

**Ministry of Higher Education and Scientific Research
University of Babylon
College of Education for Human Sciences
Department of English**



**A PRAGMA-STYLISTIC APPROACH TO THE
DISCOURSE OF POWER AND DOMINATION IN
SELECTED
BRITISH AND AMERICAN NOVELS**

**A DISSERTATION
SUBMITTED TO THE COUNCIL OF THE COLLEGE OF
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REQUIREMENTS FOR THE DEGREE OF DOCTORATE OF
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LINGUISTICS**

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بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

فَقُولَا لَهُ قَوْلًا لِّیْنَا لَعَلَّهُ یَتَذَكَّرُ أَوْ

یَخْشَى

صدق الله العلي العظيم

(طه 44)

**But speak to him mildly; perchance he may take warning or
fear**

(Taha 44) (Translated by Abdullah Youssef Ali)

Who Controls the Past Controls the Future

Who Controls the Present Controls the Past

George Orwell 1984

And when Rachel saw that she bare Jacob no children, Rachel envied her sister; and said unto Jacob, Give me children, or else I die.

And Jacob's anger was kindled against Rachel: and said:

Am I in God's stead, who hath withheld from thee the fruit of the womb?

And she said, Behold my maid Bilhah, go in unto her; and she shall bear upon my knees, that I may also have children by her.

Genesis, 30:1-3

The Supervisor's Declaration

I certify that this dissertation which is entitled “**A Pragmastylistic Approach to the Discourse of Power and Domination in Selected British and American Novels**” has been prepared by Karim Jreinikh Nayef under my supervision at the College of Education for Human Sciences – University of Babylon in partial fulfillment of the requirements for the Ph.D. in English Language and Linguistics.

Signature

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In view of the available recommendations, I forward this dissertation for debate by the Examining Committee.

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Date:

Dedication

To the great man, the author of the blessed fatwa that has preserved the homeland and dignity, the Great Ayatollah
Sayyid Ali Al-Husseini Al-Sistani

To the soul of the martyr, the leader of victory, Abu Mahdi Al-Muhandis, and to the heroes of the Holy Popular Crowd
I dedicate this work

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Abstract

This dissertation is a pragmastylistic approach to the discourse of power and domination in selected American and British novels. The dissertation deals with two dystopian novels. It deals with George Orwell's *nineteen Eighty Four* as an example from the British fiction, and Margaret Atwood's *The Handmaid's Tale* as an example from the American fiction.

The dissertation falls in five chapters. Chapter One is the Introduction. It presents the problem of the study, the questions, the hypotheses, and the procedures. The second chapter is the theoretical framework. This chapter deals theoretically with stylistics, pragmatics, pragmastylistic, power and domination, ideology, and narrative.

Chapter Three presents the model that the study follows. The model is an eclectic one that is a combination of two models; a stylistic model and a pragmatic one. In stylistic analysis the study follows Leech and Short's model. In Pragmatics, the study follows Searle's speech acts theory. Through combining these two models together, the study explains the effect of style on the interpretation of meaning. Chapter Four is concerned with data analysis. The researcher takes twelve extracts from each novel and analyses them pragmastylistically. Chapter Five presents statistical comparison between the two novels, conclusions, and suggestions. The comparison includes the types, the numbers, and the percentages of the lexical features, the grammatical features, the figures of speech, and the speech acts in both novels showing the differences and similarities between them.



وزارة التعليم العالي والبحث العلمي

جامعة بابل

كلية التربية للعلوم الانسانية

قسم اللغة الانكليزية

دراسة اسلوبية تداولية لخطاب القوة والهيمنة في روايات بريطانية و اميركية مختارة

أطروحة

مقدمة إلى مجلس كلية التربية للعلوم الإنسانية/ جامعة بابل كجزء من متطلبات نيل درجة دكتوراه

فلسفة في التربية / اللغة الإنجليزية و علم اللغة

تقدم بها

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الاستاذ الدكتور

رزاق نايف مخيف

مستخلص

هذه الدراسة هي نهج اسلوبي تداولي لخطاب القوة والهيمنة في روايات أمريكية وبريطانية مختارة. تتناول الدراسة روايتين من ادب البؤس. اذ تتناول رواية جورج أورويل (الف وتسعمئة واربعة وثمانون) كمثال من الرواية البريطانية ، ومارغريت أتوود (حكاية الخادمة) كمثال من الرواية الأمريكية.

تقع الدراسة في خمسة فصول. الفصل الأول هو المقدمة. يعرض مشكلة الدراسة والأسئلة والفرضيات والإجراءات. الفصل الثاني هو الإطار النظري. يتناول هذا الفصل نظريًا الأسلوبية والتداولية و الأسلوبية التداولية وخطاب القوة والهيمنة والأيدولوجيا وفن السرد.

يقدم الفصل الثالث النموذج الذي تتبعه الدراسة. النموذج انتقائي يتكون من انموذجين ؛ انموذج أسلوبي وانموذج تداولي. في التحليل الأسلوبي ، تتبع الدراسة نموذج جيوفري ليتش اما في التداولية ، تتبع الدراسة نظرية أفعال الكلام لسيرل. من خلال الجمع بين هذين النموذجين معًا ، تشرح الدراسة تأثير الأسلوب على تفسير المعنى. الفصل الرابع معني بتحليل البيانات. يأخذ الباحث تسعة عشر مقتطفًا من الروايتين ويحللها بطريقة عملية. يعرض الفصل الخامس مقارنة إحصائية بين الروايتين والاستنتاجات والاقتراحات. وتشمل المقارنة الأنواع والأرقام والنسب المئوية للخصائص المعجمية والخصائص النحوية وأشكال الكلام وأفعال الكلام في كلتا الروايتين لتبيان الفروق والتشابه بينهما.

Chapter One

Introduction

1.1. Introductory Note

Dystopian fiction is a subgenre of speculative fiction that arose as a reaction to utopian fiction. A dystopia is a dehumanizing and terrifying envisioned community or culture. A dystopia is the polar opposite of a utopia, which is defined as a flawless society.

Dystopian fiction presents a future vision. Dystopias are society on the verge of collapse, with characters fighting environmental disasters. Many British and American novelists wrote in this genre. The most famous works in this respect are ‘Nineteen Eighty Four’ by George Orwell, and ‘The Handmaid’s Tale’ by the American writer Margaret Atwood. The current study deals with these two novels.

1.2. The Problem

This dissertation is concerned with the pragmatist analysis of the discourse of power and domination in two selected novels. The events of both of them happen in the future in a dystopian society. The British novel is written in the third person narrative, and the American novel in the first person narrative. The government in the first novel practices domination through the erasing of history and preventing people from thinking and remembering. The second novel practices domination on women through the use of the teachings of the church and various verses from the Bible.

The study tries to answer the following questions:

- 1- What types of sentences are used in each novel?
- 2- What types of nouns, adjectives, and verbs are used in each novel?
- 3- Do the writers use complex or simple sentences?
- 4- What figures of speech are used in each novel?
- 5- What is the dominant kind of speech acts that is used in each novel?
- 6- What is the effect of grammatical structures in each novel on meaning?

1.3. The Aims of the Study

The study aims to:

- 1- Find the types of sentences that are used in each novel.
- 2- Specify the differences in lexical aspects between the two novels.
- 3- Indicate the differences in sentence structures between the two novels.
- 4- Shed light on the figures of speech that are used in each novel.
- 5- Find out what speech acts are used more than the others in each novel.
- 6- Know how each writer uses grammatical structures to present meaning.

1.4. The Hypotheses

It is hypothesized that:

- 1- The majority of the sentences in both novels are the declarative sentences.
- 2- Both novels use the abstract nouns more than the concrete ones. George Orwell uses attributive adjectives more than predicative ones. Atwood used the predicative more than the attributive adjectives.
- 3- Both writers use simple sentences more than complex sentences, but Atwood uses the complex sentences more than Orwell.
- 4- All types of figures of speech except irony and the schematic structures are used in both novels.
- 5- The representative speech act is the dominant one in both novels.
- 6- Orwell uses the forms of verb to carry the main part of meaning, but Atwood relies on verbless sentences.

1.5. The Procedures

The following procedures are followed in the study:

- 1- Presenting a theoretical framework dealing with stylistics, pragmatics, pragmastylistics, power, domination, ideology, and narrative.
- 2- Designing a model to be followed in the analysis.
- 3- Analyzing extracts from each novel qualitatively.

- 4- Presenting a statistical report to the qualitative analysis to show the differences between the analyzed aspects in both novels.
- 5- Presenting a conclusion that summarizes the differences between the two novels
- 6- Concluding the dissertation with suggestions and recommendations.

1.6. The Limits

The study is limited to the analysis of the discourse of power and domination in George's Orwell's novel "Nineteen Eighty Four" and Margaret Atwood's novel "The Handmaid's Tale".

1.7. The Value

It is hoped that this study is valuable for researchers and students who are interested in pragmasylistic studies.

Chapter Two

Literature Review

In this chapter, the main concepts of stylistics, pragmatics, and pragmastylistics are reviewed. In stylistics, this theoretical background presents a brief idea about stylistics and its relation to literary texts. In the stylistic section, a special focus on the views of Stockwell, Chapman, and Leech and Short about stylistic and literature is presented.

The present chapter sheds light on speech act theory and the classification of speech acts according to Austin and Searle. The application of the pragmatic theories in the analysis of literary texts is dealt with in the pragmastylistics section.

This chapter also presents brief ideas about dystopian fiction, the concept of power and domination, and ideology.

2.1. Stylistics

According to Crystal (2008: 460), stylistics is a branch of linguistics which studies the features of situationally distinctive uses of language, and tries to establish principles capable of accounting for the particular choices made by individuals and social groups in their use of language. General stylistics deals with the whole range of non-dialectal varieties encountered within a language; literary stylistics deals with the variations characteristic of literature as a genre and of the style of individual authors. Applied stylistics is often used for the study of contextually distinctive varieties of language, especially with reference to the style of literary and non-literary texts.

Crystal (Ibid) states that the term ‘stylistics’ is occasionally used in a very broad sense, to include all situationally distinctive language – that is, including the variations of regional, social and historical dialects. It is more common, however, to see style used in a highly restricted sense – though the extremely broad and ambiguous reference of the term in everyday use has not made its status as a technical linguistic term very appealing.

Rajimwale (2007: 223) adopts Short and Leech’s definition of style as the language that is used in a given context, by a given person, for a given purpose. He (ibid) states that this is equally applicable to the written and spoken, and literary and non-literary language. But when he talks about stylistics, he confines it to the study of written literary texts.

Leech and Short (2008: 11) define stylistics “as the (linguistic) study of style”, and they confirm that it is not to be dealt with for its own sake, simply as an exercise in describing what use is made of language. They say that the purpose of studying style is to explain something, and in general, literary stylistics has, implicitly or explicitly, the goal of explaining the relation between language and artistic function. They argue that the motivating questions are not so much what as why and how. From the linguist’s angle, it is ‘Why does the author here choose this form of expression?’ From the literary critic’s viewpoint, it is ‘How is such-and-such an aesthetic effect achieved through language?’ So, the style of any author is not worth studying unless it is assumed to tell us something about that author as a literary artist. Style being a relational concept, the aim of literary stylistics is to be relational in a more interesting sense than that already mentioned: to relate the critic’s concern of aesthetic

appreciation with the linguist's concern of linguistic description. This introduces the idea that style is the dress of thought, because the distinction between what a writer has to say and how it is presented to the reader underlies this idea which is considered one of the earliest and most persistent concepts of style (Ibid: 13).

Widdowson (1997: 3) defines stylistics as the “study of literary discourse from a linguistic orientation ... which treats literature as discourse”. Toolan supports this view by saying that stylistics is ‘the study of language in literature’ (1988: viii) and that it is therefore part of linguistics. By analyzing the linguistic patterns of a text, it gives answers to questions such as how literary effects are encoded in language. Weber is even more pointed by demanding that it answers questions such as ‘what is literature? How does literary discourse differ from other discourse types? How do we read and interpret literary texts?’ (1996: 1).

Fischer- Starcke (2010:17) presents a definition to stylistics which is closely related to the above mentioned views. She defines stylistics as “...the linguistic analysis of literary texts” and therefore as a linguistic discipline. Its goal is to decode literary meanings and structural features of literary texts by identifying linguistic patterns and their functions in the texts. Consequently, the term style means lexical and grammatical patterns in a text that contribute to its meaning. These ties in with Fowler (ed.) who says that “We must assume that all texts manifest style, for style is a standard feature of all language Style is a manner of expression, describable in linguistic terms, justifiable and valuable in respect of non-linguistic factors. ... it is a facet of language. (1987: 236). Crystal and Davy (2013: 54) point out that: “stylistics is a discipline which studies

literary or nonliterary texts in a new way. ... It has been defined as a “Sub-discipline” of linguistics that is concerned with the systematic analysis of style in language and how this can vary according to such factors as, for example, genre, context, historical period and author.

Stylistics can also be defined as the study of language of literature which makes use of various tools of linguistic analysis. According to Simpson (2005: 2- 3):

Stylistics is a method of textual interpretation in which primary place is assigned to language. The reason why language is so important to Stylisticians is because the various forms, patterns and levels that constitute linguistic significance as discourse acts in turn as a gateway to its interpretation. While linguistic features do not of themselves constitute a text’s ‘meaning’, an account of linguistic features nonetheless serves to ground a stylistic interpretation and to help explain why, for the analyst certain types of meaning are possible. The preferred object of study in stylistics is literature whether, that be institutionally sanctioned ‘Literature’ as high art or more popular non-canonical forms of writing.

2.1.1. Monism, Dualism, and Pluralism

Leech and Short (2008) approach style from a linguistic point of view. They claim that style is analyzed by listing linguistic characteristics in connection to non- linguistic factors (2008: 11).

Leech and Short (Ibid: 13 – 24) talk about three approaches to the understanding of style:

- Monism
- Dualism, and
- Pluralism

Beside style, the content is very important in all three approaches. The differences are in understanding the relationship between them.

2.1.1.1. Monism: The Inseparability of Style and Content

From a monistic point of view, style and content are indivisible. Stylistic monism finds its strongest ground in poetry, where through such devices as metaphor, irony and ambiguity, meaning becomes multivalued, and sense loses its primacy. Monism, with its rejection of the form-meaning dichotomy, was a tenet of the New Critics, who rejected the idea that a poem conveys a message, preferring to see it as an autonomous verbal artifact. Every change of form results in the change of meaning.

2.1.1.2. Dualism: The separation of Sense from Significance

Dualism assumes that one can paraphrase the sense of a text, and that there is a valid separation of sense from significance. Dualists do not in general treat stylistic choices as devoid of significance: if they did, they would scarcely find style worth studying. Dualism anticipates a gap between style and content. Therefore it is more useful in prose. Leech and Short (Ibid: 13 – 16) talk about two kinds of dualism. In the first kind of dualism, they consider style as “the dress of thought”. According to this first view to style, they claim that there is a difference between what the author wishes to say and how the idea is told or presented to the reader. This view underlies one of the earliest and most persistent concepts of style.

The other kind of dualism is the view that considers style as a manner of expression. Leech and Short (Ibid: 16) considers this as a more general and tenable version of dualism. It stresses that style is actually a part of a choice of how to write. Every writer necessarily makes choice of expression. Style resides in these choices. So understood, dualism can be contrasted with monism in simple diagrammatic terms as presented in Figure one:

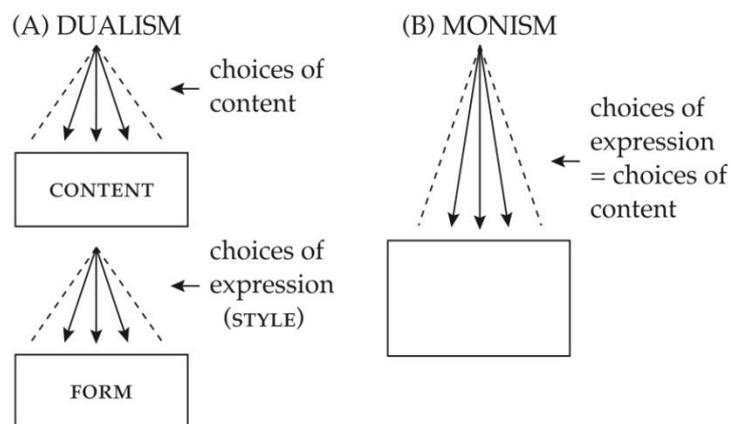


Figure (1) Dualism and Monism

2.1.1.3. Pluralism: Analyzing Style in Terms of Functions

The approach which is called stylistic pluralism can be looked at as an alternative to both monism and dualism due to its being, in some ways, more enlightening than either is. According to the pluralist, language performs a number of different functions, and any piece of language is likely to be the result of choices made on different functional levels. Hence the pluralist is not content with the dualist's division between 'expression' and 'content': he wants to distinguish various strands of meaning according to the various functions. Leech and Short mention different scholars who proposed different functions to language. Of these many functions, three have

had some currency in literary studies. The oldest of the three is that of I.A. Richards who, in *Practical Criticism* (1929), distinguishes four types of function, and four kinds of meaning: sense, feeling, tone, and intention. Jakobson's (1961) scheme is based on a more systematic theory of language, and distinguishes six functions (referential, emotive, conative, phatic, poetic, metalinguistic), each corresponding to one essential aspect of the discourse situation. More recently still, Halliday's functional model of language acknowledges three major functions, which he calls 'ideational', 'interpersonal' and 'textual'. All three functions work on three levels of meaning: the textual level, narrational level and the level of discourse. The textual level or the level of story is the contents or inner form. It is made of events, characters, setting. Narrational level is the outer form: genre, the order of events, focalization. The level of discourse is the way of presenting narrational level, i.e. verbalization, theatre show, film etc. The most important concept on this level is the narrator, who is the link between the fictional world and the reader.

2.2. Pragmatics

In his *Dictionary of Linguistics and Phonetics*, Crystal (2008: 379) defines pragmatics as "a term traditionally used to label one of the three major divisions of semiotics (along with semantics and syntactics). In modern linguistics, it has come to be applied to the study of language from the point of view of the users, especially of the choices they make, the constraints they encounter in using language in social interaction, and the effects their use of language has on the other participants in an act of communication. The field focuses on an 'area' between semantics, sociolinguistics and extralinguistic context; but the boundaries with these other domains

are as yet incapable of precise definition. Crystal (Ibid) goes on to say that up to the time he wrote the dictionary of linguistics and phonetics, no coherent pragmatic theory has been achieved, mainly because of the variety of topics it has to account for – including aspects of deixis, conversational implicatures, presuppositions, speech acts and discourse structure.

Crystal argues that several conflicting definitions have arisen partly as a consequence of the potentially vast scope of the subject. In a narrow linguistic view, pragmatics deals only with those aspects of context which are formally encoded in the structure of a language; they would be part of a user's pragmatic competence. At the opposite extreme, it has been defined as the study of those aspects of meaning not covered by a semantic theory. In this connection, some semanticists see the subject as contrasting with truth-conditional semantics: it is suggested that the difficulties which arise in relation to the latter (e.g. how to handle the notion of presupposition) are more readily explicable with reference to pragmatics. More inclusively, it has been characterized as the study of the principles and practice of conversational performance – this including all aspects of language usage, understanding and appropriateness. Especial attention has been paid to the range of pragmatic particles which are found in speech (e.g. you know, I mean, sort of, tag questions) which play an important role in controlling the pragmatic nature of an interaction.

Several derivative terms have been proposed in order to classify the wide range of subject-matter involved. Pragmalinguistics has been used by some to refer to the more linguistic 'end' of

pragmatics, wherein one studies these matters from the viewpoint of the structural resources available in a language. Sociopragmatics, by contrast, studies the way conditions on language use derive from the social situation. General pragmatics is the study of the principles governing the communicative use of language, especially as encountered in conversations principles which may be studied as putative universals, or restricted to the study of specific languages. Literary pragmatics applies pragmatic notions (especially to do with narrative) to the production and reception of literary texts. Applied pragmatics focuses on problems of interaction that arise in contexts where successful communication is critical, such as medical interviews, judicial settings, counselling and foreign-language teaching.

Leo Hickey (1993: 575) states that Pragmatics is directly interested, not in language, but in what people do with language: its uses and users. The discipline and the term in its modern sense are usually dated from 1938, when Charles Morris defined language in the semiotic sense as a use of signs governed by syntactic, semantic and pragmatic rules, a distinction taken up in 1959 by Rudolf Carnap, who explained that pragmatics refers to the relationships between signs and their users. However, it was the publication of Austin's *How to do things with words* in 1962 that made the basic principle of pragmatics become accessible to a large public by showing that language-users do not merely speak or write to one another, but that they perform acts, they do things. Speech acts, as they are called, may be performative, if the words used actually name and constitute the act. They may directly perform some action without naming it, or they may indirectly do one thing while appearing to do something else.

Hickey (Ibid) states that it is well understood that speakers make use of the knowledge, beliefs and assumptions of their hearers, and in any speech situation at least one participant tries, by means of language, to change either the world (for example, by getting another person to do something) or the state of mind or knowledge of another or others (for instance, by telling them something new). Pragmatics studies the conditions, methods and consequences of facilitating or impeding the fulfillment of a speaker's objectives: it investigates what language-users mean, as distinct from what their language means, what they do and how they do it in real situations.

The simplest definition of pragmatics says that it is “the study of language usage” (Levinson: 1983: 5), a phrase which conceals a divergence between the Anglo-American practice of the discipline (represented in Levinson: 1983 or Leech: 1983), which restricts it to certain fields of activity, and the continental European practice (exemplified in the *Journal of Pragmatics*), which regards a wide range of linguistic study as pragmatic, provided it is not a purely formal analysis of structure or meaning. There are drawbacks to all the general definitions of the discipline, mainly in that they overlap with some other recognized areas of linguistic investigation, such as semantics or sociolinguistics, and even certain types of psychology or ethnomethodology.

The restricted version perceives pragmatics as the study of the relations between speech and context in so far as they are encoded in the language (Ibid: 9), including deixis, appropriateness of language

to context, presupposition as distinct from what is explicitly expressed, speaker-meaning rather than sentence-meaning, including indirect implications of what is said, context dependent meaning or meaning minus truth-conditions (Gazdar 1980: 2).

In practice, this involves the study of such areas as how language in general or specific languages express social distance or intimacy, superiority, equality or inferiority; how language-users achieve or try to achieve what they want; Grice's Cooperative Principle and its maxims (Grice: 1975) which show that, when people communicate with one another, they work on the assumption that each is cooperating, and respecting the maxims of quantity (by saying neither more nor less than is necessary to make their contribution meaningful and useful at a particular point in the exchange), quality (by not telling lies or saying things for which they lack reasonable evidence), manner (by being as clear and unambiguous as they can) and relation (by making their contribution as relevant as possible to the task in hand).

Pragmatics also studies presupposition, sometimes defined as a condition which must be satisfied in the real world if a certain utterance is to be either true or false or be appropriately uttered. This implies that for an utterance to be appropriate, or even to be true or false, in a certain context, then something else must be true and must be known or acceptable to speaker and hearer. For example, if a lawyer asks: "What did X do with the broken bottle when he grabbed it?" he presupposes that there was a broken bottle and that X grabbed it; in other words, he takes these "facts" for granted in order to ask for information about something else, namely what X did.

Politeness has become a major area of pragmatic research, particularly since 1987 when Brown and Levinson showed that politeness or impoliteness is manifested variously in different societies by their use of language, and that politeness tends to be either positive (requiring people to show interest in, or respect for, what others are, desire, have or stand for), or negative (requiring only that one person allow another a certain degree of freedom, some physical or psychological space, and that he apologies after, or request permission before, invading that freedom).

Finally, pragmatics is interested in the ways in which information or messages are managed for effective communication. For example, it studies the different ways in which new information, or what the speaker is actually telling or asking the hearer, is distinguished from what he assumes the hearer already knows or believes, a usual finding being that old information precedes new in the sentence structure. It also investigates how what is being talked about (usually called theme) tends to precede what is being said about it (called rheme), and other tendencies in word order which help to get messages across clearly and quickly.

2.2.1 Speech Act Theory

When people attempt to communicate, they not only focus on the grammatical structures and the words involved in speech production, but also attempt to perform actions via the words they utter. Such a phenomenon has been investigated in terms of the well-known theory entitled speech act theory. Speech act theory provides an explanation on how people can perform various actions via the words they utter.

According to an American language philosopher J.R. Searle, speaking a language is performing speech acts such as making statements, giving commands, asking questions or making promises. Searle states that all linguistic communication involves linguistic (speech) acts. In other words, speech acts are the basic or minimal units of linguistic communication (1976: 16). They are not mere artificial linguistic constructs as it may seem, their understanding together with the acquaintance of context in which they are performed are often essential for decoding the whole utterance and its proper meaning. The speech acts are used in standard quotidian exchanges as well as in jokes or drama for instance.

The problem of speech acts was pioneered by another American language philosopher J.L. Austin. His observations were delivered at Harvard University in 1955 as the William James Lectures which were posthumously published in his famous book *How to Do Things with Words*. It is Austin who introduces the basic terms and areas to study and distinguishes locutionary, illocutionary and perlocutionary acts. As Lyons puts it: Austin's main purpose was to challenge the view that the only philosophically (and also linguistically) interesting function of language was that of making true or false statements (Lyons: 173) Austin proves that there are undoubtedly more functions language can exercise. The theory of speech acts thus comes to being and Austin's research becomes a cornerstone for his followers.

Black (2006: 18) states that the term speech act does not refer simply to the act of speaking, but to the whole communicative situation, including the context of the utterance (that is, the situation in which the discourse occurs, the participants and any preceding verbal or physical interaction) and paralinguistic features which may contribute to the meaning of the interaction. According to Leech (1983: x) and Yule (1996: 4) speech acts are concerned with contextualized speech. That is, the concern is not so much whether or not an utterance is grammatically correct, but whether or not the speaker achieves their communicative purpose; hence, Austin's title *How to Do Things with Words*. For instance, to say *Cold, isn't it* out of doors on a winter's day may be no more than a phatic utterance; if the speaker is addressing their hostess indoors, it may be interpreted as a hint to turn up the central heating; if the interlocutors are looking at a house with a view to purchase, it may be interpreted metaphorically and so be tantamount to rejecting the possibility of buying it.

Whenever we produce an utterance we are engaged in three acts; a locutionary act is the production of a well-formed utterance in whatever language one is speaking, the illocutionary act is the meaning one wishes to communicate: the illocutionary force we attach to a locutionary act is the meaning we intend to convey, and the perlocutionary act which is the effect of our words. If I say, please open the window and you do so, I have achieved my perlocutionary aim. As far as literary works are concerned, Black (2006: 19) says that there is no point in looking for the perlocutionary act in these works. This is because that most works of fiction do not have a

perlocutionary aim. But within the fictional discourse, characters certainly have perlocutionary aims in the dialogues they carry out within the works of fiction.

Austin (1962: 2) states that communication is a series of speech acts used systematically to accomplish particular communicative purposes. His main interest is in the way people use words to perform different actions such as apologizing, persuading and suggesting. Such actions are not only dependent on the literal meaning of the uttered words but also on the intention of the speaker and what they want to do with them.

By 1969, John Searle further developed Austin's theory. The major difference between Austin and Searle lies in assigning the illocutionary force of any utterance. So according to Austin, assigning it depends on the speaker's intention whereas according to Searle, it is 'a product of the listener's interpretation (Coulthard, 2014: 22)

2.2.1.1. Direct and Indirect Speech Acts

Typically, in English, there is an easily recognized correlation between the three structural forms (declarative, interrogative, and imperative) and the three main communicative functions (statement, question, command). That is to say, the three types of speech acts of statement, question and command, are typically realized through the three basic sentence forms of declarative, interrogative and imperative. Such a type of speech act that occurs through the straightforward relationship between a structure and a function is referred to as a direct speech act. A direct speech act is often obtained via the literal meaning of the words uttered. For example:

- a. You wear a seat belt. (Declarative)
- b. Wear a seat belt. (Imperative)
- c. What do you wear? (Interrogative)

Yule (1996:54)

In (a) the speech act of statement is performed directly through a declarative sentence, in (b) the speech act of command is directly realized through an imperative sentence, and the speech act of question in (c) is directly recognized by an interrogative sentence.

But such a typical conventional matching between a speech act and a sentence type is not the only one, for there are a lot of speech act types that can be realized indirectly through different sentence types. A speech act that occurs in this way is known as an indirect speech act. For example, the utterance ‘It is so hot in here’ recognized by declarative structure is not to be taken as a statement when said by John to his eldest daughter who has just entered the hot room. Rather, it is a request for her to open the windows.

Such an utterance in fact involves two illocutionary forces that are performed via both direct and indirect speech acts. The direct speech act is here of a secondary importance for the speaker because it is not the one that is intended by the speaker. When John produces his utterance It is so hot in here, feeling so hot, he does not intend to inform her something about the weather, but rather, he wants her to open the windows for him. He uses such an utterance, perhaps, feeling that it would be more effective and more polite than an imperative structure such as Open the windows. The indirect speech

act is the intended action by the speaker which can be construed as the additional performed speech act, which is accomplished via the non-literal interpretation of the direct speech act.

In this respect, Searle (1975: 59) notes that an indirect speech act is achieved when "a sentence that contains the illocutionary indicators for one kind of illocutionary act can be uttered to perform, in addition, another type of illocutionary act".

In line with Searle, Yule (1996:133) explains that the utterance (Can you pass the salt?) is often interpreted as a request for the salt, but not as a question about the addressee's ability to do something (passing the salt). He (ibid) concludes that such an utterance is an example of an indirect speech act since here "one of the forms is used to perform a function other than the one listed beside it."

For Yule (Ibid) the use of interrogatives to express request in English is more preferable than the use of imperatives and interrogatives are not intended to ask questions, simply because in English people prefer to start their requests with the more polite expressions such as: could you...?, would you ..?, can you ..? which often count as socially acceptable requests for doing something.

Crystal (1997: 121) agrees with Yule in that in many everyday situations, the use of imperative constructions, such as 'Shut the door' might be too abrupt or rude; therefore, they are substituted by interrogative constructions such as Will you shut the door, please? and this is a matter of politeness. That is, the use of indirect commands and requests (since they are often seen as gentler and more polite) is more highlighted in society than direct ones. Broadly

speaking, in many cases, indirect speech acts are the most direct realizations of illocutionary forces. (Mey, 1993: 145).

In contrast to the idea that the same utterance can be used to express more than one illocutionary act, there are in English different syntactic structures that can be exploited to achieve the same function (i.e. the same speech act) in certain appropriate conditions. For example, the speech act of command, request is accomplished via different sentence types: imperative in (a), interrogative in (b) and declarative (c).

a. Move out of the way! (Imperative)

b. Do you have to stand in front of the TV? (Interrogative)

c. You're standing in front of the TV. (Declarative)

(Yule, 1996: 55)

According to the definition mentioned earlier, only (a) is a case of direct speech act, whereas (b and c) are cases of indirect speech acts. Actually, the most obvious direct speech act is the one that is performed through the use of an explicit performative verb such as:

a. I promise that I will be serious. b. I order you to come early.

The two utterances above are easily recognized as the speech acts of 'promise' and 'order' since they contain the explicit performative verbs 'promise' and 'order' that are typically associated with the relevant speech acts. However, what has been mentioned in the above paragraph is not always true, for there are certain utterances containing performative verbs that are interpreted non-literally. In

other words, “an utterance needs not be explicit to be literal [direct]” (Bach and Harnish, 1979: 11). A threat can be postulated by means of the unassociated performative construction ‘I promise’ as shown in the following example, I promise I will kill you if I see you walk again with my sister (Verschuieren, 1999: 24)

According to Black (2006: 19), direct speech acts occur when there is a direct correlation between the grammatical form of an utterance and its illocutionary force. But, commonly, the mapping is not straightforward:

Stop it. Harry, why do you have to turn into a devil now?’

‘I don’t like to leave anything,’ the man said.

‘I don’t like to leave things behind.’ (Hemingway, ‘The Snows of Kilimanjaro’, 1964: 448)

Here we have an imperative, an interrogative and a declarative sentence, used appropriately though the illocutionary force of the question is a complaint rather than a request for information, which is how Harry interprets it. In such a case, where there is no direct mapping between form and function, we have what are known as indirect speech acts.

When we use one speech act rather than another, and leave our hearer to work out the meaning we intend, we are dealing with indirect speech acts. Often they are used for reasons for politeness. Levinson (1983) and Grundy (1995) think that we can do without the concept of indirect speech acts. Levinson (1983: 274) suggests that it may be a mistake (and is certainly un-pragmatic) to attempt to map

syntax onto speech acts; it may be preferable to look at the function of each speech act in context, and accept that they can serve a wide range of purposes. Grundy argues that language is made up of segments that are meaningless in isolation: morphemes and phonemes only convey meaning when they combine into words, which in turn combine into sentences (so that tap can be a noun or a verb, according to the context in which it appears) (Grundy 1995: 101–5). These are possible solutions to the problem posed by indirect speech acts; they simplify analysis and are thoroughly pragmatic in their attention to context rather than syntactic form. In the case of the Hemingway extract cited above, the question is clearly a complaint, not a request for information (which is available in any case to the speaker, who knows quite well that the man is dying, and has a right to be upset). According to Black (2006: 19) it offers a solution to such oddities as the fact that English avoids the imperative in most circumstances, whereas other languages do not. It is simply a matter of politeness in English, which is encoded differently in other languages.

2.2.1.2. Classification of Speech Acts and the Ways They are Used in Narrative:

Searle (1979: 12-15) presents his version of the classifications of speech acts in pragmatics. He (ibid) explains the basic categories of illocutionary acts categorized on the basis of the meaning they express.

2.2.1.2.1 Representative Speech Acts

Representative speech acts are statements and descriptions. The speaker offers their view of the world as they understand it. The point of this class of speech acts is to "commit the speaker to something's being the case, to the truth of the expressed proposition" Representative speech acts have a word-to-world direction of fit, i.e. the speaker fits his words to the world in order to express a belief through the established proposition. This class includes verbs such as assert, complain, state, affirm, report, conclude, etc.

Searle notes that this category contains most of Austin's Expositives and Verdictives, as they denote the same illocutionary point but different illocutionary force. The simplest test for representatives is that they can be verified as true or false. In other words, they indicate what the speaker believes to be the case or not. Much fiction, like much ordinary language use, consists largely of representative speech acts; in particular, much of the narrator's activity consists of representative speech acts. An interesting problem may arise when, in a first-person narrative, the representative speech acts of the narrator suggest a world view at odds with our own. As an example of this case, Black (2006: 20) states that the governess narrator in Henry James' *The Turn of the Screw* believes in ghosts (possibly influenced by her reading of gothic novels like *The Mystery of Udolpho*, which she admits to); she interprets events in a way which we might not. In considering types of narrator, we will see that a first-person narrator cannot say things that show inner knowledge of a character's mind, any more than in real life we can say You are tired whereas You look tired is perfectly acceptable. This is because of the felicity conditions attaching to representative speech acts. We are

expected to believe that what we say is true, and to have evidence for it. Some narrators break this kind of rule regularly: one of them is Conrad's Marlow, in *Heart of Darkness*, who says: "But his soul was mad. Being alone in the wilderness, it had looked within itself, and, by heavens! I tell you, it had gone mad. I had – for my sins, I suppose – to go through the ordeal of looking into it myself" (1983: 108). Such instances, when a narrator is perhaps being less than fully honest, are identifiable if we look at the kinds of speech acts involved, and consider whether or not they are used appropriately. It is at its most interesting and relevant when the act performed is in some way malformed: this is the case in the extract above, when Marlow comments on the state of Kurtz's soul.

2.2.1.2.2. Expressive Speech Acts:

Expressive speech acts are those that reveal the speaker's attitude, such as congratulating, condoling, or expressing pleasure. They have a strongly interpersonal function. One may therefore expect to find more of them in the discourse of characters within fiction than in the narratorial voice, though they are found here too. Despite the fact that it is not usual to find the expressive speech act in the narratorial voice, Black (2006: 21) mentions some examples:

An example occurs in the introductory section of Ellis' *The Other Side of the Fire: she fell in love with her husband's son. Bloody hell!* (1983: 7). It is a puzzling and disquieting remark; it seems difficult to attribute the exclamation to any but the narrator's voice, since no other has yet been heard. The reason for the uneasiness aroused by this remark may be explained by an analysis of interjections as deictic items. If they are deictic, they must be rooted

in the situation of utterance, and be attributable to someone whose reactions are encoded. A remark of this kind is normally interpretable by a bystander with reference to something in the context, in the same way as deictic items like here, there and the tense of verbs are interpreted (Wilkins 1995). So here we are presumably invited to adopt a particular view of this illicit love.

A more straightforward example occurs near the end of *Pride and Prejudice*, when the narrator remarks:

I wish I could say, for the sake of her family, that the accomplishment of her earnest desire in the establishment of so many of her children, produced so happy an effect as to make her a sensible, amiable, well-informed woman for the rest of her life; though perhaps it was lucky for her husband, who might not have relished domestic felicity in so unusual a form, that she was still occasionally nervous and invariably silly. (Austen1972: 393)

The eponymous narrator of *Moll Flanders*, when describing one of her exploits as a thief, comments:

I say, I confess the inhumanity of this action moved me very much, and made me relent exceedingly, and tears stood in my eyes upon that subject; but with all my sense of its being cruel and inhuman, I could never find in my heart to make any restitution. (Defoe1978: 202)

There is, in first-person narratives, sometimes an interesting correlation between expressive speech acts and representative speech acts which, as in the example above, are not necessarily well formed. This is a notable feature of Browning's 'My Last Duchess', and

arguably one source of the reader's sense that the Duke is a thoroughly manipulative and slippery man.

2.2.1.2.3. Directives:

Generally speaking, directives are essentially commands. The illocutionary point is to direct the hearer towards doing (or not doing) something; therefore, they designate a world-to-words direction of fit. The speaker wishes or wants the hearer to do (or not to do) something. This is somewhat different in fiction. Like expressives, these are more likely to be found within character to character discourse. Directives addressed to the reader occur rarely in the narrator's voice, for the obvious reason that readers exist outside the communicative framework of the fiction. Sterne regularly addresses his (fictional) readers, who become quasi-characters in themselves. In this particular instance, the real reader shares 'Madam's' puzzlement, and might almost be inclined to follow the instruction:

How could you, Madam, be so inattentive in reading the last chapter? I told you in it, that my mother was not a papist . . . I do insist upon it, that you immediately turn back, that is, as soon as you get to the next full stop, and read the whole chapter over again. (Tristram Shandy, 1980: 20)

Not that re-reading the chapter will illuminate the matter, unless one's mind is as contorted as the narrator's. A comparable example is:

You are about to begin reading Italo Calvino's new novel, *If on a winter's night a traveller*. Relax. Concentrate. Dispel every other thought. Let the world around you fade. Best to close the door; the TV is always on in the next room. (Calvino 1982: 9)

Like Sterne, Calvino is interested in probing the conventions of literary discourse.

