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University of Babylon
College of Education for Human Sciences
Department of English



A CRITICAL STYLISTIC APPROACH TO VICTIMIZATION IN SELECTED ENGLISH NOVELS

A Dissertation

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Requirements for the Degree of Doctorate of Philosophy in
English Language and Linguistics

By

Azhar Hassan Sallomi Al-Rubaie

Supervised By

Prof. Iman Mingher Obied (Ph.D.)

2023 A.D

1445 A.H

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

" يَا أَيُّهَا النَّاسُ إِنَّا خَلَقْنَاكُمْ مِنْ ذَكَرٍ وَأُنْثَىٰ وَجَعَلْنَاكُمْ شُعُوبًا وَقَبَائِلَ لِتَعَارَفُوا
إِنَّ أَكْرَمَكُمْ عِنْدَ اللَّهِ أَتْقَاكُمْ إِنَّ اللَّهَ عَلِيمٌ خَبِيرٌ "

(سورة الحجرات/13)

صِدْقَ اللَّهِ الْعَظِيمِ

In the name of Allah, the Most Compassionate, the Most Merciful

O mankind! We created you from a single (pair) of a male and a female, and made you into nations and tribes, that ye may know each other (not that ye may despise (each other)). Verily the most honored of you in the sight of Allah is (he who is) the most righteous of you. And Allah has full knowledge and is well acquainted (with all things).

Almighty Allah, The Most High has told the truth

(Al-Hujurat/13)

(Ali, 2018)

The Supervisor's Declaration

I certify that this dissertation which is entitled (**A Critical Stylistic Approach to Victimization in Selected English Novels**) has been written by (**Azhar Hassan Sallomi**) under my supervision at the College of Education for Human Sciences/University of Babylon in partial fulfillment of the required degree of Doctorate of Philosophy in English Language and Linguistics.

Signature :

Supervisor : Prof. Iman Mingher Obied (Ph.D.)

Date :

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

Signature :

Name : Asst. Prof. Hussein Hameed Mayouf (Ph. D.)

Chairman of the Department of English

Date :

The Examining Committee's Declaration

We certify that we have read this dissertation which is entitled (**A Critical Stylistic Approach to Victimization in Selected English Novels**) written by (**Azhar Hassan Sallomi**) and, as Examining Committee, examined the student in the content, and that in our opinion, it is adequate as a dissertation for the degree of Doctorate of Philosophy in English Language and Linguistics (with an excellence estimation).

Signature:

Name: Prof. Ahmed Sahib Jabir (Ph.D.)

Date: /2023

(Chairman)

Signature:

Name: Prof. Salih Mahdi Adai (Ph.D.)

Date: /2023

(Member)

Signature:

Name: Prof. Qasim Abbas Dhayef (Ph.D.)

Date: /2023

(Member)

Signature:

Name: Prof. Muayyad Omran Chiad (Ph.D.)

Date: /2023

(Member)

Signature:

Name : Asst. Prof. Hussein Hameed Mayouf (Ph. D.)

Date : /2023

(Member)

Approved by the Council of College of Education for Human Sciences

Signature :

Name : Prof. Dr. Ali Abdul Fattah Al-Haj Farhood

Acting Dean of the College of Education for Human Sciences

Date :

Dedication

This work is reverently dedicated to:

*Imam Ali bin Abi-Talib (Peace be upon him and
his family),*

*Imam Al Mahdi (May Almighty Allah hasten his
reappearance),*

And

*That without her prayers everything would be
impossible,*

My mother

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Abstract

The present study scrutinizes victimization in terms of the analytical toolkits that shape Jeffries' framework (2010) of critical stylistic analysis in two English novels. The two social British and American novels: *Mrs. Dalloway* and *The Color Purple* are chosen as samples for the current study. Many researchers study victimization with reference to its theories whereas others deal with the issue as a theme in literary scripts. However, no study tackles it from critical stylistic perspective.

Therefore, the aim of the current study is to detect the linguistic toolkits that the novelists employ to represent victimization and to show the most and least utilized toolkit. A further aim is to identify the linguistic triggers that signify the toolkits and the hidden ideologies directed at victimization. In addition, the study aims to reflect the difference between the two novelists in terms of themes and ideologies towards victimization. Finally, it aims to detect the categories of victimization as well as its progress throughout the women characters in the novels.

In line with the aims, seven hypotheses are set out. First, both novelists employ all toolkits covered in Jeffries' framework for symbolizing victimization. Second, *Representing Actions, States, Events* is the most employed toolkit for signifying victimization while *Prioritizing* is the least used one in both novels. Third, some linguistic triggers that characterize the toolkits are absent whereas others are totally present. Fourth, the novelists' ideologies directed at victimization are commonly negative. Fifth, the same toolkits are employed by the two novelists to show parallel themes and ideologies towards victimization . Sixth, the two novels offer no equal types of victimization. Seventh, the improvement of

victimization is recognized in the two novels via the advance that takes place to women characters from victims to victors.

Qualitative and quantitative methods are used in data analysis. Based on the outcomes, the study concludes that regardless of their different social backgrounds, the novelists are alike in employing all toolkits for validating victimization. Another conclusion is that *Representing Actions, States, Events* is the most public toolkit in both novels but *Prioritizing* is the least employed toolkit in only the American novel. Additionally, the linguistic triggers that denote the toolkits are not entirely noticeable in both novels and the scope of the novelists' rejection to victimization is clearly shown through their negative ideologies toward that issue. Moreover, the novelists employ *Negating* toolkit exclusively to present the same theme and ideology directed at victimization. Nevertheless, other toolkits are utilized to reveal no identical themes and ideologies because of the nature of the topic exposed in both novels, the difference in the extent of the novelists' spiritual pain, and finally the novelists' different social backgrounds. Furthermore, the American novel offers three types of victimization namely: psychological, physical and sexual while the British novel presents totally the psychological type. Finally, the study concludes that the progress of victimization is noticed through the development in women's characterization from victims to either victors or failures. Thus, all hypotheses of the study are verified except the second, fifth, and seventh ones which are partially valid. The study ends with some recommendations and suggestions for further studies.

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List of Abbreviations

Abbreviated Forms	Full-Forms
CS	Critical Stylistics
SA	Stylistic Analysis
CDA	Critical Discourse Analysis
SFL	Systematic Functional Linguistics
CL	Critical Linguistics
DA	Discourse Analysis
SFG	Systematic Functional Grammar
TCFs	Textual Conceptual Functions
PTSD	Post -Traumatic Stress Disorder
SGBA	Student Gender Based Abuse
RAT	Routine Activities Theory
NRS	Narrator's report of speech
NRSA	Narrator's report of Speech Act
IS	Indirect speech
FIS	Free indirect speech
DS	Direct speech
NRT	Narrator's report of thought
NRTA	Narrator's report of Thought Act
IT	Indirect thought
FIT	Free Indirect Thought
DT	Direct Thought

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CHAPTER ONE

INTRODUCTION

1.1 Problem of The Study

In reaction to some striking events in our lives, we may become victims of feelings like disappointment, fear, guilt and anger. It is true that humans have no much control over the events, but they do have the capability and power to control their behaviors and reactions to those events. In such case, either they have domination over these reactions and be defeaters (victors) or they are controlled and then become victims to them forever.

Critical stylistics (henceforth CS) is a relatively new approach to language analysis that is developed by Jeffries who unifies stylistic analysis (henceforth SA) with critical discourse analysis (henceforth CDA). Thus, CS has arisen as a reaction to CDA as the latter fails to provide a reasonable set of analytical tools. While CDA offers general frameworks for detecting the effect texts can have, stylistics presents detailed tools for revealing the aesthetic impact and enjoyable skills texts create. CS links these two methods to expose the deep-rooted ideologies of texts and reflects the way particular artistic values are employed to naturalize ideological prejudices in the text. In Jeffries' view (2010), all texts belong to various genres contain meaning and then ideology whether these texts are articles, novels, poems, ...etc. (Jeffries, 2010, p.7).

The concept of victimization has been tackled by some researchers like Aksehir (2017), Turner et.al (2018), Lelie (2019) and others. Victimization has been investigated from either psychological or literary perspectives and, to the best of the researcher's knowledge, no previous study has dealt with this concept from a CS perspective. To fill in this gap in the literature related to this issue of

victimization and to enrich the linguistic arena of CS with new data for analysis, the researcher directs the study to two remarkable British and American novels which are written by Virginia Woolf and Alice Walker. These are *Mrs. Dalloway* and *The Color Purple* that portrait women as victims, respectively.

Hence, the researcher seeks to expose how the British and American novelists reveal victimization via employing various linguistic toolkits. In addition, the researcher attempts to show how these toolkits signify the novelists' ideologies toward victimization in their communities throughout the twentieth century. Therefore, the study attempts to answer the following questions:

1. How is victimization represented in the British and American novels in terms of the linguistic toolkits that shape Jeffries's framework (2010) ?
2. What is the most/least employed toolkit that Virginia Woolf and Alice Walker utilize to echo victimization?
3. To what extent are the linguistic realizations which represent the toolkits available in the selected novels?
4. What are the novelists' ideologies towards victimization?
5. How different are the two novelists in terms of utilizing the toolkits to reveal themes and ideologies headed for victimization, given that the novelists are from different social backgrounds?
6. Which types of victimization are offered in each novel through the linguistic toolkits?
7. How do the women characters in the novels indicate the development of victimization from CS perspective?

1.2 Aims of The Study

The study aims to:

1. Identify the linguistic toolkits that are employed in the data under scrutiny to produce victimization.

2. Detect the most /least used toolkit that exposes victimization.
3. Show the scope of existence of the linguistic realizations that signify the toolkits in the scrutinized novels.
4. Pinpoint the novelists' ideology (ies) headed for victimization in the selected novels.
5. Figure out the extent of correspondence and variation, if any exists, between the two novelists in terms of the toolkits that are employed for illuminating the themes and ideologies directed at victimization.
6. Exhibit the types of victimization that are presented through the linguistic toolkits in the novels under study.
7. Demonstrate how the women characters in both novels denote the development of victimization from CS view.

1.3 Hypotheses of The Study

To verify the aims of the study, the researcher hypothesizes the following:

1. All linguistic toolkits that are prescribed in Jeffries' framework (2010) are utilized for signifying victimization in the novels under study.
2. The most employed toolkit that shapes victimization in the British and American novels is *Representing Actions, States, Events* whereas *Prioritizing* is the least used one .
3. Not all linguistic realizations that represent the linguistic toolkits are available in the selected novels.
4. Novelists' ideologies headed for victimization are mostly negative.
5. The same toolkits are employed by the two novelists to reveal parallel themes and ideologies headed for victimization.

6. Both novels share in offering no equal types of victimization that are presented through various linguistic toolkits.
7. Victimization represented through the linguistic toolkits gradually develops via the improvement that is taken place to women characters in the two novels from victims to victors.

1.4 Procedure of The Study

The following procedures describe how the study is to be carried out comprehensively:

- 1- Examining carefully the selected data, detecting the concept of victimization, and finally identifying all the extracts that convey woman's victimization.
- 2- Conducting a qualitative method in the analysis which is based on a developed model for Jeffries' framework.
- 3- Applying a statistical analysis through the use of content analysis and a statistical tool to quantitatively support the findings of the qualitative analysis and verify or refute the hypotheses of the study.
- 4- Revealing the ideological ends of the text by unveiling the linguistic choices that each extract exploits to deliver a particular ideology about victimization.
- 5- Comparing the qualitative and quantitative findings of the novels under scrutiny to identify the aspects of similarity and difference between the two novels in terms of the most/least utilized toolkit and the novelists' ideologies headed for victimization.

1.5 Limits of The Study

The study is limited to investigating particularly woman's victimization from CS perspective in two feminine and social novels that relate to two different societies namely, the British and the American. These novels are Virginia Woolf's

Mrs. Dalloway and Alice Walker's *The Color Purple*. The speeches of women characters that expose the concept of victimization are chosen for the analysis as they definitely serve to disclose the novelists' underlying ideologies towards that concept. The whole novels are examined to detect qualitatively and quantitatively how woman's victimization is represented.

1.6 Value of The Study

The significance of the current study lies in its dealing with the concept of victimization from a CS perspective. Accordingly, the study can be fruitful for those who are interested in CS arena as well as literature since it fortifies the two areas by providing such sort of analysis for two literary remarkable novels.

Theoretically, illuminating the implicit ideologies grasped from the employed linguistic tools gives contribution to the body of knowledge and particularly in the aspect of CS analysis. Practically, it is helpful to researchers who wish to gain a better interpretation and comprehension of these novels.

Another value for the results is shown in the arena of applied linguistics comprising pedagogy as it develops students' critical thinking and creativity through focusing on the stylistic aspects of novels critically.

Finally, it is beneficial for women sector in society as it tackles issues like woman's right, woman's oppression and abuse. Hence, such study inspires the oppressed women in any society to act positively for gaining their freedom and individuality.

CHAPTER TWO

LITERATURE REVIEW

2.1 An Introductory Note

This chapter consists of three parts namely: CS, victimization and previous studies. Style and stylistics in addition to other related issues/topics are tackled in the first part. The second part covers the concept of victimization, its theories and symptoms, and finally woman's victimization that goes along with the concept of violence. Some previous studies that deal with victimization are shown in the third part.

2.2 Critical Stylistics

This section presents topics interrelated with CS such as style, literary and cognitive stylistics, and the critical approaches including CDA. Moreover, the textual meaning is highlighted as the gist of this section since it denotes how texts echo world via some conceptual functions.

2.2.1 Style

Style, generally, refers to the habits of one's language or habits shared by a group of people as in stating, for example, Woolf's style and the style of the romantic poets, respectively. Thus, style means the occasional choices and the habits of language that an author or a speaker makes; it is idiosyncratic and describes one's uniqueness of language (Crystal & Davy, 1969, p. 9).

Essentially, style, Wales (2001, P. 371) mentions, is "variation in language use". It may refer to the perceived unique way of expression in language. Consequently, it may refer to stylistic variation among writers based on the fact that no two people have the same style in expressing things or doing something as they may differ in their religion, class, age, gender, region, etc. It is obvious then

that style can be related to sociolinguistics as well. Wales adds that style, in some sense, is synonymous with language where style represents the features of a specific language, for example, the language of Virginia Woolf.

As a result of such diversity regarding the term 'style', some linguists, including Leech (1981), discuss the concept of style in different areas of language and specifically in prose and fiction. In Leech's view, style is "the way in which language is used in a given context, by a given person, for a given purpose" (p.9).

One can conclude then that language use, in this sense, is confined by three basic things: person, context and purpose. Thus, in analyzing any piece of writing such as fictions, style is attributed to the writers of those fictions as in, for instance, analyzing Woolf's or Walker's novels and referring to Woolf's style and Walker's. In the present study, the term style is used in this sense which goes along with the term stylistics where the latter has been studied by many linguists in an attempt to cover more aspects under its umbrella. Therefore, the next section sheds light on those linguists' view regarding the term stylistics.

2.2.2 Stylistics

Different scholars including Simpson (1993), Bradford (1997), Trask (1999), Verdonk (2002), Simpson (2004), and others, have tackled the term stylistics to emanate various notions and aspects. Starting with Simpson (1993, p.9), a pioneer in the area of stylistics who defines stylistics as the application of linguistic techniques to the study of literature. Meanwhile, Trask (1999, p. 197) states that stylistics is "the study of the aesthetic uses of languages, particularly the use of language in literature".

Bradford (1997, p.2) regards stylistics as slippery and elusive. In Verdonk's view (2002, p.4), stylistics refers to the study of the impact a specific expression

has in text, and this relies on text type which consists of particular features of styles to yield specific effects.

Wales (2001, p.401) shows that stylistics has literary and linguistic characteristics. The emphasis on literary texts provides the literary function, while all devices and models used are linguistically derived to provide the linguistic feature. Simpson (2004, p.2) offers another definition stating that stylistics is “a method of textual interpretation” where language plays a significant part in such interpretation obtained from considering the various structural forms and patterns that create the function of the text.

Leech and Short (2007, pp. 4-5) go further stating:

One major concern of stylistics is to check or validate intuitions by detailed analysis, but stylistics is also a dialogue between literary reader and linguistic observer, in which insight, not mere objectivity is the goal... Correspondingly, stylistics builds on linguistics, and in return, stylistics challenges our linguistic frameworks, reveals their deficiencies, and urges us to refine them. In this sense, stylistics is an adventure or discovery for both the critic and the linguist.

Thus, they emphasize the close link between linguistics and stylistics where the latter plays a crucial part in modifying the insufficiencies present in the linguistic frameworks.

Similar to Verdonk (2002) and Simpson (2004), Crystal (2008, p.460) defines stylistics as the study of “the distinctive features of language” with

the aim of establishing principles and justifications for the particular use of language by individuals and social groups.

For Jeffries and McIntyre (2010, p.2), stylistics refers to a linguistic sub-field that studies styles in relation to the factors that influence them, such as genre, context, author, and historical time. Explicitly, some authors are distinguished by distinct personal styles that are relevant to specific genres as in the language of newspapers and gothic novels or other literary styles.

Another view of stylistics, but within the same preceding line of thought, is presented by Norgaard et. al (2010) who link the term stylistics with the ways of creating meaning via literary language. In this regard, the analytical devices utilized in the description and interpretation of texts are taken from linguistic theories and models in stylistics. In this sense, the reader can process those features whether they are phonological, lexical, grammatical, semantic and pragmatic to gain an insight of meaning in texts. Furthermore, there is some sort of interest in the text producer, for instance, investigating the writer's style or sometimes concentrating on the text itself.

In the same vein, Brown and Miller (2013, p.422), focus on style and producers' choices and define stylistics as the study of style with the emphasis on speaker's or writer's choices. The latter's view goes in contrast with Simpson's (2004, p.2) who claims that stylistics concentrates on techniques of invention and creativity. In this sense, stylistics follows creativity in the use of language illuminated through the use of various analytical models of linguistics that are at hand, particularly when writers bend the rules of language for achieving a specific impact on the reader/ hearer. This explains why stylistics is considered to be an objective method of analysis.

Concerning the objectivity of stylistics, Norgaard et. al (2010) mention that subjective interpretation is an ineradicable element of any textual analysis although stylistics is occasionally claimed to be objective, replicable, and thus quasi-scientific. However, the best stylistic analyses, which effectively reveal direct associations between prominent linguistic forms in a text and the meanings or effects readers experience, are explicit in their procedures, systematic, and testable by independent researchers.

In short, stylistics simply relates to that method of analysis where the formal features of any given text have a vital role or functional importance in the interpretation of that text and this in turn shows the link between linguistics and stylistics since the latter exploits linguistic models, devices and procedures to simplify the text comprehension. Moreover, such stylistic analyses are described and proved to be rigorous, systematic, replicable and explicit. Therefore, this definition of stylistics is the operational one adopted in the current study.

2.2.3 Categories of Stylistics

Literary as well as cognitive stylistics are the two main classes of stylistics. The next subsections present more explanations about them.

2.2.3.1 Literary Stylistics

Though it is currently noticed that there is an expansion in the range of discourse types included in stylistics scope like the non-fictional texts, for example: academic writing, adverts, news reports ...etc., literature and literary texts are the most to be dealt with by this field. As a result of the focus that literary texts have in the stylistic field, many terms like literary stylistics, literary semantics or pragmatics and poetics have come into being as alternatives for stylistics (Wales, 2001, p.401).

Literary stylistics, according to Wales (2002, p.401), is the approach of studying “the vocabulary of literature using linguistic conventions”, with the goal of explaining how literary meanings are created by specific language choices and the linguistic foregrounding in the text. In his view, the characteristic features for stylistics is a mixture of literary and linguistic nature. The focus on literary texts gives the literary feature, while all devices and models utilized are extracted from linguistics to show linguistic features.

The literary meaning has been thoroughly treated in the early 20th century to determine the textual triggers of particular effects due to their structures. Then, it is elaborated to cover the style and meaning of literary works. Additionally, the growth of mass media beside the flourish of linguistics leads to new interests among stylisticians. The prominent concern of these stylisticians is to set up all unique elements regarding literary language which distinguish it completely from any other use of language. This confirms new insights in describing texts via their style and concluding that no split exists between literary and non-literary texts (Toolan, 2014, p.17).

Consequently, it is possible to state that an adaptation for this approach of analysis, namely stylistic approach, is required to even non-literary texts for revealing certain ideology rather than elucidating the aesthetic values that affect the text.

2.2.3.2 Cognitive Stylistics

Tackling the concept of “mind style” is naturally associated with “cognitive stylistics” which deals with mental processes taking into account the poetics of the field of literature. This means that the cognitive factor, as Sotirva (2015, p.109) states, is present in the individual’s mind and all ordinary actions of the mind.

Mind style denotes the distinctive linguistic aspect of any individual's mentality. It might be created due to the author's utilization of structural selections to assist in making one pattern or another and then to yield a full impression of a world-view (Fowler, 1977, p.103). Fowler adds that mind style refers to the character's intellectual analysis which essentially reflects the representations of his/her mind. It affects structure of perceived thoughts which may show prejudices, values and views of that individual despite being unaware of (p.104).

For Leech and Short (2007, p.151), the term "mind style" represents the fictional world conceptualization or apprehension instead of world-view alone. Semino and Swindlehurst (1996, p.145), similar to Leech and Short, believe that mind style is applicable to all types of texts and to any author's style.

Palmer (2004) confirms the significance of the concept of "mind" as it covers all our inner life considering the fact that the settings of fictional characters' minds intended by the narrators and readers are too crucial to our comprehension of novels. He prefers using the term "embedded narratives" to signify the character's conceptual points of view and ideological perception of the world views (p.12).

Hence, one can conclude that reading a literary text such as a novel certainly evokes particular thoughts, interpretations or certain feelings. Thus, cognitive stylistics is regarded as a micro- analysis of literature and those linguistic features embodied in.

Sometimes the term "cognitive poetics", as Norgaard et. al.(2010, p.7) mention, is used as an alternative for " cognitive stylistics" which has been originated from models used in fields like cognitive linguistics, artificial intelligence and cognitive psychology when they are applied to literature.

Stockwell (2002, p.1) elaborates more on the central distinction between “literary stylistics” and “cognitive stylistics” where the former embraces the most traditional devices of analysis relying on the intervention of form, function and effect while the latter tackles the mental elements of meaning formation process with regard to cognitive psychology and cognitive linguistics. Thus, a close relationship exists between these three fields, namely: cognitive stylistics, cognitive psychology and cognitive linguistics since they all affect the concentration on reading the mental aspects of reading literature.

Jeffries and McIntre (2010) confirm another crucial fact related to cognitive stylistics. In their view, assumptions on the processes of reading literature are to be considered a key point in cognitive stylistics regarding the effect generated by the readers after reading the texts (p.126). Hence, the whole operation is an active process in which readers have a fundamental role to form text meaning. However, areas like psychology, cognitive science, and computing have so much influence on cognitive stylistics. Jeffries and McIntre explain more stating that cognitive stylistics attempts to find answers to questions like: What is literature? How is literature different from other uses of language, and why? What are the reasons behind the readers’ breathless fascination towards literature? Where does literature come from, and what function does it play in human life and in the evolutionary development of the humans?

2.2.4 Critical Approaches to Literary Texts

Generally, the socially-oriented application of any linguistic analysis depending mainly on Halliday’s systemic-functional linguistics (henceforth SFL) is termed as critical linguistics (henceforth CL). In this area, the ideological aspects or discursive structures are possible to be encoded by the linguistic usage in a way that different usages may encode different ideologies (Zienkowski, 2011, p. 53).

Malmkjar (2005, p.102), similar to Zienkowski (2011, p.53), states that the main goal of the two critical approaches CL and CDA is to uncover the hidden ideologies and bring them outside via utilizing suitable linguistic devices in their analysis with reference to social and historical contexts. Consequently, both linguists highlight the social and political processes with the hope of revelation by means of analytical tools. In other words, CL and CDA investigate the perception of the link between abstract ideas and their social potential existence.

Halliday's SFL approach, as it is mentioned above, is a key fact in any critical approach including CS. Grounded on Firth and Malinowski's works, Halliday and his followers originated SFL approach in 1960 in the United Kingdom (O'Donnell, 2012, p.2). Presently, the SFL realm is commonly used just like discourse analysis (henceforth DA). The most obvious thing in SFL is its close association with sociology even though numerous numbers of linguistic theories treat language in the form of mental practice. Eggins (2004, p.1) mentions that the SFL approach based on Halliday's social semiotic works can be regarded as an interesting descriptive framework that helps the reader of the text interpret and view language as meaning-making resource.

Halliday, Bilal (2012,p.727) mentions, has stated three types of metafunctions in his SFL: the ideational function, the interpersonal function, and the textual function. Each of these three functions is related to a particular aspect of the world. Yet, the first function, ideational, reflects our natural world mostly embracing our consciousness while the second one considers the social world, particularly the speaker's / hearer's relationship. Regarding the third one, it deals with our verbal world and the information current in the text.

The ideational function, Halliday (2007, p.183) states, refers to the content function of language. Here comes the role of transitivity which plays a crucial part as it stands for events and situations in the world with the relevant processes, entities and actions. In this sense, the producer's experience is linked with the real world.

What concerns with the participatory function of language is the interpersonal function, as Halliday and Matthiessen (1999, p.7) mention. To accomplish this function and express attitudes, mood and modality are utilized. Thus, this function shapes the relation between both text-producers and text consumers.

Regarding the textual function, it embraces, Halliday (1985, p.11) states, text creation, structure and the relation of discourse parts with its setting. In his view, the actual form of the text, its organization and the construction of its information are all outlined as the textual metafunction.

Halliday (1985, p.13) elaborates more on this idea and mentions that the context of situation has a vital role in this function as this context reflects the relation between the social surroundings from one side and functional features of language from the other.

Similarly, Kress (1985, p.18) explains that social situation generally can give rise to the texts shaped with particular purposes by a speaker/a writer. He affirms that meanings are found as expressions in the text despite the fact that their origins lie outside the text. Thus, the meanings of these expressions are created while they are negotiated within texts in various situations of social exchange.

2.2.5 Textual Meaning in the Linguistic Theory

It is argued by Jeffries (2015, p.5) that the text and its relevant textual meaning are regarded as the core of linguistics and the linguistic theory in

spite of the ability of the text and its meaning to be separated from the interpersonal meaning. In her CS framework under the notion of what she has labeled as the textual conceptual functions (henceforth TCFs), Jeffries (2001, 2010b) demonstrates three locations of meaning: the producer's meaning, the meaning of the text itself and the recipient's meaning. She puts a crucial focus on the second type as it can be parted from the other types and this in turn helps in making its access easier.

Jeffries (2014b, p.409) elaborates further on this idea of TCFs and declares that they reflect successfully how texts can create various meanings in several ways since no correspondence exists in the relationship between both form and function.

To sum up, the notion of TCFs considers the conceptual work of the text in signifying the real world. Hence, these functions illuminate how conceptual meaning is created via using the linguistic system's resources and further explicates why this approach is recognized essentially as stylistic. A text, for instance, has linguistic features that are utilized to name items in the text world by a set of techniques such as nominalization and modification. Another example occurs in hypothesizing about the world being visualized in certain ways through a set of modals and other structures. Thus, any linguistic theory that embraces the analysis of language entails to tackle the meaning of text.

2.2.6. Other Critical Discourse Approaches to Literary Texts

It is better to start this section with a brief account of the sense denoted by the word 'critical' as it is the mutual and crucial concern in this realm of study. In Rogers' view (2004, p.3), 'critical' represents the analyst's desire to discover power relations and display all unjust manners rooted deeply in the society.

In the light of CDA viewpoint, Locke (2004, p.37) explains, the word ‘critical’ is far away from the common-sense understanding of the word. That is, it does not carry a negative sense or criticize something. Actually, this word symbolizes the practice of assessment of an object or situation in correspondence to the system of values, rules, and principles.

As far as critical theories are concerned, they focus on that critique of the ideology and domination effects (Fairclough, 1995a,p.20).To Amoussou and Allagbe (2018, p.14), critical theories show special grounds working as signals for human action. Their goal is not only the explanation and description but also the elimination of these types of delusions.

Despite the various concepts of ideology, Amoussou and Allagbe (2018) add, these critical theories examine the making of consciousness among practitioners. Accordingly, one of CDA aims is demystifying the discourses via decoding ideologies.

Thus, one can conclude that the sense of the word ‘critical’ in critical theories including CDA is thoroughly connected with the evaluation of ideology and domination impacts.

In discussing the marked distinction between DA and CDA, Jorgensen and Phillips (2002, p.12) point out that the latter explores many various social areas via a set of interdisciplinary fields whereas the former, DA, deals with ways of analysis basically related to methodological and theoretical grounds. In Rogers’ view (2004, P.3), CDA is characterized with features that differ from the other methods of DA. Elaborating further on this notion, Brown and Yule (1983, P.26) explain that DA performance covers not only semantics and syntax, but also deals

with pragmatics. So, any context of a given discourse could be of the discourse analyst's particular interest.

Regarding the various views of CDA declared via a number of CDA protagonists and starting with van Dijk (1995, p.24), CDA is the specialized domain in DA that deals with the discursive conditions, constituents and consequences of power. Hence, this domain represents an application approach which considers some social problems that elaborate the practice of people who are in power. He adds (2001, p.96) that CDA focuses on the role of discourse in social problems ,particularly in power abuse, production or reproduction, and dominance.

The principal intention of CDA, Wodak (2001, p.258) states, is determining the opacities in any discourse contributing to the maintenance, production and exercise of unjust power relations. That is, the illumination of utterances ambiguities is to reveal these unequal power structures which govern the community.

Widdowson (2007, p.70) confirms the fact that power and ideology are key notions in CDA as it specifically involves language use in exercising power in socio-political range. Explicitly, CDA attempts to catch the socio-political values and principles. Besides, this approach, Widdowson explains, comprises tools not only tools to scrutinize the ideational suppositions but also the ideological phases. Consequently, these ideological biases, whether in spoken or written texts, are uncovered through the analytical methods of CDA. More significantly, these methods are employed as if they are campaigns against the rulers' ideologies and thoughts when they are trying to legitimize power, control and dominance.

It is noteworthy to mention that the link between content and form cannot be conventional, but it has been demonstrated that form represents content. Hence, all

selected forms, whether lexical or grammatical, are ideologically-based. This means that language stands for a social phenomenon which is loaded with ideologies (Fowler & Kress, 1979, p.88).

In short, CDA shows the vital part of discourse in power-relations issues and dominance. In this context, CDA draws a map to bond power with language use.

2.2.7 Critique of Traditional CDA Approach

There are some main shortcomings attributed to the traditional critical approach CDA to be stated before discussing the nature of the novel critical approach, namely CS.

One of the main criticisms ascribed to CDA is the lack of a full inventory of tools for the analyst to utilize which is, perhaps, a consequence of its multidisciplinary theoretical grounds (Jeffries 2007, 2010). Weiss and Wodak (2003, p.3) go further regarding this flaw and state that though the analytical method in CDA depends highly on social as well as linguistic theories, unequal balance exists between these two categories of theory. This means that the analysis, based on the analyst's training and experience, is possible to attend powerfully to disciplines of language or context in which language use reveals.

Wodak and Meyer (2009, p.1) confirm this fact and mention that CDA is less concerned with comprehensive linguistic analysis for its concentration on eclectic theories and methods of analysis. This in turn leads, in Jeffries' view (2010, p.6), to 'patchy' coverage of linguistic structures, and the absence of a complete toolkit for the analysis of texts.

Another flaw of CDA covers the ideology concern. In Rogers' view (2004, p.14), the social and political ideologies are predictable rather than being shown

through the data. In other words, the analysts already know what ideologies are in the data and the analysis merely affirms the analysts' expectations.

Further drawback has to do with the genre of the selected data as well as the matter of its collection. That is, CDA identifies particularly media texts since such genre clearly and simultaneously generates and echoes ideologies for the reader (Weiss & Wodak, 2003, p.3). Hence, CDA is criticized of its use of subjective methods when it deals with the choice and interpretation of data .

2.2.8 Critical Stylistics: A Complement to Critical Discourse Analysis

The term CS refers to an approach of language analysis that is linked with the researcher Lesley Jeffries (2007) who firstly investigates the hegemonic speeches on the female group and the impact the ideologies of this cluster have in society (Tabbert, 2013, p.75). Coffey (2013, p.30) regards CS as a branch of applied linguistics which delivers the missing relations between stylistics that deals with textual choices, and the ideology tackled in CDA.

Thus, CS is seen as a typical text-based stylistics with a definite critical goal (Jeffries, 2010a). Norgaard et. al (2010, p.11) explains CS meaning by describing the term as being beneficial in scrutinizing the ways whereby the social meanings are clarified via language.

Jeffries (2009) mentions that while she was studying linguistics, she noticed how there were no sufficient tools utilized for the purpose of analyzing literary studies. Believing firmly that stylistics was a worthy source for such tools, she found what she wished for and began to apply them to power related issues and ideology in language.

In this light, Coffey (2013, p.30) argues that while CDA shows the way the unclear power related issues and domination are involved in language, stylistics analyses literary language for the sake of spelling out the connection exists between language on one hand and artistic function on the other. This may require the illumination of ideologies. Hence, combining these two approaches of analysis brings into being successful and comprehensive toolkits for investigating the literary texts, CS. Similarly, Burke (2014) confirms the idea that stylistic tools reflect the literary impacts whereas CDA tools show the contextual traits of powerful language. Linking together these two categories of tools, Jeffries thinks, will be more fruitful and effective.

