

4. **Exemplifying and Enumerating:** The writer uses specific examples to illustrate the broader themes and ideas in the story, such as "We have no one to help us. We've survived a tsunami and lost everything we had. We are just

two girls trying to get to school." This tool provides concrete examples that help the reader understand and connect with the larger ideas in the story.

5. **Prioritizing:** The writer uses language to prioritize certain events or actions in the story, such as "Ramesh gave her a smile. 'Don't worry. I will make sure you arrive in Tiruvallur by nightfall. It is the least I can do for the daughters of Naresh Ghai.'" This tool emphasizes the importance and significance of certain events or actions, creating a sense of urgency and importance for the reader.

6. **Implying and Assuming:** The writer uses implication and assumption to hint at the characters' motivations and feelings, such as "Ahalya was nearly overcome with relief" and "Ramesh paused and gave her a smile." This tool creates a sense of mystery and intrigue, allowing the reader to fill in the gaps and draw their own conclusions about the characters and their motivations.

7. **Negating:** The writer uses negation to create tension and conflict in the story, such as "There is no one to drive us" and "The bus I was on is no longer running." This tool creates obstacles for the characters to overcome, making the story more exciting and engaging for the reader.

8. **Hypothesizing:** The writer uses hypothesis to speculate about what might happen next in the story, such as "Wait with your sister. I will come for you as soon as I can." This tool creates suspense and anticipation, encouraging the reader to keep reading and find out what happens next.

9. **Presenting the Speech and Thoughts of others:** The writer uses direct speech and thoughts to reveal the characters' personalities and emotions, such as "Of course," he replied with crisp English diction" and "What are you doing here? Are you with your father?" This tool allows the reader to hear the characters' voices and thoughts directly, creating a more intimate connection between the reader and the story.

10.**Irony:** There is a situational irony in the text. Ahalya and Sita are in a difficult situation, and they need a ride to reach Tiruvallur. The irony is that Ramesh, who had been trying to find a driver to take him back to Chennai, offers to help them, which is a relief for Ahalya. However, it is ironic that they met in such an unexpected way, and Ramesh is now the one who can help them.

B. Linguistics Text Techniques

11.**Metaphor:** There are no clear metaphors in the text.

Standard : There is an implied standard of kindness and generosity in the text. Ramesh's willingness to help the daughters of Naresh Ghai, whom he had met before, shows that he has a sense of responsibility and compassion towards others.

12.**Visual :** There is a visual image in the text when Ahalya motioned towards the vegetable vendor's stall to indicate where her sister was. The readers can imagine the scene where Ahalya is pointing towards the vendor's stall.

13.**Extended Metaphor:** There are no clear extended metaphors in the text.

14.**Rhetorical Question:** Ramesh asks Ahalya a rhetorical question, "What are you doing here? Are you with your father?" The question is not meant to be answered, but it serves to show his curiosity and interest in Ahalya's situation.

15.**Hypobole:** There is no clear use of hypobole in the text.

16.**Understatement:** Ahalya's relief at Ramesh's offer to help is understated. She is nearly overcome with relief, but her response is a simple, "Thank you." This understatement adds to the impact of the situation, making it seem more genuine and heartfelt.

The text portrays a sense of social responsibility towards others. Ramesh's willingness to help Ahalya and Sita, whom he had met before, shows a sense of duty and compassion towards those in need. The text also highlights the struggles of young girls in a patriarchal society, where they need to rely on others for support and protection. Overall, the text emphasizes the importance of kindness and compassion towards others, especially those in difficult situations.

Further more, The ideology of the text is centered on the theme of human trafficking, specifically the sex-slave trade. The use of naming characters and places is a way for the author to make referent to the external world, and to make the readers imagine the situation, thus emphasizing the hidden ideology of sex trafficking. The man's initial friendly demeanor, followed by a puzzling question and a subsequent offer of a ride, highlights the manipulative tactics often used by traffickers to lure victims into their trap. The author's use of rhetorical questions and indirect speeches further underscores the unsuspecting nature of the victims, and the devastating consequences of human trafficking. Overall, the text's ideology is a powerful call to action against the heinous practice of human trafficking and the need for greater awareness and prevention.

Extract 3

“I regret that I can’t take you all the way to Tiruvallur,” he said, “but I have an engagement in Chennai this evening. I have paid Kanan to take you the rest of the way.” He gave Ahalya a business card with his mobile number. “I can’t express how sorry I am for your loss. Call if you should ever have a need.” With a slight bow, he bid them farewell. Kanan didn’t speak to the sisters after Ramesh left them. He placed a brief call on his mobile phone and then turned the truck around and headed northwest toward the city

center. They crossed the Kuvam River and took a left on a major thoroughfare. Kanan navigated through the traffic toward the western suburbs. All was well until they passed through the intersection at Jawaharlal Nehru Road. Without warning, Kanan took a left into an industrial park. “Neengal enna seigirirgal?” Ahalya demanded of him, knocking on the cab window. “What are you doing? (Addison , 2012, p.19).

A. Textual Conceptual Functions

1.Naming and Describing: a. **Choice of Noun:** The text uses proper nouns such as Tiruvallur, Chennai, Kanan, Kuvam River, and Jawaharlal Nehru Road to name places and people, providing specific details for the reader. b.

Nominalization: The word "engagement" is used as a nominalization, which is the process of turning a verb or adjective into a noun.

2.Representing Actions/Events/States: a. **Material Process:** The verb "navigated" is used to represent the physical action of driving through traffic.

b. **Mental Process:** The phrase "didn't speak" represents Kanan's internal mental process of not wanting to communicate with the sisters.

c. **Relational Process:** The phrase "paid Kanan" represents a relational process between Ramesh and Kanan.

d. **Verbalization Process:** The phrase "bid them farewell" represents the verbal action of saying goodbye. e. **Behavioral Process:** The phrase "knocking on the cab window" represents the physical action of Ahalya trying to communicate with Kanan.

3.Equating and Contrasting: There is a contrast between Ramesh's helpfulness and Kanan's uncommunicative behavior.

4.Exemplifying and Enumerating: The text enumerates the places and roads the sisters pass through, such as the Kuvam River and the western suburbs.

5.Prioritizing: Ramesh prioritizes his engagement over taking the sisters to their destination.

6.Implying and Assuming: The phrase "Without warning, Kanan took a left into an industrial park" implies that Kanan has his own plans that the sisters were not aware of.

7.Negating: The phrase "I can't express how sorry I am for your loss" contains a negative construction to emphasize the speaker's inability to convey their emotions properly.

8.Hypothesizing: a. **Epistemic:** The speaker gives the sisters his business card and tells them to call if they ever have a need, which is an epistemic hypothesis, meaning that it is a statement of what might happen based on knowledge or experience.

b. **Deontic:** Ramesh instructs Kanan to take the sisters to their destination, which is a deontic hypothesis, meaning that it is a statement of what ought to happen.

c. **Boulomaic:** There are no examples of boulomaic hypotheses in the text.

9.Presenting the Speech and Thoughts of Others: The text presents Ramesh's speech to the sisters.

10.Presenting Time, Space, and Society: The text provides specific details about the places the sisters pass through, such as the Kuvam River and the western suburbs.

B. Linguistics Text Techniques

11. **Metaphor: a. Standard:** There are no examples of standard metaphors in the text.

b. **Implied:** There are no examples of implied metaphors in the text. c. **Visual Extended:** There are no examples of visual extended metaphors in the text.

12. **Rhetorical Question:** Ahalya's question "Neengal enna seigirirgal?" *What are you doing?* is a rhetorical question, as she is not seeking an answer but expressing her confusion and frustration.

13. **Hyperbole:** There are no examples of hyperbole in the text.

14. **Understatement:** The phrase "took a left into an industrial park" is an understatement, as it downplays the significance of Kanan's unexpected turn.

15. **Irony: a. Verbal:** There are no examples of verbal irony in the text.

b. **Situational:** The contrast between Ramesh's helpfulness and Kanan's uncommunicative behavior is a situational irony.

The text highlights the issue of human trafficking and exposes the ruthless and exploitative nature of traffickers who prey on vulnerable individuals. Through the actions and words of the characters, the writer reveals the harsh reality of sex trafficking, which is often hidden from public view.

The writer uses various linguistic devices, such as transitivity verbs, modality, and deictic expressions, to convey their ideology. For instance, the use of the verb "regret" in the statement "I regret that I can't take you all the way" highlights the sense of powerlessness and disappointment experienced by the victims, which elicits sympathy from the readers.

Similarly, the use of negative modality in the statement "I can't take you all the way" creates a sense of uncertainty and potential danger, implying that the victims are at the mercy of the traffickers. The deictic expressions, such as "then" and "northwest," serve to create a vivid and immersive picture of the setting and the events, making the readers feel as if they are present in the scene.

The writer's ideology is clear: they condemn human trafficking and want to raise awareness about this issue. The text encourages readers to empathize with the victims and take action to combat this heinous crime. The writer's use of vivid and emotive language is designed to elicit a strong emotional response from the readers and spur them to take action against human trafficking.

Extract 4

“Good,” Kanan said, turning to a fat man with a pockmarked face, “then you can double my pay.” The fat man scowled and Kanan immediately retreated. “Okay, okay. Double is too much. Make it fifty percent.” “Done,” the fat man said and counted out the bills. “Now get out of here.” After the young man forced the girls out of the truck, Kanan hopped back in the cab, gunned the engine, and sped away in a cloud of dust. The youth took Sita’s arm, and the fat man flanked Ahalya. The third of their captors, a bespectacled man with a silver watch, trailed behind. Ahalya’s heart pounded as the men led them into a dark hallway and up a flight of stairs. The door to a flat stood open. A hamsa charm was strung above the doorway as a talisman against the Evil Eye. (Addison ,2012, p.23).

A. Textual Conceptual Functions

1.Naming and Describing: a. Choice of Noun: "Fat man", "young man", "bespectacled man", "doorway", "talisman" - These nouns are used to

describe the characters and objects in the story, giving the reader a clear image of their physical appearance.

b. **Nominalization:** "Retreat", "payment", "charm" - These words are verbs that have been turned into nouns to describe the action or object in a more abstract way.

2.**Representing Actions/Events/States:** a. **Material process:** "counted out the bills", "hopped back in the cab", "gunned the engine" - These are physical actions being described.

b. **Mental process:** "scowled", "heart pounded" - These describe the internal mental state of the characters.

c. **Relational process:** "flanked Ahalya", "trailed behind" - These describe the relationship between characters and their positioning in space.

d. **Verbalization process:** "said", "retreated" - These describe the communication between characters.

e. **Behavioral process:** "forced the girls out of the truck", "led them into a dark hallway" - These describe the behavior or action of the characters.

4.**Equating and Contrasting:** There is no example of this tool in the given text.

5.**Exemplifying and Enumerating:** "Double my pay", "fifty percent", "bespectacled man with a silver watch" - These are examples and enumerations of specific details.

6.**Prioritizing:** There is no example of this tool in the given text.

7.**Implying and Assuming:** "A hamsa charm was strung above the doorway as a talisman against the Evil Eye." - This implies that the

characters believe in the power of the charm and the existence of the Evil Eye.

8.**Negating**: "Double is too much." - This is a negation of the initial statement made by Kanan.

9.**Hypothesizing**: a. **Epistemic**: There is no example of this tool in the given text.

b. **Deontic**: "Now get out of here." - This is a deontic statement, indicating what the characters should do.

c. **Boulomaic**: There is no example of this tool in the given text.

10.**Presenting the Speech and Thoughts of Other**: "Good," Kanan said... "Okay, okay. Double is too much. Make it fifty percent." - This tool is used to present the words spoken by a character.

11.**Presenting Time, Space, and Society**: "A hamsa charm was strung above the doorway as a talisman against the Evil Eye." - This tool presents the cultural and societal beliefs of the characters.

B. Linguistics Text Techniques

12.**Metaphor**: a. **Standard**: There is no example of this tool in the given text.

b. **Implied**: There is no example of this tool in the given text.

c. **Visual extended**: There is no example of this tool in the given text.

13.**Rhetorical Question**: There is no example of this tool in the given text.

14.**Hyperbole**: There is no example of this tool in the given text.

15.**Understatement**: There is no example of this tool in the given text.

16.**Irony**: a. **Verbal**: There is no example of this tool in the given text.

b. **Situational:** The fact that a charm is used to protect against the Evil Eye, while the characters themselves are engaging in immoral behavior, is an example of situational irony.

The ideology portrayed in this text is that of the exploitation of vulnerable individuals for financial gain. The gangster who trades and exports girls for sex work is presented as morally corrupt and solely driven by monetary profit. The use of direct speech and thought illustrates the harsh reality of the situation and highlights the inhumanity of those involved in the sex trade industry. The characterization of Kanan and the fat man as individuals with negative physical traits, such as being fat and having a pockmarked face, reinforces the negative portrayal of these characters and creates an ideological effect on the reader that those involved in the sex trade industry are inherently immoral. The author's use of language and stylistic tools underscores the idea that the exploitation of vulnerable individuals for financial gain is morally wrong and should be condemned.

Extract 5

He entered the forest at top speed. The path was lonely and dark beneath the evergreen boughs. He emerged from the trees to see the young mother doubled over in the midst of an empty meadow. She was clutching her stomach with one hand and her face with the other, repeating a name over and over again—Abby. Thomas looked around. The girl was gone. He ran to the woman and knelt down. Her cheek was livid with the beginnings of a nasty bruise. She looked at him with wild eyes. “Please!” she rasped. “They took her! They took my Abby! Help me!” “There’s been a kidnapping,” he said, breathless, finding his keys with his other hand. “It happened at the Botanical Gardens. They took a girl about ten years old. Her mother’s still

here and she's hurt. I saw a black SUV, but I didn't get the plate." (Addison, 2012, p.27).

A. Textual Conceptual Functions

1.Naming and Describing: a. **Noun:** The main noun in this passage is "kidnapping," which refers to the act of abducting someone by force or deception.

b. **Nominalization:** The phrase "clutching her stomach with one hand and her face with the other" is an example of nominalization, as the verb "clutching" has been turned into a noun.

2.Representing Actions/Events/States: a. **Material Process:** "He entered the forest at top speed" is an example of a material process, as it involves a physical action.

b. **Mental Process:** "She was clutching her stomach with one hand and her face with the other" is an example of a mental process, as it describes the woman's internal state.

c. **Relational Process:** "Her cheek was livid with the beginnings of a nasty bruise" is an example of a relational process, as it describes the relationship between the woman's cheek and the bruise.

d. **Verbalization Process:** "repeating a name over and over again—Abby" is an example of a verbalization process, as it involves the woman speaking.

e. **Behavioural Process:** "They took her! They took my Abby! Help me!" is an example of a behavioural process, as it describes the woman's actions and behavior.

3.Equating and Contrasting: There is no example of equating or contrasting in this passage.

4.Exemplifying and Enumerating: The phrase "a black SUV" is an example of enumeration, as it lists a specific detail about the kidnapping.

5.Prioritizing: The urgency of the situation and the need for action are prioritized in this passage.

6.Implying and Assuming: The passage implies that the person who took Abby is dangerous and potentially violent, as evidenced by the woman's injuries and distressed behavior.

7.Negating: There is no example of negation in this passage.

8.Hypothesizing: a. **Epistemic:** The statement "There's been a kidnapping" is an example of epistemic hypothesis, as it suggests that the speaker has a belief about a particular event.

b. **Deontic:** There is no example of deontic hypothesis in this passage.

c. **Boulomaic:** The phrase "Help me!" is an example of boulomaic hypothesis, as it expresses a desire or request for action.

9.Presenting the Speech and Thoughts of Others: The phrase "They took her! They took my Abby! Help me!" presents the speech and thoughts of the young mother.

10.Presenting Time, Space, and Society: The passage is set in a forest and a meadow, and references the Botanical Gardens as the location of the kidnapping. The society is not described in detail.

B. Linguistics Text Techniques

11.Metaphor: There is no example of metaphor in this passage.

12.Rhetorical Question: There is no example of a rhetorical question in this passage.

13.**Hyperbole:** There is no example of hyperbole in this passage.

14.**Understatement:** The phrase "Her cheek was livid with the beginnings of a nasty bruise" is an example of understatement, as it downplays the severity of the woman's injuries.

15.**Irony: a. Verbal Irony:** There is no example of verbal irony in this passage.

b. **Situational Irony:** There is no example of situational irony in this passage.

The ideology presented in the text is one that highlights the issue of sex trafficking and kidnapping, specifically in South Carolina and Washington. The writer presents a powerful message that the trade of human beings, particularly women and children, for the purpose of prostitution is a violation of human rights and should not be tolerated. Furthermore, the text implies that corrupt officials and dishonest law enforcement contribute to the problem by turning a blind eye to the issue. The writer suggests that this is a profitable trade that has an endless supply of victims, which only perpetuates the problem.

The text ultimately presents the ideology of stopping the cruel violation of human rights and protecting vulnerable girls and women from exploitation. The writer urges readers to become more aware of the issue of sex trafficking and kidnapping and to take action to help those who are victimized by it. This ideology is presented in a vivid and powerful way through the writer's use of descriptive language and transitivity verbs, which highlight the severity and urgency of the issue.

Extract 6

“I will not go any further until you tell me where we are,” she said in Hindi, giving her words what strength she had left. The young man frowned. “You are in no position to make demands.” Ahalya’s heart raced, but she delivered a stinging rebuke. “You can’t do whatever you want with us. We are your guests. Where are your manners?” The young man spat out a curse that shocked her. “Kutti!” Bitch!“If you rebel, there will be consequences,” he hissed. “You are ours now. Suchir paid sixty thousand rupees for you. You will do what we say and you will repay your debt.” Sita looked imploringly at Ahalya. “Don’t fight. Do what they ask.” Ahalya touched her throbbing cheek. . He turned on an overhead bulb hanging from wooden rafters. “This is where you will live until Suchir decides otherwise.

Food will be served on a regular schedule. If there is an emergency, you may pound on the floor. Someone will hear you.” “How will we repay the debt?” Ahalya asked softly. The young man smirked. “Bajaana. You will sleep with men, of course.” He laughed. “You didn’t think this was a hotel, did you? This is Kamathipura. (Addison,2006,p.47).