Directives may function in a manner analogous to rhetorical questions that is, as devices that promote engagement with the text. For example, Lawrence writes: See him stand on a wet gloomy morning . . . ('Tickets, Please', 1995: 36). All these examples may remind us that the novel's origins lie in oral narratives, with a storyteller entertaining a real audience. In *Tom Jones* Fielding addresses the real reader regularly: he was deeply conscious of being an innovator in the writing of fiction, and he wanted the ground rules clearly understood by his audience. This happens, for instance, in some of the prefaces to the books in *Tom Jones*, when the reader is instructed in his task: *First, then, we warn thee not too hastily to condemn any of the Incidents in this our History, as impertinent and foreign to our main design . . .* (1973: 398) Here it is Fielding as author, not narrator, who is offering instruction. He has stepped out of his narratorial role temporarily, to comment on the work. Thus the relationship with the reader is wholly different.

2.2.1.2.4. Commissives:

Commissives are acts which commit the speaker to some future course of action. They include promises (and their converse, threats: the difference depends on how the hearer will be affected by the proposed act); they are common in the discourse of characters in fiction, but rarer in the narrator's discourse, though arguably the beginning of some novels functions as a commissive: The story I shall tell begins like this (Ellis, 1982: 7). *Once upon a time* might also be

regarded as a commissive: including the implied promise of a particular type of story.

2.2.1.2.5: Declaratives

Declarations are a unique form of speech act, in that their successful performance depends upon the status of the speaker, and the precise circumstances surrounding the event. They are institutionalized in a society. Declarations include sacking a worker, performing a marriage, and sentencing a criminal. Given that a declaration is the one speech act that has an effect in the real world, in bringing about the state to which it refers, it can hardly occur within literary discourse except as a pseudo speech act, as when characters marry, or are sent to prison. “Of course, there is a view that all speech acts in literature are pseudo-speech acts; this is ultimately a rather fruitless debate, which is not, I think, relevant to how readers interpret a text, knowing as we do that the whole is designed to entertain, and mirrors, however distortedly, the real world” (Petrey 2016: 67).

2.3. Pragmatic Stylistics

Chapman and Clark (2014: 1) tell that Pragmatic stylistics is developing within the framework of a broader range of work which has been termed the ‘cognitive humanities’ like other areas of the cognitive humanities, pragmatic stylistics draws on a number of more established fields. Stylistics is an interdisciplinary enterprise which involves applying ideas from linguistics in the study of how texts are produced, understood and evaluated, and in addressing theoretical questions associated with this. It necessarily has many branches, both because of the wide range of genres, modes and purposes of the texts

that are the object of study for stylistics, and because of the variety of frameworks from linguistics within which they can be analyzed. Pragmatic stylistics is one such branch. Both adjectives are necessary to identify it; not all pragmatic stylistics focuses on literary texts, and not all literary stylistics applies ideas from pragmatics. The theoretical and analytical tools of stylistics in general and of pragmatic stylistics in particular can be applied to any kind of text. Literary texts, meanwhile, can be discussed in relation to a wide range of descriptive and analytical tools developed in linguistics, for instance, in relation to their semantic, grammatical, phonological or lexical properties. In principle all types of analysis might play a role in the discussion of any linguistic text and in practice any such discussion is likely to involve more than one type of analysis.

According to Riffaterre (1983: 7), “Style is understood as an emphasis (expressive, effective, or aesthetic) added to the information conveyed by the linguistic structure, without alteration of meaning. Which is to say that language expresses and that style stresses.” If it is admitted that one and the same message may be expressed in more than one way, it follows that the writer has to choose between alternatives available to him, that is to say that at least one alternative must have been rejected. This led Hickey (2014: 4) to look at style as “... the result of choice of linguistic features, made from among a range of available possibilities offered by a given language, which is not a direct, immediate, or exclusive function of what the speaker or writer, consciously or voluntarily, wishes to express.”

Since language, spoken or written, is produced in different linguistic and non-linguistic contexts, then there should be a correlation between linguistic choice, style, and non-linguistic

objective phenomena, such as the situation, or particular aspects of the situation, in which the speech events takes place. Hickey (Ibid: 5) states that linguistic features are selected according to such pragmatic factors as the speaker's or hearer's perception of the relationship between the message and the situation of which the language use tends to form only one part. This is how the pragmatic component contributes to stylistics. Speakers or writers intend to bring about some modifications to the knowledge, attitudes, beliefs, or behavior of others. Hickey (2018: 578) states that pragmatics focuses on the conditions which permit or impede the fulfillment of this purpose. It is interested in what language users mean, what they do and how they do it in real situations, what they speak or write to be heard or read by others, whom they intend to affect in one way or another.

Al-Hindawi (2018: 115) pragmastylistics is stylistics but with a pragmatic component added to it. In studying the stylistic potential of a language or of a particular construction, or in analyzing a specific text, pragmastylistics pays special attention to those features which a speaker may choose, or has chosen, from a range of acceptable forms in the same language that would be semantically, or truth conditionally, equivalent, but might perform or achieve different objectives or do so in different ways. In other words, the choices are seen as determined by the desired effects (expressive, affective, attitudinal etc.), by the communicative qualities aimed at (clarity, effectiveness etc.) and by the context or situation itself (what is already known and what is new, relationships between speaker and hearer, the physical distances etc.). In brief, it is now clear that utterances with the same, or virtually the same, meaning may differ in

their linguistic form and situational appropriateness, and these differences may have either stylistic or pragmatic explanations.

Pragmastylistics is, thus, stylistics but with a pragmatic component added to it (Hickey, 1993: 578). According to Davies (2007:106), it is concerned with showing the extent to which pragmatics contributes to the study of literature; it looks at the usefulness of pragmatic theories to the interpretation of literary texts. It is a branch of stylistics which applies ideas and concepts from linguistic pragmatics to the analysis of literary texts and their interpretation (ibid.).

Pragmastylistics, thus, involves the study of all conditions which allow the rules and potential of a language to combine with the specific elements of the context to produce a text capable of causing specific internal changes in the hearer's state of mind or knowledge (ibid.). It distinguishes the abstract theoretical meaning or semantic import of a sentence or text from its usage or effectiveness in a specific situation and from what the speaker means or intends to achieve by using it. Although written texts have tended to be given favoured treatment by stylisticians, and spoken language has been given a high priority in pragmatics, a pragmastylistic analysis will focus on any piece of language in use, ranging from a phrase or clause to a complete discourse or text, written or spoken.

Arising from a suggestion put forward by van Dijk (1976: 172) that the term stylistics might be reserved for the theoretical and descriptive branch of both linguistics and poetics, in which case it “practically coincides with the theory of performance and with pragmatics”, pragmastylistics offers more complete explanations for

many hitherto unexplained phenomena than stylistics or pragmatics can do alone.

Pragmastylistics, therefore, or stylistics with a pragmatic component, can be described as a study of language-in-use which pays special attention to the choices made from among the various grammatically correct ways of expressing one and the same thing, which is semantically or truth-conditionally equivalent. It also describes how such choices relate to the overall situation in which the language is used, including what the interlocutors already know or do not know and what the speaker or writer wishes to achieve through his language-use. Pragmastylistics will always attempt to show how the different possible ways of saying 'the same' thing (style) depend on the factors which compose the situation (pragmatic factors). In other words, the linguistic surface will be seen as determined by some kind of 'fit' or relationship between stylistic choice and the nonlinguistic situation. That is to say, utterances with the same or virtually the same meaning (in the sense of correspondence to truth conditions, semiotic content or semantic value) may differ in their linguistic form and situational appropriateness, and these differences may have pragmatic explanations. (Al-Hindawi, 2018: 117).

Hickey (2014: 217) states that the domain of pragmastylistics includes the study of all the conditions, linguistic and extralinguistic, which allow the rules and potential of a language to combine with the concrete factors of a situation in order to produce a text intended to bring about certain internal changes in the receiver. It distinguishes the abstract, theoretical or semantic meaning of the utterance or text from its usage or effectiveness in a concrete situation and what the enunciator means or intends to achieve by using it. It follows that

pragmastylistic studies may focus on any expanse of language-in-use, ranging from the phrase or clause to a complete discourse, conversation or text. In practice, spoken uses of language are given a high priority by students of any kind of pragmatics.

Pragmastylistics, thus, involves the study of all conditions which allow the rules and potential of a language to combine with the specific elements of the context to produce a text capable of causing specific internal changes in the hearer's state of mind or knowledge (Al-Hindawi 2018: 115)

Conclusively, it is possible to state the difference between linguistics, stylistics, pragmatics, and pragmatic stylistics by displaying the following questions stated by Hickey (1993: 583) with some modifications by the study since Hickey's presentation of the questions is not well-stated: linguists ask: what do you say or what aspects of language are used? Stylisticians ask: how do you say what you say? Pragmatists ask: what do you do with what you say? And pragma-stylisticians ask: how do you do, what you do?

2.3.1. Foregrounding vs. Automatization

Al-Hindawi (2018: 116) considers foregrounding (defamiliarization), the opposite of automatization one of the most important notions in pragmastylistics.

Foregrounding means deviations from linguistic or other socially accepted norms; it includes "the analogy of a figure seen against a background". The notion of foregrounding, which is initially coined by members of the Prague School of Linguistics, is used by Leech and Short (1983: 48) to refer to "artistically motivated deviation". It, as Leech (1969: 47) has stated, refers to "the range of

stylistic effects that occur in literature", whether at the phonetic level (e.g., alliteration, rhyme), the syntactic level (e.g., inversion, ellipsis), or the semantic level (e.g. metaphor, irony). Poetic metaphor, a type of semantic deviation, is the most important instance of this type of foregrounding (ibid.).

In literature, defamiliarization is intended for aesthetic ends. Thus, difficulty and length of perception are increased for aesthetic effects. The two types of foregrounding are: parallelism and linguistic deviation. Leech (1969: 47) classifies deviation into various types: lexical, grammatical, phonological, and graphological. Thus, Foregrounding can occur at all levels of language: (phonology, graphology, morphology, lexis, syntax, semantics and pragmatics). It is generally used to highlight important parts of a text, to aid memorability and to invite interpretation (ibid.).

Automatization is the opposite of foregrounding. It refers to "the common use of linguistic devices which do not attract particular attention by the language decoder, for example, the use of discourse markers (well, you know, sort of, kind of) in spontaneous spoken conversation". Hence, automatization correlates with the usual background pattern or the norm (ibid.).

2.3.2: Literary and non-Literary Discourse

There is no principled way in which to distinguish between literary and non-literary discourse. The same linguistic resources are used in the spoken and written language; figures of speech such as metaphor and simile are found in speech and all kinds of writing (Short 1986: 154). But Black (2006:2) suggests that the same devices are more effective in literary than in non-literary discourse. For

example, the impact of some metaphorical structures is greater in literary texts than in non-literary ones because they make a greater contribution to meaning than the random use of metaphors and similes in everyday conversation (ibid.).

Context is important in the interpretation of discourse in general. It is understood as referring to the immediately preceding discourse and the situation of the participants. The context in which the discourse takes place is identified as the discourse -world, while the topic is the text- world (ibid.). Another view of context is developed by Sperber and Wilson (1996: 108). They argue that context is the responsibility of the hearer who accesses whatever information is necessary in order to process an utterance on the assumption that it has been made as relevant as possible by the speaker (ibid.).

2.4. Narrative Voice in Fictional Discourse

In his discussion of the nature of literary communication in the fictional discourse, Widdowson (2013: 47 – 50) shows that the referents of the pronominal system differ from that of spoken language. The “I”, for example, cannot be identified with the author of the text, any more than the reader identifies with the “you”. Booth (1983: 70 – 71) Booth argues that a novelist creates an ‘implied author’. This thought is necessary to explain that the same author may seem to espouse different views in various novels, or may indeed create a narrator whose views are at odds with those of the author. Genette (1988: 116) argues strongly against the concept of the

implied author, on the grounds that such a construct is not only unnecessary, but impossible to sustain. He accepts that the 'implied author' exists to the extent that it represents everything the reader can infer about the author from the text. "The reason for mentioning the implied author here is that ... it can be helpful to assume a balancing construct of the implied reader – that is, a reader who has the necessary linguistic and cultural knowledge to understand and appreciate the text" (Ibid). The need for such a construct is shown when one considers the difficulties in interpreting texts produced in another culture or age. One may be baffled because of uncertainty about the function of the text; certain references may be unclear; it may be apparent that implicatures are intended to be drawn, but it is uncertain what they are. It is also necessary to suspend one's personal attitudes when reading some works, in order to react empathetically with the text.

Leech and Short (1983: 100) offer a view of the structure of fictional discourse. The writer and the reader lie outside the direct communicative flow established in a text. Within the text, the narrator, who may be first or third person, tells the story. The narrative may include dialogue between characters: only at this level is the discourse of a fiction directly mimetic of ordinary language use. Thus we have an embedded discourse, in which a real author addresses us via the implied author (who, in third-person narratives, may be identical to the narrator), within whose discourse we have characters' dialogue: outside this frame are the real readers. Rimmon-Kenan (1983: 88 – 90) argues that we also require a narratee: the recipient of the narrative. She also considers that there is a narrator for every text, regardless of whether there is a narratorial voice in the

text. Its existence is postulated to account for the selection of letters in an epistolary novel, chapter headings, divisions, and so on.

2.4.1. Narrator:

According to Black (2006: 54 – 55), the choice of narratorial voice affects many subsequent decisions about the development of the story, and the choice of techniques. The ‘same’ story, told with different kinds of narrators, can have very different effects. This places a considerable onus on the reader, as re-reading is virtually essential, partly to perceive ironies when the same event is presented from different perspectives, and when the intentions of a narrator/participant are revealed, but also because one narrator may be privy to things the others are either unaware of or conceal in their stories.

2.4.1.1. Simpson’s Typology of Narrator

Simpson (2005: 16) develops a typology of narrators based on the modality of the discourse. Modality is particularly important because of its strongly interpersonal function. It is often enlightening to consider it in the context of the Gricean maxims. Narrators who are participants in the story (homodiegetic) are Type A; third-person narrators are Type B. Positive Type narrators (whether first or third person) are those who use evaluative adjectives and *verba sentiendi* (words denoting feeling, thoughts or perceptions) appropriately. The modal systems encoding the narrator’s desires (the boulomaic system) and obligation and duty (the deontic system) occur, while the epistemic system (which has to do with knowledge) is less prominent. Narrators whose discourse exhibits negative shading exploit the epistemic modal systems, with attention paid to perceptions; terms of

estrangement are also prominent. Narratives with neutral shading are those whose discourse is lacking in modality: it is characterized by assertions, and the absence of evaluative terms. It is, in short, essentially a reportorial style.

2.4.1.1.1. Types of Narrators

Black (2006: 55) shows that Narrators can be broadly divided into two types: first-person or 'I' narrators, who may or may not participate in the story they present. Those who are participants (homodiegetic narrators, in Genette's terms), such as Conrad's Marlow, are somewhat different from those who are essentially observers of the activities of others (thus heterodiegetic narrators) such as Nick in Fitzgerald's *The Great Gatsby*. The second type is the third-person narrator.

2.4.1.1.1.1. First Person Narrators

First person narrators are type (A) in Simpson's typology of the narrative voices. Cook (1994: 181) offers a clear analysis of the multilayered discourse that constitutes this fiction, creating instability at every level: "it is a report of a report of a report It is impossible to know who is ultimately responsible for the text we read". Black (2006: 56 – 57) states that Epistemic modality is one of the prime ways in which the observance (or non-observance) of the Gricean maxims is likely to be apparent in a first-person narrative. This is especially true of the maxim of quality, with its requirement that one have adequate evidence for a statement. One who asserts matters that must be outside his knowledge is immediately suspected. First-person narrators may have many and varied motivations, certainly including telling a good story – obeying the interest

principle (Leech 1983: 249). Many such narratives are free-floating: there seems to be no particular motivation for the narrative, or an audience.

A particular feature of first-person narratives is identified by Brooke-Rose (1981: 84), that is, reference to the time of writing, in her study of *The Turn of the Screw*. She calls this narrative instance. It can take a simple form of the type ‘I remember’, or any item (including adverbials or sentence markers) that marks a distinction between the time of writing and the time when the events narrated purport to have taken place: “After two years I remember the rest of that day . . .” (Fitzgerald, *The Great Gatsby*, 1962: 170). Narrative instance has two effects in addition to marking a temporal gap. It implies that the narrator is aware of his or her role, and may suggest awareness of an audience. The very act of reminding readers of the distinction between the times of the action and narration should invite particularly critical attention to the text. The reader is made aware that the narrator has had time to reconsider, to distort, to forget; it allows for the artistic re-handling of events, and so demands critical reading. The use of terms such as “I remember” also has the pragmatic effect of involving the reader: perhaps the use of the first person automatically suggests the “answering you”. Such terms seem to involve an interlocutor. This does not apply of course to all cases: adverbial shifters do not have this kind of effect. If there is a substantial temporal gap between the time of the events and the time of narration, it is likely that, even if the narrator and protagonist is the same person, the perspective on events will have changed: the narrator may be looking back critically on an earlier self. Of course, some first-person narratives are told by someone who is still more or

less involved in the events depicted. If the time of writing is very close to the time narrated, narrative instance may be absent, or unremarkable (Ibid). Black (2006: 64) mentions the Spark's short story 'You Should Have Seen the Mess' (1987) as an example; What this all means is that the reader of a first-person narrative may have a more complex interpretive task than in reading a traditional third-person narrative, where the narrator is a trusted guide and interpreter.

2.4.1.1.1.2. Third Person Narrators

Third-person narratives are Simpson's Type B. Black (Ibid) states that this type of narrator is a disembodied voice, characterized by ubiquity (that is, in principle it can inform the reader of events anywhere) and the ability (not always exploited) to enter into the minds of characters in the fiction. The impersonal 'it' is used to refer to the narratorial voice to stress its impersonality: it is not always possible to say that it possesses male or female characteristics. The flexibility of this type of narratorial voice permits a fusion of the voices of characters and narrator which presents some of the most interesting and complex features of fictional discourse. It is one of the principal sources of heteroglossia, the mingling of different voices in fiction. The 'ground rules' for the interpretation of the so-called omniscient narrator (Simpson's Type B positive) require that we believe that, within the realms of the fictional discourse, what they present is 'true'. Thus we must rely on their judgments, which are partly encoded through the deontic system. We do this because they conform most explicitly to the co-operative principle: we trust them to provide sufficient information, of adequate quality, which will ultimately prove relevant to the narrative. Leech and Short (1983: 86) mention that the maxim of manner is also significant here, particularly

through the ironic comments that often characterize this type of narrative. Such narrators may be given to generalizations (gnomic utterances) and be judgmental. With this type of narrator, implied author and narrator are usually indistinguishable. This is, certainly in the traditional novel, the commonest type of narrator, found from folk tales to modern novels. It is a polite narrative style, in its attentiveness to the face wants of the reader. Since the narrator can report the thoughts of characters, this type of narration is in some respects the richest and most complex, with the potential for irony arising from the interplay of the perceptions of characters and narrator. With the use of various forms of reported speech and thought, it sometimes becomes problematic whether to attribute elements of text to narrator or character. This applies particularly to passages where focalization is temporarily rooted in the character (Simpson's Type B(R)). Simpson's Type B (N) neutral is an impersonal style of narration, largely devoid of modality, or the analysis of the thoughts and feelings of characters. The absence of evaluative devices is marked. This might seem to be the voice of a most reliable narrator, given the absence of any 'personality' in the narrating voice, the lack of evaluation or other signs of involvement.

2.5. Dystopian Literature

Dystopian fiction offers a vision of the future. Encyclopedia Britannica defines Dystopias as "...societies in cataclysmic decline, with characters that battle environmental ruin, technological control, and government oppression". Dystopian novels can challenge readers to think differently about current social and political climates, and in some instances can even inspire action.

Beers (2007: 272) states that dystopian literature is a form of speculative fiction that began as a response to utopian literature. A dystopia is an imagined community or society that is dehumanizing and frightening. A dystopia is an antonym of a utopia, which is a perfect society.

Dystopian novels that have a didactic message often explore themes like anarchism, oppression, and mass poverty (Ibid). Margaret Atwood, one of literature's most celebrated authors of dystopian fiction, thinks about it like this: "If you're interested in writing speculative fiction, one way to generate a plot is to take an idea from current society and move it a little further down the road. Even if humans are short-term thinkers, fiction can anticipate and extrapolate into multiple versions of the future." (2013: 62)

Peck and Coyle (2002: 304) outline the following reasons why dystopian fiction is significant in literature:

Dystopian fiction can be a way to educate and warn humanity about the dangers of current social and political structures. Margaret Atwood's 1985 novel *The Handmaid's Tale* takes place in a futuristic United States, known as Gilead. It cautions against oppressive patriarchy.

Dystopian stories may convey an author's beliefs. For example, H.G. Wells' 1895 novel *The Time Machine* reflected Wells' socialist views. The story follows a Victorian England scientist who builds a time machine and witnesses the pitfalls of a capitalist society.

Dystopian stories require a greater suspension of disbelief and can be very imaginative. For example, George Orwell's allegory *Animal Farm* is about a group of pigs who stage a rebellion against

their human farmer. The farm animals' rise to power is based on the Russian Revolution.

Dystopian novels can also be satirical critiques. For example, the 1962 novel *A Clockwork Orange* by Anthony Burgess is a social satire of behaviorism. It takes place in a futuristic society with a youth subculture of extreme violence. A totalitarian government protects society by prescribing good behavior and abolishing violent impulses.

2.6. The Discourse of Power and Domination

2.6.1. Power and Domination in Critical Discourse Studies

Van Dijk (2008: 1) states that CDS (Critical Discourse Studies) presuppose a study of the relations between discourse, power, dominance, social inequality and the position of the discourse analyst in such social relationships. Since this is a complex, multidisciplinary - and as yet underdeveloped- domain of study, which one may call sociopolitical discourse analysis, only the most relevant dimensions of this domain can be addressed here.

Although there are many directions in the study and critique of social inequality, this matter is approached is by focusing on the role of discourse in the reproduction and challenge of dominance. Dominance is defined here as the exercise of social power by elites, institutions or groups that results in social inequality, including political, cultural, class, ethnic, racial and gender inequality. This reproduction process may involve such different modes of discourse - power relations as the more or less direct or overt support, enactment, representation, legitimation, denial, mitigation or concealment of dominance, among others. More specifically, critical discourse analysts want to know what structures, strategies or other properties

of text, talk, verbal interaction or communicative events play a role in these modes of reproduction.

Van Dijk (2008: 1) states that CDS is not merely interested in any kind of power but it specifically focuses on the abuse of power, i.e. on forms of domination that result in social inequality and injustice. According to Van Dijk (Ibid: 2), CDS has many different methods of study, depending on the aim of investigation, the nature of the data studied, the interest and the qualification of the researcher and other parameters of the research context. This means that CDS approaches the structure of texts through the analysis of the following:

- Grammatical (phonological, syntactic, lexical, semantic) analysis.
- Pragmatic analysis of speech acts.
- Rhetorical analysis
- Stylistics
- The analysis of specific structures; stories, news reports, parliamentary debates, lectures, advertisements, etc.
- Conversation analysis of talk in interaction
- Semiotic analysis of sounds, images, and other multimodal properties of discourse and interaction

Mayer (1988: 11) explains that discourse is not only analyzed as an autonomous verbal object, but also as situated interaction, as a social practice, or as a type of communication in a social, cultural, historical, or political situation. As far as language is concerned, certain syntactic structures of sentences are obligatory, independent of the social situation of discourse, and hence will not directly vary as a

function of the power of the speaker. The grammar of the language is the same for everyone. This means that power abuse can only manifest itself in language use where there is the possibility of variation or choice, such as calling the same person a terrorist or a freedom fighter, depending on the speaker's position and ideology.

Van Dijk (2008: 5) concludes that CDS will generally focus on those systems and structures of talk or text that may depend on or vary as a function of the relevant social conditions of language use, or that may contribute to specific social consequences of discourse, such as influencing the social beliefs and actions of the recipients. More specifically, CDS prefers to focus on those properties of discourse that are most typically associated with the expression, confirmation, reproduction or challenge of the social power of the speaker, or writer as members of dominant groups.

2.6.2. Levels of Discourse and Power

According to Dijk (2008: 34), power and discourse can be looked at from two perspectives and typologies. The first typology is to consider the discursive enactment of power is mostly persuasive. Grillo (2005: 7) says that “powerful groups or institutions only rarely have to prescribe what the less powerful should do, although ultimately such directives may be decisive in controlling others, as is especially the case in state control”. Rather, they argue by providing economic, political, social, or moral reasons, and by managing the control of relevant information. In this way, communication may be biased through selective release of information that is favorable to the power elites, or by constraining information that is unfavorable to

them. The realization of these goals may be facilitated by various rhetorical or artistic means.

A second dimension goes beyond this simple typology of discourse genres and their contributions to social control. It features the various levels of discourse that may specifically enact, manifest, express, describe, signal, conceal, or legitimate power relations between discourse participants or the groups they belong to (Van Dijk, 2008: 35)

According to this point of view, Fairclough (2001: 7) argues that power may first be enacted at the pragmatic level through limited access, or by the control of speech acts, such as commands, formal accusations, indictments, acquittals, or other institutional speech acts. Second, in conversational interaction, one partner may control or dominate turn allocation, self-presentation strategies, and the control of any other level of spontaneous talk or formal dialogue. Third, selection of discourse type or genre may be controlled by more powerful speakers, for instance in the classroom, courtroom, or within the corporation: Sometimes stories of personal experiences are allowed, but more often than not, they tend to be censored in favor of the controlled discourse genres of the business at hand, for instance interrogations. Fourth, outside of everyday conversation, topics are mostly controlled by the Rules of the communicative situation, but their initiation, change, or variation are usually controlled or evaluated by the more powerful speaker. The same is true for style and rhetoric.

2.6.3. Dimensions of Power

Van Dijk (2008: 29) argues that the analysis of power structures allows us to list other relevant categories, namely, those dimensions of power that may have an impact on discourse and its structures: The various institutions of power, the internal power structures of these institutions, power relations between different social groups, and the scope or domain of the exercise of power by (members of) these institutions or groups. Without a further analysis of these structures and dimensions of social power, it can be argued that they are also manifested in the various structures of "powerful" text and talk.

In this list we first find the major power institutions, such as the government, parliament, state agencies, the judiciary, the military, big corporations, the political parties, the media, the unions, the churches, and the institutions of education. Each of these institutions may be associated with its specific discourse genres, communicative events, topics, styles, and rhetoric. Second, there is the usual hierarchy of position, rank, or status within these institutions and these imply different speech acts, genres, or styles, for example, those signaling authority and command.

Third, parallel and sometimes combined with the institutions, we have, group power relations, such as those between the rich and the poor, men and women, adults and children, white and black, nationals and foreigners, the highly educated and those who have little education, heterosexuals and homosexuals, believers and nonbelievers, the moderates and the radicals, the healthy and the sick, the famous and the unknown, and generally those between Us and

Them. Both within institutional and in everyday, informal interaction, these power relations may be structurally enacted by the members of the respective dominant groups. As is the case for institutional members, members of dominant groups may derive their individually exercised power from the overall power of the group they belong to. The effect on discourse in these cases will be especially obvious in the unbalanced control of dialogue, turn taking, speech acts, topic choice, and style.

Fourth, the enactment of power may be analyzed as to its domain of action or scope and type of influence. Some institutions or their leading members may accomplish discursive acts that affect whole nations, states, cities, or large organizations, or they may affect life and death, health, personal freedom, employment, education, or the private lives of other people, whereas other institutions or their members have a less broad and a less serious impact on other people.

Finally, it is possible to distinguish between the various kinds of legitimacy for these forms of social control, which may vary between total control imposed or maintained by force on the one hand, and partial control sanctioned by an elite, by a majority, or on the other hand, by a more or less.

2.6.4. The Analysis of Power and Discourse

Tannen et al. (2015: 398) outline the typology of the ways power is enacted by discourse as a form of social interaction

(1) Direct control of action is achieved through discourses that have directive pragmatic function (elocutionary force), such as commands, threats, laws, regulations, instructions, and more indirectly by recommendations and advice. Speakers often have an

institutional role, and their discourses are often backed by institutional power. Compliance in this case is often obtained by legal or other institutional sanctions.

(2) Persuasive discourse types, such as advertisements and propaganda, also aim at influencing future actions of recipients. Their power is based on economic, financial, or, in general, corporate or institutional resources, and exercised through access to the mass media and to widespread public attention. Compliance in this case is manufactured by rhetorical means, for example, by repetition and argumentation, but of course backed up by the usual mechanisms of market control.

(3) Beyond these prescriptive discourse forms, future actions may also be influenced by descriptions of future or possible events, actions, or situations; for instance, in predictions, plans, scenarios, programs, and warnings, sometimes combined with different forms of advice. The power groups involved here are usually professionals, and their power basis often the control of knowledge and technology (Pettigrew, 1972). The rhetorical means often consist of argumentation and the description of undesired alternative courses of action. More implicitly, scholarly reports about social or economic developments may thus influence future action.

(4) Various types of sometimes widespread and, hence, possibly influential narrative, such as novels or movies, may describe the (un)desirability of future actions, and may have recourse to a rhetoric of dramatic or emotional appeals, or to various forms of topical or stylistic originality. The power groups involved here form what is called the symbolic elites. A specific case of this class of

discourses is news reports in the media, which not only describe current events and their possible consequences, but which essentially portray the actions, and represent the opinions of the political, economic, military, and social power elites. It is mainly in this way that the consensual basis of power is manufactured, and how the general public gets to know who has power and what the powerful want.

2.6.5. Narrative and Power

De Fina and Georgakopoulou (2012: 157) state that the concept of power has been of paramount importance for the definition of criteria for narrative truth, the distribution of telling rights, the allocation of telling spaces and a variety of other mechanisms that underlie storytelling in social life. However, it remains controversial and has always been at the center of heated debates in the social sciences. Understanding power is a very complex endeavor since its forms can be varied and intricate, and its manifestations may range from direct actions (e.g. physical abuse) to subtle means of social control. Social theorists have emphasized the fact that although direct coercion is still a significant aspect in the exercise of power, power struggles are ubiquitous and the processes that allow groups and individuals to establish their domination over others are subtle and multifaceted

They (Ibid: 159) say that studies of narrative and power present a concentration in the ethnographic or ethnomethodological tradition and focus on the ways in which power is imposed or negotiated within storytelling practices through detailed and interactionally based accounts. Power is not viewed as an abstract and

superimposed force but as something that becomes instantiated and negotiated through concrete and local mechanisms of discursive and communicative interaction.

Johnson (2008: 45) says that one trend in the study of the links between narratives and power has been the investigation of storytelling practices in institutional settings and the analysis of concrete ways in which the telling of stories can involve exclusion, discrimination or abuse. Indeed, although the telling of stories in informal conversations does not exclude power negotiations and struggles, these aspects have been noted more in public or institutional contexts in which participants have an unequal status. People who narrate stories in a police or asylum seeker's interview, in a written appeal to an insurance company, or in a public mediation encounter, usually tell their narratives to or in the presence of someone who has greater power in terms of knowledge about the functioning of the institution or organization in which the encounter is taking place; also, in terms of control over the linguistic resources that are deemed necessary or appropriate within that environment. Such resources may include the preferred language, in which a narrative is told, but also the linguistic tools and structures that define the genre and style of the story that is expected in specific circumstances. On the other hand, institutional knowledge means insider understanding of the operation, practices and social roles that characterize a certain institution or organization, but also knowledge of concepts and ideas used in the specialized domain. In addition, the person who is telling the story often has less or no power of decision at all over the outcome or outcomes of the procedure in which the telling is embedded.

2.7. Newspeak, the Use of Telecreens in Learning the Language of Oceania

Newspeak isn't just a set of buzzwords, but the deliberate replacement of one set of words in the language for another. The transition is still in progress in the fictional 1984, but is expected to be completed "by about the year 2050." Students of history and linguistics will recognize that this is a ludicrously accelerated pace for the complete replacement of one vocabulary and syntax by another. (We might call Orwell's English Socialists "accelerationists.") Newspeak appears not through history or social change but through the will of the Party.

The purpose of Newspeak was not only to provide a medium of expression for the world-view and mental habits proper to the devotees of Ingsoc, but to make all other modes of thought impossible.

It's entirely plausible that "alternative facts," or "altfacts," would fit right into the "Ninth and Tenth Editions of the Newspeak Dictionary," though it might easily fall out of favor and "be suppressed later." No telling if it would make the cut for "the final, perfected version" of Newspeak, "as embodied in the Eleventh Edition of the Dictionary."

These quotations come not from the main text of 1984 but from an appendix called "The Principles of Newspeak," which you can hear read at the top of the post. Here, Orwell dispassionately discusses the "perfected" form of Newspeak, including its grammatical "peculiarities," such as "an almost complete interchangeability between different parts of speech" (an issue current

translators have encountered). He then introduces its vocabulary, divided into “three distinct classes,” A, B, and C.

The A class contains “everyday life” words that have been mutated with cumbersome prefixes and intensifiers: “uncold” for warm, “pluscold and doublepluscold” for “very cold” and “superlatively cold.” The B class contains the compound words: sinister doublethink coinages like “joycamp (forced-labor camp)” and “Minipax (Ministry of Peace, i.e. Ministry of War).” These, Orwell explains, are similar to “the characteristic features of political language... in totalitarian countries” of the early 20th century.

The citizen of Oceania, Orwell tells us, must have “an outlook similar to that of the ancient Hebrew who knew, without knowing much else, that all nations other than his own worshipped ‘false gods’.... His sexual life, for example, was entirely regulated by the two Newspeak words sexcrime (sexual immorality) and goodsex (chastity).” The latter included only “intercourse between man and wife, for the sole purpose of begetting children, and without physical pleasure on the part of the woman: all else was sexcrime.”

The C class of words may be the most insidious of all. While it “consisted entirely of scientific and technical terms” that “resembled the scientific terms in use today,” the Party took care “to define them rigidly and strip them of undesirable meanings.” For example,

There was no vocabulary expressing the function of Science as a habit of mind, or a method of thought irrespective of its particular branches. There was, indeed, no word for ‘Science,’ any meaning that

it could possibly bear being already sufficiently covered by the word Ingsoc.

Orwell then goes on to discuss the difficulty of translating the work of the past into Newspeak. He uses as an example the Declaration of Independence: “All mans are equal was a possible Newspeak sentence,” but only in that “it expressed a palpable untruth—i.e. that all men are of equal size, weight, or strength.” As for the rest of Thomas Jefferson’s rousing preamble, “it would have been quite impossible to render this into Newspeak,” writes Orwell. “The nearest one could come to doing so would be to swallow the whole passage up in the single word crimethink.”

Chapter Three

Data Collection, Description and Model of Analysis

3.1. Introduction

This chapter is devoted to illustrating data collection and description. The next step is to choose a model for analysis depending on some previous models in this respect.

3.2. Data Collection and Description

The data that the study deals with are expressions of power and domination which are taken from two dystopian novels; George Orwell's *Nineteen Eighty Four* and Margaret Atwood's *The Handmaid's Tale*.

The first novel, the British, is narrated in the third person narrative. The voice of the narrator is that of the author's and there are no people to address. So, the greater parts of the analyzed discourse are taken from the dialogues between O'Brien and Winston. On the other hand, the second novel, the American, is told in the first person narrative. So, the analyzed discourse is a mixture of the protagonist's thoughts and her conversation with other handmaids, the master, his wife, and the Aunts.

3.3. The Model of Analysis

The model of analysis that this dissertation adopts is an eclectic one because it is the result of two combined models; Leech and Short stylistic model, and Searle pragmatic model. As far as the concept of power and domination is concerned, the study puts in consideration the definition that Van Dijk mentions in his explanation of CDS that is mentioned in Chapter Two.

3.3.1. The Stylistic Level

Leech and Short divide stylistic into five levels; the first level presents a general view of the text, the lexical level, coherence and cohesion, the level of grammar, and figures of speech. Each level is divided in turn into its components. In the lexical level, the concern is with nouns, adjectives, verbs, and, adverbs. At this level, the types of nouns, whether they are concrete or abstract, whether there are collective nouns, the reference of the abstract nouns, are to be defined. Types of adjectives, whether they are predicative or attributive, are to be defined. The same is to be done with verbs and adverbs. Every lexeme is to be dealt with in the same way.

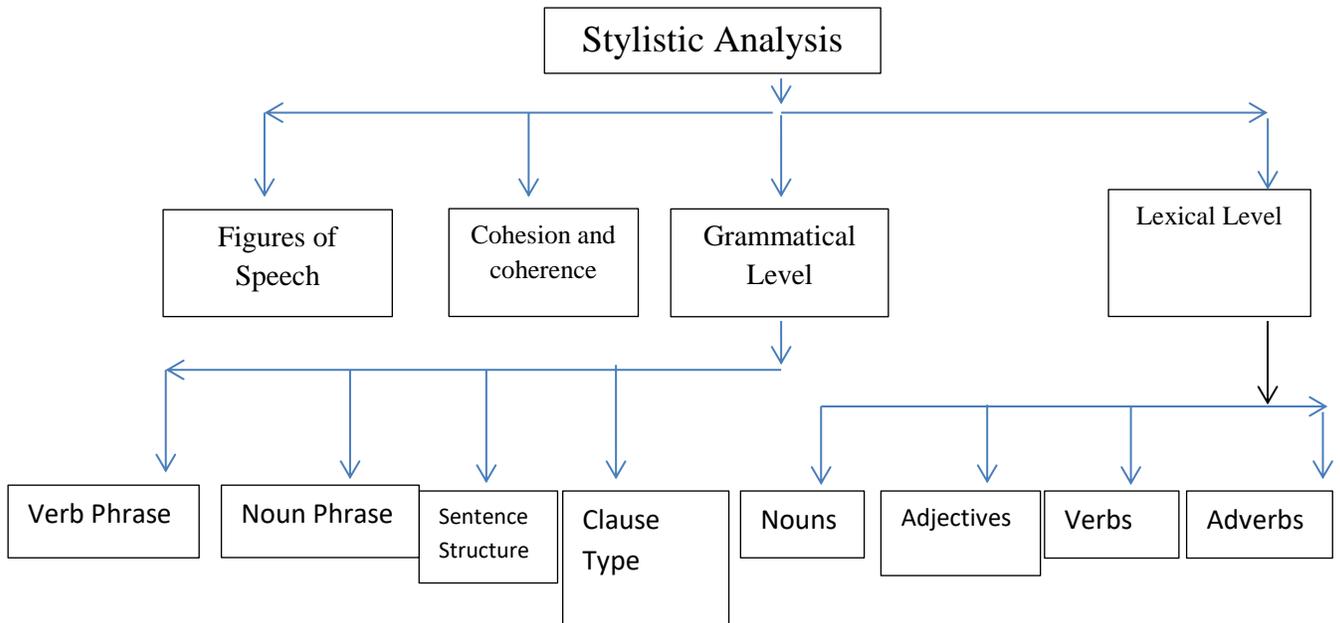
Sentence structure and sentence complexity, noun phrases and verb phrases are dealt with at the grammatical categories.