Accordingly CS, Jeffries (2010a, p.14) mentions, bridges the gap noticed between stylistics and CDA through utilizing and evolving critical linguistics field to text analysis realm. It is obvious then that the impression of CS lies in two things: Firstly, the supplement of the most comprehensive set of analytical toolkits. Secondly, linking the merits of CDA as well as stylistics for the purpose of revealing the linguistic choices made by the producer of the text that embeds his/her ideology in addition to any other social notions.

In this sense, CS seems to be another purview to CDA and it can be listed under the umbrella of critical linguistics as these two approaches CS and CDA, are activated to uncover ideologies and power related issues in discourse.

CS attempts to “assemble the main general functions that a text has in representing realities”, Jeffries (2010a, P.14) argues. Olaluwoye (2015, P.91) adds that CS is involved in uniting both the key text functions, which denote the real world, and texts structures themselves.

In Jeffries' view (2010a), there could not be an identical bond between form and function. This would be a vital question to some positive - life aspects in language like poetry writing and metaphor used in everyday life, or to the negative aspects like manipulation and lying.

In brief, CS is an approach for describing texts due to textual – conceptual tools that signify the world created via the text itself. These tools are represented in the text through linguistic triggers that help to uncover the ideologies lying behind the text. This is the operational definition adopted in the present study.

2.2.9 Critical Discourse Analysis and Critical Stylistics

Ideologies are described as being constant and durable when connected with discourses as if they are genre, as stated in Fairclough (2003, p. 9). This genre, on the one hand, represents a form of interpretations within the domain of CDA whereas these ideologies, on the other hand, exist as inculcations within the purview of stylistics. This shows the reason behind this interconnection between CDA and CS.

Both approaches, CDA and CS, are linked not merely for tackling such issues of power but also for the methodologies they adopt in the analysis of texts. That is, CDA and CS are known for merging the theories of Halliday's (1994) SFG, particularly modality and transitivity with multimodality theories and speech acts. Jefferies (2010a, P. 6) refers to their link and states that the role of CDA is to supply theories that clarify the effect of texts on the political as well as social contexts whereas CS offers the comprehensive tools for analyzing texts.

Critically, stylistics utilizes procedures, from descriptions to interpretations, which “put(s) criticism on a scientific basis” (Fish,1980, p.72). Olaluwoye (2015, P.88) elaborates more and states that stylistic scrutiny is regularly defined to be

“rigorous”, “retrievable” and “replicable” even though it is said that CS fills the gap between CDA and stylistics.

It is obvious then that the blending of stylistics and CDA together brings into being a developed method, namely CS whose basis, Dorpar (2012, P. 39) opines, is to answer the questions below:

- 1- “What is the ideology behind the text?”
- 2- “What stylistic features can this ideology discover ?” and
- 3- “What is the function of the ideology behind the text?”

Drawing together these views, it is determined that what basically separates CS from CDA is its use of stylistic tools in handling the marks of ideology and identity in texts. To summarize the other aspects of variance between CDA and CD, consider the following points:

- 1- Tabbert (2013, p.77) ,among many others, confirms the fact that CS offers a set of comprehensive and rigorous tools for analyzing texts that CDA still lacks .
- 2- Through presenting a more organized framework, as mentioned by Jeffries (2010a, p.3) CS develops this linguistic feature of replicability which is a crucial characteristic of stylistics .This in turn provides a chance for more objectivity.CDA, in contrast to CS, utilizes subjective methods regarding the issues of selection and explanation of data.
- 3- CDA and stylistics share the same origins within Fowler’s work who is a significant stylistician and one of the forefathers of CDA, yet “the unavoidable basis of all stylistics remains the text itself ” (Jeffries &McIntyre, 2010, p.15). Regarding the fact that CS is a component of stylistics, it is primarily interested in detecting the ideological keystones of

texts and the procedure that language operates to pass the text producer's ideology with no regard to what occurs outside the text. In CDA, unlike CS, external dimensions, whether visual, or social ,or historical, etc., are activated at the center of the text analysis (Jeffries, 2014, p. 408).

- 4- Jeffries (2015, p.1) contends that the real motif behind the formulation of CS is her strong belief that the root of linguistics' accomplishments is "its initial insistence on the science foundations that underpinned it". This, obviously, goes in contrast with CDA nature which gives up all efforts of gaining "replicability, rigor ,and objectivity", as indicated in Simpson (2004, pp. 3-4). In Jeffries' view (2014, p.410), CDA protagonists believe that the qualities mentioned above, i.e., replicability ,.....etc. are inaccessible.
- 5- CS has " a framework to guide its practice which draws together insights from a number of models, but is unified at the broadest level of metafunctions" (Jeffries, 2010, p.12). CDA clearly supports the need of eclecticism which is traced back to its investigating complex social phenomena that require "multidisciplinary and multi-methodical approach" (Wodak & Meyer, 2009, p. 2). This focus on eclecticism in analysis, certainly, makes CDA invested in complete and exhaustive linguistic scrutiny.
- 6- It is recognized that the word 'critical' in CDA intends to signify a definite socialist, and perhaps a Marxist orientation towards language. Nevertheless, the word 'critical' in CS "symbolizes a procedure of introducing the ideologies available in any text with no account to one's personal views that are a matter of selection" (Jeffries, 2010, p.14).

2.2.10 Ideology

The central aspect for any critical study, including CDA and CS, is ideology which is embedded in the discursive practices. Consequently, it is the task of the analyst to determine those ways where ideology and language relate (Asensio, 2016, p.126). Accordingly, this section is dedicated to illuminate the term ‘ideology’.

Essentially, the term ideology, Freedon (1996, p.15) states, is coined with the French philosopher Anotoine Destutt de Tracy who has employed the term to denote that science of ideas. Nevertheless, the term ‘ideology’ has been examined differently by several linguists.

Starting with Jeffries, she (2010, p.5) mentions that the term represents “those ideas that are shared by a community or society [...] are a very important aspect of the world that we live in, and they are, of course, communicated, reproduced, constructed and negotiated through language.”

Teo (2000, p.11) confirms Jeffries’ view declaring that language is “the primary instrument through which ideology is transmitted, enacted and reproduced”. Consequently, ideologies are these untouched ideas that a particular gathering of people embrace. Similarly, Bloor and Bloor(2007, p.10) refer to ideology as a set of thoughts and views which are common to be shared by a certain social group.

Hodges (2015, p.53), who partly agrees with Jeffries’ view concerning the term ‘ideology’, adds that ideology is “systems of thoughts and ideas that represent the world from a particular perspective and provide a framework for organizing meaning, guiding actions, and legitimating positions”. In Mesthrie’s

view (2010, p. 320), ideology does not only embrace that set of thoughts but also those cultural practices and speeches which are exploited on behalf of a certain social group.

However, other linguists like Simpson (1993), Johnston (2008) and Machin and Mayr (2012) go further and suppose that these ideologies are shaped and obliged by those people who are powerful in society. Thus, ideology is described as a tool for exercising power over subjugated individuals.

It is obvious then that ideology is viewed as a negative concept by some linguists whereas it is described as neutral term by others. Stating that differently, ideologies are possible to be positive and this is reflected in the presence of antiracist ideologies as well as racist ones.

van Dijk and Norman Fairclough, who are prominent figures in critical studies, have their own views regarding the term ideology. For van Dijk (1995), the term 'ideology' refers to the social cognition symbolized by internal structures that embody social as well as cognitive functions (p.21). Thus, he describes ideologies as mental systems organizing views which are shared by a particular society. These systems work as models which are controlling people's actions, writing and speaking when they attempt to understand others' social practices.

Later, van Dijk (1998, pp. 6-7) offers another point of view asserting that ideology is a system of ideas, beliefs, norms, and values shared within a group through discourse. In his view, the one who does not share such issues is, in van Dijk' terminology, "infidel". He elaborates more stating that ideology is mediated through three parts namely: cognition, discourse, and society, and this in turn explains why it should be tackled with reference to context and social practice. In such claim, he agrees with Hall (1996, p.26) who defines ideology as:

the mental framework- the language, the concepts, categories, imagery of thought, and the systems of representation- which different classes and social groups deploy in order to make sense of, figure out and render intelligible the way society work.

Ideology in this sense, van Dijk (2006, p.116) concludes, is a framework of values and beliefs comprising the three phases: cognition, language and society. In being so, it makes sense and regulates the beliefs of a particular society. For instance, a racist ideology is possible to control the views headed for immigration; a feminist ideology, perhaps, organizes opinions regarding gender inequality in society. Hence, ideologies are essential social beliefs that have both abstract and general nature.

As for Fairclough, he (1989, p.43) mentions that ideology conveyed through language is closely linked with power which is a discursive phenomenon practiced in various institutions and societies. The association between ideology and dominance can be illustrated by drawing a distinction between power inside discourse and that which is beyond discourse. That is, power in discourse stands for the real performance of power in the discourse itself, whereas power behind the discourse affects the way of construction of social structures as a result of these discursive relations of power. It is worthy to mention here that some ideologies, Simpson (1993, p. 5) states, are stronger than others and in such case they may be called 'dominant ideologies' which operate as a means for preserving un matching power relations in any society. Such ideologies are the reason behind the existence of power relation chain revealed through language. According to Yewah (1993, p.179), ideologies may have a chance to be natural when a particular society or

class unconsciously can have the ability to internalize its ways of thinking, ideas, values, and perceptions at a particular time.

To sum up, ideology signifies those ideas, norms, values and beliefs shared by people belong to a specific society. The spoken or written discourse represents the process through which such beliefs are transported. Thus, no text is free of ideologies and the analyst's task is to detect them through the linguistic features of the text and relate the latter to the writers' or speakers' beliefs and experiences. This sense of ideology is adopted in the current study.

2.2.10.1 Ideology and Naturalization

Simpson (1993, p.5) states that naturalization refers to the dominant ideologies that become inherent in everyday discourse since they sound suppositions about how things are and how they should be.

In Fairclough's view (1995a, p.42), the concept of naturalization represents the common feature or status for certain ideological realizations so that they appear to be opaque rather than to be seen as ideologies. Similarly, Jeffries (2015, pp.386-7) believes that naturalized ideologies denote those values that have become common sense or substantial elements in the thinking of a certain society and desisted to be understood as ideological at all.

People, frequently, are unaware of this process of naturalization when they interact in any social practice (Fairclough, 1989, p.2). He offers an example of a patient who has to follow the doctor's advice no matter to what social status or rank the patient belongs as the doctor, definitely, knows more about medicine.

It is worthy to mention that ideologies are most effective when they become naturalized and reach the level of "common sense" (Quinney, 1970, p.9). For Corner (2016, p.268), ideologies become common sense when they are presented

without a substitute or they are organized as if they are not worth a substitute. Likewise, Jeffries (2010, p.7) mentions that ideologies of the dominant groups in a society are extensively reasserted to the extent that they are regarded by people as common sense rather than intended ideologies. Accordingly, naturalization is the essence of ideology.

Further, ideologies differ in the degree to which they are naturalized (Hall, 1982, p.75). That is, some ideologies are more naturalized than others. Fairclough (2010) adds that “the more dominant some particular representation of a social relationship, the greater the degree of naturalization of its associated practices” (p.33). A highly naturalized instance is noticed when the students in schools keep quiet in class room until their teacher asks them to answer his/her inquiry. Hence, ideology in this example is no longer seen as ideology. Rather, it is realized as a normal way of how things are. This, of course, confirms how naturalization is a significant property of any interaction among participants and that is why it is tackled here.

2.2.10.2 Ideology and Power

Though the concept of power, sometimes, may be hidden or behind discourse in some texts, it is a key term for investigating ideology in any text. Therefore, this section illuminates this central term, ‘power’.

In critical linguistic studies, the concept of power which has a close connection with ideology is discussed as such studies aim to reveal how power abuse and inequality are practiced through language by those dominant groups in a certain society. Power, van Dijk (2008, p.65) presupposes, is “a property of relations between social groups, institutions or organizations”. In his view, social power refers to the control held by an organization or a group over the minds and

then actions of another. This in turn leads to limit the freedom of action of the controlled group and then influence their ideologies or opinions.

Power in discourse, according to Fairclough (2015, p.75), has to do with “powerful participants controlling and constraining the contributions of non-powerful participants”. Still, powerful participants can control not only the non-powerful people but also those with less power. For instance, a teacher controls the students’ contributions in the class room in order to direct the lecture in an ideal way.

Based on what has been mentioned above, one can state that power practiced by people is the source of ideology. Stating it differently, the concept of power is part of people’s nature believing that they have right to act so. Accordingly, some ideologies may legitimate domination.

In van Dijk’s view (2006, p.117), ideologies may even reveal resistance in those relations of power as in the feminist ideologies which witness currently a change in their mainstream. For instance, women in Saudi Arabia nowadays, unlike those relate to past years, are allowed to drive cars.

2.2.11 Context

For its vital role in the interpretation as well as the analysis of texts in general, the term ‘context’ is tackled here. Linguists such as Fairclough (1989) and Verdonk (2002), among many others, concentrate on context. The social context, according to Fairclough (1989, p.26), is an important dimension in the analysis of texts. He presents three dimensions or stages for the analysis: description, interpretation, and explanation. Description dimension deals with the formal properties of the text whereas interpretation one addresses the relationship between

text and interaction. The final dimension is explanation that discusses the relationship between interactions and social contexts.

In CS analysis, the first two dimensions namely: description and interpretation are highly considered as Jeffries (2010, p.10) believes that these two dimensions, specifically, attempt to explain how ideologies are conveyed, covered, and introduced within the producer's language. Therefore, the notable role of context in the analysis and interpretation of text is impossible to be ignored.

According to Verdonk (2002, pp.6-7), two kinds of context are recognized: linguistic and non-linguistic context. The first type denotes the surroundings like phrases, words, sentences, etc. within the text and the second represents the components outside the text that affect the style of the text. One can further state that such external elements have a vital impact not only on the style of the text but also on the producer's ideology (ies). For Verdonk, these components are: text, genre, the function of a text, physical or temporary setting of the text, cultural, and historical setting of the text, the writer's beliefs, and finally the intertextuality with similar text genre (p.9).

Hence, the significance of these two categories of context represented in linguistic and nonlinguistic components is clearly noticed in writers' language including Virginia Woolf and Alice Walker, as it will be noticed later.

2.3 Victimization in Literature

2.3.1 Definition

Generally, the term 'victimization' is sometimes utilized in literature to pinpoint the studies or surveys and explores crimes supposing the victim as an essential focus. Such surveys are generally population ones known as either

“victim surveys or crime victim survey”. In this sense, the term is closely connected with criminology (Nofizger, 2009, p. 337).

For Hartjen and Priyadarsini (2012, p.7), the term ‘victimization’, most commonly, either refers to the practice of being victimized from various points of view namely: physical, moral, psychological, and sexual or to the person being abused, maltreated, damaged, and then turned into victim. In Finkelhor’s view (2008, p.23), victimization takes place when human actors intend deliberately to harm individuals and hence violate social norms.

In spite of the non-uniformity the term has, victimization may signify those series of acts identified as being physically, psychologically, economically and emotionally violent and harmful. The term ‘victimization’ is current in interpersonal or solitary relationship that is characterized by the absence of a power balance. The consequence of such aggressive acts which are regarded as crime is called a victim, a person receiving willingly or unwillingly these acts and responding to them differently in a wide range of ways based on the individual himself (Fisher et. al, 2007, p.17).

It is true that victimization covers, but not limited to, forms such as peer victimization, sexual or physical and even verbal abuse, bullying, battering, and theft. That is, victimization, according to Yucedal (2010, p.6) may extend to include cybercrimes that occur along with the evolution of the internet and computer technologies. Scholars like Goodman (1997) ; Grabosky and Smith (2001); Newman and Clarke (2003); Nasher (2005) ; Cangemi (2004); Yar (2005), among many others, confirm this idea of covering victimization to cybercrimes. They state that bundles of internet programs as well as computer technologies are possible to be used for accomplishing various offenses or crimes.

Even though the above mentioned forms of victimization are usually linked with specific groups of people, others can also experience them. Generally, peer victimization and bullying, for instance, are considered to appear among adolescents and children respectively but they may also occur between adults (Miethe&Meier,1994, p.243). Esbensen et. al (2010, p.102) elaborate more on this idea stating that although any person may be victimized, specific populations such as women, the elderly, and persons with disabilities are more subject to particular kinds of victimization rather than others. Domestic violence or sexual abuse, for example, is universally associated with women.

Victimization, Finkelhor (2008, p.24) explains, is different from other sufferings or traumas like diseases, natural disasters, grieves, losses and stresses although it is widely common to call people as “victims of accidents” or “cancer victims”. Hence, he suggests to limit the term “interpersonal victimization” for those processes related to male violence, immorality, betrayal and discrimination. Additionally, interpersonal victimization, to a large degree, involves social reactions and a specific set of organizations that are usually absent in other traumas.

In the current study, the researcher prefers to utilize the general term ‘victimization’ instead of “interpersonal victimization” as the latter goes a long side with the present study but it is not its main task. The study tackles the concept of victimization in its general sense whether this act of being victimized is achieved by men and intimate people or not. Accordingly, Hartjen and Priyadarsini’s (2012) definition of victimization is adopted here as it states that the term ‘victimization’ covers two basic issues. First, the act of being victimized psychologically, physically, morally, and sexually. Second, the person being harmed or abused turning him / her to be a victim.

2.3.2 Theories of Victimization

The pioneer victimologists, in their early theorizing, concentrate upon the traits of persons described as victims and specifically upon their interface with victimizers. Then, with the introduction of extensive victim surveys proofing how males, unmarried individuals, and young persons have greater extents of victimization than their counterparts, the focus of victimologists moves beyond victim's characteristics to embrace the structural roots of the community (Donald, 2018, p.12). Thus, theories of victimization vary from those that consider victimization as a reaction to the victim's performance to those that emphasize the systemic grounds at the community level.

Turner et.al (2018, p. 3) present an outline to theories of victimization: precipitation theory, life style exposure theory, routine activities theory, deviant place theory, and finally social exclusion theory. Below is an account for each:

2.3.2.1 Victim Precipitation Theory

Victimization is framed in this theory as being motivated via the victim's manners. This means that victims influence the offender deliberately or inadvertently to victimize them. Wilcox (2010, p.978) elaborates more and states that precipitation in this theory is either active or passive where the former refers to the victims who intentionally precipitate a perpetrator and the latter denotes victims unconsciously display their characteristics to stimulate the victimization.

For women, there may be situations where they keenly engage in either physical or verbal exchanges with males who then turn to victimize them. This implies that victimization may be positively encouraged by victims themselves, a concept which is tackled by researchers including Heerde and Hemphill (2014, 265). It is worth mentioning here that generally victimization of women, Schwartz

et. al (2001, p.627) mention, is rarely described as being a result of women's vital involvement with males, i.e. their victimizers.

2.3.2.2 Life Style Theory

Victims, Miethe and Meier (1994, p.36) explain, may be employed in conditions created by their life style that offer a good chance for the victimizer to achieve the act of victimization. To survive, they may do activities like sleeping outside, alcohol delivery, and food scavenging. Likewise, women's spending long time in public places, specifically at night, and potential connection with males, may be considered a reason behind being victims.

2. 3.2.3 Routine Activities Theory

In its theoretical explanation, routine activities theory which is presented by Cohen and Felson in 1979 covers the blending of three crucial components in space and time. These are: an appropriate goal, encouraged offender, and the lack of supervision.

For Choi (2008, p.308), this theory is an extension of life style theory as the assumptions of the latter are engaged as 'an appropriate goal' element of routine activities theory. Even though both theories are independent theories, they share familiar assumptions and this makes the task of distinction between them more difficult. Accordingly, studies most commonly link them together.

The two theories are different in their terminology and the focus that is utilized to illustrate the victimization process. While life style explains the demographic variances in danger of personal victimization, routine activity theory concentrates on how the act of victimization takes place by investigating the temporal and spatial system of the act. Further, Garofalo has introduced life style

theory in 1978, one year earlier than routine activities theory (Miethe et. al,1990, p.357).

Even though routine activities theory serves as the basis for explaining the reasons behind women's victimization, comprising feminist standpoint suggests a better clarification for why specific criminalities take place to women rather than men or why some women more than their counterparts are expected to be victimized (Holt & Bossler, 2008, p.20).

Schwartz and Pitts, as stated by Leili (2019, p.12), are the first who have presented a framework in 1995 that conveys the feminist perspective. This framework contains different explanations for those components that are introduced earlier by Cohen and Felson in 1979. Instead of taking into account the inspired offenders, they confirm the necessity of investigating the social factors that motivate the violence against women. Moreover, they offer an idea that women, rather than properties, are the appropriate targets and this in turn shows why women most commonly are victimized.

Further, Leili (2019, p.16) argues that the element of supervision is diminished as home sometimes provides no protection or safety to women. This view completely contrasts with Cohen and Felson' concept where home is the place of defense and security from immoral victimization. It is worth noting here that weakness of the skilled supervision is certainly related to the culture acceptance of this notion of violence against women.

2. 3.2.4 Deviant Place Theory

Deviant place theory, similar to life style theory, proposes that exposure to unsafe or risky places helps a lot in accomplishing a successful victimization (Gaetz, 2009, p.284).Victims in this theory have no positive or negative role in

instigating the process of victimization against them. Instead, the atmosphere they live in increases their likelihoods to be victims.

As far as women's victimization is concerned, women often find themselves in an insecure environment as in, for instance, living in cities or areas that witness high crime rates with no hope to move to a better place and this may be related to financial reasons.

2.3.2.5 Social Exclusion Theory

According to this theory, Gaetz (2004, p. 425) mentions, the victims and, in particular women or children, may have no access to all systems of their community, i.e. the cultural, political, economic and social systems. This certainly restricts the victims' ability to participate in their societies and in doing that they will be far from the resources that can keep them safe from persecution.

2.3.3 Types of Victims

The categorization of victims reflects different methods of responding towards those acts of violence. Boulton and Smith (1994, p.317) and Schwartz et.al (2001, p.627), among others, distinguish between two types of victims, namely: passive and offensive victims.

On the one hand, passive victims, represent those victims who consider victimization as a very painful serious experience and tend to live in isolation and loneliness that finally turns to great depression. The offensive victims, on the other hand, cultivate passive attitudes for their peers which then trigger into hostile response for their aggressors. Passive victims are described as being insecure, worried, submissive, unassertive, lonely and physically weak while the offensive ones are characterized to be impulsive and disposed to violent behavior.

In their studies of victimization, Schwartz et. al (2001, p.634) point out that most victims mentioned in scientific research belong to the first category whereas the offensive victims constitute merely (10-20%). This little circulation can be related to the lack of the second category in most studies on bullying offered up to the present. However, the special features the offensive victims own gradually start to capture researchers' interest attempting to fill in the gap current in the studies that deal with them.

It is significant to mention that even though offensive victims seem to be a different group, they share features like high levels of worry and impulsivity with the passive victims and bullying victims individually. Nevertheless, these two groups, i.e. passive victims and bullying victims, generally, appear to have greater psychosocial adjustment than the aggressive victims.

Unlike bullies, offensive victims, Olweus (2001b, p. 4) explains, are more expected to physically rather than verbally bully others. He adds another difference stating that they are more reactively violent than bullies and this reflects how it is possible for offensive victims to motivate peer victimization.

2. 3.4 Symptoms of Victimization

An act of violence, Ruback and Thompson (2001, p.84) mention, may involve passive psychological, behavioral, and physical consequences that actually represent direct or indirect reactions to such aggressive performance. So noticeable, people's reaction for victimization varies from one individual to another; it is connected with particular forms of victimization and be moderated by the victim's traits and /or contributions after victimization.

Ruback and Thompson (2001, p. 86) add that various emotional effects such as despair, anxiety, post-traumatic stress disorder (henceforth PTSD), and suicidal

ideations are all embraced within psychological type. In these categories namely: psychological, behavioral and physical, symptoms occasionally overlap or cause each other. For instance, an intensification in violence or irritability included in the behavioral kind may be shared with PTSD covered with psychological category. Below is a description for each main category as well as these affective consequences included within psychological group:

2. 3.4.1 Psychological

Being a victim, according to Aquino et.al (2004, p.156), results in numerous passive emotional states that the victims may have like weakness, defenselessness, distorted views of the world and so many others. Such psychological conditions linked with victimization cover, as mentioned above, the following: despair, anxiety, and PTSD.

Despair seems to associate with particular forms of victimization like peer or sexual victimization rather than others. This condition, Bulman et.al (1983, p.15) state, is characterized by the presence of excessive emotions of blame or worthlessness, unhappy mood, absence of interest in most actions, a crucial change in sleep or food habits and lack of focus. Moreover, despair may have its own vital impact on the professional or academic performance of victims and may even cover their physical health and interactive relations or sometimes end in committing deadly acts like suicide attempts.

Concerning anxiety, it is closely noticed with children and adults, as Ameringen et. al (2003, p.562) point out. Tackling the link between anxiety and victimization is realized in several researches that vary in dealing with that term “anxiety”. That is, some researchers examine anxiety as a general term which includes a series of troubles, phobias, and universal anxiety disorder while others

prefer to investigate particular types such as social anxiety. Sleep problems, extreme worrying, irritability, in addition to worse health are all marks attributed to generalized anxiety.

According to Goodman (1997, p.1609), PTSD refers to an anxiety disorder triggered by experiencing traumatic actions or witnessing a hostile event. He (1997) explains that PTSD includes three groups of symptoms known as physiological, cognitive and affective. Regarding the first group, physiological, it is characterized by the presence of hyper vigilance and bad temper. For cognitive, it covers hallucinations and disturbing thoughts. The last group, affective, embraces coldness of emotions as well as eluding of activities.

As far as victimized women are concerned, the identification of PTSD is beneficial for them and Goodman (1997, p.1611) presents some reasons for that. First, it shows that the victim's reactions are typical psychological outcomes of strange acts like crimes. Considering their reactions normal, victimized women will no longer be grasped as pathological. Second, general findings or conclusions on psychological pain obtained through the existence of PTSD are regarded as good sources for clinicians who help victimized women. Third, even though this identification of PTSD joins several symptoms, it distinguishes these psychological effects from other conditions. Finally, this process encourages wide speculative models for clarifying the various indications women experience in response to aggressive victimizations.

2.3.4.2 Physical

For Meloy and Miller (2011, p.17), wounds resulted from violent physical acts like sexual victimization are considered the greatest noticeable physical symptoms. Other symptoms, Schwartz et. al (2005, p.427) argue, may indirectly

exist but as a result of victimization that is concluded from psychological and emotional reactions. These symptoms are known as psychosomatic. Headaches in addition to some other illnesses like sore throats are examples of psychosomatic symptoms related to victimization.

2.3.4.3 Behavioral

After the experience of being victimized, victims may show behavioral symptoms as in acting aggressively with others for the first time. An example of that is when a bullied child starts to bully others. Other behavioral symptoms cover elimination or withdrawing from social interaction. In short, violent acts with individuals, particularly women, have their own psychological and physical impact whose extent or scope varies according to the form of victimization and gender of those being victimized. Additionally, differences exist even among those who belong to the same gender ,e.g., women (Meloy & Miller, 2011, p.19).

2.3.5 Victimization of Women

In spite of the fact that men commonly and to a large extent experience victimization, specific crimes such as sexual assault, intimate partner violence and stalking are more conceivable to have women as victims (Fisher et. al,1998, p.677). These sorts of violence are labeled as “violence against women” (Breiding, 2014, p.1). Conventionally, Breiding (2014, p.2) adds, merely the physical practices of violence have been investigated by researchers and no attention is given to non-physical forms. However, nowadays the non-physical forms of violence embracing coerced sexual assault as well as the psychological abuse have a great deal of concern in the arena of research at the level of community and common culture.

Hence, the next sections give a brief history of violence against women, most crucial theories tackling this act, attitudes of culture towards women’s

victimization, and finally the latter's impact on both women and the society as a whole.

2. 3.5.1 History of Violence against Women

Generally speaking, the topic of women's victimization taking place at the hands of intimate companion or a stranger has been either historically overlooked or philosophically defended via descriptions of gender perspectives and duties. When tracing the history of Roman Empire, men had the legitimate authority and the physical control on their women (Tierney, 1982, p.209).

In USA during 1960s, wife beating converted to be a social subject and then opening accommodations of domestic violence in the 1970s. Similarly, Ake and Arnold (2018, p.106) mention, California and then Washington witnessed first the starting of centers dealing with rape disaster in 1972. In this regard, the states did not equally enforce laws for all kinds of violence against women. Intimate partner violence, in comparison with other types, took shorter for laws to be imposed. Consequently, the states started to enact laws associated with intimate partner violence in 1970s while stalking was not recognized as a criminal violation until 1990, and particularly in California (Spitzberg & Cupach, 2007, pp.64-7).

Tierney (1982, p.212) explains that despite the fact that laws associated with domestic hostility were embraced in 1970s by numerous countries, federal administrations were unable to endorse national laws. Violence against women got the head with national administrations during 1990s. Further, US Senator Biden presented, in 1994, the "Violence Against Women Act" which delivers accommodations for victims of intimate partner violence, stalking, sexual assault and violence dating.

The advance of laws all over the years, Lewis and Fremouw (2001, p.107) mention, is accompanied with a progress in researchers' descriptions or definitions of terms or expressions like: violence against women, stalking, sexual assault, and rape. That is, today, the term "intimate partner violence", for instance, covers series of violence such as emotional violence, sexual assault, stalking and many other acts. Additionally, the term "dating violence" is possible to involve not only physical aggression but also verbal abuse and intimidating communication.

2. 3.5.2 Social Perspective of Violence against Women

Much similar to the extension transpired in definitions tackling opposition against women, cultural agreement of hostility against women also witnesses modifications. Ake and Arnold (2018, pp.108-9) indicate that efforts are made to combat acts such as wife beating or stalking and this is considered to be a device to test cultural views admitting such acts against women.

Despite the movement of the civil rights during 1960s and 1970s, opinions encouraging violence and accusing victims persist to the present-day. Concepts like that of men's dominance or superiority and patriarch, Fox (2002, p.18) argues, relate to the foundations originate an environment which accepts aggression. In this sense, individuals' views concerning the approval of aggression against women are also essential.

Flood (2005, p.125) confirms this notion and states, "attitudes play a role in the perpetration of this violence, in victims' responses to victimization, and in community responses to violence against women".

Generally speaking, literature witnesses progress in the ways that evaluate opinions advocating violence against women. For Lonsway and Fitzgerald (1994, p.134), rape myths, for instance, denote "attitudes and beliefs that are generally

false but widely and persistently held, and that serve to deny and justify male sexual aggression against women”. Similar measures are constructed to evaluate views promoting other brands of oppression such as “Stalking Myth Acceptance Scale” and “Domestic Violence Myth Acceptance Scale” (Peters, 2008, p.4).

Additionally, views evaluating the authorization of gender parts are linked with the approval of this act as in those mentioned in Burt (1980, pp. 217-19). In this regard, “Gender Attitude Inventory” is developed to evaluate views belong to concepts like homosexuality, women’s power, and condemnation of women’s sexual affairs. A Further scale is shown by Glick and Fiske (1996, p. 492) to assess chivalry. Taken together, these measures emphasize not only the notion that “women inhabit restricted domestic roles and are the weaker sex” but also evaluate the culture which advocates violence against women.

As far as researches on negative views towards women are concerned, Abbey and McAuslan (2004, p.747) and Suarez and Gadalla (2010, pp. 2014-16), among other researchers, point out that those negative attitudes are connected closely with perpetration of sexual aggression. They affirm that men who perform this act of sexual violence continuously are more likely to possess aggressive gender-role point of views, more unsympathetic opinions for women and a firm believe that verbal trauma is a usual sexual tactic. Saying it differently, sexual violence is no longer considered to be a sexual assault.

2.3.5.3 Types of Violence against Women

Acts of hostility directed towards women are either physical in nature or psychological as in intimate partner violence, specific kinds of sexual violence like debilitated rape, and dating violence. Moreover, particular acts that belong to stalking, O’Leary (1999, p.5) states, are documented as being psychologically

destructive rather than being physical. In their study dealing with psychological abuse, Nabors et. al (2006, p.81) argue that the more buried forms of violence are recognized because they have strong passive effects on victims to the extent of considering them as being more damaging than physical abuse.

Nonphysical victimization, according to Coker et al. (2002, p.260), is possible to have long permanence and negative impact for women. Sargent et al. (2016, pp.545-46) present an example of those who encounter greater levels of intimate partner violence and how they are more expected to have mental and chronic sicknesses. Similar results are grasped on college students facing cyber victimization. That is, they are also expected to meet miserable symptoms and harmful manner .

For Brown et al. (2009, p. 899), no distinction exists between women who encountered incapacitated or violent rape in relation to the emotional reaction. Even though incapacitated victims experience less pain or stress directly after the sexual assault than violent rape victims, the former are less expected to blame the offender than the latter. Further, although such victims of rape, Brown et al. (2009, p. 913) point out, generally experience lasting symptoms, violent rape victims encounter more. These results highlight the significance of investigating the impact of less aggressive victimization.

In their study of aggression on women who belong to college purviews, Belknap and Sharma (2014, p.182) show the high extent of “non-violent physical gender –based abuse” usually hidden from others who may have the capability to interpose. Such fact leads those researchers, Belknap and Sharma, to name these categories of violence as “Student Gender Based Abuse” (henceforth SGBA). They define SGBA as nonaggressive physical acts of victimization directed to women

who encounter a long series of aggression containing psychological practices of stalking and forced sexual assault.