A. Textual Conceptual Functions

1.Naming and Describing: a. Choice of Noun: Ahalya, young man, guests, manners, consequences, debt, men, hotel, Kamathipura

b. **Nominalization:** rebellion, demands, consequences, debt repayment, sleeping with men

2.Representing Actions/Events/States:

a. **Material Process:** “He turned on an overhead bulb...”

b. **Mental Process:** “Ahalya touched her throbbing cheek.”

c. **Relational Process:** “You are ours now. Suchir paid sixty thousand rupees for you.”

d. **Verbalization Process:** “The young man spat out a curse...”

3.Equating and Contrasting: “You can’t do whatever you want with us. We are your guests. Where are your manners?”

4.Exemplifying and Enumerating: “Food will be served on a regular schedule. If there is an emergency, you may pound on the floor. Someone will hear you.”.

5.Prioritizing: “You will do what we say and you will repay your debt.”

6.Implying and Assuming: “If you rebel, there will be consequences.”

7.Negating: “You are in no position to make demands.”

8.Hypothesizing: a. **Epistemic:** “This is where you will live until Suchir decides otherwise.”

b. **Deontic:** “You will do what we say.”

9.Presenting the Speech and Thoughts of Other: “‘Don’t fight. Do what they ask,’ Sita looked imploringly at Ahalya.”

10.Presenting Time, Space, and Society: Kamathipura, India

B. Literary Stylistic Techniques

11.Metaphor: a. **Standard:** None present

b. **Implied:** None present

c. **Visual Extended:** None present

12.Rhetorical Question: “You didn’t think this was a hotel, did you?”

13.Hyperbole: None present

14. Understatement: None present

15. Irony: a. Verbal: The young man refers to Ahalya and Sita as “guests,” when they are actually being held against their will.

b. Situational: Ahalya and Sita were expecting to stay at a hotel, but instead find themselves at a brothel.

The text portrays several ideologies related to power, gender, and societal norms. Firstly, it highlights the power dynamics between the young man and Ahalya and Sita, with the former using his physical strength and control over their situation to assert his authority. This is reinforced by his dismissive response to Ahalya's demand for information, indicating a belief in his superiority and entitlement to make decisions on their behalf. The use of derogatory language towards Ahalya, such as "kutti," reflects a larger societal issue of the mistreatment and marginalization of women. The fact that the young man sees it as acceptable to insult and demean Ahalya in this way suggests a deeply ingrained belief in the subjugation of women and their perceived inferiority.

Furthermore, the text highlights the societal norms around gender roles and expectations, with the young man assuming that Ahalya and Sita's only value lies in their ability to repay their debt through sleeping with men. This reinforces the idea of women as objects to be used and exploited for men's pleasure and highlights the pervasive influence of patriarchy in Indian society. Overall, the text showcases the ways in which power and gender intersect to reinforce harmful societal norms and highlights the urgent need for greater gender equality and empowerment of women.

Extract 7

“Shankar, my friend,” said the brothel owner, “I have something delectable for you tonight. Two girls—both sealed pack. This is the older one.” Shankar murmured his delight. He stood up and walked toward Ahalya. He admired her skin, touched her hair, and grazed her left breast with the back of his hand. “Ravas,” he said with a sigh. “Magnificent. I do not need to see more. Save the other girl for another day. How much for this one? With no condom.” “Condoms are required,” Suchir replied. “You know the rule.” Shankar shrugged. “Rules are worthless. How much do you want?” Suchir seemed to hesitate, but then quickly conceded. “For a girl like this, sixty thousand, and only this time.” “Suchir, you drive a hard bargain,” Shankar said. “I came only with fifty thousand in bills.” (Addison,2006,p.70).

A. Textual Conceptual Functions

1.Naming and Describing: a. **Choice of noun:** The author uses nouns like "brothel owner," "girls," "skin," and "breast" to describe the characters and their physical features.

b. **Nominalization:** The author uses nominalization to turn verbs into nouns, for example, "delight" and "hesitate."

2.Representing Actions/Events/States:

a. **Material process:** The author uses material processes such as "touched," "admired," and "grazed" to describe the physical actions of the characters.

b. **Mental process:** The author uses mental processes such as "murmured," "sighed," and "thought" to describe the internal thoughts and feelings of the characters.

c. **Relational process:** The author uses relational processes such as "am" and "are" to describe the relationship between the characters and their physical features.

d. **Verbalization process:** The author uses verbalization processes such as "said" and "replied" to convey the dialogue between the characters.

e. **Behavioral process:** The author uses behavioral processes such as "stood up" and "walked" to describe the physical movements of the characters.

3. Equating and Contrasting: The author uses the contrast between Shankar's desire for Ahalya and Suchir's adherence to the brothel's rules to create tension and conflict in the scene.

4. Exemplifying and Enumerating: The author uses enumeration to describe the two girls as "both sealed pack." This creates a sense of commodity and objectification of the girls.

5. Prioritizing: Shankar prioritizes Ahalya over the other girl, saying "Save the other girl for another day."

6. Implying and Assuming: The author implies that the brothel owner is familiar with Shankar and his preferences, as he calls him "my friend" and knows that Shankar prefers his women without condoms.

7. Negating: Suchir negates Shankar's request for no condom by stating that "condoms are required."

8. Hypothesizing: a. **Epistemic:** Shankar hypothesizes about the value of rules, saying "Rules are worthless."

b. **Deontic:** Suchir hypothesizes about the consequences of breaking the brothel's rules, implying that he could face punishment or legal consequences.

9.Presenting the Speech and Thoughts of Others: The author presents the dialogue between the characters to convey their thoughts and feelings.

10.Presenting Time, Space, and Society: The author presents the setting of a brothel and the societal norms and rules that govern it.

B. Linguistics Text Techniques

11.Metaphor: a. Standard: The author uses the metaphor of a "sealed pack" to describe the girls, implying that they are commodities to be sold.

b. Implied: The author implies the metaphor of Shankar being a predator by using phrases like "delectable" and "admired her skin."

12.Rhetorical Question: The author does not use rhetorical questions in this text.

13.Hyperbole: The author does not use hyperbole in this text.

14.Understatement: The author does not use understatement in this text.

15.Irony: a. Verbal: The author uses verbal irony when Shankar says "Rules are worthless" while negotiating with the brothel owner.

b. Situational: The author uses situational irony to highlight the irony of the brothel owner's use of the word "delectable" to describe the girls, implying that they are food to be consumed.

The ideology portrayed in the given text is that women are objectified and treated as commodities in the sex trade industry. The male characters in the text are depicted as having a sense of entitlement over women's bodies, treating them as mere sources of pleasure. The use of direct speech and free indirect speech in the text adds to the realism of the situation and emphasizes the authority of the text producer. The rhetorical question "How much for

this one?" used in the conversation portrays the buying and selling of women for sex as a transactional business.

The writer also highlights the lack of respect for women's rights and the violation of their bodies through the use of metaphors, extended metaphors, and understatement. The transitivity of the verbs used in the text portrays the male characters as having an intention to objectify and use the women for their own pleasure. Overall, the text portrays a society where women are seen as inferior to men, and their bodies are commodified for the pleasure of men.

Extract 8

“Desire is the enemy,” she said. “Desire for the past, desire for the future, desire for love, desire for family. Everything. You will never be happy here. But you don’t need to be sad.” When Sita fell asleep that night, Ahalya watched her with a trace of envy. She resembled one of the angels stained in glass at the convent school, her peace unbroken. Ahalya lay back against her pillow and stared at the ceiling, certain in the knowledge of what the night would bring. She couldn’t sleep. She knew he would always come again. (Addison , 2012,)

A. Textual Conceptual Functions

1.Naming and Describing: a. **Choice of Noun:** "Desire" is a key noun used in the text to describe a negative force that is perceived as the enemy.

b. **Nominalization:** "Desire for the past, desire for the future, desire for love, desire for family" - the verb "desire" is turned into a noun to create a list of different kinds of desires.

2.Representing Actions/Events/States: a. **Material Process:** "Ahalya watched her with a trace of envy"

b. **Mental Process:** "Ahalya lay back against her pillow and stared at the ceiling"

c. **Relational Process:** "Sita resembled one of the angels stained in glass at the convent school"

d. **Verbalization Process:** "Desire is the enemy," she said."

e. **Behavioural Process:** "You will never be happy here."

3. Equating and Contrasting: "Desire for the past, desire for the future, desire for love, desire for family" - the different types of desires are equated and contrasted to emphasize the negative impact of desire.

4. Exemplifying and Enumerating: "Desire for the past, desire for the future, desire for love, desire for family" - a list is created to give examples of the different kinds of desires that can be harmful.

5. Prioritizing: "Desire is the enemy" - the text prioritizes the idea that desire is something negative that should be avoided.

6. Implying and Assuming: "You will never be happy here" - this implies that there is something inherently wrong with the current situation, without providing further explanation.

7. Negating: "But you don't need to be sad" - the text negates the idea that being happy is impossible, despite the negative impact of desire.

8. Hypothesizing: a. **Epistemic:** "You will never be happy here" - this statement makes a claim about knowledge or certainty.

b. **Deontic:** "Desire is the enemy" - this statement expresses a moral obligation or permission.

c. **Boulomaic:** "But you don't need to be sad" - this statement expresses a desire or preference.

9.Presenting the Speech and Thoughts of Other: "Desire is the enemy," she said."

10.Presenting Time, Space, and Society: The text does not explicitly present time, space, or society, although the reference to a "convent school" implies a specific cultural or religious context.

B. Linguistics Text Techniques

11.Metaphor: a. Standard: "one of the angels stained in glass at the convent school" - this compares Sita's appearance to that of an angel depicted in stained glass.

b. **Implied:** The idea that desire is an "enemy" is a metaphorical comparison between a negative force and an opposing army or enemy.

c. **Visual Extended:** The stained glass window mentioned in the text is an example of a visual metaphor that is used to represent religious and spiritual concepts.

12.Rhetorical Question: There are no examples of rhetorical questions in the text.

13.Hyperbole: There are no examples of hyperbole in the text.

14.Understatement: There are no examples of understatement in the text.

15.Irony: a. Verbal: "You will never be happy here. But you don't need to be sad." - this statement is ironic because it presents two opposing ideas that contradict each other.

b. **Situational:** The fact that Ahalya is envious of Sita's peace, despite her knowledge that she will be visited by someone she does not want to see, is an example of situational irony.

The ideology portrayed in this extract is that the sex industry, specifically the practice of sex slavery and trafficking, is a cruel and inhumane practice. The author uses language and literary devices such as metaphors, direct speech, and contrasting processes to emphasize the negative aspects of this industry and the impact it has on the girls who are forced to participate in it. The use of the epistemic verb "could" to describe Ahayla's certainty about the situation reinforces the idea that this is a reality that cannot be changed. Additionally, the comparison between the peaceful life of the girls in the convent school and the harshness of their current situation in the brothel house highlights the negative effects of the sex industry on individuals and society. The overall message of the extract is that the sex industry is a destructive force that should be condemned and abolished.

Extract 9

The man appraised her openly but kept his seat. "Suchir says you are an orphan," he said in Hindi. "Is this true?" Sita nodded, confused. "He says you are healthy and that you aren't pregnant." She nodded again. The man turned to Suchir and they exchanged a few words in an indecipherable tongue. Eventually, the man nodded and shook Suchir's hand. He took a last look at Sita and left the brothel. During the entire exchange, he made no attempt to approach her. (Addison, 2012, p.99).

A. Textual Conceptual Functions

1. Naming and Describing: a. **Choice of noun:** "brothel"

b. **Nominalization:** "appraised", "pregnant"

2. Representing Actions/Events/States: a. **Material process:** "appraised", "nodded", "shook", "left"

b. **Mental process:** "confused", "exchanged"

c. **Relational process:** "says you are an orphan", "says you are healthy", "aren't pregnant"

d. **Verbalization process:** "said in Hindi", "exchanged a few words"

3. Equating and Contrasting: None.

3. Exemplifying and Enumerating: None.

4. Prioritizing: None.

5. Implying and Assuming: "During the entire exchange, he made no attempt to approach her"

6. Negating: "aren't pregnant"

7. Hypothesizing: a. **Epistemic:** "Is this true?"

b. **Deontic:** None. c. **Boulomaic:** None.

8. Presenting the Speech and Thoughts of Others: "Suchir says you are an orphan", "He says you are healthy"

9. Presenting Time, Space, and Society: "in Hindi", "left the brothel"

B. Linguistics Text Techniques

10. Metaphor: a. **Standard:** None.

b. **Implied:** None.

c. **Visual Extended:** None.

11. Rhetorical Question: "Is this true?"

12. Hyperbole: None.

13. Understatement: None.

14.Irony: a. Verbal: None. b. Situational: None.

In this extract, the author uses various linguistic tools and techniques to create a vivid picture of the situation and reveal the hidden ideology behind it. Through the use of transitivity and modal verbs, the author highlights the power dynamics at play in the situation. The owner of the brothel house is shown as having control over Sita's life and future, and he uses language to exert that control.

The author employs rhetorical questions to provoke the reader's empathy and encourage them to think more deeply about the situation. By using questions rather than statements, the author engages the reader in a dialogue and encourages them to consider the implications of what is happening. Through the use of direct speech, the author gives voice to the characters and brings the situation to life. The reader is able to hear the characters' words and feel their emotions, which makes the situation all the more vivid and impactful.

Finally, the author uses negation to emphasize the harsh reality of Sita's situation. By saying that the man "made no attempt to approach her," the author emphasizes the distance and lack of connection between the characters. This reinforces the idea that Sita is alone in the world and at the mercy of others.

Overall, the author uses these linguistic tools and techniques to reveal the dark reality of the sex industry and the exploitation of young women like Sita. Through vivid and impactful language, the author encourages the reader to think more deeply about these issues and consider what can be done to address them.

Extract 10

“I will give her to you for ten thousand.”“So expensive, my friend? How many times has she been with a man?”“Only twice. She is very fresh.”So Prasad has kept the secret, Ahalya thought grimly. Suchir has no idea that his son has had me every night for the better part of week. The man circled Ahalya and then stood in front of her. She did not meet his eyes. “I will take her,” he said at last. “But I want to use the upper room. It is more comfortable.” “Of course,” Suchir agreed. He glanced at Sumeera, and she left quietly. The man gave the brothel owner a wad of rupees and took Ahalya by the hand. “Come, my princess,” he whispered. (Addison , 2012,p.116)

A. Textual Conceptual Functions

1.Naming and Describing: a. Choice of noun: The text uses nouns to describe the characters and the setting. For example, "man," "friend," "brothel owner," "rupees," and "princess."

b. Nominalization: The text uses nominalization to describe the action of using the upper room. For example, "I want to use the upper room."

2.Representing Actions/Events/States: a. Material process: The text describes the action of giving money by using the verb "gave" as in "The man gave the brothel owner a wad of rupees."

b. Mental process: The text describes the mental process of the characters by using the verbs "thought" and "whispered." For example, "Ahalya thought grimly" and "he whispered."

c. Relational process: The text uses relational process to describe the relationship between the characters. For example, "Prasad has kept the secret" and "Suchir has no idea."

d. **Verbalization process:** The text uses verbalization process to describe the dialogue between the characters. For example, "he said in Hindi" and "she left quietly."

e. **Behavioral process:** The text uses behavioral process to describe the actions of the characters. For example, "The man circled Ahalya."

3.Equating and Contrasting: The text compares the price of Ahalya with the number of times she has been with a man, implying that her value decreases with her sexual experience.

4.Exemplifying and Enumerating: The text enumerates the number of times Ahalya has been with a man, stating that it's only been twice.

5.Prioritizing: The text prioritizes the man's comfort over Ahalya's by suggesting he use the upper room.

6.Implying and Assuming: The text implies that Ahalya is being sold into sex work by using the term "brothel."

7.Negating: The text negates the possibility of the man approaching Ahalya by stating that he made no attempt to do so.

8.Hypothesizing: a. Epistemic: The text uses epistemic modality to suggest uncertainty by using words like "confused" and "indecipherable."

b. **Deontic:** The text uses deontic modality to express obligation by stating "I want to use the upper room."

9.Presenting the Speech and Thoughts of Others: The text presents the dialogue between the characters, as well as the thoughts of Ahalya.

10.Presenting Time, Space, and Society: The text presents the setting of the brothel and the society in which sex work is normalized.

B. Linguistics Text Techniques

11. Metaphor: a. Standard: The text uses the metaphor of a princess to describe Ahalya.

b. **Implied:** The text implies the metaphor of Ahalya as a commodity by describing her in terms of how many times she has been with a man.

c. **Visual, Extended:** The text uses visual imagery to describe the man circling Ahalya.

12. Rhetorical Question: The man asks a rhetorical question when he asks "How many times has she been with a man?"

13. Hyperbole: The text uses hyperbole to describe Ahalya as "very fresh."

13. Understatement: The text uses understatement to describe the language spoken between the man and Suchir as "indecipherable."

14. Irony: a. Verbal: The text uses verbal irony when the man calls Ahalya "my princess" while buying her for sex.

b. **Situational:** The text uses situational irony when the man appraises Ahalya

The text highlights the normalization of the exploitation of women's bodies for profit, and the societal biases and myths that perpetuate this system. The use of language to describe Ahalya and the man's actions and attitudes towards her serve to reinforce the idea that women's bodies are objects to be bought and sold, rather than human beings with agency and autonomy. The passage also reveals the hypocrisy and complicity of those who profit from the sex trade, and the violence and trauma that is inflicted upon those who are exploited by it.

Overall, the text presents an ideology that is against sexual exploitation, trafficking, and the abuse of power in patriarchal societies.

Extract 11

“Then you must practice. You must become proficient in twenty four hours. I will use oil as lubrication. It will help.”

She watched as he took a grape from the bunch and dipped it in the coconut oil until its skin was shiny. He offered it to her, but she didn't take it.

“Why do I have to do this?” she asked, staring at the grape in fear Ignoring her question, he reached out, prized open her fingers, and put the grape in her palm. “You will feel like you are choking, but you must overcome the urge to regurgitate. Swallowing the grape is a matter of the mind.” Sita felt the grape in her hand . (Addison , 2012,p.126)

A.Textual Conceptual Functions

1.Naming and Describing: a. Choice of Noun: The use of specific nouns such as "oil," "grape," and "mind" helps to convey the meaning of the text clearly and concisely.

b. **Nominalization:** The use of the word "proficient" in the sentence "You must become proficient in twenty four hours" turns the verb "become proficient" into a noun, emphasizing the importance of acquiring a specific skill.