At the level of cohesion and coherence, the task is to define the voice of narrative and the way the author addresses the reader, then to define the cohesive devices in the text. At the level of figures of speech,

the figures of speech that the writer uses and their effects on meaning are to be mentioned

Then all these are to be connected with meaning and the effect that every one of them has on the direction of meaning.

Figure (2) The stylistic level



3.3.2. The Pragmatic Level

The pragmatic analysis depends on Searle's Speech acts theory. Searle classifies speech acts into five types.

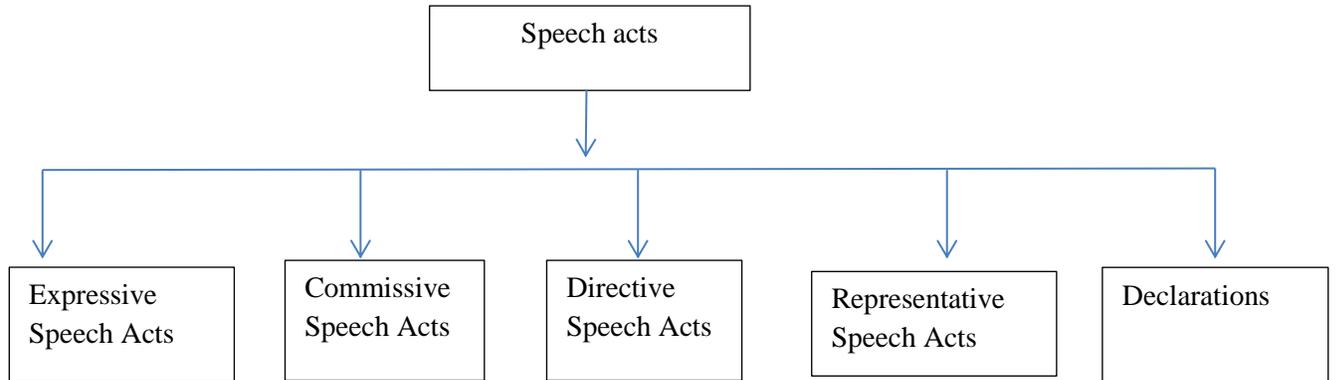
- 1- The expressive speech acts
- 2- The directive speech acts
- 3- The declarations
- 4- The commissive speech acts
- 5- The representative speech acts

In narrative, the representative speech act is the one that is used more than any other speech act. The other speech acts are occasionally used but not in the high level narrative. They are used in the dialogues between fictional characters.

As far as the discourse of power and domination is concerned, the speech act that is used is the representative.

The study avoids the reference to the cooperative principle, because achieving domination needs clarity, straightforwardness, the avoidance of ambiguity, and to avoid the smallest chance of misinterpretation. This means that all the expressions are clear, direct, and there is no breaching in the Gricean Maxims.

Figure (3) The Pragmatic Level



3.3.3. The Pragmastylistic Level:

The result of the combination of the stylistic level and the pragmatic level is the answer to the question that the pragma-stylisticians ask; how do you do what you do? It deals with the effect of the different stylistic tools on the understanding of meaning. It is the pragmastylistic level.

The Pragmastylistic Level

As far as the concept of power and domination is concerned, the study adopts the definitions of Van Dijk and Norman Fairclough, who agree that power is the result of any kind of superiority, and that domination is the abuse of power that comes in one or more of the following forms:

1) Direct control of action is achieved through discourses that have directive pragmatic function (elocutionary force), such as commands, threats, laws, regulations, instructions, and more indirectly by recommendations and advice. Speakers often have an institutional role, and their discourses are often backed by institutional power. Compliance in this case is often obtained by legal or other institutional sanctions.

(2) Persuasive discourse types, such as advertisements and propaganda, also aim at influencing future actions of recipients. Their power is based on economic, gender, or, in general, corporate or institutional resources, and exercised through access to the mass media and o p to widespread public attention. Compliance in this case is manufactured by rhetorical means, for example, by repetition and argumentation, but of course backed up by the usual mechanisms of market control.

(3) Beyond these prescriptive discourse forms, future actions may also be influenced by descriptions of future or possible events, actions, or situations; for instance, in predictions, plans, scenarios, programs, and warnings, sometimes combined with different forms of advice. The power groups involved here are usually professionals ("experts"), and their power basis often the control of knowledge and technology (Pettigrew, 1972). The rhetorical means often consist of argumentation

and the description of undesired alternative courses of action. More implicitly, scholarly reports about social or economic developments may thus influence future action.

Chapter Four

Data Analysis

4.1. Nineteen Eighty Four

4.1.1. Introduction

Oceania, Eurasia and Eastasia are the three fictional super states in George Orwell's 1949 dystopian novel Nineteen Eighty-Four. All that Oceania's citizens know about the world is whatever the Party wants them to know, so how the world evolved into the three states is unknown; and it is also unknown to the reader whether they actually exist in the novel's reality, or whether they are a storyline invented by the Party to advance social control. The nations, so far as can be inferred, appear to have emerged from nuclear warfare and civil dissolution over 20 years between 1945 and 1965.

Text One

The slogans and the principles of the Party and the Thought Police:

War is peace.

Freedom is slavery.

Ignorance is strength.

Brother is watching you.

Who controls the past controls the future. Who controls the present controls the past.

The Ministry of Love

The Ministry of Truth

The Ministry of Peace

The Ministry of Plenty

Stylistic Level:

These quotes are said originally in Newspeak. They appear several times throughout the novel Nineteen Eighty Four. People of Oceania find them everywhere. This is why they are chosen to start with in data analysis.

Lexical Categories

Generally speaking the vocabularies used are simple, formal, and descriptive. The nouns are abstract ones. The use of the abstract nouns refers to the nature of the domination that the Party works to achieve.

Even the expression Big Brother, the writer chooses to deal with it as an abstract one since the concept of abstractness gives a feeling of control more than the one that the concept of concreteness provides. None of the expressions has any adjective or any adverb. This is due to the belief that nouns are more permanent and stronger than adjectives, and also to the fact that adjectives are no longer used in the New Speak.

Grammatical Categories:

Sentences are simple, declarative, and short. This gives them effectiveness in controlling human minds. The effect of short sentences is powerful. The longest sentence is seven words and the shortest one is three. The verb “watch” has different connotations. They differ according to the subject of the sentence. The use of “Big Brother” as a subject gives the verb an affectionate effect. Despite the fact that Big Brother watches people day and night and even in their privacy through the thought police and the telecreens that are found at homes and everywhere, the writer uses the present continuous tense instead of the present simple which is used to express facts. The present continuous gives people the impression that they are being watched right now, at the very moment of reading the words on the signboard. As soon as the reader of the signboard turns his eyes away from the “Big Brother” sentence, they are faced with the sight of four huge pyramids building that can be seen from wherever you are in Air Strip One, holding in big uppercase letters the titles of the four ministries, giving the impression that the ministries watch you.

Figures of Speech

Oxymoron:

In developing the slogan of the Party, Orwell uses oxymoron to give a detailed idea about the Propaganda used by the Party to dominate the logical way of thinking. Hence appears the slogan which consists of three parts each one of them is made up of a sentence in which the meaning of the predicate contradicts the meaning of the subject:

War is Peace

Freedom is slavery

Ignorance is Strength

What appears absurd to the ordinary person is logical and correct to members of the Inner Party. Members of the Outer Party are to believe and they are forbidden to think.

Parallelism:

The principle that governs Oceania and enables the party to control the minds and feelings of people is to control their memory. Operations to falsify the past and destroy facts are happening continuously at the Ministry of Truth. This principle falls in two parallel sentences that are made of the same structures and consist of the same words. The sentences differ from one another only in two words; one word in each sentence.

Who controls the past controls the future.

Who controls the present controls the past.

Synecdoche:

No one knows whether Big Brother is a fictional or real character. But these two words represent the whole state, The Party, and The Thought Police. So, instead of writing “Thought Police is watching you”, on signboards in the streets, on the houses, the ministries, and everywhere even in forests, Orwell uses another expression. He replaces the two words “Thought Police” with the two words “*Big Brother*” which mix between control and affection.

Euphemism:

In Nineteen Eighty Four, Orwell uses euphemism to soften the harsh images that some institutes or ideas of the Party present. The clearest appearance of the use of euphemism is in the names of the ministries that run everything in Oceania. The ministry which is considered the headquarters of the Thought Police where acts of investigations and tortures are carried out is called the *Ministry of Love*. The place where facts are falsified and the past is destroyed in order to destroy the people’s memory and control their thoughts and affections is called the *Ministry of Truth*. The *Ministry of Peace* is the establishment that deals with matters of war and sees the importance of the continuous of war forever. The ministry that maintains the state of perpetual poverty, scarcity, and food shortages is called the *Ministry of Plenty*. The leader of the Thought Police, the horrible organization that arrests and torture thought criminals, is called *Big Brother*.

Context and Cohesion:

According to the modality of discourse adopted by Simpson (1993) *Nineteen Eighty Four* is told in the third-person narrative. In this type of narrative, the narrator is a disembodied voice that has the ubiquity and the ability to enter inside the minds of the fictional characters. The slogans, the principle, and the names of the ministries mentioned in this first Text are written in indirect discourse, with no need for cohesive ties.

Pragmatic Level

Speech Acts:

Power becomes domination when the dominating party or person gets control over the cognition of the dominated party or person. This is achieved through the persuasive types of discourse like advertisements, titles, and propaganda. Domination covers different types of power abuse, like manipulation, disinformation, or indoctrination. To be persuasive, the dominating person has to control the speech situation and make the dominated have the feeling that they already agree with him. This is done through the use of representative speech acts which have the illocutionary force of statements and descriptions, and to tell the addressee what you convince them that they already know and believe in.

Text Two

“You are afraid” said O’Brien, watching his face, “that in another moment something is going to break. Your especial fear is that it will be your backbone. You have a vivid mental picture of the vertebrate snapping apart and the spinal fluid dripping out of them. That is what you are thinking, IS IT NOT, WINSTON?”

Winston did not answer. O’Brien drew back the liver on the dial. The wave of pain receded almost as quickly as it had come.

“That was forty,” said O’Brien. “You can see that the numbers on this dial run up to a hundred. Will you please remember, throughout our conversations, that I have it in my power to inflict pain on you at any moment and to whatever degree I choose? If you tell me any lies, or attempt to prevaricate in any way, or even fall below your usual level of intelligence, you will cry out with pain, instantly. Do you understand that?” “Yes,” said Winston.

Stylistic Level

In this second Text we find that the concepts and the structures differ completely from the ones we faced in Text one. The dialogue, if it can be called a dialogue, here runs between O’Brien, a member in the Inner Party, and Winston, a thought criminal, while and after the latter being tortured and the electricity passed inside his body for a short time. Winston was frightened and the pain was very strange. O’Brien, who has a great experience in understanding such kind of feelings, knows very well how to use Winston’s feelings against Winston. Here, O’Brien is

the man of power, but he hasn't dominated Winston's cognition yet. He knows that very well, and knows the shortest way to the cognitive domination.

Lexical Categories

Orwell uses simple vocabularies. No idiomatic expressions are used. The first lexical word the powerful O'Brien utters is "afraid." Then he soon connects this word with physical pain in a very well thought out discourse to achieve complete domination over Winston's cognition. Some of the nouns used are concrete ones and the majority is abstract. All nouns relate to one abstract concept, i.e., pain. Adjectives used are descriptive ones.

Grammatical Categories

The sentences are all simple, short, and declarative ones except two interrogatives; one is a tag question and the other carries the illocutionary force of a polite threat. O'Brien starts with a declarative sentence "You are afraid" to talk directly about Winston's feelings to assure him that his point of view is correct. He does not give Winston the choice to say "yes" or "No". And he doesn't wait for him to say any other thing. To tell Winston in a declarative statement that he "has a vivid ideaetc." is to make him support O'Brien's ideas about pain and fear and then to be convinced with them even if he previously knew nothing about whether these ideas were true or false. All the sentences have the pronoun (you) as their subject. Obrien tells Winston about his

(Winston's) mental state and what thoughts his head is filled with in declarative sentences with stative verbs of perception and cognition. The first part ends with a tag question written in upper case letters. It can be concluded from the upper case letters that the tag question is with a rising tone that invites verification. The speaker expects the hearer to believe in the truth of the proposition in the statement. O'Brien does not mean to ask a real question. All that he wants from Winston is to confirm the truth of the information he has just told him about. Then he continues talking without giving Winston the opportunity to answer. There is only two complex sentences with a relative (that) clause. It is an interrogative sentence which has the illocutionary force of threat. (The progression of the sentence length in words is: 12 – 10 – 19 – 10 – 4 – 8 – 12 – 3 – 14 – 28 – 29 – 4 – 1). The effect of putting the shortest sentence at the end is powerful. Here the writer practices his power on the reader.

Figures of Speech:

Euphemism

Euphemism is the only stylistic device used in this second Text. It comes in the form of a polite request in the interrogative sentence that has the illocutionary force of a threat. The use of such a calm polite request in a situation of power has a great effect on the dominated; greater than shouting or issuing orders through direct speech acts. There is also a kind of repetition represented by repeating the subject (you) in the majority of sentences and the concept of pain and what refers to pain in all sentences.

Cohesion and Context

There is no conspicuous use of referential and logical links between sentences except the repeated use of the pronoun (you) that refers to Winston in the subject position and the repeated idea of suffering that goes throughout all sentences. The writer addresses the reader through the voice of the characters. As far as the relation between the dialogue in this Text and the scene that represents the physical context around it is concerned, the dialogue is between a thought heretic and his torturer in a torturing room in the Ministry of Love.

Pragmatic Level

Speech Acts

Seven out of the nine sentences in this Text are in representative speech act in the form of descriptions and statements. Representative speech acts commit the speaker to the truth of the proposition of what they say. This has the effect that O'Brien wants to achieve on Winston's cognition. There is one directive speech act expressed by the interrogative sentence that has the illocutionary force of polite indirect threat. There is another interrogative, yes/no, question which is nearer to an assertive statement than to a question.

Text Three

“You could not create such a world as you have just described. It is a dream. It is impossible.”

- “Why?”
- “It is impossible to found a civilization on fear and hatred and cruelty. It would never endure.”
- “Why not?”
- “It would have no vitality. It would disintegrate. It would commit suicide.”
- “Nonsense. You are under the impression that hatred is more exhausting than love. Why should it be? And if it were, what difference would that make? Suppose that we choose to wear ourselves out faster. Suppose that we quicken the tempo of human life till men are senile at thirty. Still what difference would it make? Can you not understand that the death of the individual is not death? The party is immortal.”

As usual, the voice had battered Winston into helplessness. Moreover he was in dread that if he persisted in his disagreement O’Brien would twist the dial. And yet he could not keep silent. Feebly, without arguments, with nothing to support him except his inarticulate horror of what O’Brien had said, he returned to the attack.

- “I don’t know. I don’t care. Somehow you will fail. Something will defeat you. Life will defeat you.”

- “We control life, Winston, at all its levels. You are imagining that there is something called human nature which will be outraged by what we do and will turn against us. And you think that God created this nature, but you know very well that it is we who created human nature. Men are infinitely malleable. Or perhaps you have returned to your old idea that the proletarians or the slaves will arise and overthrow us. Put it out of your mind. They are helpless, like the animals. Humanity is the party. The others are outside, irrelevant.”
- “I don’t care. In the end they will beat you. Sooner or later they will see you for what you are, and then they will tear you to pieces.”
- “Do you see any evidence that that is happening? Or any reason why it should?”
- “No. I believe it. I KNOW that you will fail. There is something in the universe. I don’t know, some spirit, some principle; that you will never overcome.”
- “Do you believe in God, Winston?”
- “No.”
- “Then what is it, this principle that will defeat us? “
- “I don’t know. The spirit of Man.”

- “And do you consider yourself a man?”
- “Yes.”
- “If you are a man, Winston, you are the last man. Your kind is extinct; we are the inheritors. Do you understand that you are ALONE? You are outside history, you are non-existent.”

His manner changed and he said more harshly: “And you consider yourself morally superior to us; with our lies and our cruelty?”

“Yes, I consider myself superior.”

Stylistic Level

Lexical Categories

Vocabularies used are as simple and descriptive as the ones in the previous Texts. Nouns are abstracts. They refer to moral qualities. The Text does not contain idiomatic expressions. Despite the fact that the conversation is long but it nearly is empty from adjectives. There are two predicative adjectives only. This explains clearly that the aim is to dominate cognition. Physical concrete nouns and objects have less influence on mind than the abstract ones. The writer uses stative mental verbs due to the fact that the conversation deals with ideas that reflect the feelings and thoughts of the two persons who are involved in the dialogue. The writer addresses the reader through the voices of the two characters, O’Brien and Winston. In this dialogue the writer takes the

first step to dominate the minds of his readers. So this dialogue represents a turning point in the novel. From this dialogue to the end of the novel, the aim of George Orwell is to have complete control over the minds of the readers. The verbs that Winston uses to express his thoughts and the verbs that O'Brien uses to describe Winston's mental states are of the kind that gives the impression of uncertainty, such as "think", "suppose"etc. But when O'Brien talks about his own thoughts, or even the thoughts that he wants Winston to believe in, he uses verbs that give the impression of more certainty than the previously mentioned ones. For example, when he talks about human nature and who the creator of human nature is, he uses the verb "think" to describe Winston's belief which he destroys completely with the word "but". The word "but" is followed by a statement describes the mental state that O'Brien wants Winston to believe in. in this statement O'Brien uses the verb "know" which gives more certainty than the verb "think" in the first sentence. He also modifies the verb know with the adverb "very well" and gives Winston the impression that he knows this fact and believes in it in the depths of his mind. When he mentions the creator of human nature, he doesn't merely say (We created human nature), but he uses the phrase "it is" before the subject (we) to enforce the belief that they are the only creators of human nature and there is absolutely no creator other than them. "And you think that God created this nature, but you know very well that it is we who created human nature."

Grammatical Categories

In this Text Orwell uses declarative and interrogative sentences. There are thirteen interrogative sentences; five questions from the thirteen are rhetorical questions (3, 4, 5, 6, and 12). O' Brien's aim behind the use of this strategy is to destroy Winston's point of view and to tell him that nothing is able to prevent the success of founding this ideal state that the Party seeks specially as he repeats "What difference would that make?"

The sentences in the conversation are short. The longest sentence is made of thirteen words and the shortest one is one word. Verbs in this Text are of different types. There are dynamic, stative, transitive, and intransitive verbs. Both speakers use sentences that are made of subject and subject complement with the linking verb "be" when each one of them describes the validity of his ideas and degrades the other. The prevalent tense in the sentences of O'Brien is the present simple. Using the present simple reflects the powerfulness of O'Brien. He is confident of himself. He deals with his ideas and beliefs as tangible facts.

We control life, Winston, at all its level.

This is an affirmative present simple declarative sentence that turned Winston completely helpless.

O'Brien is very confident that the Party survives forever; the Party is immortal. The present simple tense strengthens his belief that the Party controls the future, the present, and the past. Quirk et al. (1983: 175) say that the thing that has existence at the present moment can be defined as

‘present’ allowing for the possibility that its existence can stretch into the future and into the past. He uses the zero conditional when he responds to the sentence in which Winston describes himself as a man. The zero conditional is used to refer to what is always correct and to general facts.

If you are a man, Winston, you are the last one.

On the other hand, he uses the second conditional and rhetorical questions as he discusses and refutes Winston’s ideas. Second conditional refers to unreal imagined events or ideas. At the time that the second conditional sentence gives Winston the impression that what he talks about is something unreal, comes the rhetorical question as an effective persuasive strategy that persuades the addressee that what the speaker says is correct since it does not wait for someone to give an answer.

And if it were, what difference would that make?

The second conditional refers to the very remote possibility of achieving Winston’s dream and the rhetorical question gives the impression that even if the impossible happens, it will result in no difference.

On the other hand, we find that Winston uses the simple predictive future in his answers. This means that he does not believe in the certainty of the collapse of the government. The modal “will” has the meaning of both prediction and hope and it belongs to a class of modals which do not involve human control of events, but typically involve human judgment of what is or what is not likely to happen. This uncertainty is the direct opposite to powerful dominating certainty that O’Brien presents in

portraying his beliefs as absolute general facts. Even when Winston uses the present simple tense, he uses it to establish the fact that he knows nothing, and cares for nothing. He uses the present simple tense to enforce his feeling of uncertainty and unconsciously supports the powerful certainty of O'Brien.

I don't know

I don't care

So, the only two short present simple statements of Winston's, are negative statements which establish his weakness and ignorance which render him helpless in the face of the powerful O'Brien.

Figures of Speech

Rhetorical Questions

According to Black (2006: 26) rhetorical questions generate implicatures involving the maxim of manner. They are used to emphasize a point where the answer to the question is obvious and can be concluded from the wording of the question. They are questions that do not expect an answer but trigger an internal response for the addressee. A rhetorical question serves an organizing purpose which sets up a point of view, the speaker wants to develop. It is also used for emphasis, effect, or provocation or drawing a conclusionary statement from the facts at hand. Five among the thirteen questions that O'Brien asks in this Text are rhetorical.

What difference would that make?

Still what difference would it make?

Can you not understand that the death of the individual is not death?

Do you see any evidence that that is happening?

Do you understand that you are ALONE?

The main strategy to achieve domination is to presuppose that the dominated stands on the same ideological ground that the dominator stands on, and believes in the same ideas that the dominator believes in. so the first step towards this strategy is to make the dominated feel that he has and believes in the same ideas and ideology as you are. The dominator is not giving the dominated to think or behave in any other different way. One of the linguistic strategies to achieve this result is Rhetorical questions. In the first two questions, O'Brien closed the door completely in front of Winston's dream about the impossibility of the success of the state under the leadership of the Party. Winston believes that it is impossible to build a state that derives its power from hatred, fear, and cruelty. After a long discussion, O'Brien convinces Winston that the Party and Big Brother cannot die, and there is no proof that supports Winston's ideas, and men are no longer available. Rhetorical questions are indirect speech acts having the illocutionary force of representative speech acts. They indirectly tell the addressee about how the addresser sees the world but with an additional feature which is to convince the addressee that what his addresser says is correct.

Hyperbole

When Winston tells O'Brien that life will defeat the Party, he appears uncertain of the ability of life to defeat the party. This is due to the fact that he says "Something will defeat you" before substituting this "Something" with life in the sentence that follows. So he doesn't know what this thing is. He enforces his uncertainty by saying this in a predicative future sentence. But despite the fact that O'Brien is very certain of Winston's weakness and uncertainty, he never allows such an idea, even if it is worthless, to pass without refuting it. So he says:

"We control life, Winston, at all its levels"

Another example of hyperbole is when O'Brien exaggerates the greatness of the Party, saying:

"Humanity is the Party"

To control life at all its levels is a deliberate exaggeration. But saying at a specific time to someone like Winston and in his situation at that moment, will grasp it as a tangible fact.

Asyndeton:

This figure of speech is found in the higher level interaction; the voice of the narrator addressing the reader and not in the character level interaction between the two speakers in the dialogue.

Here the writer wants to create an emotional feeling to building up and there is more to follow.

Feebly, *without arguments, with nothing to support him* except his inarticulate horror of what O'Brien had said, he returned to the attack

Flow

The reader can grasp continuity and coherence in the sentences of the paragraphs of the writer and O'Brien. No such flow can be felt between the sentences of Winston.

Simile:

Simile is used only once in this Text. This is when O'Brien compares slaves and proletarians to animals.

They are helpless, like the animals.

Cohesion and Context

Lexical Repetition

The dialogue is totally empty of elegant variation. In the first seven sentences the pronoun "it" is used as a subject in six of them referring anaphorically to the impossibility of building a civilization on fear and hatred and cruelty. The same pronoun is used in the tenth sentence to refer to hatred which is mentioned in the ninth sentence.

In the third person narrative, the author uses "he" to refer to Winston twice and "his" once in the same sentence. In the sentence that follows he uses "him, his, he" respectively to refer to Winston.

In the next paragraph O'Brien uses the pronoun "we" three times to refer to the Party, "you" twice to refer to Winston and "they" once to refer to the proletarians.

In the last paragraph “you” is repeated twice, the first one as a subject that refers to Winston and the second one is an anaphoric reference to the first one.

Context

The dialogue is in the first person narrative, but the paragraph that starts with “As usual.....” and the descriptions of the characters in form of comments on what each of them says are written in the third person narrative. So, there is a little indirect speech.

Pragmatic Level

Speech Acts

Among the thirteen questions addressed by O’Brien to Winston, five are rhetorical ones. The five rhetorical questions have the illocutionary force of indirect representative speech acts, while the other eight questions have the illocutionary force of indirect directive speech acts. The perlocutionary effect of the questions is that they render Winston helpless and unable to answer. Even when he was able to answer, his answers reveal his fear and uncertainty and his lack of self-confidence. All the other sentences of the dialogue and the other paragraphs are declarative ones having the illocutionary force of representative speech acts. The aim of the speaker is to dominate Winston’s cognition to make him believe in that the Party is immortal.

Text Four

He had moved a little to one side, so that Winston had a better view of the thing on the table. It was an oblong wire cage with a handle on top for carrying it by. Fixed to the front of it was something that looked like a fencing mask, with the concave side outwards. Although it was three or four meters away from him, he could see that the cage was divided lengthways into two compartments, and that there was some kind of creature in each. They were rats

“In your case,” said O’Brien, “the worst thing in the world happens to be rats.” A sort of premonitory tremor, a fear of he was not certain what, had passed through Winston as soon as he caught his first glimpse of the cage. But at this moment the meaning of the mask-like attachment in front of it suddenly sank into him. His bowels seemed to turn to water.

“You can’t do that!” He cried out in a high cracked voice. “You couldn’t, you couldn’t! It’s impossible.”

“Do you remember,” Said O’Brien, “the moment of panic that used to occur in your dreams? There was a wall of blackness in front of you, and a roaring sound in your ears. There was something terrible on the other side of the wall. You knew that you knew what it was, but you dared not drag it into the open. It was the rats that were on the other side of the wall.”

“O’Brien!” Said Winston, making an effort to control his voice; “You know this is not necessary. What is it that you want me to do?”

O'Brien made no direct answer. When he spoke it was in the schoolmasterish manner that he sometimes affected. He looked thoughtfully into the distance, as though he were addressing an audience somewhere behind Winston's back.

“By itself,” he said, “pain is not always enough. There are occasions when a human being will stand out against pain, even to the point of death. But for everyone there is something unendurable — something that cannot be contemplated. Courage and cowardice are not involved. If you are falling from a height it is not cowardly to clutch at a rope. If you have come up from deep water it is not cowardly to fill your lungs with air. It is merely an instinct which cannot be destroyed. It is the same with the rats. For you, they are unendurable. They are a form of pressure that you cannot withstand, even if you wished to. You will do what is required of you.”

“But what is it, what is it? How can I do it if I don't know what it is?”

Stylistic Level

In this Text from 1984, the conversation happens in room 101 where the worst thing in the world happens. Despite the fact that everyone knows what happens in room 101, but everyone keeps asking what happens in room 101. The Text starts with a description of what Winston sees in front of him. Here the sentences are a little longer than those in the previous Texts. The new thing here, in this Text, is the description. This is the first time the writer adds description to the scene as a new strategy to achieve cognitive domination. The sentences in the

opening paragraph are addressed to the reader by the narrator himself. So, the mind targeted to be dominated here is the mind of the reader.

Lexical Categories

What is stupendous in his description to what happens in the Ministry of Love is that he, the writer, uses abstract nouns when there is physical torture and uses concrete nouns when the torture is psychological. He uses simple formal vocabularies to describe what Winston sees on the table in front of him. The text contains one idiomatic expression which the writer uses to describe the state of fear that Winston experiences when he sees the rats; “His bowels seemed to turn to water”. It is worth mentioning here that the reader who is meant to be addressed by the idiomatic expression and not any one of the characters. In the discourse of domination, characters are to use clear, straight sentences so that they cannot be misinterpreted. All the vocabularies are common and there is no use of rare or specialized vocabularies.

Nouns in the opening paragraph are concrete nouns, and some of them are modified by descriptive adjectives. Four sentences contain a detailed description to the cage that is put on the table in front of Winston and to what inside the cage. The sudden mention to the rats in the last short sentence reflects the great horror that Winston feels when he recognizes what creatures are in the cage.

After this description of the cage, the writer goes back to the use of abstract nouns. So we can see words like tremor, fear, pain, panic, courage, cowardice.

There is not much use of adjectives. All the adjectives the writer uses are attributive descriptive. Verbs carry an important part of the meaning. In the third person narrative the majority of the verbs are dynamic, while they are stative in the first person narrative.

Under the horror that is caused by the idea of using rats to torture him, Winston hysterically cried out first using the modal (can't) and (couldn't) in the second. This reveals that he at first doesn't want to believe that he might be punished mercilessly. This justifies his use of (can't). He tries to reveal to O'Brien that the punishment is not happening in the future. But despite the fact that he was very frightened at the sight of the cage, he understands very well that the Party is able to do anything in order to control thought criminals. So he recognizes that torture is hypothetical and this makes him shout with the word (couldn't)

Grammatical Categories

Except three interrogative sentences, all the other sentences in the Text are declarative ones. Three of the declaratives are negative sentences and the rest are all affirmative. The negative sentences have the illocutionary force of requests. On the whole sentences are simple except three complex ones. The source of sentences complexity is coordination. Complex sentences are in the third person narrative. So they are addressed to the reader. In this Text, sentences are longer than the sentences in the previous Texts. This indicates that O'Brien starts to achieve advanced stages in domination over Winston. The shortest sentence is made up from six words and the longest is made up from thirty two words. Sentences in the third person narrative are in the past

simple tense. On the other hand, sentences in the first person narrative are in the present simple tense. After telling Winston, in a previous conversation, that the worst thing in the world is in room 101, O'Brien addresses Winston using the simple present to express the future saying:

“In your case, the worst thing in the world happens to be rats”

The verb phrase (happens to be) is related to the prepositional phrase (In your case). In fact the meaning will be very different if he uses (is) instead of (happens to be). Using the simple present (is) to link a subject to its subject complement means that the speaker tells a fact. In our case it is a true fact, the novel tells us that rats are the most dreadful thing in the world that fill Winston with horror. To say it the way O'Brien says it means that rats are already among the choices that the Ministry of Love uses in torturing thought criminals, and the party has already decided to torture Winston with rats. This means that the Party knows everything about Winston. But when he talks about man's ability to endure pain and stand out against it, O'Brien doesn't use the simple present tense that expresses facts, instead he uses the simple predicative future to express an uncertain probability and to tell Winston that he still has what is frightening more than pain. He also reveals to Winston not to cling to such a faint weak idea such as man's ability to stand out against pain. But before that, he uses the simple present tense to express the fact that pain is not enough. He wants to tell Winston there is more than pain.

“By itself, pain is not always enough. There are occasions when a human being will stand out against pain...”

In exactly the sentence that follows, he uses the present simple tense to express the fact that every human being has a weakness point which is unendurable and cannot be contemplated.

“But for everyone there is something unendurable; something that cannot be contemplated.”

This last sentence renders Winston completely helpless by excluding the smallest hope, if he has any, to defeat his weakness point.

Figures of Speech

Schemes

Two schematic constructions are found in two sentences; one is from the third person narrative and the other is from the first person narrative. The schematic construction in the sentence from the third person narrative is inversion, while it is a prepositional phrase preposing in the sentence from the first person narrative. The one from the third person narrative is inversion of the subject noun phrase and the locative complement in a passive voice construction. The aim is to focus on the subject verb phrase at the end of the sentence:

Fixed on the front of it was something that looked like a fencing mask, with the concave side outward.

The sentence with the prepositional phrase preposing from the first person narrative has an end focus aiming to draw attention to the main sentence:

By itself, pain is not always enough.

It is worth mentioning here that the writer that to achieve domination, then simple declarative sentences must be used. So, we find that he uses the idiomatic expression and the schematic structures only in the third person narrative which is used to address the reader. In the second schematic construction which happens to be found in the first person narrative, the writer is very attentive to keep the syntactic structure of the main sentence unchanged and he does nothing except the preposing of an unimportant prepositional phrase complement .

Tropes

Simile

There is one example of simile in the third person narrative; the resemblance of the thing that is fixed on the front of the cage to fencing mask.

“Fixed to the front of it was something that looked *like* a fencing mask, with the concave side outwards.”

The idea of the shape of the fencing mask gives the reader the impression that the cage is made to fit on face. Making the concave side outwards filled Winston with horror as soon as he saw it, because he understood the purpose of making it in that shape, especially after he recognized the filthy huge creatures inside the cage.

Rhetorical Questions

There is one rhetorical question in the Text which O'Brien asks to Winston in order to silence him and to show him that the thought police knows everything about him; even his dreams. The Party knows that the thing that Winston fears most is rats because the thought police spies on his dreams and finds that he fears rats in his dreams. In his mind, Winston fears rats.

“Do you remember the moment of Panic that used to occur in your dreams?”

Then O'Brien goes on to tell him what the cause of this Panic is in a way that makes him feel that they either spy on his dreams or they are able to make his dreams.

Repetition:

“What is it?”

This question is repeated three times by Winston addressing O'Brien. Throughout the different stages of torture he has passed, they never ask him to do anything. They never ask him to give them any piece of information. All the questions he receives are rhetorical questions. They do not need information. They know everything and he cannot lie. So what is the aim of the torture? He has to find that out by himself. This question has the illocutionary force of a request. Winston tries to show O'Brien his willingness to cooperate.

Cohesion and Context:

Cohesion

Lexical Repetition:

Neither the third person narrative nor the dialogue makes use of elegant variation. All sentences are simple statements except three complex ones. The relation in two of the complex sentences is coordination, where it is subordination in the third one. In the third person narrative there is recurrent use of the pronouns (it) and (he) as cohesive devices between sentences. In the first person narrative the pronoun (you) is used.

Anaphoric and Cataphoric References:

In the first paragraph which is written in the third person narrative there are sentences with anaphoric reference to the metal cage, and to Winston, and cataphoric reference to the cage.

Context

In this Text there are paragraphs in the third person narrative and dialogue in the first person narrative. The writer never addresses the reader with any voice; neither directly nor through the words and thoughts of the characters. In fact the ordinary reader never feels the existence of the author. He feels himself as a spectator watching events happening in front of his eyes.

Pragmatic Level:

Speech Acts

All the sentences, whether in the third person narrative or the first person narrative, are statements in the representative speech act having the illocutionary force of asserting. Even the questions and the negative statements are express in the representative speech acts, only the negative two statements have the illocutionary force of a request.

Text Five

O'Brien picked up the cage and brought it across to the nearer table. He set it down carefully on the baize cloth. Winston could hear the blood singing in his ears. He had the feeling of sitting in utter loneliness. He was in the middle of a great empty plain, a flat desert drenched with sunlight, across which all sounds came to him out of immense distances. Yet the cage with the rats was not two meters away from him. They were enormous rats. They were at the age when a rat's muzzle grows blunt and fierce and his fur brown instead of grey.

'The rat,' said O'Brien, still addressing his invisible audience, 'although a rodent, is carnivorous. You are aware of that. You will have heard of the things that happen in the poor quarters of this town. In some streets a woman dare not leave her baby alone in the house, even for five minutes. The rats are certain to attack it. Within quite a small time they will strip it to the bones. They also attack sick or dying people. They show astonishing intelligence in knowing when a human being is helpless.'

There was an outburst of squeals from the cage. It seemed to reach Winston from far away. The rats were fighting; they were trying to get at each other through the partition. He heard also a deep groan of despair. That, too, seemed to come from outside himself.

O'Brien picked up the cage, and, as he did so, pressed something in it. There was a sharp click. Winston made a frantic effort to tear himself loose from the chair. It was hopeless, every part of him, even his head, was held immovably. O'Brien moved the cage nearer. It was less than a meter from Winston's face.

"I have pressed the first lever," said O'Brien. "You understand the construction of this cage. The mask will fit over your head, leaving no exit. When I press this other lever, the door of the cage will slide up. These starving brutes will shoot out of it like bullets. Have you ever seen a rat leap through the air? They will leap onto your face and bore straight into it. Sometimes they attack the eyes first. Sometimes they burrow through the cheeks and devour the tongue."

The cage was nearer; it was closing in. Winston heard a succession of shrill cries which appeared to be occurring in the air above his head. But he fought furiously against his panic. To think, to think, even with a split second left – to think was the only hope. Suddenly the foul musty odor of the brutes struck his nostrils. There was a violent convulsion of nausea inside him, and he almost lost consciousness. Everything had gone black. For an instant he was insane, a screaming animal. Yet he came out of the blackness clutching an idea. There was one and only one way to save

himself. He must interpose another human being, the body of another human being, between himself and the rats.

The circle of the mask was large enough now to shut out the vision of anything else. The wire door was a couple of hand-spans from his face. The rats knew what was coming now. One of them was leaping up and down, the other, an old scaly grandfather of the sewers, stood up, with his pink hands against the bars, and fiercely snuffed the air. Winston could see the whiskers and the yellow teeth. Again the black panic took hold of him. He was blind, helpless, mindless.

‘It was a common punishment in Imperial China,’ said O’Brien as didactically as ever.