Researchers including Mohler-Kuo et al. (2004, pp.38-9) confirm that non-physical acts of intimate partner violence have greater occurrence than the physical ones in spite of their little mentioning in the field of studies. Another feature attributed to SGBA is their significant and various effects on victims. Brown et al. (2009, p. 915) reveal this issue in their study showing the lasting influence the non-physical abuse has on victims.

Related to that is a research by Rhatigan and Street (2005, pp.1580-1) who mention how women tend to end relationships involving violence and prefer to keep another embracing merely emotional abuse. This trend of staying in such types of relationship, in turn, prolongs the opportunities of violence occurrence.

Even though the two categories of violence namely: physical and non-physical seem to be distinct, they are interrelated. Fisher et al. (2002, p. 671) point out that women who have already experienced sexual assault are more expected to be stalked. Likewise, Mechanic et al. (2000, p.58) mention that “battering (physical abuse), emotional abuse and stalking tend to be serial and ongoing and can occur during and after the termination of the romantic relationship”. Additionally, they figure out that stalking is less linked to physical violence than to psychological type. DeKeseredy et al. (2019, p. 545) elaborate more arguing that stalking is intensely connected with intimate partner violence and sexual assault.

The final feature of SGBA, Amar (2006, p.109) states, is its outcomes that pervade various levels of society. The most common consequences victims encounter are the negative ones as in stalking victims who are more probable to experience despair, somatization and aggression than those who are not stalked.

Moreover, Mengo and Black (2016, p.236) add, the negativity may even cover the academic performance of victims who involve in physical or sexual violence.

2.4 Previous Studies of Victimization

Srinivas's paper "**Physical and Psychological Victimization of Woman: Reading Alice Walker's *The Color Purple***" (2016), examines the concept of men's supremacy over women in Walker's novel *The Color Purple*. It aims to show how men's domination in society is usually accompanied by enhancement of women's misery. Further, it shows how Walker assesses the worthy roles of women in society whether they are mothers, wives, daughters, sisters and beloveds.

The researcher conveys Walker's message to the world which is realizing the fact that the respected tie between this couple, men and women, is possible only when respect as well as desire is mutual between them. The study confirms the immoral effect of men's domination and its further physical and psychological consequences on women in any society.

In the study entitled "**The First World War and Women as the Victims of War Trauma in Virginia Woolf's Novels**" 2017, Aksehir investigates the traumatic experience of First World War and its impact on women. The researcher constructs a portrayal of gender opposition and women as disappointed victims of First World War. The researcher attempts to show how the trauma and disillusionment triggered by the war are experienced by even those women who are not really involved in the war.

Virginia Woolf's three novels: *To The Light house*, *Jacob's Room*, *Mrs. Dalloway* are the data selected for the purpose of analysis. The study comes up with findings that women have encountered the devastation and distresses of the war through enduring this sense of fear, lack, loss, and the compulsory penalty of

faithfulness. This feeling of pain women have experienced because of war is involved under such appreciated terms like duty, self – sacrifice and love.

Alam’s study “**Situational Victimization Among Adolescents Exploring The Role of Morality, Self-Control and Life Style Risk**” (2018), examines the effect of the basic components of Situational Action Theory : “morality, self-control, morality and lifestyle risk” on adolescent victimization. It concentrates specifically on exploring the impact of morality in connection with victimization among adolescent.

Pearson’s link and twofold logistic reversion are utilized to investigate the relation and extent of impact of each interpreter. The study reveals a close connection of adolescent victimization with self-control and life style risk.

Additionally, among adolescents a strong association between victimization and morality is noticed. The study proves the likelihoods of application of the essential components of situational action theory in description of victimization.

In their paper “**Victimization of the Homeless: Perceptions, Policies, and Implications for Social Work Practice**” (2018), Turner et.al tackle the concept of homeless people portrayed as victims whose lives often end in streets. The study employs theories of victimization to explore the risks intrinsic in being homeless individuals and the public’s consciousness of that section of people.

The study aims to show how considering those homeless people as criminals by public policy leads to aggravate or worsen their victimization. The researchers find out that it is crucial for public policy to prohibit this phenomenon of homelessness by offering satisfactory income, assistant services, and reasonable housing. Moreover, the application of law to embrace homeless individuals as a protected group in hatred offense acts is required. Thus, the study concludes that

decreasing the dangers linked with being homelessness results in lessening the risk of their supplementary victimization.

Finally, in her dissertation entitled “**Bystander Intervention, Victimization, and Routine Activities Theory: An Examination of Feminist Routine Activities Theory in Cyber Space**” (2019), Leili employs one of the most crucial theories of victimization namely: Routine Activities Theory to examine three different classes of victimization relating to women: sexual violence, dating violence and stalking.

A web centered analysis is utilized in this study to evaluate bystander interference in cyber violence and develop feminist routine activities theory by investigating victimization. The researcher directs a questionnaire to college students who are asked to evaluate their possibility of intervention in conditions including stalking, sexual harassment and possible dating violence. Moreover, their answers about their repetitive activities, constituents linked to the theory and the general acts of violence against women are collected and examined.

The researcher finds out that students favor to interpose in a direct manner. Further, bystander involvement programs will develop the feminist Routine Activities Theory literature.

Generally speaking, the concept of victimization and its impact on victims, whether children, adolescents, adults or women, have been tackled mainly by many English researchers from either psychological or literary perspectives. Many studies abroad deal with victimization of women specifically since women all over the world are habitually viewed as victims of men’s dominance in society. The significant concept of victimization is commonly studied in fictions and with reference to its theories particularly “Routine Activities Theory” or “Life style Theory”.

However, as far as the researcher knows, no previous study has tackled victimization from a critical stylistic perspective. That is, the researcher adopts all linguistic toolkits mentioned in Jeffries' framework (2010) to uncover the ideologies occurred hand in hand with victimization exhibited in the data under scrutiny, i.e. the two selected novels.

Adding to that, though victimization of women has even been studied in the novels related to this study, investigating the linguistic realizations that comprise in their strata the writers' ideologies towards this concept is still missing. Accordingly, the current study attempts to fill in the gap available in the literature associated with victimization.

CHAPTER THREE

METHODOLOGY

3.1 An Introductory Note

This chapter comprises a description of the data utilized for testing the hypotheses of the study, i.e. the two selected novels, the novelists, the criteria of data collection, reasons of data selection, and an explanation of the nature of the study. Additionally, this chapter covers a detailed explanation of the developed model for Jeffries' framework (2010). The chapter ends with a figure that further clarifies the components of this model.

3.2 Data Collection

The samples of the current study fall under the wide genre of 'fiction' and the subgenre of 'feminist novels'. This genre is intended to be the working place for the analysis of victimization from a CS perspective. The next sub sections contain the following: the criteria of data collection and the size of the sample.

3.2.1 Criteria of Data Collection

The researcher uses partly a qualitative method in investigating victimization. This contributes in attaining a vivid understanding of three standpoints: the concept of victimization, the victims who experience various acts of physical or psychological violence, and finally how victimization is revealed through

language. Regarding the data collection in a qualitative research, key characteristics are to be realized:

First, the representativeness which is, according to Seale et al. (2004, P. 420), an approach to confirm generalizability of results obtained through analysis. Researchers, Maxwell (2005, p.71) states, have to give an account for this feature, the representativeness, and to the relation between the selected data. That is, the selected sample has to embody what the present study intends to investigate, i.e. the act of being victimized.

Second, saturation that refers to the stage in the exploration when no additional data are required as they lack any new information related to the investigated issue, as Given (2008, p. 195) states. Likewise, Carton and Jones (2004, p.53) refer to the significance of saturation stating that the conclusions of the research might be untrustworthy, incomplete, and unbalanced if this feature in data collection, saturation, is not fulfilled.

Third, sufficiency which is, for Grandy (2004, p.488), the continuity of saturation until it is reached. Otherwise, the investigated issue is not completely exposed.

Several motives exist for the particular choice of these two English novels as the data of the current study. These are:

1- Both novels tackle women's victimization which is the core of the present study. The British novel, *Mrs. Dalloway*, and the American African one, *The Color Purple*, cover acts of victimization that are performed by both men and women. That is, the two novels reflect how woman is exposed to those acts of oppression from people who belong to the same and /or a different gender.

2-The two novels are a mixture of psychological and physical distress that women experience in 20th century. *Mrs. Dalloway* is published in 1925 whereas *The Color Purple* is presented in 1982. Thus, the researcher has intentionally chosen two works that relate to the same century (20th century) but to different periods in order to examine how victimization is offered throughout this century.

3-The two novels are modernist feminine novels whose writers belong to two different social backgrounds. That is, Virginia Woolf is the British novelist who is from an elite intellectual and aristocratic family. She has lived with ideal Victorian parents who are interested with arts. Alice Walker, unlike Virginia Woolf, is the American African novelist who has grown up in a poor environment; her father is a sharecropper, i.e., the farmer who rents his land. Accordingly, the researcher anticipates that these different social backgrounds have their own touches in Woolf and Walker's style of writing.

4- *Mrs. Dalloway*, is selected particularly for its being one of Woolf's best eminent novels. In 2005, it has been mentioned in "Time's list" as one of the best 100 English novels since the coming out of "Time" in 1923 (Whitworth, 2000, p. 48). Regarding the second novel, *The Color Purple*, it is one of Walker's masterpiece that has gained a "Pulitzer Prize" in 1983 and the "National Book Award" (Washington, 1993, p.38). This supports the idea that both novels have their own significant value and particular contribution in English fictions.

3.2.2 The Size of the Sample

For accomplishing the characteristics of data collection revealed above, the concept of victimization is detected carefully in the two selected English novels and then all the texts that represent the investigated issue are chosen as a sample

for the current study. Accordingly, their choice is mainly based on the fact that they deal with victimization.

The right size of this sample is critical in realizing prominent results. In qualitative researches, Picking a part to denote a whole, O`Keeffe (2006, p.78) mentions, is a trustworthy strategy. This feature is related to the fact that such strategy shows how the selected texts symbolize a social product that reflects the writer's claims.

For Hammersley (2013, p.10), the data common in qualitative analysis, unlike those utilized in quantitative research, are not numerical. Hence, specific extracts from each selected novel are chosen according to the following criteria:

- 1- The specified extracts represent what the present study intends to analyze. That is, these extracts should convey in their layers the acts of being victimized.
- 2- The extracts are chosen intentionally by the researcher as she believes that these extracts are fruitful enough to gain beneficial and tangible outcomes.
- 3- The extracts, according to Mann et al. (1992, p. 2), should "provide paths or mappings both from situation to language, explain how or why particular uses of language were chosen, and from language to situation to effect, explaining why a particular use of language succeeded or failed".

Following the criteria mentioned above, seventeen extracts are identified in the British novel whereas sixteen ones are recognized in the American version. They are nominated according to their appearance in the normal hierarchal structure of novels (the raising action, climax, the falling action). Such nonrandom selection of texts, Bamberger (2000, p.39) states, can be dependent in qualitative researches.

3.3 Data Description

The selected data are extracts taken from Virginia Woolf's novel *Mrs. Dalloway* and Alice Walker's *The Color Purple*. In these feminine novels, the chosen extracts are the dialogues of women characters along with different characters. The next subsections are devoted to describe the data under scrutiny and state the reasons behind their choice.

3.3.1 Virginia Woolf

3.3.1.1 Biographical Sketch

The British essayist, novelist, and critic Virginia Woolf (1882-1941) is one of the English prominent writers of the 20th century whose novels are characterized by this feature of inspiring impressions instead of reconstructing reality. Virginia's father worked, in addition to many literary careers, as an editor of "Dictionary of National Biography" as well as "Cornhill Magazine". Thus, she grew up in an aristocratic and artistic family who provided her with an opportunity to educate at home and specifically at her father's library.

Virginia lost her mother at the age of twelve years and her sister, Stella, died two years later. Thus, Virginia lost both her mother and sister in her early life and this, in turn, resulted in Virginia's despair and falling deeply in the world of literature. Two years later, her father who suffered from cancer died and her brother, Toby, followed him. This gloomy event led to Virginia's mental sickness which finally ended in her suicide.

3.1.1.2 Mrs. Dalloway

In her famous novel *Mrs. Dalloway*, Woolf presents a portrayal of gender divergence and women as troubled and upset victims of the war. Even though she

presents her novel, *Mrs. Dalloway*, in 1925, i.e., after the end of the war, she tackles the “shock of the War which cannot be forgotten” (Tylee,1990, p.150).The novel, as Harold (1990, p. 87) states, is a description of a day in Clarissa Dalloway’s life during the post-World War I in England. Through Dalloway’s arrangements for holding a party in that day, the novelist, Virginia Woolf, records not only Mrs. Dalloway’s ideas and impressions but also those relate to other characters. The novel, unlike the traditional sense, contains no actual plots, actions and story. What really exists in the novel is merely “myriad of impressions” shaped by shaped by the novelist’s creative and new style of writing.

3.3. 2 Alice Walker

3.3.2.1 Biographical Sketch

Alice Walker is a remarkable black woman writer whose crucial touches in the American literature are clearly noticed during the twentieth and twenty-first centuries. She is the eighth child of parents who are sometimes mentioned as the “new slavery”, as Bates (2005, p.17) states. This indicates how Walker’s life was tough and unpleasant. This austerity was deepened in her exposure at the age of eight to an incident of shooting with a BB gun by her brother, leaving her experience those feelings of bashfulness, reserve and isolation since she became blind in the right eye. Consequently, she resorted to record her harsh life in stories and poems representing the black females’ voice in American literature. Her fictions, according to White (2004, p.12), focus on American women’s life, particularly, in the rural area. The reality in Walker’s works, Udoette (2014, p.76) mentions, is usually interwoven with some supernatural and spiritual elements as in her novel *The Color Purple*.

3.3.2.2 The Color Purple

Walker's prominent novel *The Color Purple* which is transcribed in epistolary form concentrates on Celie's life, a lady grows up in Walker's place of birth, rural Georgia. Celie's life reflects the transformative curing control of female relationships and offers a chance of non-patriarchal societies (Torfs, 2008; Fitzgerald, 2008; Signh, 2015).

During her early life, Celie experiences a pattern of emotional and physical abuse due to her repeated exposure to this act of rape by two intimate men: her stepfather and her husband. However, her life witnesses a change when she forms a close friendship with the previous lover of her husband, Shug. Celie's suffering is developed, Lazo (2000, p. 25) mentions, when she is forced to submit and accept bitterly two things. First, being a wife to a man to whom she has no feelings. Second, living away from her two children who are growing up with another family in a another city. Celie's continuous miseries end when her friend, Shug, contributes in developing this sense of individuality and proving herself as a person of value.

3.4 The Nature of the Present Study

The study follows a mixed method of qualitative and quantitative approaches in the analysis. These approaches offer a vivid image and provide a better view of the research. They, Fuentes (2008, P.1592) mentions, complement each other in many ways and give "richer detail than either method can generate alone".

Merriam and Grenier (2019, P.1) consider the qualitative approach as an influential means for describing the social context we live in. Additionally, such approach shows the meaning created socially through characters' contact with the world and helps to reveal understandings from the contributor's point of view.

Lapan et al. (2012, p.2) confirm this fact stating that qualitative approach enables the researchers to put their views within the research and detect a better understanding of the relation between the human interaction and complex phenomenon in the world.

Qualitative researchers, Tesch (1990, pp.3-4) states, are usually known as “the number- less researchers” who have various qualitative methods based on the discipline of their works .According to Potter (1996, p. 134), researchers usually link more than one method in qualitative researches for enhancing the purpose of the study.

Regarding the current study, the qualitative method is used by adopting a CS approach which centers on investigating various linguistic triggers that help in showing social problems like women’s victimization in specific texts which involve in their strata the writer’s opinion towards such concept.

The quantitative approach is done through the use of content analysis and Chi-Square statistical tool. For Krippendorff (1980, p.21), content analysis is “a research technique for making replicable and valid inferences from data to their context”. Similarly, Weber (1990, p.9) defines it as “a research methodology that utilizes a set of procedures to make valid inferences from text. These inferences are about senders, the message itself, or the audience of the message”.

For Neuendorf (2002, pp.5-7), content analysis focuses on quantitative researches, but not on qualitative ones through detecting the numbers and frequencies of specific words and patterns in order to gain further interpretations. She (2002, p.52) suggests three main purposes to content analysis. They are descriptive, hypothesis testing, and fascinating inference. She emphasizes the need

to involve content analysis with other method to get an integrated approach that helps to reach to producer's intent. Moreover, Reinhartz (1992, p.155) mentions that researchers utilize content analysis to “ identify patterns of authorship, subject matter, methods and interpretation”.

Thus, one can conclude that content analysis is a method of quantitative analysis in terms of detecting words and patterns through numbers and frequencies. This explains the reason behind using content analysis in the present study. That is, the researcher intends to add valid inferences about specific words and structures through identifying the number and frequency of their occurrence in the data under scrutiny.

Numbers and frequencies are given for each tool and then, conclusions can be identified from the data analysis. Stating it differently, extracts from each selected text are examined to investigate quantitatively the ten linguistic tools whether they are realized by words, phrases, clauses and sentences. The present study detects the concept of victimization conveyed indirectly through the interaction of women characters with others. The style of the selected novels which is “I-narration” helps to follow this mechanism in the analysis. Consequently, all possible unseen ideologies that are realized through the interaction of women are to be examined.

Hence, conducting a mixed method of qualitative and quantitative approaches is favorable in the present study as the former provides a chance for the researcher to offer her view through detecting the language used and the latter supports the qualitative method and guides the researcher for further interpretations and conclusions.

Finally, the study is comparative in the sense that the researcher compares the way the language is utilized by each producer of the selected texts to convey their intention directed towards women's victimization.

3.5 The Developed Model of Jeffries' Framework

3.5.1 The Textual- Conceptual Tools

The concept of victimization is investigated from CS perspective in the two selected texts mentioned above (see section 3.3.1) according to a developed model for Jeffries' framework (2010) which totally depends on a set of textual conceptual tools. They are described as micro speech acts identified via formal features which are themselves designated from common theories in linguistics such as Fowler's (1991,1996) CL and Halliday's (1994) SFL, particularly, modality and transitivity.

Simpson (1993, p. 8) argues that, through conducting a linguistic scrutiny in literary texts or other ones to understand ideological views, specific linguistic selections are employed whereas others are disregarded. This in turn leads the text's reader to go further than the linguistic surface and investigate these options determining the meaning or the ideology embedded in the relevant text. In other words, the textual-tools represented through some linguistic realizations help to reveal the hidden ideology rooted in a text, taking into account the way linguistic forms associate with a developed level of meaning namely, conceptual meaning.

Various types of linguistic features such as nominalization may be used to 'name' an entity in the world. Additionally, the same linguistic features can describe items in the world. Thus, these functions identified as "textual-conceptual tools" exhibit clearly how no direct relationship exists between (linguistic) form and (conceptual) function.

These textual tools represent a level of meaning between formal structure, or as called by de Saussure (1975) “a langue” and “parole” that denotes the reader’s contextualized meaning. Sotirova (2015, p.163) elaborates more on this idea and argues that these tools are considered part of Halliday’s (1985) ideational metafunction of language and they are means of producing worldviews.

Moreover, the textual-conceptual level of meaning, Jeffries (2010, p.15) mentions, determines a de-contextual language system. However, it is worthy to mention that this meaning excludes the ideological phase in a text from what will take place to the reader’s view when handling a text. In case of arising the meaning of texts exclusively in readers’ minds, the texts will be empty of meaning to the degree that no place is offered for a critical reading of a text whereby the reader can notice and resist the ideological implications presented.

To summarize, textual tools openly address the functional side of text and attempt to find an answer to the question: what is the text doing? In considering the conceptual function of a particular linguistic form, the reader is possible to make relatives between linguistic form and ideological meaning and this explains why these tools are utilized in analyzing any text no matter to what genre it belongs, i.e. poem, novel, news report ,.....etc. Hence, the shaping of text as well as its illumination is the objective of these tools and still the matter of their choice is purposeful as they reveal what the texts are doing. The subsequent sections present these tools together with their linguistic realizations and their conceptual effects.

3.5.1.1 Naming and Describing

Different ways are used in texts to name the world, Jeffries (2010, p.17) states. In the process of naming, the text producer may choose one and ignore others in referring to the same entity. For instance, one can say *Mr. Biden* or *the*

President of the USA in 2021; each one of these two has an ideological intention. Linguists like de Saussure (1974), Saeed (2016) and Kroeger (2018), among many others, have discussed the idea of reference. For them, reference refers to the way people use language to describe things around them through using different expressions (Saeed, 2016, p.30).

Nevertheless, using different denotational expressions sometimes entails altered connotations depending on the user, for example, calling someone by his first name, e.g. *Jake* indicates at least two different interpretations. First, the speaker perhaps is Jake's friend and thus calls him by his first name or the speaker may demote his status if he/she is not Jake's friend. Further, *doctor Jake* may be used to show respect or the *best student in the class* may be uttered when the speaker is biased. Moreover, the choice of a noun sometimes displays gender bias, and in turn ideology, if one uses "*sales man*" instead of using the neutral term "*sales person*" (Quirk et al., 1985, p. 343).

Jeffries (2010, p.18) mentions three major techniques in which naming can stimulate ideological connotations in texts. These ways are presented in the following paragraphs:

(i) Choice of Nouns

There are three types of choice one can make to name things, as Jeffries (2010, pp. 20-1) states. Firstly, there is the representative and regional choice where the speakers come across with other dialects to become the resource of prejudice or discrimination. For instance, "*a tea cake ,a bread cake ,a bap, a roll*" are different names utilized in British English to call a slight portion of bread. Secondly, choosing of a name with ameliorative or pejorative connotations , (i.e.) the choice of name refers to something revealing the speaker's attitude. For example, the

choice between saying: “*someone gave you a smile*” and “*They gave you a leer*” where the former sentence indicates the neutral evaluation while the latter shows the negative assessment of the same described face. Thirdly, the choice is metaphorical expression in a sense that it requires more in the way of processing by the hearer/reader to explain it and this choice can include ideological content. Sentence like “*He lived in a museum*” is sometimes said to express the speaker’s dissatisfaction with the house for lacking modern fixtures.

(ii) Modification of Nouns

According to Jeffries (2010, p.19), noun modifications are the means where the nominal component of sentences and clauses can use morphological and syntactic techniques to name referents and create ideological effects. Modifiers have the potential of asserting ideology and add more information or details and this packages a further ideology. For example, one can notice the kind of prejudice the sentence *Helen, the best student in the class, is my closest friend!* has when it is compared with sentences like, *Aren’t there people as clever as Helen ?*, *Am I not your close friend?* and *Is Helen better than me or other people?*.

Jeffries (2010, p.20) adds that modifiers do not form the proposition of the sentence in spite of the fact that they add an ideological meaning. That is, the sentence propositions are not formed by that nominal component. Instead nominal component assumes something to occur. So, this assumption is the sentence assertion which is made about the relation that the name entities have with each. Still, the central role is for the verb as it shows how the nominal elements link to each other. For example, the verb ‘ate’ in the sentence *Jane ate the biscuits* identifies the relationship between the two nominal phrases. This relationship is

obvious because it is a process where one eats the other; the proposition is composed of two entities and a process.

Additionally, the massive potential for ideological packaging contained in nominal component encourages the recipient to agree with concepts that must be open to discussion, i.e. the use of modifiers in the noun phrase is to package up ideas by filling the noun phrase with a great deal of altered information. The sentence “*The long and winding road that leads to your door will never disappear*”, for example, asserts that a particular door will exist endlessly and its location will last indefinitely (Jeffries, 2010, p.21).

(iii) Nominalization

Nominalization, as Jeffries (2010, p. 25) states, embraces some particular ideological aspect to be bundled up in the head noun itself by using morphological processes like addition of (-ing , -ment , etc.) to change a process into a state as in “*The invasion of Iraq saved the Iraqis from a dictatorship*”.

The main function of the nominal element is to name participants of an event in a clause that refers basically to place, thing, or person, while the verb phrase implies the type of process occurring between these participants. Through nominalization, the verb can be changed to a nominal component and this in turn creates an ideological effect as it exploits the basic truth of the sentence. In this case, this basic truth is presupposed or assumed as in the sentence *The child's eating of the biscuits was terrible in his mum's eyes!* that presupposes *The child ate the biscuits*. In this example, the action is no more asserted and the focus is shifted from eating to its being terrible. Accordingly, an ideological effect is created through nominalization where the nominal is packaging up more information (Jeffries, 2010, p.26).

For proving such claim, let us consider the sentence, *The young short girl who wears a brown skirt will never pass the test.*

The head noun of the sentence is *the girl* and it is modified by two pre-modifying adjectives (young, short) and a post-modifying relative clause (*who wears a brown skirt*). The whole sentence asserts that the girl will never pass the test. Therefore, the proposition is controlled by the verb. In order to test the ideology in such sentence, one can argue stating: *Are there girls that never pass, or Is she the only girl?*

Still, there are relationships within the subject noun phrase that are taken for granted; these relationships can be differently expressed in individual sentences to offer diverse propositions as in: *The girl is young and short* or *She wears brown skirt*. Each one of these separate sentences has a different proposition, and both are now much more liable to debate. For instance, one can argue stating that there are younger and shorter girls or she is not the only girl who wears brown skirt. Hence, when these propositions are part of the nominal phrase, they are less liable to be argued with.

Additionally, one has to take into account that not all noun phrases are contentious. That is, many noun phrases, Jeffries (2010, p.22) states, are simply devoid of ideology as in saying *our next door neighbor* which expresses nothing out of the ordinary. Furthermore, it is worthy to mention that nominalization can be used not only to hide the agent/actor of a verb but also to turn that act into a touchable thing by giving it a “name”. In doing so, the matter of attributing an action back to a certain agent or actor will not be an easy task as in: *The destruction of the church is horrible!*

One can conclude that in addition to the fact that noun phrases package up information more than the main proposition itself, the ideas condensed within these noun phrases are difficult to be questioned or debated. But if this last example is stated in its more typical form: *The extremists destructed the church*, a hearer may comment stating (Did they really destruct the church or they were accused of that process? Were not they ordered to act that?)

(iv) Form-Function Relationship and Ideological Effects

The major formal counterpart to naming is the noun, Jeffries (2010, p.30) argues. The selection of nouns, in indicating something, explains one side of the ideological possibility of naming. Moreover, a great deal of information can be implicated within the domain of noun phrase via the use of modifiers. Accordingly, the prototypical trend of naming things and people in English is by nominal units attached to the head, and the ideological information can be affixed by modification to the inner structure of those nominal units.

Naming can also be of ideological weight in nominalization which challenges the form- function simplicity of the prototypical order in which nouns are words that name entities whereas verbs are words that name processes. In Fowler's view (1991, p.80), naming may influence the ideological content of a text via packaging up notions to be named or modified in different ways or even changing an action into something fixed through nominalization. Nominalization is found in some genres such as political or commercial texts to originate mystification between the audience and those of power.

3.5. 1.2 Representing Actions , States, Events

Jeffries (2010, p.37) illuminates that a speaker can present a problem as an event in a present progressive, action in a present perfect or a state of affairs in a

present simple. Jeffries (2010) adopts Simpson's (1993) model of transitivity rather than Halliday's as she believes that the former is clearer and more operational than the latter (Halliday & Matthiessen, 2004).

According to Simpson (1993, p.88), transitivity reflects how the clause represents meaning. It is Halliday's ideational metafunction which explains "experience" into "processes" whether actions, events or states of being as in: *The tent burned* (event), *The thief stole the house* (action), and *The school is down* (state).

A close connection exists between the ideational function and the participants' implication in the clause, as Coffey (2013, p.72) confirms. This means that transitivity can assist to detect text ideologies. For Jeffries (2014b, p. 413), when the speaker makes his/her own choice for a certain main verb in the clause, that may change the possible hearer's process of perception. Jeffries (2014b, p. 414) adds that various aspects can be asserted through the same event when it is used to describe different ways without changing the principal information which can uncover his/her ideological consequences. The examples below illustrate more:

1-Someone telephoned the police. (the basic event)

2-Mike spoke to the police. (Verbalization)

3-Mike informed the police. (Material Action Intentional)

4-Mike seemed to be a police informer. (Relational Intensive)

5-Mike let the cat out the bag to the police. (Supervention)

In her statement on transitivity model, Jeffries (2010, p.42) regards **verbalization processes**, as a way of describing any action that utilizes language indicating that these verbalization processes own a human actor. That is why they seem to be near to **material actions**. The participants of this process are a Sayer that is obligatory, some Verbiage that is not often present, and a Target that is always possible. Other processes are **relational processes** which show the stable or static relationship between Carriers and Attributes, and **mental processes** that take place in human minds. The latter are categorized into: Mental Cognition like realizing, understanding, thinking, etc., Mental Reaction such as feeling (emotionally), hating, liking.....etc., and finally Mental Perception that includes hearing, sensing, feeling (literally), seeing...etc.

A Sensor and Phenomenon are the participants in mental perception whereas relational processes contain the copula verbs (verb to be) with other intensive relations. Furthermore, verbs like (has and have) refer to the possessive relations and the other circumstantial relations are expressed by verbs of motion and (be) with the first focus on timing/placing process. The transitivity models mentioned above are outlined in the following table:

Table 1

The Models of Transitivity After Simpson (1993)

Main Group	Participants	Subgroup
Verbalization Processes	Sayer, Verbiage, Goal (e.g., He said it was not his fault)	

Mental Cognition Processes	Sensor, Phenomenon	-Cognition (e.g., The lady considered the matter) -Reaction (e.g., He loves her so much!) -Perception (e.g., She smells the perfume)
Material Action Processes	Actor, Goal	-Intention(e.g., John kicked the boy) -Supervention (e.g., The boss lost his temper) - Event(e.g., the key disappeared)
Relational Processes	Carrier, Attribute	-Intensive (e.g., He is her cousin) -Possessive(He has a house) -Circumstantial (The students are next to each other)

Believing in the fact that no potential one-to-one relationship exists between form and function, certain usages enhancing sides of language can be realized (Jeffries, 2014b, p. 44). Examples of such are the use of metaphor in everyday life, writing poetry or manipulation and laying. Transitivity is a beneficial model in a sense it echoes how the world is presented by a text or texts but the real situation perhaps is disguised behind an original transitivity or controlling option.

Jeffries(2010, p. 46) further explains more the overlaps between classes of some verbs to be used within various groups as in the verb (feel). Besides, there are other verbs that are not clear member of certain transitivity groups, (i.e.) a verb such as (agree). She (2010, p.46) mentions the sentence below for clarification:

6- *It is true that the police and security services can engage in surveillance in any event.*

The concern is that police have already all powers they require to spy on suspects. Here, the use of the verb to be (is) denotes the status of quo, and in doing so one makes sure that this argument cannot be used against the speaker since he/she has already mentioned it and established that it is true.

(i) Form-Function Relationship and Ideological Effects

Transitivity analysis is rooted in SFG to textual meaning, as Jeffries (2010, PP. 49-50) states. She (2010) elaborates on textual meaning and states that it explains the structures meaning in language considering it of the same significance of form. And this importance is revealed in both stylistics and CDA that are keen on the textual meaning. Accordingly, transitivity analysis is employed in both fields. Jefferies (2010, p.44) confirms the impact of transitivity and mentions that it is utilized to show how a text presents the world. In this light, many readers who are acquainted with intensive reading are well trained in the art of defining the real situation that can hide beyond a creative or manipulative transitivity option.

Thus, the metaphorical usage in sentence like *I lost my mind* is easily noted as it means that the speaker cannot more be patient, the meaning which is irrelevant to those words used in the sentence. Similarly, the non-metaphorical uses which refer to other ideologies are directly deciphered. For instance, when an employer delivers a message to his staff stating: *Offices should not close early on Fridays*. The speaker here uses an event process to indicate that staff should not take material action or intentional ways of action and leave the office early.

The flexibility of some verbs, for instance, ‘feel’ is also discussed in Jeffries (2010, pp.45-6).The verb can be employed in various transitivity groups and hence,

it is not clear to which group this verb belongs. Still, only context may determine which one is indicated to represent a specific ideology.

3.5.1.3 Equating and Contrasting

The toolkit of *Equating and Contrasting* is mainly embedded in the construction of senses of equivalence and oppositional, as Jeffries (2010, p.51) believes. Additionally, English has more synonyms than other languages due to its rich history. Though linguists, Jeffries (2010, p.52) mentions, agree that what are considered as synonyms are not actually so since they are not wholly identical in their denotations. Still, English speakers believe that this equivalence in meaning is existent and psychologically real.

Through equating and contrasting realized in using synonyms and opposites respectively, texts, generally speaking, can express or explain similar ideas. These two similar ideas are grasped through matching semantically between two words, sentences, and even full paragraphs. In such case, context has to be regarded as, sometimes, writers /speakers may consider unrelated words to be synonymous or opposites.

The meanings of equating and contrasting are realized through some syntactic triggers. However, those exist for equivalence meaning are less than those of opposition such as noun metaphor, phrase apposition, relational insensitive transitivity options, parallel structures and simile.

As far as oppositions are concerned, Jeffries (2010, p. 54) figures out that the structure of opposites is complex. Yet, there is an ideal construction familiar for equivalence and opposition. The copular structure for equivalence is (X is Y) whereas (X not Y) denotes negated opposition. She (2010, p.55) clarifies this concept in the following:

7- “*It was X, Y. (set up equivalence)*”.