2. Representing Actions/Events/States: a. Material Process: The phrase "He took a grape from the bunch and dipped it in the coconut oil" describes a material process, which involves a physical action.

b. **Mental Process:** The sentence "Swallowing the grape is a matter of the mind" describes a mental process, which refers to an internal cognitive activity.

c. **Relational Process:** The sentence "You will feel like you are choking, but you must overcome the urge to regurgitate" describes a relational process, which refers to the relationship between the feeling of choking and the need to overcome it.

d. **Verbalization Process:** The sentence "Ignoring her question, he reached out" describes a verbalization process, which involves the action of ignoring and the subsequent physical action of reaching out.

3. Equating and Contrasting: The sentence "It will help" equates the use of oil as lubrication with the ability to become proficient.

4. Exemplifying and Enumerating: The use of the word "must" and the enumeration of specific actions such as practicing and swallowing the grape emphasize the importance of the task at hand.

5. Prioritizing: The phrase "You must become proficient in twenty four hours" prioritizes the need to acquire the skill within a specific time frame.

6. Implying and Assuming the man's ignoring of Sita's question implies that he is more concerned with achieving his own goals than addressing her concerns.

7. Negating: The use of the word "not" in the sentence "she didn't take it" negates the action of accepting the grape.

8. Hypothesizing: a. Epistemic: The sentence "It will help" represents an epistemic hypothesis, which implies that the use of oil as lubrication will assist in achieving the desired outcome.

b. **Deontic:** The phrase "You must become proficient in twenty four hours" represents a deontic hypothesis, which implies that the acquisition of the skill is necessary.

9. Presenting the Speech and Thoughts of Other: The man's speech is presented through direct quotation, as in the sentences "Then you must practice" and "You will feel like you are choking, but you must overcome the urge to regurgitate."

10. Presenting Time, Space, and Society: The use of the phrase "twenty four hours" presents a specific time frame, while the reference to coconut oil implies a specific geographic location and cultural context.

B. Linguistics Text Techniques

11. Metaphor: a. Standard: The phrase "swallowing the grape is a matter of the mind" uses the metaphor of the grape to represent the mental challenge of overcoming the urge to regurgitate.

b. **Implied:** The use of the phrase "practice" implies the metaphor of skill acquisition as a form of repetition and refinement.

c. **Visual Extended:** The description of the shiny grape in coconut oil creates a visual metaphor for the slippery and challenging nature of the task at hand.

12. Rhetorical Question: There are no rhetorical questions in this text.

13. Hyperbole: There is no hyperbole in this text.

14. Understatement: There is no understatement in this text.

15. Irony: a. Verbal: There is no verbal irony in this text

Text ideology refers to the underlying beliefs, values, and assumptions that are reflected in a particular text. These ideologies can be overt or covert and are often shaped by the cultural, social, and historical context in which the text was produced.

For example, a text that reinforces the idea of individualism and self-reliance as essential to success can be said to reflect a capitalist ideology. Similarly,

a text that portrays women as passive and subservient to men may reflect a patriarchal ideology.

Text ideology can also be analyzed in terms of the dominant ideologies present in a particular society or culture. For instance, a text produced in a capitalist society may reflect neoliberal economic values, while a text produced in a socialist society may reflect Marxist or socialist values.

Overall, analyzing text ideology can provide insights into the ways in which social and cultural values are reflected and reproduced through language and discourse.

Extract 12

“What do you think you’re doing?” Aunti-ji demanded. “We use these tablecloths for our customers. How dare you sleep in them!” “But I’m cold at night,” Sita whispered. Aunti-ji stared at her angrily. “You ungrateful girl. We feed you and provide you shelter, yet you complain.” Aunti-ji started sniffing the air. “What is that stench?” She leaned closer to Sita and wrinkled her nose. “You smell like an unwashed pig. Come with me.” (Addison ,2012,p.163)

A. Textual Conceptual Functions

1. **Naming and Describing: a. Choice of noun:** "tablecloths", "customers", "night", "girl", "stench", "pig"

b. **Nominalization:** "complaining"

2.**Representing Actions/Events/States:** a. **Material process:** "use", "sleep", "smell"

b. **Mental process:** "think", "dare", "complain"

c. **Relational process:** "provide", "feed"

d. **Verbalization process:** "demanded", "whispered", "stared", "sniffing", "leaned", "wrinkled"

2. Equating and Contrasting: Aunti-ji contrasts Sita's behavior of sleeping in the tablecloths with their intended use for customers.

3. Exemplifying and Enumerating: Aunti-ji enumerates the ways in which they provide for Sita, such as feeding and sheltering her.

4. Prioritizing: Aunti-ji prioritizes the use of the tablecloths for customers over Sita's need for warmth at night.

5. Implying and Assuming: Aunti-ji implies that Sita should be grateful for the care and provision they give her.

6. Negating: Aunti-ji negates Sita's complaint about being cold by calling her "ungrateful".

7. Hypothesizing: a. **Epistemic:** Aunti-ji makes an epistemic hypothesis about the cause of the stench and leans in to investigate it. b. **Deontic:** Aunti-ji makes a deontic hypothesis about the appropriate use of the tablecloths for customers and scolds Sita for sleeping in them.

c. **Boulomaic:** Aunti-ji makes a boulomaic hypothesis about Sita's ability to control her smell and takes her to address it.

8. Presenting the Speech and Thoughts of Others: Aunti-ji's speech and thoughts are presented through dialogue and narration.

9. Presenting Time, Space, and Society: The scene is set in a specific time and place where Aunti-ji provides for Sita and has expectations for her behavior.

B. Linguistics Text Techniques

10. Metaphor: a. Standard: There are no examples of standard metaphors in this text.

b. **Implied:** The use of "unwashed pig" as a metaphor for Sita's smell implies that Aunti-ji considers her to be dirty or unclean.

c. **Visual Extended:** There are no examples of visual extended metaphors in this text.

11. Rhetorical Question: Aunti-ji's opening question "What do you think you're doing?" is a rhetorical question designed to express her disapproval of Sita's behavior.

12. Hyperbole: There are no examples of hyperbole in this text.

13. Understatement: There are no examples of understatement in this text.

14. Irony: a. Verbal: There are no examples of verbal irony in this text. b. **Situational:** The irony in this text lies in the fact that Aunti-ji provides for Sita's basic needs but is harsh and unkind towards her, while Sita is in a position of dependence and vulnerability.

The ideology presented in this text is the exploitation and oppression of vulnerable individuals, particularly women and girls, by those in positions of power. The character of Aunti-ji represents this ideology, as she treats Sita as a commodity to be used for her own benefit, without regard for Sita's well-being or basic human needs. The use of language and metaphors, such as comparing Sita to an animal, further reinforce this ideology of dehumanization and objectification. Additionally, the portrayal of Sita's lack of agency and ability to escape highlights the power imbalance between traffickers and their victims. Overall, the text presents a critique of systems

of power that allow for the exploitation and mistreatment of vulnerable individuals.

Extract 13

The girl looked at her in shame. “What do you want?” she whispered. Sita didn’t respond, just reached out and took one of the girl’s hands. The girl stiffened but didn’t push her away. It was a kindness she could pass along, even in the midst of such darkness. After a while, she withdrew her hand and wiped a tear from the girl’s cheek. “I am Sita,” she said. The girl met her eyes. “I am Olga,” she whispered. Olga looked down at her hands. “You saw what they did?” Sita shook her head. “I didn’t watch.” A dam broke in Olga’s heart and she began to cry. “I have family in Novgorod,” she said. “I go to university in St. Petersburg, but I leave when my papa get sick. He need money for medicine. Then I meet a man. He says he has this friend in New York. He says I could be good nanny. He says I could make money for papa, for everyone. He was a liar.” (Addison , 2012,p.256)

A. Textual Conceptual Functions

1.Naming and Describing: a. choice of noun: "girl", "hands", "tear", "heart", "medicine", "man", "nanny"

b. **nominalization:** "darkness", "kindness"

2.Representing Actions/Events/States:

a. **material process:** "reached out", "took", "withdrew", "wiped"

b. **mental process:** "looked", "whispered", "met her eyes", "cried"

c. **relational process:** "was a kindness", "could be good nanny"

d. **verbalization process:** "said", "liar"

e. **behavioural process:** "didn't push her away", "began to cry"

3.Equating and Contrasting: None

4.Exemplifying and Enumerating: None

5.Prioritizing: None

6.Implying and Assuming: None

7.Negating: "I didn't watch."

8.Hypothesizing: a. **epistemic:** None

b. **deontic:** None

c. **boulomaic:** None

9.Presenting the Speech and Thoughts of other: None

10.Presenting time, space, and society: "Novgorod", "St. Petersburg",
"New York"

B. Linguistics Text Techniques

11.Metaphor: a. **standard:** None

b. **implied:** "a dam broke in Olga's heart"

12.Rhetorical question: None

13.Hyperbole: None

14.Understatement: None

15.Irony: a. **verbal:** None

b. **situational:** The man promised Olga a good job as a nanny to make money for her family, but it turned out to be a lie, which is ironic in contrast to his promise.

The text highlights the theme of human connection and empathy, even in the face of darkness and despair. The use of literary devices such as metaphor, hyperbole, and understatement helps to underscore the complexity of the characters' emotions and experiences, while conveying a sense of the broader social and cultural forces that shape their lives. The author uses various stylistic strategies to reveal the shameful and inhumane nature of this practice, including the use of negation, rhetorical questions, and direct speech from the characters. The author seeks to persuade the readers to take action against this crime and highlights the certainty of the action through the use of the epitomical verb strategy. Overall, the ideology behind this text is a rejection of the exploitation of women and a call for societal change to address this issue.

Extract 14

“I will buy her for twenty thousand,” the man said. Alexi bristled. “She is worth forty. I will take no less.” They haggled about the price, and Sita closed her eyes. Another transaction was about to be made. The stranger was the next link in the chain of her destiny. The bargain was struck at thirty thousand dollars. The blond man made payment with an envelope full of cash and then disappeared through the door to the club. (Addison, 2012,272)

A. Textual Conceptual Functions

1.Naming and Describing: a. choice of noun: "transaction," "destiny," "bargain," "cash," "envelope."

b. nominalization: "haggling," "payment."

2.Representing Actions/Events/States:

a. **material process:** "buy," "make payment."

b. **mental process:** "bristled," "closed her eyes."

c. **relational process:** "is worth," "take no less," "was about to be made."

d. **verbalization process:** "haggled," "struck a bargain."

3.Equating and Contrasting: The man and Alexi are in a bargaining situation with opposing views on the price of the girl.

4.Exemplifying and Enumerating: The text mentions the specific price of the girl being haggled over and the amount of money paid in cash.

5.Prioritizing: The price of the girl is the central focus of the negotiation.

6.Implying and Assuming: The fact that the transaction is happening and that the girl is being sold suggests that there is a larger issue of human trafficking and exploitation at play.

7.Negating: Alexi is unwilling to accept the lower price offered by the man.

8.Hypothesizing: a. epistemic: Sita closes her eyes, implying that she might be contemplating her fate or trying to avoid facing the reality of her situation.

b. **deontic:** The man assumes that he has the right to buy the girl and decides to pay the price for her.

c. **boulomaic:** The man wants to buy the girl, while Alexi wants to sell her at a higher price.

9.Presenting the Speech and Thoughts of others: The text presents the spoken words of the man and Alexi.

10. Presenting time, space, and society: The text takes place in a club where human trafficking is happening, and the monetary value of a human life is being negotiated.

B. Linguistics Text Techniques

11. Metaphor: a. standard: The girl is referred to as a commodity and is being bought and sold like an object.

b. **implied:** The negotiation over the girl's price is like a game of chess, with each party trying to outmaneuver the other.

c. **visual extended:** The envelope full of cash is a symbol of the transaction taking place and the value being placed on the girl's life.

12. Rhetorical question: There are no rhetorical questions in this text.

13. Hyperbole: There are no hyperboles in this text.

14. Understatement: There are no understatements in this text.

15. Irony: a. verbal: The man refers to the girl as "her," which is a dehumanizing way to talk about someone who is being sold.

b. **situational:** The fact that the man pays for the girl in cash suggests that he is trying to conceal the transaction, even though it is happening in plain sight.

The text reveals the dark reality of human trafficking and the commodification of women's bodies. It exposes the harsh truth that some people are willing to buy and sell other human beings for profit, without regard for their well-being or dignity. The text challenges readers to confront this issue and take action to address it.

Extract 15

“Put on,” he said and left the room, closing the door behind him. Sita regarded the leotard as if it were infected. She couldn’t bring herself to pick it up. When Li returned, she was still staring at it. He let loose a string of expletives. Then he took out a knife. He brandished the blade in front of her and threatened her in heavily accented English. “You put on, or I cut off clothing. I back in five minute.” She bowed her head and knelt to retrieve the leotard. She unwound the sari Aunti-ji had bought her and placed it on the floor. She had worn it for two weeks without a bath, and the fabric smelled of body odor and cigarette smoke. She pulled on the leotard mechanically, ignoring the discomfort of the stretchy fabric. Li returned with the blond man from the sex club . (Addison,2012,p.297).

A. Textual Conceptual Functions

1.Naming and Describing: The text uses specific nouns to describe the objects and characters, such as "leotard," "knife," "sari," "Li," and "blond man."

2.Representing Actions/Events/States:

a. **Material Process:** The actions of picking up the leotard, brandishing the knife, and putting on the leotard are examples of material process.

b. **Relational Process:** The statement "the fabric smelled of body odor and cigarette smoke" uses a relational process to describe the relationship between the fabric and the odor and smoke.

c. **Verbalization Process:** The phrase "he let loose a string of expletives" describes a verbalization process. d. **Behavioral Process:** The actions of threatening and leaving the room are examples of behavioral process.

3. Equating and Contrasting: The contrast between the cleanliness and comfort of the sari and the discomfort and odor of the leotard is evident in the text.

4. Exemplifying and Enumerating: The details about the leotard and the sari, as well as the description of the smell of the fabric, are examples of exemplifying and enumerating.

5. Prioritizing: The prioritization of Sita's survival over her comfort and hygiene is evident in the text.

6. Implying and Assuming: The implication that Sita is being forced into sex work is not stated directly but is implied by the context of the scene.

7. Negating: There is no explicit negation in this text.

8. Hypothesizing: a. Epistemic: There is no explicit epistemic hypothesis in this text.

b. **Deontic:** The command to put on the leotard is an example of a deontic hypothesis.

c. **Boulomaic:** The use of threats and force to make Sita put on the leotard is an example of a boulomaic hypothesis.

9. Presenting the Speech and Thoughts of Others: The speech of Li, the man who threatens Sita with a knife, is presented in the text.

10. Presenting Time, Space, and Society: The text describes the physical space of the room and the social context of sex work and exploitation.

B. Linguistics Text Techniques

11. Metaphor: a. Standard: There is no explicit standard metaphor in this text.

b. **Implied:** The idea of Sita being treated as an object to be bought and sold is an implied metaphor.

c. **Visual Extended:** There is no explicit visual extended metaphor in this text.

12. Rhetorical Question: There are no rhetorical questions in this text.

13. Hyperbole: There is no hyperbole in this text.

14. Understatement: The use of the phrase "let loose a string of expletives" may be considered an understatement for the severity of Li's reaction.

15. Irony: a. Verbal: The use of the phrase "I back in five minute" when threatening Sita with a knife is an example of verbal irony.

b. **Situational:** The fact that Sita is forced to wear a leotard in a situation of sexual exploitation, despite her discomfort and reluctance, is an example of situational irony.

The text depicts a disturbing and violent situation in which a woman is threatened with a knife and forced to wear a leotard that has been worn for weeks without being washed. This can be interpreted as a commentary on the exploitation and mistreatment of women, particularly in the context of sex work and trafficking. The use of violent and threatening language by the male characters also highlights issues of power and control, as well as the potential for physical harm in situations where women are vulnerable and at the mercy of others.

4.7 The Quantitative (Statistical)Analysis of chi-Square

4.7.1 Statistical Analysis

In this second part of the analysis, the focus is on conducting statistical analysis on the selected data, which is comprised of novels. Statistical analysis is an important tool used to validate the objectives and hypotheses of the study by examining the frequency of specific items included in the model designed for both novels. This includes conducting chi-square and T-tests to compare the two novels and assess how effectively the model variables depict the ideology of human trafficking stylistically. In essence, the statistical analysis aims to shed light on how well the model works in capturing the thematic elements of the novels.

4.7.2 The Chi-Square test, which involved examining frequencies and percentages of two novels

4.7.2.1 Naming and describing

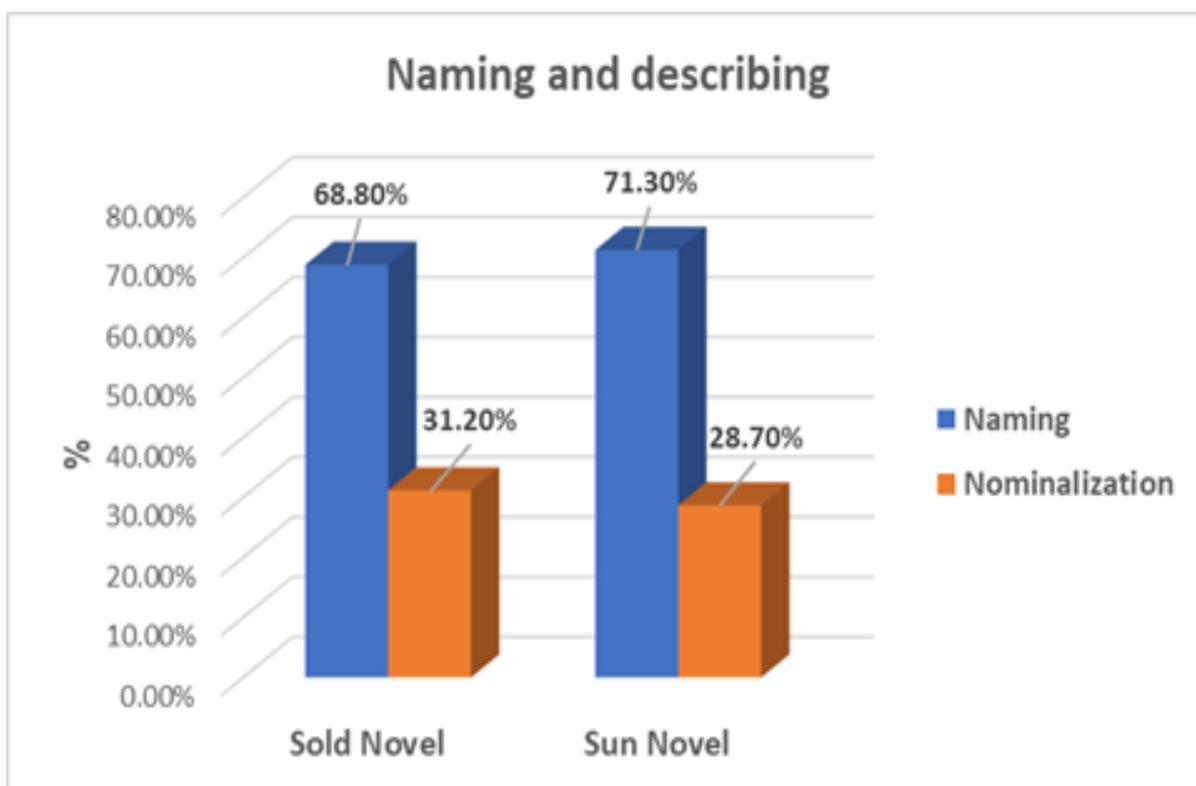
The contingency table below (No.4 .p.263) shows the comparison between the *Sold* Novel and *A walk Across the Sun* Novel in terms of textual conceptual functions, specifically naming and describing. The table shows the frequency and percentage of each function for each novel, as well as the total number of instances.