Stylistic Level

The Text talks about the last stage of torture in room 101 in the ministry of love. What is significant here is that we find a larger area for the third person narrative than before. Sentences become longer and more complex. On the other hand, in the first person narrative the dialogue is changed to monologue. There is no existence for Winston outside the voice of the narrator. The dominant O’Brien addresses some unseen audience. Still figures of speech are rare in the first person narrative. The aim of this strategy is that the addressee must understand everything. Nothing is to be misinterpreted and misunderstood.

Lexical Categories

General

The vocabularies are simple formal and descriptive. O'Brien uses the emotional frightening words skillfully to frighten Winston to the degree that the latter loses his consciousness of his environment and his concentration and starts to feel that he is totally alone in a deserted place that is filled with a surplus of the sunray. When O'Brien does not speak, comes the skillful writer to portray his movements in the third person narrative in a way makes the reader feel as if he watches live events. There is one idiomatic expression in the third person narrative:

“Winston made a frantic effort *to tear himself loose from the chair*”

The meaning of this idiomatic expression is to escape or extricate oneself from the constraints of someone, something, or some situation with or as with a great deal of force. In fact, Winston is ready at this moment to give up a part of his body just to free himself from this terrible situation.

Nouns

Except the mentioning of three concrete things in the room, the cage, the table, and the rats, all other nouns in the Text are abstract nouns. The nouns used refer to morals, emotions, and processes. The total of the abstract nouns in the scene creates a kind of abstractness in thought and feeling. As far as Winston is concerned, everything appears huge, and unlimited. He hears sounds from unknown origins and feels that he is sitting in nowhere. O'Brien's reference to the punishment

mentioning that it is a very common one in the Imperial China reveals its cruelty and severity. He just want to connect what is about to happen with an idea in Winston's mind about the severity of life in old kingdoms.

Adjectives

Despite the fact that there is no frequent use of adjectives, but the few adjectives used are descriptive, emotive, attributive adjectives.

Verbs

Verbs have main role in conveying the meaning. There are stative and dynamic verb, transitive and intransitive verbs. There is also a verb of sensation (hear) and another of cognition (understand). This is the first time we see such a number of dynamic verbs. This is due to the fact that there is a physical process of severe torture is about to start.

Grammatical Categories

There are six complex sentences in the third person narrative. The relation of complexity in all the sentences is that of coordination. The other sentences, especially in the first person narrative, are simple ones. All the sentences are declaratives except one rhetorical question which has the illocutionary force of asserting. Sentences differ considerably in length. Third person narrative sentences are longer, and some of them are complex, than first person narrative sentences. The longest sentence in the third person narrative is 27 words, and the shortest is five words. In the first person narrative, the longest sentence is eighteen words and the shortest is six. O'Brien knows very well the state of mind that Winston is

in. He knows very well that he is totally unable to think. So he works to make him concentrate only on one matter; the torture that is about to happen to him and the unbearable pain that this torture is going to cause to him. He talks about the rats' being carnivorous using the present simple tense to say that this is a fact putting that concept in the main sentence, and their being rodents as a parenthetical expression. The parenthetical expression gives credibility because it is already known to Winston. He uses the future perfect tense with a verb of sensation (hear) to tell Winston how predatory rats are. When this tense is used in a high epistemic modality with a verb of sensation it means 'I expect' in a way that shows that the speaker is certain about the piece of information he is saying but not certain that his addressee has heard about it:

“You will have heard of the things that happen in the poor quarters of this town. In some streets a woman dare not leave her baby alone in the house, even for five minutes. The rats are certain to attack it.”

The verbs used in this Text are both transitive and intransitive. When O'Brien explains the construction of the cage to Winston, he uses the cognition verb 'understand' in a declarative sentence to reveal to Winston that he already knows what is going to happen. This expands the panic of Winston.

“You understand the construction of this cage. The mask will fit over your head, leaving no exit. When I press this other lever, the door of the cage will slide up. These starving brutes will shoot out of it like bullets”

What worth mentioning here is that he can say the last two sentences as one coordinated sentence using the conjunction ‘and’. But he makes them two separate sentences to make Winston feel that there is no period of time, however short it is, between pressing the second lever and attacking Winston’s face.

Figures of Speech

Rhetorical questions

In the current Text there is one example of rhetorical questions. It is asked by O’Brien addressing his unseen audience.

“Have you ever seen a rat leap through the air?”

The question has the illocutionary force of exclamatory sentence which can be said as

Only if you saw a rat leap through the air.....

Or

I wish you had seen a rat leap through the air.

The aim of this rhetorical question is to expand the state of horror that Winston feels. But since it is unfamiliar to use any kind of figure of speech or scheme in the discourse of domination in the first person narrative, he continues as if Winston is not there, but with clear straight English that cannot be misinterpreted

“They attack the eyes first. Sometimes they burrow through the cheeks and devour the tongue”. He knows very well how to dominate the cognition of Winston. At this time Winston is unable to think.

Simile

“These starving brutes will shoot out like bullets”

This simile is in the first person narrative. O’Brien resembles the movement of rats when they attack someone to the speed of bullets. In fact this sentence contains metaphor as well as simile. The metaphorical expression appears in the verb phrase ‘shoot out’ which comes in concord with the word bullets.

Personification

“Winston could hear the blood singing in his ears”

Such a personification can never happen in the first person narrative. So we find it in the third person narrative because it conveys a very detailed image of what is happening inside Winston’s mind. It is possible that the reader is able to understand it, but it is impossible to be understood by a person who is being tortured in the Ministry of Love. To say that the blood is singing inside Winston’s mind means that his mind is confused and he doesn’t know what to think. This is the first step towards mind control.

Another example of personification, but this time in the first person narrative because it cannot be misinterpreted, is when O’Brien speaks about rats’ intelligence:

“They show astonishing intelligence in knowing when a human being is helpless”

To compare rats with the intellectual ability of human beings through their ability to deliberately show intelligence adds to the state of horror that Winston experience.

Metaphor:

“He was in the middle of a great empty plain, a flat desert drenched with sunlight...”

This example of metaphor is in the third person narrative. It depicts the state of mind that starts to dominate the thoughts of Winston. A plain desert with superfluous of sunlight, an unlimited space with no hope for any other signal for a nearby a slight signal of survival.

The other example of metaphor is in the first person narrative. It happens as O’Brien talks about the marvelous ability of rats to eat human flesh:

“Within quite a small time they will strip it to the bones”.

Using the verb ‘strip’ he compares human flesh to a piece of cloth that human can put off easily. Rats are able to peel off human flesh away from human bones as easily as human is able to take off his clothes away from his body. This metaphor comes in the first person narrative because it cannot be misinterpreted, and it is also addressed to a person who is out of mind.

Another example of metaphor in the third person narrative is when the narrator compares the act of smelling the hateful odour of the rats by Winston to a hit on Winston’s nose:

“The foul musty odour of the brutes struck his nostrils”

This results in Winston's loss of consciousness. So the writer uses another example of metaphor comparing him to a screaming animal:

“For an instant he was insane, a screaming animal”

This means that he is completely helpless.

Hyperbole:

“There was an outburst of squeals from the cage”

This hyperbole is in the third person narrative. It is addressed to the reader. To describe the squeal of rats as an outburst is to describe the state of confusion and disturbance that dominates Winston's mind. He even imagines that his own groans come from outside himself.

Analogy

An example of analogy in the first person narrative is when O'Brien speaks about the ability of rats to attack one's face and go through the flesh to the inside of the head or the mouth through the cheeks.

“They will leap onto your face and bore straight into it.”

O'Brien compares rats' ability to pierce into face to drilling rags. This is to expand the state of horror that Winston experiences at that time as a step towards his total purification.

Context and Cohesion

Context

Despite the fact that there is a lot of third person narrative in this Text, but the author uses a descriptive style that the reader feels that it is addressed to some other audience. This kind of generalization in style is familiar in political and moral speeches. This kind of discourse is not addressed to a specific person or specific audience, but it is addressed to whoever listens or reads. In fact the reader does not feel the existence of the writer at all. The pronouns used are those of the third person whether they refer to the cage, the rats, or to the two characters in the scene. Even in the first person narrative, O'Brien doesn't address Winston directly. He speaks in a schoolmasterish manner looking thoughtfully into the distance as though he were addressing an audience somewhere behind Winston's back.

Cohesion

There are no logical links between sentences; there are no coordinating conjunctions or linking adverbials between sentences. The text relies on implicit connection of meaning. But there are some anaphorical references between sentences such as 'it' in the second sentence which refers to the cage in the first sentence; 'Winston' in the third sentence and the pronoun 'he' and 'him' in the fourth, fifth and sixth sentences. Other examples of anaphoric reference are there in the other sentences.

Pragmatic Level

All the sentences except the rhetorical question are statements having the illocutionary force of assertive of the representative speech act. There are different perlocutionary effects on Winston. When he sees the rats he feels confusion and inability to think. When he heard the sharp click after O'Brien pressed something in the cage, he tries to tear himself loose of the chair.

The last declarative statement that O'Brien says makes Winston very sure that the rats are going to tear his face in a few seconds:

"It was a common punishment in Imperial China"

Text Six

O'Brien's manner became less severe. He resettled his spectacles thoughtfully, and took a pace or two up and down. When he spoke his voice was gentle and patient. He had the air of a doctor, a teacher, even a priest, anxious to explain and persuade rather than to punish.

- "I am taking trouble with you, Winston," he said, "because you are worth trouble. You know perfectly well what the matter with you is. You have known it for years, though you have fought against the knowledge. You are mentally deranged. You suffer from a defective memory. You are unable to remember real events, and you persuade yourself that you remember other events which never happened. Fortunately it is curable. You have never cured yourself of it, because you did not choose to. There was a small effort of the will that you were not ready to make. Even now, I am

well aware; you are clinging to your disease under the impression that it is a virtue. Now we will take an example. At this moment, which power is Oceania at war with?”

- “When I was arrested, Oceania was at war with Eastasia.”

- “...With Eastasia. Good. And Oceania has always been at war with Eastasia, has it not?”

Winston drew in his breath. He opened his mouth to speak and then did not speak. He could not take his eyes away from the dial.

- “The truth, please, Winston. Your truth. Tell me what you think you remember.”

- “I remember that until only a week before I was arrested, we were not at war with Eastasia at all. We were in alliance with them. The war was against Eurasia. That had lasted for four years. Before that –’

Stylistic Level

The strategy that the Party follows is to dominate people’s cognition, erase their memory, and the double think. The slogan of the Party says:

Who controls the past controls the future

Who controls the present controls the past

When a person suddenly finds himself able to think or to remember even a very tiny piece of the past, then he is infected with

corrupted mind and has to be cured urgently at the Ministry of Love. Even those who are sentenced to death are to be cured before they die. It is not allowed to go to grave uncured. In this conversation which is to be continued in the following Text, Winston enters the stage of mind healing. His memory and thoughts are to be fixed.

Lexical Categories:

General

The writer uses simple descriptive vocabularies. There are no general words. Words are very specific. Everything is related to the mind; knowledge, memory, mental derangement, and thinking. Nothing is related to emotions. No idiomatic expressions ever are used. Everything is clear. Nothing is prone to misunderstanding or misinterpretation. Winston is to understand everything. Every word refers exactly to its conceptual meaning. There is no use to any of the other six meanings of Leech's.

Nouns

The majority of the nouns in this Text are abstract nouns. They refer to mind and cognition. There are three proper nouns that refer to the three great countries that constitute the world in the year 1984; they are Oceania, Eastasia, and Eurasia. Of course there is no need to mention the names of the two main characters in the novel, O'Brien and Winston.

Adjectives

There are eight adjectives in this Text. Five of them are predicative and three are attributive. All the adjectives are non-gradable. The adjectives here modify personal attitudes and personal psychological states.

Verbs

Different kinds of verbs are used in this Text; transitive and intransitive verbs, stative and dynamic. Because discourse here has a specific nature, the important side of meaning is carried by nouns and adjectives, but not verbs.

Grammatical Categories

Except for one interrogative sentence and a statement with a negative tag question, all the other sentences in the Text are declarative sentences. Sentences are different in length. The shortest sentence is four words and the longest one is twenty one. There are five, six, seven, nine, and twelve word sentences. There are eleven complex sentences; nine with coordination and two with subordination. One of the subordinated sentences has a parenthetical sentence. One of the coordinated sentences summarizes the whole strategy that the Party follows to dominate human minds and the real application of the slogan that says:

Who controls the present controls the past

Who controls the past controls the future

The sentence is an answer to O'Brien's question about the power which Oceania is at war with at this moment. Winston's answer is:

“When I was arrested, Oceania was at war with Eastasia.”

This answer means that he is not certain about the state that Oceania is at war with at the time of speaking. This of course is against the eternal validity of the thoughts of the Party. When something is changed at any moment, then all the past events that contradict with this change are to be altered and people have to delete them completely from their memory and have to believe that this change is the eternal reality. This is the serious illness of Winston; his memory. He has to be cured; he has to control his memory. But it is not only Winston who has a defective memory. Even O'Brien has a kind of defective memory. Mentioning the prepositional phrase 'at the moment', the sentence 'Oceania has always been at war with Eastasia', and the tag question; all these reveal that he has a kind of defective memory according to the doctrines of the party.

Figures of Speech

Repetition and Connotation

The first five lines in the third person narrative have three sentences. The words and expressions in the three sentences give the impression on quietness, relaxation, and the change in attitude; less severe, resettled, thoughtfully, took pace or two up and down, gentle and patient, doctor, teacher, and priest. These expressions give the feeling of rest after a storm of torture. They pave the way to the discussion that is

going to happen soon, but in the first person narrative. It will deal with knowledge and mental state.

The occurrence of the verb ‘know’ and ‘have known’ in two consecutive sentences, the second and the third sentences in the first person narrative from the discourse of O’Brien, and the word ‘knowledge’ in the last part of the second sentence in the same paragraph, gives the reader the impression that the topic of the discourse is mind. In the third sentence, the speaker, O’Brien, narrows the subject of speaking to what part of mind to deal with, saying; “*You are mentally deranged*”. He continues narrowing in the sentence that follows in order to reach at the target step by step, saying: “You suffer from a defective memory”. So, the infected part of Winston’s mental state in his mind, is his memory. But what that is wrong with his memory? Is it completely corrupted? No, this will be stated in the sentence that follows: “You are unable to remember real events,” Not only this, because this sentence is coordinated with another: “*And you persuade yourself that you remember other events which never happen.*” With this sentence, O’Brien, reaches the real disease in the mind of Winston. The good news is: “*Fortunately it is curable*”.

Context and Cohesion

Context

The current Text starts with a short paragraph in the third person narrative. The reader does not feel the existence of the writer neither in the third person nor in the first person narrative. The author is no more

than a descriptive commentator who conveys a clear picture of everything without leaving any fingerprint of his on what he writes.

In the first person narrative, O'Brien addresses Winston directly using the pronoun 'you', and Winston refers to himself saying 'I'.

Cohesion

The pronoun 'you' is repeated nearly in every sentence from the first person narrative and can be considered as a cohesive tie. The sentences in the paragraph of O'Brien talk mainly about mind and knowledge. The words that refer to these items whether conceptually or in the form of denotation are good cohesive ties in the discourse. The text is empty from elegant variation.

Pragmatic Level

All the sentences are clear simple declarative sentences carrying the representative speech acts with the illocutionary force of asserting. O'Brien, very confident of himself and the truth of what he says, tells Winston about his disordered mental health and proves that he is wrong in what he says and thinks.

Text Seven

‘O’Brien stopped him with a movement of the hand.

‘Another example,’ he said. ‘Some years ago you had a very serious delusion indeed. You believed that three men, three onetime Party members named Jones, Aaronson and Rutherford – men who were executed for treachery and sabotage after making the fullest possible confession – were not guilty of the crimes they were charged with. You believed that you had seen unmistakable documentary evidence proving that their confessions were false. There was a certain photograph about which you had hallucination. You believed that you had actually held it in your hands. It was a photograph something like this.’

An oblong slip of newspaper had appeared between O’Brien’s fingers. For perhaps five seconds it was within the angle of Winston’s vision. It was a photograph, and there was no question of its identity. It was the photograph. It was another copy of the photograph of Jones, Aaronson and Rutherford at the Party function in New York, which he had chanced upon eleven years ago and promptly destroyed. For only an instant it was before his eyes, then it was out of sight again. But he had seen it, unquestionably he had seen it! He made a desperate, agonizing effort to wrench the top half of his body free. It was impossible to move so much as a centimeter in any direction. For the moment he had even forgotten the dial. All he wanted was to hold the photograph in his fingers again, or at least to see it.

‘It exists!’ he cried.

‘No,’ said O’Brien.

He stepped across the room. There was a memory hole in the opposite wall. O'Brien lifted the grating. Unseen, the frail slip of paper was whirling away on the current of warm air; it was vanishing in a flash of time. O'Brien turned away from the wall.

'Ashes,' he said. 'Not even identifiable ashes. Dust. It does not exist. It never existed.'

'But it did exist! It does exist! It exists in memory. I remember it. You remember it.'

'I do not remember it,' said O'Brien.

Winston's heart sank. That was doublethink. He had a feeling of deadly helplessness. If he could have been certain that O'Brien was lying, it would not have seemed to matter. But it was perfectly possible that O'Brien had really forgotten the photograph. And if so, then already he would have forgotten his denial of remembering it, and forgotten the act of forgetting. How could one be sure that it was simply trickery? Perhaps that lunatic dislocation in the mind could really happen: that was the thought that defeated him.

O'Brien was looking down at him speculatively. More than ever he had the air of a teacher taking pains with a wayward but promising child.

'There is a Party slogan dealing with the control of the past,' he said. 'Repeat it, if you please.'

"'Who controls the past controls the future: who controls the present controls the past,'" repeated Winston obediently.

““Who controls the present controls the past,”” said O’Brien, nodding his head with slow approval. ‘Is it your opinion, Winston, that the past has real existence?’

Stylistic Level

After the severe physical torture that resulted in control, comes the quiet preaching and false evidences to dominate the mind of Winston; to completely change his mind; to make him believe in fallacies; to be able to believe in two contradicted ideas at the same time; to completely erase his memory and be able to forget whatever goes against the party and then to forget the act of forgetting.

Lexical Categories

General

The author uses simple formal vocabularies. Whether in third person or first person narrative, the vocabularies are of the kind that is relates to mind and memory such as: believe, remember, hallucination, and memory. The vocabularies are very familiar. There is no use of rare or strange vocabularies. Sentences are in the simplest form. No idiomatic expressions are used.

Nouns

The main nouns used are abstract ones. They refer to cognition and thinking. Five proper nouns can be also found as well as the nouns of the two main characters in the novel. Three of them refer to persons that the

reader never meets in the novel, and two refer to the cities of London and New York.

Adjectives

There are sixteen adjectives in the Text; thirteen attributive (serious, fullest, possible, unmistakable, certain, oblong, another, desperate, agonizing, frail, warm, identifiable, and lunatic) and three predicative (guilty, false, and certain). The majority of the adjectives modifies mental nouns and mind processes. Only two of them modify physical objects; one modifies the piece of paper and the other describes Winston.

Grammatical Categories

All the sentences in the Text are declarative sentences in the third and first narrative person, except two interrogative sentences in the third narrative person and a directive one with the illocutionary force of a request in the first person narrative. Length of sentences varies from a one-word sentence to a thirty seven-word sentence. At this advanced stage of the dialogue sentences begin to become longer and complex. This refers to the changing from the phase of control to that of domination. But the declarative assertive sentences are still the only sentences in use except for the appearance of a question or two in each conversation. There are thirteen complex sentences and forty simple ones. Complexity of sentences is due to coordination and subordination. Complexity is mainly found in the predicate not in the subject. Dependent clauses are mainly 'that' clauses and relative clauses. There

are two examples of adverbial fronting; “For perhaps five minutes.....”
“For only an instant.....”

Noun phrases are relatively complex. Some noun phrases are complex due to premodification by adjectives, and others due to postmodification by relative clauses and prepositional phrases.

As far as verb phrases are concerned, there is a considerable appearance of simple sentences with the verb ‘be’ as a linking main verb between the subject and the subject complement and the verb ‘have’ as a main verb. This gives the declarative sentence an assertive power more than other types of verb phrases. third person narrative is written in the familiar past tense phrase, while in the first person narrative the author uses both the present simple and the past simple tenses according to the subject that the conversation deals with. The use of the past perfect in a paragraph written completely in the simple past has its assertive effects. It comes as a response to O’Brien’s words of ‘delusion’ and ‘hallucination’ in the previous paragraph:

An oblong piece of paper *had appeared* between O'Brien’s fingers.

For a moment he *had even forgotten* the dial.

Figures of Speech

To achieve its end, discourse of domination has to be straight and clear without the slightest possibility for misunderstanding or misinterpretation. Winston has to understand everything. So, at this stage of mind domination we find the first person narrative empty of schematic construction and figurative language. But if there is any, then it is found

in the third person narrative. In line with the first person discourse, the author reduces the use of figurative language and schematic structures in the third person discourse.

Repetition and Connotation

The aim of the first person discourse is to dominate the mind and thoughts of Winston. Words that refer to mind, thinking, and belief are found nearly in every sentence in the dialogue and in the third person narrative also.

The verb 'believe' is repeated three times by O'Brien in the conversation. The word 'memory' is mentioned twice; the first one by the author in the first person narrative when he refers to the memory hole. And the second by Winston in the first person discourse. It is worth mentioning here that memory holes are found in every room and every cabinets inside the four ministries. They are used to destroy ever piece of paper that accidently survives from the past and contains even the most trivial piece of information that contradicts with the present. This refers indirectly to the processes of destruction of memory. The verb 'remember' is mentioned three times; the first one by Winston in an affirmative declarative sentence and the second by O'Brien in a negative declarative sentence, while the third is in the third person narrative by the author describing Winston's state of mind. The verb 'forget' is mentioned five times in its past perfect form and present perfect form, and its gerund by the author as he refers to the thoughts that passed Winston's mind ad this moment. There are also other words which are

related to mind, thinking, and thinking disorder, such as: delusion, evidence, mind, thought, speculatively, opinion, and hallucination.

Schematic structures

Preposing

Three instances of the preposing of the adverb of times are in the first paragraph in the third person narrative. The aim is to draw attention to the importance of the shortness of the period of time during which Winston saw the photograph and its very high importance that he even forgets the torturing tool:

For perhaps five seconds it was within the angle of Winston's vision.

For only an instant it was before his eyes.

For the moment he had forgotten the dial.

Parallelism:

The slogan of the party that deals with the past says:

Who controls the present controls the past

Context and Cohesion

Context

The greatest part of the Text is a dialogue between the two main characters in the novel; a first person narrative. At this level of narrative, the writer conveys his idea to the reader through the words of the

characters in the novel. Even in the third person narrative, the writer takes the role of a commentator on the events or a describer who describes the scenes. The ordinary reader never feels the existence of an author. He never directly implies any attitude towards the subject. What the characters say is represented by direct quotations. The pronoun 'you' is the one that is used by O'Brien in addressing Winston. he uses the pronoun 'I' to refer to himself just once.

Cohesion

Different cohesive ties are used in the text; there are of course the implicit connections of meaning as well as coordinating conjunctions, linking adverbials and cross references.

In the first two sentences, there is the subject 'you' referring to Winston and an implicit meaning connection to connect between the two sentences. In the sentences that follow, the author uses elegant variation to refer to the three men whom he first names as Aaronson, Jones, and Rutherford. After referring to them with their proper names, he then calls them Inner Party Members, and then refers to them as 'the men' only. Another lexical cohesive tie is the repetition of the word 'photograph' with an indefinite article at the first time, and then with the definite article 'the'. Coordinating conjunctions are found to join sentences. Third person pronouns such as 'they and it' are used to refer to the three men and the photograph.

Pragmatic Level

Speech Acts

There is one directive speech act sentence having the illocutionary force of a request”

- *Repeat it, if you please.*

There is also one interrogative sentence. It is an indirect directive speech act.

- *Is it your opinion, Winston, that the past has a real existence?*

At this stage of discourse, O’Brien gives Winston the opportunity to talk. At first he asks him to repeat a slogan of the Party, and then he asks him a question.

All the other sentences are declarative sentences carrying the assertive illocutionary force of the representative speech act. In order to dominate someone or some people, the dominating party has to continue telling them what it considers facts. The dominator is a preacher who keeps telling the others what he considers facts in declarative sentences.

Text Eight

Again the feeling of helplessness descended upon Winston. His eyes flitted towards the dial. He not only did not know whether ‘yes’ or ‘no’ was the answer that would save him from pain; he did not even know which answer he believed to be the true one.

O’Brien smiled faintly. “You are no metaphysician, Winston,” he said. “Until this moment you had never considered what is meant by

existence. I will put it more precisely. Does the past exist concretely, in space? Is there somewhere or other a place, a world of solid objects, where the past is still happening?"

"No."

"Then where does the past exist, if at all?"

"In records. It is written down."

"In records. And –?"

"In the mind. In human memories."

"In memory. Very well, then. We, the Party, control all records, and we control all memories. Then we control the past, do we not?"

"But how can you stop people remembering things?" cried Winston, again momentarily forgetting the dial. "It is involuntary. It is outside oneself. How can you control memory? You have not controlled mine!"

O'Brien's manner grew stern again. He laid his hand on the dial. "On the contrary," he said, "you have not controlled it. That is what has brought you here. You are here because you have failed in humility, in self-discipline. You would not make the act of submission which is the price of sanity. You preferred to be a lunatic, a minority of one. Only the disciplined mind can see reality, Winston. You believe that reality is something objective, external, existing in its own right. You also believe that the nature of reality is self-evident. When you delude yourself into thinking that you see something, you assume that everyone else sees the same thing as you. But I tell you, Winston, that reality is not external. Reality exists in the human mind, and nowhere else. Not in the individual mind, which can make mistakes, and in any case soon perishes: only in

the mind of the Party, which is collective and immortal. Whatever the Party holds to be truth is truth. It is impossible to see reality except by looking through the eyes of the Party. That is the fact that you have got to re-learn, Winston. It needs an act of self-destruction, an effort of the will. You must humble yourself before you can become sane.”

He paused for a few moments, as though to allow what he had been saying to sink in.

“Do you remember,” he went on, writing in your diary, “Freedom is the freedom to say that two plus two makes four”?”

“Yes,” said Winston.

O’Brien held up his left hand, its back towards Winston, with the thumb hidden and the four fingers extended.

‘How many fingers am I holding up, Winston?’

‘Four.’

‘And if the Party says that it is not four but five – then how many?’

‘Four.’

The word ended in a gasp of pain. The needle of the dial had shot up to fifty-five. The sweat had sprung out all over Winston’s body. The air tore into his lungs and issued again in deep groans which even by clenching his teeth he could not stop. O’Brien watched him, the four fingers still extended. He drew back the lever. This time the pain was only slightly eased.

‘How many fingers, Winston?’

‘Four.’

The needle went up to sixty.

‘How many fingers, Winston?’

‘Four! Four! What else can I say? Four!’

The needle must have risen again, but he did not look at it. The heavy, stern face and the four fingers filled his vision. The fingers stood up before his eyes like pillars, enormous, blurry and seeming to vibrate, but unmistakably four.

‘How many fingers, Winston?’

‘Four! Stop it, stop it! How can you go on? Four! Four!’

‘How many fingers, Winston?’

‘Five! Five! Five!’

‘No, Winston, that is no use. You are lying. You still think there are four. How many fingers, please?’

‘Four! Five! Four! Anything you like. Only stop it, stop the pain!’

Stylistic Level:

At this advanced stage of conversation, O'Brien follows a new strategy. He has to present evidences that support his ideas and at the same time prove that Winston is wrong. After that Winston has to believe in the thought of the Party. Now it is time to ask him questions and to hear his answers.

Lexical Categories:

General:

The Text starts with a very clear description of Winston's state. Everything is summarized in the second sentence; "His eyes flitted towards the dial". The dial is all that he thinks of and terrified from. The author doesn't use 'he' (that refers to Winston) as a subject in this sentence. He uses 'his eyes' instead. This is a reference to the physical state of Winston. Every part of his body is fixed firmly to the bench he is tied to. He cannot move any part of his body. So the only reaction he can do as he hears the question of O'Brien is that his eyes flew towards the dial. It is also possible that Orwell doesn't want to use Winston as a human agent in this sentence. The use of human agents refers in part of it to willingness behavior. Winston in this situation is completely without will, without freedom, without the slightest feeling of his humanity.

Vocabularies are simple, formal, and descriptive. They, generally, refer to mind, thinking, and memory. They text is completely empty of emotive language and idiomatic expressions. All the meanings are straight and direct. Nothing is liable to the slightest chance of misunderstanding or misinterpretation.

Nouns:

Despite the fact that the word 'Party' is mentioned at least once in every page in the whole novel, but this is the first time that is explicitly used as a collective noun in a complex coordinated sentence with the subject 'we' mentioned twice once in each part of coordination,

and then followed with another sentences with a question tag with ‘we’, referring to the party, as its subject. From now on, to the end of the novel, the first person pronoun ‘we’ refers to the Party and nothing else than the party. O’Brien never uses it to refer to himself and Winston:

‘We, the Party, control all records, and we control all memories. Then we control the past, do we not?’

In an earlier chapter, the pronoun ‘we’ is used only once by Winston and his girlfriend Julia when they are arrested by that thought police. Each of them says to the other:

‘We are the dead’

All the nouns, except few concrete ones, are abstract nouns. Generally they refer to mental or personal states. Words such as helpless, pain, mind, lunatic, and memory, are found in every paragraph. There is no need to use proper nouns because they talk about no one other than themselves. O’Brien addresses Winston using ‘you’ so does Winston in the few sentences he speaks.

Adjectives:

Adjectives are not frequent in this Text. The whole text includes eighteen adjectives; eight are attributive and ten are predicative. Two of the attributive adjectives are gradable and the others are non-gradable. The gradable attributive adjectives are ‘deep’ and ‘heavy’. All the predicative adjectives in the text are non-gradable. All the nouns that the adjectives in the text modify are abstract ones except O’Brien’s fingers,

face, and hand. The adjectives refer to moral and psychological concepts. The nouns they modify are mainly mental; they relate to memory and thinking. At every stage in the novel, the writer knows very well what vocabularies to use. He always uses the nouns, adjectives, verbs, and adverbs that describe the situation of the characters. He always puts the reader in the suitable context, and surrounds them with the vocabularies that always remind them at what stage they are.

Verbs:

As it is the case with the use of every part of speech, Orwell uses verb in such a careful and precise way that have an important participation in the building of meaning. Among the prominent intentional uses of the sixty one verbs that the sentences in the text include is the uses of the verb ‘to control’, ‘to believe’, ‘to be’, and other verbs in the text. The verb ‘to control’ is repeated six times in its simple and perfect forms. It is a psychological fact that the repetition of something or some idea on the hearing of someone leads to his continuous unconscious thinking of it and then to believe in it. The aim is that Winston to believe that the Party controls every aspect of life. The verb ‘to believe’ is always associated with Winston’s thoughts. It is the verb in every sentence that talks about what Winston thinks it is right. But it is immediately followed with a ready-made proof that destroys the previous belief in the previous sentence. Winston’s thoughts are to be destroyed and he is to be convinced that he was mentally defective. O'Brien talks about what Winston thinks using the skeptic ‘believe’ and ‘assume’. At the same time he is very ready to destroy Winston’s beliefs

and assumptions. Winston is always wrong. He suffers from intellectual aberration. The verb 'delude' is ready to destroy Winston.

“You believe that reality is something objective, external, existing in its own right. You also believe that the nature of reality is self-evident. When you delude yourself into thinking that you see something, you assume that everyone else see the same thing as you”

Whenever the Party and its point of view become the subject of talking, sentences with the verb 'to be', in its simple present tense linking the subject with its subject complement, appear a real eternal fact beyond dispute.

“Reality is in the mind of the Party, which is collective and immortal.”

“Whatever the Party holds to be truth is truth.”

“It is impossible to see reality except by looking through the eyes of the Party”

In this last example, it is worth mentioning that Orwell uses 'looking' not 'seeing'. This is to say that individual is unable to see both in the cognitive meaning and the sensitive meaning of 'see'. The Party is the only identity that is able to think and to see. In order to think straightforwardly and to see reality, man has to see what that Party sees and to do what the Party thinks right.

Instead of merely saying that Winston became helpless in the first sentence from the third person narrative, Orwell uses the verb "descend". He wants to say that Winston is drenched in helplessness. A feeling of helplessness got down over him. He is completely covered with helplessness.

“The feeling of helplessness descended upon Winston.”

The use of the verb ‘flit’ to describe the movement of Winston’s eye towards the dial explains several things at one time. It explains his physical state and the state of horror he lives in. as far as his physical state is concerned, the use of the verb ‘flit’ reveals that he is unable to move the slightest part of his body; every part is fixed firmly to the bench he is tied to. The verb also relates to the state of horror he lives in. in fact he doesn’t want to draw O’Brien’s attention to the fact that the dial terrifies him. He thinks that this will remind O’Brien to use it in a try to convince himself that he (O’Brien) may have forgotten it at the moment.

His eyes flitted towards the dial.

Adverbs:

Adverbs are not frequent in the current text. There are only six adverbs, three adverbs of manner (faintly, concretely, and unmistakably), two adverbs of place (outside, here (used twice)), and an adverb of time (momentarily). Adverbs do not have important contribution to the meaning.

Grammatical Categories:

Sentences in the chosen text are different in length. Their length ranges from a one-word sentence to twenty one-word sentence. Generally speaking, the sentences in this text are short sentences. There are eleven interrogative sentences and a tag question with a rising tone in

the text, all of them are in the first person discourse; three are said by Winston addressing O'Brien and eight by O'Brien addressing Winston. The rest of the text is written in declarative sentences.

On the whole, sentences have simple structure. But there are a number of complex sentences. Sentences in the third person narrative are simple except three. On the other hand, we can find some complex ones in the first person narrative. Complexity differs from one sentence to another. There complex sentences because of coordination and others because of subordination. All complex sentences talk about the wrong beliefs of Winston's and the always correct ones on the Party's.

Types of clauses that are used are relative clauses, that-clauses and WH-clauses. Independent clauses in complex sentences mainly have the verb 'believe' as a main lexical verb.

Noun phrases are simple ones. As far as verb phrases are concerned, the third person narrative is completely written in the simple past tense, while the first person narrative is written in both simple present and simple past. There is a recurrent use of the past perfect without mentioning an earlier event or time. Orwell uses this structure as a type of certainty to confirm that the event undoubtedly happened.

- *The word ended in a gasp of pain. The needle of the dial **had shot** up to fifty five. The sweat **had sprung** all over Winston's body.*

Figures of Speech:

Preposing:

There are three instances of preposing in the text. Two of them are in the third person narrative and one is in the first person narrative. In all the three instances the preposing is shown by moving the adverb of time to right before the subject.

- *Again the feeling of helplessness descended upon Winston.*
- *Until this moment you had never considered what is meant by existence.*
- *Momentarily forgetting the dial, Winston cried.*

It is worth mentioning that to adverb preposing doesn't affect the meaning of the utterance to the degree that it will be misinterpreted or misunderstood.

Metaphor:

There are eight instances of metaphor in the chosen text. All of them are in the third person narrative. Metaphor does never appear in the first person narrative when the subject of this narrative is the discourse of control and domination and especially when that discourse has something to do with politics.

The metaphorical expressions in the following five sentences are due to the fact that the author considers inanimate objects to have a will and have the ability to act willingly on their own.

- *The feeling of helplessness descended upon Winston.*
- *His eyes flitted towards the dial.*
- *The fingers stood up before his eyes.*
- *The sweat had sprung all over Winston's body.*
- *The needle went up to sixty.*

There are three more metaphorical expressions. They are due to the fact that the author compares objects directly to other different ones.

In the following sentence he compares the ideas O'Brien says to rocks or some other heavy things sinking in the ocean. When they reach the bottom, they will be more stable and have a permanent situation:

- *He paused for a moment, as though to allow what he had been saying to sink in.*

In the following sentence Orwell compares the eyes of the party to a microscope or magnifying glass that enables the individual to see clearly:

- *It is impossible to see reality except by looking through the eyes of the Party.*

The last metaphorical instance is because the author compares air to sharp knives that cut through the lungs of Winston.

- *The air tore into his lungs and issued again in deep groans....*

Personification:

The previous sentence includes personification in the phrase ‘the eyes of the party’. The Party is always considered the supreme wise and powerful leader who is always right and can never make any mistake.

Parallelism:

There are three instances of parallelism; the first one is between the structures and meanings of two coordinated sentences in the same complex sentence:

- *We, the Party, control all records, and we control all memories.*

The repetition of the subject noun phrase and the verb of the first sentence in the second coordinated sentence has only one aim, i.e. to make the concept of the Party’s control on records and on people’s memories to be established in the deepest parts of Winston’s mind and thinking. The previous sentence has repetition, too.

The second appearance of parallelism is similarity in the structure of two noun phrases in the same sentence:

- *O’Brien held his left hand with the thumb hidden and the four fingers extended.*

The third example of parallelism is represented by the use of the same subject ‘it’ and the same linking verb to be ‘is’ in two successive sentences:

- *It is voluntary. It is outside oneself.*

Simile:

There is one example of simile, which is represented by the writer simulating the fingers of O'Brien's hand to enormous pillars:

- *The fingers stood before his eyes like pillars, enormous.....*

Rhetorical questions:

The text has only one rhetorical question. It is in the first person narrative, and it is addressed to O'Brien by Winston:

- *How can you control memory?*

It means that O'Brien cannot control memory.

Repetition:

The following question is repeated four times by O'Brien on addressing it to Winston.

- How many fingers Winston?

With one difference in the fourth time where he uses 'please' instead of 'Winston' in a reference to his being bored and tired of Winston's slow learning.

Context and Cohesion:

Context:

Except for the long dialogues between O'Brien and Winston, and between Winston and Julia, and the short ones between Winston and some other colleagues of his, the whole novel is written in the third

person. In the paragraphs that are written in the third person narrative, the author is no more than a describer who describes the scenes and the events for the reader. The reader sees the characters and hears their voices as they talk when he reads the first person discourse. But when the reader reads the third person narrative he hears a different voice which he cannot decide from where it comes and who the speaker is. O'Brien uses the proper noun 'Winston' and the pronoun 'you' when he speaks to Winston. In the chances that Winston is allowed to talk in, he uses the pronoun 'you' to address O'Brien.