In order to clarify further this frame, one can state the following example:

(e.g.) *It was clumsiness, unskillfulness.*

8- “*It was X not Y (set up opposition).*”

Jeffries’s frame mentioned in (8) is more proved in the example below:

(e.g.) *It was hall decoration, not eggs cooking.*

The example mentioned in (7) offers a kind of equivalence that exists between two words which refer to the same entity since “clumsy” is an alternative to “unskillfulness” and “ineffectiveness”. Accordingly, the reader can create a situation where these alternative words can have similar referent. A distinctive example arises in news where the name of a person occurs with a position as in stating ‘Mr. Jack , The Minister’.

In (8), opposition links between two unrelated entities for recognizing a certain ideology. For example hall decoration, unlike that act of cooking eggs, is not an easy task as it requires more effort and time. Subgroups of opposites can create ideology in a text. These are converse, reverse, antonym, complementary, and gradable opposition.

Regarding converse oppositions like *boy/girl, come/go*, they are pair of words that have several features on the same prospect which is either a connection or a transaction. Both words are dependent in generating ideologies through describing opposites from different view.

Couple words like *buy/sell, lock/unlock* represent reverse oppositions. They are actions that are opposites to each other. Accordingly, the positive evaluative

power of ‘*buy, lock*’ and their negative counterparts ‘*sell, unlock*’ can form ideology in a text.

Complementary oppositions such as *man/woman* are generally restricted in the logical term. That is, if it is not man, it is woman. Finally, gradable antonyms such as *big /small* are those associations grasped by their virtue to utilize forms of adjectives such as intensifies ,comparative, and superlative.

(i)Form- Function Relationship and Ideological Effects

Jeffries (2010, pp. 58-9) outlines the syntactic triggers through which equivalence and opposition respectively can be appreciated:

Table 2

The Equivalence Syntactic Triggers

Appositional Equivalence	X,Y, (Z) etc.
Metaphorical Equivalence	X is Y, The X of Y; X is like Y etc.
Intensive relational Equivalence	X is Y , X seems/ became/appears Y; Z made X Y; Z thinks X Y; Z causes X to be Y etc.

Table 3

The Oppositions Syntactic Triggers

Transitional opposition	Turn X into Y; X becomes Y, from X to Y etc. (e.g., Turn water into steam)
Concessive opposition	Despite X, Y; X yet Y; X still Y etc.(e.g., Despite her carelessness ,she passed the test)

Explicit opposition	X by contrast with Y; X opposed to Y etc.(e.g., coffee by contrast with tea)
Negated opposition	X not Y; some X no Y; plenty of X lack of Y etc.(e.g., castle not house)
Comparative opposition	X instead of Y; X rather than Y; X in preference to Y etc.(e.g., more tea than coffee)
Contrastive opposition	X, but Y. (e.g., water but wine)
Parallelism opposition	He liked X, she liked Y; your house is X, mine is Y etc.(e.g., she likes coffee , he likes tea)

The textual creation of opposite, Jeffries (2010, p.64) demonstrates, can be a means of gaining perception into the imminent ideological effect of the texts on their hearers/readers. It is noteworthy to mention that the common opposites belong to conventional pairs (i.e.) *huge / teeny* as opposed to *big / small* will be less challenging and visible to the readers than those that are more amazing such as *placard / banner*.

It is obvious then that the tool of equating and contrasting is mostly syntactic as shown in tables (2,3). Additionally, this tool is based on semantic or pragmatic meaning since, as stated above, the whole meaning of the structure utilized to link words is the foundation of equivalence or the opposition. Consequently, equating and contrasting tool is closely connected with conceptual meaning which requires the readers' intuition as in the case when two unrelated words occur in the frame of equivalence or opposition.

3.5.1.4 Hypothesizing

According to Jeffries (2010, pp.114-6), modality has a vital role in identifying ideologies in a text by dealing with the hypothetical situations that modality offers.

Additionally, modality presents explicitly the author's opinion of the world which might have a certain effect on the reader/ hearer based on the ideas of what he/she thinks of the author. As a result, news organizations or a national newspaper and even politicians or teachers have access to truth since they are confident that they can come across their ideas and opinions about what might be or what should be, which will turn to be believable.

Modality, according to Jeffries (2010, pp.117-19), is conveyed in two ways. First, the modal auxiliaries “ *will, would, can, could, may, might, must, shall, should, need, ought to, dare*” whose sense is related to the context in which they arise, like: *you may meet the boss now* (permission) and *Jane may travel to London next Friday* (uncertainty). Second, constructions such as lexical verbs “ *hope, wish, think, suppose*), modal adverbs “ *maybe, probably, of course, definitely, surely, certainly, hopefully,....etc.*”, modal adjectives “ *possible, probable, sure, definite, certain, forbidden, obligatory, possible, desirable, probable, etc....*”, and finally conditional structures “ *if..., then*”. All these forms can add a sense of modality to the text. To clarify this model further, modality has mainly two kinds: the epistemic modality and desirability. Epistemic refers to the speaker/ writer's opinion on (un) likelihood of something happening (Jeffries, 2010, p. 117). Hence, the speaker's doubts can be conveyed by a statement like: *She might come*, while the speaker's certainty of the event can be expressed by: *I am sure she will come*.

Desirability is another modality system that means the Popularity of some certain happening. It embraces subsections like obligation and desire. The former refers to deontic modality such as (*You should visit the dentist*), whereas the latter refers to boulomaic modality like (*I wish you would call your uncle*). So, these kinds of modality may create a hypothetical world situation for the reader/hearer in

conceptual level. Consequently, this exploitation might show a number of potential ideological effects.

(i) *Form-Function Relationship and Ideological Effects*

This tool of hypothesizing, Jeffries (2010, p.124) mentions, is commonly semantic as it is determined by the modal meaning of utterances presented by producers who attempt to express their opinions or ideologies which are possible to be naturalized over time. Jeffries (2010) introduces perceptions on Halliday's (1985) model of modality that is commonly utilized in critical approaches to language. However, she relies on Simpson's (1993) model that brought together understandings from earlier models to address textual point of view.

Modality, unlike negation, represents the producer's opinion; it combines the listener /reader directly to the speaker/writer. Therefore, the receivers would believe what is said or written when the source of the information is dependable. For instance, people definitely consider the thing indicated in sentence, “ *Apple juice cannot be good for diabetic people as some claim*” when they know it is stated by a well-known doctor on TV rather than an ordinary man because our mainstream ideology is to follow the doctor's advice. A similar thing takes place when a famous figure implants an idea or issue in the minds of people or affects their ideology.

Modality, in Tabbert's (2013, p. 83) view, can indicate the hypothetical world originated by the speaker/ producer of a text so as to influence the ideologies transferred in that text and how these ideologies can be harmful, manipulative, or even persuasive to the hearer/ reader. The strength of using modality, according to Jeffries (2010, p.129), lies in asserting the speaker/writer's realized sovereignty and evoking him /her imagining some hypothetical statements in both desired or feared situations.

3.5.1.5 Prioritizing

There are some syntactic possibilities for prioritizing. These are: information structure, transformational choices and subordination (Jeffries, 2010, p.77). The next sections embrace a clarification for all these possibilities:

(i) Information Structure

Jeffries (2010, p.80) confirms the fact that information structure is set on grasping the main element in a sentence and distinguishing the final obligatory element which will hold the focus (new information). The English readers or listeners have the senses that the prominent or new information will be put in the final position of a clause or a sentence as shown in the following basic structures:

9-The sun shone. (Subject-Predicate)

10-They parked the car. (Subject- Predicate -Object)

11-It was full. (Subject-Predicate –Complement)

12-The luggage was in the boat. (Subject-Predicate -Adjunct)

13-I took all my books to Cornwall. (Subject-Predicate -Object Adjunct)

14-My mother sent me a cheque. (Subject-Predicate-Object Object)

15-It made me nervous. (Subject-Predicate-Object-Complement)

Jeffries (2010, p. 152), elaborates on the information structure in a sentence and states that it can be structurally converted by utilizing a process which is labeled either (cleft sentence or fronting sentence). Fronting is the process where any major element of the clause can be placed initially in the sentence

demonstrating the sentence theme while the rest of the sentence is moved to the right as in:

16- *In the boat was the luggage. (Adjunct-Predicate-Subject)*

Regarding the cleft structure, it is to take one of the elements of the clause from the basic sentence and puts it into the central place after either (It is) or (It was), the subject of this sentence is empty pronoun (it). Jeffries (2010, p.153) presents the following sentences for further clarification:.

17- *“It was my mother who sent me a cheque for my birthday”.*

18- *“It was a cheque that my mother sent me for my birthday”.*

19- *“ It was my birthday that my mother sent me a cheque for”.*

(ii) Transformations

Passive transformation, in Chomsky’s view (1957, 1965), is the most famous type of transformations established on the idea that active-passive sentences seem to be saying the same thing but with different superficial structure.

20-*The government reduced unemployment benefit. (Active)*

21-*Unemployment benefit was reduced by the government. (Passive)*

In an active sentence, Jeffries (2010, p.84) explains, the focus of information is on the final clause element whereas in the passive form, the focus of information is on the predicator. Two essential points need to be revealed here; first, the subject of the passive form is affected by the action verb rather than enacting it; second, the subject of the active sentence becomes a part of optional adverbial (by-phrase) and this process will affect the ideological impact of the texts and mirrors the notion of hiding the doer for the action from view.

Adjectival transformation is another transformation based on the idea that an adjective occurs within the noun phrase, as Jeffries (2010, p.85) assumes. Such transformation is a modifier to the head noun that has a relationship with those appearing in a complement of a clause as in:

22- *The beatings were terrible.*

When the concentration shifts to the complement, the sentence will be incomplete as in:

23- *The terrible beatings.*

Then the focus is shifted to another element when the sentence is complete as in:

24- “*The terrible beatings were reported in the newspaper*”.

The ideological impact for the (22) and (24) sentences are different in a sense that the focus in example (22) is on the claim that they were (terrible) whereas the focus is on the reporting in example (24).

(iii) Subordination

According to Quirk et al. (1985, p.309), subordination refers to a non-symmetrical relation, that holds between two clauses in a such way that one is a constituent or a part of the other. In subordination, there is often one main clause, but one or more than one subordinate clause marked by subordinators or subordinator conjunctions that join them to the main clause.

25- [*(x) I think (y) that you can do it (z) if you try*]].

The main clause is marked with (x) which comprises two subordinate clauses (y) and (z) preceded by (that) and (if) separately.

For Jeffries (2010, p.78), English has the ability to contain subordinate clauses and phrases at all levels and to more than one level of subordination. Still, the ideological point to make is that the lower the level of subordination, the less modifiable the structure is to scan objection or/ and disagreement by the listener/ reader.

One feature of textual meaning, Jeffries (2014b, p. 415) explains, is to place information in subordinate or main structures. This happens in the case where the context determines which piece of information is to be foregrounded in the main clause and which is back grounded within the subordinate clause. For instance, the following sentences decide that the same information is emphasized differently via exchanging parts round in the subordinated location:

26- *“Though the parliament is divided on the issue of the immigrants, the government is not concerned about the matter”.*

27- *“Though the government is not concerned about the matter, the parliament is divided on the issue of the immigrants”.*

The previous two examples have dissimilar propositions which show the values and opinions of the producer by indicating how the sentence (26) seems more keen on the attitude of the government, whereas sentence (27) shows a clear interest in the parliament manner towards the issue.

(iv) Form- Function and Ideological Effects

Jeffries (2010, pp. 87-8) states that Prioritizing is “a conceptual tool that can be accessed through formal structural analyses”. It concentrates on how members in an utterance are given eminence by introducing them in specific setting at upper

or lower levels of structure, i.e. they are either packed into a noun phrase or suggested in a main clause or inserted in a subordinate clause.

A significant ideological effect of prioritizing occurs when the level of subordination is low. In this sense, the sentence will be more satisfactory and less amenable to inquiry by the reader/ hearer. Jeffries (2010, pp.78-9) presents the sentences below for more illustration:

28- “ *I despise your immigration policy which would prevent the families of legitimate residents from entering the country to visit grandchildren and help out during illness or difficulty*”.

Syntactically, example (28) is very complex. Yet, it can be easily followed as the subordination at each level relies on the final element that transform the focus of the sentence. The difficulty lies in understanding the subordination when another structure is presented for the same sentence as in (29).

29- “*Your immigration policy which would prevent the families of legitimate residents from entering the country to visit grandchildren and help out during illness or difficulty is despicable*”.

Another noteworthy ideological effect takes place in passivation. The impact of using passive structure in a text is to concentrate or put emphasis on the action rather than the identity of the doer.

3.5.1.6 Negating

The process of negating makes the recipient grasp what forms of options there are by both negative and positive intellectual pictures. Consider the sentence “*This is a rabbit*” that introduces the picture of a rabbit. In uttering “*This is not a rabbit*”, the recipient may mentally fancy a crossed- out picture of a rabbit or even

make it fade. Still, it has been authorized that this assumed view of the world has a persuasive power which would make the text's recipient intellectualize it more efficiently (Braber et al., 2015, p.393).

Jeffries (2010, pp. 106-8) defines the process of negating as “a textual practice that may have ideological and/or narrative value”. A narrative may be strengthened by joining the things that are lacking from it, or trying to persuade someone ideologically or even assuming a world that we wish be current. Negation makes the recipient's mind form a certain situation that is entirely different from one stated in the given text. Jeffries adds that negating is realized by a set of triggers:

A- Syntactic triggers: the negative particle “ not” is added to either an auxiliary verb or a dummy one.(e.g. ,*Mike is not here ;Mike does not attend the lecture*).

B- Using pronouns like: (no one, none, nobody, nothing, etc.).

(e.g., *Nobody has come yet.*)

C- Lexical triggers: in this category, particular words that have negative connotations are used. These words symbolize infinite classes like nouns (absence, lack), verbs (reject, exclude), adjectives (absent, scarce) and adverbs (rarely, seldom).

(e.g. , *She seldom drinks milk at breakfast*)

D- Morphological triggers: A prefix that includes negative sense can accompany adjectives like (irrational, unprofessional), verbs such as: (dislike, deactivate) and nouns like (inability , inactivity).

(e.g. , *Her behavior is irrational.*)

A further type of negating is possible to be added to these four categories that are mentioned by Jeffries (2010). This category can be named as “pragma negating” where negating is grasped through context. Consider the following dialogue between Helen and her friend Sally:

Helen: John has caught the thief.

Sally: Oh, How valiant he is !

The adjective “valiant” refers to the fact that John is coward as they both know John’s personality.

(i) Form-Function Relationship and Ideological Effects

The main form of the textual function of negating, according to Burke (2014, p.416), is the negation of verbs. Negation can also take place across syntax (is not), lexis (lack) and morphology (undone), and a further form of negation can be found through intonation to reveal ironic negation and when someone uses body language as in shrugs, shakes head or wags fingers. Besides, this textual function has the most fixed form-function relationship with its potential linguistic realizations.

When text’s producer attempts to make the recipient fancy the positive version of the text, negation may have a vital ideological impact and the recipient may imagine a more optimistic form if the negated version has more details as in:

30- The president was not an inefficient fool out of contact with the electorate

It is worth mentioning, as Braber et. al (2015, p. 394) state, that the effects of negation can be known by the important role of the pragmatic force in creating “hypothetical situations” to the minds of the reader/hearer that are not taking place. Likewise, Jeffries (2010, p.110) confirms that a crucial account has to be given to

the pragmatic force of negation because it affects meaning in such a way to arouse the hearer/reader's grasping the possible events which are not happening.

Further, a similar account is established to opposition construction which may work together with negation, considering the key role that negation significantly plays to shape contradictive relations via the textual construction. This focus on opposition is related to the feature of the texts that create not only an absence/presence kind of opposition but also highlight the absence effect. That is, the absence type acts the effect that its counterpart of presence does, as in:

31- The decision to introduce ID cards was a gamble, not a principle.

3.5.1.7 Exemplifying and Enumerating

Exemplifying refers to that process of offering a number of items belong to a specific category as examples instead of listing them all. Enumerating, on the other hand, denotes giving a complete list of the items of a particular group. In these two implications, Jeffries (2010, p.66) uses these two textual functions: exemplifying and enumerating.

Presenting instances of a certain thing and/or enumerating things help in supplementing the writer's claims and offering evidences of a certain issue. This tool is a common technique among speakers like politicians, prominent figures, poets, etc. as it affects the way the listeners or readers perceive the speech or text. Exemplifying, sometimes, is illuminated through phrases like, *for example, for instance, to exemplify*, etc. that are lacked with enumeration. Additionally, there is a huge overlapping in specifying exemplifying from enumerating in many instances even though they denote a particular view of the world via text in question. In such case the readers or listeners have to consider the pragmatic interpretations and inferences. The two sentences, *all Iraqis came out last night :*

the old, the young ,and children and *The whole staff was present: the boss, the employees, and the cleaners* contain identical structures. However, the reader can infer that the first sentence is exemplifying while the second is numerating as there is a possibility for some Iraqis to stay home. Regarding the second sentence, it is numerating as it is possible for the whole members of the staff in any institution to be present as in case of attending a meeting. More often, the items included in the lists of this tool, exemplifying and numerating, have similar syntactic structure as in instances mentioned above that include noun phrases (the children, the boss, ..etc.).Similarly, verb phrase may be the structure of the items covered in the lists of this tool as in stating: *To be an excellent English teacher , you should practice English, communicate with native speakers, and watch English movies .*

For Burke (2014, p.414), the three-item list has been utilized to stand for completeness even it is not a real list. This ubiquitous device is considered a fundamental rhetorical reserve to be used by politicians. Hence, such a tool succeeds to cover meaning via two extremes: the first is that of the itemized list presenting way of text in numerating categories and particles, whereas the second is that of using the explicit exemplification for a certain category with no real complete members.

(i) Form-Function Relationship and Ideological Effects

Concerning the ideological effect of exemplifying and enumerating, Jeffries (2010, pp.71-2) states that a sort of overlap is noticed between exemplification and enumerating in semantic and structural levels. This is considered a key ideological issue for enumeration in particular. In addition, the three-part tool appears to embed completeness rather than comprehensiveness in an effort to provide real context, particularly if positive image is essential.

Most of the political texts introductions, generally, are so keen on such list of three parts. Three- part list is favored to signify the wholeness rather than comprehensiveness, particularly through utilizing “catch-all category” to compromise the things lacked in the list. It has been said that the psychology of the human beings may favor three in a certain list. Despite all the reasons which may lie behind such preference, three-part list, Jeffries (2015, p.395) confirms, produces a symbolic list with a better influence rather than an actual longer list. The American politician Barrack Obama, among many other political figures, tends to engage three-part list in numerating things.

Jeffries (2007, p.123) adds that speakers, sometimes, deliberately offer some items and ignore others. Such case may occur with a politician who may mention an entity and exclude another. The hearer’s role, then, is to figure out those hidden items and find the interpretations for their ignorance.

Jeffries (2010, p. 71) confirms that it is easy to identify exemplifying and enumerating tool structurally. Still, there could be some sort of structural ambiguity, i.e. it is challenging to differentiate it from equivalence via apposition as in:

32-My aunt, the countess of Buckinghamshire, is coming to tea.

33-The music is sublime, heavenly.

34-They wanted to sleep all day, to refresh their tired bodies.

It is obvious then that listing without a final conjunction such as *and* is apposition rather than enumerating or exemplifying.

3.5.1.8 Implying and Assuming

Speakers in English, generally speaking, tend to use implications and assumptions in order to infer ideologies since it is common that what the writer or the speaker implies is of a significant importance to the readers or listeners. That is, instead of considering what is verbally uttered, the readers or hearers attempt to ponder over the sense of what is intended as it is known that ideologies are not organized into the key intention. Accordingly, the pragmatic implicature and semantic presupposition are parallel to both textual-conceptual functions of implying and assuming successively, as stated in (Burke, 2014, p.415).

Implicatures, for Brown and Miller (2013, p. 222), are inferences that readers or hearers make for grasping what the speaker or the writer denotes rather than what is actually said. Hence, they go beyond the real indications of a proposition depending on the assumption that the speaker mostly obeys Gricean maxims of conversation. Like wise, Mey (2009, p. 365) states that the speaker's meaning partly belongs to pragmatics, which covers the intended meaning, and semantics that deals with truth-condition.

Concerning presupposition, it refers to the assumption a speaker makes when uttering a specific sentence, as Crystal (2008, p.384) states. Additionally, it is described as a certain category of logical link between declarations. Presupposition, in Jeffries' view (2010, p.94), is global and serving well in a more economical way of conveying the meaning with noteworthy aspects of ideology. Moreover, presupposition can overlap to some extent with the textual-conceptual function of naming as the definite noun phrase may presuppose the referent existence as in:

35- The inefficient Prime Minister.

In this context, Jeffries (2010, p. 94) states, two categories of presupposition exist. The first is the logical presupposition recognized by some numerous triggers such as the cleft sentence, comparative structure, iterative words, state verbs that have been changed by the process of the verb, and finally factive verbs which assume the reality of their complementary clauses. The examples below illustrate more each category successfully:

36- *It was Helen who crashed the car.* (Helen crashed the car)

37- Jenny's garden is as organized as Mike's. (Mike's garden is organized)

38- She rearranged the cupboard. (She arranged the cupboard before)

In addition to the ideological influence the cleft structures have, they offer a chance for the real sentence to be supposed. The assumed proposition in example (36) above is that the car was crashed.

The second type is the existential presupposition which is always the product of noun phrase preceded by definite article "the" or any other determiner like a demonstrative or a possessives as in :

39- *She stopped driving.* (She drove before)

40- *The Boss regretted that he had made the decision that night.* (He had a decision)

Factive verbs show and assume that what follows is a fact; they affect the way people perceive things. Consider the example below:

41- *The Prime Minister we applauded turns out to be the Headmaster from Hell!*

In (41), the two noun phrases (Prime Minister) and (Headmaster) are presupposed to be real by virtue of being in definite noun phrases. In this sense, the

reader is offered with proposition that both (The Prime Minister and the Headmaster from Hell) are the same (Jeffries, 2010, p. 95).

For implicature, Burke (2014, p.415) adds that it is apparently listed under the interpersonal metafunction, although some scholars follow the opinion that it may partly belong to the ideational metafunction. This results from its nature which appears to be textual and the real world uniformity established in both implying and assuming. It is worth noting that implicature, similar to other toolkits in Jeffries' framework, echoes a view of the text world which denotes the producer's point of view. Accordingly, it seems to be less interpersonal tendency than a speech act does.

Because of the developed part of the theory of interaction, implicature, Simpson (1993) states, is then applicable to the written mode of communication and language. Implicature is still one of the most valid tools of analysis which is taken from Grice's co-operative principle work.

(i) Form-Function Relationship and Ideological Effects

Superficially, the two textual practices namely: implicature and presupposition, Jeffries (2010, pp.100- 3) explains, seem to be similar, but in fact they are rather different linguistically. The most prominent distinction between them lies in the fact that presupposition is often text-based, easily determined and proved, and cannot be omitted even in negation while implicature can be easily cancelled. Consequently, presupposition can easily evaluate the ideological assumption whereas implicature identification is not so easy for their merely dependence on their connection with Grice's co-operative maxims.

More excitingly, Jeffries (2010, p.110) explains, in some textual choices the hearer/reader might bring a certain presupposition out of a text, while it happens

that the text itself might be understood in a different way. In such case, it is termed as “pragmatic presupposition” or “conventional implicatures”. Sentences (42,43) clarify more:

42- I went home and phoned the police.

43- I learnt the violin and walked the Pennine Way when I was at school.

The above mentioned conventional implicatures, unlike presuppositions, are text-triggered even if they are not central element to it. Moreover, there will be a remarkable change for the ideological impacts accompanying implicature or presupposition process according to the text in question and the context. It is so obvious then that the embedded nature of these tools of textual meaning makes them less apt to debate, comment or investigate.

Furthermore, it is still argued that presuppositions seem easy to detect and then consequently to evaluate the ideological supposition whereas implicatures identification is not so easy for they do not depend on any triggers ,but just on their link with Grice’s co-operative maxims namely: Quality, Quantity, Relation and Manner.

3.5.1.9 Presenting Others’ Speech and Thoughts

This tool shows the ways the narrators or speakers use to transfer the participants’ viewpoints in texts. Such depiction can be manipulative as a gap usually exists between the original utterances and the quoted ones relying on the fact that writers may represent others unfaithfully with a justification of the honest intention (Jeffries, 2010, p. 131). Furthermore, several elements may be changed when presenting others’ thoughts or speeches as in the change of

intonation, the omission of hesitation marks, the change of false starts, and finally the change of paralinguistic features (e.g., facial expressions).

Additionally, the quotation, sometimes, is extracted out of context and this certainly leads to a slight change in meaning. This occurs when people discard utterances said before or after for the purpose of manipulating or misleading. In representing the participants' speech, direct/ indirect forms are operated while this is not followed when others' thoughts are mentioned for the impossibility of the direct access to others' thoughts. Accordingly, it is only a matter of interpretation to set them in word system.

The operation of quoting others' thoughts and speech is tackled by Burke (2014, p. 416) who explains this tool of meaning at the textual level. Even though those techniques of the direct and indirect quotations have been long presented, Short (2012) originated the investigation in detail to the accurate impacts of the written or spoken utterance which has occurred at one extreme like:

44-She chatted for hours.

Whereas, there can be found some sort of verbal stretch of an utterance whether spoken or written as in:

45- He was certain that she couldn't have been so cruel with him.

But, it is powerfully trusted if it is changed to the other extreme of the direct speech such as:

46- He said 'I am certain that she couldn't have been so cruel with me '.

Hence, owing to this textual function, the ideological probability lies in these thoughts and words recognized in an implicit way to individuals safely, particularly when the introduction is some expressions of modality as in:

47- They seemed to think that USA was the problem and not the solution.

What the direct forms present is what is faithfully said but the reported speech conveys a near account to the original speech with possibly minor deviations to structure like person, tense, etc. as in stating, *He said 'I will never leave my homeland'* and *'He said that he would never leave his homeland.'* Which express direct and reported speech respectively.

The subordinate clause is the key element in the reporting clause. Though the two forms namely: direct and indirect clauses seem to be identical and the difference between them is a matter of stylistic selections, each category has its own impact on ideology. That is, the direct speech, unlike the indirect speech reveals more truthfulness to the original speech with no involvements by a reporter. Jeffries (2010, p. 132) confirms that stating:

thus, indirect representation of speech can choose to be faithful to the speech act alone (he asked a question), the specific proposition being put forward but not the verbatim text (he asked whether she was lying) or the actual words themselves (he asked was she telling the truth?), and each of these has different potential effects on the reader.

For further illumination to truthfulness, some forms in Short's (2012) model of presenting participants' speech are listed according to their extent of faithfulness to the original speech. They start from the least to the most faithful to the original speech as it is shown in Table (4):

Table 4

Forms of Presenting Others' Speech

Category	Example
Narrator's report of speech (NRS)	John spoke
Narrator's report of Speech Act (NRSA)	John thanked
Indirect speech (IS)	John said that he was very tired
Free indirect speech (FIS)	John was very tired
Direct speech (DS)	John said "I'm really tired"

Producers, sometimes, introduce various versions but with slightly different senses as in stating, *Jane felt sad* and *Jane felt depressed about it* depending on the distance from the creator. The change in a word may involve a change in the unseen ideology as the latter is packaged within words.

Direct speech is grasped as trust worthy and more dependable than other indirect versions. Readers, certainly, are aware of such fact believing that the producer in reported speech is not sure of what is really uttered or he states something and excludes another, as mentioned above.

The categories stated above are possible to be related to section 3.5.2 Representing Actions/ States /Events as each category involves a specific process to present the speech. The list below clarifies more:

- ❖ NRS, possibly, contains verbalization process (*speak, talk, shout* etc.) and it is possible to be followed by a noun phrase or a prepositional phrase.
- ❖ NRSA may cover verbalization representing a particular Speech Act (thank, apologize, accuse deny, ... etc.) followed by a Goal.

- ❖ IS contains reporting clause (X said) and a subordinate clause (that).
- ❖ FIS includes a demonstration of the original speech accompanied with structural deviations.
- ❖ DS embraces the verbatim or the original speech preceded by a verb picked by the producer

Regarding the presentation of participants' thought, it is not an easy task, as mentioned earlier, to access participants' brains. Accordingly, this demonstration is inaccurate and approximate. However, since the selected data for the analysis are novels, it is supposed that they concentrate on thought because they certainly echo the speakers' inner-self as well as thoughts. So, when a reader reads a sentence such as, *He thought "I must travel today"*, the reader will suspect its faithfulness to the originator's thought as the producer interferes deeply with it. It is worth mentioning here that the producer is a person and readers rely on that person who introduces an image of his / her own explanation. If such explanation is seen from another perspective, it definitely will be different. Hence, these explanations are impossible to be a precise duplicate of the intellectual's thought. Similar to the categories of presenting participants' speech, various sets exist for producing participants' thought as it appears below:

- ❖ NRT contains Mental Cognition process represented by using (think, understand consider, etc.) and a noun phrase or a prepositional phrase as in stating *She thought about it*.
- ❖ NRTA covers Mental Cognition processes denoting a specific Thought Acts such as (decide, imagine etc.). For instance, when one states *She imagined the matter*.
- ❖ IT includes subordinate clause preceded by reporting clause like, *She thought that she passed the exam*.

- ❖ FIT contains the original thought accompanied with structural changes: *She thought that she was going to pass the exam .*
- ❖ DT includes the original thought: *She thought “I am going to pass the exam”.*

(i) Form-Function Relationship and Ideological Effects

An overlap is remarked, Jeffries (2010, P. 136) states, in the features of these categories related to the tool of presenting others’ speech and thoughts. This results from the possibilities for some ideological influence. For instance, the free speech category occupies that position between direct and indirect speech, as in:

48- *He said “I am the best man to lead the nation”.*

49- *He said that he was the best man to lead the nation.*

50- *He was the best man to lead the nation.*

In the analysis of (48), there can arise some possible problem, i.e. there is an ambiguity on whether these words are really quoted from the character in question or it is the reader’s interpretation that it is attributed to some narrator’s view.

As far as thought and speech ideological effects are concerned, Jeffries (2010, P.137) confirm that they are so many and various. Besides, it is necessary for the text analyst to consider the text producer’s authority, the context, thought and speech manner and the reader’s views.

3.5.1.10 Representing Time, Space and Society

According to Burke (2014, P. 417), deixis plays a key role in providing the shape of a text. It is evident that the main ground for deixis is not to be related to the ideational level but to interpersonal one. This is related to the basic function of

the deictic expressions which is pointing to objects of the real world, and this task is accomplished via some expressions to persons, time, place and finally social entities. Therefore, deictic expressions in English are divided into groups as follows:

a- Place (spatial): shows the position in space and contains adverbs of place (*here, there*), adverbial structures (*near the house , in the front ,* demonstratives (*this, that, these, those*).

b- Time (temporal): signifies the position in time and covers verb tenses, adverbs of time (*now, then*), adverbials (*tomorrow, soon, later*), demonstratives (*this, that, these, those*).

c- Person (personal): marks the people in utterances and includes personal pronouns.

d- Social: denotes the use of address forms (first names, formal names, nicknames) and honorific titles (Lord , Mrs. , Dr.).

Jeffries (2010, p.148), similar to Burke (2014, p. 417), states that the deixis creates a concentration on the specific time, place and social circumstance of the interaction which is proceeding. Thus, the deictic system splits the context of interaction into place, time, etc. according to their being close or remote to the speaker. Sentence (51) illustrates further:

51- *“We, as Muslims , are very adhering to our Muslim customs”*.

The existence of the pronouns (we) and (our) in sentence (51) helps the reader to easily grasp that the speaker relates to that society, Muslim society. The direction, definitely will be different when the speaker is not part of that society as in stating:

52- *“Muslims are very adhering to their Muslim customs”*.

Burke (2014, p. 418) confirms that the main target behind simplification the modification of deictics in language is to gain the text decontextuality, i.e. individuals are able to confer that unknown world, whether it is mythological or fictional or even actual, that text may wholly create.

The construction of textual meaning via deictic approach application together with text world is explained by Gavins (2007, p. 25) within the literary texts. In addition, it has been demonstrated that the ideological possibility of text world creation is so significant and then it is revealed within this framework.

(i) Form-Function Relationship and Ideological Effects

Deixis and possible worlds theory, in Jeffries' view (2010, pp.154-6) ,cooperatively help us to comprehend how texts create a particular set of effects that shape a mental vision of a world or worlds which will have some or all of its features identical to the one we inhabit. Deixis, commonly, draws the reader to the deictic center of the speaker or writer leading the reader to admit the creator's ideology. The more proximal the deictic center is, the more likely that readers would accept it. Compare the next two sentences:

53- I have seen the horrible accident.

54- She has seen the horrible accident.

We might expect the potential effect of the distal deixis (she) in sentence (54), unlike the proximal deixis (I) in (53), draw the reader slightly away from its center. This in turn leads to losing that much effect on readers that proximal deixis have. Hence, proximal deixis rather than distal ones can affect the reader to such degree to be liable to speaker's ideology.

Ideologically, the text producer's capability of creating deictic centers locates the reader in that deictic range shaped by the text itself in a mental dimension. Beside that primary deictic ability, there is the probable imagination of text worlds. Finally, that would assist in text processing on a wide range of topics, whatever the texts are, whether fictional or non-fictional.