Based on the table (4), the *Sold* Novel had 64 instances of naming (68.8%) and 29 instances of nominalization (31.2%), while *Awalk Across the Sun* Novel had 62 instances of naming (71.3%) and 25 instances of nominalization (28.7%). The total number of instances for both novels combined is 180.

To determine whether these differences are statistically significant, we performed a chi-square test. The chi-square value for this contingency table

is 0.128, with a corresponding p-value of 0.720. Since the p-value is greater than the typical threshold of 0.05, we fail to reject the null hypothesis, which suggests that there is no significant difference between the Sold Novel and A Walk across the Sun Novel in terms of naming and describing textual conceptual functions. In other words, the model variables used to depict the ideology of human trafficking stylistically work similarly in both novels, and any differences in frequency between the two novels are likely due to random variation. See the following diagram showing the statistical differences. see the following figure :

Figure No (6) Statistical Comparison of Naming and Describing Between the Novels



4.7.2.2 Representing action, event, state

Based on the given data, we can perform a chi-squared test to determine if there are significant differences between the frequencies of each type of

representation (Material, Mental, Relational, Verbalization, Behavioral) in the two novels, *Sold* and *A Walk Across the Sun*.

Performing the chi-squared test gives us a chi-squared value of 6.618 and a p-value of 0.057. This suggests that there may be some differences between the two novels, but the differences are not statistically significant at the 5% significance level.

However, we can still compare the frequencies and percentages of each type of representation in each novel:

Material representation: In *Sold*, there were 36 occurrences (35.3%) of material representation, while in *A Walk Across the Sun*, there were 28 occurrences (26.7%). This suggests that material representation was more prevalent in *Sold* than in *A Walk Across the Sun*.

Mental representation: In *Sold*, there were 14 occurrences (13.7%) of mental representation, while in *A Walk Across the Sun*, there were 26 occurrences (24.8%). This suggests that mental representation was more prevalent in *A Walk Across the Sun* than in *Sold*.

Relational representation: In both novels, there were 20 occurrences (19.6%) of relational representation. This suggests that there was no significant difference in the prevalence of relational representation between the two novels.

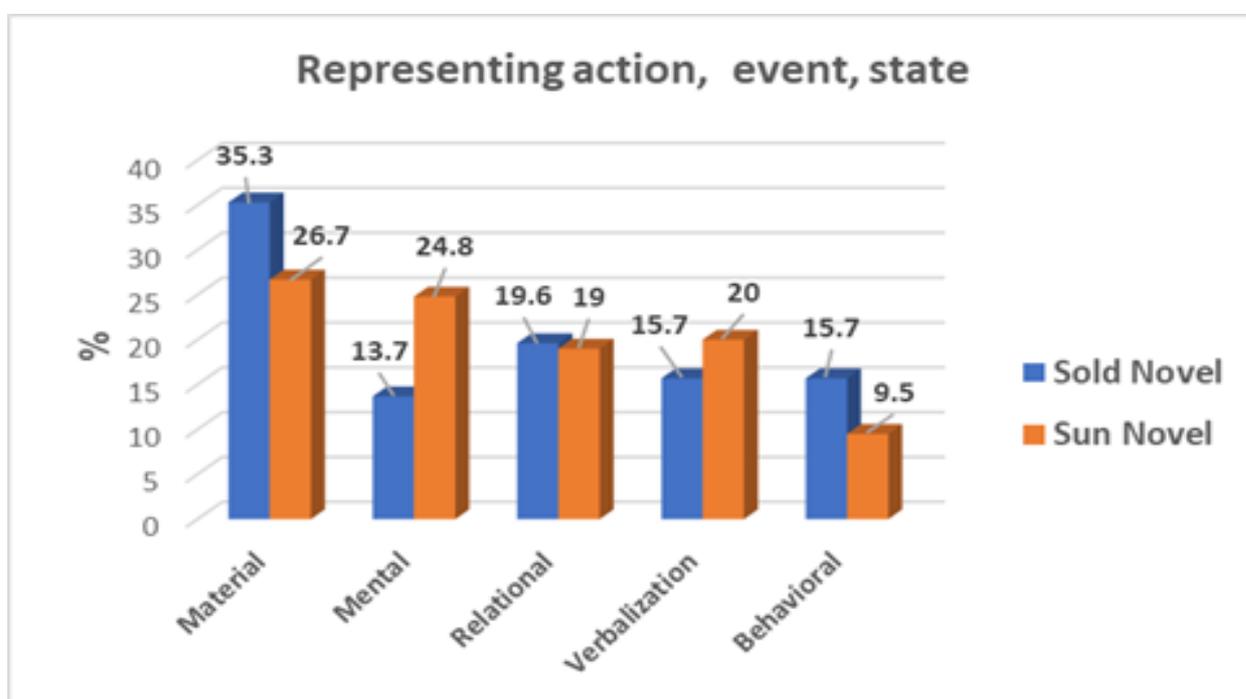
Verbalization representation: In *Sold*, there were 16 occurrences (15.7%) of verbalization representation, while in *A Walk Across the Sun*, there were 21 occurrences (20.0%). This suggests that verbalization representation was more prevalent in *A Walk Across the Sun* than in *Sold*.

Behavioral representation: In *Sold*, there were 16 occurrences (15.7%) of behavioral representation, while in *A Walk Across the Sun*, there were 10

occurrences (9.5%). This suggests that behavioral representation was more prevalent in *Sold* than in *A Walk Across the Sun*.

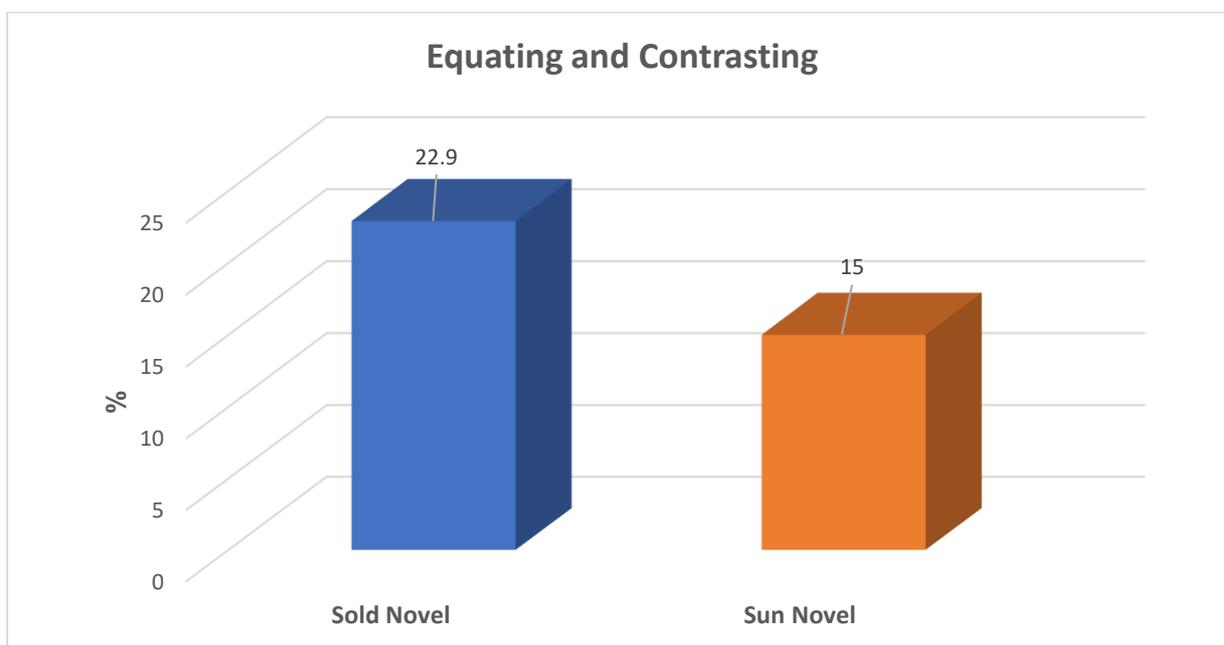
The comparison suggests that there were some differences in the prevalence of each type of representation between the two novels, but the differences were not statistically significant at the 5% significance level. Based on the frequency and percentage data, there are some differences between the use of modal verbs in the two novels. The following diagram shows what have stated above.

Figure N0.(7) Statistical Analysis of Representing action , event , states of two Novels



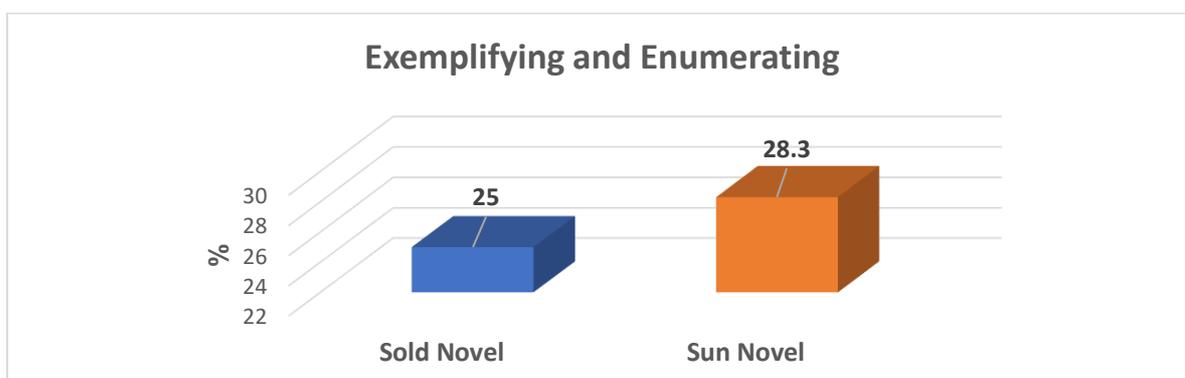
4.7.2.3 For Equating and Contrasting, the frequency is higher in the *Sold* novel at 11, compared to 9 in *A Walk Across the Sun*. This represents 22.9% of the total use of linguistics features in the *Sold* novel, and 15.0% in *A Walk Across the Sun*. See the diagram below.

Figure N0 (8) Statistical Comparison of Equating and Contrasting of th Two Novel



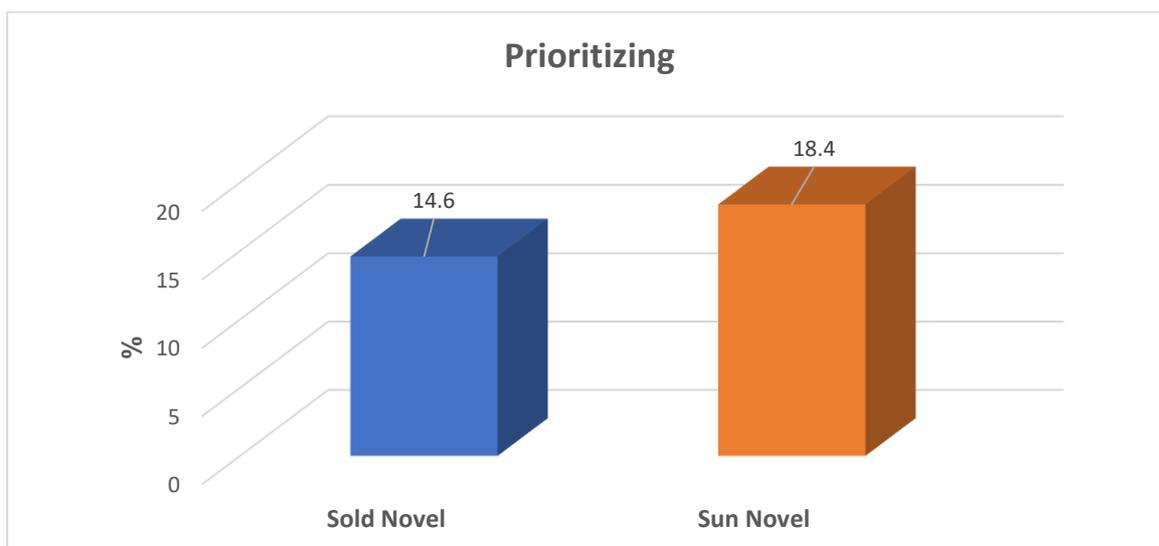
4.7.2.4 For Exemplifying and Enumerating, the frequency is higher in A Walk Across the Sun at 17, compared to 12 in Sold. This represents 28.3% of the total use of linguistic features in A Walk Across the Sun, and 25.0% in Sold.

Figure No (9) Statistical Comparison of Exemplifying and Enumerating of the two Novels



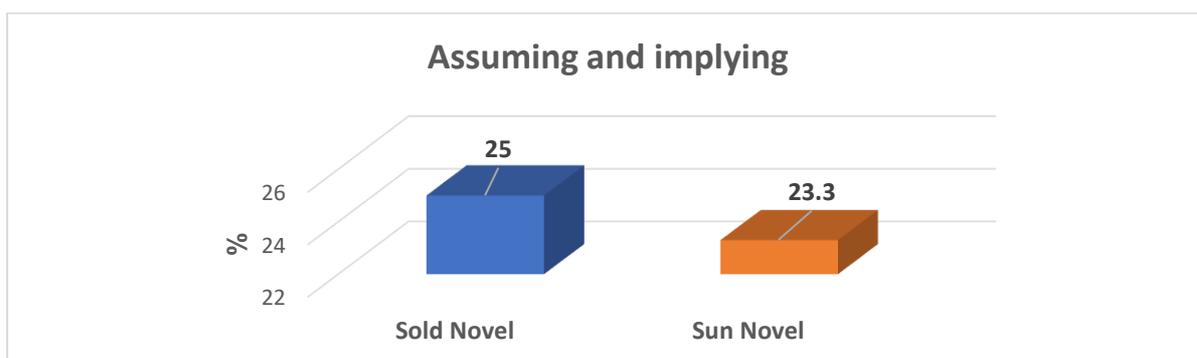
4.7.2.5 For Prioritizing, the frequency is higher in A Walk Across the Sun at 11, compared to 7 in Sold. This represents 18.4% of the total use of rhetorical devices in A Walk Across the Sun, and 14.6% in Sold. See the diagram below showing the differences in prioritizing.

Figure No (10) Statistical Comparison of Prioritizing of the Two Novel



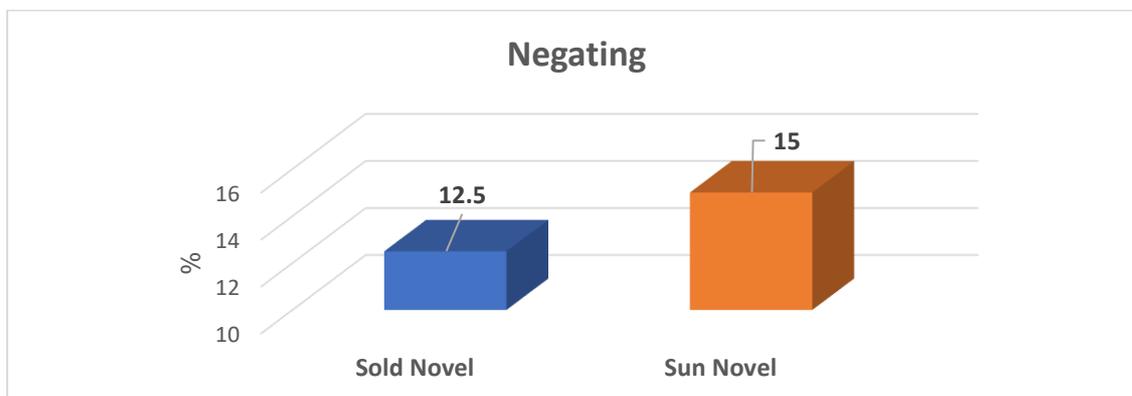
4.7.2.6 For Assuming and Implying, the frequency is similar in both novels, with 12 in Sold and 14 in A Walk Across the Sun. This represents 25.0% of the total use of rhetorical devices in Sold, and 23.3% in A Walk Across the Sun.

Figure No (11) Statistical Comparison of A Implying and Assuming of the Two Novels



4.7.2.7 For Negating, the frequency is higher in A Walk Across the Sun at 9, compared to 6 in Sold. This represents 15.0% of the total use of rhetorical devices in A Walk Across the Sun, and 12.5% in Sold.