Cohesion:

Cohesion in the text is manifested through both coordinating conjunction and the implicit connections of meaning. For example, the adverb 'again' at the beginning of the Text connects what follows with the previous text. The second, the third, and the fourth sentences are connected to the first sentence and to each other by the possessive adjective 'his' and by the subject and object pronouns 'he' and 'him' that refer to Winston.

The second paragraph is connected with the first one through reliance on implicit meaning. Pronouns in the questions and answers are cohesive devices in the text. Another cohesive device is the recurrence of the pronoun 'you' that refers to Winston in almost every one of O'Brien's sentences. What is worth mentioning here is that O'Brien never uses the pronoun 'it' to refer to the Party. The Party is always the Party. There is no pronoun that can stand for it.

Pragmatic Level:

Speech Acts:

With the exception of a rhetorical question and five interrogative sentences, all the text is written in declarative sentences. Every sentence has the assertive illocutionary act of the representative speech act. This is a strategy the Orwell follows in the whole novel, especially in the discourse of the first person narrative. To be clear and assertive is the shortest way to control others. There is no place for misunderstanding and misinterpretation. It is worth mentioning here that the language of Oceania, *The Newspeak*, does not allow indirect speech acts. The language is direct in every aspect of life.

Text Nine:

Abruptly he was sitting up with O'Brien's arm round his shoulders. He had perhaps lost consciousness for a few seconds. The bonds that had held his body down were loosened. He felt very cold, he was shaking uncontrollably, his teeth were chattering, the tears were rolling down his cheeks. For a moment he clung to O'Brien like a baby, curiously comforted by the heavy arm round his shoulders. He had the feeling that O'Brien was his protector, that the pain was something that came from outside, from some other source, and that it was O'Brien who would save him from it.

'You are a slow learner, Winston,' said O'Brien gently.

‘How can I help it?’ he blubbered. ‘How can I help seeing what is in front of my eyes? Two and two are four.’

‘Sometimes, Winston. Sometimes they are five. Sometimes they are three. Sometimes they are all of them at once. You must try harder. It is not easy to become sane.’

He laid Winston down on the bed. The grip on his limbs tightened again, but the pain had ebbed away and the trembling had stopped, leaving him merely weak and cold. O’Brien motioned with his head to the man in the white coat, who had stood immobile throughout the proceedings. The man in the white coat bent down and looked closely into Winston’s eyes, felt his pulse, laid an ear against his chest, tapped here and there; then he nodded to O’Brien.

‘Again,’ said O’Brien.

The pain flowed into Winston’s body. The needle must be at seventy, seventy-five. He had shut his eyes this time. He knew that the fingers were still there, and still four. All that mattered was somehow to stay alive until the spasm was over. He had ceased to notice whether he was crying out or not. The pain lessened again. He opened his eyes. O’Brien had drawn back the lever.

‘How many fingers, Winston?’

‘Four. I suppose there are four. I would see five if I could. I am trying to see five.’

‘Which do you wish: to persuade me that you see five, or really to see them?’

‘Really to see them.’

‘Again,’ said O’Brien.

Perhaps the needle was at eighty – ninety. Winston could only intermittently remember why the pain was happening. Behind his screwed-up eyelids a forest of fingers seemed to be moving in a sort of dance, weaving in and out, disappearing behind one another and reappearing again. He was trying to count them, he could not remember why. He knew only that it was impossible to count them, and that this was somehow due to the mysterious identity between five and four. The pain died down again. When he opened his eyes it was to find that he was still seeing the same thing. Innumerable fingers, like moving trees, were still streaming past in either direction, crossing and recrossing. He shut his eyes again.

How many fingers am I holding up, Winston?’ ‘I don’t know. I don’t know. You will kill me if you do that again. Four, five, six – in all honesty I don’t know.’

‘Better,’ said O’Brien.

Stylistic Level:

The current text is somehow different from the previous eight Texts. There is a larger area for the third person narrative. Even the first person discourse has a different strategy. Expressions are nearer to advices than to teachings. No more proofs that Winston is wrong and is infected with intellectual aberration. This is because Winston really believes now that he is infected with intellectual aberration. Now it is time for Winston to recover from his mental illness. Winston really

wants to be healed. In the previous Texts talking and intellectual proofs as well as physical torture have their effect on Winston's mind. Now it is time for physical as well as advice to be effective in the recovery of Winston.

General:

Not only in 1984 but in all his novels, Orwell's vocabularies are simple, descriptive and common. He never uses strange or rare vocabularies. The current text has no idiomatic expression. In its simple language, the text reflects the state of mind of Winston. Vocabularies that refer to mind and thinking are not used. Now he is a blank page.

Lexical Categories

Nouns:

There is a tangible presence for concrete nouns. Orwell always uses the language that suits the situation. The previous Texts deal with mental state, mind, and thinking. This is why they are filled almost completely with abstract nouns. In the current text, Winston is in transitional state between mind illness and complete recovery. This is the reason behind the balance between concrete nouns and abstract nouns in this Text. Both concrete and abstract nouns in the text relate to pain, torture, and bodily feelings. There is also reference to the physical relationship and the emotional feelings that Winston believes to be between him and O'Brien.

Adjectives:

Adjectives are not frequent in the text. All the adjectives in this Text are eight only. Three of them are predicative; loosened, cold, and weak. The other five are attributive; moving, screwed-up, mysterious, heavy, and slow. Four of them are gradable; two predicative and two attributive. The adjectives in this text refer to the physical and mental state of Winston.

Verbs:

With the exception of few sentences that the main verbs in them are the verbs 'to be', the verbs in all other sentences are dynamic verbs. The verbs 'to be' are used in sentences to link the subjects with the subject complement which happens to be nouns in some sentences and adjectives in others. Other verbs are mainly verbs of movement, such as flow, shake, tremble, etc. Orwell uses verbs skillfully to convey the best image of meaning. For example, instead of saying that Winston started to feel pain, he uses the verb 'flow' which gives a vivid image for the invasion of pain to Winston's body. And when he wants to describe how Winston started gradually to starts to be relieved from pain, he uses the verb 'ebb away' which gives a better image than saying the pain started to be less and less gradually. This metaphorical use of the verbs gives in a short sentence a clearer and more accurate picture than what the reader can get from whole paragraph written by another who is less skillful and doesn't have the great writing experience of Orwell.

Adverbs:

Adverbs in the text are very few. All of them are adverbs of manner. The meaning that first adverb in the Text ‘abruptly’ conveys cannot be expressed fully and accurately in several lines if we want to express it without using this word. There is one sentence adverb, disjunct adverb; the first one. Other adverbs modify verbs in their sentences.

Grammatical Categories:

With the exception of five interrogative sentences; two of them are rhetorical questions, all the rest sentences are statements. The majority of sentences are simple ones except very few complex sentences. The complexity is because of coordination, that clauses, and relative clauses. What makes this text different from the previous ones is that the area of the third person narrative is larger than that of the first person which is dominant in the previous texts. Complex sentences are in the third person narrative only. The sentences in the first person narrative, the dialogue between O’Brien and Winston, are simple one clause sentences. The majority of sentences are short ones. Sentences length varies from one-word sentence for the shortest ones to thirty two-word sentence for the longer sentence.

The favoured dependent clauses are ‘that’ clauses. There are of course other dependent clauses such as relative clauses and non-finite clauses, but the majority are ‘that’ clauses.

There are simple and complex noun phrases. Complexity in noun phrases is due to postmodification, such as:

The bonds that held his body down were loosened

The grip on his limbs tightened again.

The man in the white coat bent down.

There is also a non-finite subject clause:

To stay alive until the spam was over was all that mattered.

All verb phrases are in the ordinary past simple tense and past perfect tense. In this respect there is no departure from the ordinary verb phrases that are familiar in narrative.

Figures of Speech:

Schemes:

Fronting:

There is an instance of fronting. It is the fronting of the adverb of manner in the first sentence.

Abruptly he was sitting up with O'Brien's arm round his shoulders.

This adverb explains how Winston suddenly finds himself. All that he is able to remember is that he was being tortured. The author tells us that perhaps he lost conscious for a few seconds. The adverb 'abruptly' means that there is a missing period between the torture and his being sitting with O'Brien's arm round his shoulder. According to the writer it is not longer than a few seconds. It is not allowed to stay losing conscious for more than a few seconds. Because of its reference to that missing period of time, the writer prefers to front it.

Inversion:

The text contains an instance of inversion in which the subject non-finite phrase is postponed and the predicate noun phrase is fronted. This is to put an end focus on the postponed subject.

All that mattered was somehow to stay alive until the spasm was over.

As far as he is concerned, it doesn't matter how to stay alive. All that he wants is just to stay alive.

Tropes:

Parallelism:

Parallel structures in successive sentences are used by the author to describe Winston's physical state.

He felt very cold, he was shaking uncontrollably, his teeth were chattering, the tears were rolling down on his cheeks.

These parallel structures can refer to Winston's physical state as an inseparable whole and that the source of his suffering is one. They also add to the strength of the narrative structure.

Another example of parallelism follows the previous example. It comes directly after the sentence that follows the first example.

He had the feeling that O'Brien was his protector, that the pain was something that comes from outside, from some other source, that it was O'Brien who would save him from it.

The third instance of parallelism is also in the third person narrative. It describes the behavior of the nurse or the physician whose duty is to watch Winston's health.

The man in the white coat bent down and looked closely into Winston's eyes, felt his pulse, laid an ear against his chest, tapped here and there, then he nodded to O'Brien

The use of parallel structures in this instance can be understood that the nurse does everything in the same style.

The fourth example of parallelism in this Text is from the third person narrative also.

The pain had ebbed away and the trembling had stopped

This parallel structure can be understood as a reference to the fact that both of the two matters, the pain and the trembling, stopped at the same time.

The last instance of parallelism in this Text describes a mental state between consciousness and unconsciousness. It is the state in which Winston starts to recover from logical thinking and to believe in contradictions.

Behind his screwed-up eyelids, a forest of fingers seemed to be moving in a sort of dance, disappearing behind one another and reappearing again.

Asyndeton:

The first three examples of parallelism which are mentioned above can be considered instances of asyndeton because of the absence of

conjunctions between the coordinated sentences. The absence of conjunctions gives the impression that all the mentioned states are happening at the same time. It gives a picture to the state of Winston that is clearer than the picture we get if the author uses conjunctions.

Simile:

There is an example of simile in the first paragraph in the third person narrative in which the author resemble Winston as he clung to O'Brien to a child clinging to its protector.

For a moment he clung to O'Brien like a baby.

Rhetorical Questions:

Two rhetorical questions that said by Winston are found in the dialogue in the first person narrative.

How can I help it?

How can I help seeing what is in front of my eyes?

These two rhetorical questions show that Winston is really ready to cooperate but he seeks O'Brien's help.

Anaphora:

In O'Brien's comment on Winston's rhetorical questions there is a repetition for the same group of words at the beginning of every sentence.

Sometimes, Winston. Sometimes they are five. Sometimes they are three. Sometimes they are all of them at once.

The repetition of these words reflects an aspect of the Party's way of thinking. It is called doublethink; to believe in two or more contradicted ideas at the same time.

Metaphor:

It is familiar in the writings of Orwell to find him resemble inanimate and abstract things to animate objects and give them the ability to behave by themselves.

The pain had ebbed away and the trembling had stopped.

The pain flowed into Winston's body.

The pain died down again

To deal with inanimate objects as living things and give them the ability to behave and even to think is a very familiar metaphorical comparison, not only in literary writings but in everyday speech also. But it becomes important and has its significant when it is used by such an accurate writer as George Orwell who is very skillful in using language to the point that the sentences' structures and vocabularies always appear in concord with the main subject or idea that a specific chapter deals

with. What is worth mentioning in this respect is that whenever this kind of metaphorical comparison is used, in the whole novel, we find that the writer talks about something related to Winston. It is worth considering to remember the state of Winston and the scene in which he is being tortured. There are three men, O'Brien, the nurse, and Winston, and the dial. Winston is the only person, or thing, that is unable to move. So, to use this kind of metaphorical comparison in describing Winston's physical feelings is a reference to Winston's inability to move. So, instead of saying explicitly that Winston is unable to move, the author makes everything able to move inside his body except his body.

Context and Cohesion:

Context:

The third person narrative is more than the first person narrative. The dialogue between the two main characters in the novel is very little. This is due to the fact that Winston passes through a transitional state of mind between consciousness and unconsciousness. The writer knows when to speak and when to let characters speak. The vivid description and the skillful use of language gives the reader a very clear idea about what happens inside Winston's mind and body. The writer refers to the characters by their names. The structure of the novel is to present the narrative through the characters and an unknown narrator. He doesn't give any judgment concerning the events and the characters; he leaves everything to go as it is leaving the judgment to the reader.

Cohesion:

The text is empty of elegant variation. The writer keeps repeating the names of persons and things as it is firstly used in the novel. To repeat without variation has its positive effect in achieving mind domination. To keep the subject with one idea concerning a specific person or a concept, to keep him having just one image in his mind for a person or a concept will make your task to control him and then to have domination on his mind. The author uses logical links such as anaphorical references and coordinating conjunctions in some places to achieve cohesion. In other places he relies on the implicit connections of meaning.

For example, in the following two sentences cohesion relies on the anaphorical reference and the implicit connection of meaning at the same time:

He laid Winston down on the bed. The grip on his limbs tightened again.

Before these two sentences O'Brien was talking to Winston. So, it is very clear that the first 'he' belongs to O'Brien. But the possessive adjective 'his' in the second sentence may belong to any of them. But to say, in the first sentence, that it is Winston who is lying on the bed and that it is O'Brien who lays him there clarifies the reference of 'his' because it modifies tightened limbs. It refers to Winston's limbs.

The subject pronoun 'he' is repeated in every sentence in the first and the last paragraphs, where it refers to Winston.

Another example for the anaphorical reference and the reliance logical judgment is found in the same paragraph:

The man in the white coat bent down and looked closely into Winston's eyes, felt his pulse, laid an ear against his chest, tapped here and there, then he nodded to O'Brien.

Here there is a reference to two men; Winston and the man in the white coat. There are two possessive adjectives 'his' in the two verb phrases that follow, and there is 'he' in the last sentence. The first sentence in this example explains who these pronouns belong to. In this sentence the noun phrase 'the man in the white coat' is the subject who moves and behaves, and Winston is the object. So, logically what is subject belongs to the subject and the object pronoun belongs to the object.

Pragmatic Level:

Speech Acts:

The third person narrative tells the reader about the physical and mental state of Winston describing the smallest details by the skillful use of short declarative sentences.

The first person narrative tells the reader what O'Brien tells Winston about the latter state and what he has to do to recover from mind illness.

There is a repeated rhetorical question which is said by Winston to O'Brien in an interrogative sentence having the illocutionary force of an indirect request that is presented in indirect directive speech act:

How can I help it?

We can also find another indirect directive speech act which has the illocutionary force of an indirect imperative, said by O'Brien to Winston telling him that he should work harder because it is not easy to recover from mind illness.

You must try harder

The rest of the text is written in declarative sentences expressing representative speech acts with the assertive illocutionary force. Representative speech acts are very common in all kinds of narrative, and especially in the narrative that deals with the discourse of control and domination.

Text Ten:

A needle slid into Winston's arm. Almost in the same instant a blissful, healing warmth spread all through his body. The pain was already half-forgotten. He opened his eyes and looked up gratefully at O'Brien. At sight of the heavy, lined face, so ugly and so intelligent, his heart seemed to turn over. If he could have moved he would have stretched out a hand and laid it on O'Brien's arm. He had never loved him so deeply as at this moment, and not merely because he had stopped the pain. The old feeling, that at bottom it did not matter whether O'Brien was a friend or an enemy, had come back. O'Brien was a person who could be talked to. Perhaps one did not want to be loved so much as to be understood. O'Brien had tortured him to the edge of lunacy, and in a little while, it was certain, he would send him to his death. It made no

deference. In some sense that went deeper than friendship, they were intimates: somewhere or other, although the actual words might never be spoken, there was a place where they could meet and talk. O'Brien was looking down at him with an expression which suggested that the same thought might be in his own mind. When he spoke it was in an easy, conversational tone.

'Do you know where you are, Winston?' he said.

'I don't know. I can guess. In the Ministry of Love.'

'Do you know how long you have been here?'

'I don't know. Days, weeks, months – I think it is months.'

'And why do you imagine that we bring people to this place?'

'To make them confess.'

'No, that is not the reason. Try again.'

'To punish them.'

'No!' exclaimed O'Brien. His voice had changed extraordinarily, and his face had suddenly become both stern and animated. 'No! Not merely to Text your confession, nor to punish you. Shall I tell you why we have brought you here? To cure you! To make you sane! Will you understand, Winston, that no one whom we bring to this place ever leaves our hands uncured? We are not interested in those stupid crimes that you have committed. The Party is not interested in the overt act: the thought is all we care about. We do not merely destroy our enemies, we change them. Do you understand what I mean by that?'

He was bending over Winston. His face looked enormous because of its nearness, and hideously ugly because it was seen from below. Moreover it was filled with a sort of exaltation, a lunatic intensity. Again Winston's heart shrank. If it had been possible he would have cowered deeper into the bed. He felt certain that O'Brien was about to twist the dial out of sheer wantonness. At this moment, however, O'Brien turned away. He took a pace or two up and down. Then he continued less vehemently:

'The first thing for you to understand is that in this place there are no martyrdoms. You have read of the religious persecutions of the past. In the Middle Ages there was the Inquisition. It was a failure. It set out to eradicate heresy, and ended by perpetuating it. For every heretic it burned at the stake, thousands of others rose up. Why was that? Because the Inquisition killed its enemies in the open, and killed them while they were still unrepentant: in fact, it killed them because they were unrepentant. Men were dying because they would not abandon their true beliefs. Naturally all the glory belonged to the Victim and all the shame to the Inquisitor who burned him. Later, in the twentieth century, there were the totalitarians, as they were called. There were the German Nazis and the Russian Communists. The Russians persecuted heresy more cruelly than the Inquisition had done. And they imagined that they had learned from the mistakes of the past; they knew, at any rate, that one must not make martyrs. Before they exposed their victims to public trial, they deliberately set themselves to destroy their dignity. They wore them down by torture and solitude until they were despicable, cringing wretches, confessing whatever was put into their mouths, cowering

themselves with abuse, accusing and sheltering behind one another, whimpering for mercy. And yet after only a few years the same thing had happened over again. The dead men had become martyrs and their degradation was forgotten. Once again, why was it? In the first place, because the confessions that they had made were obviously extorted and untrue. We do not make mistakes of that kind. All the confessions that are uttered here are true. We make them true. And above all we do not allow the dead to rise up against us. You must stop imagining that posterity will vindicate you, Winston. Posterity will never hear of you. You will be lifted clean out from the stream of history. We shall turn you into gas and pour you into the stratosphere. Nothing will remain of you; not a name in a register, not a memory in a living brain. You will be annihilated in the past as well as in the future. You will never have existed.'

Stylistic Level:

The torture session ended with some satisfaction on O'Brien's part. Now it is time to exchange talks in a way that is nearer to the talks of ordinary people than the talk of torture and examination. Now Winston is in the transitional stage between understanding and acceptance. At this stage the thought criminal is to be dealt with as ordinary person; he has to feel that he is an ordinary person. This is to prepare him to the stage of acceptance where he must accept willingly the principles of the party, believe sincerely in double thinking, and love Big Brother from all his heart. At this stage language is different. It is an ordinary talk like any other ordinary talk between two ordinary persons. There will be more

interrogative sentences despite the fact that representative speech act will remain dominant to tell Winston the facts about how to be straight, obedient to the party with a heart filled with the love of Big Brother.

Lexical Categories:

General:

Vocabularies are simple, descriptive, and formal. Language begins general then it changes into specific when concern of the conversation begins to tend to the principles of the party, and how they, at the Ministry of Love, deal with thought criminals. This is the first time the writer uses emotion language or specifically emotion vocabularies, specifically the word 'love' is mentioned several times. Suddenly Winston finds that he loves his torturer. This is a right step on the way of recovery. To recover from intellectual deviation is to love Big Brother. In this text the writer uses one idiomatic expression; *his heart seems to turn over*. This has nothing to do with Winston's cognition since it is addressed indirectly to the reader. It is found in the third person narrative. No collocations are used. All the vocabularies are used in their conceptual meaning. All other meanings are forbidden; the language, according to the Party, is to mean as it is in the dictionary.

Nouns:

The majority of the nouns in this Text are abstract nouns; warmth, pain, heart, love, enemy, friend, etc. nouns refer to emotion and moral qualities. Some proper nouns are mentioned here. But they are not names of persons. They are names of political and religious parties. In this respect, O'Brien mentions the Inquisitions of the Middle Ages, the Russian Communists, and the German Nazis. He accuses them all with failure and compares their ways of getting rid from their enemies with the ways of the Party which he describes as the perfect ways. The reference to the party is always as a collective noun. The use of the noun 'warmth' as a countable noun can be understood an intentional use by the writer to differentiate the physical warmth from the warmth of affections which he mentions for the first time in the text.

Adjectives:

Not many adjectives are used in the text. Some nouns are modified by more than one adjective, such as '*a blissful, healing warmth*', '*heavy lined face*'. The noun 'face' is modified also by two predicative adjectives as well as the two attributive ones which are mentioned in the previous sentence; '*so ugly and so intelligent*'. Adjectives are gradable and non-gradable, attributive and predicative.

Verbs:

Verbs are used to present a clear, accurate, and precise image for the mental and physical feelings of Winston, and for ideas of O'Brien. In the first sentence from this Text, the writer uses the verb 'slid' to describe the entrance of the needle into Winston's arm. Of course there are many different ways to say the sentence with different verbs. But saying it in this form and with this verb; '*A needle slid into Winston's arm*' shows that Winston is nearly unconscious and unable to move. He doesn't notice the man who does it. The pain in his body was very severe that he is unable to feel any other thing. If it isn't for the warmth the needle causes, he can never feel its entrance. Another example for expressing meaning through the skillful use of verb is the second sentence: '*Almost in the same instant a blissful healing warmth spread all through his body*'. The verb 'spread' shows the gradual relief that Winston begins to feel immediately after the needle slid into his arm. It also shows that the whole of his body was in agony. In his description for how the pain starts to subside, the author uses the passive voice and the verb 'forget' to show how Winston is absent minded that he just feels the pain to go away. In the third paragraph, the writer says, in the third person narrative: '*If it had been possible he would have cowered deeper into the bed*'. It is a very vivid description to Winston who is unable to do anything. He cannot even cower into the bed like a helpless baby. Different types of verbs are used in both the first and the third person narratives; stative and dynamic, transitive and intransitive.

Grammatical Categories:

There are six interrogative sentences in the text. All others are declarative sentences. Three questions are rhetorical ones. O'Brien uses them to emphasize his point of view. In the other three questions, he explores the mental and cognitive state of Winston. He wants to know what remains in his memory; is he able to think or not? The declarative sentences, that constitute most of the text, are found both in the first person narrative and the third person narrative. Those in the first person narrative tell Winston about the way which the Party uses in dealing with his enemies; the intellectually perverted persons. The declarative sentences in the third person narrative describe the physical, emotional, and mental state of Winston.

There are only a few complex sentences. The origin of complexity is coordination. The majority of sentences are simple one phrase sentences. Sentence length varies from a four word sentence for the short one to a thirty-two word sentence for the longest one. Sentence length and sentence complexity in this Text do not differ from sentence length and complexity in the previous texts.

Noun phrases are simple. Some noun phrases are modified by predicative adjectives. As far as verb phrases are concerned, different kinds of verbs are used. Both kinds of narrative stick to the ordinary use of the past simple tense that is familiar in narrative.

Verb phrases are used to express meaning. For example, '*He opened his eyes and looked gratefully to O'Brien*'. In the usual use of language, a speaker or a writer doesn't need to mention that someone opens his/ her eyes and then looks to something or someone. But the verb

phrase *'opened his eyes'* refers to the fact that Winston was unconscious. And refers also to the relieving effect of the needle injection he has taken in his arm. Another example for the use of verb phrases to express meaning is: *'If he could have moved he would have stretched out a hand and laid it on O'Brien's arm'*. According to this sentence, Winston wishes that he was able to move in order to express his deep gratitude to O'Brien. In fact it is not only gratitude, it is love; this is what the sentence that follows expresses. The passive voice is used several times in this Text. All the uses of the passive voice are in the third person narrative. In the first instance it is used to tell the reader that pain is the main horror that the unconscious Winston wish to be saved from. But Winston is unable to move or behave, he is not more than an inanimate thing; *'The pain was already half forgotten'*. In all the previous sentences there are clear and direct references to Winston, except in this sentence. The pain is forgotten by something that the previous sentences refer to as Winston. In the second instance it is used to express Winston's need to talk to someone, and the reason for his love to O'Brien; *'O'Brien was a person who could be talked to'*. In the third instance, the writer uses the passive voice to say that a human may need someone to understand him and talk to him more than his need to someone who loves him: *'One did not want to be loved so much as to be understood'*. In another example the author uses the passive voice is to describe the ugliness of O'Brien's face: *'.... Hideously ugly because it was seen from below'*. The last time the author uses the passive voice in this Text is when O'Brien tells Winston about his fate: *'You will be annihilated in the past as well as in the future'*

Figures of Speech:

Rhetorical Questions:

The text contains three rhetorical questions. All of them are in the first person narrative. In fact, rhetorical questions are rarely found in the third person narrative. They are always found in the dialogue between the characters. Through these rhetorical questions and the discourse that follows, the writer wants to tell the reader about the strategy that the Party follows in dealing with its enemies. He puts it in the form of discourse that O'Brien addresses to Winston.

The first rhetorical question in the text is:

'Shall I tell you why we have brought you here?'

This question is preceded by a number of questions that O'Brien addresses to Winston about the reason of bringing people to the Ministry of Love. O'Brien is not satisfied with Winston's answers. He tells Winston that he is wrong, and continues to tell him the real reason. He starts his explanation with the rhetorical question that is mentioned above. He wants to draw Winston's attention to the importance of what he is going to say. He wants also to be sure that Winston is following him.

The second rhetorical question is:

'Will you understand, Winston, that no one whom we bring to this place ever leaves our hands uncured?'

Through this question, O'Brien tells Winston to put in his mind, he must understand, the fact that everyone comes here will leave as a straight thinking person.

The third rhetorical question comes at the end of a summarized idea presented by O'Brien to Winston about what happens to those who are infected with intellectual aberration.

'Do you understand what I mean by that?'

This question comes after O'Brien tells Winston that they do not merely destroy their enemies, but they change them also. O'Brien wants Winston to understand that because they will change him also. He will be changed before being destroyed.

Metaphor:

Two metaphorical expressions are found in the first paragraph, in the third person narrative. They both refer to the state of unconsciousness that Winston is in.

- *A needle slid into Winston's arm.*
- *Almost at the same instant, a blissful, healing warmth spread all through his body.*

The writer refers to the needle and the warmth as animate things that can behave or move by themselves. There is no reference to Winston's ability to feel. The needle and the blissful warmth goes by themselves inside him.

Asyndeton:

There is an omission of the conjunction 'and' between the two adjectives '*blissful*' and 'healing' that modify the noun '*warmth*' in the second sentence from the first paragraph in the third person narrative. It is as if the writer wants to say that this warmth is blissful and healing at the same time. Another omission of 'and' is also found between the two adjectives 'heavy' and 'lined' in the sentence:

At the sight of the heavy, lined face, so ugly and so intelligent, his heart seemed to turn over.

It is as if the writer says that his face is being heavy because of the lines on it.

In his description of how the Russian Communists destroy the dignity of their opponents, O'Brien omits the conjunction 'and' and says the parallel phrases one directly after the other to give a complete inseparable description:

They wore them down by torture and solitude until they were despicable, cringing wretches, confessing whatever was put into their mouths, covering themselves with abuse, accusing and sheltering behind one another, whimpering for mercy.

Imagery:

Orwell draws a very clear picture for O'Brien's face in the above mentioned sentence and in the following sentence:

His face looked enormous because of its nearness, and hideously ugly because it was seen from below.

Juxtaposition:

The uses the two words 'friend' and 'enemy' as a subject complement in a sentence to give the reader an idea about the troubled feelings of Winston in the third person narrative:

The old feeling, that at bottom it did not matter whether O'Brien was a friend or an enemy had come back.

Other examples of juxtaposition are found in O'Brien's talk about the failure of other regimes to eliminate their opponents. He emphasizes that failure through the use of juxtaposition:

It set out to eradicate heresy, and ended by perpetuating it.

For every heretic it burned at the stake, thousands of others rose up.

Naturally all the glory belonged to the victim and all the shame to the inquisitor who burned him.

After that he mentions how the Party differs from the other regimes:

And above all, we do not allow the dead to rise against us.

Parallelism:

There are instances of parallelism in the text. In the first one, the writer expresses Winston's need to talk to someone, and to be understood by someone.

Perhaps one did not want to be loved so much as to be understood.

Another instance of parallelism is already mentioned in imagery. It is in the sentence that describes the ugliness and enormity of O'Brien's face.

There is an instance of parallelism that is also mentioned under juxtaposition. It is O'Brien's sentence that talks about the glory of the victim and the shame of the inquisitor.

Anaphora:

O'Brien repeats some words in different sentences to emphasize their importance:

The inquisitions killed its enemies in the open, and killed them while they still unrepentant. In fact, it killed them because they were unrepentant.

When he mentions one of the effective strategies of the Party to eliminate its enemies, he says:

All the confessions that are uttered here are true. We make them true.

Schemes:

Inversion:

In his talk about the strategy that the Party follows, O'Brien emphasizes the importance of thought, saying:

The Party is not interested in the overt act. The thought is all we care about.

There are two other examples which have inversion and existential structures at the same time. They are found in the first person narrative when O'Brien makes a comparison between the Party and other dictator regimes. He sheds light on both the governing regime and the existential structure to make the comparison with the party more effective:

In the Middle Ages there was the Inquisition.

In the twentieth century there were the totalitarians.

Existential:

There is an example of existential in O'Brien's talk. It directly follows the two examples of inversion and existential which are mentioned above under inversion.

There were the German Nazis and the Russian Communists.

Passive Voice:

The writer uses the passive voice in the third person narrative in his description to Winston's state giving a picture that he is unable to do anything.

The pain was already half forgotten.

Context and Cohesion:

Context:

It is worth mentioning here is that the first person narrative in this Text is addressed indirectly to the reader. Winston is to be cured. His treatment doesn't require his knowledge of the strategies of the Party in dealing with its enemies; it doesn't require his knowledge of the

difference between the party and other regimes. What O'Brien says to Winston about the Party is addressed to the reader. In fact, the writer has to find another way to present this information to the reader. The third person narrative doesn't differ from it in the previous Text. The author indirectly describes the scenes and the characters without mentioning the reader. As far as the attitude of the author towards the subject, the writer is no more than a describer or narrator who tells the events without declaring his attitude towards them, but his way of narrative and his linguistic style take the reader in the direction that the author made in advance.

Cohesion:

The text contains logical connectors represented by additive words such as coordinators between sentences. As an example of linking adverbials between phrases and sentences, the writer uses 'not' and the adverb 'merely' in the first person narrative as O'Brien talks about the reason of bringing people to the Ministry of Love; *'No! Not merely to Text your confessions, nor to punish you. We have brought you here to cure you'*. He also uses the same combination of 'not' and the adverb 'merely' to describe what they do to their enemies in the Ministry of Love; *'We do not merely destroy our enemies, we change them'*, and in the third person narrative when he says: *'He had never loved him so deeply at this moment, and not merely because he had stopped the pain'*. The writer uses 'and' to connect adjectives: *'His face looked enormous because of its nearness and hideously ugly because it was seen from below'*. This is just to mention example of the use of coordinators as

cohesive devices. There are many instances of them in the text. Anaphorical references are among the other cohesive devices in the text. For example, let's look at the first sentences from the first paragraph: '*A needle slid into Winston's arm. Almost at the same instant a blissful, healing warmth spread all through his body. He opened his eyes and looked at O'Brien*'. The last sentence of the previous example contains coordination between two verb phrase; '*opened his eyes*' and '*looked at O'Brien*'. Another example of using connectors between verb phrases is: '*..... he would stretch a hand and laid it on O'Brien's arm*'

The author uses variation in O'Brien's talk to Winston telling him the reason of his being in the Ministry of Love; '*Shall I tell you why we brought you here? To cure you. To make you sane*'. The omission of the subject '*we*' and the verb phrase '*brought you*' from the two sentences that make the answer is a cohesive device to link the answer to the question by the avoidance of repetition. It, at the same time, is a cohesive device that links the answer and the question to the earlier rejection of O'Brien to Winston's answer when he asked him about the reason of bringing people to the Ministry of Love.

Cohesion can be grasped through reliance on implicit connections of meaning. There are many instances of this in the text, but as an example, let us have the sentence '*The pain was already half-forgotten*'. It is easily understood that it was forgotten by Winston.

Pragmatic Level:

Speech Acts:

The text can be divided into three parts. The first paragraph represents the voice of the author describing Winston's physical and mental state. The second part is a number of interrogative sentences that O'Brien says them asking Winston about the reason of his being brought to the Ministry of Love. In the third part O'Brien explains to Winston the strategy of the Party and makes a comparison between the Party and other regimes. There are declarative sentences and interrogative sentences.

Directive Speech Acts:

The writer uses indirect directive speech acts in the interrogative sentences, both in real questions and in rhetorical questions. They have the illocutionary force of orders and requests.

Representative Speech Acts:

The rest of the text, which constitutes almost all the text, consists of declarative sentences that have the illocutionary force of assertive sentences. the author tells the readers about Winston, and O'Brien tells Winston about the Party and his fate after his release from the Ministry of Love.

Text Eleven:

Then why bother to torture me? Thought Winston with a momentary bitterness. O'Brien checked his step as though Winston had uttered the thought aloud. His large ugly face came nearer, with the eyes a little narrowed.

'You are thinking,' he said, 'that since we intend to destroy you utterly, so that nothing that you say or do can make the smallest difference – in that case, why do we go to the trouble of interrogating you first? That is what you were thinking, was it not?'

'Yes,' said Winston.

O'Brien smiled slightly. 'You are a flaw in the pattern, Winston. You are a stain that must be wiped out. Did I not tell you just now that we are different from the persecutors of the past? We are not content with negative obedience, nor even with the most abject submission. When finally you surrender to us, it must be of your own free will. We do not destroy the heretic because he resists us: so long as he resists us we never destroy him. We convert him, we capture his inner mind, we reshape him. We burn all evil and all illusion out of him; we bring him over to our side, not in appearance, but genuinely, heart and soul. We make him one of ourselves before we kill him. It is intolerable to us that an erroneous thought should exist anywhere in the world, however secret and powerless it may be. Even in the instant of death we cannot permit any deviation. In the old days the heretic walked to the stake still a heretic, proclaiming his heresy, exulting in it. Even the victim of the Russian purges could carry rebellion locked up in his skull as he walked down the passage waiting for the bullet. But we make the brain perfect

before we blow it out. The command of the old despotisms was “Thou shalt not”. The command of the totalitarians was “Thou shalt”. Our command is “Thou art”. No one whom we bring to this place ever stands out against us. Everyone is washed clean. Even those three miserable traitors in whose innocence you once believed – Jones, Aaronson and Rutherford – in the end we broke them down. I took part in their interrogation myself. I saw them gradually worn down, whimpering, groveling, weeping – and in the end it was not with pain or fear, only with penitence. By the time we had finished with them they were only the shells of men. There was nothing left in them except sorrow for what they had done, and love of Big Brother. It was touching to see how they loved him. They begged to be shot quickly, so that they could die while their minds were still clean.’

His voice had grown almost dreamy. The exaltation, the lunatic enthusiasm, was still in his face. He is not pretending, thought Winston; he is not a hypocrite; he believes every word he says. What most oppressed him was the consciousness of his own intellectual inferiority. He watched the heavy yet graceful form strolling to and fro, in and out of the range of his vision. O’Brien was a being in all ways larger than himself. There was no idea that he had ever had, or could have, that O’Brien had not long ago known, examined and rejected. His mind contained Winston’s mind. But in that case how could it be true that O’Brien was mad? It must be he, Winston, who was mad. O’Brien halted and looked down at him. His voice had grown stern again.

‘Do not imagine that you will save yourself, Winston, however completely you surrender to us. No one who has once gone astray is eYer

spared. And even if we chose to let you live out the natural term of your life, still you would never escape from us. What happens to you here is forever. Understand that in advance. We shall crush you down to the point from which there is no coming back. Things will happen to you from which you could not recover, if you lived a thousand years. Never again will you be capable of ordinary human feeling. Everything will be dead inside you. Never again will you be capable of love, or friendship, or joy of living, or laughter, or curiosity, or courage, or integrity. You will be hollow. We shall squeeze you empty, and then we shall fill you with ourselves.’

Stylistic Level:

The talk now happens as Winston is totally conscious. He is able to think. There are questions that he needs to get answers for them. He discovers that O’Brien is able to read his thoughts. In order than Winston can understand fully the answers to his questions and thoughts, O’Brien has to use the simple, short, declarative sentences that he used to at the beginning of interrogation.

Lexical Categories:

General:

The author uses simple descriptive vocabularies. The current text differs from the previous one in that it is empty of emotive words. No idiomatic expressions are used. Words and sentences are used to express their conceptual meaning only, with no connotation or any other associative meanings.

Nouns:

The nouns in the text are mostly abstract nouns. There are nouns that refer to processes such as torture, thought, and death. There are nouns that refer to perceptions such as heart, soul, and mind. There are also abstract nouns that refer to moral qualities such as evil and heresy. No proper names are used except a short quick reference to the three inner party members who were executed because they were accused of treason. In this Text O'Brien never mentions the Party, but he uses the first person pronoun 'we' instead.

Adjectives:

There are attributive adjectives, such as large, ugly, negative, abject, etc. there are also predicative adjectives, such as intolerable, erroneous, perfect, etc. Both gradable and non-gradable adjectives are used. They modify different kinds of abstract nouns that refer to perceptions, processes, moral qualities, etc. most adjectives refer to emotive and psychological qualities.

Verbs:

All kinds of verbs are used in the text; stative, dynamic, transitive, and intransitive. There are verbs that refer to processes such as reshape, burn out, make, etc. There are verbs that refer to movement, to state of mind, and to action, such as walk, think, kill, etc.