3.5.2 Types and Stages of Victimization

The types of victimization entitled physical, sexual and psychological are detected in the data under study. Further, the stages that show how women characters in both novels are victimized will be identified with reference to the textual –conceptual tools mentioned in (3.5.1).The components of the developed model are summarized in the following figure:

Figure 1

Developed Model of Jeffries' Framework (2010)

CHAPTER FOUR

DATA ANALYSIS

4.1 Introductory Note

This chapter detects the concept of victimization in Woolf's *Mrs. Dalloway* and Walker's *The Color Purple* from critical stylistic point of view. Through adopting Jeffries' framework (2010) that covers ten linguistic toolkits, both novels are analyzed qualitatively. These toolkits are utilized to pinpoint both the language as well as the underlying meaning of victimization in *Mrs. Dalloway* and *The Color Purple*. The chapter starts with qualitative analysis preceded by the methodological procedures that the researcher has followed in order to accomplish a comprehensible method of analysis. Then, through adopting the content analysis method, the novels are analyzed quantitatively. The chapter contains some tables and diagrams which further clarify the results obtained through such blending method of analysis ,i.e., qualitative and quantitative methods of analysis.

4.2 Qualitative Analysis

For achieving a coherent procedure of analysis, the researcher organizes the analysis as follows:

1. Detecting the concept of victimization and choosing the extracts that represent the concept of victimization in both novels.
2. Revealing the ideational or the textual meaning through identifying and then explaining the relation between the linguistic selections and that textual meaning. In this study, this step exploits how Woolf 's and Walker's linguistic choices are used to deliver a certain ideology regarding victimization.

3. For more clarification, a table is involved beneath each section of those analyzed extracts. The table displays each sentence, the tools utilized for uncovering the victim's ideology, and finally the syntactic triggers that denote the tools of analysis.

The researcher has identified all the extracts that are speculations of female characters in *Mr. Dalloway* as well as *The Color Purple* including Clarissa, Lucrezia, Miss Kilman, Celie's mother, Celie, Sofia, and Nettie. In these extracts, the concept of victimization is detected from CS perspective utilizing Jeffries' framework (2010).

4.2.1 An Analysis of Mrs. Dalloway

Extract 1

Virginia Woolf narrates Clarissa's recalling of Peter Walsh's speech to her in their early relationship while she is sitting in St. James's park:

“(1) How he scolded her! (2)How they argued! (3) She would marry a Prime Minister and stand at the top of a staircase. (4) the perfect hostess he called her (she had cried over it in her bedroom). (5) she had the makings of the perfect hostess, he said.” (p.6)

Peter Walsh, who once has asked Clarissa to marry him, always grows frustrated. He criticizes her with words whose impact is still carved in her mind though fifteen years have passed since Peter's departure to India. In this extract, Woolf reveals Clarissa as a victim of love as she continuously has exposed to psychological abuse through her lover's harsh criticism to her manner and speech with others.

The act of Peter's abuse to Clarissa is reflected in sentence (1) through the material verb “scold” which shows how Clarissa has experienced and affected by this severe feeling of being maltreated by her lover, Peter. Woolf's repetition of

exclamative sentence in the first and second sentences adds a further emphasis to the speaker's abuse and deep pain. Adding to that, it reflects the extent of the speaker's impression of that abuse.

In the third sentence, Clarissa remembers how Peter mocks her marriage in the future to a Prime Minister and be an outstanding lady in this class of society. Through irony embodied in this image of Clarissa's standing at the top of stairs, Peter breaches Grice's quality maxim indicating implicitly his disrespect and scornfulness to Clarissa's intention of having an independence as well as a good status in society.

Woolf's choice of such high social title "Prime Minister" to Clarissa's expected husband can be related to two reasons. First, she intends to reveal how Peter anticipates the doomed end of Clarissa's ideal manner which is her marriage to a "Prime Minister". Clarissa's marriage to a "Prime Minister" is, according to Peter's view, a grave offence as he links such political figure with the stuffy and antiquated past that belongs to the English empire. In Peter's consideration, this past wrongly continues to prop up. The occurrence of the epistemic modal "would" with the term "Prime Minister" in sentence (3) shows Peter's certainty about Clarissa's end represented in that marriage. Second, Woolf, through Peter's saying "Prime Minister", wants to express indirectly Clarissa's desire to have an individuality and privacy in society achieved in being part of those high class people. Hence, Woolf intentionally utilizes indirectness as well as sarcastic to reveal implicitly her denial to the society that accepts women's abuse.

Sentence (4) describes clearly Clarissa's profound feelings of sorrow and depression signified in her much crying because the man whom she loves, Peter, is the source of her despair and hopelessness in gaining individuality. He continues in his mocking calling her the "perfect hostess". Through giving priority to the direct object (perfect hostess) and using the modifier "perfect", Woolf emphasizes

the sense of overstatement in Clarissa’s behavior towards others as in reality nothing is perfect. Again “Perfect hostess” is an accusatory insult, proposing the nonexistence of a contentment and profundity with superficial matters in life. The word “perfect” pragmatically means “not perfect”. Ironically, Clarissa recalls Peter’s words as she walks around in London and buys flowers so that she can be really an ideal hostess during her party.

However, Peter finally in sentence (5) admits that what Clarissa does with others is truly perfect. Woolf presents this fact in Peter’s indirect speech (IS) represented in using the verb “said” in order to express how Peter authentically loves his beloved, Clarissa, in spite of his upset insults that mostly have an actual social basis.

Thus, Woolf wants to echo how verbal offenses are harmful particularly when it is acted by intimate people such as a lover or a husband. The psychological impact of a lover’s rudeness, for instance Peter, is more superior than a stranger’s.

Table 5

Tools and Syntactic Triggers in the First Extract

Sentence	Tool	Syntactic Triggers
1-“How he scolded her!”	Representing Action	Material process(intention), the verb (scorn)
2-“How they argued!”	Representing Action	Material process(intention), the verb (argue)

3-“She would marry a Prime Minister and stand at the top of a staircase.”	Hypothesizing Representing Society Implying	Epistemic modality, (certainty), the use of (would) Formal title (Prime Minister). Implicature, Breaching Grice’s quality maxim.
4-“the perfect hostess he called her (she had cried over it in her bedroom)”	Prioritizing Negating Describing Representing Action	Information structure , the direct object (the perfect hostess) precedes the sentence (he called her). Pragma ,the word “perfect” The modified noun (hostess) and the modifier (perfect). Material process (event),the verb (cry)
5-“she had the makings of the perfect hostess, he said.”	Representing State Presenting Others’ Speech	Relational process (possessiveness), the verb (had) Indirect speech(IS), the subject (he) and the verb (said)

Extract 2

Clarissa Dalloway speaks with herself while she is walking throughout the streets of London:

“(1)But every one remembered; (2) what she loved was this, here, now, in front of her. (3) the fat lady in the cab. Did it matter then? she asked herself, walking towards Bond Street. (4) did it matter that she must inevitably cease

completely? all this must go on without her. (5) did she resent it? (6) or did it not become consoling to believe that death ended absolutely?”(p.7)

This extract describes Clarissa Dalloway, the heroine in *Mrs. Dalloway*, as a victim of fear. She fears death and appears to treasure the realities around her including the sounds and sights which reflect her love to life. In the second sentence, she admits that love refers to the actual exquisiteness of life by using deixis system represented through “this, here, now”.

Through contrastive opposition signified in “but” together with the mental verb “remembered”, Clarissa confirms a fact known to all people which is her love to life. She, unlike others, gives too much thoughtfulness and attention to life. The proximate place deictic expression “here”, near demonstrative pronoun “this” and time deictic word “now” refer to Clarissa’s closeness to details and realities existent in life. She highly perceives everything around her, the roads, shops, sounds ,...etc. Similarly, the choice of the name “bond street” refers to Clarissa’s link with the visions around her ; she pulses with them and then be part of these certainties.

The mental verb “love” expresses directly how life, to Clarissa, is precious especially when it includes people with whom she truly communicates like the lady sitting in the cab. This indicates that life, to Virginia Woolf, means a lot only when it is shared with whom she speaks spontaneously.

Woolf uses the noun “lady” modified by the adjective “fat” to denote Clarissa’s intention to have a real rather than superficial contact even with those indolent persons such as that “ fat lady in the cab”. Fatness signifies idleness, inactivity and un employment. The choice of the noun “lady” rather than “woman”, for instance, confirms that the woman sitting alone in the cab is, similar to Clarissa, married. This in turn reveals the extent of Clarissa’s loneliness that is

possible to disappear through that wholehearted communication with even inactive people.

Further, through assuming that is represented in the existential presupposition in the sentence “the fat lady in the cab”, Woolf confirms the idea of living in privacy and having individuality. That is, the lady, similar to Clarissa who has a privacy, is sitting alone in the cab. This denotes that this privacy, sometimes, turns to loneliness. Thus, having a privacy and individuality does not exclude that feeling of loneliness which Clarissa really experiences with Richard Dalloway, her husband.

In sentence (4), deontic obligation represented in the modal verb “must” indicates how death is the fact that we all have to believe in. Life continues and does not come to an end when someone dies. This claim is further supported through lexical negation “without”. The repetition of the clause “did it matter” in sentences (3) and (4), as well as the repetition of interrogative sentences since (3) to (6) emphasize two contradicting issues. First, the extent of Clarissa’s fear from death as it means the end of perceiving those details and realities available in life. Death, certainly, makes her lose that acute perception and possibility of being close. Second, Clarissa’s readily acceptance to death as she considers herself to be lifeless one since her marriage. It is clear then that the man is the cause behind woman’s hopelessness and depression .

In contrast to sentence (2), Clarissa in sentence (5) expresses her hate to death through the mental verb “resent” and refers to the concept of death indirectly through the pronoun “it” that functions as an object for that verb. She fears death as it means the end of beauty, the end of everything.

In sentence (6), the syntactic negation represented in “did not”, the logical presupposition expressed in the change state of the verb “become”, and finally the subordination started with “that” propose two crucial things. First, Clarissa entirely

believes that death is the end of everything and this justifies her terror from such concept. Second, Woolf, in using the verb “become”, offers a clue of the future change in Clarissa’s view towards death; death is no longer scary or chilling; it becomes soothing, calming and peaceful. That is, Clarissa, at the end of the novel, does not care when she hears about Septimus’s suicide believing that in death he may find peace and the spiritual communication.

Thus, Woolf intends to show how the victim of fear, Clarissa, is possible to be finally a victor when she finds the one with whom she feels safe, no matter if this is achieved through this disgust thing, death.

Table 6

Tools and Syntactic Triggers in the Second Extract

Sentence	Tool	Syntactic Triggers
1-“But every one remembered;”	Contrasting Representing Action	Contrastive opposition, the word (But). Mental process(cognition),the verb (remember)
2-“what she loved was this, here, now, in front of her.”	Representing Space ,Time Representing Action	Deixis: proximal place deictic expression (here),proximate demonstrative (this),time deictic expression (now) Mental process (reaction),the verb (love)
3-“the fat lady in the cab . Did	Naming and Describing	The modified noun (lady) and

<p>it matter then? , she asked herself, walking towards Bond Street”</p>	<p>Assuming</p>	<p>the modifier(fat) Existential presupposition, the definite article (the), and the noun (lady).</p>
<p>4-“ Did it matter that she must inevitably cease completely.”</p>	<p>Describing Hypothesizing</p>	<p>The modified noun (street) and the modifier (bond). Desirability Modality: deontic (obligation), the modal verb (must).</p>
<p>5-“all this must go on without her.”</p>	<p>Hypothesizing Negating</p>	<p>Desirability Modality: deontic (obligation), the modal verb (must). Lexical negation, the word (without).</p>
<p>6-“did she resent it or did it not become consoling to believe that death ended absolutely?”</p>	<p>Representing Action Negating Assuming Prioritizing</p>	<p>Mental process (reaction), the verb (resent). Syntactic negation, the word (not). Logical presupposition (the change of state),the verb (become). Subordination “that death ended absolutely”.</p>

Extract 3

Virginia Woolf narrates Clarissa's speech with herself near the gates of St. James's park:

“(1)She had a perpetual sense, as she watched the taxi cabs, of being out, out far out to sea and alone; (2)she always had the feeling that it was very, very dangerous to live even one day. (3)Not that she thought herself clever, or much out of the ordinary”(p.7).

In Clarissa's view, the humdrum shops and the daily certainties, such as the taxi cabs, coexist with the profound metaphysical issues and the endless reality of death though they appear to be different. Again, Clarissa here is a victim of fear from living safely in life even for a day. This, definitely, explains why she intends to be a way from everything around her including people and stay alone near, for example, a sea. The use of the relational process represented in the possessive verb “had” in sentences (1) and (2) indicates Clarissa's constant suffering from this feeling of fear; it is constant and deep; it is part of her. The repetition which is denoted in the words “ out, very” indicates Clarissa's excessive tendency to be unaccompanied which is the natural result of witnessing a horrible event like “The World War” where one experiences unsafe and risky life.

It is obvious then that Woolf purposely employs “Possessive” category of relational process to show how Clarissa's deep feelings of fear and anxiety about life and death have occupied a large extent of her thoughts. That is, she thinks nothing more than these two main concepts: dangerous life and the distant death. However, a lack of connection exists between Clarissa's extensive thoughts about death and their distance from what she claims or behaves in reality. This, certainly, contributes to her feeling of loneliness and being “out to sea”.

The subordinated clause in sentence (2) “that it was very, very dangerous to live even one day” which comprises the repetition of the modifier “very” reveals

how Clarissa always thinks that death is never distant. This fear of death makes her daily existence momentous although she believes that death belongs to that trifling daily realities.

Conveying such fact in subordinated clause rather than main one confirms the fact that Clarissa’s perpetual feelings of loneliness is much more crucial than those feelings of fear from the insecure life and close death. Hence, Woolf, indirectly tells her readers that no feelings match Clarissa’s sense of being unaccompanied even though she treasures her privacy.

Further, in sentence (3) Woolf uses syntactic negation represented in the word “not” to introduce an image of another world where thoughts like the ever-present death or the dangerous life are available in scholars’ or philosophers’ minds. Moreover, the logical presupposition denoted in the use of comparative structure “much” adds more emphasis that these concepts are normal and common.

Thus, Woolf wants to denote that such ideas do not necessarily relate to Clarissa’s deep thoughts or her extraordinary mind; they exist in others’ minds as well. Clarissa and people’s preoccupation with these thoughts suggest once more that they are familiar and part of everyday life. Of course, this relates to the fact that the shock of The First World War has its own potent impact not only on those who have really acted in war but also those who have been indirectly involved as in the case of being a wife to a fighter.

Table 7

Tools and Syntactic Triggers in the Third Extract

Sentence	Tool	Syntactic Triggers
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1-“She had a perpetual sense, as she watched the taxi cabs, of being out, out far, out to sea and alone.”	Representing State	Relational process (possessiveness), the verb (had).
2-“She always had the feeling that it was very, very dangerous to live even one day.”	Representing State Prioritizing	Relational process (possessiveness),the verb (had) Subordination “that it was very, very dangerous to live one day”.
3-“Not that she thought herself clever, or much out of the ordinary.”	Negating Representing Action Assuming	Syntactic negation, the word (not) Mental process (cognition),the verb (think) Logical presupposition ,comparative word (much),

Extract 4

Clarissa speaks with herself while she is walking in Bond Street:

“(1) this body, with all its capacities, seemed nothing—nothing at all. (2) She had the oddest sense of being herself invisible ,unseen, unknown; (3)there being no more marrying, no more having of children now, but only this astonishing and rather solemn progress with the rest of them;(4) up Bond Street, this being Mrs. Dalloway; (5)not even Clarissa anymore; this being Mrs. Richard Dalloway”(P.9).

Extract (4) describes how Clarissa is ignored, disregarded and finally turned to hidden thing as a result of this extensive indulge in the world of technology. In this sense, Clarissa as well as other women in British society are victims of this technological progress as it leads to the harm of their humanity.

Clarissa calls herself a “body” to denote how she considers herself as a thing with no soul, emotions and humanity although she has achieved a lot in her life. In using such noun “body” to refer to Clarissa, Woolf shows how women, generally, are totally interwoven with this modern life of technology; they are as lifeless as machines that work continuously with no end.

The relational process signified in the verb “seem” that links the noun “body” with the repeated pronoun negation “nothing” presents an image of a woman who has no existence, respect and role. The repetition of “nothing” adds more emphasis to women’s marginalization and down grading.

Again, in sentence (2), the possessive relation and the logical presupposition symbolized in the verb “had” and the comparative structure “the oddest” respectively reflect how such feeling of being disregarded is mutual among women in society. With this deep feeling of being without soul, Clarissa describes further her strange sense stating that she no longer has any presence or identification in the world.

Therefore, through the two categories of negation namely: pronoun “nothing” and morphological one “unseen, unknown, invisible”, Woolf reveals the lack of emotions and spirit in women as a result of this modern life in Britain. This, of course, indicates how Woolf criticizes the world of technology where humans turn to be machines without soul.

For the second time, the pronoun negation “no” in sentence (3) occurs to state that even marriage and having children is absent in such fresh world. Additionally, the distal place deixis “there” confirms the fact that Clarissa has no tendency to

be part of that world anymore; she prefers the one where she can find her existence as a human being.

Through the contrastive word “but”, Woolf actually compares between two types of life. First, the natural life characterized by the survival of real love and intimacy that ends in marriage and having children. Second, the extraordinary life which witnesses serious and surprising developments in all its levels.

Woolf describes this growth as a “astonishing” and “rather solemn” for showing indirectly how Clarissa is shocked and traumatized by The First World War which is closely connected with these developments. This justifies why Clarissa hates such progress linked with human’s trauma and likes to return back to the normal world where she can find her humanity.

In sentence (4), Clarissa asserts her real presence in Bond Street as a married woman. She is no more that lifeless “body” whose name is “Clarissa”. Again, the syntactic negation “not” in sentence (5) offers the fading of this old identification of Clarissa and the revival of a new creature called Mrs. Dalloway. Through her marriage from Mr. Richard Dalloway and be known as Mrs. Dalloway, Clarissa loses entirely her own identification and becomes recognized as a thing that relates to her husband.

Hence, Woolf here confirms this concept of slavery and disrespect in the British society. That is, woman in Woolf’s society is no more regarded as a human. Rather, she is an object that belongs to the man created for the sake of the latter’s momentary ecstasy and delight.

Table 8

Tools and Syntactic Triggers in the Fourth Extract

Sentence	Tool	Syntactic Triggers
1-“this body, with all its capacities, seemed nothing—	Naming	Choice of noun, the noun (body)

nothing at all”	<p>Representing State</p> <p>Negating</p>	<p>Relational process</p> <p>(intensive), the verb (seem)</p> <p>Pronoun negation, the word (nothing)</p>
2-“She had the oddest sense of being herself invisible ,unseen, unknown”	<p>Representing State</p> <p>Assuming</p> <p>Describing</p> <p>Negating</p>	<p>Relational process</p> <p>(Possessiveness),the verb (had)</p> <p>Logical presupposition (comparative structure),the word (oddest)</p> <p>Modification, the modified noun (sense) and the modifier (oddest)</p> <p>Morphological negation ,(invisible, unseen, unknown)</p>
3- “there being no more marrying, no more having of children now, but only this astonishing and rather solemn progress with the rest of them”	<p>Representing Space</p> <p>Negating</p> <p>Contrasting</p> <p>Describing</p>	<p>Deixis, (distal place word), (there)</p> <p>Pronoun negation ,the word (no)</p> <p>Contrastive opposition ,the word (but)</p> <p>Modification, the modified noun (progress) and the modifiers (astonishing) and (rather solemn)</p>
4-“up Bond Street, this being	<p>Naming</p>	<p>Choice of noun, the word</p>

Mrs. Dalloway”	Representing Society	(Bond) Social title (Mrs.)
5-“not even Clarissa anymore; this being Mrs. Richard Dalloway”	Negating Representing Society	Syntactic negation, the word (not) Social title (Mrs.)

Extract 5

Clarissa talks with herself about Miss Kilman while she is walking in the Bond Street :

“ (1) How poor she was ! (2)how rich you were ! (3)How she lived in a slum without a cushion or a bed or a rug or whatever it might be! (4) all her soul rusted with that grievance sticking in it. (5) her dismissal from school during the war –poor embittered unfortunate creature !” (p.10)

This extract shows how Miss Kilman is a victim of poverty and maltreatment in the British society. Miss Kilman is the history teacher of Elizabeth, Clarissa’s daughter. She has German origin. The repetition of exclamative statements containing the personal deixis “she” and “you” in sentences (1) and (2), reveals the extent of Kilman’s poverty and Clarissa’s richness respectively. This in turn reflects two crucial issues regarding these two characters: Kilman and Clarissa.

First, it shows how Clarissa (Woolf implicitly) realizes well the misery the poor people experience during the war, whether those people are British or not. Second, it expresses Kilman’s superiority and power that Clarissa admires much. Kilman, unlike Clarissa, has a target and determination in life, despite her deficiency.

Clarissa goes further in sentences (3),(4), and (5) and adds details concerning Kilman's sufferings and pain. Through the lexical negation represented in the word "without", she shows Kilman's grudging even from the smallest human rights as in, for instance, having a bed. Numerating goods lacked in Kilman's house such as the rug and bed indicates clearly Kilman's lowly level of living. It is this nothingness that motivates her to keep on working and teaching even the daughter of Clarissa, the rich woman who insults her continuously.

Closing sentence (3) with the modal verb "might" denotes Clarissa's uncertainty about the nonexistence of everything in Kilman's house. That is, there is possibility for the presence of such simple things like a pillow in Kilman's house.

In sentence (4),Clarissa (Woolf implicitly) introduces a gloomy sketch of Kilman which reflects the massive amount of pain resulted from poverty, insufficiency, and maltreatment. Such suffering seems to be infinite as appeared in this image of a "soul " that is marked with that stabbing pain. The occurrence of the noun "soul" before the modifier "rusted" confirms the extent of Kilman's spiritual pain that has no end.

Thus, such intense description of Kilman's deep sorrow reveals not only Woolf's sympathy but also her appreciation towards such category of people, the poor, whose life has a goal and significance.

Clarissa explains in sentence (5) how Kilman's suffering increases during the war. As a result of society's hostile - German bias, Kilman is fired from her teaching job. That is why Clarissa describes Kilman as unlucky and offended person.

The negative sense conveyed in the word “unfortunate” which is listed with the adjectives “ embittered, poor” emphasizes more the advance in Kilman’s deprivation and deficiency during the war. Instead of naming Kilman a woman, Woolf categorizes her as a “ creature ” to confirm the humanity of women. Thus, women, similar to men, are persons who have the right of gaining individuality, privacy, and dependence no matter what their ancestry or level of living is.

Table 9

Tools and Syntactic Triggers in the Fifth Extract

Sentence	Tool	Syntactic Triggers
1-“How poor she was”	Representing Space Representing State	Deixis, personal deixis (she) Relational process (intensive), the verb (be)
2-“how rich you were”	Representing Space Representing State	Deixis, personal deixis (you) Relational process (intensive), the verb(be)
3-“How she lived in a slum without a cushion or a bed or a rug or whatever it might be”	Numerating Negating Hypothesizing	Three parts list, the nouns (cushion, bed, rug) Lexical negation,the word (without) Epistemic modality (uncertainty), the modal verb (might)
4-“all her soul rusted with that grievance sticking in it”	Describing	Modification, the noun (soul),the post modifier

	Prioritizing	(rusted) Information structure ,the noun precedes the modifier ,the nouns (soul , grievance), the modifiers (rusted, sticking)
5-“her dismissal from school during the war –poor, embittered unfortunate creature !”	Numerating Describing Naming	Three-parts list, the three adjectives(poor, embittered ,unfortunate) Modification, the noun (creature), the modifiers “poor, embittered, unfortunate” The choice of the noun ,the noun (creature)

Extract 6

Virginia Woolf describes Lucrezia’s state while she is sitting with her husband, Septimus, in Regent’s park:

“(1)She put on her new hat and he never noticed. (2) He was happy without her. (3) Nothing could make her happy without him! Nothing !(4) He was selfish. (5)So men are.(6) She spread her hand before her. (7)Look! Her wedding ring slipped—she had grown so thin. (8) It was she who suffered—but she had nobody to tell.”(p.19)

Lucrezia is presented here as a victim who has exposed to this act of psychological trauma as a result of her husband's mental illness following the First World War. Lucrezia is an attractive young Italian woman who has left Milan for marrying her lover Septimus in London. She is a playful and lively woman who spends a joyful time in 'hat' making with her sisters. However, after her marriage from Septimus, she grows lonely and sad as her husband's mental sickness increases.

In sentence (1), Lucrezia expresses her distress as Septimus no more gives attention or regard to her beauty and attractiveness. Woolf uses the modified noun "new hat" which functions as an object to the material verb "put on" in order to indicate how Lucrezia is still active, energetic and gorgeous. She attempts to fascinate her husband's thoughtfulness in wearing something he has not seen before such as a "new hat". Yet, he did not notice that .

With the lexical negation represented in the word "never", Woolf reflects the hopelessness in Septimus' recovery and the restoration of love between Septimus and his wife, Lucrezia. The lexical and pronoun negation appeared in sentences (2) and (3), "without, nothing", show how Septimus, unlike Lucrezia, enjoys his privacy and isolation. Through this negation accompanied with epistemic modality signified in "could", Woolf confirms this fact of woman's weakness and faithfulness at the same time. That is, though Lucrezia experiences this psychological pain for being disregarded by her intimate lover, he is still the motive for her cheerfulness and existence in life. Without him, she certainly has no presence. The repetition of the word "nothing" further emphasizes woman's need to man. Moreover, the word "happy" means pragmatically "sad" as Septimus is mentally sick and cannot be happy.

In sentence (4), in contrast to sentence (3), Lucrezia pinpoints Septimus’s self-centeredness. Through the intensive relational process represented in verb “be”, Septimus, similar to all men, is identified as being self-regarding. Man’s life, unlike woman’s, can last even if no woman exists.

The extent of Lucrezia’s grief is further revealed through this image of gliding her wedding ring. The material process and the relational one that are signified in the two verbs “slip” and “had” categorize Lucrezia as a lean woman. This in turn explains how Lucrezia experiences a considerable discomfort and pain with her sick husband, Septimus. Through prioritizing and assuming embodied in the cleft sentence “It was she who suffered” which occurs in sentence (8), Woolf highlights the extent of Lucrezia’s distress. That is, Lucrezia, rather than Septimus, has much depression.

Moreover, Woolf shows the difference in the nature of Lucrezia’s life before and after marriage. The contrastive opposition denoted in the word “but” linked with pronoun negation “no one” introduce two classes of life that Lucrezia has experienced. First, the sparkling life in Milan where she finds care, safety and companionship. Second, her miserable life with Septimus that has no sense of attention, contentment, protection, and friendship.

Table 10

Tools and Syntactic Triggers in the Sixth Extract

Sentence	Tool	Syntactic Triggers
1-“She put on her new hat and he never noticed”	Representing Action	Material Process(intention),the verb (put on) Modification, The modified

	Describing Negating	noun (hat) and the modifier (new) Lexical negation, the word (never)
2-“and he was happy without her.”	Representing State Negating Negating	Relational Process, (intensive), the verb “be” Lexical negation ,the word “without” Pragma, the word “happy”
3- “Nothing could make her happy without him! Nothing”	Hypothesizing Negating	Epistemic modality, (certainty), the modal verb (could) Lexical negation,the word (without) and pronoun negation, the word (nothing)
4-“He was selfish”	Representing State	Relational process (intensive), the verb (be)
5-“So men are.”	Representing State	Relational process, (intensive) ,the verb (be)
6-“She spread her hand before her.”	Representing Action	Material process (intention), the verb (spread)
7-“Look! Her wedding ring slipped—she had grown so thin.”	Representing Action Representing State Assuming	Material process (event) ,the verb (slip) Relational process, (intensive), the verb (grow) Logical presupposition (change the state of the verb),the verb (grow)

8-“ It was she who suffered—but she had nobody to tell.”	Prioritizing Assuming Contrasting Negating	Cleft sentence “It was she who suffered” Logical presupposition ,cleft sentence Contrastive opposition ,the word (but) Pronoun negation, the word (nobody)
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Extract 7

Clarissa recalls the summer she has spent during her youth at Bourton with Sally Seton:

“(1) But she could remember going cold with excitement, and doing her hair in a kind of ecstasy... and going downstairs, and feeling as she crossed the hall “if it were now to die “were now to be most happy.” (2)That was the feeling – Othello’s feeling, and she felt it, she was convinced, as strongly as Shakespeare meant Othello to feel it;(3) all because she was coming down to dinner in a white frock to meet Sally Seton!”. (p.28)

Clarissa describes her feelings when she once meets Sally Seton with whom she is passionately in love; his feeling of love that she never experiences with Richard Dalloway, her husband. Epistemic modality symbolized in “could” followed by mental verb “remember”, emphasizes the permanency of pleasure and peace that Clarissa feels when she remembers Sally.

Through the contrastive opposition involved in the word “but”, Woolf compares clearly between two categories of feelings that Clarissa experiences in her life: the feeling of delight and companionship with Sally and that of grief and

loneliness with her husband, Mr. Dalloway. Once more Woolf presents Clarissa as a victim of loneliness as her life contains no real communion.

Woolf dedicates enumerating tool shown through the three – parts list to reflect the significance of the final phase in this advancement that takes place in Clarissa’s feelings. That is, it starts with her descending the stairs in a white dress in order to meet Sally and ends with a citation from Shakespeare’s Othello “if it were now to die, were now to be most happy.”

Thus, Woolf mentions Othello’s saying in the third part of the list to reveal how closely death and joy are linked. In Clarissa’s view, death appears to lie on the other side of acute excitement. In addition, Clarissa’s use of Shakespeare’s saying underlines how intensely she perceives everything around her. In her meeting with Sally, she feels a kind of unity that she has struggled to catch since then.

Though Clarissa and Othello display two different situations, they share the same feeling of joy. The distal demonstrative deixis “that” which functions as a subject in sentence (2) shows how the saying belongs to Othello rather than Clarissa. Hence, Othello’s saying appeals the readers’ memory and takes them a way to Othello’s world and his condition.

The mental verb “feel” links Clarissa with Othello approving their mutual sense of pleasure. Woolf’s use of equating expression “as.....as” further explains such likeness between those characters’, i.e. Clarissa and Othello. That is, both share this firm belief that happiness lies in this real companionship with ones whom we love even if that is achieved through the end of life, i.e., death.

Again, the extent of Clarissa’s inner delight when she meets Sally is shown in sentence (3) through Woolf’s description of Clarissa wearing a white dress and coming down to a lower floor for dinner. The white color of her dress as well as

changing the place denote Clarissa’s feelings of joy and peace in her leaving that world of the upper class and joining her intimate friend, Sally.

Table 11

Tools and Syntactic Triggers in the Seventh Extract

Sentence	Tool	Syntactic Triggers
1-“But she could remember going cold with excitement, and doing her hair in a kind of ecstasy... and going downstairs, and feeling as she crossed the hall “if it were now to die were now to be most happy.”	<p>Contrasting</p> <p>Hypothesizing</p> <p>Representing Action</p> <p>Representing Action</p> <p>Representing Action</p> <p>Representing Action</p>	<p>Contrastive opposition, the word (but)</p> <p>Epistemic modality (certainty), the modal verb (could)</p> <p>Mental process (cognition),the verb (remember).</p> <p>Material process (intention),the verb (do)</p> <p>Mental process(reaction), the verb (feel)</p> <p>Material process (intention),the verb (cross)</p>

2-“That was the feeling – Othello’s feeling, and she felt it, she was convinced, as strongly as Shakespeare meant Othello to feel it”	Representing Space Representing state Equating Representing Action	Demonstrative deixis ,the word (that). Relational process (intensive),the verb “be”. Metaphorical equivalence ,the expression (as ...as) Mental process (reaction),the verb (feel).
3-“all because she was coming down to dinner in a white frock to meet Sally Seton!”	Describing	Modification, the noun (frock), and the modifier (white)

Extract 8

Lucrezia talks with herself while she is sitting in Regent’s park with her husband, Septimus:

“ (1)But Lucrezia Warren Smith was saying to herself, It's wicked; (2)why should I suffer? (3) She was asking, as she walked down the broad path.(4) No, I can't stand it any longer, she was saying, having left Septimus, who wasn't Septimus any longer, to say hard, cruel, wicked things, to talk to himself, to talk to a dead man, on the seat over there;(5) when the child ran full tilt in-to her, fell flat, and burst out crying” (p.53).

This extract obviously introduces an image of Lucrezia’s life before and after her marriage. She is a victim of that deep sorrow she experiences in her life with Septimus. The beginning of sentence (1) with the contrastive word “but” reveals this sense of difference between the two categories of Lucrezia’s life and confirms her miserable life after coming to London and marrying Septimus. The relational

process represented in the verb “be” identifies Lucrezia’s life with Septimus as being dreadful and gloomy. Lucrezia further wonders why she specifically, rather than her sisters for instance, has to practice such life. Deontic obligation expressed in “should” with the personal deixis “I” reflects the limit of experiencing such deep pain by Lucrezia particularly.

Despite her true love to Septimus, in sentence (4) Lucrezia openly admits her incapability to endure more and be with Septimus anymore. The pronoun and syntactic negation (no, not) accompanied with epistemic modality “can” reveal the expiration of Lucrezia’s patience.