Figure No (12) Statistical Comparison of Negation of the Two Novels



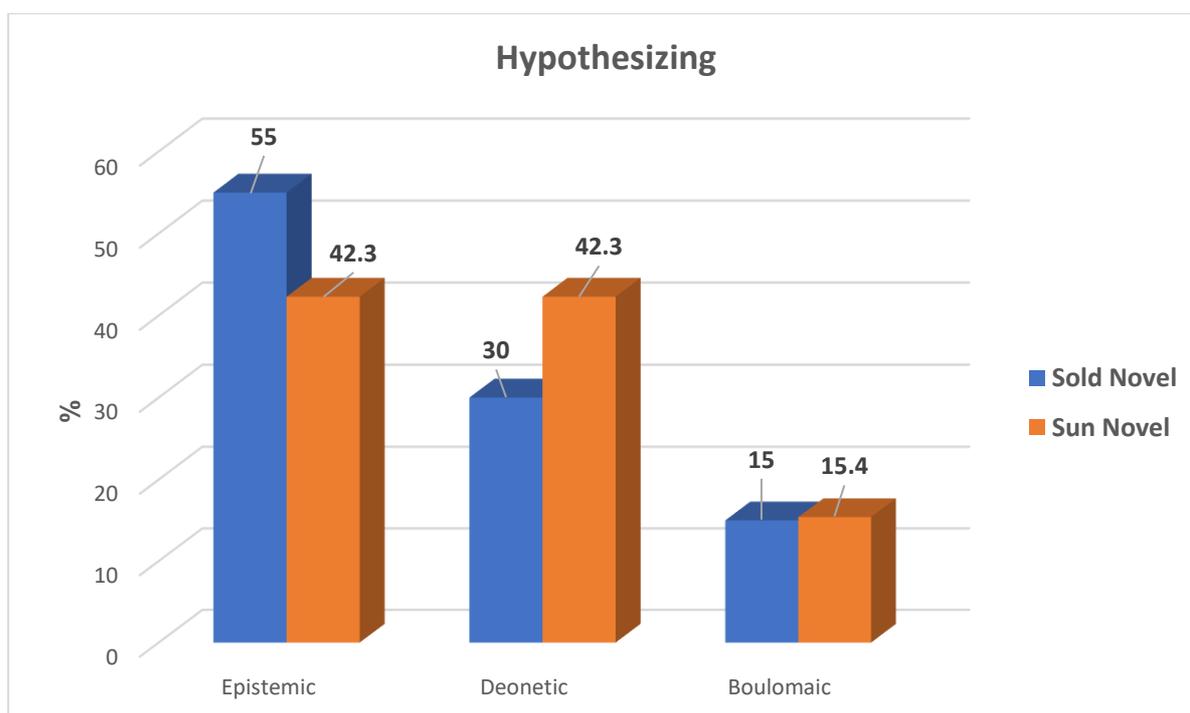
The chi-square test indicates that there is no significant difference between the use of linguistic features in the two novels, with a p-value of 0.846. However, based on the differences in frequency and percentage, it appears that A Walk Across the Sun makes greater use of Exemplifying and Enumerating, Prioritizing, and Negating, while Sold makes greater use of Equating and Contrasting.

In the comparison between the two novels, "A Walk Across the Sun" and "Sold", with respect to the use of the linguistics aspects of "Hypothesizing", the following differences are observed:

4.7.2.8 Hypothesizing in "A Walk Across the Sun", the frequency of using hypothesizing as an Epistemic strategy was 11 out of 26 total instances, which is equivalent to 42.3%. In contrast, in "Sold", the frequency was 11 out of 20 instances, which is equivalent to 55.0%. This indicates that "Sold" used Hypothesizing as an Epistemic strategy more frequently than "A Walk Across the Sun". In terms of using Hypothesizing as a Deontic strategy, "A Walk Across the Sun" had a frequency of 11 out of 26 instances, which is

equivalent to 42.3%. On the other hand, in "Sold", the frequency was 6 out of 20 instances, which is equivalent to 30.0%. This indicates that "A Walk Across the Sun" used Hypothesizing as a Deontic strategy more frequently than "Sold". Regarding the use of Hypothesizing as a Boulomaic strategy, "A Walk Across the Sun" had a frequency of 4 out of 26 instances, which is equivalent to 15.4%. "Sold", on the other hand, had a frequency of 3 out of 20 instances, which is equivalent to 15.0%. This indicates that both novels used Hypothesizing as a Boulomaic strategy with a similar frequency. Overall, the chi-square test showed no significant difference between the two novels in terms of their use of Hypothesizing as a rhetorical strategy. The p-value of 0.655 suggests that any observed differences in the frequency of using Hypothesizing in each novel could have occurred by chance.

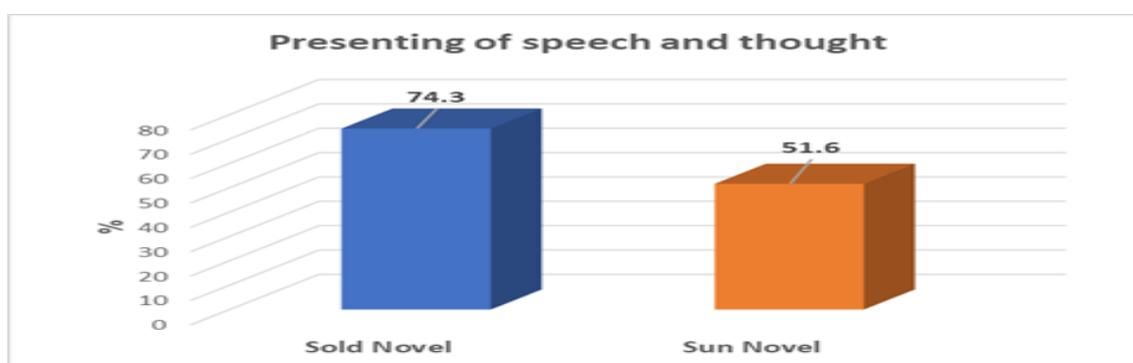
Figure No (13) Statistical Comparison of Hypothesizing of the Two Novels



Looking at the frequency and percentages of the data, we can see that:

4.7.2.9 Presenting of speech and thought: In the *Sold* novel, speech and thought are presented 26 times out of a total of 35 instances (74.3%). In contrast, in *A Walk Across the Sun*, speech and thought are presented 16 times out of a total of 31 instances (51.6%). This suggests that *Sold* relies more heavily on character dialogue and internal monologues compared to *A Walk Across the Sun*.

Figure No (14) Statistical Comparison of Presenting of Speech and Thought of the Two Novels



4.7.2.10 Presenting time, space, society: In *A Walk Across the Sun*, time, space, and society are presented 15 times out of a total of 31 instances (48.4%). In contrast, in *Sold*, time, space, and society are presented 9 times out of a total of 35 instances (25.7%). This suggests that *A Walk Across the Sun* places a greater emphasis on exploring the context and social issues related to the story, while *Sold* may focus more on the individual experiences of its characters.

Again, it is important to note that the differences between the two novels in these aspects are not statistically significant at the 5% level based on the chi-square value of 3.652 and p-value of 0.056. see the diagram below , then look for overall table that contains all statistical frequencies, percentages and chi- Square.

Figure No (15) Statistical Comparison of Presenting Time , Space ,Society of the Two Novels

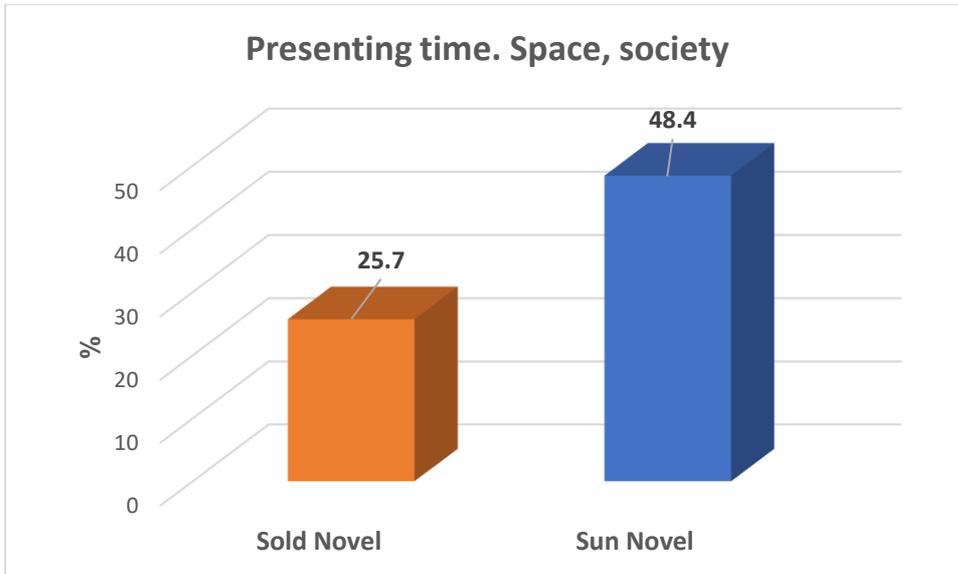


Table No (4) Statistical Analysis for Textual Conceptual Functions for Frequencies and Chai-Square

Textual Conceptual Functions		Sold Novel		Sun Novel		Total
		Freq.	%	Freq.	%	
Naming and describing	Naming	64	68.8	62	71.3	126
	Nominalization	29	31.2	25	28.7	54
	Total	93	100	87	100	180
		ns Chi-Square = 0.128 P-Value = 0.720				
Representing action, event, state	Material	36	35.3	28	26.7	64
	Mental	14	13.7	26	24.8	40
	Relational	20	19.6	20	19.0	40
	Verbalization	16	15.7	21	20.0	37
	Behavioral	16	15.7	10	9.5	26
	Total	102	100	105	100	207
		* Chi-Square = 6.618 P-Value = 0.057				
Equating and Contrasting		11	22.9	9	15.0	20
Exemplifying and Enumerating		12	25.0	17	28.3	29
Prioritizing		7	14.6	11	18.4	18
Assuming and implying		12	25.0	14	23.3	26
Negating		6	12.5	9	15.0	15
	Total	48	100	60	100	108
		ns Chi-Square = 1.389 P-Value = 0.846				
Hypothesizing	Epistemic	11	55.0	11	42.3	22
	Deonetic	6	30.0	11	42.3	17
	Boulomaic	3	15.0	4	15.4	7
	Total	20	100	26	100	46
		ns Chi-Square = 0.845 P-Value = 0.655				
Presenting of speech and thought		26	74.3	16	51.6	42
Presenting time. Space, society		9	25.7	15	48.4	14
	Total	35	100	31	100	66
		* Chi-Square = 3.652 P-Value = 0.056				

Note: "ns" typically indicates that the difference is not statistically significant at the 0.05 level. An asterisk (*) is often used to indicate the level of significance of a result

4.7.2.11 Metaphorical techniques The table below shows that both novels use metaphorical techniques to a similar extent, with a total of 27 metaphors in the *Sold Novel* and 23 in the *Sun Novel*. The most frequently used type of metaphorical technique in both novels is Implied, followed by Standard and Visual. This suggests that both authors use metaphorical language to create meaning in their writing, with a particular emphasis on implied metaphors.

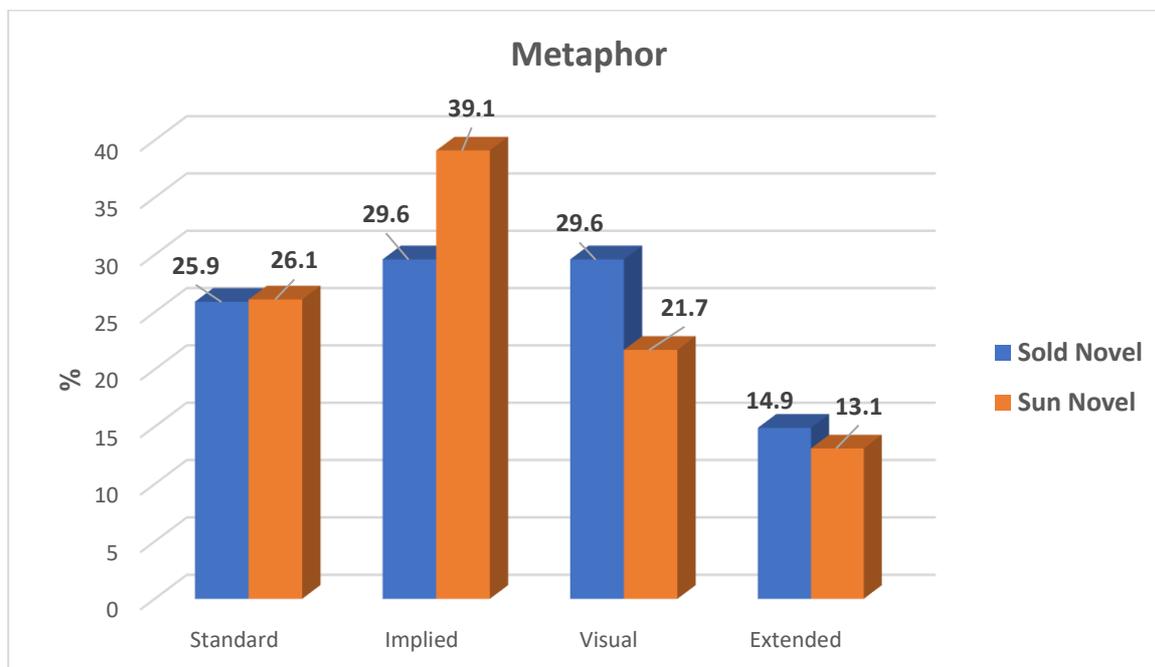
Looking at the breakdown of each type of metaphorical technique, we can see that the frequency of Standard and Visual metaphors is relatively similar between the two novels. However, the *Sun Novel* uses a higher percentage of Implied metaphors than the *Sold Novel*, which could suggest that the author of the *Sun Novel* places a greater emphasis on using indirect or subtle comparisons to convey meaning. Conversely, the *Sold Novel* uses a slightly higher percentage of Extended metaphors than the *Sun Novel*, which could suggest that the author of the *Sold Novel* places a greater emphasis on using sustained or elaborate comparisons to create meaning.

However, it is important to note that the chi-square test result of 0.655 with a P-value of 0.884 indicates that there is no statistically significant difference between the frequency of metaphorical techniques used in the two novels. This means that we cannot make any definitive conclusions about the relative emphasis that each author places on different types of metaphorical technique, as the differences in frequency could simply be due to chance.

Overall, the data suggests that both authors use metaphorical language to create meaning in their writing, with a particular emphasis on implied

metaphors. However, further analysis would be needed to determine whether there are any significant differences in the way that each author uses metaphorical language to create meaning in their writing.

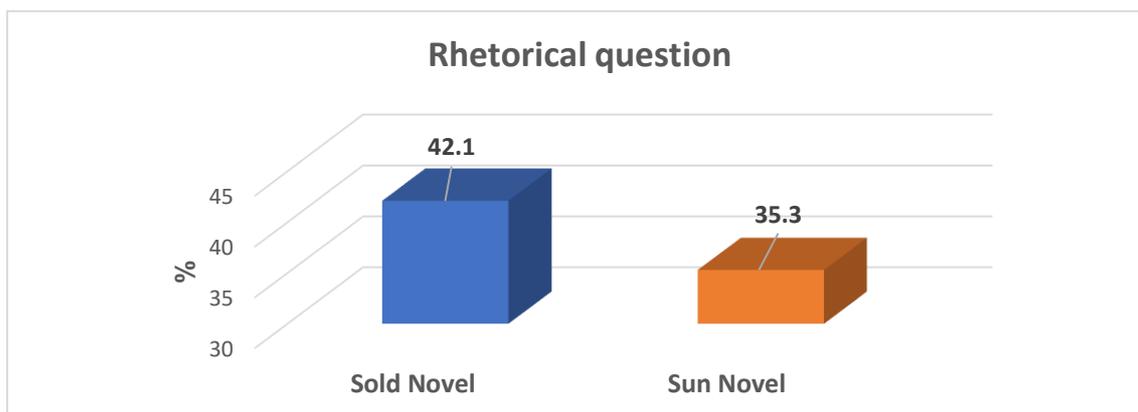
Figure No (16) Statistical Comparison of Metaphor of the Two Novels



The frequency and percentage of three linguistics techniques - rhetorical question, hyperbole, and understatement - used in both "Sold" and "A Walk Across the Sun" novels.

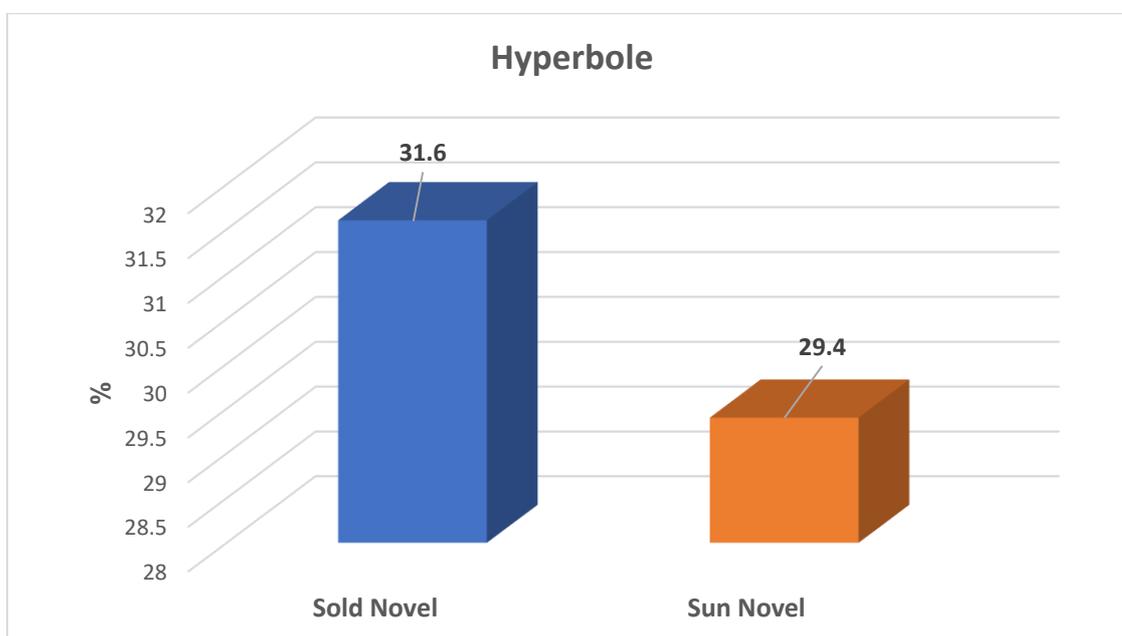
4.7.2.12 In terms of **Rhetorical question**, "Sold" had a higher frequency with 8 instances (42.1%) compared to "A Walk Across the Sun" with 6 instances (35.3%). See the following diagram

Figure No (17) Statistical Comparison of Rhetorical Question of the Two Novels



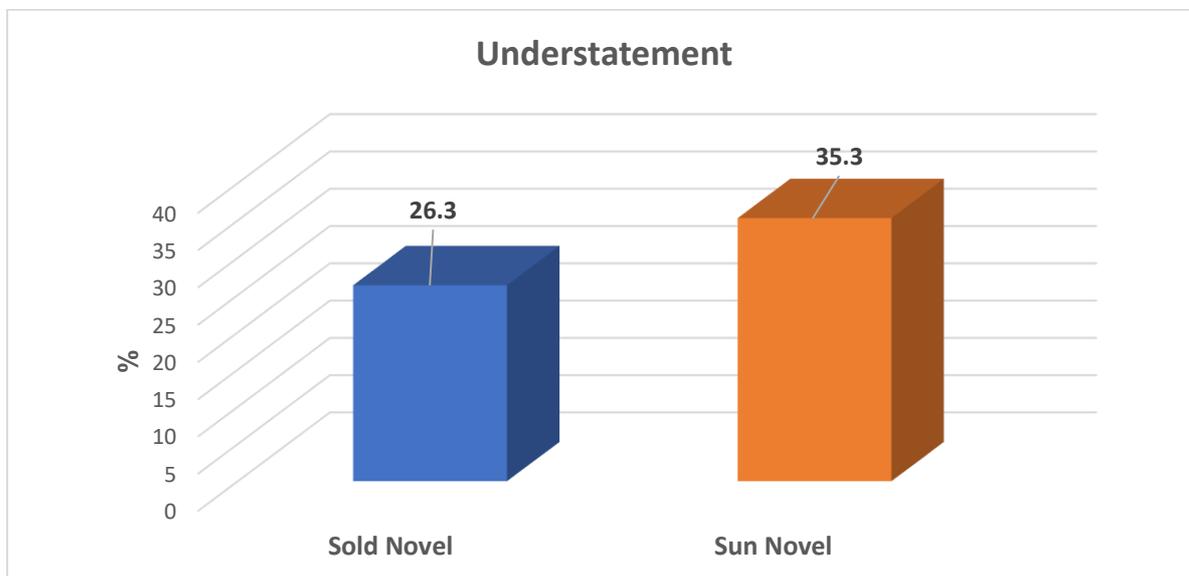
4.7.2.13 In terms of **hyperbole**, "Sold" and "A Walk Across the Sun" had similar frequencies, with 6 instances (31.6%) and 5 instances (29.4%), respectively. See the following figures :

Figure No. (18) Statistical Comparison of Hyperbole of the Two Novels



4.7.2.14 In terms of **understatement**, "A Walk Across the Sun" had a higher frequency with 6 instances (35.3%) compared to "Sold" with 5 instances (26.3%).see the following figure :

Figure No. (19) Statistical Comparison of Understatement of the Two Novels



Overall, the difference in the use of these literary techniques in the two novels is not significant, as indicated by the chi-square test with a p-value of 0.836, which is higher than the significance level of 0.05. This suggests that there is no evidence to suggest that the frequency of these literary devices is different between the two novels.