Grammatical Categories:

There are three interrogative sentences only. All the other sentences are declarative sentences. Most sentences have simple structure, and only a few ones are complex. The source of complexity is coordination. Sentences are somehow longer than the sentences in the previous Texts. Sentences length varies from six-word sentences for the short ones to twenty- five words for the longest sentence. Dependent clauses are mainly ‘that’ clauses.

Noun phrases are simple. But there are some complex noun phrases. In some complex noun phrases the source of complexity is postmodification, such as ‘*the consciousness of his own intellectual inferiority*’, and ‘*the command of the old despotism*’, others are complex due to premodification by adjectives, Such as ‘*erroneous thought*’, ‘*large ugly face*’, and ‘*miserable traitors*’.

There is one short paragraph in the third person narrative. The familiar simple past tense is used in this paragraph. All the rest of the text is in the first person narrative and the only one who talks is O’Brien. He tells Winston about the principles of the Party and how the Party deals with those who go astray. This means he tells him facts. So, the

majority of the first person narrative is written in the present simple tense, except in the sentences when O'Brien talked about the three traitors who were inner party members where he used the past simple tense.

Some verb phrases are used in a way that gives a very clear image to the meanings that they express. Among these verb phrases are the following:

We burn all evil and all illusion out of him.

In this sentence O'Brien tells Winston the way they deal with a heretic (thought criminal). The use of the verb 'burn' is a reference to the severity that accompanies their interrogation. There is also a connection between heretics and the act of heresy on one hand and the act of burning on the other. In the Middle Ages, witches and heretics used to be punished by burning at the stakes. Heretics are the deviants from religion. O'Brien calls those who have thoughts against the Party heretics. Heretics were dying burning. The Party burns their heresy, which is evil and illusion, first and then kills them.

In the old days, the heretic walked to the stake proclaiming his heresy, exulting in it.

In this sentence O'Brien sheds light on the mistakes that were done by the regimes that came before the Party. One of their mistakes is to make the heretic feel that he is proud of his heresy. The use of 'proclaiming his heresy' and 'exulting in it' gives a full idea about this matter.

Even the victim of the Russian purges could carry rebellion locked up in his skull as he walked down the passage waiting for the bullet.

Here the author presents the picture through the use of a mixture of noun phrases and verb phrases. Any thought, whether it is a thought of rebellion or something else, is born in the mind or it is received from outside but stay in the mind which is inside the skull. The thought is locked there. It leaves the mind only when the lock is broken. The bullet is the thing that breaks the lock (the skull). But at that time the holder of the thought is dead. The thought remains in the mind of the one who believes in it until his death. This is not allowed according to the principles of the Party.

Figures of Speech:

Rhetorical questions:

There are two rhetorical questions in the text. The first one is thought of by Winston:

Then why bother to torture me?

According to the point of view of the Party, thought criminals are to be annihilated, and then to be removed from records and from memory. Nothing ever will remain from a thought criminal. So Winston thinks that there is no use of torturing him. The question by itself is not addressed to O'Brien, because Winston doesn't say it. It is addressed to the readers. In fact all the talks, whether in this Text or in the previous one, are addressed to the readers. O'Brien doesn't need to explain the strategies of the party to Winston. but the author tries to find a way to tell

the reader these principles and strategies, so he puts them in the mouth of O'Brien to be told to the readers through the conversation with Winston.

The second question is said by O'Brien as he talks to Winston showing him the aim of torture despite the fact the Winston will be killed sooner or later.

Didn't I tell you just now that we are different from the persecutors of the past?

In fact he already told him. The aim of this question is to remind Winston that the party is different from the other regimes that appear before it. No one will die hating the party. Thought criminals are go to grave recovered from their ill thoughts. They are to go to grave with their hearts filled with the love of Big Brother.

Antimetabole:

An instance of antimetabole is found in the first person narrative. O'Brien emphasizes the idea that is mentioned above. A heretic will be killed only when he stops being a heretic.

We do not destroy the heretic because he resists us; so long as he resists us we never destroy him.

This is the difference between the Party and the other regimes that came before it.

Anaphora:

When O'Brien talks about their way in dealing with the heretic, he emphasizes every step by repeating the pronouns 'we' that refers to the Party, and 'him', that refers to the heretic.

We convert him, we capture his inner mind. We reshape him. We burn all the evil and all illusion out of him. We bring him over to our side, not in appearance, but genuinely, heart and soul. We make him one of ourselves before we kill him.

Six lines after this example, another instance of anaphora can be found. O'Brien is still talking. Now he emphasizes the difference between the party and other regimes.

The command of the old despotisms was "thou shalt not". The command of the totalitarians was "thou shalt". Our command is "thou art".

Instances of parallelism can be found in both the previous examples of anaphora. All these are to emphasize the importance of the strategies of the Party.

Asyndeton:

The first example under the title 'anaphora' can be also considered as an instant of asyndeton due to the omission of conjunctions between coordinated sentences and phrases. It is as if the author says that all these things will happen at one time and the change is not going to happen in stages or gradually. Recovery from mind illness will happen exactly at a specific time.

Inversion:

In the third person narrative, there is a sentence with the schematic structure of inversion. The aim of the author is to emphasize the intellectual inferiority of Winston compared to the intellectual superiority of O'Brien.

What most oppressed him was the consciousness of his own intellectual inferiority.

Preposing:

Two instances of adverb preposing are found in the talk of O'Brien. He emphasizes the importance of the adverb 'never again'. He destroys any hope of Winston that he will be an ordinary human being one day. What happens to him is forever.

Never again will you be capable of ordinary human feeling.

Never again will you be capable of love, or friendship, or joy of living.....

Metaphor:

Three metaphorical expressions are found in the text:

You are a flaw in the pattern, Winston.

You are a stain that must be wiped out.

Everyone is washed clean.

O'Brien compares the Party to a pattern, and Winston is a flaw in that pattern. A flaw is to get rid of in order that the pattern can go in a regular correct movement.

Winston is also a stain. Stains are to be wiped out so that the Party is clean forever. But stains are found in the minds of thought criminals. Their minds are to be purified from the dirt before they get killed. He compares the minds to clothes or any other washable thing. Minds are to get washed until they are clean with no deviant thoughts in them. Then they can go to grave clean.

Connotation:

In his talk to Winston, O'Brien uses two examples of connotation to draw a picture of his fate in the future. One of the examples is already mentioned under metaphor. It is the last one. The other is:

You will be hollow. We shall squeeze you empty, and then we shall fill you with ourselves.

Context and Cohesion:

Context:

As it is mentioned earlier, the text is devoted to tell the writer about the strategies of the Party and its ways in dealing with thought criminals and how it is different from the regimes that came to authority before it. The author achieves this goal by putting this information in a conversational discourse between the two main characters. in fact it is

only one character who talks addressing the other who is not more than a listener. The real addressee is the reader. So the information comes to the reader through the first person narrative. The reader can never feel the existence of the writer. He doesn't judge anything nor gives his opinion concerning any idea, but he indirectly steer the reader towards what he considers right and away from what he sees wrong. O'Brien uses the first person pronoun 'we' in his reference to the party and he uses 'you' or just the name 'Winston' in his reference to his addressee.

Cohesion:

Coordinating conjunctions are used as linking devices between sentences. The writer uses pronouns as cross-references between sentences and phrases. The pronoun 'we' is used by O'Brien in every sentence he talks in it about the Party even if there is no need to the repetition. No elegant variation is used in the text. there is also a reliance on the implicit connections of meaning.

Pragmatics Level:

Speech acts:

Representative Speech Acts:

The whole text is in the first person narrative except a paragraph in the third person narrative in which the author tells the reader about the state of Winston. Winston says nothing except the word 'yes' that comes as an answer to a tag question that O'Brien asks him. O'Brien tells Winston the difference between the Party and other dictatorships that

happens to be in power before the party. He tells him also how the Party deals with thought criminals and makes a comparison between them and the heretics in the Middle Ages, and between them and the Russian purges. To tell facts, teachings, principles, or to tell someone about any other thing is to use the representative speech acts. So the majority of sentences are declarative ones written in representative speech acts and having the assertive illocutionary force. The same thing is applied to the paragraph which is in the third person narrative because the author tells the reader about Winston's state of mind and describes the ideas and thoughts that happen to cross his mind at these moments.

Directive Speech Acts:

There is one imperative sentence in which O'Brien tells Winston to put in mind that he will never survive and that he is already a dead person; '*Understand that in advance*'.

Text Twelve:

He paused and signed to the man in the white coat. Winston was aware of some heavy piece of apparatus being pushed into place behind his head. O'Brien had sat down beside the bed, so that his face was almost on a level with Winston's.

'Three thousand,' he said, speaking over Winston's head to the man in the white coat.

Two soft pads, which felt slightly moist, clamped themselves against Winston's temples. He quailed. There was pain coming, a new kind of pain. O'Brien laid a hand reassuringly, almost kindly, on his.

'This time it will not hurt,' he said. 'Keep your eyes fixed on mine.'

At this moment there was a devastating explosion, or what seemed like an explosion, though it was not certain whether there was any noise. There was undoubtedly a blinding flash of light. Winston was not hurt, only prostrated. Although he had already been lying on his back when the thing happened, he had a curious feeling that he had been knocked into that position. A terrific, painless blow had fattened him out. Also something had happened inside his head. As his eyes regained their focus he remembered who he was, and where he was, and recognized the face that was gazing into his own; but somewhere or other there was a large patch of emptiness, as though a piece had been taken out of his brain.

'It will not last,' said O'Brien. 'Look me in the eyes. What country is Oceania at war with?'

Winston thought. He knew what was meant by Oceania, and that he himself was a citizen of Oceania. He also remembered Eurasia and Eastasia; but who was at war with whom he did not know. In fact he had not been aware that there was any war.

'I don't remember.'

'Oceania is at war with Eastasia. Do you remember that now?'

'Yes.'

'Oceania has always been at war with Eastasia. Since the beginning of your life, since the beginning of the Party, since the beginning of history,

the war has continued without a break, always the same war. Do you remember that?’

‘Yes.’

‘Eleven years ago you created a legend about three men who had been condemned to death for treachery. You pretended that you had seen a piece of paper which proved them innocent. No such piece of paper ever existed. You invented it, and later you grew to believe in it. You remember now the very moment at which you first invented it. Do you remember that?’

‘Yes.’

‘Just now I held up the fingers of my hand to you. You saw five fingers. Do you remember that?’

‘Yes.’

O’Brien held up the fingers of his left hand, with the thumb concealed.

‘There are five fingers there. Do you see five fingers?’

Yes.’

And he did see them, for a fleeting instant, before the scenery of his mind changed. He saw five fingers, and there was no deformity. Then everything was normal again, and the old fear, the hatred and the bewilderment came crowding back again. But there had been a moment – he did not know how long, thirty seconds, perhaps – of luminous certainty, when each new suggestion of O’Brien’s had filled up a patch of emptiness and become absolute truth, and when two and two could have been three as easily as five, if that were what was needed. It had

faded out before O'Brien had dropped his hand; but though he could not recapture it, he could remember it, as one remembers a vivid experience at some remote period of one's life when one was in effect a different person.

'You see now,' said O'Brien, 'that it is at any rate possible.'

'Yes,' said Winston.

Stylistic Level:

The text presents a new stage in the development of Winston. Now, he is about to surrender completely. He started to forget the past. The discourse starts to take a little different direction. Despite the fact that O'Brien is the dominated part, but he starts to address Winston directly, and asks him questions and listen to his answers. Winston has a little participation in the discourse now. This refers to the fact that a kind of change starts to happen in his mind.

Lexical Categories:

General:

The writer uses simple descriptive vocabularies. In the first short passage the author describes the scenes and what happens to Winston. No emotive words are used. Then he goes on to describe what happens inside his head. Immediately after that the first person narrative starts. The language is simple. The questions are straight and direct. The vocabularies are specific. The concentration is on Winston's memory and

the past events he previously passed in or witnessed. No general vocabularies are used.

Nouns:

This is the first time the author mentions concrete things which Winston feels them against his body or their physical effects on him. All the nouns in all the previous texts are abstract nouns. The aim of the interrogation and torture in the Ministry of Love is to control the mind of Winston. Mind and everything relates to mind are abstract. Since O'Brien is far from achieving control over Winston's mind, the author avoids the mention of anything concrete. He even avoids describing the scene of the room where Winston is interrogated and tortured. In this Text some concrete nouns are found in the beginning. The reader can find nouns such as piece, apparatus, head, bed, face, pads, eyes, and temples. Then the author goes back to the usual use of the abstract nouns. It is possible that this mention of some concrete nouns is an indication that O'Brien is close to controlling Winston's mind or he has achieved some kind of control and this is what the text in fact tells us. No proper names are used except a passing reference to the three main powers in the world; Oceania, Eastasia, and Eurasia.

Adjectives:

Gradable and non-gradable, attributive and predicative adjectives are found in the text. Instances of the use of attributive adjectives are: heavy piece, soft pads, a devastating explosion, blinding flash of light,

painless blow, etc. There are instances of predicative adjectives also, such as: slightly moist, certain, prostrated, etc. adjectives modify both the concrete nouns at the beginning of the text and the abstract ones in the rest of the text. One predicative adjective only 'prostrated' modifies Winston. All the other adjectives modify inanimate things. The adjectives that are used in the text refer to weight, intensity, and other physical and visual matters. All the adjectives in the text are non-restrictive adjectives.

Verbs:

Verbs to be are mainly used in the text as linking verbs. Other verbs are mainly dynamic ones. As far as Winston is concerned, the author never uses him as an agent except in sentences where verbs of cognition are used; *Winston thought. He knew, he remembered*, etc. this is the case both in the third person narrative and in the first person narrative.

The author uses dynamic verbs to tell the reader what happens to Winston but not from the point of view of Winston; the author does this from the point of the tools that are used to deal with Winston. The tools behave, but Winston is unable to do anything. Winston does not have the ability to feel. Even when he restores some of his focus, the writer doesn't say that Winston was able to feel and follow whoever talks to him. He says that "*His eyes regained their focus*". The author uses 'his eyes' as an agent instead of Winston. It is possible that this significant use of the verbs is caused by two reasons; the first reason is that what the Party wants is to change Winston's thought, to erase his memory, and to

destroy his knowledge. This is the reason behind using Winston as an agent only in sentences where verbs of cognition are used. The other reason is related to the other part of the use of verbs; to not using Winston as an agent in sentences where dynamic verbs are used. This is related to the fact that Winston does not exist from the point of view of the Party. He is unable to feel. He is unable to make the slightest change in the world.

Grammatical Categories:

The text contains three imperative sentences; two are direct in directive speech acts and one is indirect. The indirect one is addressed to the man in the white coat to give Winston three thousands of power, electricity, or any other thing. The novel doesn't say, but it later appears to be an amount of electricity. The direct imperative sentences are addressed to Winston. In both of them O'Brien ordered him to keep his eyes fixed on O'Brien's eyes.

There are six interrogative sentences. All of them are addressed to Winston by O'Brien. Five of the questions want to check Winston's ability to remember. O'Brien wants to check if his memory is erased or not. In fact four of them ask directly '*Do you remember?*' The first one asks about memory indirectly. The last question is to check whether he believes whatever the Party tells him and see whatever the Party tells him to see or not. The questions have the indirect illocutionary force of order; they can be rephrased as: 'Tell me if you' and 'Tell me what...'

All the other sentences, whether the sentences in the third person narrative which tell the reader about Winston's physical and mental state or the sentences in the first person narrative which tell Winston facts about his past and about the party, are declarative sentences.

On the whole, sentences have simple structure. This doesn't mean that the text is empty of complex sentences. Complexity is due to coordination, nominal clauses such as, that-clauses, relative clause, and WH-interrogative clauses. There is also complexity because parataxis and non-finite clauses. Sentences length varies from three-word sentences for the shortest ones to a twenty-six word sentences for the longer sentence. Long sentences tell the reader about Winston and Winston about the Party and his past. Short sentences are mainly the questions that are addressed to Winston by O'Brien. Winston's answers are either 'yes' or 'I don't remember'.

Dependent clauses are mainly nominal clauses, such as that-clauses and WH clauses. For example, '*He recognized the face that was gazing into his own*', or '*He knew what was meant by Oceania*'. Dependent clauses are mainly found in the sentences in the third person narrative. There is also a non-finite dependent clause, '*Some heavy piece of apparatus being pushed into place behind his head*'. Dependent clauses are mainly used as objects.

The complex sentences are mainly found in the third person narrative which is addressed to the reader. Sentences in the first person narrative are mainly either simple ones that are made of only one simple clause or complex ones that are made of two simple coordinated clauses. Avoiding the complexity in the structures of the sentences that are

addressed to Winston is very important. Winston has to fully understand every word said to him. There is no place for ambiguity or misinterpretation. This is the reason why the author restricts the use of complex sentences in the third person narrative only because it addresses the reader.

As far as noun phrases are concerned, there are simple and complex noun phrases. The complexity in some of the noun phrases is due to premodification by adjectives, such as '*some heavy piece*' and '*a terrific painless blow*' or because of postmodification, such as, '*the face that was looking at him*'. And '*what seemed like an explosion*'. Complex noun phrases are mainly found in the third person narrative.

The usual past simple tense is used in the sentences of the third person narrative. In addition to the past simple tense, present simple and future simple can be found in the first person narrative. When the speaker talks about facts or about the teaching or strategies of the Party, he uses the present simple tense. The simple future tense is used twice by O'Brien. He uses it in the sentences in which he tells Winston that the apparatus will not hurt him and its state will not last. The writer uses that simple past perfect three times in the sentences that tell about the state of Winston after the explosion in his head. The perfective aspect is used as an assertive aspect to assert the feeling and the physical situation that happen to Winston.

Figures of Speech:

Schemes:

Postposing:

There is an instance of postposing in the third person narrative. The author describes what happens inside Winston's mind as he thinks of an answer to O'Brien's question. The clause in which the postposing happens is:

But who was at war with whom he didn't know.

The author's aim of this schematic structure is to emphasize the fact that he doesn't know the answer. The sentence is given in a paragraph consisting of sentences that every one of them has a verb of cognition as its main verb. In the first complex sentence there is the verb 'know' which has to be used twice if the author used two simple sentences instead of coordinating them in one complex sentence. In the second sentence the verb 'remember' is used. Then he goes back to use the verb 'know' in the example of postposing. The last sentence in the paragraph has the verb 'aware'.

He knew what was meant by Oceania, and that he himself was a citizen of Oceania. He also remembered Eurasia and Eastasia; but who was at war with whom he did not know. In fact he had not been aware that there was any war

This paragraph can be considered as an instant of the use of 'closing by return' because the first sentence starts with 'know' and the last word in our example is 'know'. He knows, he knows, he remembers, but he doesn't know. The author puts a great emphasis on 'know' and a

greater on 'not knowing'. Then comes the last sentence to confirm that specific parts of his memory are completely destroyed. The Party erases what it wants to erase and fixes what it wants to fix.

Tropes:

Metaphor:

Some instances of metaphor are found in the third person narrative:

Two soft pads clamped themselves against Winston's temples.

There was pain coming.

A terrific painless blow had flattened him out.

His eyes regained their focus.

This kind of metaphor is the animistic metaphor. The verb phrases 'clamped themselves', 'come', 'flatten him', and 'regain their focus' are all terms that are associated with animate or living things. The author uses them here with inanimate things giving them the ability to behave and act by themselves. It is mentioned earlier in the analysis of this text that the author totally avoids the use of Winston as an agent with dynamic verbs and verbs that have physical effect on him. This is to confirm that physically he is as inanimate as the things that affect his body, or perhaps the author wants to show that the concern of the Party at this stage is with his mind and not with his body. This is why his physical feelings are neglected. When the matter concerns his physical status, the writer expresses it from the point of view of the tool, but uses him as an agent in sentences with verbs of cognition.

Hyperbole:

An instant of hyperbole is in the third paragraph in the third person narrative. The author wants to show the enormity of what happened inside Winston's mind.

At this moment there was a devastating explosion.

Simile:

After describing what happens inside Winston's mind as a devastating explosion, the writer goes back to say that it "*seemed like an explosion*". This time the writer describes Winston's feeling or interpretation of what happens. He is not sure whether it is an explosion or something that looks like an explosion; he is not certain whether there is any noise or not.

Anaphora:

Oceania has always been at war with Eastasia. Since the beginning of your life, since the beginning of the Party, since the beginning of history, the war has continued without a break, always the same war.

In Text six, when O'Brien asks Winston what the power that Oceania is at war with, Winston answers that when he was arrested Oceania was at war with Eastasia, but a week before his arrest it was at war with Eurasia. This is against the principle of controlling the past that the Party raises it as one of its slogans. So, the repetition of the words "*since the beginning of*" at the beginning three successive sentences followed by a period of time that increases gradually is to confirm that this is the only fact that Winston has to believe in at this moment and

forget any other piece of information which is against this or is different from it.

Another kind of repetition is found in the third person narrative. It is symproce. “*There was a pain coming, a new kind of pain*”. The repetition of pain is to confirm that the pain is real.

Context and Cohesion:

Context:

The text consists of paragraphs in the third person narratives and dialogues in the first person narrative. The author never addresses the reader, neither directly nor through the voices or the thoughts of the characters. But he has the ability to direct the reader in whatever direction he chooses. The writer uses the names of the characters and the pronoun he when he wants to talk about any one of them or describe his movements or thoughts. Winston never addresses O'Brien by the name and he even doesn't use the second person pronoun. O'Brien never addresses Winston by the name. He uses the second person pronoun instead. Perhaps this is due to his belief that Winston doesn't exist.

Cohesion:

Coordinating conjunctions are the prevailing links between the sentences in the text. Coordinating conjunctions are the source of complexity in the majority of complex sentences in the text. There are other conjunctions such as relative clauses and adverbial clauses. The text doesn't make use of elegant variation. There are anaphorical

references between sentences exemplified by the use of nouns and their pronouns. Implicit connections of meaning are another source of cohesion. They create a clear, coherent mental concept of the text.

Pragmatic Level:

Except for the mentioning of three imperative sentences, which are directed to the man in the white coat and not to Winston, all the other sentences are declarative having the force of the representative speech acts.

4.2. The Handmaid's Tale

4.2.1. Introduction:

Margaret Atwood's novel "The Handmaid's Tale" is written in the first person narrative. The narrator is a handmaid telling an unknown addressee in a series of flashbacks about her life and what happened to her after she has been caught by the border guards in the Republic of Gilead. The events of the novel "The Handmaid's Tale" take place in the future in the Republic of Gilead which arises after the collapse of America. In the dystopian society of the Republic of Gilead women are not allowed to raise their heads as they walk in the streets. A handmaid is not allowed to go out by herself; there must be another handmaid to accompany her. Only men have the privilege to learn to read and write. Handmaids are no more than vessels for pregnancy and childbearing. The strategy that is used to dominate women and to have full control over them is the use of biblical verses or names to convince women the work they do and their obedience to men are in the service of God. Household women servants are given the name 'Martha'. It is the Biblical name of the servant who cooked food and made the domestic affairs of Jesus Christ. Handmaids are not supposed to have any name. They are called after the names of their masters who use them for the purpose of pregnancy and childbearing. Any one of them is to hold the name of her master preceded by 'Of', which means related to. The name that is given to the narrator is 'Offred' because the name of her master is Fred. When there are three bells, this means that handmaids are summoned to women salvaging. This is a yard where women or men who are accused of adultery or raping are executed. Women are executed by

hanging with ropes from the neck. Handmaids are to take part in the act of hanging by pulling the rope in order to raise the hanged woman and then to leave her hanged from the neck several days. As for the men who are accused of raping, the handmaids gather around each of them in a circle and start kicking and hitting them until death. Any handmaid is given the chance to have sexual intercourse with her master three times in three months; once a month. If she fails to get pregnant in the third time, then she must be killed because God is not satisfied with her. Handmaids are not allowed to have sex out of her desire as women, but it must be in implementation of God's orders. Sex is to be practiced after the master reading a verse from the Bible that encourages the maid to have sex with her master. The Biblical verse from the Old Testament is used as justification for the practice of sex which is to be practiced in the presence of the original wife and under her supervision. The aim of doing this is to convince the original wives that this act is the will of God, and God himself deprived them from the fruit of the womb:

And when Rachel saw that she bare Jacob no children, Rachel envied her sister; and said unto Jacob, Give me children, or else I die. And Jacob's anger was kindled against Rachel: and he said: Am I in God's stead, who hath withheld from thee the fruit of the womb? And she said, Behold my maid Bilhah, go in unto her; and she shall bear upon my knees, that I may also have children by her. And she gave him Bilhah her

*handmaid to wife: and Jacob went in unto her.
And Bilhah conceived, and bare Jacob a son.*

(Genesis 30:1)

Text Thirteen:

He looks at me, and sees me looking. He has a French face, lean, whimsical, all planes and angles, with creases around the mouth where he smiles. He takes a final puff of the cigarette, lets it drop to the driveway, and steps on it. He begins to whistle. Then he winks.

I drop my head and turn so that the white wings hide my face, and keep walking. He's just taken a risk, but for what? What if I were to report him?

Perhaps he was merely being friendly. Perhaps he saw the look on my face and mistook it for something else. Really what I wanted was the cigarette.

Perhaps it was a test, to see what I would do.

Perhaps he is an Eye.

I open the front gate and close it behind me, looking down but not back. The sidewalk is red brick. That is the landscape I focus on, a field of oblongs, gently undulating where the earth beneath has buckled, from decade after decade of winter frost. The colour of the bricks is old, yet fresh and clear. Sidewalks are kept much cleaner than they used to be.

I walk to the corner and wait. I used to be bad at waiting. They also serve who only stand and wait, said Aunt Lydia. She made us

memorize it. She also said, Not all of you will make it through. Some of you will fall on dry ground or thorns. Some of you are shallow-rooted. She had a mole on her chin that went up and down while she talked. She said, Think of yourselves as seeds, and right then her voice was wheedling, conspiratorial, like the voices of those women who used to teach ballet classes to children, and who would say, Arms up in the air now; let's pretend we're trees.

I stand on the corner, pretending I am a tree.

A shape, red with white wings around the face, a shape like mine, a nondescript woman in red carrying a basket, comes along the brick sidewalk towards me. She reaches me and we peer at each other's faces, looking down the white tunnels of cloth that enclose us. She is the right one.

"Blessed be the fruit," she says to me, the accepted greeting among us.

"May the Lord open," I answer; the accepted response. We turn and walk together past the large houses, towards the central part of town. We aren't allowed to go there except in twos. This is supposed to be for our protection, though the notion is absurd: we are well protected already. The truth is that she is my spy, as I am hers. If either of us slips through the net because of something that happens on one of our daily walks, the other will be accountable.

Stylistic Level:

In this Text Offred goes shopping together with Ofglen. Handmaids are not allowed to go out alone. They go in twos. The aim is that every one of them is used as an eye on the other. Their devotion to religion is above their relation with each other and above their loyalty to each other. In this Text, the narrator, Offred, tells us in flashbacks her memories about what aunt Lydia told them when they were in the Red Centre.

Lexical Categories:

General:

The narrator speaks using simple descriptive vocabularies. She is not allowed to look in any direction. The wings around her face do not allow her to look neither horizontally nor vertically. So, all that she can say is to describe her way; the path under her feet. From time to time she tells the reader some of her memories with aunt Lydia. No emotive language is used. Words are used in their straight dictionary meanings. One idiomatic expression is used; it is “to slip through the net”. It refers to running away secretly. Despite the fact that the authorities are very sure that the handmaids can never have the opportunity to escape because of their clothes are different and are known everywhere, and also because of the eyes that are found to watch in every street and every corner; but there still the possibility of their being lost in the crowded places.

Due to the use of religion as a strategy to dominate women, Biblical expressions are found everywhere in the novel. In this Text, the narrator remembers three Biblical expressions that aunt Lydia used to repeat them on their hearings to make the handmaids memorize these expressions:

- *They also serve who only stand and wait.*
- *Not all of you will make it through. Some of you will fall on the dry ground or thorns. Some of you are shallow rooted.*
- *Think of yourselves as seeds.*

The greetings among the handmaids are also Biblical ones:

- *Blessed be the fruit.*
- *May the Lord open.*
- *Under his eyes.*

Nouns:

Nouns are concrete ones. The majority nouns in the Text are concrete nouns. The author never uses abstract nouns. The first paragraph starts with reference to the gate that Offred closes after she goes out of the big house of her commander. Then the paragraph contains nouns that refer to the sidewalk they walk on; brick, oblongs, earth, frost, and sidewalks.

In the second paragraph we can find nouns such as ground, thorns, seeds, and trees.

The nouns in each paragraph are in a way or another related to each other. In the first paragraph, the reader feels a relation between nouns such as “gate, brick, oblongs, sidewalk, and earth”. In the second

paragraph the relation between “seeds” , “trees” and the adjectival phrase “shallow-rooted” is very clear. A few seconds before the arrival of Ofglen, the last thing that Offred thinks of is her being a tree and to stand waiting like a tree. The first noun that Ofglen says as soon as she arrives is “fruit”. The fruit is the daughter of the tree. Using nouns in such a related way by the two handmaids is a reference from the writer to the fact that their way of thinking is the same; that they are completely dominated by the thought that what they do is in the service of God.

In addition to the concrete nouns, the narrator uses some abstract nouns in the third and fourth paragraphs. She describes her accompanying colleague as a shape. Then she talks about greetings, protection, and their being spies on one another. No proper nouns are used except the reference to aunt Lydia.

Adjectives:

There is a noticeable presence of adjectives. Attributive and predicative adjectives are used; also gradable and non-gradable adjectives are used. Adjectives modify physical nouns. They refer to colour, place, age, size, and evaluative attributes. All the adjectives are non-restrictive except one restrictive clause in which the narrator describes the sidewalk she walks on; “*That is the landscape I focus on*”.

Verbs:

The majority of the verbs in the text are dynamic verbs. They refer to movements and physical acts. The first sentence contains two verbs; open and close. We can find other verbs such as ‘walk, make, talk, go, come...etc.’ There are sentences that have the verb ‘be’ as a main verb linking the subject with the predicative adjectives. Verbs do not have an important role in meaning.

Grammatical Categories:

All the sentences in the text are statements. There are minor sentences that are used as descriptive phrases for the sentences that precede them, such as: “*That is the landscape I focus on, a field of oblongs, gently undulating*”, and “*The colour of the bricks is old, yet fresh and clear.*”

On the whole, sentences have a simple structure. There are some complex sentences. Coordination is the source of complexity in all the sentences except one sentence in which the source of complexity is ‘that’ clause. Sentences vary in length. The shortest sentence is made up from five words and the longest one is made up from twenty eight words. There are very few, six, dependent clause. Most sentences are simple ones that are made up of one independent clause. Even the complex sentences are coordinated ones that are made up from two coordinated independent clauses.

Noun phrases are simple. In most clauses the author uses third person pronouns as noun phrases. But there are some complex ones, such as’ “*a mole on her chin*” which is complex because of the prepositional

phrase that follows the word “*mole*”. There is another instance of complexity in noun phrases which the source of it is both premodification and postmodification at the same time; “*a nondescript woman in red carrying a basket*”.

In her description of what she and her accompanying colleague do, the narrator uses what is called the retrospective narrative. This means she uses the simple present tense to talk about past events. The use of the present simple to refer to past events in narrative is to suggest simultaneity between events and the act of narrative. It is an expression of a deliberate confusion between the temporal situations of the time of reading, the time of writing, and that of the character. But she uses the familiar past simple tense when she talks about aunt Lydia and what she taught then in the red centre.

Figures of Speech:

Inversion:

There is an instance of the schematic structure of inversion. It is found in the second line in the first paragraph:

That is the landscape I focus on.

The aim is to shed light on the landscape and to emphasize the description of it in the lines that follow. The preposing of the noun phrase “The landscape” and the postposing of the subject and the verb phrase that follow “I focus on” put emphasis on the landscape and on the detailed description of it in the lines that follow.

Epistrophe:

There are two instances of Epistrophe in the text. Both of them are in the second paragraph. The first instance is exemplified by the repetition of 'wait' in the last of the three first sentences:

I walk to the corner and wait. I used to be bad at waiting. They also serve who only stand and wait.

The second instance is exemplified by the repetition of the word 'tree' or we can say the verb phrase to 'pretend to be a tree' at the end of two successive sentences:

Let's pretend we are trees. I stand up in the corner, pretending I am a tree.

Anaphora:

An example of the anaphorical repetition can be found in the second paragraph also. It is represented by the repetition of the phrase 'some of you' at the beginning of two successive sentences:

Some of you will fall on dry ground or thorns. Some of you are shallow rooted.

The two types of repetition have a connection with the image of the handmaid in the Republic of Gilead. The idea of waiting is connected with the waiting of pregnancy and the waiting of the childbirth after that.

The repetition of 'tree' is to strengthen the idea that women are trees. They are no more than vessels for pregnancy and then childbirth.

Not all trees are useful or are able to give useful fruits. The fruits of some trees fall on the dry ground and are destroyed. Others fall on

thorns where no one can make use of them. And there is a third kind; the kind that cannot give any fruit because it is shallow rooted; it doesn't believe in the sacred duty that it does in the service of God. This idea is exemplified in the anaphorical repetition in the last two examples.

Connotation:

The second paragraph contains words and expressions that are related in meaning. All of them refer to plants or parts of plants. Some fruits fall on the earth, others fall on thorns. Some trees are shallow-rooted. All these are useless. Handmaids are seeds. Good seeds grow to good trees. Good trees give good fruits.

Metaphor:

In the first instance of metaphor, the narrator compares herself to a tree. The reference to the tree comes in the sentence:

I stand in the corner, pretending I am a tree.

This comparison has two meanings. The first lies in the repetition of the lexeme 'tree' in the previous sentence which refers to the handmaids as being trees whose duty is to give fruits. The second relates to her standing in the corner. She is standing unable to move like a tree until her companion girl arrives. She is not allowed to go shopping alone.

The repetition of 'wait' twice has also a reference to the waiting of getting pregnant which is a blessed kind of waiting, and the other is the waiting of the arrival of accompanying girl.

The second use of metaphor is embodied by comparing the white cap that the handmaid put on their heads to a tunnel. "...*Looking down the white tunnel.*" Making the cap in that shape is to prevent the

handmaids from looking in either direction. They are able to look either ahead or downwards only.

Another example of metaphor is found in the usual greeting among the handmaids. It is exemplified in comparing the baby child inside the mother to a fruit. "*Blessed be the fruit*". The usual response to this greeting is: "May the Lord open", which means that they are praying to God to give fertility to handmaids.

Simile:

There is one instance of simile. The narrator describes her accompanying handmaid as a shape. She adds that she is a shape that is similar to her.

A shape like mine comes.

Context and Cohesion:

Context:

The novel is narrated from the point of view of the first person narrative. The narrator, who is at the same time the protagonist of the novel, addresses nonspecific audience. There is no mention of the reader. The narrator uses the pronoun 'I' to refer to herself, the third pronoun 'she' to refer to aunt Lydia and to her accompanying handmaid when she talks to the reader about her. She talks directly about herself, but she uses reported speech to tell the reader about the teachings of aunt Lydia.

Cohesion:

The author uses coordinating conjunctions between clauses in complex sentences. Anaphorical repetition as well as anaphorical reference are used as a cohesive element between sentences. There are instances of ellipses in coordinated sentences.

Pragmatic Level:

Speech Acts:

All the sentences in the text are statements. They have the assertive illocutionary force of the representative speech acts which is familiar in narrative. No any other speech act is used.

Text Fourteen:

It's Janine, telling about how she was gang-raped at fourteen and had an abortion. She told the same story last week. She seemed almost proud of it, while she was telling. It may not even be true. At Testifying, it's safer to make things up than to say you have nothing to reveal. But since it is Janine, it is probably more or less true.

But whose fault was it? Aunt Helena says, holding up one plump finger.

Her fault, her fault, her fault, we chant in unison.

Who led them on? Aunt Helena beams, pleased with us.

She did. She did. She did.

Why did God allow such a terrible thing to happen?

Teach her a lesson. Teach her a lesson. Teach her a lesson.

Last week, Janine burst into tears. Aunt Helena made her kneel at the front of the classroom, hands behind her back, where we could all see her, her red face and dripping nose. Her hair dull blonde, her eyelashes so light they seemed not there, the lost eyelashes of someone who's been in a fire. Burned eyes. She looked disgusting: weak, squirmy, blotchy, pink, like a newborn mouse. None of us wanted to look like that, ever. For a moment, even though we knew what was being done to her, we despised her.

Crybaby. Crybaby. Crybaby.

We meant it, which is the bad part.

I used to think well of myself. I didn't then.

That was last week. This week Janine doesn't wait for us to Meer at her. It was my fault, she says. It was my own fault. I led them on. I deserved the pain.

Very good, Janine, says Aunt Lydia. You are an example.

I have to wait until this is over before I put up my hand. Sometimes, if you ask at the wrong moment, they say No. If you really have to go that can be crucial. Yesterday Dolores wet the floor. Two Aunts hauled her away, a hand under each armpit. She wasn't there for the afternoon walk, but at night she was back in her usual bed. All night we could hear her moaning, off and on.

What did they do to her? we whispered, from bed to bed.

I don't know.

Not knowing makes it worse.

I raise my hand, Aunt Lydia nods. I stand up and walk out into the hall, as inconspicuously as possible. Outside the washroom Aunt Elizabeth is standing guard. She nods, signaling that I can go in.

This washroom used to be for boys. The mirrors have been replaced here too by oblongs of dull grey metal, but the urinals are still there, on one wall, white enamel with yellow stains. They look oddly like babies' coffins. I marvel again at the nakedness of men's lives: the showers right out in the open, the body exposed for inspection and comparison, the public display of privates. What is it for? What purposes of reassurance does it serve? The flashing of a badge, look, everyone, all is in order, I belong here. Why don't women have to prove to one another that they are women? Some form of unbuttoning, some split-crotch routine, Must as casual. A dog-like sniffing.

Stylistic Level:

On the Testifying day, a handmaid is supposed to tell the others about her sins or mistakes. The narrator tells us about the testifying of Janine. A woman is guilty even if she is the victim. Women are always sinful. When a woman is a victim, she has to thank God for making her suffer. This is because he wants to teach her a lesson.

Why did God allow such terrible thing to happen?

Teach her a lesson. Teach her a lesson. Teach her a lesson.

The continuous religious teachings make women convinced that they are not only guilty, but they are the cause that leads men to be sinful. They make them believe that they are the source of evil.