Lucrezia goes further and introduces a fresh image of the man with whom she refuses to live any more, Septimus. Again the occurrence of syntactic negation with the verb “be” identifies the nonexistence of that heroic soldier who is full of energy, kindness, gentleness and passion. The expression “to talk to” is repeated to denote the fact that the man with whom Lucrezia lives now is completely different. Considering the fact of Septimus’s nastiness, emotionlessness and communication with “a dead man” finally ends in Lucrezia’s falling down in the street, crying and hugging gently a child in the street. The material process indicated in the verbs “ran, fell, cry” shows the extent of Lucrezia’s deep sorrow symbolized in a sequence of acts as she looks at Septimus sitting on a seat. The distal place deixis “there” occurred at the end of sentence (4) reflects the absence of tenderness or unity between Lucrezia and Septimus; they are no longer those intimate couple who indeed signify the true companion and pure love in human life. Lucrezia’s suffering relates not only to that lack of unity with her husband but also covers having no children though five years have passed since her marriage. The act of embracing a child, certainly, reflects the extent of Lucrezia’s desire to have children and experience this sense of motherhood.

Table 12

Tools and Syntactic Triggers in the Eighth Extract

Sentence	Tool	Syntactic Triggers
1-“But Lucrezia Warren Smith was saying to herself, It's wicked.”	Contrasting Representing State	Contrastive opposition ,the word (but) Relational process (intensive),the verb (be)
2-“why should I suffer?”	Hypothesizing	Desirability modality, deontic obligation, the modal verb (should)
3-“she was asking, as she walked down the broad path”	Representing Action	Material process (intention),the verb (ask)
4-“No; I can't stand it any longer, she was saying, having left Septimus, who wasn't Septimus any longer, to say hard, cruel, wicked things, to talk to himself, to talk to a dead man, on the seat over there.”	Negating Hypothesizing Negating Negating Describing Representing Space	Pronoun negation, the word “no” Epistemic modality (certainty),the modal verb (can) Syntactic negation, the word (not) Syntactic negation ,the word (not) Modification, the noun (man) ,the modifier (dead) Distal place deixis (there)

5-“ when the child ran full tilt in-to her, fell flat, and burst out crying”.	Representing Action Representing Action	Material process (supervention), the verb (fall) Material process, (event), the verb (burst out)
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Extract 9

Virginia Woolf describes Laucrezia’s state while she is sitting in Regent’s park:

“(1)To be rocked by this malignant torture was her lot. (2)But why? She was like a bird hiding under the thin hollow of a leaf, who blinks at the sun when the leaf moves;(3) starts at the crack of a dry twig.(4) She was exposed; (5) She was surrounded by the enormous trees, vast clouds of an indifferent world, exposed; tortured;(6) Why should she suffer? Why?”(P.54)

Woolf presents Laucrezia as a victim who has exposed to a wicked oppressor resulting from the mental sickness of her husband, Septimus, that has no end. This torture, in Woolf’s opinion, is part of Laucrezia’s destiny. The intensive relational process represented in the verb “be” marks Laucrezia’s pain as her fate that no one can inhibit. Laucrezia’s torture is described as a “malignant” because it is produced by her intimate husband and lover, Septimus. The contrastive word “but” occurred in sentence (2) shows how Laucrezia’s life is unlike that her sisters experience which is full of joyfulness and harmony.

Through the word “like”, Woolf obviously parallels Laucrezia with a bird hiding under a leaf whose hollow is thin. Sentences (2) and (3) are devoted to show this correspondence. That is, Laucrezia, similar to the bird, searches for protection and safety through nature represented in her marriage from a heroic soldier. Likewise, the bird hides under a leaf looking for a shelter and a cover.

However, both Laucrazia and the bird, unfortunately, have exposed to threat and danger as their source of protection (the soldier and the leaf) grows pitiful. This explains why the noun “hollow” is described as “ thin” referring to Septimus’s flaw as well as the leaf’s.

The image of the bird flashing at the sun symbolizes the existence of hope in Laucrazia’s soul to defeat that pain caused by this sick husband. This act certainly offers a suggestion about Laucrazia’s power to encounter bravely and then defeat any disappointment in her life.

Woolf goes further in sentences (4) and (5) stating that Laucrazia has exceedingly experienced various wicked acts leading her to that state of being totally depressed. Presenting such evil acts in passive sentences “was exposed” and “was tortured” emphasizes more the impact these actions create on Laucrazia’s psychological state. Woolf actually makes no reference to Laucrazia’s husband in these sentences and she concentrates on Laucrazia’s deep sufferings rather than the causer of such torture.

Laucrazia is bounded by this unsympathetic and heartless husband with whom miseries are endless. Laucrazia’s world is designated as “indifferent” and “dry” to reflect the coldness of Septimus’s emotions towards his wife, Laucrazia.

Finally, in sentence (6), Woolf wonders why Laucrazia, who represents female group, particularly, practices such extent of psychological torture. The deontic obligation expressed in “should” highlights the commitment of women’s exposure to such pain and suffering. The repetition of the word “why” in two successive interrogatives reflects not only women’s restriction to this pain but also Woolf’s frustration for this depressed fact. This, in turn, shows Woolf’s denial and disgust for this concept of woman’s persecution.

The process of equalizing Laucrazia with a bird, generally, denotes this concept that woman is physically weak creature who intends to realize protection and security through this blending with man. Still, she prefers this sense of privacy and solitude than being with emotionless and unaffected person who provides her nothing more than distress and grief.

Table 13

Tools and Syntactic Triggers in the Ninth Extract

Sentence	Tool	Syntactic Triggers
1-“To be rocked by this malignant torture was her lot.”	Describing	Modification, the noun (torture), the modifier (malignant)
2-“But why? She was like a bird hiding under the thin hollow of a leaf, who blinks at the sun when the leaf moves”	Contrasting Equating Describing	Contrastive opposition, the word (but) Metaphorical equivalence, the word (like) Modification, the noun (hollow), the modifier (thin)
3-“Starts at the crack of a dry twig”	Describing	Modification, the noun (twig), the modifier (dry)
4-“She was exposed”	Prioritizing	Transformation, passive
5-“she was surrounded by the enormous trees, vast clouds of an indifferent world, exposed; tortured”	Prioritizing Describing	Transformation, passive Modification, the noun (world), the modifier (indifferent)
6-“and why should she suffer? Why?”	Hypothesizing	Desirability modality, deontic (obligation),the modal verb (should.)

Extract 10

Laucrazia talks with herself while she is sitting in Regent’s park:

“(1) One cannot bring children into a world like this.(2) One cannot perpetuate suffering, or increase the breed of these lustful animals, who have no lasting emotions,(3) but only whims and vanities, eddying them now this way, now that.”(p.73)

Woolf in this extract presents Laucrezia as a victim of man’s lust and selfishness. Laucrezia criticizes openly the hazardous world she lives in and the male group as both epitomize the foundation for her unsaved and gloomy life. From the beginning of sentence (1) and through the repetition of the phrase “one cannot” which includes the syntactic negation “not”, Woolf introduces an image of a dreadful, insecure and threatened world that one wrongly continues to live in. The proximal demonstrative deixis “this” denotes Laucrezia’s closeness to the horrible world as she has witnessed and extremely affected by that traumatic shock of the First World War even though she is not directly involved in this event.

In Laucrezia’s view, bringing children to this world offers an opportunity for those children to experience the same torture and pain their mothers have practiced. In doing so, no end exists for this sense of pain. Woolf’s choice for the word “one” rather than “I”, for instance, in sentence (1) indicates that the act of bringing children is a shared issue between man and woman that has to be seriously considered. The material process represented in the verb “bring” illustrates more how children (the object of the verb) is affected by this act achieved intentionally by their parents.

She goes further in sentence (2) and again she utilizes the syntactic and pronoun negation “not, no” to show the absence of passions in male group. Laucrezia (Woolf implicitly) scorns and dislikes this sector of people (males) with

whom she finds merely momentary desires and passions. She calls them “animals” denoting their special trait of being emotionless and unaffected.

According to Laucrezia, males are “lustful animals” who are bounded by their instincts and temporary desires. She names them “lustful animals” to indicate indirectly two issues. First, males have emotions and reactions only in experiencing this act through which they can accomplish their plea. In other words, the emergence of passion is closely connected with lust which is definitely impermanent. Second, males sometimes resort to brutality and cruelty with women, the way through which their lust can be achieved. In this sense, they turn to animals who are directed by their instincts rather than their minds or passions. Thus, Woolf here indirectly refers to man’s tyranny determined by his lust and shows how these concepts of victimization and lust are entirely interrelated.

Moreover, in sentence (3) and now through the contrastive word “but”, Laucrezia adds a further description to males and compares them with females stating that the former, unlike the latter, have nothing more than their instincts and narcissism. Their acts are highly determined by such momentary desires.

Later and specifically at the end of sentence (3), Laucrezia affirms her disapproving to accumulating this male group through this possibility of bringing into birth a “boy”. This, according to Laucrezia, means the lasting of distress and pain in the world. Through the temporal deixis “now”, and the distal demonstrative word “that”, Woolf offers a suggestion that Laucrezia may change her mind regarding this matter of having children in the future. That is, her rejection of this act does not last forever; it is her view “now” rather than “then”. This in turn reflects the survival of hope in Laucrezia’s soul that her deep sufferings will end one day and finally she will be a victor instead of a victim.

Table 14*Tools and Syntactic Triggers in the Tenth Extract*

Sentence	Tool	Syntactic Triggers
1-“One cannot bring children into a world like this”	Negating	Syntactic negation, the word “not”
	Hypothesizing	Epistemic modality. (certainty), the modal verb (can)
	Representing Space	Deixis, proximal demonstrative word (this)
	Representing Action	Material process (intention),the verb (bring)
	Naming	Choice of the noun, the noun (one)
2-“One cannot perpetuate suffering, or increase the breed of these lustful animals, who have no lasting emotions”	Negating	Syntactic negation, the word (not)
	Hypothesizing	Epistemic modality,(certainty) the modal verb (can)
	Naming	Choice of the noun, the noun (one)
	Representing Action	Material process (intention),the verbs (increase, perpetuate)
	Naming	The choice of noun, the noun (animals)
	Describing	Modification, the noun (animals), the modifier (lustful)
	Negating	Pronoun negation, the word (no)

	Describing	Modification ,the noun (emotions), the modifier (lasting)
3-“but only whims and vanities, eddying them now this way, now that”	Contrasting Representing Time Representing Space	Contrastive opposition, the word (but) Time deixis, the proximal temporal word (now) Deixis, distal demonstrative word (that)

Extract 11

Virginia Woolf describes the act of Laucrezia’s weeping while she is sitting in Regent’s park:

“ (1)She could not grow old and have no children!(2) She was very lonely, she was very unhappy! (3)She cried for the first time since they were married. (4)Far away he heard her sobbing;(5) he heard it accurately, he noticed it distinctly; (6) he compared it to a piston thumping; (7)But he felt nothing .”(p.74)

Woolf did not stop considering this concept of having children; she continues to discuss the issue as revealed in this extract. She introduces an image of Laucrezia when she becomes old and without children taking into account the fact that the company of children is indispensable during the parents’ late life.

The occurrence of syntactic negation signified in “not” together with epistemic modality “could” shows a contradictory view to that mentioned earlier in extract (10). That is, children are required. The logical presupposition expressed in the verb “grow” presents a sketch of Laucrezia as an old women because this is the nature of human beings. Woolf in sentence (2) repeats two successive declarative sentences to justify why Laucrezia prefers to be a mother during her

youth. In mentioning these causes through repetition, Woolf presents an opposing opinion to that stated by Laucrezia. Through the relational intensive process denoted by the verb “be”, Woolf offers these excuses and identifies Laucrezia as being lonesome and miserable woman. Therefore, she needs definitely some people such as her children to be around her in her late life. Thus, two different views headed for having children after marriage are offered here: the negative opinion cited through Laucrezia’s character and the positive one revealed in Woolf’s words.

The dilemma Laucrezia lives in is deduced in her performance of crying as shown in sentence (3). The material process expressed in the verb “cry” reveals the termination of her energy to stand against the troubles anymore. In presenting the act of Laucrezia and Septimus’s marriage in the form of passivization “they were married”, Woolf offers more status to this crucial act in one’s life ; it extremely affects the couple’s spiritual state which is the root for their accomplishment and victory in life.

Woolf in sentence (4) shows the lack of real tenderness and true communication between Septimus and Laucrezia. The reality of the spiritual distance between the two is grasped in using the word “far” which conveys this idea of being a way not only physically but also emotionally. The choice for the noun “sobbing” instead of “crying”, for example, indicates the great extent of Laucrezia’s inner pain and discomfort symbolized in this act of crying accompanied with an extraordinary sound. Woolf emphasizes Septimus’s hearing to Laucrezia’s weeping when she repeats not only the mental perceptual verb “hear” but also the pattern (Sub +be+ Adj) of the sentences (5) and (6).

Woolf numerates the acts Septimus performs when he hears Laucrezia’s weeping starting with the truthful hearing to her crying, the particular detecting to her sound, and then matching the latter with “ a piston thumping”. Equating this sound of sobbing with that of a piston embodied in using the verb “compare” reflects not only the intensity of this sound but also Septimus’s abhorrence and disgust towards such act.

In such comparison, Septimus (Woolf implicitly), actually mocks and criticizes Laucrezia’s hyperbolic crying. Hence, Woolf here breaches Grice’s maxim of quality and she provokes the readers to figure out the hidden sense conveyed through such association. That is, Woolf is against woman’s faintness and submission to distress and misery.

Finally, in sentence (7) Woolf reveals explicitly Septimus’s unresponsiveness to Laucrezia’s weeping through starting the sentence with the contrastive word “but” followed by the mental verb “feel” and the negative word “nothing”. The blending of these three tools namely: contrasting, representing action, and negating reveals the lack of intimacy, caring and affection between this couple. This in turn reflects the connection between the act of psychological abuse performed by an intimate partner on one hand and concepts like victimization, offensiveness and distress on the other.

Table 15

Tools and Syntactic Triggers in the Eleventh Extract

Sentence	Tool	Syntactic Triggers
1-“She could not grow old and have no children!”	Negating Hypothesizing	Syntactic negating (not) Epistemic modality (certainty), the modal verb (could)

	Assuming Negating	Logical presupposition ,change the state of the verb ,the verb (grow) Pronoun negating, the word (no)
2-“She was very lonely, she was very unhappy!”	Representing State	Relational process (intensive),the verb (be)
3-“She cried for the first time since they were married”	Representing Action Prioritizing	Material process (intention), the verb (cry) Transformation ,passive
4-“Far away he heard her sobbing”	Representing Action	Mental process (perception),the verb (hear)
5-“he heard it accurately, he noticed it distinctly ”	Representing Action Representing Action	Mental process (perception),the verb (hear) Mental process (cognition), the verb (notice)
6-“he compared it to a piston thumping”	Equating Implying	Metaphorical equivalence, the word (compare) Implicature, breaching Grice’s quality maxim, Irony
7-“But he felt nothing”	Contrasting Negating Representing Action	Contrastive opposition, the word (but) Pronoun negation, the word (nothing) Mental process (reaction) ,the verb (feel)

Extract 12

Clarissa Dalloway speaks with herself when her husband, Richard Dalloway, comes back home:

“ (1) And there is a dignity in people ,a solitude, even between husband and wife a gulf; (2)and that one must respect, thought Clarissa, watching him open the door; (3)for one would not part with it oneself, or take it, against his will, from one’s husband, without losing one’s independence;(4) one’s self-respect – something, after all, priceless.”(p.98)

This extract shows the existence of unspoken communication between Clarissa and her husband echoed through his preference to bring his wife, Clarissa, flowers instead of uttering the statement “I love you”. Thus, Clarissa again is presented as a victim of emotional drought as her husband always spends most of his day a way with his companies and prefers romantic acting than telling her directly his real emotions.

Following this act of receiving flowers silently, Clarissa in sentence (1) attempts to defend Richard’s behavior stating that his behavior is crucial to reserve her self-respect. The existential sentence including “be” refers to Clarissa’s privacy and independence.

Through prioritizing represented in delaying the subject “a gulf” and presenting first the prepositional phrase “between husband and wife”, Woolf reveals the presence of the emotional or psychological barrier between even those intimate people like a husband and wife. Woolf names this barrier a “gulf ” to show the difficulty of accessing one’s privacy and the complexity of achieving a real communication, as in the case of Clarissa.

Woolf, in sentence (2), presents Clarissa’s view regarding this concept of a barrier through resorting to (IT) method (indirect thought) that includes the subordinate clause followed by reporting clause. Again, Woolf offers priority to the subordinate clause “that one must respect” by introducing it before the

reporting clause “Clarissa thought”. This definitely denotes how respect and independence are crucial notions in Woolf’s view.

With the occurrence of deontic obligation symbolized in “must”, we, as readers, realize that Clarissa (Woolf implicitly) accepts to a certain extent this barrier between a husband and wife as it is closely connected with her individuality and objectivity. However, this sense of isolation sometimes is turned into this hatred feeling of loneliness and that is exactly what happens with Clarissa. She is not completely satisfied in her privacy as it leads to that loneliness and being with no one. This explains why Woolf tends to present Clarissa’s opinion in IT (indirect thought) method rather than, for instance, DT (direct thought). Clarissa in sentence (3) continues her speech regarding one’s personality stating that it is respected and prized as it contains a powerful and noble sense. Thus, having independence means power and authority.

Woolf introduces an image of a world where real communication between a husband and wife can be achieved only in the latter’s obedience to the former and then losing her individuality. The syntactic negation represented in the use of “not” together with the lexical negation implied in the words “against, without, lose” shape this world. Hence, Woolf confirms the nonappearance of self-respect and individuality with the real communication. She shows how real communication among people is not an easy task but it is central for maintenance contentment and joy. Such act is complex as it closely linked with that highly precious entity, one’s independence and respect.

Clarissa after all appreciates her own individuality and prefers to be alone in her thoughts. However, it is not clear to us, as readers, whether Clarissa states that in order to convince herself in what she acts in reality or she really believes in that. This illustrates more the difficulty of accessing one’s considerations and contemplations. That is, no one can determine whether Clarissa finds her happiness

in that emotional barrier between her and Richard or in the tangible communication with her close friends, Peter and Sally.

Table 16

Tools and Syntactic Triggers in the Twelfth Extract

Sentence	Tool	Syntactic Triggers
1-“And there is a dignity in people ,a solitude, even between husband and wife a gulf”	Naming Prioritizing	Choice of noun ,the noun (gulf) Information Structure ,the prepositional phrase precedes the object (gulf)
2-“and that one must respect, thought Clarissa, watching him open the door”	Presenting Others’ Thoughts Hypothesizing Prioritizing	Indirect Thought (IT),the verb (think) and subordinate clause with (that) Desirability modality, deontic (obligation),the modal verb (must) Information structure, the subordinate clause precedes the reporting clause
3-“for one would not part with it oneself, or take it, against his will, from one’s husband, without losing one’s independence”	Negating Hypothesizing Negating	Syntactic Negation , the word (not) Epistemic modality (certainty),the modal verb (would) Lexical negation ,the words (without, against, lose)
4-“one’s self-respect–something, after all, priceless”	Describing	Modification ,the noun (self-respect), the modifier (priceless)

Extract Thirteen

Virginia Woolf describes the relationship between Miss Kilman and Clarissa:

“(1) It was her flesh that she must control.(2) Clarissa Dalloway had insulted her. (3)That she expected.(4) But, she had not triumphed ;(5) She had not mastered the flesh.(6) Ugly, clumsy, Clarissa Dalloway had laughed at her for being that; (7) and had revived her fleshly desires, for she minded looking as she did beside Clarissa.(8) Nor could she talk as she did” (p.105).

Miss Kilman who has earlier been introduced (see extract five) as victim of poverty and bullying, is presented in this extract as a victor who defeats her pain and remains productive in her life. Since the beginning of this extract (in sentence (1)), Woolf, particularly in the subordinate clause “that she must control”, states implicitly that Miss Kilman is not overcome despite her continuous exposure to bullies. Woolf reveals overtly Clarissa’s immoral acts towards Miss Kilman as shown in sentences (2) as well as (6) that contain the two bullied verbs: “insult” and “laugh”. The occurrence of the material verb “insult” in past perfect tense illustrates how Miss Kilman has received continuous abuses from Clarissa.

The deontic obligation represented in the modal verb “must” reflects a significant issue regarding Miss Kilman. That is, she can be regarded as a victim only when Clarissa leads her to stop achieving crucial actions in her life such as teaching history. In such case, Kilman can be considered really a victim. Through presenting such fact in subordinate rather than main clause, Woolf offers more significance and emphasis to the idea of Kilman’s energetic body than that of her being dominated by Clarissa. Thus, Woolf here expresses her rejection to this critical concept of domination whether it is acted by man or woman.

In sentence (3), Woolf refers to Clarissa’s offensive act towards Kilman through using the distal deixis “that”. The occurrence of “that” before the subject “she” instead of following it reveals two crucial ideas. First, Woolf cares much for

those bullied acts such as insults or laughing as they have a significant spiritual impact on persons who expose to them. This explains why Woolf gives priority to this offensive act and mentions it first. Second, through using the distal rather than proximal deixis, Woolf reflects her denial to those immoral acts and intends to tell her readers that such kind of maltreatment (woman to woman) is no longer existing in their society.

Such insults, according to Woolf, are expected from rich people who belong to upper class like Clarissa. It is obvious then that using the material verb “expect” here denotes Woolf’s firm belief in the cruelty and brutality of this category of people. However, in sentences (4) and (5), Woolf announces Clarissa’s failure and Kilman’s victory. Through the contrastive opposition signified in the word “but”, Woolf compares between Clarissa and Kilman and introduces a positive image of the latter. The repetition of the syntactic negation linked with the material verb “master” confirms the difference between the two characters.

In sentence (6), Woolf lists openly why Clarissa mocks and scorns Kilman. Nothing relates to Kilman’s moralities and manners, but it is that matter of her ugliness and unattractiveness. The adjectives “ugly” and “clumsy” describe the extent of Kilman’s unlikeliness. Further, they denote how people are disrespected and offended for trifling and silly things like their clothes and outer appearance that lack any significance in reality. This in turn reflects Clarissa’s preference and fondness to the superficial world in which she attempts to find a real relationship.

Despite Clarissa’s performance of bullied acts towards Kilman, she does her a service which is refreshing her bodily wishes as shown in sentence (7) through the material verb “revive”. This certainly offers a suggestion that Kilman may have a physical relationship with Elizabeth which is the matter that Clarissa suspects.

Woolf in this extract, similar to what has been implied about the nature of the relationship between Clarissa and Sally, introduces a hint about the possibility of

Kilman’s physical relation with Clarissa’s daughter, Elizabeth. Hence, Woolf actually eludes from revealing such topics overtly in her novel and instead, she gives her readers clues that help in their interpretation.

The extract ends with Kilman’s refusal to be like Clarissa whether in her appearance or thoughts. The lexical negation signified in the words “minded” and “nor” conveys Kilman’s denial (Woolf implicitly) to that faked world of trivialities and superficialities.

Table 17

Tools and Syntactic Triggers in the Thirteenth Extract

Sentence	Tool	Syntactic Triggers
1-“It was her flesh that she must control”	Prioritizing Assuming Hypothesizing	Cleft sentence Logical presupposition, cleft sentence Desirability modality, deontic obligation, the modal verb (must)
2-“Clarissa Dalloway had insulted her.”	Representing Action	Material process (intention), the verb (insult)
3-“That she expected.”	Representing Space Prioritizing	Deixis, Distal demonstrative word (that) Information structure, the object (that) precedes the subject (she)
4-“But she had not triumphed”	Contrasting Negating	Contrastive opposition ,the word (but) Syntactic negation, the word (not)
5-“She had not mastered the flesh”	Negating Representing Action	Syntactic negation, the word (not) Material process, the verb (master)
6-“Ugly, clumsy, Clarissa	Describing	Modification, the implied noun

Dalloway had laughed at her for being that”		(Kilman),the modifier the words (clumsy, ugly)
7-“and had revived her fleshly desires, for she minded looking as she did beside Clarissa”	Representing Action Describing Negating	Material process (intention) ,the verb (revive) Modification, the noun (desires), the modifier (fleshly) Lexical negation, the word (minded)
8-“Nor could she talk as she did”	Negating Hypothesizing Equating	Lexical negation ,the word (nor) Epistemic modality (certainty), the modal verb (could) Metaphorical equivalence, the word (as)

Extract Fourteen

Woolf conveys Miss Kilman’s speech with herself as she walks down the Victoria Street:

“ (1) How nice it must be, she said, in the country; (2) struggling, as Mr. Whittaker had told her, with that violent grudge against the world which had scorned her, sneered at her, cast her off; (3) beginning with this indignity—the infliction of her unlovable body which people could not bear to see.(4) Do her hair as she might, her forehead remained like an egg, bald, white. (5) No clothes suited her. (6) She might buy anything. (7) And for a woman, of course, that meant never meeting the opposite sex.(8) Never would she come first with anyone” (p.106).

Woolf in this extract presents Kilman’s speech about herself starting with fighting with that oppressed world and ending with firm confidence in the eternally absence of men in her life. Utilizing the (IS) method of presenting others’ speech

reveals how Woolf is not sure that Kilman really enjoys that life of struggling with her burdened and cruel society. In fact, what Kilman utters belongs to Mr. Whittaker, a priest in a church who naturally rejects this idea of submitting to such harshness. The deontic obligation conveyed in the modal verb “must” refers to Mr. Whittaker’s belief in the compulsion of standing against violence, as in the case of Kilman.

The choice of the noun “struggling” in sentence (2) suggests the existence of a wrestle between two sides: the oppressed people and the brutal society. Additionally, Woolf describes the hate of those oppressed people as “violent” to reveal a crucial fact regarding this category of people who expose to brutal acts. That is, they react aggressively towards people who abuse them and here lies the hazard as the act results in creating violence and corruption. Labeling acts represented in the material verbs “scorn”, “sneer”, and finally “castoff” reflects Kilman’s much suffering from others’ ignorance and indifference.

In sentence (3), Kilman states the stages of that carelessness which are humiliation, ignorance and finally the disagreeability by others due to her ugliness. The morphological negation signified in “un loveable” denotes the lack of attractiveness in Kilman’s body. Further, the epistemic modality shown in “could” together with syntactic negation “not” confirm how Kilman is aware and certain of her deficiency and the absence of any attention from others.

Woolf mocks Kilman’s outlook as she compares Kilman’s forehead with a white egg. Such equating with an animate and white thing indicates Kilman’s old-style whether in her haircut or clothes that have no fascination. Yet, she still has this purity and clarity. The sense of possibility carried in “might” in sentences (4) and (6) expresses the likely chance of Kilman to be rich one day and thus her poverty and depriving come to an end.

The successive repetition of the word “never” in sentences (7) and (8) which carries a negative sense reveals the nonexistence of males in Kilman’s life and this is a natural consequence of her being unattractive, poor, and clumsy. Kilman firmly believes in her failure to gain or win a status in her society as she has nothing to be admired and appreciated. The epistemic modality conveyed in the modal verb “would” introduces this hypothetical world that lacks males and contains only depressed women. Woolf here implicitly refers to the First World War which is as disagreeable as Kilman. Its great impact embodied in the loss of men and the lack of contentment and security is similar to the effect of Kilman’s ugliness. Both share the same end which is the loss of males and engaging in distress.

Table 18

Tools and Syntactic Triggers in the Fourteenth Extract

Sentence	Tool	Syntactic Trigger
1-“How nice it must be, she said, in the country”	Hypothesizing Presenting Others’ Speeches Prioritizing	Desirability modality ,deontic (obligation), the modal verb (must) IS method, the verb (said) and the clause (How nice it must be in the country) The Information Structure ,the clause precedes the reported verb “said”
2-“struggling, as Mr. Whittaker had told her, with that violent grudge against the world which had scorned her, sneered at her, cast her off”	Naming Describing Negating	Nominalization, the noun (struggling) Modification, the noun “grudge” and the modifier “violent” Lexical negation ,the word “against”

	Representing Action	The material process (intensification) ,the verbs “scorn” and “cast off”
3-“beginning with this indignity—the infliction of her unlovable body which people could not bear to see”.	Negating Describing Hypothesizing Negating	Morphological negation, the words “indignity” and “unlovable” The modified noun “body” and the modifier “unloveable” Epistemic modality, certainty, the modal verb “could” Syntactic Negation, the word “not”
4- “ Do her hair as she might, her forehead remained like an egg, bald, white”.	Hypothesizing Equating	Epistemic modality, possibility, the modal verb “might” Metaphorical equivalence ,the word “like”
5-“ No clothes suited her.”	Negating	Lexical negation, the word “no”
6-“She might buy anything”.	Hypothesizing Representing Action	Epistemic modality, the possibility, the modal verb “might” Material process (intensification), the verb “buy”
7- “And for a woman, of course, that meant never meeting the opposite sex”.	Negating	Lexical negation, the word “never”
8-“ Never would she come first with anyone”.	Negation Hypothesizing	Lexical negation, the word “never” Epistemic modality, certainty, the modal verb “would”

Extract 15

Miss Kilman talks with her student, Elizabeth, while they have tea in Kensington:

“ (1) she said "I'm plain, I'm unhappy." (2) She knew it was idiotic.(3) But it was all those people passing—people with parcels who despised her, who made her say it.(4) However, she was Doris Kilman (5) She had her degree. (6) She was a woman who had made her way in the world. (7) Her knowledge of modern history was more than respectable. (8)"I don't pity myself," she said. (9)"I pity"—she meant to say "your mother" but no, she could not, not to Elizabeth.(10) "I pity other people," she said, "more."(p.108)

Woolf presents Kilman's speech through adopting (DS) method to reveal the truthfulness, seriousness and certainty in what Kilman says. The repetition of the subject and verb "I am" confirms more the reality of her suffering. However, she describes that issue of abusing as being "idiotic" as it fails to end those attempts of accomplishing her goals. She is a successful teacher of history. The mental relation in sentence (2) expressed in the cognitive verb "knew" shows how Kilman believes in her ability to control such distress and continue her way in life.

Kilman in sentence (3) states the reason behind her uttering a statement like "I'm plain, I'm unhappy". The contrastive word "but" accompanied with the cleft sentence "it was all" offers an image of the abuse that Kilman experiences in society. The much extent of People's ignorance and scorn to Kilman is reflected through announcing bitterly and openly her sorrow to Elizabeth, her student.

The logical presupposition (Kilman has stated a significant thing) comprised in the cleft sentence confirms further why Kilman misses her endurance and declares her suffering freely. Nonetheless, Kilman reveals her victory in sentence (4) and starts to identify herself through the relational verb "was". Unlike to what

has been stated in sentence (3), the concessive opposition represented in the word “however” introduces a positive sketch of Kilman despite the bullying she exposes to. Thus, the tool of contrasting is devoted here to introduce a self - confident woman who is ready to encounter all varieties of mistreatments such as bullying ,scorn, indignity and ignorance.

Since the beginning of sentence (5) until the end of (7), Kilman starts to list her qualifications starting and ending with the relational verbs “had” and “was”. This definitely indicates not only Kilman’s proudness of herself but also her supremacy as revealed in the logical presupposition ‘Her knowledge of history is superior’. In spite of struggling with all these acts of mistreatment, Kilman is able to control her pain and shape an optimistic pattern of living with others.

Again, Woolf , as in sentence (1), introduces Kilman speech through (DS) method to denote the certainty in Kilman’s speech. She asserts her feelings of sorrowfulness headed for those people who bully her such as Clarissa. The syntactic negation “do not” conveyed in sentence (8) reflects three crucial concerns First, Kilman’s preference to be a conqueror rather than a surrender. Second, her denial to be captivated by those feelings of pity and depression, and finally the firm belief in her power and persistence.

Instead of showing openly Clarissa’s name as being one of those people to whom she feels sad, Kilman indirectly refers to that in order not to hurt the feelings of Elizabeth. The epistemic modal verb “could” followed by the repetition of the negative word “not” approves Kilman’s rejection to announce freely her abhorrence to Clarissa as she is the mother of Elizabeth, the young woman whom she admires much.

Further, Kilman admits indirectly her inner feelings of sorrow to other people when she ends her speech with the comparative word “more”, as shown in

sentence (10). Stating that ‘ she feels more pity towards others’ assumes logically that she already owns a deep pity to persons including Clarissa and even herself.

The indirectness in Kilman’s speech indicates Woolf’s tendency to hide this negative image of Kilman and keeps introducing her as a symbol of a respectful and an influential woman who cares much for ones whom she loves. Hence, Kilman appears to be a victor and powerful woman who continuously attains triumph in her work; she fights bravely her inner sufferings that are caused by the bullying and mistreatment she exposes to.