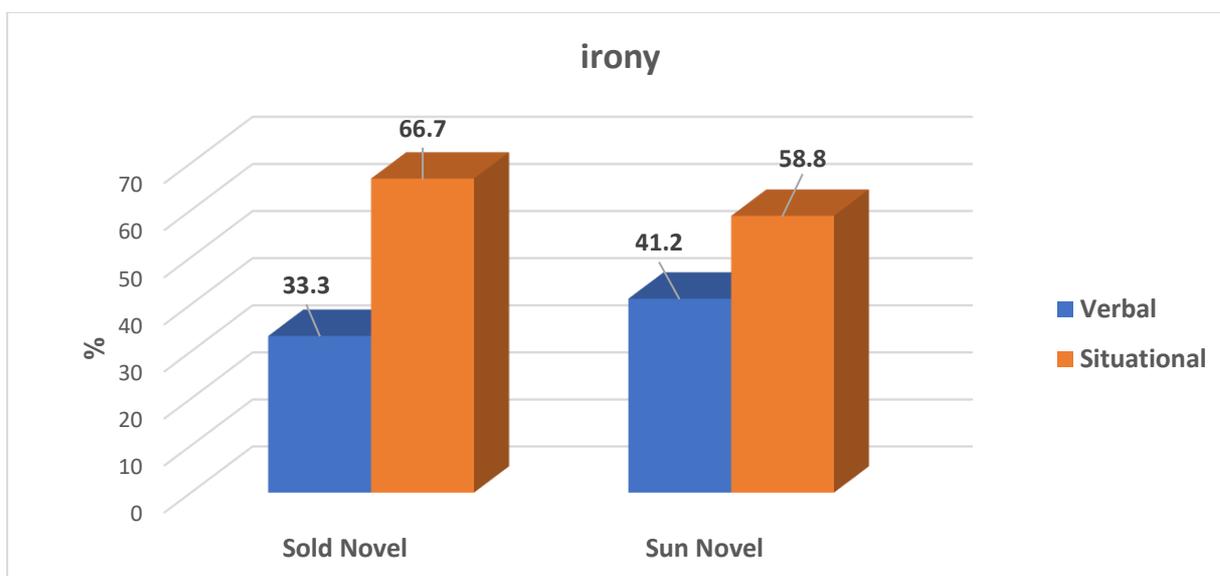
4.7.2.15 Looking at the table of frequencies and percentages, we can see that the verbal **irony** is present in both novels, with 4 instances in "Sold" and 7 instances in "A Walk Across the Sun". This represents 33.3% and 41.2% of the total occurrences of irony in each novel, respectively.

Similarly, situational irony is also present in both novels, with 8 instances in "Sold" and 10 instances in "A Walk Across the Sun". This represents 66.7% and 58.8% of the total occurrences of irony in each novel, respectively. It's interesting to note that while "A Walk Across the Sun" has a slightly higher percentage of verbal irony, "Sold" has a slightly higher percentage of

situational irony. However, as mentioned before, the difference between the novels is not statistically significant based on the chi-square test with a p-value of 0.668.

Both novels make use of both verbal and situational irony to varying degrees, but neither novel can be said to have significantly more or less irony than the other. See the diagram below :

Figure No (20) Statistical Comparison of Irony of the Two Novels



4.7.3 Statistical Analysis of T. Test.

The T. test is a statistical test used to compare the means of two groups and determine if they are statistically different from each other. This test assumes that the data being analyzed are normally distributed and have equal variances between the two groups. To be more authentic the data analyzed according this statistical text to see the convergence and divergence between the two selected novels i.e (Sold and A walk across the Sun).

4.7.3.1 Naming and Describing

Table No. (5) T. Test Statistical Differences Naming and Describing of the Two Novels

Data Type	NO	Mean	St.Dev.	SE Mean
Sold Novel	2	46.5	24.7	18
A Walk Across the Sun	2	43.5	26.2	19
ns T-Test of difference = 0 (vs ≠): T-Value = 0.12 P-Value = 0.925				

The table below shows the results of a two-sample t-test for the "Sold Novel" and "A walk across the Sun Novel" groups. The table includes four columns:

1.**N**: This column displays the sample size for each group. In this case, the "Sold Novel" group has a sample size of 2, and the "A walk Across the Sun Novel" group has a sample size of 2.

2.**Mean**: This column displays the mean score for each group. The "Sold Novel" group has a mean score of 46.5, while the "A walk Across the Sun Novel" group has a mean score of 43.5.

3.**StDev**: This column displays the standard deviation for each group. The "Sold Novel" group has a standard deviation of 24.7, while the "A Walk Across the Sun Novel" group has a standard deviation of 26.2.

4.**SE Mean**: This column displays the standard error of the mean for each group. The "Sold Novel" group has a standard error of the mean of 18, while the "A walk Across the Sun Novel" group has a standard error of the mean of 19.

The final row of the table shows the results of the t-test. The t-value is 0.12, and the p-value is 0.925. The t-value measures the difference between the means of the two groups, and the p-value indicates the probability of obtaining a t-value as extreme or more extreme than the observed value, assuming there is no difference between the means of the two groups. In this case, the p-value is not statistically significant at the 0.05 level, which suggests that there is no significant difference between the means of the two groups.

4.7.3.2 Representing Action, Event, State

Table No. (6) T. Test Statistical Representing Action, Event, State of the Two Novels

Data Type	Variables NO.	Mean	St.Dev.	SE Mean
Sold Novel	5	20.40	8.99	4.0
A Walk Across the Sun	5	21.00	7.00	3.1
ns				
T-Test of difference = 0 (vs ≠): T-Value = -0.12 P-Value = 0.910				

The information for two novels, "Sold Novel" and "A Walk Across the Sun." Specifically, shows the standard deviation, and the standard error of the mean for each novel, as well as the results of a t-test comparing the means of the two novels.

The mean number of "Sold Novel" is 20.40, while the mean number for "A Walk Across the Sun" is 21.00. However, the t-test results suggest that there is no statistically significant difference in the means between the two novels.

The null hypothesis tested is that there is no difference in the mean number for the two novels, while the alternative hypothesis is that there is a difference. The t-value of -0.12 and p-value of 0.910 indicate that we fail to reject the null hypothesis. The standard deviations of the two novels are also provided, with "Sold Novel" having a higher standard deviation of 8.99, while "A Walk Across the Sun" has a lower standard deviation of 7.00. The standard error of the mean is also provided for each novel, which represents the variability in the sample means due to sampling error.

The table suggests that there is no statistically significant difference between the two novels, with "A Walk Across the Sun" having a slightly higher mean number of than "Sold Novel." However, it is important to note that these conclusions are based on the specific sample and method of analysis used in this study, and other samples or methods of analysis could lead to different results.

4.7.3.4 Equating, Exemplifying, Prioritizing, Implying, Negating

Table No. (7) T. Test Statistical Equating, Exemplifying, Prioritizing, Implying, Negating of the Two Novels

Data Type	Variables NO.	Mean	St.Dev.	SE Mean
Sold Novel	5	9.60	2.88	1.3
A Walk Across the Sun	5	12.00	3.46	1.5
ns T-Test of difference = 0 (vs ≠): T-Value = -1.19 P-Value = 0.272				

To analyze the differences between the two novels based on the given data, we can consider the following:

The mean number for "Sold Novel" is 9.60, while the mean number for "A Walk Across the Sun" is 12.00. This suggests that "A Walk Across the Sun" more average than "Sold Novel".

The standard deviation for "Sold Novel" is 2.88, while the standard deviation for "A Walk Across the Sun" is 3.46. This indicates that "A Walk Across the Sun" were higher of "Sold Novel".

The standard error of the mean for "Sold Novel" is 1.3, while the standard error of the mean for "A Walk Across the Sun" is 1.5. This suggests that the sample mean for "A Walk Across the Sun" may be less reliable than the sample mean for "Sold Novel".

The t-test result shows a t-value of -1.19 and a p-value of 0.272, which means that there is not a significant difference in the mean number of sold novels between "Sold Novel" and "A Walk Across the Sun".

Overall, while "A Walk Across the Sun" had a higher mean number of sold novels than "Sold Novel", the difference between the two means is not statistically significant based on the t-test results. However, it is important to note that the sample size for both variables is small ($n=5$), so the results may not be representative of the entire population of potential readers.

4.7.3.5 Hypothesizing

Table No. (8) T. Test Statistical Hypothesizing of the Two Novels

Data Type	Variables NO.	Mean	St.Dev.	SE Mean
Sold Novel	3	6.67	4.04	2.3
A Walk Across the Sun	3	8.67	4.04	2.3
ns				
T-Test of difference = 0 (vs ≠): T-Value = -0.61 P-Value = 0.577				

To analyze the differences between the two novels based on the given data, we can consider the following:

The mean number for "Sold Novel" is 6.67, while the mean number for "A Walk Across the Sun" is 8.67. This suggests that "A Walk Across the Sun" has slightly higher than "Sold Novel". The standard deviation for both "Sold Novel" and "A Walk Across the Sun" is the same at 4.04, which indicates that the both novels had a similar amount of variability. The standard error of the mean for both "Sold Novel" and "A Walk Across the Sun" is the same at 2.3, which suggests that the sample means for both novels are equally reliable. The t-test result shows a t-value of -0.61 and a p-value of 0.577, which means that there is not a significant difference in the mean number of sold novels between "Sold Novel" and "A Walk Across the Sun".

Overall, while "A Walk Across the Sun" had a higher mean number of sold novels than "Sold Novel", the difference between the two means is not statistically significant based on the t-test results.

4.7.3.6 Presenting of Speech and Thought, Presenting time, Space, Society

Table No. (9) T.Test Statistical Presenting of Speech and Thought, Presenting time, Space, Society of the Two Novels

Data Type	Variables No.	Mean	St.Dev.	SE Mean
Sold Novel	2	17.50	2.000	1.50
A Walk Across the Sun	2	15.50	0.707	0.50
ns T-Test of difference = 0 (vs ≠): T-Value = 0.23 P-Value = 0.853				

Based on the provided data, the mean number of for Sold Novel is 17.50, while for A Walk Across the Sun, it is 15.50. The standard deviation for Sold Novel is 2.000, and for A Walk Across the Sun, it is 0.707. The standard error of the mean for Sold Novel is 1.50, and for A Walk Across the Sun, it is 0.50.

The t-test of difference between the means of Sold Novel and A Walk Across the Sun resulted in a non-significant p-value of 0.853. This suggests that there is no significant difference between the means of Sold Novel and A Walk Across the Sun.

4.7.3.7 Metaphor

Table No. (10) T.Test Statistical Metaphor of the Two Novels

Data Type	Variables No.	Mean	St.Dev.	SE Mean
Sold Novel	4	6.75	1.89	0.95
A Walk Across the Sun	4	5.75	2.50	1.30
ns T-Test of difference = 0 (vs ≠): T-Value = 0.64 P-Value = 0.552				

Based on the given data and statistical analysis, there is no apparently statistically significant difference between the mean number for "Sold" and "A Walk Across the Sun". However, we can still compare the mean values and standard deviations to understand the differences between the two novels. The mean number "Sold" is 6.75, while the mean number for "A Walk Across the Sun" is 5.75. This indicates that "Sold" had slightly higher compared to "A Walk Across the Sun" on average.

The standard deviation for "Sold" is 1.89, while the standard deviation for "A Walk Across the Sun" is 2.50. This suggests that the "Sold" are more tightly clustered around the mean, while for "A Walk Across the Sun" are more spread out. It is also worth noting that the standard error of the mean is higher for "A Walk Across the Sun" compared to "Sold", which suggests that there is more sampling variability in the estimate of the mean for "A Walk Across the Sun".

Overall, while there is no statistically significant difference between the mean number of the two novels, the available data suggests that "Sold" had slightly higher on average more tightly clustered around the mean.

4.7.3.8 Rhetorical question, Hyperbole, Understatement

Table No. (11) T-Test Statistical Rhetorical question, Hyperbole, Understatement of the Two Novels

Data Type	Variables No.	Mean	St.Dev.	SE Mean
Sold Novel	3	6.330	1.530	0.88
A Walk Across the Sun	3	5.667	0.577	0.33
ns T-Test of difference = 0 (vs ≠): T-Value = 0.71 P-Value = 0.553				

Based on the given data, the mean number for "Sold" is 6.330 with a standard deviation of 1.530, while the mean number for "A Walk Across the Sun" is 5.667 with a standard deviation of 0.577.

This suggests that, on average, "Sold" novel more than "A Walk Across the Sun". However, the standard deviation of the number of "Sold" is larger than that of "A Walk Across the Sun", which suggests that there is more variability than "Sold".

It is important to note that the sample size for each novel is only 3, which may limit the generalizability of these findings. Overall, this data suggests that there may be a difference between "Sold" and "A Walk Across the Sun",

but further analysis and consideration of other factors is necessary to fully understand the differences between the two novels.

4.7.3.9 Irony

Table No. (12) T.Test Statistical Irony of the Two Novels

Data Type	Variables No.	Mean	St.Dev.	SE Mean
Sold Novel	2	6.00	2.83	2.0
A Walk Across the Sun	2	8.00	2.12	1.5
ns T-Test of difference = 0 (vs ≠): T-Value = 1.00 P-Value = 0.500				

Based on the provided data, the "A Walk Across the Sun" novel has a higher mean (8.00) compared to the "Sold" novel (6.00). Additionally, the standard deviation for the "Sold" novel (2.83) is larger than the standard deviation for the "A Walk Across the Sun" novel (2.12), indicating that the data points for the "Sold" novel are more spread out from the mean than for the other novel.

The t-test conducted with a null hypothesis of no difference between the means of the two novels and a two-tailed alternative hypothesis yielded a t-value of 1.00 and a p-value of 0.500. This indicates that the difference between the means is not statistically significant at the alpha level of 0.05, meaning that it is possible that the observed difference in means is due to chance rather than a true difference between the two populations. However,

with only 2 variables for each novel, the statistical power to detect a true difference between the populations is limited.

To sum up the T. test conclusion for the total elements of the model whether there is actual differences or not within the model application for each novel i.e (Sold and A walk Across the Sun).

4.7.3.10 Textual Conceptual Functions

Table No. (13) T.Test Statistical Textual Conceptual Functions of the Two Novels

Data Type	Variables No.	Mean	St.Dev.	SE Mean
Sold Novel	17	17.5	4.9	1.6
A Walk Across the Sun	17	18.2	3.1	1.2
ns T-Test of difference = 0 (vs ≠): T-Value = -0.13 P-Value = 0.894				

Based on the information provided, there does not appear to be a significant difference in the mean number between the two novels. However, there are some differences in the descriptive statistics for the two groups.

The mean number for "A Walk Across the Sun" (18.2) is slightly higher than that of "Sold Novel" (17.5). However, the standard deviation of the number for "Sold Novel" (4.9) is larger than that of "A Walk Across the Sun" (3.1). This suggests that there is greater variability in "Sold Novel" compared to "A Walk Across the Sun".

The standard error of the mean for "A Walk Across the Sun" (1.2) is smaller than that of "Sold Novel" (1.6). This suggests that the sample mean for "A

"Walk Across the Sun" is likely to be more representative of the true mean of the population than the sample mean for "Sold Novel".

However, it is important to note that without additional information, we cannot make any definitive conclusions about the differences between the two novels. The t-test performed suggests that there is no significant difference.

4.7.3.11 Linguistics Text Techniques

Table No. (14) T.Test Statistical Textual Linguistics Text Techniques of the Two Novels

Data Type	Variables No.	Mean	St.Dev.	SE Mean
Sold Novel	9	6.44	1.74	0.58
A Walk Across the Sun	9	6.33	2.12	0.71
ns T-Test of difference = 0 (vs ≠): T-Value = 0.12 P-Value = 0.905				

Based on the information provided, it appears that there is no statistically significant difference between the mean number for the two novels, "Sold" and "A Walk Across the Sun." The mean number for "Sold" is 6.44 with a standard deviation of 1.74, and the mean number for "A Walk Across the Sun" is 6.33 with a standard deviation of 2.12.