Lexical Categories:

General:

Vocabularies are simple, descriptive, and general. There are three compound words only: split-crotch, dog-like, and gang-raped. The first two are used as attributive adjectives, and the third is used as a predicative adjective. There is one idiomatic expression; *it is to make things up*. It means to tell a story or to say something on the testifying day is better to tell nothing. This is because that there must be a story. No woman is without a story. Women are sinners. And they do what they make them do so that God will forgive them. Words are used to express their referential meanings. The vocabulary is familiar and there is no use of rare vocabulary.

Nouns:

The nouns in the text are abstract. They refer to sin, guilt, hatred, obedience, and the punishment of God. The narrator mentions some proper names. She mentions Aunt Lydia who participates in hearing Janine's confessions, Aunt Elizabeth who guards the washroom, and Aunt Helena who supervises the confessions of Janine, the sinner, and comments on what the latter says. She is also the Aunt who punished Janine last week because she burst into tears in the classroom. She also mentions the names of some handmaids; Janine, the testifying girl, and Dolores who wet the floor.

Adjectives:

The text contains twenty seven adjectives. They vary in their references; some of them refer to colors such as white and red. Others refer to physical appearance, Such as weak, disgusting, and blotchy. Others refer to psychological attributes, such as terrible. The adjectives in the text are non-restrictive. Some of them are gradable, such as true, and weak, but the majority is non-gradable. The writer uses the adjectives in both positions; there are attributive adjectives and predicative adjectives. Some nouns are modified by two adjectives or more, such as dull *grey metal*. In her use of the predicative adjectives, the author uses several ones to describe one noun, such as *she looked disgusting, weak, squirmy, blotchy, pink*. She never uses ‘and’ in these examples. Perhaps she wants to say that all these adjectives come together in one bundle into the mind of the speaker or the other girls who attend the testifying presenting an image that reflects all these adjectives in one time.

Verbs:

Atwood does not rely on verbs to express meaning in a specific way. There are stative verbs and dynamic verbs. There are transitive and intransitive verbs. Some sentences have more than one verb, such as *she made her kneel*. At the same time there are verbless clauses. An instance of the use of nonfinite clause is also found; *it is safer to make...*

Adverbs:

There are adverbs of time like 'last week', 'at the moment' and 'then'. Interestingly the author uses 'a noun' as an adverb in the sentence: *She is standing guard.*

Grammatical Categories:

The author uses declarative sentences, and this is the familiar case with all types of narrative. But in this text we can find five interrogative sentences. Two of them are rhetorical questions. There are sentences without verbs also, such as; 'Crybaby'. 'Her hair dull blonde'. 'Her eyelashes so light'. 'Burned eyes' etc. In one of the sentences the author uses the link verb 'look' to connect a subject 'she' with an adjective; disgusting. Then she explains the adjective mentioning four other adjectives without using 'and' before the last one.

All the sentences in the first person narrative in this Text are complex ones. The simple sentences are only those which are said by the characters. The shortest sentences of all are the sentences that are said by Janine. Guilty people always speak with short sentences. Women are always guilty. They are guilty even when they are victims, because they always lead men to abuse them.

It was my fault. I led them on. I deserve pain.

Sentences vary in length. The shortest one is made up of three words and the longest is twenty seven words. Sentences' complexity is due to different reasons; some sentences are complex because of

coordination, others are because of subordination, and some are complex because of parataxis.

There are different types of dependent clauses. In the first sentence, which is a complex sentence, there is a dependent non-finite clause. There are relative clauses, nominal clauses, and adverbial clauses.

The author continues using the present simple tense as a substitute for the familiar past tense to indicate simultaneity of event and narration. According to Black (2006: 8), writers follow this style in narrative, which she calls ‘retrospective narrative’ because they want to make a kind of mental confusion between the situations of the characters, which are temporal, the time of writing, and the time of reading. They want the reader to be involved in their thinking despite the fact that they never address the reader directly or indirectly.

Figures of Speech:

Preposing:

In the first paragraph there is an instance of adverb preposing.

At testifying, it is safer

There are two possible reasons for this preposing. The first is the comparative adjective at the beginning of the sentence which is followed by ‘than’ makes it syntactically acceptable to put the adverb to the left of the sentence because keeping it in its place will increase the distance between the comparative adjective and ‘than’. Also, the post positioning of it will cause a kind of ambiguity. The second reason is a pragmatic one. The aim of the author is to put more emphasis on the act of Testifying than what is supposed to be done at it.

Rhetorical Questions:

The three rhetorical questions of Offred that are followed by a metaphorical image are a kind of objection to the inferiority of women compared to men. She wants to say that this inferiority springs from the depths of women's minds. There is not any external cause for this feeling. At the same time there is not any external cause that prevents women from getting over it.

After she talks about men's self confidence in not being ashamed of showing their naked bodies, she asks:

What is it for?

What purposes of reassurance does it serve?

Then she talks about women saying implicitly that there must be a reason that makes men prove to each other their manhood. Why don't women do the same?

Why don't women have to prove to one another that they are women?

This rhetorical question also refers to the inferiority of women to men.

Then she follows her rhetorical questions with a metaphorical image that compares them to dogs.

Metaphor:

The previous rhetorical questions have sexual references. The reference to the naked body is meant to refer to the sexual organs of men. She wishes that women do the same without being ashamed from exposing their womanhood to each other. These rhetorical questions are followed by an explanatory metaphor that explains the way to do that. She compares it to what dogs do to each other in mating season. Then she refers explicitly to dogs in the following sentence. She uses four successive sentences without verbs. She uses comas between the first three and a full stop before the last one as if she wants to say she wishes that they were dogs.

Some form of unbuttoning, some split crotch routine, just as casual. A dog-like sniffing.

Another example of metaphor comes in Aunt Lydia's description for Janine as an example.

You are an example.

What did Janine do to deserve to be an example for other women to follow? Aunt Lydia says this immediately after Janine says that everything is her fault. She says it twice. She says that it was she who led the boys to rape her, and she is the one who deserves pain. This is why Aunt Lydia says that she is an example. A good woman is the one who blames herself; the one who describes herself as being sinful and evil. Janine says all these about herself. So, she deserves to be an example for other women to follow.

Simile:

Offred says that the urinals on the wall in the washing room are similar to babies' coffins. Perhaps this refers to her continuous thinking of her little dead daughter. This is to say that she sees that image in every oblong thing that happens to be in her way.

They look like babies' coffins.

In another instance of simile she says that Janine is similar to a newborn mouse. She tells that Janine looked like that in the scene of humiliation when Aunt Lydia forced her to kneel in the classroom and her hands were behind her back. Offred doesn't pity her. Instead, a very disgusting image is drawn in her mind for her humiliated colleague despite the fact that she may be treated in the same way one day.

She looked disgusting; weak, squirmy, blotchy, pink, like a newborn mouse.

Repetition:

The repetition of a word or a phrase in a successive order which some sources call 'Epizeuxis' is repeated four times in Offred's flashback narration. These repeated words and phrases are said by the handmaids in the red centre during and after the Testifying of Janine. They represent the women's total surrender to the religious teachings that they receive at the centre.

In her Testifying, Janine tells the story of her being raped by a gang of fourteen boys. Aunt Helena raised her fat finger interrupting her, asking the others:

But whose fault was it?

The act of interruption and the word 'But' at the beginning of the question is a very clear hint to the answer that Aunt Helena wants from the others. So, they repeated chorally:

Her fault, her fault, her fault.

And when Aunt Helena asks her second question:

Who led them on?

The answer comes:

She did. She did. She did.

This means that, from the point of view of women themselves, a woman is always guilty according to the teachings of God which they receive from the Aunts in the red centre. But God supervises everything, so why he allows such terrible things to happen? That was Aunt's Helena third question. The handmaids answer:

To teach her a lesson. To teach her a lesson. To teach her a lesson.

None of them recognizes the contradiction that their answer has.

Then they make a circle around Janine, and shout in one voice:

Crybaby. Crybaby. Crybaby.

They despised her. The repetition means that they mean every word they say. Women are always sinful.

Context and Cohesion:

Context:

The narrator uses the pronoun 'you' just once, but she is not addressing the reader. She uses it in the meaning of 'any one'. In this Text the narrator doesn't refer to herself. She uses the first pronoun 'we' to refer to all the handmaids. She wants to say that she is one of them. She behaves and thinks in the same way they behave and think. The characters' words are represented through direct quotations. They answer the questions of the Aunts, but they never ask her. When they want something, like going to the toilet for example, all that they do is to raise their hands.

Cohesion:

Cohesive ties in the text are conjunction coordinators, anaphorical references, and the implicit connections of meaning.

In the first paragraph, the writer depends on anaphorical references between sentences. She talks about Janine and her story. She uses the pronoun 'she' to refer to Janine and the pronoun 'it' to refer to her story in the sentences that com after the first and the second sentences. The use of anaphorical reference continues to the direct words of Aunt Helena and the handmaids. Then the author adds coordination to it in the second paragraph. Dependence on the implicit connections of meaning is very clear in the last paragraph which talks about the washroom and the bodies of men and women.

Pragmatic Level:

Speech Acts:

Representative Speech Act:

The narrator uses declarative sentences to describe the events and scenes of the narration. The speech act that is used is the representative speech act which is familiar in narrative. The representative speech act sentences have the illocutionary force of assertion.

Directive Speech Act:

The interrogative sentences of Aunt Helena are indirect orders. She wants the girls to tell her about the things she asks about.

The word “Crybaby” that the other handmaids address Janine with it and repeat it three times is a direct order to cry because she is guilty.

The writer uses all the stylistic levels to express the pragmatic meanings in the text.

Text Fifteen:

Once a week we had movies, after lunch and before our nap. We sat on the floor of the Domestic Science room, on our little grey mats, and waited while Aunt Helena and Aunt Lydia struggled with the projection equipment. ... I preferred movies with dancing in them, singing, ceremonial masks, carved artifacts for making music: feathers, brass buttons, conch shells, drums. I liked watching these people when

they were happy, not when they were miserable, starving, emaciated, straining themselves to death over some simple thing, the digging of a well, the irrigation of land, problems the civilized nations had long ago solved. I thought someone should just give them the technology and let them get on with it.

Aunt Lydia didn't show these kinds of movies.

Sometimes the movie she showed would be an old porno film, from the seventies or eighties. Women kneeling, sucking penises or guns, women tied up or chained or with dog collars around their necks, women hanging from trees, or upside-down, naked, with their legs held apart, women being raped, beaten up, killed. Once we had to watch a woman being slowly cut into pieces, her fingers and breasts snipped off with garden shears, her stomach slit open and her intestines pulled out.

Consider the alternatives, said Aunt Lydia. You see what things used to be like? That was what they thought of women, then. Her voice trembled with indignation.

Moira said later that it wasn't real, it was done with models; but it was hard to tell.

Sometimes, though, the movie would be what Aunt Lydia called an Unwoman documentary. Imagine, said Aunt Lydia, wasting their time like that, when they should have been doing something useful. Back then, the Unwomen were always wasting time. They were encouraged to do it. The government gave them money to do that very thing. Mind you, some of their ideas were sound enough, she went on, with the smug authority in her voice of one who is in a position to judge. We would

have to condone some of their ideas, even today. Only some, mind you, she said coyly, raising her index finger, wagging it at us. But they were Godless, and that can make all the difference, don't you agree?

I sit on my mat, hands folded, and Aunt Lydia steps to the side, away from the screen, and the lights go out, and I wonder whether I can, in the dark, lean far over to the right without being seen, and whisper, to the woman next to me. What will I whisper? I will say, Have you seen Moira. Because nobody has, she wasn't at breakfast. But the room, although dim, isn't dark enough, so I switch my mind into the holding pattern that passes for attention. They don't play the soundtrack, on movies like these, though they do on the porno films. They want us to hear the screams and grunts and shrieks of what is supposed to be either extreme pain or extreme pleasure or both at once, but they don't want us to hear what the Unwomen are saying.

Stylistic Level:

Achieving control over the minds, souls, and bodies of handmaids is not only limited to the teachings of the Church that are given by the Aunts at the red centre and the commanders on the beds before having sex with the maids, but movies have an important role in convincing the girls that life in the Republic of Gilead is much better than their previous life in what was called the United states of America. There are three kinds of movies that the handmaids are forced to watch once every week; every week the Aunts make them to watch a pornographic movie o a women torturing movie, and a documentary one that she calls unwoman movie. Soundtracks are turned on only in pornographic and torture movies. Unwoman movies are presented without sound. Handmaids are

allowed to hear the screams of pain and pleasure only. They are not allowed to hear what is said in documentary movies. As far as the last kind is concerned, they lesson only to the commentaries of Aunts as they criticize the clothes and behavior of the women who appear in the film. As they comment on documentaries, the Aunts refer from time to time to Christianity and the teachings of the Church. The most important reason that makes them despise the women in the past is that women in the past were infidels (Godless). By forcing them to watch such humiliating movies, the Aunts try to make them submissive and satisfied with the cruelty of the society that they live in. they try to convince them that the situation of women in the past is very bad and that women were tortured and sexually abused in these days. They try to make them believe that women's life nowadays is far much better than in the past.

Lexical Features:

General:

Vocabularies are simple, descriptive, general, and specific. The text is nearly empty of compound words; there are two compound words only, 'upside-down' and 'soundtrack', and a new compound word which is invented by the author to describe the women and their behavior and clothes in the past; Unwoman and its plural Unwomen. The text is empty of idiomatic expressions. Not using emotive words in the text refers to the neutral state of mind that the narrator has. The description of the events is no more than a mechanical narration of old memories and present events. Long periods of religious teachings take the girls very far from emotions. They are no more able to love, like, or hate. In this novel,

domination of emotion precedes domination of mind. This may be interpreted as the point of view of society towards women; they are just emotions.

Nouns:

The text starts with reference to movies. So it is expected that the whole text talks about what movies deal with and the act of watching movies. And that what is found really in the text. There are references the things that appear in some kinds of movies; all of them are nouns that are related to feelings. These are concrete and abstract nouns. The author mentions some nouns such as; *dancing, music, carved artifacts, singing, feathers, ceremonial masks, brass buttons, drums, conch shells*, saying that we can find such things in movies that depicts life in its happy side. The narrator mentions all these without saying 'and' before the last item. Perhaps she wants to say that there are more. This kind of movies is the narrator's favorites. On the other hand, the author does not mention what sad movies contain. She mentions several adjectives that the sad people have and some strenuous works that they do in sad movies, such as; digging a well and irrigation of a land.

But the handmaids are not allowed to watch any of the above mentioned movies. The movies they watch are porno movies and torture movies. As far as these are concerned, we find other kinds of nouns. There are references to parts of human body, to actions, and to tools.

There are concrete nouns that refer to the place the handmaids sit in to watch movies; the Domestic Science room. To describe a branch of

science as being domestic is, by itself, a kind of practicing domination on the minds of the handmaids. They try to make them feel that doing domestic affairs is doing a kind of science. So, they don't need to study for the sake of getting knowledge. In this respect we find concrete nouns that refer to the place, such as; the projection equipment, floor and mats. They refer to time in this place with the nouns lunch and nap

Adjectives:

Nouns are the basic elements, and adjectives are the secondary ones. Nouns are permanent, and adjectives are changing. A tree remains a tree whether it is dead or alive. A man remains a man whether they are poor or rich, happy or sad, weak or strong. This is why Margaret Atwood mentions nouns when she talks about happy people, and mentions only adjectives, predicative adjectives, when she talks about the sad or miserable aspects of life. She wants to say that happiness is more basic than suffering and poverty, and that light is more permanent than darkness. The narrator says that she likes to watch people when they are happy. She makes happiness an adjective to people. But when she talks about suffering, she mentions several predicative adjectives without mentioning people directly as being a noun that is modified by these adjectives. She uses these adjectives in dependent secondary clause not in an independent one. She says ... *not when they were starving, miserable, emaciated, straining themselves to death...*

The adjectives take another form when the discourse changes to talk about torture and pornography. Here the adjectives are not human traits, but are the results of an external influence to which the human

body is exposed. For this reason the author uses prepositional adjectives and participial adjectives. So, we can find here predicative adjectival phrases such as; *women tied up or chained, with dog collars around their necks, women hanging from trees, naked, with their legs held apart, her stomach slit open, her intestines pulled out.*

When it comes to talk about the Unwomen documentary, we do not find adjectives. The only adjective that Aunt Lydia uses is ‘Godless’. She describes the Unwomen as being Godless. To modify a noun with an adjective is to draw more attention to the noun than mentioning it alone. In her comment on the Unwomen documentary, Aunt Lydia deliberately avoids using adjectives with the other nouns except her description to the Unwomen as being Godless. The sentence and the rhetorical question she says directly after that confirms this opinion. She says: ‘They were Godless, and *that can make all the difference, don’t you agree?*’ This sentence and the question that follows is a return to remind the handmaids of the importance of the teachings of the Church that they receive in Church and in the red centre.

Verbs:

Despite the fact that it is not uncommon to find sentences devoid of verbs in many paragraphs in Atwood’s novel, but she also uses a mixture of different kinds of verbs even in one paragraph. There are stative and dynamic verbs, transitive and intransitive. The verbs that are used more than the others in this text are ‘like’ and ‘watch’. The verb ‘watch’ is connected with all hateful and humiliating scenes because they are forced to watch these scenes. On the other hand, the verb ‘like’ is

connected with scenes that the handmaids never see. Atwood doesn't rely on the forms of verbs in carrying meaning.

Grammatical Categories:

Except for the presence of two imperative sentences, one declarative question, one rhetorical question, and one sentence with no verb, all the sentences in the text are declarative sentences.

Despite the fact that the two imperative sentences are in two different paragraphs, but they are similar in that both of them start with a cognitive verb. The first imperative sentences starts with 'Consider' and the second starts with 'imagine':

Consider the alternatives.

Imagine wasting their time like that.

In the first sentence she wants the girls to think of the difference between their current life in the Republic of Gilead and the life that women lived in the past which they see in the movie. All that they know about the past is the humiliation and miseries they see in movies. When she asks them to think about the difference between now and then she makes them feel that they are free to make decisions by their free will. This makes them completely convinced that the life of women at the present is better than before. This kind of imperative always comes after or during watching pornographic or torture movies. It is worth mentioning that the pornographic scenes that the movies present are very

humiliated ones. Torturing scenes are much worse than pornographic scenes.

The second imperative comes within the documentary movie. It describes the luxurious life of women in the past as a waste of time. Sound tracks are always off during documentary movies. They cannot hear what women talk about. They see women in the markets or in dancing balls. Activities like these are wasting of time according to the Church. Women are created to conceive and give birth.

The declarative question comes as a complementary assertion to the meaning of the imperative sentence. It is said by Aunt Lydia directly after saying the imperative as if she doesn't want to give them the chance to think of the consideration of real alternative. They have to believe that there is no better alternative to the miserable situation that women live in the past than the life in the Republic of Gilead.

The sentence with no verb is a long sentence. It comes within the narrator's description to the humiliating scenes in the pornographic movies. It depicts women in several humiliating situations; men deal with them like animals, with no respect and no dignity. The sentence shows how the bodies of women are exposed in disgusting situation and how women behave like animals during sex.

The text has complex and simple sentences. The source of complexity in all sentences is coordination. Sentences vary in length. The shortest sentence is an interrogative sentence and is made up of four words. The longest sentence is the sentence without verb. It is made up of thirty five words.

The majority of noun phrases are complex. Some are complex because of modification with attributive adjectives, such as: *old porno film, ceremonial masks, little gray mats*, etc. the source of complexity in the other noun phrases is the post modification with relative clauses, such as; *The movies that she showed*; prepositional phrases, such as; *Women with dog collars*; or non-finite clauses such as; *Women tied up or changed*. The author uses the postmodification complexity for noun phrases that she wants to put more emphasis on them or to draw the attention of the reader to them more than the others. She uses the adjectival premodification for less important noun phrases where she uses one adjective or two for each noun.

Although the whole novel is written in the first person voice using the present simple tense, but the writer in this chapter and the chapters that follow mixes between the simple past tense which is the usual tense in fiction and the simple present tense which she uses in this novel. there is no difference between the description of events in this chapter and in the other chapters because everything is described from the point of view of the first person narrator in the form of flashbacks that jumps from a topic to another; everything happened in the past from the narrator's point of view, and it is familiar in narrative to describe the past events using the present simple. But in this chapter and the chapters that follow, the writer uses both the present tense and the past tense. She uses the past simple tense to talk about the movies and about the description of the scenes that appear in these movies. Then she goes back to the ordinary present simple when she talks about the behaviors of the handmaids as they watch the movies.

Figures of Speech:

Asyndeton:

When she mentions what she wants to see in her favorite movies, the narrator doesn't use the conjunction 'and' before the last item giving the reader the impression that there are more to follow.

I preferred movies with dancing in them, singing, ceremonial masks, carved artifacts, feathers, brass buttons, conch shells, drums.

She omit the conjunction 'and' again when she mentions the simple things that sad men spend their lives toiling to do these trivial tiring things which the civilized nations solved them a long time ago through the use of technology. Not using the conjunction 'and' also gives the reader the impression that the list doesn't have an end:

They were miserable, starving, emaciated, straining themselves to death over some simple things; the digging of a well, the irrigation of a land, etc.

Juxtaposition:

Immediately after her mentioning the things she likes to find in happy movies, the narrator mention what she doesn't like to see in movies that depict the miserable lives of sad people. Both of them; the things that happy life should present and the things that sad life has are already mentioned above under the Asyndeton juxtaposed one after the other immediately.

. Despite the fact that both of them reflect life in its bright and dark sides and despite the fact she prefers happy movies to sad movies; but she doesn't have the chance to watch any of them. This is because Aunt Lydia shows them other types of movies that has nothing to do with real life.

Rhetorical questions:

There is one rhetorical question that is addressed to the handmaids by Aunt Lydia at the end of her commentary analysis to the life of women in the past while they are watching the documentary Unwoman movie. The aim of the rhetorical question is that she supposes their agreement and their support to what she has just said:

..., don't you agree?

Parallelism and anaphora:

The second sentence in the first paragraph has both grammatical parallelism exemplified by the occurrence of two successive prepositional phrases that refer to place, and anaphorical repetition exemplified by repeating the preposition 'on' at the beginning of successive phrases:

...on the floor of the Domestic science room, on our little gray mats.

Context and Cohesion:

Context:

Despite the fact that the novel is in the first person narrative, neither the author nor the narrator address the reader neither directly nor through the voice of fictional characters. In the previous chapters, the narrator tells what happened to her as if she is a commentator who comments on events that repeatedly happen in front of their eyes. This is done through the use of the simple present tense. In this Text, the narrator tells her memories in flashbacks. She uses the first pronoun ‘we’ to talk about herself and the other handmaids. Not only this chapter, but the whole novel, is completely empty of dialogues between the characters. So, there is no addresser – addressee relationship. The author is not there; the reader can not feel the existence of the author. The reader is told of the events by some unknown person.

Cohesion:

The main cohesive device that the author depends on is her reliance on the implicit connections of meaning. This doesn’t mean there are completely no other logical links between phrases and sentences. There are anaphorical references, and coordinating conjunctions. The narrator always refers to Aunt Lydia with the pronoun ‘she’ and to the handmaids with the first pronoun ‘we’. She often uses the coordinator ‘and’ between phrases and clauses. But the implicit links of meaning remain the main cohesive factor.

Pragmatic Level:

Speech Acts:

Directive Speech Acts:

There are two imperative sentences in the text. Both of them have cognitive verbs as imperative verbs. The first one has the verb ‘consider’ and the second has ‘imagine’. The two imperative sentences are issued by Aunt Lydia:

Consider the alternatives.

Imagine wasting their time like that.

The meaning of the two sentences is already explained in the Grammatical Categories in the stylistic level.

Representative Speech Acts:

All the other sentences in the text, except two interrogative ones, are declarative sentences. They all have the illocutionary force of assertion which is usually expressed through the use of representative speech acts.

Text Sixteen:

The Commander has on his black uniform, in which he looks like a museum guard. A semi-retired man, genial but wary, killing time.

He looks us over as if taking inventory. One kneel-woman in red, one seated woman in blue, two in green, standing, a solitary man, thin-faced, in the background. He manages to appear puzzled, as if he can't quite remember how we all got in here. As if we are something he inherited, like a Victorian pump organ, and he hasn't figured out what to do with us. What we are worth.

He nods, in the general direction of Serena Joy, who does not make a sound. He crosses to the large leather chair reserved for him, takes a key out of his pocket, fumbles with the ornate brass-bound leather-covered box that stands on the table beside the chair. He inserts the key, opens the box, lifts out the Bible, an ordinary copy, with a black cover and gold-edged pages. The Bible was kept locked up, the way people once kept tea locked up, so the servants wouldn't steal it. It is an incendiary device: who knows what we'd make of it, if we ever got our hands on it? We can be read to from it, by him, but we cannot read. Our heads turn towards him, we are expectant, here comes our bedtime story.

To be a man, watched by women. It must be entirely strange. To have them watching him all the time. To have them wondering, What's he going to do next? To have them flinch when he moves, even if it's a harmless enough move, to reach for an ashtray perhaps. To have them sizing him up. To have them thinking, he can't do it, he won't do, he'll have to do, this last as if he were a garment, out of style or shoddy, which must nevertheless be put on because there's nothing else available.

To have them putting him on, trying him on, trying him out, while he himself puts them on, like a sock over a foot, onto the stub of himself, his extra, sensitive thumb, his tentacle, his delicate stalked slug's eye, which extrudes, expands, winces, and shrivels back into himself when touched wrongly, grows big again, bulging a little at the tip, travelling forward as if along a leaf, into them, avid for vision. To achieve vision in this way, this journey into a darkness that is composed of women, a woman, who can see in darkness while he himself strains blindly forward.

She watches him from within. We're all watching him. It's one thing we can really do, and it's not for nothing: if he were to falter, fail or die, what would become of us? No wonder he's like a boot, hard on the outside, giving shape to a pulp of tenderfoot. That's Must a wish. I've been watching him for some time and he's given no evidence, of softness.

But watch out, Commander, I tell him in my head. I've got my eye on you. One false move and I'm dead.

Still, it must be hell, to be a man, like that.

It must be just fine.

It must be hell.

It must be very silent.

The Commander pauses, looking down, scanning the page. He takes his time, as if unconscious of us. He's like a man toying with a steak, behind a restaurant window, pretending not to see the eyes watching him from hungry darkness not three feet from his elbow. We

lean towards him a little; iron filings to his magnet. He has something we don't have, he has the word. How we squandered it, once.

Stylistic Level:

There are seven types or of women in Gilead. They are all completely subject to patriarchal and imperial power. There are the wives of the commanders and they are known for their blue clothes. Infertile wives are forced to watch their husbands as they have weekly sex with their handmaids hoping to get a child. The second type is the Aunts, who are considered the true believers in religion. Their role is to present the handmaids with the teachings of religion and then to assign them their sexual roles with commanders. The third is the Marthas who are known for their green garments. Their duty is to serve as domestic employees to the wives. The fourth is the handmaids. They are known for their red garments and white tunnel caps. It is already known that handmaids are no more than wombs. Their duty is to have sex with the commanders without feeling the sexual orgasm, and to get pregnant. Their duty to their current commanders comes to an end after giving birth because they will be moved to other commanders. The remaining three are the Unwoman, the Jezebels, and the Econowives. The Unwomen are those who are unable to do any of the roles that the Patriarchy wants females to do. They are considered less than humans and are sent to forced labor camps to do works such as burning dead bodies and cleaning toxic waste. The Econowives are the wives of poor and less powerful men. The seventh type is the Jezebels, who are the prostitute that are responsible for satisfying the desires of powerful men.

Despite the fact that they have different titles and situations, women are under the complete control of men. Men are the powerful persons who control and dominate everything. Even in religion, women are not allowed to read from the Bible; she is even not allowed to touch it. In fact women, all women, are not allowed to learn to read.

Lexical Categories:

General:

The author uses a few compound words such as: semi-retired, thin-faces, and kneel-woman. The other vocabularies are simple. Generally all vocabularies are formal and descriptive. In her talk about the Bible, the author uses an idiomatic expression; ... *if we ever got our hands on it*. English speakers use this idiomatic phrase to express their wish to get some valuable thing. The author uses the phrase in a sarcastic manner. It can be understood as an indirect irony to refer to something worthless. No emotive words are ever used. All the words in the text used to express their referential meanings.

Nouns:

The text starts with reference to the commander, his uniform, and how he looks like. It is expected then that the rest of the text is devoted to the commander. Describing his appearance gives the reader the impression that the majority of the nouns in the text will be concrete nouns. The author continues using concrete nouns in the first three paragraphs. In these paragraphs the main topic is the commander, the women who are waiting for him in the room, and the place that they keep

the Bible in. in these paragraphs the author talks about the man in his concrete existence. In the last paragraph, Offred begins to think about the conception of the man; his authority, how women should take care of him, how he thinks about women, etc. she talks about man as an abstract conception. All these require the use of abstract nouns; nouns that are related to the concept of manhood. But the reader will not find what they expect. The writer continues using the concrete nouns even when she talks about abstractness.

Adjectives:

Adjectives are very few in the text. The whole text has sixteen adjectives. Only one is gradable 'big'. All the rest are non-gradable. Nine adjectives are attributive, the rest are predicative. All the adjectives are non-restrictive. Two are predicative participial adjectives; 'puzzled' in "...to appear puzzled" and 'locked up' in "...kept locked up", and one attributive participial one, "seated woman". In different places Atwood uses more than one adjective to modify a noun; especially in her description for the man.

Verbs:

Many sentences in the text are empty of verbs. Atwood doesn't use the form of the verb as a vehicle for meaning. Stative verbs are used more than dynamic verbs. This is because the majority of the text is concerned with describing the commander and men in general. As far as

dynamic verbs are concerned, we find verbs that refer to psychological states such as ‘know, wonder, watch, and look’. The verb ‘watch’ is used nine times in the meaning of ‘take care or be interested in’. This is the central idea in the text; women are to watch men, take care of them, make sure to meet their needs, and obey them. The verb ‘read’ is used twice. Here it is connected with reading the Bible. Women are not allowed to read. Men only have the authority to read the words of God to women.

Grammatical Categories:

Except for two interrogative sentences, one of them is used as a rhetorical question, and seven sentences without verbs, all the other sentences are declarative sentences. The first verbless sentence comes within her description of the commander:

A semi-retired man, genial but wary, killing time

The second sentence comes as she mentions the types of women who were waiting for him.

One kneel-woman

When she talks about the concept of man in the second and third paragraphs, and how women are to take care of him, and their being confused in understanding him, she use five long sentences without verb. Some of them are even without complements. She leaves this to the understanding of the reader. Sometimes she puts the complement as an independent sentence. This is what she does with the second sentence in

the second paragraph; “*It must be entirely strange*”. She uses it as a complement to the verbless sentence which is the first sentence in the paragraph; “*To be a man, watched by women*”. This reflects her confusion and bewilderment as she thinks about the concept of man. She imagines his movements, his abilities and disabilities, his looks, his eyes, and so on. A man is a mystery that women are unable to understand. All these thoughts wander through her mind in the form of verbless incomplete sentences. The interrogative sentence: “What’s he going to do next?” comes within her thinking of women’s bewilderment trying to understand the behavior of man.

Noun phrases are simple except few complex ones. Complexity results from modification with more than one adjective.

Verb phrase:

The writer continues talking through the voice of her narrator Offred using the present simple tense to talk about past events. Sometimes she completely neglects the verb phrase and use verbless sentences. In this Text she actually uses seven verbless sentences, as if she wants to express the eternity of the ideas she talks about. What supports this opinion is that she uses the verbless sentences to talk about the relations between men and women, how men look at women, and how women look at men. To use a verb is to say that there is time; past, present, or future, and if there is a time then these ideas have a beginning at least if they do not have an end. Using a verb refers to the possibility that there may be a change. So she wants to say that these ideas are unchangeable. Women have no memory that enables them to remember

how life was before the collapse of the United State and the emergence of the state of Gilead.

Atwood expresses the idea of the way men look at women as being no more than things or pieces of furniture through a special use of two verb phrases in two sentences. The first one is use of the verb 'look' as a transitive verb or the phrasal verb 'look over'. The meaning of this use will be explained in the next section under the heading 'Figures of Speech'. The second verb phrase in this respect is in the sentence '*He manages to appear puzzled*'. The writer doesn't say '*He is puzzled*' which means that he is really puzzled or '*He looks puzzled*' which means that they really think that he is puzzled. Instead of 'is' and 'looks or seems' she uses 'manages to appear'. This is to say that he, in his depths, does not believe that they are furniture or things, but he has to make them believe that he is really puzzled to see them in the room because this will give them the impression that they are things and there must be someone who brought them and put them in this room.

Figures of Speech:

Simile:

In her description to the commander, Offred compares him to a museum guard.

The commander has on his black uniform, in which he looks like a museum guard.

To be a museum guard is to guard statues or idols that are unable to hear, to think, to speak, to move; they are completely deprived of will

and thought. In this expression of simile, the reader finds an indirect metaphor that compares women to what a museum contains. This is to say that they have all the characteristics that the contents of a museum have.

This sentence is directly followed by a verbless sentence which explains what the museum guard does:

A semi-retired man, genial but war, killing time.

He has nothing to do but killing time. He is not interested with the thing he guards. To say that in a verbless sentence is to say that this verbless sentence is no more than an explanatory complement to the preceding sentence. To make this complement an independent is to say that the commander himself is the intended person and not any other museum guard, and that the statues he guards are the women in the room.

Another instance of simile comes in the paragraph that follows to support the idea that is expressed indirectly in the first simile that women are no more than inanimate objects or possessions:

He looks us over as if taking inventory.

The use of the old dative case in using look as a transitive verb supports the idea. According to Longman Dictionary of Contemporary English the phrasal verb “to look over” means to examine something or someone quickly without paying much attention to detail. This explanation also supports this idea.

After describing the women in the room as colored things, the Commander looks puzzled. He cannot remember who brought all these things into this room. This is expressed in another instance of simile:

He manages to appear puzzled, as if he can't quite remember how we all got in here.

This expression supports the idea that men have towards women. Things cannot go and enter a room by themselves. There must be someone who carries them and puts them in the room. This is the source of his puzzlement. As far as the meaning of the first clause is concerned, it is already explained in the previous section.

The author concludes the paragraph with a sentence that has two instances of simile that reinforce the idea that women are no more than pieces of furniture. The sentence is more like a complement to the previous sentence that is mentioned above than an independent sentence. This makes it suit oral narration more than written:

As if we are something he inherited, like a Victorian pump organ, and he hasn't figured out what to do with us.

In the following example of simile, Offred shows the way a man deals with women. She compares women to short socks that a man pits them in his feet but they cannot cover his stub:

He himself puts them on like a sock over a foot...

The last two examples of simile are at the end of this Text. Offred describes how the Commander pays no any attention to them.

He takes his time as if unconscious of us.

He is like a man toying with a steak,...

Parallelism and Anaphora:

In her description of what the Commander finds in the room, Offred uses parallel expressions in which the first part in the first phrase is repeated in the other phrases. I call them phrases because all of them are verbless sentences.

One kneel-woman in red, one seated woman in blue, two in green, standing, a solitary man, thin-faced, in the background.

These expressions come directly after the clause ‘*He looks us over as if taking inventory*’ that is mentioned under Simile. In fact it supports the idea that is connected with that clause. The colors in the phrases refer to some types of women in the society of Gilead. From the point of view of the Commander, they are no more than different colors. Each color has specific duties to do.

After the expressions that refer to women as colored things, comes the verbless expression that refers to a man. He is the driver. But he is still a man. Syntactically, the expression has the same parallel structures and the anaphorical repetitions that the preceding expression have. Perhaps this refers to the fact that he is similar to women in that they both serve the Commander. But what distinguishes him from them is that she refers to him as a man, not as a color.

The man expression has a schematic structures exemplified by the preposing of the predicative participial adjective ‘standing’ and the postposing of the attributive adjective ‘thin-faced’. Using of the adjective ‘solitary’ as a direct modifier to the ‘noun’ man is to emphasize his being different from the other colored things in the room.

She uses parallel structures when she describes women's interest in the man, and their curiosity about him:

To be a man watched by women, to have them watching him all the time, to have them wondering ... to have them sizing him up, to have them thinking...to have them putting him on, trying him on, trying hi, out...

Antanaclasis:

As she continues to describe women's interest and curiosity about men, she repeats the word 'move' with different parts of speech:

To have them flinch when he moves, even if it is a harmless enough move...

Asyndeton:

After talking about how men see women, Offred tells what the Commander does after he enters the room in successive of seven clauses without using conjunctions, as if she wants to say that he does all these things in one move. This shows his neglect to the colored objects in the room. This is found in the paragraph that starts with *he nods, in the general direction... gold-edged pages.*

Sarcasm:

The Commander makes all these moves to take the Bible out of the locked box. Offred makes fun of the whole process and of the book comparing keeping the Bible locked in this way to the way people in the past used to keep tea locked up so the servants wouldn't steal it. Then she underestimates the value of the book describing it as an incendiary

thing. Her expression contains a subtle indication that tea is more beneficial than the book.

Offred continues making fun of the Bible. At the end of the same short paragraph she compares what the Commander will read to them as the bed time story that is read to children who are unable to read:

We are expectant; here comes our bed time story.

Rhetorical questions:

As she underestimates the Bible, Offred asks the following question which literally means that there is no use of the Bible:

Who knows what we'd make of it, if we ever got our hands on it?

Antithesis:

Women are not only forbidden from reading the Bible, but they are also not allowed to touch it. Offred summarizes women's relation with the Bible in the following sentences which presents an instance of antithesis:

We can be read to from it, by him, but we cannot read.

Metaphor:

The first instance of metaphor comes in Offred's comparison of the Bible to machine or device of destruction. This is because the society of men in Gilead uses the Bible verses to humiliate women:

It is an incendiary device.

The second example is when she says that their heads turn towards the commander instead of saying that they turn their heads towards him.

Our heads turn towards him.

Postposing:

Here comes our bedtime story.

This is to put emphasis on the postponed subject because she wants to draw more attention to her making fun of the Bible.

Context and Cohesion:

Context:

The whole text is in the first person narrative. There is no direct speech. The text is in the present simple tense. The narrator speaks as if the readers were part of the novel's society, or as if she describes events that are happening in front of her eyes to audience who are watching a movie tape. The narrator never uses the second person pronoun to address the reader. When she talks about women she uses the third person pronoun or the word 'women' as she develops an idea or in the term of discussing an idea, then she used the first pronoun 'we' when she completes her discussion or description. There is no elegant variation in the text unless the reference to women as colored things is considered as an elegant variation. But this is highly unlikely because the main theme in the text is the man who is always referred to as 'he' or the 'Commander'. Women are no more than parts of his possessions.