Table 19

Tools and Syntactic Triggers in the Fifteenth Extract

Sentence	Tool	Syntactic Triggers
1-“ she said "I'm plain, I'm unhappy." ”	Presenting Others’ Speech Representing State	(DS) Method Relational Process (intensive),the verb (be)
2-“She knew it was idiotic”	Representing Action	Mental Process (cognition), the verb (knew)
3-“But it was all those people passing—people with parcels who despised her, who made her say it”	Contrasting Prioritizing Assuming	Contrastive Opposition ,the word (but) Cleft sentence” it was all those people who made her say it” Logical presupposition, the cleft sentence
4-“However, she was Doris Kilman”	Contrasting Representing State	Concessive opposition ,the word (however) Relational process (intensive), the verb (be)
5-“She had her degree.”	Representing State	Relational process (possessiveness),the verb (had)

6-“She was a woman who had made her way in the world”	Representing State Prioritizing	Relational process (intensive),the verb (be) Subordination, the sentence “who had made her way in the world”
7-“Her knowledge of modern history was more than respectable.”	Representing State Assuming	Relational process, the verb (was) Logical presupposition, comparative word (more)
8- “ "I don't pity myself," she said.”	Presenting Others’ Speech	(DS) method
9- “ "I pity"—she meant to say "your mother" but no, she could not, not to Elizabeth”	Presenting Others’ Speech Contrasting Negating Hypothesizing Negating	(DS) method Contrastive Opposition ,the word (but) Pronoun negation, the word (no) Epistemic modality,(certainty) the modal verb (could) Syntactic Negation ,the word (not)
10- “ "I pity other people," she said, "more." ”	Presenting Others’ Speech Assuming	(DS) Method Logical Presupposition, the comparative word (more)

Extract 16

During the party, lady Bradshaw and her husband Sir William tell Clarissa and others about Septimus’s suicide:

“ (1)A young man (that is what Sir William is telling Mr. Dalloway) had killed himself. (2)He had been in the army.” (3)Oh! thought Clarissa, in the middle of my party; (4) here’s death, she thought”(p.150).

Sir William and his wife, Bradshaw, have arrived late to Clarissa's party. Accordingly, lady Bradshaw tells Clarissa the reason behind that stating how Septimus has committed suicide. Again, Woolf in this extract introduces Clarissa as a victim of fear from death which can intervene with the details of her daily life such as having a party.

Through the material process represented in the verb 'kill', Sir William explains to Mr. Dalloway the event of suicide, as shown in sentence (1). Instead of uttering his name, Septimus, he says "a young man" to reveal two facts. First, he does not know the person who has committed suicide and this emphasizes how the victim, Septimus, lives in isolation from people because of his mental sickness. Second the dead person is still young and this reflects Sir William's feelings of sympathy and sorrow towards that man. The way Sir William describes the man's death in sentence (2) highlights the British upper-class disregard to the actual state of war veterans who suffer from post-traumatic stress disorder (PTSD). The use of the relational process indicated in the verb "be" identifies the earlier existence of the dead person in the army. This in turn suggests that his presence there leads to the act of committing suicide. Thus, Woolf intentionally presents such description for the event of suicide. That is, she intends to designate the wicked impact the First World War generates in the psychological state of British soldiers, as in the case of Septimus. Woolf is entirely against this concept of war believing that war, similar to death, means the end of every lively and remarkable issue in the world.

In sentence (3), initially Clarissa appears to be surprised rather than distraught or affected by this sad event as expressed in stating the word "oh". Her reaction is displayed through the mental process signified in the verb "think". After her being a way for a moment from the social hostess style, Clarissa adopts the news in a different way. She is not fully surprised in that event of suicide believing that death

appears to intrude the details of daily life as in the case of hearing the bad news of Septimus’s suicide during her party.

For Clarissa, the looming reality of death is present everywhere; it is so near. The proximal place deictic “here” preceding the verb “be” in sentence (4) reflects the closeness of death to Clarissa. Woolf intends to show Clarissa’s view headed for the idea of death through adopting IT method. In doing so, Woolf offers a suggestion that Clarissa no longer fears death as she, similar to Septimus, may find her joy and true companionship in this act. Further, in giving priority to the clause “here is death” and delaying the reporting clause “she thought”, Woolf emphasizes more the nearness of Clarissa to death.

Table 20

Tools and Syntactic Triggers in the Sixteenth Extract

Sentence	Tool	Syntactic Triggers
1-“A young man (that is what Sir William is telling Mr. Dalloway) had killed himself.”	Representing Action Naming Describing	Material process (intention), the verb (kill) Choice of noun ,the noun (man) Modification, the modified noun (man) and the modifier (young)
2-“He had been in the army.”	Representing State	Material process, (intensive),the verb (be)
3-“Oh! thought Clarissa, in the middle of my party”	Representing Action	Mental process (cognition),the verb (think)
4-“here’s death, she thought”	Representing Space Presenting Other’s Thought Prioritizing	Deixis, Proximal place deictic word (here) IT (Indirect thought) Information structure ,the clause

		“here is the death” precedes the reporting verb “she thought”
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Extract 17

Virginia Woolf describes Clarissa’s feelings after this event of Septimus’s suicide:

“ (1)She must go back to them.(2) But what an extraordinary night! (3)She felt somehow very like him – the young man who had killed himself. (4)She felt glad that he had done it, thrown it away. (5)The clock was striking. (6)The leaden circles dissolved in the air.(7) He made her feel the beauty; (8) He made her feel the fun. (9)But she must go back. (10)She must assemble. (11)She must find Sally and Peter”(p. 152-153)

After introducing Clarissa as a victim of fear from death in some earlier extracts (for instance, the twelfth extract), Woolf offers a novel image of Clarissa who is no more afraid of death. This extract then presents Clarissa as a victor rather than a victim as it will be revealed in the next lines.

After spending some moments of despair and darkness, Clarissa is able to perceive Septimus’s suicide as a great, powerful, and even positive performance of independence and communication.

Through this deontic obligation occurred in sentence (1) and represented in the modal verb “must”, Woolf expresses this fact of Clarissa’s power. That is, it is time now to return back to those people with whom she feels contented and satisfied. Instead of stating explicitly the names of those people, Woolf intends intentionally to refer to them initially (in sentence 1) by using the personal deixis “them” and finally , in sentence (11) particularly, she mentions their names, Sally and Peter.

Woolf actually intends to reveal the absence of those two persons in Clarissa's life for a long time; they have been friends through youth and then they have departed away for several years. Clarissa has no idea about their residences now; they are no close friends now. Accordingly, Woolf mentions their names lastly in order to evade ambiguity and clarify to her readers who are those people that represent power to Clarissa. Hence, the source of Clarissa's supremacy is far now and she must go back to her old friends for gaining joy, true companionship and power as well.

In sentences (2, 3, 4), Woolf shows Clarissa's reaction towards Septimus's suicide. Presenting another world through the contrastive word "but" illustrates how Clarissa perceives this act. For Clarissa, though the night of this happening is shocking and strange, she feels happy as this may offer Septimus an opportunity for creating a kind of unity with another person. Thus, according to Clarissa, his performance is that of defiance and powerful communication.

The verb "feel" accompanied with the equating item "like" shows explicitly not only Clarissa's feelings of delight but also this sense of her kinship with Septimus. Both are concerned with death and fascinated with communication and loneliness. Yet, their likenesses only highlight their divergences. That is, Septimus has resisted alone and then ended his life in this act of suicide whereas Clarissa has come to be wrapped up in the trivial superficialities that belong to upper class life.

Woolf actually gives eminence to Clarissa's feelings of joy regarding this horrible act more than the act itself, as produced in sentence (4). Stating how one kills himself in subordinate rather than main clause reveals that more. Now Clarissa begins to perceive more those details in life. She finds exquisiteness and attractiveness in everything around her such as the striking of a clock; she now, unlike her condition before, enjoys life. Woolf, from sentence (5) to (8), points out that situation through utilizing the material process as appeared in (7), and (8). In

addition, the repetition of the words “he made her feel” indicates the positive role that Sally and Peter have in Clarissa’s life.

Again, Woolf emphasizes the necessity of Clarissa’s resorting to her old friends through the repetition of the same phrase that contains the modal verb “must” in three successive sentences: (9),(10), and (11). The sense of obligation appeared here denotes the three steps Clarissa has to perform. These are: reviving the true friendship with her old friends, meeting together once more, and finally finding their residence soon.

It is obvious now that Woolf starts and ends this extract with this tool of hypothesizing for introducing the hypothetical world Clarissa intends to live in. It is the world of power, delight, communion, and intimacy. Hence, Clarissa is no more a victim of loneliness and isolation as she will be the victor who gives up all sources of her misery.

Table 21

Tools and Syntactic Triggers in the Seventeenth Extract

Sentence	Tool	Syntactic Triggers
1-“She must go back to them”	Hypothesizing Representing Space	Desirability modality, deontic obligation, the modal verb (must) Deixis ,personal deictic word (them)
2-“But what an extraordinary night!”	Contrasting Describing	Contrastive opposition ,the word (but) Modification, the noun (night) and the modifier (extraordinary)
3-“She felt somehow very like	Representing Action	Mental process (reaction),the

him – the young man who had killed himself.”	Equating Representing Action	verb (feel) Metaphorical equivalence ,the word (like) Material process (intention), the verb (kill)
4-“She felt glad that he had done it, thrown it away.”	Representing Action Prioritizing Representing Action	Mental process (reaction),the verb (feel) Subordination ,the clause “that he had done it” Material process (intention), the verb (do)
5- “The clock was striking.”	Representing Action	Material process (event),the verb (strike)
6- “The leaden circles dissolved in the air.”	Representing Action	Material process (event),the verb (dissolve)
7-“He made her feel the beauty”	Representing Action	Mental process (reaction),the verb (feel)
8-“made her feel the fun.”	Representing Action	Mental process (reaction),the verb (feel)
9-“But she must go back”	Contrasting Hypothesizing	Contrastive opposition ,the word (but) Desirability modality, deontic obligation, the modal verb (must)
10-“She must assemble”	Hypothesizing	Desirability modality, deontic obligation ,the modal verb (must)
11-“She must find Sally and Peter”	Hypothesizing	Desirability modality deontic obligation, the modal verb (must)

4.2.2 Analysis of *The Color Purple*

Extract 1

Celie talks about her mother in her letter to God:

“(1) Last spring after little Lucious come I heard them fussing. (2) He was pulling on her arm. (3) She say It too soon, Fonso, I ain’t well. (4) Finally he leave her alone. (5) A week go by, he pulling on her arm again. (6) She say Naw, I ain’t gonna.(7) Can’t you see I’m already half dead, an all of these children.” (p. 17)

Celie’s mother is the first victim offered in *The Color Purple* through Celie’s speech with God. It is significant to mention that the only reference to Celie’s mother is restricted to this extract and this justifies its importance. Since the beginning of the extract till the end, Celie describes the nonstop abuse her mother experiences from her husband, Fonso.

Three categories of transitivity process are utilized here: the mental process (perception) signified in the verb “hear” in sentence (1), the material process (intention) represented in the verb “pull on” and “leave” in sentences (2),(4) and finally relational process denoted in verb “be” as shown in (7).

Walker reflects openly how the sick mother is a passive person who accepts that constant ill treatment, cruelty and bodily abuse from her husband. This fact is indicated in the verb “pull” which reflects the way Fonso used to follow in dealing with his wife. The verb “pull ” is usually mentioned when one talks about animals or inanimate things. However, it seems that the wife has no objection for Fonso’s ill-treatment and her sickness is the only excuse for disobedience. For the mental process, the verb “hear” reveals how Celie as well as her younger brother, Lucious,

have witnessed that scenario. This in turn echoes the publication of the father's oppression and the mother's submission and weakness.

Regarding the relational intensive verb "be", it identifies Celie's mother as a sick woman who becomes extremely tired for giving birth many children. The mother describes herself as "half dead" in sentence (7) to denote the extent of her sickness and tiredness since her marriage from Fonso. In addition, she wants to reveal how her physical relationship with Fonso will turn her completely to a dead woman as this act means the loss of her humanity.

It is obvious then that Walker from the beginning of the novel introduces a poor image of woman whose duty is to work at home, give birth and obey the husband blindly though the latter has no respect to her humanity. Nevertheless, the refutation of Celie's mother to follow Fonso suggests a hint to woman's revolution against man's oppression in the future.

Walker adopts direct method and the verb "say" in presenting the mother's speech in (3) and (6) "She say It too soon, Fonso, I ain't well" and "Naw, I ain't gonna" to express the truthfulness in what the mother states.

Additionally, syntactic negation "not" in (3) shows the nonexistence of health in the mother's body. On the other hand, the same category of negation in (6) and (7) reflects the temporal rejection of the mother to follow Fonso because of her sickness. Thus, negation first signifies the result of constant abuse towards the mother represented in having a sick body and then negation symbolizes the mother's resistance to the father's tyranny.

Epistemic modality occurred in sentence (7) through the modal verb "can" reveals the mother's certainty of Fonso's carelessness and indifference about her bad health. Finally, the personal deixes appeared in this extract "she, he, them"

highlight the existence of a spiritual barrier between Celie on one hand and the mother and Fanso on the other. That is, Celie receives no care, attention, respect and sympathy from those two persons particularly even though they are supposed to be the closest and most compassionate ones with her.

It is possible to say that Walker summarizes the main theme of her novel in this early extract which is woman’s victimization by man and then defying to gain independency and freedom.

Table 22

Tools and Syntactic Triggers in the First Extract

Sentence	Tool	Syntactic Triggers
(1) “ Last spring after little Lucious come I heard them fussing.”	Representing Action	Mental process (perception),the verb (hear)
(2) “He was pulling on her arm.”	Representing Action	Material process (intention),the verb (pull on)
(3) “She say It too soon, Fonso, I ain’t well.”	Presenting Others’ Speech Representing Action Representing State Negating	Direct method (DS) Verbalization, the sayer (she),the verbiage “It too soon, Fonso, I ain’t well Relational process (intensive),the verb “be” Syntactic negation “not”
(4) “Finally he leave her alone.”	Representing Action	Material process (intention),the verb (leave)
(5) “A week go by, he pulling on her arm again.”	Representing Action	Material process (intention),the verb (pull on)

(6) “She say Naw, I ain’t gonna.”	Presenting Others’ Speech Representing Action Negating	Direct method (DS) Verbalization, the sayer (she), the verbiage “Naw, I ain’t gonna.” Syntactic negation, the word (not)
7) “Can’t you see I’m already half dead, an all of these chilren.”	Hypothesizing Negating Representing State	Epistemic modality (certainty), the modal verb (can) Syntactic negation “not” Relational process (intensive),the verb (be)

Extract Two

Celie to God :

“ (1) He beat me today cause he say I winked at a boy in church. (2)I may have got something in my eye but I didn’t wink . (3) I don’t even look at mens.(4) That’s the truth.(5) I look at women, tho, cause I’m not scared of them. (6) Maybe cause my mama cuss me you think I kept mad at her. (7)But I ain’, I felt sorry for mama.”(p.21)

Walker presents Celie in this extract as a victim of physical abuse achieved by the man who is supposed to be her biological father. This means that Celie is exposed to oppression from an intimate person and this definitely rises the deepness of her pain. In sentence (1), the material process represented in the verb “beat” reflects openly the violent act Celie exposes to. Mentioning the reason behind her father’s act in a subordinated clause “cause he say I winked at a boy in church” rather than main one shows the triviality of that reason compared with its intense reaction which is “beating”.

Through contrastive opposition denoted in “but”, Walker introduces in (2) two opposite images: the possible image of Celie who winks revealed through the modal verb “may” and the confident one where Celie totally denies that act of winking. The syntactic negation here “not” shows obviously that denial. Similarly, the syntactic negation in (3) indicates Celie’s rejection to even looking at men which in turn reflects her profound hate and refusal to that group of people. However, the distal demonstrative deixis “that” in (4) confirms the remoteness of that fact as men are everywhere.

Celie prefers women with whom she finds security and peace. Again, in (5) the syntactic negation “not” included in the subordinated clause “cause I’m not scared of them” shows further Celie’s denial but this time to that fear from women. Hence the repeated negation in (2), (3) and (5) emphasizes the concept of denial. Stating Celie’s preference to woman in main clause instead of subordinate one shows the energetic role of women in Celie’s life, the fact the readers will be aware of later on. Thus, Walker in adopting prioritizing represented in utilizing subordination offers a suggestion that women will have a positive part in revolving Celie’s troubled life.

Finally, in (6), Walker refers to the probability of Celie’s suffering from even her mother as shown through the modal verb “may”. The sense of uncertainty conveyed here confirms the fact that Celie’s experiences no physical abuse from her mother. However, the weak mother fails to protect Celie from the brutality of her husband. The syntactic negation in (7) and the mental process shown in the verb “feel” expose the presence of love and care between Celie and her mother.

Table 23

Tools and Syntactic Triggers in The Second Extract

Sentence	Tool	Syntactic Triggers
(1) “He beat me today cause he say I winked at a boy in church .”	Representing Action Prioritizing Representing Action	Material process (intention), the verb (beat) Subordination ,the clause “ cause he say I winked at a boy in church”. Material process (intention), the verb (wink)
(2) “I may have got somethin in my eye but I didn’t wink.”	Hypothesizing Negating	Epistemic modality(uncertainty),the modal verb (may) Syntactic negation, the word (not)
(3) “I don’t even look at mens”	Negating Representing Action	Syntactic negation, the word (not) Mental process (perception),the verb (look)
(4) “That’s the truth”	Representing State Representing Space	Relational process (intensive), the verb (be) Deixis system (Distal),the demonstrative pronoun (that)
(5) “I look at women, tho, cause I’m not scared of them.”	Representing Action Negating Prioritizing	Mental process (perception),the verb (look) Syntactic negation, the word (not) Subordination, the clause “cause I’m not scared of them.”
(6) “Maybe cause my mama cuss me”	Hypothesizing Representing Action	Epistemic modality (uncertainty),the modal verb (may) Material process (intention),the verb (cuss)
(7) “But I ain’, I felt sorry for mama.”	Negating	Syntactic negation , the word (not)

	Contrasting	Contrastive opposition ,the word (but)
	Representing Action	Mental process (reaction),the verb (feel)

Extract 3

Celie to God :

“ (1) I spend my wedding day running from the oldest boy. (2) He twelve. (3) His mama died in his arms and he don’t want to hear nothing bout no new one. (4) He pick up a rock and laid my head open. (5) The blood run all down tween my breasts.” (p.28)

Similar to extract 2 , Celie here is a victim of physical abuse achieved this time by the oldest son of her husband. The material process signified in the verb “spend” shows how Celie during the night of her wedding experiences the act of oppression. In (2), the relational process represented in the verb “be” identifies the actor of that violent act as the oldest one among the children of Celie’s husband. This in turn reveals that Celie’s marriage from that man means living in misery with offensive and impolite children.

Again, the material process denoted in the verb “die” explains the reason behind the aggressive act of the son towards Celie .That is, he witnesses the death of his mother. In addition, the two categories of negation appeared in the same sentence namely: syntactic “not” and pronoun “ nothing, no” clearly show the extent of his rejection to the presence of Celie instead of his mother.

In (4) and (5), Celie states the details of the son’s violent act and mentions the steps the son practices when he abuses her. For instance, the instrument he uses

(rock) and the heavy flow of blood from her head. Such details are conveyed through the material verbs “pickup” “laid” and “run” respectively. Mentioning even the little details in the incident reflects the strong psychological impact of the oppression against Celie in addition to uncovering the extent of children’s brutality.

Table 24

Tools and Syntactic Triggers in the Third Extract

Sentence	Tool	Syntactic Triggers
(1) “I spend my wedding day running from the oldest boy.”	Representing Action	Material process (event), the verb (spend)
(2) “He twelve.”	Representing State	Relational Process(intensive), the verb (be)
(3) “ His mama died in his arms and he don’t want to hear nothing bout no new one.”	Representing Action	Material process (event), the verb (die)
	Negating	Syntactic negation, the word (not)
	Negating	Pronoun negation, the word (nothing)
(4) “He pick up a rock and laid my head open.”	Negating	Pronoun negation, the word (no)
	Representing Action	Material process (intention), the verb (pickup)
(5) “The blood run all down tween my breasts”	Representing Action	Material process (event),the verb (laid)
	Representing Action	Material process (event), the verb (run)

Extract 4

Celie to God :

“ (1) He beat me like he beat the children. (2) Cept he don’t never hardly beat them. (3) He say, Celie, git the belt.(4) It all I can do not to cry.(5) I make myself wood. (6) I say to myself, Celie, you a tree” (p.39)

Celie in this extract describes herself as a victim who reacts submissively against the violence she exposes to. She compares the bad treatment she receives from her husband with that children experience. In equalizing Celie with children represented in the word “like”, Walker offers the fact that woman is regarded as an immature and foolish individual in her society. That is, woman, similar to a child, behaves unwisely and irrationally. Consequently, both deserve the same punishment. Another expressed point is woman’s marginalization in American-African society.

The repetition of three words that all carry the sense of negation “do not” “never” and “hardly” in (2) emphasizes the nonexistence of brutality in the father’s treatment with his children. What the father actually does is threatening in beating with a belt as shown in (3).Walker utilizes the direct speech method and verbalization process in presenting what the father utters in order to express the truthfulness of two facts. First, the father’s evil nature represented in his spiritual abuse with even his children. Though the father has no physical act with them, frightening with whipping definitely leads to develop the children’s savagery and cruelty with others as reflected in their violence with Celie.

The second truth revealed through adopting the direct method in conveying the father’s speech is Celie’s exclusive exposure to physical abuse from her husband. In addition to indicating the absence of love between the couple, this

truth uncovers the oppression the black women experience even from men who belong to the same group: American- African. Again, negating in (4) shows Celie's denial of crying despite that exposure to physical abuse. What is more, Celie matches herself with a piece of wood. Walker utilizes intensive relational equivalence symbolized in the word "make" to present the image of a woman with no soul. That is, Celie is no more considered to be a human. Celie's body, like the wood that passively accepts the process of perforation with nails, has no resistance to the repeated physical assaults.

It is obvious then that Celie escapes from her husband's mental and physical brutality by imagining herself a piece of wood. In doing so, Celie gains another way for personal relief in addition to that act of writing letters to God. This in turn indicates that Celie continues to acquire inner inclination and strength for struggling through these two acts: writing to God and imagining.

In (6), the logical presupposition "Celie is a tree" denoted in the state verb "make" refers to Celie's transformation from being a human to nonhuman. Once more, Walker presents Celie's speech through verbalization process and direct speech method to reveal the faithfulness in Celie's condition.

Further, intensive relational equivalence embodied in the sentence " Celie, you a tree", shows the representation of Celie as a tree. That is, similar to any lifeless entity such as a "tree", Celie has nothing alive. Yet, she, comparable with the tree, survives to let others be gratified. What Celie performs in her life has no relation with her existence as a human being. She only occupies in serving unquestioningly others.

Table 25*Tools and Syntactic Triggers in the Fourth Extract*

Sentence	Tool	Syntactic Triggers
“(1) He beat me like he beat the children.”	Representing Action Equalizing	Material process (intention),the verb (beat) Metaphorical equivalence ,the word (like)
(2) “Cept he don’t never hardly beat them.”	Negating Negating Negating Representing Action	Syntactic negation ,the word (not) Lexical negation, the word (never) Lexical negation, the word (hardly) Material process (intention),the verb (beat)
(3) “ He say, Celie, git the belt.”	Presenting Others’ Speech Representing Action	Direct method (DS) Verbalization, the sayer (he),the verbiage “Celie, git the belt”.
4) “It all I can do not to cry.”	Negating Representing Action	Syntactic Negation, the word (not) Material process (supervention), the verb (cry)
5) “I make myself wood.”	Equalizing Assuming	Intensive relational equivalence, the word (make) Logical presupposition ,state verb (make)
(6) “I say to myself, Celie, you a tree”	Presenting Others’ Speech Representing Action	Direct method (DS) Verbalization, the sayer (Celie), the verbiage “Celie ,you a tree”.

	Equalizing	Intensive relational equivalence, the deleted verb (be) in “Celie, you a tree”.
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Extract 5

Celie talks with God about Sofia and Harpo:

“ (1) He jump up to put a hammer lock under her chin.(2) She throw him. (3) He fall bam up against the stove. (4) She say, All my life I had to fight.(5)I had to fight my daddy”.(P.54)

Sofia is the second victim presented incidentally in *The Color Purple* through Celie’s letters with God. Sofia is Celie’s step daughter-in-law who marries Harpo, the son of Celie’s husband, against their parents’ will.

In this extract, Walker introduces a portrayal of a woman who strongly rejects man’s domination and this definitely explains the reason behind her exposure to physical violence. In (1), the material process signified in the verb “jump up” shows Harpo’s cruel act towards Sofia who, unlike Celie, rejects to be submissive. The issue of controlling Sofia is not an easy task as she is stronger than Harpo. Sentence (2), in contrast to (1), reveals Sofia’s denial to that violence as reflected in her intense reaction. This means that Sofia retaliates Harpo the lesson of respect and obedience whenever he attempts to hit her. The extent of Sofia’s strength is clearly shown through the material process represented in the verbs “throw” and “fall”. Thus, both (2) and (3) reflect Sofia’s power and struggle against man’s domination.

Through utilizing direct method (DS) and verbalization process in presenting Sofia’s speech “All my life I had to fight”, Walker refers to Sofia’s resilient nature

as shown in (4). Sofia’s strength is further revealed through the modal verb “had to” which indicates the necessity to fight against oppression. Here, Walker confirms a crucial fact regarding woman’s liberation and individuality that is impossible to be realized without struggling.

Again, Sofia in (5) reveals the necessity for woman to reject man’s domination no matter what close relation exists between the two as in the case of Sofia and her husband. The modal verb “had to” illustrates clearly such need. Moreover, repetition of the same sense of obligation symbolized in the appearance of “had to” in (4) and (5) respectively confirms the idea that freedom and independency mean the inevitability of fighting.

Table 26

Tools and Syntactic Triggers in the Fifth Extract

Sentence	Tool	Syntactic Trigger
(1) “ He jump up to put a hammer lock under her chin”	Representing Action	Material process (intention), the verb (jump up)
	Representing Action	Material process (intention), the verb (put)
(2) “ she throw him.”	Representing Action	Material process (intention), the verb (throw)
(3) “He fall bam up against the stove.”	Representing Action	Material process (supervention), the verb (fall)
(4) “She say, All my life I had to fight.”	Presenting Others’ Speech Representing Action	Direct Speech method (DS) Verbalization, the sayer (she) and the verbiage “all my life I had to fight” Desirability, deontic modality

	Hypothesizing	(obligation), the modal verb (had to)
5) "I had to fight my daddy".	Hypothesizing	Desirability, deontic modality (obligation), the modal verb (had to)

Extract 6

Sofia to Celie :

“ (1) I had to fight my brothers. (2) I had to fight my cousins and my uncles. (3) A girl child ain’t safe in a family of men. (4) But I never thought I’d have to fight in my own house. (5) She let out her breath. I loves Harpo, she say. (6) God knows I do. (7) But I’ll kill him dead before I let him beat me.” (p.56)

Since the beginning of this extract till the end, Walker introduces Sofia as a durable woman who used to struggle with men for gaining her individuality and independency. Thus, Sofia is presented here, similar to extract (4), as a victim who reacts positively against oppression.

In her speech with Celie, Sofia shares the emotional pain she experiences with her husband believing that only with women group she can find secure and safety. Likewise, Celie gets some strength in addition to that feeling of safety in her company with Sofia. Hence, this extract actually shows the unremitting union between those two victims, Celie and Sofia, though both react differently to those acts of victimization.

The repetition of the expression “ I had to fight” that contains deontic modality represented in the modal verb “had to” in (1) and (2) reveals woman’s necessity to fight for gaining liberation. This offers a suggestion that fighting is

closely linked with freedom. That is, no self-determination can be gained without shedding blood as in the case of Sofia.

Through syntactic negation occurred in (3), Sofia refers to the lack of safety in woman’s life as the latter is shared with man. However, the lexical negation presented in (4) “never” denotes Sofia’s optimistic expectation to find safety with the man whom she really loves. Walker utilizes here the appositive word “but” to offer that positive world of security.

In (5), Sofia openly expresses her deep love to Harpo. Walker’s choice to the direct method and verbalization process emphasizes the faithfulness and truthfulness in her claim. What is more, the way she breaths out while asserting that fact further confirms the reality of her love to Harpo. Again, in (6) and through mentioning the name “God” with the mental verb “know”, Sofia adds more emphasis to what she asserts in (5) as God knows the secrets of heart.

Finally, in (7), Walker presents an opposing issue to what is revealed in (6) through the appositive word “but” that denotes the negative world where death, struggle and blood exist. The epistemic modality represented in the modal verb “will” confirms Sofia’s determination to never give up standing against man’s oppression. The material process symbolized in the verbs “kill” and “beat” obviously explains Sofia’s insistence to resort to violence since it is the way for living peacefully and preventing Harpo’s brutality.

Table 27

Tools and Syntactic Triggers in the Sixth Extract

Sentence	Tool	Syntactic Triggers
“ (1) I had to fight my	Hypothesizing	Desirability, deontic (obligation), the

brothers.”	Representing Action	modal verb (had to) Material process (intention),the verb (fight)
(2) “I had to fight my cousins and my uncles.”	Hypothesizing Representing Action	Desirability, deontic (obligation), the modal verb (had to) Material process (intention), the verb (fight)
(3) “A girl child ain’t safe in a family of men.”	Negating	Syntactic negation, the word (not)
(4) “But I never thought I’d have to fight in my own house.”	Contrasting Negating Hypothesizing Representing Action	Contrastive opposition, the word (but) Lexical negation, the word (never) Desirability, deontic (obligation),the modal verb (have to) Material process (intention), the verb (fight)
(5) “She let out her breath. I loves Harpo, she say.”	Representing Action Representing Action Presenting Others’ Speech Representing Action	Material process (supervention), the verb (let out) Mental process (reaction), the verb (love) Direct method (DS) Verbalization, the sayer (she) and the verbiage “I loves Harpo”
(6) “God knows I do.”	Representing Action	Mental process (cognition),the verb (know)
(7) “But I’ll kill him dead before I let him beat me.”	Contrasting Representing Action	Contrastive opposition , the word (but) Material process (intention), the verb (kill)

Extract 7

Sofia to Celie

“ (1) You know the worst part? she say. (2)The worst part is I don’t think he notice. (3) He git up there and enjoy himself just the same.(4) No matter what I’m thinking (5) No matter what I feel.(6) Heart feeling don’t even seem to enter into it (7) The fact he can do it like that make me want to kill ”. (p.81)

Similar to the fifth and sixth extracts, Walker in this extract introduces Sofia as a victim of man’s oppression. However, Sofia this time, unlike the previous cases, is abused psychologically rather than physically.

Again, Sofia shares her misery with Celie, the woman whom she trusts much. Walker adopts the direct method (DS) and verbalization process in (1) for revealing the extent of faithfulness in Sofia’s speech. In (2), Sofia asserts that traits like carelessness, selfishness and indifference represent the most awful bases in her relation with her husband. Walker describes such features as the “worst” and she repeats the expression “ the worst part ” to emphasize their vital role in terminating the relation between man and woman. Adding to this, the existential presupposition denoted through the phrase “ the worst part” assumes the existence of other immoral qualities in man’s nature. Further, the syntactic negation “not” appeared in (2) emphasizes more man’s disregard to woman’s humanity.

Sofia goes further in (3), (4) and (5) to state how Harpo, similar to Celie’s husband, gives attention only to his momentary instincts and gratification no matter how she thinks or feels at those moments of his enjoyment. The material verbs “enjoy, think” and the mental one “feel” obviously show the emotional barrier between each couple. The repetition of the pronoun negation occurred in (4) and (5), “no”, refers to men’s selfishness and carelessness. Thus, one can notice

that qualities like domination, carelessness and selfishness are part of man’s nature. What is worse, such bad features survive even with the presence of real love as in the case of Sofia and Harpo.

The syntactic negation “not” in (6) confirms more Harpo’s emotionlessness which leads to the revival of Sofia’s violence. Through the modal verb “can” in (7), Sofia once more shows the certainty of her much disgust from Harpo’s indifference during their physical relation. The extent of her abhorrence generates that plea of committing a crime as revealed through the material verb “kill”. The logical presupposition indicated through the verb “make” assumes the conversion in Sofia’s nature from being a peaceful and compassionate woman to violent and cruel one.

Accordingly, Sofia ,like Celie, is a victim who experiences both the physical as well as the psychological abuse from a partner. Still, Sofia, in contrast with Celie, resorts to violence as she believes that it is a tactic for defending and realizing her existence as a human being.

Table 28

Tools and Syntactic Triggers in the Seventh Extract

Sentence	Tool	Syntactic Triggers
“ (1) You know the worst part? she say.”	Presenting Others’ Speech Representing Action Describing	Direct method (DS) Verbalization process, the sayer (she) and the verbiage “You know the worst part?” Modification, the adjective “worst” and the modified “part”

	Assuming	Existential presupposition (Det+NP), “there are other bad qualities”
(2) “The worst part is I don’t think he notice.”	Assuming Describing Negating	Existential presupposition (Det+NP), “there are other bad qualities Modification ,the adjective (worst) and the modified (part). Syntactic negation, the word (not)
(3) “He git up there and enjoy himself just the same.”	Representing Action	Material process (intention), the verb (enjoy)
(4) “No matter what I’m Thinking”	Negating Representing Action	Pronoun negation, the word (no) Mental process (cognition), the verb (think)
(5) “No matter what I feel.”	Negating Representing Action	Pronoun negation, the word (no) Mental process (perception), the verb (feel)
6) “Heart feeling don’t even seem to enter into it”	Negating	Syntactic negation, he word (not)
(7) “The fact he can do it like that make me want to kill ”.	Hypothesizing Assuming Representing Action	Epistemic modality (certainty), the modal verb (can) Logical presupposition (change the state), the verb (make) Material process (intention), the verb (kill)

Extract 8

Celie visits Sofia in prison:

“ (1)They crack her skull.(2) they crack her ribs.(3) They tear her nose loose on one side. (4) They blind her in one eye.(5) She swole from head to foot.(6)

Her tongue the size of my arm.(7)It stick out tween her teef like a piece of rubber.(8) She can't talk.” (p.103)

Celie describes Sofia's ailment after her exposure to physical abuse and dooming in prison as she has insulted the Mayor's wife in her rejection to be a servant at a white woman's house. Walker here introduces for the first time in the novel a portrayal of the black woman who experiences the act of victimization that is achieved by people of the other group: white people.