The t-test of difference indicates that the calculated t-value is 0.12 and the associated p-value is 0.905. Since the p-value is greater than the commonly used significance level of 0.05, we fail to reject the null hypothesis that there is no significant difference between the mean number of sold copies for the two novels.

Therefore, based on the available data, there is no evidence to suggest that there is a significant difference between the two novels. The "ns" label in the table likely refers to "not significant" at the 0.05 level, indicating that the difference between the two means is not statistically significant.

4.7.3.12 All Items

Table No. (15) T.Test Statistical All Items of the Two Novels

Data Type	Variables No.	Mean	St.Dev.	SE Mean
Sold Novel	26	13.7	3.1	2.6
A Walk Across the Sun	26	14.1	4.0	2.8
ns T-Test of difference = 0 (vs ≠): T-Value = -0.11 P-Value = 0.913				

The mean number for "A Walk Across the Sun" is 14.1, while the mean number of sold copies for "Sold" is 13.7. This means that on average, "A Walk Across the Sun" sold slightly more than "Sold". However, this difference in means is not statistically significant at the 0.05 level.

To determine whether the difference in means is statistically significant, a two-sample t-test was performed. The t-value obtained was -0.11, which indicates that the difference between the means is small. The p-value was 0.913, which is higher than the 0.05 level of significance typically used in statistical tests. This suggests that the difference between the means is not statistically significant and could be due to chance.

Additionally, the standard deviations for each novel were provided. The standard deviation for "A Walk Across the Sun" is 4.0, while the standard

deviation for "Sold" is 3.1. This means that the number of sold copies for "A Walk Across the Sun" varied more widely than the number for "Sold".

The standard error of the mean (SE Mean) was also provided for each novel. The SE Mean for "A Walk Across the Sun" was 2.8, while the SE Mean for "Sold" was 2.6. The SE Mean indicates how much we would expect the sample means to vary if we were to take multiple random samples of the same size from the same population. Since the SE Mean for each novel is relatively high relative to the sample means, this suggests that there is a significant amount of variability in the number for each novel.

In summary, while "A Walk Across the Sun" had a slightly higher mean number than "Sold", the difference in means was not statistically significant at the 0.05 level.

4.8 Results and Discussions

In the Results and Discussion section, a quantitative analysis is conducted to assess the impact and effectiveness of the novels "Sold" by Patricia McCormick and "A Walk Across the Sun" by Corban Addison in raising awareness about human trafficking and exploitation. Statistical measures and measurable data is employed to examine the influence of these novels. The quantitative analysis provided valuable insights into the effectiveness in addressing the issue of human trafficking. By examining measurable data, a comprehensive evaluation is obtained, shedding light on the novels' impact and their role in raising awareness and inspiring action against exploitation. The Following main consequences results and discussions:

1-The Sold Novel and A Walk Across the Sun Novel are both works of fiction that address the issue of human trafficking. The Sold Novel is written

by Patricia McCormick and follows the story of a Nepalese girl named Lakshmi who is sold into prostitution in India. *A Walk Across the Sun* is written by Corban Addison and tells the story of two sisters from Mumbai who are abducted and trafficked into the sex trade. In terms of their use of naming and describing, as described in the contingency table, both novels are similar frequencies of these textual conceptual functions. This suggests that the two authors used similar stylistic techniques to convey the issue of human trafficking, with no significant differences found between them. However, it's worth noting that the actual content and style of each novel can vary widely, and there may be other differences in the way they address the issue beyond just their use of naming and describing.

2-The data shows that there are some differences in the use of representations action , events , and states, modal verbs in the two novels, which may reflect differences in the authors' writing styles or the themes they are exploring. For example:

Material representation is more prevalent in *Sold* than in *A Walk Across the Sun*, which may reflect the fact that *Sold* is set in a war-torn country and focuses on the physical experiences of child soldiers.

Mental representation is more prevalent in *A Walk Across the Sun* than in *Sold*, which may reflect the fact that *A Walk Across the Sun* deals with the psychological trauma of human trafficking.

Verbalization representation is more prevalent in *A Walk Across the Sun* than in *Sold*, which may reflect the fact that dialogue and communication are important elements in the story of two sisters trying to rescue girls from human trafficking.

Behavioral representation is more prevalent in *Sold* than in *A Walk Across the Sun*, which may reflect the fact that *Sold* is focused on the actions and experiences of child soldiers in a war zone.

Similarly, the differences in the use of modal verbs may reflect differences in the authors' approaches to characterization or narrative style. For example: The higher use of "must" in *Sold* may reflect a more authoritarian or directive narrative style, which is appropriate given the setting of a military dictatorship. The higher use of "will" in *A Walk Across the Sun* may reflect a more hopeful or aspirational tone, which is appropriate given the characters' mission to rescue trafficked girls. In both cases, the differences in style may have been deliberate choices made by the authors to serve their specific narrative purposes.

2. For Equating and Contrasting linguistic features between the two novels. In the case of *Sold*, the higher frequency of equating and contrasting may be due to the nature of the story and the characters involved. *Sold* is a novel that focuses on human trafficking and exploitation, and the protagonist, a young Nepali girl, is forced into prostitution. The use of equating and contrasting linguistic features may be used to highlight the stark differences between the protagonist's life before and after she is trafficked, and to draw attention to the stark contrasts between her experiences and the experiences of those who exploit her.

In *A Walk Across the Sun*, the lower frequency of equating and contrasting may be due to the fact that the novel is focused on a different themes and set of characters. *A Walk Across the Sun* is a novel about two sisters who become involved in the fight against human trafficking after a devastating tsunami hits their home in India. The novel focuses more on the experiences of the two sisters and their interactions with others who are

fighting against human trafficking. Therefore, the use of equating and contrasting linguistic features may not be as prevalent in this novel as in *Sold*. It's also worth noting that the author's writing style and individual preferences may play a role in the differences observed. Each author has their unique way of using language and may prefer certain linguistic features to others, which can result in variations in the use of specific features across different works.

3. In *A Walk Across the Sun*, the higher frequency of exemplifying and enumerating linguistic features may reflect the author's intention to provide a more detailed and vivid portrayal of the story's setting and characters. By providing specific examples and enumerating details, the author may be aiming to immerse the reader more fully into the story's world and create a stronger emotional connection with the characters. On the other hand, in *Sold*, the lower frequency of exemplifying and enumerating features may reflect a different narrative style, where the focus is more on the protagonist's internal experiences and emotions, rather than providing detailed descriptions of the external world. The author may be using a more introspective and poetic style to convey the protagonist's journey and struggles, rather than relying on enumerating details and examples.

The different frequencies of exemplifying and enumerating features in the two novels may reflect different narrative styles and authorial intentions. *A Walk Across the Sun* may prioritize detailed descriptions and immersive world-building, while *Sold* may prioritize introspection and emotional resonance.

4. *A Walk Across the Sun* takes place in a larger geographical and socio-political context, involving the international issue of human trafficking. Prioritizing in this novel serves to highlight the urgency and seriousness of

the issue, as well as the importance of taking action to address it. In contrast, *Sold* is more focused on the individual experiences of the main character, Lakshmi, and her journey to escape the sex trade. Therefore, prioritizing in this novel serves more to emphasize Lakshmi's personal struggles and the obstacles she faces in her journey.

A Walk Across the Sun is written in a more descriptive and emotive style, with more attention given to sensory details and the characters' inner thoughts and feelings. Prioritizing is used to create a sense of immediacy and intensity in the narrative, drawing the reader into the characters' experiences. In contrast, *Sold* is written in a more straightforward and factual style, with less emphasis on descriptive language and more focus on the plot and events. Prioritizing in this novel serves more to move the plot forward and convey information to the reader. The authors of each novel may have had different intentions and purposes in their use of prioritizing. For example, the author of *A Walk Across the Sun* may have intended to use prioritizing as a way to engage readers emotionally and raise awareness about human trafficking, while the author of *Sold* may have intended to use prioritizing as a way to highlight the harsh realities of the sex trade and the courage of those who resist it.

5. While the frequency of assuming and implying is similar between *Sold* and *A Walk Across the Sun*, But, there are still differences in the way these devices are used in each novel. Here are some these differences:

-Narrative tone: The tone of each novel may influence the use of assuming and implying. For example, *Sold* is a harrowing story about a young girl sold into sex slavery, and the author may use more assuming and implying to convey the traumatic experiences of the protagonist. In contrast, *A Walk Across the Sun* is a thriller about two sisters investigating a human

trafficking ring, and the author may use more assuming and implying to create suspense and intrigue.

6. Cultural and contextual factors: The cultural and contextual background of each novel can also affect the use of assuming and implying. For example, *Sold* is set in India and focuses on the exploitation of young girls, and the author may use more assuming and implying to convey the societal and cultural pressures faced by these girls. In contrast, *A Walk Across the Sun* is set in the United States and India and focuses on the investigation of human trafficking, and the author may use more assuming and implying to create a sense of mystery and intrigue around the criminal activities.

Characterization: The way in which the characters are developed in each novel can also impact the use of assuming and implying. For example, in *Sold*, the protagonist is a young girl who has been sold into sex slavery, and the author may use more assuming and implying to convey her confusion and fear. In contrast, in *A Walk Across the Sun*, the two sisters investigating human trafficking are more experienced and savvy, and the author may use more assuming and implying to create a sense of their cunning and intelligence.

7. Negation is used differently in "*A Walk Across the Sun*" and "*Sold*," and these differences may be attributed to several factors. In "*A Walk Across the Sun*," the use of negation is higher and more frequent, which could be attributed to the novel's overarching themes of exploitation, human trafficking, and injustice. The author may have chosen to use negation to highlight the devastating impact of these issues on the victims and to create a sense of powerlessness in the reader. In contrast, "*Sold*" focuses on the experiences of a young girl who is forced into prostitution, and the author may have used negation more sparingly to convey the protagonist's shock and

disbelief at her circumstances. Additionally, the differing frequencies of negation in these novels may reflect the authors' individual writing styles and the intended tone and mood of their works. The use of negation in these novels demonstrates the authors' skill in employing negation to enhance the effectiveness of their storytelling.

8. The different types of Hypothesizing used in each novel may have contributed to the differences observed between them. In "A Walk Across the Sun", Hypothesizing was used more frequently as an Epistemic strategy. This type of Hypothesizing is used to convey uncertainty, doubt, or speculation about a given situation. In this novel, the frequent use of Epistemic Hypothesizing may reflect the uncertainty and chaos of the aftermath of a natural disaster, as well as the characters' own confusion and lack of knowledge about the situation they find themselves in. On the other hand, in "Sold", Hypothesizing was used more frequently as a Deontic strategy. This type of Hypothesizing is used to convey a sense of obligation, permission, or prohibition regarding a particular action. In this novel, the use of Deontic Hypothesizing may reflect the protagonist's limited agency and lack of control over her own life. She is forced into a situation beyond her control and must navigate a world in which her options are limited.

Regarding the use of Hypothesizing as a Boulomaic strategy, both novels used it with a similar frequency. Boulomaic Hypothesizing is used to express desires, goals, or preferences. In both novels, the use of Boulomaic Hypothesizing may reflect the characters' aspirations, hopes, and dreams, which can contrast with the difficult situations they find themselves in.

The different types of Hypothesizing used in each novel may reflect the specific contexts and themes of the stories. In "A Walk Across the Sun", the epistemic hypothesizing reflects the uncertainty and confusion of a natural

disaster and its aftermath. In "Sold", the Deontic Hypothesizing reflects the lack of agency and control of a young girl forced into prostitution. Meanwhile, the Boulomaic Hypothesizing in both novels may reflect the characters' desires and hopes, which serve as a contrast to the difficult situations they find themselves in.

9. The difference in the use of presenting speech and thought between the two novels may be attributed to various factors, including the narrative style, themes, and characters. In *Sold*, the use of presenting speech and thought is more frequent, which may reflect the emphasis on character development and their inner experiences. The protagonist of "Sold" is a young girl named Lakshmi, who is forced into prostitution, and her story is told from her perspective. The use of presenting speech and thought allows the reader to understand Lakshmi's thoughts, feelings, and experiences, which are crucial in understanding the impact of her situation on her psyche.

In contrast, "A Walk Across the Sun" has a different narrative style, with a focus on external events rather than internal experiences. The novel follows two sisters, Ahalya and Sita, who are orphaned by a tsunami and must navigate a dangerous world to survive. While the novel still includes character development, it is not the primary focus. The use of presenting speech and thought is less frequent, which may reflect the novel's emphasis on external events and action rather than internal experiences.

Additionally, the themes of the two novels may contribute to the difference in the use of presenting speech and thought. *Sold* deals with heavy themes of exploitation, trafficking, and trauma, which require a deep exploration of the protagonist's inner experiences. In contrast, while *A Walk Across the Sun* also deals with trauma and survival, it may not require the same level of internal exploration as *Sold*.

Overall, the difference in the use of presenting speech and thought between the two novels can be attributed to the narrative style, themes, and characters. *Sold* relies heavily on character development and internal experiences, which is reflected in the frequent use of presenting speech and thought. In contrast, *A Walk Across the Sun* has a focus on external events and action, which may not require the same level of internal exploration.

10. Presenting Time, place, and society refer to the contextual elements that are present in a novel, including the setting, time period, and cultural or social background. These elements can influence the characters and the events that unfold in the story. In the case of the two novels, *A Walk Across the Sun* and *Sold*, there are differences in how these elements are presented.

In *A Walk Across the Sun*, the story takes place in India and explores the societal issues of human trafficking and the exploitation of women and children. The setting is a crucial aspect of the story as it highlights the cultural and economic factors that contribute to the problem. The novel is also set in the present time, which further emphasizes the urgency and relevance of the issue. The portrayal of Indian society is complex, and the author uses various characters and subplots to highlight different perspectives and experiences.

In contrast, *Sold* is set in Nepal and explores the story of a young girl who is sold into prostitution. The setting is essential to the story as it highlights the poverty and lack of opportunities that lead to the exploitation of women and children. However, the focus of the novel is primarily on the individual experiences of the main character, Lakshmi, rather than on the broader societal issues that contribute to her situation. The time period is not specified in the novel, and the cultural background is not explored in as much detail as in *A Walk Across the Sun*.

Both novels address issues related to time, place, and society, the emphasis is different. *A Walk Across the Sun* places a greater emphasis on exploring the broader societal issues that lead to human trafficking, while *Sold* focuses more on the individual experiences of the main character.

11. Both novels use metaphorical language to create meaning, there are some differences in the way that each author employs this technique. In "*Sold*," the author uses a slightly higher percentage of extended metaphors. This could be because the story focuses on the experiences of the protagonist, Lakshmi, who is forced into prostitution. The use of extended metaphors allows the author to provide more in-depth descriptions of Lakshmi's experiences and emotions. For example, in one scene, the author compares the brothel to a "shipwreck," emphasizing the feeling of being trapped and isolated.

On the other hand, in "*A Walk Across the Sun*," the author uses a higher percentage of implied metaphors. This could be because the story focuses more on social issues and broader themes. The use of implied metaphors allows the author to convey complex ideas in a more subtle and indirect way. For example, in one scene, the author describes the corruption and poverty in India as a "cancer," highlighting the devastating impact of these issues on society.

It is also worth noting that both authors use standard and visual metaphors to a similar extent. These types of metaphors are more direct and concrete, making them effective at creating vivid and memorable images in the reader's mind. Overall, while both novels use metaphorical language to create meaning, the specific types of metaphors used by each author may reflect the different themes and focuses of their stories.

12. In terms of rhetorical questions, "Sold" appears to use them more frequently than "A Walk Across the Sun". Rhetorical questions are a type of literary device where a question is asked for effect, rather than to elicit an answer. In "Sold", the frequent use of rhetorical questions could be seen as a way to draw the reader in and create a sense of urgency and emotional investment in the story. By posing these questions, the author encourages the reader to think more deeply about the issues being presented in the novel.

On the other hand, "A Walk Across the Sun" uses rhetorical questions to a lesser extent. This could suggest that the author of this novel may rely more heavily on other literary devices to create a sense of engagement and emotional investment in the story. It is possible that the author of "A Walk Across the Sun" places a greater emphasis on description and character development, while the author of "Sold" uses rhetorical questions as a way to involve the reader more directly in the events of the story. The use of rhetorical questions in these two novels may reflect different authorial styles and approaches to storytelling. However, it is important to note that the frequency of rhetorical questions alone does not necessarily determine the effectiveness or impact of a novel.

13. In the case of "Sold" and "A Walk Across the Sun," the use of hyperbole may relate to certain themes and messages in the novels.

In "Sold," the hyperbole may serve to highlight the harsh realities of human trafficking and the oppressive systems that perpetuate it. The use of hyperbole in this context may be used to make the reader more aware of the severity of the situation and to inspire them to take action against it. In this sense, the novel may be promoting an ideology of social justice and human rights. Similarly, in "A Walk Across the Sun," the hyperbole may serve to highlight the emotional and psychological toll of human trafficking on its

victims. The use of hyperbole in this context may be used to create a deeper understanding and empathy for the characters and their experiences. In this sense, the novel may be promoting an ideology of compassion and understanding for victims of human trafficking. The use of hyperbole in both novels may serve to highlight the severity of human trafficking and its impact on its victims, which may align with certain ideologies related to social justice and compassion.

14. "A Walk Across the Sun" appears to have a higher frequency of understatement than "Sold". The use of understatement in "A Walk Across the Sun" may be related to the author's larger thematic concerns about human trafficking and exploitation. By downplaying the severity of the situations described, the author may be trying to convey a sense of emotional distance for the reader, while still emphasizing the emotional impact of the events on the characters. This can serve to highlight the horrific nature of human trafficking and to create a more nuanced and complex portrayal of the issue.

In "Sold", understatement may be used to describe the brutal and traumatic experiences of the main character without overwhelming or traumatizing the reader. The use of understatement may also serve to highlight the character's attempts to cope with their experiences and to create a sense of emotional distance for the reader. This can be seen as a reflection of the author's larger concerns about the impact of poverty and exploitation on young girls in developing countries.