Cohesion:

Many times the writer neglects the use of coordination conjunctions even in mentioning some coordinated things. The main cohesive reliance is on the implicit connections of meaning.

There is some anaphorical references to the Commander, and one anaphorical reference to his wife Serena Joy. But despite this lack to conjunctions and to cross-references, the writer is able to present a very cohesive text.

Pragmatic Level:

Speech Acts:

The whole text is expressed in the representative speech act with the illocutionary force of assertion. I, the narrator, describes the relation between men and women in the society of I. Despite the fact that she is a handmaid, and she suffers from the way they deal with women, but she continues taking the role of the nonaligned commentator and never reveals her feelings through the use of the expressive speech act for example. She keeps using the representative which is familiar one in narrative.

Text Seventeen

The Commander, as if reluctantly, begins to read. He isn't very good at it. Maybe he's merely bored.

It's the usual story, the usual stories. God to Adam, God to Noah. Be fruitful, and multiply, and replenish the earth. Then comes the mouldy old Rachel and Leah stuff we had drummed into us at the Centre. Give me children, or else I die. Am I in God's stead, who hath withheld from thee the fruit of the womb? Behold my maid Bilhah. She shall bear upon my knees, that I may also have children by her. And so on and so forth. We had it read to us every breakfast, as we sat in the high-school cafeteria, eating porridge with cream and brown sugar. You're getting the best, you know, said Aunt Lydia. There's a war on, things are rationed. You are spoiled girls, she twinkled, as if rebuking a kitten. Naughty puss.

For lunch it was the Beatitudes. Blessed be this, blessed be that. They played it from a tape, so not even an Aunt would be guilty of the sin of reading. The voice was a man's. Blessed be the poor in spirit, for theirs is the kingdom of heaven. Blessed are the merciful. Blessed are the meek. Blessed are the silent. I knew they made that up, I knew it was wrong, and they left things out too, but there was no way of checking. Blessed be those that mourn, for they shall be comforted.

Nobody said when....

“And Leah said, God hath given me my hire, because I have given my maiden to my husband,” says the Commander. He lets the book fall closed. It makes an exhausted sound, like a padded door shutting, by

itself, at a distance: a puff of air. The sound suggests the softness of the thin oniony pages, how they would feel under the fingers. So It and dry, like papier poudre, pink and powdery, from the time before, you'd get it in booklets for taking the shine off your nose, in those stores that sold candles and soap in the shapes of things: seashells, mushrooms. Like cigarette paper. Like petals.

Stylistic Level:

Despite the fact that handmaids are not allowed to touch the Bible, but they are forced to listen to only specific texts every day. When they are at the red centre, they are to hear the story of Rachel and her maid on breakfast in the morning, and the Beatitudes on the lunch at noon. They are hear them in a man's played from a tape. When they are in the houses of their Commanders, they hear only the story of Rachel every evening and before the Commanders practicing sex with them. They hear the Biblical story in the voice of the Commander.

Lexical Categories:

General:

The vocabularies are descriptive simple ones. The author doesn't make any use of emotive language. An idiomatic expression can be found in the second paragraph, through which Offred describes the way they used to read them the Biblical stories that encourage handmaids to have sex with their masters and describe the one who does this work as

being rewarded by God. The idiom is; ‘...we had drummed into us’ which means, according to Cambridge Dictionary, to educate one about something through intense and frequent repeating.

Nouns:

The current text is the richest one in proper names; we can find the names of God, Adam, Noah, Rachel, Leah, Lydia, and Bilhah. The other nouns are mainly concrete as it is expected since the topic deals with tangible things. The aim of what the text says is that man should be fruitful; this is the cause of man’s being on earth. The use of concrete nouns is to deprive the sexual intercourse from the feelings of love. Because the aim is just to replenish the earth.

Adjectives:

The first three sentences show that the Commander starts reading reluctantly. The writer uses two predicative adjectives to describe his status. He is either not good at reading or merely bored. The attributive adjective ‘usual’, which is repeated twice in the following sentence, shows the cause of his being bored. The first adjective in the words of God is an attributive one comes within an order to man to be ‘fruitful’. Offred describes the content of the Biblical story as ‘mouldy old’ because she spends all her life listening to the same story. Then she remembers how Aunt Lydia used to describe them as being ‘spoiled’. In the second story, the predicative adjective ‘blessed’ is used. Reading the Bible by a woman is a sin. So the Biblical text is played from a tape so that no woman would be ‘guilty’ of reading it. An emphasis is put on the

adjective ‘guilty’ by using it predicatively. It can be clearly seen that the Biblical adjectives are predicative while the adjectives that Offred uses to describe people or things are attributive. This is because the predicative one that comes last has more emphatic effect than the attributive ones that appear attached to nouns.

Verbs:

There are few verbless sentences. The verb ‘to be’ is used as a main verb in declarative and imperative sentences. The text as a whole doesn’t show that extraordinary use of the verb phrase. Verbs are not used in a way that reflects special use of meaning.

Grammatical Categories:

As far as sentences types are concerned, the text has five imperative sentences and an interrogative one. The first three imperatives are from God to Adam and Noah. The writer says that in two verbless sentences to indicate the eternity of these orders; to say that they are more important than the men they are told to do.

Be fruitful. Multiply. Replenish the earth.

To say that these are the orders of God to The Prophets of the Children of Israel is to say that they are the aim of the creation of man and the will of God. Directly after that comes the fourth order. It is a request, not an order, but it is so urgent that it came in the form of a direct order. It is from Rachel to her husband Jacob:

Give me children, or else I die.

Despite the fact that the real situation in the Republic of Gilead says that women are the ones who bear children and that men need women in order to get children, but this Biblical verse makes Rachel beg Jacob to give her a child. Jacob's answer to her request is that he cannot do anything, because God himself has withheld from her the fruit of the womb. This makes the government of Gilead blame only women for not having children.

The fifth imperative is also a request from Rachel in which she asked her husband to have sex with her maid, Bilhah, hoping that she has children by her.

The interrogative sentence is a rhetorical question. The aim of the imperative sentences and the rhetorical question is to legalize sex with handmaids and make women believe that God will reward them for that. All the other sentences in the text are declarative ones having the illocutionary force of assertion.

The writer uses simple declarative sentences as well as some declarative complex ones. The source of complexity is mainly coordination and juxtaposition in addition to subordination in one sentence. Sentences are generally short. The shortest sentence is three words in length, and the longest one is fifteen. Noun phrases are simple; the writer doesn't use any complex noun phrase in this text. The narrator uses the present simple tense in describing the events. She uses the past perfect once; when she refers to how Aunt Lydia treats them just to differentiate the time of the reading from the time in the centre.

Figures of Speech:

Parallelism and Anaphora:

There are some parallel structures which have anaphorical repetition in addition to their being parallel.

The repetition of the adjective usual in the first sentences of the first paragraph refers to Offred's reference to the bedtime story in the previous text and to the fact that what they are going to hear is something that they heard many times before.

The use of verbless sentences is very usual in the novel. The two verbless clauses that follow the first two are also parallel with anaphorical repetition that contains indirect sarcasm.

God to Adam, God to Noah.

Before mentioning the types of people who are blessed and are mentioned in the Bible in parallel structures with anaphorical repetition, Offred mocks the way they are mentioned in saying: *Blessed be this, Blessed be that*. The Biblical expressions are:

Blessed be the poor in spirit, for theirs is the kingdom of heaven. Blessed are the merciful. Blessed are the meek. Blessed are the silent. Blessed be those that mourn, for they shall be comforted.

It is worth mentioning that the previous expressions have the schematic structure of postposing which aims to put emphasis on the postposed items. To be silent, meek, merciful, and poor in spirit, then you are blessed by God. "*Blessed are the silent*"; the Gilead regime attempts to silence women and treats the handmaids as abused cultural daughters; this situation in which men have the word and women are

rendered speechless summarizes all that women feel and get familiar with.

Rhetorical Questions:

Am I in God's stead, who hath withheld from thee the fruit of the womb?

This question comes as a response to the request of Rachel when she asks her husband to give her a child. The request by itself reveals the idea that women are not equal to men. The rhetorical question comes to support the idea. It is the will of God that she is unable to receive the fruit. The society of Gilead continues calling children fruits of the womb, and the handmaids use to greet each other saying, 'Blessed be the fruit'. The society never suspects the ability of man to have children. If one has no children then the cause is the woman, not the man. In that case the woman is either executed or sent to the hard and filthy work in the colonies.

Simile:

Four instances of simile accompany the fall of the book from the Commander's hand. All of them describe the fall of the book and the sound it makes, and compare it to beautiful, soft, and colorful things and feelings, as if the fall of the book is the fall of its teachings; as if she feels that the fall by itself is shutting a door softly to keep its teachings isolated and to open another door that leads to a colored world. Or is it no more than a feeling of relaxation because the time of reading is over.

It makes an exhausted sound, like a padded door shutting.

Soft and dry like papier poudre, pink and powdery.

Like cigarettes paper.

Like petals.

Context and Cohesion:

Context:

The writer uses the first narrative voice. She speaks to the reader through her narrator but never uses the second person pronoun. Just once she uses the direct quotation in the representation of the Commander's words as he reads from the Bible. But she uses free indirect speech in the representation of what she remembers from the verses of the Bible and Aunt's Lydia's speech.

Cohesion:

The text tends to rely on implicit connection of meaning. It is totally empty of elegant variation. The writer makes use of cross references from time to time. For example, she mentions the Commander in the first sentence and uses the third pronoun 'he' in the second and third sentences. She uses the third pronoun 'it' to refer to the story of the Bible. No logical links are used between clauses.

Pragmatic Level:

Speech Acts:

Directive speech acts are used five times in the text. The imperative sentences in which the directive speech act is used are already mentioned within the 'Grammatical Categories'. The first three imperatives are direct orders by God to Adam, Noah, and other Prophets of Israel. The fourth and the fifth imperative sentences are orders but with the illocutionary force of request in the fourth sentence and that of suggestion in the fifth. All the other sentences in the text are declarative ones. They are, including the rhetorical question, expressed in the representative speech acts which are the ordinary speech acts in narrative. They have the illocutionary force of assertion.

Text Eighteen:

The Ceremony goes as usual ... Above me, towards the head of the bed, Serena Joy is arranged, outspread. Her legs are apart. I lie between them, my head on her stomach, her pubic bone under the base of my skull, her thighs on either side of me. She too is fully clothed.

My arms are raised; she holds my hands, each of mine in each of hers ... The rings of her left hand cut into my fingers. It may or may not be revenge ... My red skirt is hitched up to my waist, though no higher. Below it the Commander is fucking. What he is fucking is the lower part of my body. I do not say making love, because this is not what he's doing. Copulating too would be inaccurate, because it would imply two people and only one is involved. Nor does rape cover it: nothing is going

on here that I haven't signed up for. There wasn't a lot of choice but there was some, and this is what I chose.

Therefore I lie still and picture the unseen canopy over my head. I remember Queen Victoria's advice to her daughter. Close your eyes and think of England. But this is not England. I wish he would hurry up.

Maybe I'm crazy and this is some new kind of therapy.

I wish it were true; then I could get better and this would go away.

Serena Joy grips my hands as if it is she, not I, who's being fucked, as if she finds it either pleasurable or painful, and the Commander fucks, with a regular two-four marching stroke, on and on like a tap dripping. He is preoccupied, like a man humming to himself in the shower without knowing he's humming; like a man who has other things on his mind. It's as if he's somewhere else, waiting for himself to come, drumming his fingers on the table while he waits. There's an impatience in his rhythm now. But isn't this everyone's wet dream, two women at once? They used to say that. Exciting, they used to say.

What's going on in this room, under Serena Joy's silvery canopy, is not exciting. It has nothing to do with passion or love or romance or any of those other notions we used to titillate ourselves with. It has nothing to do with sexual desire, at least for me, and certainly not for Serena. Arousal and orgasm are no longer thought necessary; they would be a symptom of frivolity merely, like jazz garters or beauty spots: superfluous distractions for the light-minded. Outdated. It seems odd that women once spent such time and energy reading about such things,

thinking about them, worrying about them, writing about them. They are so obviously recreational.

This is not recreation, even for the Commander. This is serious business. The Commander, too, is doing his duty.

If I were to open my eyes a slit, I would be able to see him, his not unpleasant face hanging over my torso, with a few strands of his silver hair falling perhaps over his forehead, intent on his inner journey, that place he is hurrying towards, which recedes as in a dream at the same speed with which he approaches it. I would see his open eyes.

If he were better looking would I enjoy this more?

At least he's an improvement on the previous one, who smelled like a church cloakroom in the rain; like your mouth when the dentist starts picking at your teeth; like a nostril. The Commander, instead, smells of mothballs, or is this odour some punitive form of aftershave? Why does he have to wear that stupid uniform? But would I like his white, tufted raw body any better?

Stylistic Level:

Atwood explains the character of Offred as a person who is forced to experience a solitary life and is prohibited to have a slight amount of freedom in her life, even in her communication with other characters, exclaiming that in this novel, you're dealing with a character whose ability to move in the society was limited. By the nature of her situation, she was very circumscribed. She couldn't communicate well with people. This is very dangerous. She describes handmaids as "ladies in reduced circumstances. The circumstances have been reduced; for those

of us who still have circumstances”. How narrative is told from the point of view of that person. The more limited and boxed in she is, the more important the details become. The current text explains the situation of domination from the point of view of the dominated; A dominated woman who is aware that women are abused. What is the worst thing that leads to the humiliation of a woman? It is the abuse of her body.

Every month, a sexual Ceremony is held in which the handmaid does not have any control over her body and should surrender to the masculine power of the commander. This Ceremony is an example of the manifestation of the strict religious doctrines which prevent women, particularly the handmaids, from having any control over their bodies and their identities. Offred’s description of the Ceremony confirms the cruelty and the violence exerted on the handmaid and that the handmaid suffers from both physical and psychological injuries.

Lexical Categories:

General:

Except for very few words with inflectional affixes, all vocabularies are simple. This is to reflect the plain mindedness of the dominated narrator. Her physical and psychological state doesn’t allow her to pick out complex words or to use sentences with extinguished literary structures. No emotive words are used, and no idiomatic expressions.

Nouns are concrete. Everything is related to body. The nouns she uses are the parts of her and Serena Joy’s parts of body. This reflects her

inability to think out of her body; the act that is being done to her has nothing to do with her soul. She even uses the word 'impatience' as a concrete one. There is no place for abstractedness. Only her body is involved.

Except for the occurrence of two attributive adjectives; 'red and lower', all the other adjectives in the text are predicative ones. 'Red' is used to modify 'skirt'. This is very important because it reminds the reader that Offred is a handmaid. The adjective 'lower' modifies that part of Offred's body that is involved with what happens to her. The writer wants to say that she is a maid and her mind and feelings have nothing to do with the act of, as she calls it, 'fucking' that is being done to her. All the rest predicative adjectives, except two 'crazy and true' are participial ones. She wants to say that all the things that she describes are the results of actions. They describe the situation of her parts of body that results of what is being done to her; so adjectives such as; 'arranged, outspread, apart, hitched up' and many other participial adjectives are found everywhere in the text. after the use of all these participial and lexical adjectives that describes the parts of the body and other physical actions, the author goes back to declare, as if she is not satisfied with all this concrete description, that '... it has nothing to do with passion or love or romance or any of these other notions we used to titillate ourselves with'.

The majority of sentences have the verb 'to be' as their main verb. This is due to the descriptive nature of the text. The verbs are used as linking ones between the subjects and the subject complements which are mainly participial adjectives.

Grammatical Categories:

Except for the occurrence of three interrogative sentences which are used as rhetorical questions, all the sentences in the text are declarative ones.

Sentences are simple. Each is made of one independent clause, but there are sentences with somehow long adverbial or adjectival complements. The longest sentence in the text is twenty three words and the shortest is five.

Except for five uses of initial adverbials, there is nothing significant about clause structure. The aim behind the use of these instances of adverbial fronting will be discussed under the heading 'figures of speech'.

Noun phrases are simple, but there are very few that are complex because of premodification by adjectives and noun. This simplicity in clauses, phrases, and structures reflects the simple mind of the dominated handmaid.

As far as verb phrases are concerned, the author continues using the simple present tense to talk about past events.

Figures of Speech:

Rhetorical Questions:

Five interrogative sentences are used in the text as rhetorical questions.

In the first one Offred expresses her surprise that the Commander does not enjoy the sexual process despite the presence of two women on his bed.

But isn't this everyone's wet dream, two women at once?

This is because that the rules of the Ceremony and the religious frame surrounding it prevent every feeling of pleasure that may accompany it. In this respect, even the Commanders in Gilead are being treated in isolation of their being humans.

She uses the 'closing by return' to describe what people say about having two women at the same time:

They used to say that. Exciting, they used to say.

Immediately after that she explains the reason why the operation is not pleasurable through the anaphorical use of the word 'exciting':

What is going on in this room, under Serena Joy's sivery canopy, is not exciting.

She asks the second question after finding herself thinking of the Commander's appearance.

If he were better looking would I enjoy this more?

This question explains the suffering and the humiliation she experiences as she is being treated in this way. She wants to say how

silly I am to think about his appearance; what difference the appearance makes in my case; appearance changes nothing. This question brings her back from the shelter she hides in to escape her suffering and humiliation.

In the last three rhetorical questions she goes back to the same way of thinking. In the third and fourth ones she runs away from her psychological and physical humiliation and starts thinking about his smell and clothes.

The Commander smells of mothballs, or is this odour some punitive form of aftershave?

Why does he have to wear that stupid uniform?

But she goes back to her real situation in the last question:

But would I like his white, tufted raw body any better?

Parallelism:

If the narrator uses the rhetorical questions as a virtual shelter to protect herself from suffering and humiliation, she uses parallelism to express her to express her true agony and humiliating reality.

Serena Joy is arranged, outspread. My arms are raised. . Her legs are apart, my head on her stomach, her pubic bone under the base of my skull, her thighs on either side of me.

Schematic Structures:

Postposing:

The text as a whole is a description of the ceremony and the place in which the ceremony happens. The emphasis is not on the place but on the way the activity is done. So the text has many sentences in which there are adverbial proposing and the main part of the sentences are postposed so that there is emphasis on the postposed parts. Among these instances are the following:

Above me towards the head of the bed, Serena Joy is arranged, widespread.

Below it the Commander is fucking.

What is he fucking is the lower part of my body.

Simile:

All the instances of simile come to describe the Commander and his movements. This is to say that all that she can see is the Commander who is above her. In fact she refers to this idea before starting using simile; ‘*Therefore I lie still.....*’

In the following instances of simile, she describes him as a man who is far away; a man who doesn’t find any pleasure in what he is doing:

He is preoccupied, like a man humming to himself in the shower without knowing he’s humming; like a man who has other things on his mind.

Then she moves on to talk about arousal and orgasm saying that they are no longer necessary, comparing them to jazz garters or beauty spots.

They would be a symptom of frivolity merely, like jazz garters or beauty spots; superfluous distractions for the light minded.

Then she goes to make a comparison between her current Commander and the previous one, comparing the smell of the latter to a church cloakroom; to the mouth at the time a dentist starts to clean it picking out dirt from between the teeth from it; to a nostril:

He smells like a church cloakroom in the rain; like your mouth when the dentist starts picking at your teeth; like a nostril.

All the above instances of simile suggest they psychological agony she lives in.

Context and Cohesion:

Context:

Atwood continues her first person narrative through the voice of Offred, the narrator and protagonist. The reader is never addressed neither directly nor through the voices of the characters. The text is empty of any direct conversation between the characters.

Cohesion:

There are many instances of anaphorical references to Serena Joy and the Commander. In this respect, cross references through the use of

the pronouns 'he and she' are used. She also uses the possessive pronouns to refer to Serena Joy's and her own body parts and room. Very few coordinators are used. The text is empty of elegant variation. Cohesion tends to rely mainly on the implicit connections of meaning.

Pragmatic Level:

Speech Acts:

The representative speech act, the usual speech act to use in narrative, is the only speech act that is used in the text. All the sentences are declarative descriptive ones.

Text Nineteen:

A group of people is coming towards us. They're tourists, from Japan it looks like, a trade delegation perhaps, on a tour of the historic landmarks or out for local colour. They're diminutive and neatly turned out; each has his or her camera, his or her smile. They look around, bright-eyed, cocking their heads to one side like robins, their very cheerfulness aggressive, and I can't help staring. It's been a long time since I've seen skirts that short on women. The skirts reach just below the knee and the legs come out from beneath them, nearly naked in their thin stockings, blatant, the high-heeled shoes with their straps attached to the feet like delicate instruments of torture. The women teeter on their spiked feet as if on stilts, but off balance; their backs arch at the waist, thrusting the buttocks out. Their heads are uncovered and their hair too is exposed, in all its darkness and sexuality. They wear lipstick, red,

outlining the damp cavities of their mouths, like scrawls on a washroom wall, of the time before.

I stop walking. Ofglen stops beside me and I know that she too cannot take her eyes off these women. We are fascinated, but also repelled. They seem undressed. It has taken so little time to change our minds, about things like this.

Then I think: I used to dress like that. That was freedom.

Westernized, they used to call it.

The Japanese tourists come towards us, twittering, and we turn our heads away too late: our faces have been seen.

There's an interpreter, in the standard blue suit and red-patterned tie, with the winged-eye tie pin. He's the one who steps forward, out of the group, in front of us, blocking our way. The tourists bunch behind him; one of them raises a camera.

"Excuse me," he says to both of us, politely enough. "They're asking if they can take your picture."

I look down at the sidewalk, shake my head for No. What they must see is the white wings only, a scrap of face, my chin and part of my mouth. Not the eyes. I know better than to look the interpreter in the face. Most of the interpreters are Eyes, or so it's said.

I also know better than to say Yes. Modesty is invisibility, said Aunt Lydia. Never forget it. To be seen – to be seen – is to be – her voice

trembled – penetrated. What you must be, girls, is impenetrable. She called us girls.

Beside me, Ofglen is also silent. She's tucked her red-gloved hands up into her sleeves, to hide them.

The interpreter turns back to the group, chatters at them in staccato. I know what he'll be saying, I know the line. He'll be telling them that the women here have different customs, that to stare at them through the lens of a camera is, for them, an experience of violation.

I'm looking down, at the sidewalk, mesmerized by the women's feet. One of them is wearing open-toed sandals, the toenails painted pink. I remember the smell of nail polish, the way it wrinkled if you put the second coat on too soon, the satiny brushing of sheer pantyhose against the skin, the way the toes felt, pushed towards the opening in the shoe by the whole weight of the body. The woman with painted toes shifts from one foot to the other. I can feel her shoes, on my own feet. The smell of nail polish has made me hungry.

"Excuse me," says the interpreter again, to catch our attention. I nod, to show I've heard him.

"He asks, are you happy," says the interpreter. I can imagine it, their curiosity: Are they happy? How can they be happy? I can feel their bright black eyes on us, the way they lean a little forward to catch our answers, the women especially, but the men too: we are secret, forbidden, we excite them.

Ofglen says nothing. There is a silence. But sometimes it's as dangerous not to speak.

“Yes, we are very happy,” I murmur. I have to say something. What else can I say?

Stylistic Level:

The current text presents what can be called the dramatic confrontation of two opposite worlds; the distinct versus the indistinct. It is time to see how the intellectually dominated person deals with foreigners; what kind of discourse a handmaid in Gilead can have with foreigners; how she describes them. In this text, Offred, the narrator, invites the reader to follow her gradual evolution from an external observer to an internal member who belongs to the society. ‘Gilead is within you’. She has swallowed all the values of Gilead, but the assimilation is not complete. She is off-balanced and torn between two sets of values; the freedom she still remembers, and her being reasonable to behave cautiously. As a consequence, tourists are regarded as aliens, and there is no option between Gilead and the western world. The Japanese tourists are distinct; they have their own voice, and they are allowed to live their own existence. Conversely, handmaids are indistinct, they are all similar. They are not allowed to have a face and are reduced to symbols and images; they are no longer human beings.

Lexical Categories:

General:

What is worth mentioning, as far as this text is concerned, is the frequent repetition for the word ‘eye’. Throughout the whole novel, eyes represent the paranoia that women live with in Gilead. For example, from the previous text I quote; *above, on the white ceiling, a relief*

ornament in the shape of wreath, and in the centre of it a blank space, Plastered over, like the place in a face where the eye has been taken out. In another place she even feels the plastered eye *staring back down at her even though it can't see.*

There are 'eyes' throughout the novel that serve as spies to make sure that the people stay in line. More specifically, the 'eyes' keep careful look out for women that may be breaking the law or exhibiting suspicious behavior.

The word 'eye', in its referential and associative meanings, is repeated six times in the current text. It is interesting to note that the verb 'see' is also repeated six times as well. The use of the word 'eye' involves a comparison between the Japanese tourists who are allowed to see ('bright black eyes', 'bright-eyed'), who can rotate their heads to see everything, (cocking their heads like robins), and the handmaids who can just stare with their 'white wings' obscuring all peripheral vision. In this context, this is actually ironic because the handmaids are supposed not to see and remain unseen.

'Colour' is another word which is used to reflect its meaning in the idiomatic expression: "*out for local colour*" and, at the same time, it carries an indirect reference to the women in Gilead due to the fact that they are classified according to the colours of their clothes.

The mentioning of the 'interpreter' is a reference to another difference between the aliens and the handmaids in Gilead. It is a reference to their ability to speak; they have voice. On the other hand, handmaids are denied a voice; all that she answers the interpreter with is 'I nod' and 'I murmur'. Other vocabularies are simple. They, except the

adjectives that are mentioned below, have no effect on the intended meaning of the text. There is no use of emotive words.

Nouns:

Nouns are mainly concrete ones. They are related to the group of Japanese tourists especially the women. The narrator introduces a lengthen description for the women which reflects a comparison between them and the women in Gilead, especially the handmaids.

Adjectives:

Adjectives are frequent in the text. They refer to physical qualities, colour, and clothes. This is because most sentences describe the physical appearance of the Japanese tourists. There are attributive and predicative adjectives. There are participial adjectives such as, undressed, fascinated, mesmerized, etc. Some nouns are modified by more than an adjective. The author uses adjectives to describe every detail that is related to the Japanese tourists, especially the women. This is to highlight the differences between them and the handmaids in the society of Gilead.

The abundant use of the predicative adjectives results in the use of many verbs to be as main verbs, especially in sentences where adjectives are used as subject complements. There are few dynamic verbs that are used in sentences that describe the movements of the Japanese tourists. Two verbs carry an important part of meaning; the non-finite use of the verb 'cock' express the freedom of the Japanese to move their head in every direction, which is, in turn, a reference to the lack of this freedom among the handmaids. The other is the verb 'nod'. The author uses this

verb as a response to the interpreter's saying 'Excuse me!' She wants to say that handmaids do not have the freedom to talk.

Grammatical Categories:

Except for four interrogative sentences, one of them is a rhetorical question, all the sentences in the text are declarative sentences. The first question is asked by the interpreter to Offred; *Are you happy?* Then she tells the reader the two other questions she immediately thinks of after she hears the interpreter's question. She imagines the tourists' curiosity about their being happy. This first question shows the difference between the handmaids who do not know what happiness is and the tourists who think about happiness before any other thing.

On the whole, sentences have simple structures. But there are very few complex sentences. There are complex sentences because of coordination, others because of subordination, and there are also complex sentences because of parataxis. The longest sentence in the text is twenty four words and the shortest one is three words. Dependent clauses are mostly nominal that-clauses.

There are simple and complex noun phrases. Noun phrases complexity lies in both premodification by adjectives and postmodification by prepositional phrases and relative clauses.

The writer, through Offred the narrator, continues using the simple present to talk about past events. She uses the past tense in two successive sentences only; she uses it when she mentions freedom: *I used to dress like that. That was freedom.* Using the past tense to talk about

freedom can be explained as a reference to something in the past that will never happen again, or as a sense of nostalgia that she feels for the past.

Figures of Speech:

Simile:

The most important difference between the Japanese tourists and the handmaids in Gilead is that the formers have the ability to turn their heads in any direction, and that allows them to see in all directions. She compares them in moving their heads to robins that can see in all directions:

.....cocking their heads to one side like robins.

What is worth mentioning in Offred's description for the Japanese tourists is that the body is seen as a whole. It is not fragmented any more as it is mentioned in the ceremony.

This leads to the second instance of simile in this text which comes as she describes the Japanese women's bodies from head to toes, when she says:

... their straps attached to their feet like delicate instruments of torture.

This instance of simile will be discussed below under the figure of speech oxymoron.

The third simile in the text comes as she talks about the faces of the Japanese women. In this simile she compares the red lipstick worn by

the Japanese women to the writings that were found in public women's restrooms in the past. They were bold and sometimes inappropriate.

They wear lipstick, red, outlining the damp cavities of their mouths, like scrawls on a washroom wall, of the time before.

Metaphor:

To be seen – to be seen – (her voice trembled) is to be penetrated.

The parallel grammatical structure of this sentence presents a very strong metaphor. Aunt Lydia compares seeing a woman to raping her. Aunt Lydia explains to them that for this reason the handmaids' clothes are designed to obstruct their faces.

Oxymoron:

Offred uses oxymorons and antitheses in her comparison to what she feels as she sees the Japanese tourists with what she feels as she lives under the rules of Gilead.

She describes the cheerfulness of the Japanese tourists as being aggressive. The author wants to say that the tourists' physical behavior shares a synchronicity that poses a threat to that of the handmaids, especially their cheerfulness. The juxtaposition made between cheerful and aggression proposes a despondent jealousy that the tourists have evoked within the handmaid.

There are two other instances of oxymoron that have nearly the same meaning as the first instance. Offred describes the Japanese women's short skirts and their legs as they come out of the shoes with straps attached to them comparing them to *delicate instruments of torture*. They are instruments of torture to the handmaids for the same

reason according to which she describes their cheerfulness as being aggressive. Another instant of oxymoron which has a little different meaning is when she talks about herself and Ofglen as being fascinated but repelled. And the last instant is when Aunt Lydia describes the handmaids as being penetrated and impenetrable.

Rhetorical Questions:

All the interrogative sentences in the text talk about happiness. Offred imagines the questions that the Japanese ask to each other; *are they happy? How can they be happy?* When she finds out that she has to answer the question, she tells the interpreter that they are happy; but she tells the reader that she cannot say any other different thing; *What else can I say?*

Context and Cohesion:

Context:

The whole novel uses the first person narrative. The narrator is no more than a describer to events in the present or the past. The same tone is used to describe even the events that happen to the narrator herself. Characters' words and thoughts are represented directly without the use of quotation marks. The narration is presented in the same style regardless the supposedly speaking person.

Cohesion:

In addition to the implicit connections of meaning, anaphorical references are the main cohesive ties in the text. The first paragraph in the text is devoted completely to talk about the Japanese tourists; how they look, and what clothes their women wear, and they move their heads and eyes. The subjects in the sentences are either 'they' or a noun preceded by the possessive adjective 'their'. The pronouns in the second paragraph change to 'I, me, and she' because it talks about the narrator and Ofglen. Then the whole text goes back to talk about the tourists and their interpreter using the third person pronoun as anaphorical reference.

Pragmatic Level:

Speech Acts:

Except for the polite request from the interpreter, which is expressed in a declarative sentence and is indirect directive speech act, all the other sentences are also declarative ones and they are expressed in the representative speech act that is used in narrative more than any other speech act and have the illocutionary force of assertion.

4.3. Statistical Results

The nineteen texts that the study deals with in Chapter Four contain 1174 sentences; six hundred and fifty one sentences are from George Orwell's *Nineteen Eighty Four* and five hundred and twenty three sentences from Atwood's *The Handmaid's Tale*. Table (1) shows the statistical differences in grammatical categories in the selected texts from the two novels.

Table (1) Grammatical Categories

No.	Sentence Type	Nineteen Eighty Four		The Handmaid's Tale	
		Frequency	Percentage	Frequency	Percentage
1	Affirmative Declarative	611	94%	499	97.6%
2	Negative Declarative	13	1.8%	9	0.3%
3	Interrogative	18	5%	3	0.1%
4	Imperative	9	1.7%	4	0.2%
5	Verbless	0	0%	8	0.3%
6	Total	651	100%	523	100%

The table shows that declarative sentences are the majority in the discourse of power and domination. It shows also that imperative sentences are the least used in this type of literature. This agrees with

van Dijk's point of view about the discourse of power and domination. The table indicates that the American author follows the strategy of using verbless sentences to put in people's minds that the present is eternal; there is no past or future; what is here is here from the beginning of creation till the end of the world. The British Author uses continuous works of forgery to change the past and to control the future.

Table (20) shows the figures of speech that are used in the texts that are taken from both novels. it shows also the percentage of every figure of speech to the total of the figures of speech and to the total of the sentences in the texts. Different kinds of figures of speech are used in 122 sentences in Orwell's novels, and in 48 sentences in Atwood's novel.

Table (2) Figures of Speech

No	Figure of Speech	Nineteen Eighty Four			The Handmaid's Tale		
		Frequency	Percentage to figures of speech	Percentage to the whole text	Frequency	Percentage to figures of speech	Percentage to the whole text
1	Oxymoron	3	2.45%	0.4%	4	8.3%	6%
2	Parallelism	18	14.75%	2.5%	13	27%	1.8%
3	Synecdoche	1	0.9%	0.14%	0	0%	0%
4	Euphemism	4	3.27%	0.6%	0	0%	0%
5	Rhetorical Questions	19	15.6%	2.1%	14	29%	2%
6	Simile	5	4%	0.7%	4	8.3%	0.57%
7	Hyperbole	2	1.6%	0.3%	0	0%	0%
8	Asyndeton	9	7.3%	1.26%	0	0%	0%
9	Flow	1	0.8%	0.14%	0	0%	0%
10	Schematic Structures	16	13.11%	2.2%	2	4.16%	0.28%

11	Anaphora	3	2.45%	0.42%	2	4.16%	0.28%
12	Personification	3	2.45%	0.42%	3	6.25%	0.43%
13	Metaphor	22	18%	3%	6	12.5%	0.86%
14	Analogy	1	10.8%	0.14%	0	0%	0%
15	Total	122	100%	Less than 0.015%	48	100%	Less than 0.03%

Table (2) shows that figurative Language is rarely used in the discourse of power and domination. This is because that if an individual or a group of people wants to dominate another individual or a group of people, they are to be very clear in case that the addressee may misunderstand what the speaker means.

Table (3) shows a comparison between the two novels in the use of speech acts.

Table (3) Speech Acts

No.	Speech Act	Nineteen Eighty Four		The Handmaid's Tale	
		Frequency	Percentage	Frequency	Percentage
1	Representative	639	98.312%	519	99.424%
2	Directive	12	1.688%	4	0.576%
3	Commissive	0	0%	0	0%
4	Expressive	0	0%	0	0%
5	Declarative	0	0%	0	0%
6	Total	651	100%	523	100%

The table clearly shows that the representative speech acts are nearly the only speech acts that are used in the discourse of power and domination. Even the sentences that express directive speech acts they are expressed with indirect directive speech acts or they have the illocutionary force of polite requests.

5.2. Comparison:

Both of the novels are dystopian ones. Orwell's novel 'Nineteen Eighty four' is told in the third person narrative, but Atwood's novel 'the Handmaid's Tale' is told in the first person narrative. In the first novel the narrator is the author himself but he never makes the reader feel his existence. The narrator in the second novel is the main character, Offred. None of the narrators expresses his own opinion of the events and the rules of the two future states; Oceania and Gilead. Orwell's novel represents the dictatorial political domination but Atwood's novel represents the religious and gender domination. The aim of both of the novels is to achieve domination on the minds of people. The stylistic strategies and pragmatic speech acts in both novels are the same, but the British novel adopt the strategy of continuous forgery to change facts and to dominate the minds of the outer party members and also advanced ways of physical torture that lead to the minds of the victims, while the American novel uses the present simple tense and Biblical texts to make women believe that the conditions they live are eternal and and lead to the satisfaction of the God.

Chapter Five

Conclusions ,Suggestions, and Recommendations

5.1. Conclusions

The stylistic and pragmatic analysis to the discourse of power and dominance in Orwell's *Nineteen Eighty Four* and Atwood's *the Handmaid's Tale*, result in the following conclusions.

- 1- The sentences that are used in both novels are mainly declarative sentences. Atwood uses verbless sentences occasionally.
- 2- Orwell uses abstract nouns more than concrete nouns, while Atwood uses the concrete nouns more. This is due to the difference in the type of domination that each writer wants to express. And despite the fact that both types aims at dominating mind, but the aim of the political domination is wider than that of gender domination. Orwell uses attributive adjectives more than predicative adjectives, but Atwood uses predicative adjectives more. All kinds of verbs are used by both authors, but Orwell relies on verb phrases in carrying meaning more than Atwood.
- 3- Both writers use simple sentences. Complex sentences are used by Atwood more than Orwell. The simple sentence is a very important factor to achieve domination. But this doesn't mean that complex sentences are never used. They are used occasionally. The source of complexity in all complex sentences that are used in both texts is either coordination or the relative clauses.
- 4- All types of figures of speech are used by the two writers, but simile and anaphora are used more than other types of figures of

speech. The writers avoid using schematic structures that may lead to a kind of misinterpretation. Rhetorical questions are used occasionally.

- 5- Representative speech acts are the dominant speech acts in both texts. Directives are used rarely. None of the other speech acts is used.
- 6- Orwell uses different grammatical structures to express meaning. But Atwood relies more on canonical sentences.

5.2. Suggestions

Discourse of power and domination is a very important aspect in linguistics. This is because the possibility of its application in many fields, but the most important one is the field of politics and diplomacy. The researcher suggests a cognitive stylistic study for the discourse of power and domination.

5.3. Recommendations

After the analysis of the discourse of power and domination in two novels, the researcher recommends the following:

- 1- Iraqi writers approach such similar aspects in the Iraqi society in their fiction.
- 2- Iraqi psychologists study such social phenomena in other societies to facilitate the methods of cooperation between our country and other countries.

3- Iraqi educational institutes include these manifestations of social behavior in Iraqi textbooks so as to understand how others think and behave in order to facilitate dealing with them.

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The Pragmastylic Level