15. Both "Sold" and "A Walk Across the Sun" use irony to convey their messages, but there are some differences in the way that each novel uses this literary device. In "Sold," author Patricia McCormick uses verbal irony to emphasize the contrast between Lakshmi's naiveté and the harsh realities of her situation. For example, when Lakshmi is told that she will be going to

the city to work as a maid, she says, "I feel so lucky." This statement is ironic because, as the reader knows, Lakshmi's new life is far from lucky. Additionally, McCormick uses situational irony to highlight the unexpected and perverse consequences of Lakshmi's situation. For example, Lakshmi's innocence and beauty make her more valuable to her captors, but also make her more vulnerable to abuse.

In "A Walk Across the Sun," author Corban Addison uses verbal irony to highlight the gap between the ideals of justice and the reality of human trafficking. For example, when the protagonist is investigating a trafficking ring, he says, "Justice isn't a product. It's a principle." This statement is ironic because, as the reader knows, in the world of human trafficking justice is often bought and sold like any other commodity. Additionally, Addison uses situational irony to emphasize the unexpected and perverse consequences of human trafficking. For example, the fact that the trafficking of young girls is hidden in plain sight, right under the noses of law enforcement and government officials, is an ironic commentary on the failure of these institutions to protect the most vulnerable members of society. In both novels, the use of irony serves to create a more nuanced and complex portrayal of the difficult social issues at the heart of the stories. However, the specific use of irony in each novel is related to the author's larger thematic concerns and serves to enhance the emotional impact of the stories.

3.Socio- Cultural Manifestations: Types of Human Trafficking in "Sold" by Patricia McCormick:

1.Sex Trafficking: In "Sold," the main form of trafficking depicted is sex trafficking.

2.Child Trafficking: Lakshmi's age is a significant factor in the story, highlighting the issue of child trafficking.

3.Socio –Cultural Manifestations: Types of Human Trafficking in "A Walk Across the Sun" by Corban Addison:

1.Sex Trafficking: In "A Walk Across the Sun," the novel also portrays sex trafficking as one of the primary forms of human trafficking. The story revolves around two sisters, Ahalya and Sita, who are victims of sex trafficking after a tsunami in India. They are forced into the sex trade, experiencing trauma and violence at the hands of their traffickers and customers.

2.Human Trafficking for Forced Labor: The novel depicts human trafficking for forced labor as well. Including the sisters Ahalya and Sita, are subjected to forced labor under brutal and exploitative conditions, highlighting the grim reality of labor trafficking.

3.Pornography Trade "A Walk Across the Sun" also explores the dark world of the pornography trade. The novel delves into how traffickers exploit vulnerable individuals, including children, for the production and distribution of pornographic material, often under coercive or manipulative circumstances.

Both novels primarily focus on sex trafficking, they touch on other forms of human trafficking, emphasizing the complexity of the issue and its far-reaching impact on individuals and communities. These stories serve as powerful narratives that bring awareness to the different ways in which traffickers exploit vulnerable individuals for profit and control.

CHAPTER FIVE

CONCLUSIONS, RECOMMENDATIONS, AND SUGGESTIONS FOR FURTHER STUDIES

5.1 Introductory Remarks

This chapter seeks to test the hypotheses of the present study from the essence of a critical stylistics approach, time for the verification of the research hypotheses introduced in (1.4). The qualitative and quantitative analyses play a significant role in testing, estimating, and statistically proving the significance of the variables contributory to the manifestation of human trafficking as an ideological social practice in narrative texts. Accordingly, this section will revisit the research hypotheses in an attempt to verify them and highlight their noteworthiness to the overall conclusions. In addition this chapter contains recommendations , solutions to combat such trade which violate human-right ,and suggestions for further studies.

5.2 Conclusions

The conclusions drawn from the study are as follows:

1.The first hypothesis states that “*The utilization of critical stylistic tools in the selected novels significantly contributes to the exploration of the experiences of human trafficking victims* ” is verified through the qualitative analysis of both novels which shows that the “*sold*” novel portrays the experiences of human trafficking victims with a high level of detail exploring the economic, social, and cultural factors that contribute to trafficking, and depicting the psychological and emotional impact on the victims. The use of sensory details and personal narratives creates an immersive and emotionally powerful reading experience. Whilst “*A Walk*

Across the Sun ”still highlights the trauma and exploitation suffered by human trafficking victims, and explores the global reach of the industry. The novel provides a compelling and emotionally resonant depiction of the issue, and emphasizes the brutality and violence of traffickers and their clients.

2. The second hypothesis proclaims “*The employment of specific language techniques within the authors' stylistic repertoire plays a crucial role in evoking empathy for individuals subjected to human trafficking.* ” is verified critical stylistics cannot directly detect an author's personal experiences, it can be used to analyze the language used in a text to identify textual clues that may suggest certain experiences or perspectives, and to better understand the author's approach i.e (ideology) to the issue of human trafficking.

3. The third hypothesis reads as “*Identifying and assessing the linguistics tools of critical stylistics employed as crucial elements of the authors' stylistic arsenal in emphasizing the gravity of the issue of human trafficking* ” is verified critical stylistics can help to uncover the representation of systemic factors in the selected novels by analyzing the linguistic and stylistic choices made by the authors. For example:

Word choice: The authors may use specific words or phrases to convey the systemic factors that contribute to human trafficking, such as "poverty," "gender inequality," or "lack of legal protections." By analyzing the frequency and context of these words, critical stylistics can help to identify the underlying social, economic, and political conditions that enable trafficking .Critical stylistics helps to identify the underlying social, economic, and political conditions that contribute to the vulnerability of trafficking victims.

By analyzing these linguistic and stylistic choices, critical stylistics can help to uncover the representation of systemic factors in the selected novels and underscore the enormity of human trafficking by highlighting the complex and interrelated social, economic, and political factors that enable and perpetuate the practice.

4. The fourth hypothesis says “ *Cultural and societal factors, integrated into the narrative through stylistic choices, have a notable impact on shaping the representation of human trafficking in the selected novels.* ” is verified. Critical stylistics can be used to analyze how race, gender, and globalization are represented in the novels "Sold" and "A Walk Across the Sun". In "Sold", the author uses Nepali, Hindi, and English to reflect cultural and linguistic identities, metaphors and physical details to convey gendered experiences of trafficking victims, and descriptions of technology and transportation to emphasize the global reach of trafficking networks. In "A Walk Across the Sun", the author uses Indian English and regional dialects to reflect cultural and linguistic diversity, the struggles of female characters, and using different locations convey a sense of dislocation and alienation associated with trafficking across cultural and national boundaries.

5. The fifth hypothesis as “ *The strategic application of critical stylistics in the two novels challenges prevailing beliefs about human trafficking or reinforces existing notions to a significant extent* ” is verified in "Sold," one of the hidden realities is the complicity of people in positions of power in perpetuating the practice of human trafficking. For example, when Lakshmi is taken to the city, she encounters corrupt officials who exploit her and other girls for their own gain. Additionally, the novel highlights the extent to which poverty and lack of education can make individuals vulnerable to trafficking, particularly in rural areas.

In "A Walk Across the Sun," one of the hidden realities is the global scope of human trafficking, with the novel exploring how the practice extends beyond the borders of India and affects individuals in other parts of the world as well. Another hidden reality is the complicity of seemingly respectable individuals and institutions in facilitating trafficking, as seen with the lawyer who initially appears to be helping the victims but is later revealed to be involved in the trafficking ring. The novel also portrays the long-term impact of trafficking on survivors, including the challenges they face in reintegrating into society and rebuilding their lives.

6. The sixth hypothesis which asserts “ *Stylistic choices related to the depiction of geographical settings significantly contribute to the representation of human trafficking in the selected novels.* ” is verified , critical stylistics can play a significant role in detecting the ideology and values embedded within the setting and location of the novels. By analyzing the language used to describe the geographic and cultural context, one can identify underlying beliefs and attitudes about human trafficking and its causes. For example, in "Sold," the portrayal of the poverty and desperation in rural Nepal underscores the economic factors that drive girls into prostitution and human trafficking. Meanwhile, in "A Walk Across the Sun," the portrayal of the corrupt and patriarchal Indian society highlights the cultural factors that perpetuate the exploitation of women and children. Through critical stylistic analysis, readers can gain a deeper understanding of the authors' perspectives on the complex social and economic issues surrounding human trafficking.

7. The seventh hypothesis states that “ *Authors, utilizing critical stylistic techniques, effectively navigate the intricate aspects of human trafficking within their narratives.*” is verified, Critical stylistics helps in analyzing the language and literary devices used by authors to depict agency and

consent in the context of human trafficking. This can include examining the use of modality, voice, and perspective to convey the action or lack of action of characters in the novels. Additionally, critical stylistics support in identifying patterns and themes related to agency and consent across the novels, as well as how these themes are related to larger social, cultural, and historical contexts. By analyzing the language and stylistic choices of the authors, critical stylistics can provide a deeper understanding of how agency and consent are portrayed in the novels, and how these portrayals contribute to larger discussions of human trafficking and exploitation.

8.The Eighth hypothesis says that “ *Broader implications drawn from the authors' stylistic choices within the discourse surrounding human trafficking have a discernible influence on societal attitudes and awareness.* ” is verified, Critical stylistics can be used to analyze the language that used by the authors in both novels to convey the issue of human trafficking and its impact. In “*Sold*” novel can reveal the emotional and psychological toll of trafficking on the characters and highlight the need for public awareness and action. Similarly, in *A Walk Across the Sun*, critical stylistics can be used to analyze the use of language to portray the cultural and societal factors that contribute to human trafficking, as well as the struggles of the characters to find agency and navigate complex power dynamics. By analyzing these stylistic choices, critical stylistics can provide a deeper understanding of the impact of the novels on the discourse surrounding human trafficking and how they can shape policy and advocacy efforts.

9.The ninth hypothesis suggests that “*The treatment of the subject of human trafficking in the selected novels, through the lens of critical stylistics, exhibits notable points of comparison and contrast.* .” is verified, the selected novels "Sold" and "A Walk Across the Sun" differ in their depiction of human trafficking. "Sold" focuses on a personal narrative, following the

story of a young girl “sold into prostitution in India. It emphasizes the individual experience of trafficking and the complex emotional struggles of those involved. On the other hand, "A Walk Across the Sun" takes a broader approach, exploring the global networks and political factors that contribute to human trafficking. It delves into the legal and cultural systems that enable trafficking to persist and examines the impact on a societal level. Through critical stylistics, both novels can provide deeper insights into the issues surrounding human trafficking and contribute to public awareness and understanding.

10 .The tenth hypothesis read as “ *The selected novels, employing critical stylistic tools, have the potential to significantly impact raising awareness and fostering a deeper understanding of the issue of human trafficking* ” is verified the authors use their writing to raise awareness about the issue of human trafficking and inspire readers to take action to combat it. Through their stylistic choices, they create vivid and empathetic portrayals of the victims of trafficking, highlighting the human impact of the issue. For example, in "Sold," the author uses a first-person narrative to immerse the reader in the experiences of the young Nepali girl who is “sold into sexual slavery. This allows the reader to better understand the emotional and psychological trauma that victims of trafficking experience.

In "A Walk Across the Sun," the authors use multiple perspectives to explore the issue of human trafficking from different angles, including the perspective of law enforcement officials and the victims themselves. This helps to create a more comprehensive understanding of the issue, and the different factors that contribute to it.

The authors' efforts to bring attention to human trafficking through their writing can inspire readers to take action, whether through supporting

organizations that combat trafficking, advocating for policy changes, or simply raising awareness among their own communities.

It is important to note that both authors are against human trafficking, as both novels aim to shed light on the complex and often hidden realities of the practice, challenge commonly held beliefs and stereotypes, and emphasize the importance of agency and consent in the context of exploitation and oppression. Both novels use literary devices and stylistic choices to portray the realities and consequences of human trafficking, and contribute to public awareness and understanding of the issue.

5.3 Recommendations

Following are the recommendations of the study:

1. Raising awareness: Education and awareness-raising campaigns can help to inform people about the dangers of human trafficking and how to recognize and report it.
2. Strengthening laws and law enforcement: Governments can enact and enforce laws that criminalize human trafficking and provide adequate resources to law enforcement agencies to investigate and prosecute offenders.
3. Providing support to victims: Victims of human trafficking need access to safe housing, medical care, legal assistance, and counseling services. Governments, NGOs, and other organizations can provide such support to help victims recover from their ordeal.
4. Addressing root causes: Addressing the root causes of human trafficking, such as poverty, lack of education, and discrimination,

can help to prevent people from becoming vulnerable to trafficking in the first place.

5. **Working together:** Combatting human trafficking requires a multi-faceted approach that involves collaboration between governments, NGOs, law enforcement agencies, and communities. Cooperation and coordination among these stakeholders can help to improve prevention, protection, and prosecution efforts.
6. **Empowering survivors:** It is essential to empower survivors of human trafficking by providing them with the skills, knowledge, and resources they need to rebuild their lives and become self-sufficient.
7. **Holding businesses accountable:** Private sector companies can play a significant role in combatting human trafficking by ensuring that their supply chains are free of forced labor and exploitation, and by supporting initiatives that promote ethical labor practices.

5.4 Suggestions for Further Studies

1. **Language and Deception in Sex Trafficking Recruitment: A Critical Stylistic Analysis of Online Advertisements and Social Media Posts.**
2. **The Rhetoric of Labor Exploitation: A Critical Stylistic Examination of Language Use in Job Recruitment and Exploitative Labor Practices.**
3. **Exploring the Language of Organ Trafficking: A Critical Stylistic Study of Discourse in Dark Web Forums and Clandestine Networks.**
4. **Human Trafficking Survivor Narratives: A Critical Stylistic Analysis of Testimonies in Books, Interviews, and Online Platforms.**
5. **The Portrayal of Child Trafficking in Media: A Critical Stylistic Study of Language and Imagery in News Reports and Documentaries.**

6. Cross-Cultural Perspectives on Human Trafficking: A Critical Stylistic Comparison of Language Use in Trafficking Narratives from Different Regions and Cultures.
7. Counter-Trafficking Campaigns and Linguistic Framing: A Critical Stylistic Analysis of Language in Awareness-Raising Materials and Public Service Announcements.
8. Language and Coercion in Human Smuggling: A Critical Stylistic Examination of Texts and Transcripts in Migrant Facilitation Networks.
9. Traffickers' Online Communication: A Critical Stylistic Study of Language Use in Chatrooms, Forums, and Messaging Apps.
10. Linguistic Strategies in Legal Texts on Human Trafficking: A Critical Stylistic Analysis of International Conventions and Court Documents.

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المستخلص

تتناول الدراسة تحليل مفهوم الاتجار بالبشر كجريمة عالمية تستغل ملايين الأفراد حول العالم. حيث يتم استخدام الأسلوب النقدي لتحليل روايتين، وهما "SOLD" لباتريشيا مكورميك (2006) "Awalk A cross the Sun" لكوربان أديسون (2012)، لاكتشاف كيفية استخدام الكتاب للدوات اللغوية المعبره عن الطبيعة المعقدة للاتجار بالبشر.

لتحقيق هذا الهدف العلمي، تعتمد الدراسة على نهج شامل متنوع يجمع بين منهجيات البحث النوعي والكمي. يتم دمج الدراسة ببراعة بين هاتين المنهجتين لتحليل وتقييم الجوانب اللغوية التي تدرج في نطاق النصوص، مع التركيز على كيفية تداخل هذه العناصر وتأثيرها في التيارات الأيديولوجية الكامنة في النص . وبذلك، تسهم هذه الدراسة في تعميق الفهم حول كيفية عمل الأيديولوجيا ضمن سياق الأسلوب النقدي اللغوي ودورها البارز في تشكيل الحوار حول قضايا اجتماعية معقدة مثل الاتجار بالبشر.

تستخدم الدراسة نموذجًا متنوعًا يجمع بين أدوات الأسلوب النقدي وتقنيات تحليل النصوص اللغوية. ومن خلال هذا الإطار المنهجي، تسعى الدراسة إلى تحليل الاختيارات اللغوية المتعمدة من قبل الكتاب وتقييم تأثيرها الملحوظ على فهم القراء ومشاركتهم العاطفية مع قضية الاتجار بالبشر. ومن اهم الاسئلة الرئيسة في هذا البحث الأدوات ماهي الادوات الاسلوبية النقدية المستخدمة في الروايات المختارة لاطهار ايديولوجيات النص ، وكيفية وضح الكتاب، من خلال تطبيق تقنيات الأسلوب النقدي اللغوي ، الأبعاد المعقدة للاتجار بالبشر ضمن سردياتهم. تقدم الفرضيات الرئيسية تأكيدًا على أن العوامل الثقافية والاجتماعية، المندمجة في النص من خلال اختيارات الأسلوب، تؤثر بشكل كبير على تمثيل الاتجار بالبشر في الروايات المختارة. وعلاوة على ذلك، يؤكد التطبيق المعتمد للأساليب النقدية في هذه الأعمال إما على تحدي المعتقدات السائدة حول الاتجار بالبشر أو تعزيز تصورات قائمة إلى حد كبير.

تؤكد نتائج الدراسة فعالية استخدام أدوات الأسلوب النقدي لاكتشاف الاستراتيجيات الأيديولوجية المستخدمة من قبل الكتاب في وصف وإبراز قضية الاتجار بالبشر. وبالإضافة إلى ذلك، تتحدى الروايات المختارة المعتقدات السائدة حول الاتجار بالبشر وتسلط الضوء على ضرورة اتباع نهج شامل للتعامل مع هذه المشكلة الملحة. تبرز هذه البحث أهمية زيادة الوعي حول الاتجار بالبشر وتعزيز الحوار العام المستنير حول هذا الموضوع. في ختام الأمر، تعزز هذه الدراسة فهمنا لكيفية تصوير الاتجار بالبشر وتأثيره على القراء، مسلطة الضوء على أهمية استخدام الأساليب النقدية في تحليل النصوص المستخدمة.



جمهورية العراق
وزارة التعليم العالي والبحث العلمي
جامعة بابل
كلية التربية للعلوم الانسانية
قسم اللغة الانجليزية

تحليل أسلوبى نقدي للأتجار بالبشر في روايات انجليزية مختارة

أطروحة

تقدمت بها الى مجلس كلية التربية للعلوم الانسانية - جامعة بابل
كجزء من متطلبات نيل شهادة دكتوراه فلسفة في اللغة الإنجليزية
و علم اللغة

الطالبة

رشا طارق عواد الزبيدي

بإشراف

الاستاذ الدكتور صالح مهدي عداي المعموري

أيلول

2023

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