From (1) to (5), Walker presents a series of violent acts that Sofia has exposed to. The repetition of the material verb “crack” that precedes other material verbs “tear, blind, swole,” show these acts respectively. As a kind of punishment to Sofia, white people including the Mayor performs these physical violent acts believing that the black have no right to ignore their requests. Walker utilizes these verbs particularly for revealing the much extent of white people's inhumaneness and oppression with the black.

In (6) and (7), Walker describes Sofia's tongue after her exposure to such acts. Through the relational deleted verb “be” in “Her tongue the size of my arm”, Walker identifies the up normal size of Sofia's tongue after being victimized. Moreover, in (7), she compares its shape with a piece of rubber. The word “like” illustrates this association.

In describing Sofia's tongue in such hyperbolic way “the size of my arm” and linking the tongue with “rubber”, Walker breaches Grice's quality maxim since no such size of tongue exists in reality. In doing so, Walker intends to expose two issues: the much extent of Sofia's exposure to brutality, and eliminating completely her desire to reject any further requests. Accordingly, she will utter no

word in the future as her tongue, similar to a piece of rubber, will have no role except its biological task.

This interpretation is more accepted in (7) through the syntactic negation “not” and epistemic modality signified in the modal verb “can”. Negating and hypothesizing here emphasize the silence of Sofia’s enthusiasm for standing against the oppression of the white to the black rather than the impossibility to talk physically.

Table 29

Tools and Syntactic Triggers in the Eighth Extract

The Sentence	The Tool	The Syntactic Triggers
“(1)They crack her skull”	Representing Action	Material process (intention), the verb (crack)
(2) “they crack her ribs.”	Representing Action	Material process (intention),the verb (crack)
(3) “They tear her nose loose on one side.”	Representing Action	Material process (intention), the verb (tear)
(4) “They blind her in one eye.”	Representing Action	Material process (intention), the verb (blind)
5) “ She swole from head to foot.”	Representing Action	Material process (intention), the verb (swole)
6) “ Her tongue the size of my arm”	Representing State	Relational process (intensive), the deleted verb (be)
(7) “It stick out tween her teef like a piece of rubber.”	Equalizing	Metaphorical equivalence, the word (like)
(8) “She can’t talk.”	Negating Hypothesizing	Syntactic negation, the word (not) Epistemic modality

		(certainty), modal verb (can)
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Extract 9

Celie speaks with Shug:

“ (1) My mama die, I tell Shug.(2) My sister Nettie run away. (3) Mr. come git me to take care his rotten children. (4) He never ast me nothing bout myself. (5) Nobody ever love me, I say. (6) She say, I love you, Miss Celie” (p.127).

Considering Shug as a close friend with whom she finds peace and delight, Celie tells her the details of her inner pain. Again, Walker here presents Celie as a victim who is psychologically battered for several explanations.

The material verbs in (1,2,3,4) show the series of acts that highly affect Celie’s life starting from her mother’s death till the lack of love in her life. She lists them diachronically. Utilizing the direct method in addition to verbalization process reflects the truthfulness of Celie’s misery particularly after the death of her mother.

The second depressed act in Celie’s life is the departure of her sister, Nettie, to unknown place escaping from the inhumaneness of her step- father. Another awful event in Celie’s life is her marriage from Albert. Instead of mentioning his real name to Shug, Celie nominates him “Mr” to denote his domination and power. The main goal behind this marriage is taking care of Albert’s children after the mother’s death. Celie describes those children as “rotten” to reflect the extent of their messiness as well as their much dirtiness.

The last terrible issue in Celie 's life is her husband's neglect and carelessness to her spiritual and physical needs as a human being. The two categories of negation in (4) namely: lexical "never" and pronoun "nothing" confirm the significance of this final concern. The husband's disregard is intentionally mentioned as the final item in the series as Walker intends to highlight the much psychological impact of such matter in Celie's life.

In (5), Celie denies the presence of love in her life. Once more, the direct method (DS), the verbalization process and the pronoun negation "nobody" are utilized to reflect the true absence of love in Celie's life. Shug admits her love to Celie in (6). Again Walker's selection of the direct method (DS) and verbalization process in conveying Shug's speech shows the faithfulness in that feeling towards Celie.

What is more, Shug names her as "Miss Celie" to reveal two crucial issues. First, Shug believes that Celie is still regarded as unmarried because no actual physical and spiritual relation exists between Celie and her husband, Albert. Second, calling people with social titles such as "Miss" refers to the social status the woman has in her society. Hence, through Shug's speech, Walker offers a hint that the black women will gain one day their individuality and dignity in American- African society.

Table 30

Tools and Syntactic Triggers in the Ninth Extract

Sentence	Tool	Syntactic Triggers
(1) "My mama die, I tell Shug"	Representing Action Presenting Others' Speech	Material process (event),the verb (die) Direct method (DS

	Representing Action	Verbalization process, the sayer (I) and the verbiage “my mama die”
(2)“ My sister Nettie run away.”	Representing Action Enumerating	Material process (event), the verb (runaway) Four parts list
(3) “Mr. ... come git me to take care his rotten children.”	Representing Society Representing Action Describing	Social titles, the title (Mr.) Material process (intention), the verb (take care) Modification, the adjective (rotten) and the modifier is the noun (children)
(4) “He never ast me nothing bout myself.”	Negating Negating	Lexical negation, the word (never) Pronoun negation, the word (nothing)
(5) “ Nobody ever love me, I say.”	Presenting Others’ Speech Representing Action Negating Representing Action Negating	Direct method (DS) Verbalization process, the sayer (I),the verbiage “Nobody ever love me” Pronoun negation, the word (nobody) Mental process (reaction), the verb (love) Lexical negation, the word (ever)
(6) “She say, I love you, Miss Celie ”	Presenting Others’ Speech Representing Action Representing Society	Direct method (DS) Verbalization process, the sayer (she) and the verbiage “I love you, Miss Celie” Social titles, the title (Miss)

Extract 10

Netty writes a letter to Celie:

“ (1) Oh, Celie! My life here is nothing but work, work, work, and worry. (2) What girlhood I might have had passed me by. (3) And I have nothing of my own. (4) No man, no children, no close friend” (p.201)

The fourth victim in *The Color Purple* is Celie’s younger sister, Nettie. She has exposed to various violent acts from her step-father including his attempt to let her accept the marriage from a widowed man. Accordingly, she, as mentioned earlier (see extract nine), decides to run away keeping contact with Celie through letters.

This extract introduces Nettie as a victim of loneliness and isolation. Starting the extract with “Oh” reveals the extent of Nettie’s deep pain. The relational process represented in the verb “be” and the pronoun negation signified in “nothing” identifies Nettie’s life as being boring and tiresome. Repetition of the word “work” for three times and mentioning the word “worry” in the final position of the list emphasize more her dreadful and tedious work.

The proximal place deixis “here” refers to the limitation of having such type of life in the place that Nettie stays in. Adding to that, the contrastive word “but” presents an image of dull life which is completely different from that she has with Celie and her brothers. In (2), the epistemic modality symbolized in the modal verb “might” suggests the possibility of having some amusement and peacefulness in Nettie’s life during her youth.

Again in (3), the negative pronoun “nothing” indicates the deficiency in Nettie’s life. That is, nothing belongs to her. Further, in (4), Nettie refers to the three lacked issues in her life there. The pronoun negation symbolized in the word “no” shows clearly that shortage.

Additionally, mentioning the phrase “a close friend” as the final element in the list increases the significance to have a faithful friend and lessens the importance of man in woman’s life. Thus, what Nettie really suffers from is the absence of a person whom she trusts much. It is obvious then that Nettie is exclusively victimized psychologically as she spends her youth away from her family experiencing the bitterness of loneliness and isolation.

Table 31

Tools and Syntactic Triggers in the Tenth Extract

Sentence	Tool	Syntactic Triggers
“(1) Oh, Celie! My life here is nothing but work, work, work, and worry.”	Representing Space Representing State Negating Enumerating	Proximal place deixis, the word (here) Relational process (intensive), the verb (be) Pronoun negation, the word (nothing) Four parts list
“(2) What girlhood I might have had passed me by.”	Hypothesizing	Epistemic modality (uncertainty), the modal verb (might)
“(3) And I have nothing of my own.”	Negating Representing State	Pronoun negation, the word (nothing) Relational process (possessive), the verb (have)
“(4) No man, no children, no close friend”	Enumerating Negating	Three parts list Pronoun negation, the word (no)

Extract 11

Celie to Mr. Albert (her husband):

“ (1) You a lowdown dog is what’s wrong, I say. (2) It’s time to leave you and enter into the Creation. (3) And your dead body just the welcome mat I need. (4) Say what? he ast.(5) You took my sister Nettie away from me, I say. (6) And she was the only person love me in the world.” (p. 212)

Instead of this portrayal of Celie as a victim, for the first time in this extract Walker introduces her as a victor. Celie’s challenge speech with her husband represents the first positive act she performs towards gaining independence and freedom.

The relational process signifies in the verb “be” in (1) identifies how Celie’s marriage from Albert is the incorrect issue in her life. Celie names her husband “a dog” to denote his inhumanity and cold-heartedness. Moreover, she describes him as “a mean dog” referring to his immorality and brutality. Presenting such description through direct method (DS) and verbalization process confirms the faithfulness and truthfulness in Celie’s speech.

In (2), Celie declares her decision to leave her husband and reconstruct her life with other people, and in a different place. The relational verb “be” pinpoints the transformation in Celie’s condition. The material verbs “leave” and “enter” indicate the successive and progressive actions of Celie starting from her departure to another place and ending with her fresh production.

Celie goes further in (3) and nominates her husband as “a body” rather than “Albert” to indicate his emotionlessness. That is, what really exists between them is merely physical relation which comprises no sentiments. Celie delimits that

body as “dead” confirming more the deficiency in his character. Additionally, Celie ironically states that she needs his presence in her life. The mocking tone is clearly expressed through associating his body to a “mat” in order to explain further his lack of passions.

Thus, Walker here breaches Grice’s quality maxim as an individual in reality is completely different from unanimate things such as a “mat”. That is, what separates humans from nonhuman is the manifestation of reactions and sensations no matter if they are positive or negative.

Albert, of course, is shocked when he hears what Celie states since he does not expect such optimistic reaction. Again, utilizing the direct method in addition to verbalization process emphasizes the reality of Albert’s astonishment as shown in (4). Celie reminds Albert of his terrible act which is taking her sister, Nettie, to mysterious place. The material verb “took a way” reveals that terrible action.

Similar to (4), in (5), Walker presents Celie’s speech through direct method (DS) to show the truthfulness in what Celie has blamed Albert for. In (6), the relational verb “be” characterizes Nettie as the person with whom exclusively Celie feels safe and love. It is clear then that nearly at the end of *The Color Purple* (p.212) particularly, Walker begins to show Celie’s heroic confrontation and struggle with her husband as a key point for individuality.

Table 32

Tools and Syntactic Triggers in the Eleventh Extract

Sentence	Tool	Syntactic Triggers
(1) “ You a lowdown dog is what’s wrong, I say.”	Naming	The choice of the noun, the noun (dog)

	<p>Describing</p> <p>Representing State</p> <p>Presenting Other's Speech</p> <p>Representing Action</p>	<p>Modification, the modifier (lowdown), the modified noun (dog)</p> <p>Relational process (intensive) , the verb (be)</p> <p>Direct method (DS)</p> <p>Verbalization process, the sayer (I), the verbiage "You a lowdown dog is what's wrong"</p>
(2) "It's time to leave you and enter into the Creation."	<p>Representing State</p> <p>Representing Action</p> <p>Representing Action</p>	<p>Relational process (intensive), the verb (be)</p> <p>Material process (intention), the verb (leave)</p> <p>Material process (intention), the verb (enter)</p>
(3) "And your dead body just the welcome mat I need."	<p>Naming</p> <p>Describing</p> <p>Representing State</p> <p>Implying</p> <p>Equalizing</p>	<p>The choice of the noun, the noun (body)</p> <p>Modification, the modifier is the adjective (dead) and the modified is the noun (body)</p> <p>Relational process (intensive), the deleted verb (be)</p> <p>Breaching quality maxim ,irony</p> <p>Metaphorical equivalence (x is y), the noun (body) and the noun (mat)</p>
(4) " Say what? he ast."	<p>Presenting Other's Speech</p> <p>Representing Action</p>	<p>Direct method (DS)</p> <p>Verbalization process, the sayer (he) and the verbiage "say what!"</p>
(5) " You took my sister	<p>Representing Action</p>	<p>Material process (intention), the verb</p>

Nettie away from me, I say.”	Presenting Other’s Speech Representing Action	(took a way) Direct method (DS) Verbalization process, the sayer (I) and the verbiage “You took my sister Nettie away from me”
(6) “And she was the only person love me in the world.”	Representing State	Relational process (intensive), the verb (be)

Extract 12

Celie to the children of Mr. Albert:

**“ (1) You was all rotten children, I say.(2) You made my life a hell on earth.
(3)And your daddy here ain’t dead horse’s shit.(4) Mr. reach over to
slap me.(5) I jab my case knife in his hand.” (p .212)**

Similar to the eleventh extract, Walker here introduces Celie as a defeater who is able to face heartless people like her husband, Albert, and his cruel children. Celie describes all Albert’s children as “rotten” to reveal the extent of their bad nature and wickedness. Such portrayal shows two crucial issues. First, it indicates the deep psychological impact that the children’s nastiness has upon Celie. Second, this depiction that covers all Albert’s children denotes the ever lack of peace and companionship in the family.

Thus, the relational process signified in the verb “be” refers to the identification of Albret’s children as “bad individuals”. In addition, mentioning the description in direct method of speech (DS) and verbalization process confirms the faithfulness in Celie’s account.

In (2), the occurrence of the verb “make” refers to the logical supposition that “Celie’s life before marriage is better”. Excessively, Celie names her life with Albert’s children as a “hell” to express the extent of her suffering.

Celie goes further in (3) to include Albert in her speech. Through the syntactic negation “not”, Walker presents the harmful image of Albert who endlessly brutalizes his wife, Celie. Through the relational process represented in the verb “be”, Walker categorizes Albert as energetic man whose activity is engaged in his violence towards Celie. The proximal place deixis “here” indicates the familiarity of Albert’s oppression to Celie. Albert’s constant bodily brutality is further confirmed through denying that association between Albert and indolent horse. In this comparison between Albert and the “dead horse”, Walker refers not only to Albert’s power but also to his inhumanity.

Albert’s reaction to what Celie states is expressed through his fruitless attempt to hit Celie as shown in the material verb “slap”. Celie in (4) calls him “Mr.” instead of his real name denoting his power and authority. Again, in (5), Walker presents Celie’s daring response to Albert’s insult. That is, Celie heroically sets her knife in Albert’s hand. The material verb “jab” represents her prevailing reaction. Accordingly, it is possible to say that Celie’s victory is represented not only verbally but also physically as revealed in the eleventh and twelfth extracts respectively.

Table 33

Tools and Syntactic Triggers in the Twelfth Extract

Sentence	Tool	Syntactic Triggers
“ (1) You was all rotten children, I say”	Representing State	Relational process (intensive), the verb (be)

	Describing Presenting Other's Speech Representing Action	The modifier is the adjective (rotten), the modified noun (children) Direct method (DS Verbalization process, the sayer (I) and the verbiage "You was all rotten children"
(2) " You made my life a hell on earth."	Assuming Naming	Logical presupposition, the verb of change the state (make) Choice of the noun, the noun (hell)
(3) "And your daddy here ain't dead horse's shit."	Representing State Negating Representing Space Contrasting	Relational process (intensive), the verb (be) Syntactic negation, the word (not) Proximal place deixis ,the word (here) Negated Opposition (X not Y)
(4) " Mr. reach over to slap me."	Representing Society Representing Action	Titles, the title (Mr.) Material process (intention), the verb (slap)
(5) " I jab my case knife in his hand."	Representing Action	Material process (event),the verb (jab)

Extract 13

Mr. Albert to Celie:

" (1) You'll be back, he say. (2)Nothing up North for nobody like you. (3) Shug got talent, he say. (4) She can sing, she got spunk, he say. (5) She can talk to anybody.(6) Shug got looks, he say.(7) But what you got? You

ugly. (8) You skinny.(9) You shape funny. (10) You too scared to open your mouth to people. (11)All you fit to do in Memphis is be Shug’s maid ” (p. 218)

This extract exposes Albert’s reaction when he hears Celie’s decision of leaving with Shug to Memphis. Since the beginning of this extract till the end Albert presents two contradictory images: the positive image of Shug and the negative one of Celie.

Epistemic modality signified in the modal verb “will” in (1) shows Albert’s certainty that Celie will no more stay in Memphis. Walker chooses the direct method (DS) and verbalization process to show the extent of his faith in Celie’s failure there and coming back to her old life.

In (2), the negative pronoun “nothing” reveals the absence of any individual in Memphis that admires Celie. The mental verb “like” expresses clearly this issue. Albert goes further in his speech and begins to compare between Celie and his beloved, Shug. From (3) to (7), he mentions the good traits of Shug starting from her talent of singing and ending with her beauty. It is noticed here that Walker deliberately adopts direct method (DS) in offering Albert’s speech to offer the truthfulness in his view headed for Shug. This, of course, confirms Albert’s sincere love to Shug.

Epistemic modality shown through the modal verb “can” in (4) and (6) highlights the fact that Shug is really an inspired singer. What is more, she is a brave woman who has an independence and freedom. That is, she is able to stand against any wicked act whether it is spiritual or physical. Again, Walker presents that through direct method (DS) and verbalization process to denote the extent of reality and faithfulness in what Albert states about Shug’s nature.

In (6), Albert ends his description of Shug as being a beautiful woman. Repetition of the relational process symbolized in the verb “got” from (3) to (6) pinpoints Shug as a gorgeous, brilliant, energetic and daring woman. Ironically, Albert who is the performer of the physical and psychological brutality against Celie, admires Shug’s strong character.

In contrast to Albert’s positive assessment of Shug, he starts to present the negative view regarding his wife, Celie. The contrastive word “but” in (7) illustrates clearly such comparison. Once more, the relational verb “got” classifies Celie as an ugly woman. Further, in (8),(9),and (10) the deleted relational verb “be” adds more account to Celie’s sketch such as her unattractiveness, weakness, cowardliness, and ugliness. Finally, in (11), Albert categorizes the work that fits Celie in Memphis which is Shug’s maid.

Thus, this extract obviously exposes not only Albert’s much disrespect and hate to Celie but also his determination to keep Celie in the same low status even though she attempts to appear in a bright image.

Table 34

Tools and Syntactic Triggers in the Thirteenth Extract

Sentence	Tool	Syntactic Triggers
“ 1) You’ll be back, he say ”	Hypothesizing Presenting Other’s Speech Representing Action	Epistemic modality (certainty), the modal verb (will) Direct method (DS) Verbalization process, the sayer (he) and the verbiage “You’ll be back”
(2) “Nothing up North for	Negating	Pronoun negation, the word

nobody like you.”	Representing Action Negating	(nothing) Mental process (reaction), the verb (like) Pronoun negation, the word (nobody)
(3) “ Shug got talent, he say.”	Presenting Other’s Speech Representing Action Representing State	Direct method (DS) Verbalization process, the sayer (he) and the verbiage “Shug got talent” Relational process (possessive), the verb (got)
(4) “ She can sing, she got spunk, he say.”	Hypothesizing Representing State Presenting Other’s Speech Representing Action	Epistemic modality (certainty), the modal verb (can) Relational process (possessive), the verb (got) Direct method (DS) Verbalization process, the sayer (he) and the verbiage “She can sing, she got spunk ”
(5) “She can talk to anybody”	Hypothesizing	Epistemic modality (certainty), the modal verb (can)
(6) “ Shug got looks, he say.”	Presenting Other’s Speech Representing Action Representing State	Direct method (DS) Verbalization process, the sayer (he) and the verbiage “Shug got looks” Relational process (possessive),the verb (got)
(7) “ But what you got? You ugly.”	Contrasting Representing State	Contrastive opposition ,the word (but) Relational process (intensive), the

		verb (be)
(8) “You skinny”	Representing State	Relational process (intensive), the deleted verb (be)
(9) “You shape funny.”	Representing State	Relational process (intensive), the deleted verb (be)
(10) “You too scared to open your mouth to people.”	Representing State	Relational process (intensive), the deleted verb (be)
(11) “All you fit to do in Memphis is be Shug’s maid”	Representing State	Relational process (intensive), the verb (be)

Extract 14

Mr To Celie:

“ (1) You can’t curse nobody. (2) Look at you. (3) You black, you pore , you ugly, you a woman. (4) Goddam, he say, you nothing at all.(5) everything you even dream about will fail ” (p.219).

Parallel to the previous extract (extract thirteen), Albert continues to present his opinion about Celie’s weak personality. In his view, Celie is unable to stand against any one in her life.

Through the syntactic “not” and pronoun “nobody” negation in (1), Walker introduces this negative vision that is further emphasized in utilizing the modal verb “can”. The negative denotation of the material verb “curse” adds more to that negativity. Albert asks Celie to look at herself. He starts to numerate her bad traits beginning from her blackness and completing with her womanhood. Adopting the four parts list and putting that feature of womanhood lastly reveal the significance

of such critical issue. The deleted relational verb “be” in (3) identifies Celie as being an ugly and unoccupied woman.

Walker selects the noun “woman” rather than “lady”, for instance, for showing the extent of that emotional barrier between Celie and her husband, Albert. That is, he regards her a servant instead of a wife believing that Shug is the only woman whom he desires to be his wife.

Again, in (4), the pronoun negation “nothing” indicates Albert’s denial to Celie’s survival as a human being. Once more, offering Albert’s assessment in direct method denotes the truthfulness in what he says. This means that, Albert really believes in the absence of woman’s part in society. His firm faith in woman’s nonexistence is strongly shown through the negative pronoun “nothing”.

Finally, in (5) Albert refers to Celie’s failure to accomplish her dream of freedom and individuality. The epistemic modality embodied in the modal verb “will” as well as the lexical negation symbolized in the verb “fail” reveal two crucial issues. First, it shows how Albert is sure of the impossibility to gain woman’s liberation and independence in African-American society. Second, it reflects Albert’s strong faith in Celie’s defect and disappointment in achieving any progressive step in the future.

Table 35

Tools and Syntactic Triggers in the Fourteenth Extract

Sentence	Tool	Syntactic Triggers
“(1) You can’t curse nobody ”	Negating	Syntactic negation, the word (not)
	Hypothesizing	Epistemic modality (certainty), the modal verb (can)

	Negating Representing Action	Pronoun negation, the word (nobody) Material process (intention), the verb (curse)
(2) “Look at you.”	Representing Action	Mental process (perception), the verb (look)
(3) “You black, you pore , you ugly, you a woman.”	Numerating Representing State Naming	Listing , the four parts list Relational process (intensive), the relational deleted verb (be) Choice of noun, the noun (woman)
(4) “Goddam, he say, you nothing at all”	Presenting Other’s Speech Representing Action	Direct method (DS) Verbalization process, the sayer (he)and the verbiage “you nothing at all”
(5) “ everything you even dream about will fail ”	Hypothesizing Negating	Epistemic modality (certainty), the modal verb (will) Lexical negation, the verb (fail)

Extract 15

Celie to Mr. Albert:

“ (1) Every lick you hit me you will suffer twice, I say.(2) I’m pore, I’m black. (3) I may be ugly and can’t cook, a voice say to everything listening. (4) But I’m here.” (p.220)

Walker introduces Celie in this extract ,similar to the eleventh and twelfth extracts, as a victor instead of a victim. This proves Walker’s intention to present the victory of her victims explicitly at the end of *The color Purple*.

In sentence (1), the epistemic modality expressed in “will” shows how Celie is sure that the consequences of Albert’s brutal acts performed against her soon will be viewed. The material verb “hit” refers to Celie’s continuous exposure to physical abuse. Additionally, utilizing the (DS) method and verbalization process reveal the faithfulness in what Celie states about Albert’s corrupt termination.

The repetition of the pronoun “I” and the relational process shown through verb “be” in (2) identifies Celie as an disagreeable woman whose blackness adds more to her ugliness. Celie admits that she, like all black people, lacks beauty and attractiveness. Then, in (3), the modal verb “may” together with the syntactic negation “not” refers to the possibility of the presence of some loveliness in Celie’s appearance in addition to be a good cooker.

Celie nominates herself “a voice” indicating her extreme obedience to Albert. That is, she performs whatever he asks her to do; what she does is merely submission. Walker selects this noun “voice” to refer to woman’s passive part in society. This means that woman is an entity rather than an independent individual who has rights. Sentence (4) presents a different image of Celie. The contrastive opposition word “but” refers to the birth of the strong Celie who is ready to fight in order to gain her freedom. The proximal place deixis “here” that follows the relational verb “be” shows the closeness of Celie to freedom and individuality.

Table 36

Tools and Syntactic Triggers in the Fifteenth Extract

Sentence	Tool	Syntactic Triggers
“(1) Every lick you hit me you will suffer twice, I say.”	Representing Action Hypothesizing	Material process (intention), the verb “hit” Epistemic modality (certainty),

	Presenting Other's Speech	the modal verb "will" Direct method (DS), the verb "say", the speech "Every lick you hit me you will suffer twice"
“(2) I'm pore, I'm black”	Representing State	Relational process,(intensive),the relational verb “be”
	Representing State	Relational process,(intensive), the relational verb “be”
“(3) I may be ugly and can't cook, a voice say to everything listening.”	Hypothesizing	Epistemic modality (uncertainty), the modal verb “may”
	Negating	Syntactic negation, the word “not”
	Hypothesizing	Epistemic modality (certainty), the modal verb “can”
	Naming	Choice of noun, the noun “voice”
“(4) But I'm here.”	Contrasting	Contrastive opposition, the word “but”
	Representing Space	Proximal place deixis “here”
	Representing State	Relational process “intensive”, the relational verb “be”

Extract 16

Celie talks to herself:

“(1) they think me and Nettie and Shug and Albert and Samuel and Harpo and Sofia and Jack and Odessa real old and don't know much what going on. (2)But I don't think us feel old at all.(3) And us so happy. (4)Matter of fact, I think this the youngest us ever felt.” (p. 298)

Walker, in the final lines of *The Color Purple*, brings all characters including Celie, Sofia and Nettie together to state that they all have gained freedom and happiness. In this sense, they are victors. The mental process signified in the verb “think” in (1) denotes how Celie denies the fact that she as well as others are old people who know nothing. The syntactic negation “not” refers to that untrue lack of knowledge. In addition, the factive verb “know” indicates the logical presupposition that “they have no idea about what is going on”

In (2), Celie admits their pleasure and still youth as they become free and independent women. The contrastive appositive word “but” introduces this image of the young and delighted woman. The mental process expressed in the verbs “think” and “feel” clearly illuminate that. The deleted relational verb “be” in (3) and the intensifier “so” categorize those women as extremely happy women.

Again, the mental verb “think” in (4) indicates Celie’s belief in their youth. The proximal demonstrative deixis “this” refers to their nearness to the stage of release and freedom. Further, Celie identifies this stage as “the youngest” one. In this sense, Celie assumes that they have already witnessed this stage of being young in their life. The presence of the superlative degree in the word “youngest” reveals the logical presupposition “they have already passed through other stages of being young”.

The mental verb “feel”, of course, denotes Celie’s emotions at that time. Moreover, the lexical negation represented in the word “ever” offers a remarkable significance to this sense of youth. Thus, Walker exposes in the closing lines of *The Color Purple* the extent of victors’ cheerfulness as they finally succeed to gain their rights and liberty.

Table 37*Tools and Syntactic Triggers in the Sixteenth Extract*

Sentence	Tool	Syntactic Triggers
“(1) they think me and Nettie and Shug and Albert and Samuel and Harpo and Sofia and Jack and Odessa real old and don’t know much what going on.”	Representing Action Representing State Assuming Negating	Mental process (cognition), the verb “think” Relational process (intensive), the deleted verb “be” Logical presupposition, factive verb, the verb “know”, the presupposition “they have no idea about what is going on” Syntactic Negation ,the word “not”
“(2)But I don’t think us feel old at all.”	Contrasting Negating Representing Action	Contrastive opposition ,the word “but” Syntactic Negation ,the word “not” Mental process (reaction), the verb “feel”
“(3) And us so happy.”	Representing State	Relational process (intensive), the deleted verb “be”
“(4)Matter of fact, I think this the youngest us ever felt.”	Representing Action Representing Space Assuming Negating	Mental process (cognition), the verb “think” Proximal place deixis, the demonstrative “this” Logical presupposition ,superlative form “youngest”, the presupposition “they have already passed through other stages of being young”. Lexical negation, the word “ever”

4.3 Quantitative Analysis

After counting manually the frequency of the linguistic toolkits used in representing the concept of victimization, it is noticed that Woolf and Walker have utilized all ten toolkits included in Jeffries' framework (2010) but with different circulation. Additionally, specific syntactic triggers for each tool occur while others have no reference. With tabulating tables, the distribution of each tool in both novels is offered with its triggers in the next subsections.

4.3.1 Mrs. Dalloway

4.3.1.1 Representing Actions, States, Events

Table 38

Distribution of Representing Actions, States, Events in Mrs. Dalloway

No.	Process	Frequency	Percentage
1	Material	13	43.33 %
2	Relational	10	33.33%
3	Mental	6	20 %
4	Verbalization	1	3.33 %
Total		30	100 %

For revealing the brutal acts and their impact on the victims in *Mrs. Dalloway*, the four processes namely: material, mental, relational and verbalization are utilized. Their occurrence is as follows:

- Material process is the highest one with the frequency (13) and percentage (43.33%) .
- Relational process is the second in its circulation (10) and percentage (33.33%).
- Mental process is the next to relational one counting (6) and percentage (20%).
- Verbalization is the least in its distribution with extent (1) and percentage (3.33%).

4.3.1.2 *Negating*

Table 39

Distribution of Negating in Mrs. Dalloway

No.	Type of Negating	Frequency	Percentage
1	Syntactic	8	33.33%
2	Pronoun	7	29.16%
3	Lexical	4	16.66 %
4	Morphological	3	13.64 %
5	pragma	2	12.5 %
Total		24	100 %

Table 39 shows that Woolf has devoted the four categories of negation to express the concept of victimization but with unsimilar rate. That is, the syntactic group is the most frequent one with the frequency (8) and percentage (33.33 %), pronoun is the second (7) and percentage (29.16%), lexical is the succeeding group (4) and percentage (16.16%), the morphological which has existence (3) and percentage (13.64%) , and finally pragma type which is the least in its scattering (2) and percentage (12.5 %).

4.3.1.3 Naming and Describing

Table 40

Distribution of Naming and Describing in Mrs. Dalloway

No.	Syntactic Trigger	Frequency	Percentage
1	Modification	15	71.43 %
2	Choice of Noun	5	23.81 %
3	Nominalization	1	4.76 %
Total		21	100 %

Similar to the previous two tools mentioned in (4.3.1.1) and (4.3.1.2), all syntactic triggers that belong to naming and describing tool are utilized for revealing the concept of victimization. Nevertheless, they are circulated as follows:

- Modification is the most common type (15) and percentage (71.43%).
- Choice of noun is the next in its distribution (5) and percentage (23.81%).
- Nominalization is the last in its regularity (1) and percentage (4.76%).

4.3.1.4 Hypothesizing

Table 41

Distribution of Hypothesizing in Mrs. Dalloway

No.	Type of Modality	Subcategory of the Type of Modality	Frequency	Percentage
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1	Epistemic	Certainty	8	42.11 %
		Uncertainty	4	21.05 %
2	Desirability	Deontic Obligation	7	36.84 %
Total			19	100 %

Hypothesizing, as mentioned earlier, is represented through two categories: epistemic which covers those models like *can, will, would,....*etc. that express either certainty or uncertainty of the speaker, and desirability that includes two sub categories: deontic obligation and boulomaic. All through detecting victimization in *Mrs. Dalloway*, only deontic obligation is remarked with the frequency (7) and percentage (36.84%). Regarding the first type of modality, epistemic, it has the highest spread (12) and percentage (63.16%). he spread of epistemic type is scattered between certainty (8) and percentage (42.11%), and uncertainty (4) and percentage (21.05%).

4.3.1.5 *Contrasting and Equating*

Table 42

Distribution of Contrasting and Equating in Mrs. Dalloway

No.	The Tool	Syntactic Trigger	Frequency	Percentage
1	Contrasting	Contrastive Opposition	11	64.71 %
		Concessive Opposition	1	5.88 %
2	Equating	Metaphorical Equivalence	5	29.41 %
Total			17	100 %

In order to compare or show the similarity between two characters, ideas, and lives, Woolf utilizes contrasting and equating tool. However, she limits her choice

to two linguistic triggers for contrasting and one for equating. That is, the presence of contrasting is higher than equating with the spread (12) and percentage (70.59%). Contrasting is distributed with only two triggers namely: contrastive opposition (11) and percentage (64.71%), and concessive opposition (1) with percentage (5.88%). For equating, all triggers like appositional or intensive relational equivalence are absent except the metaphorical one which appears with the frequency (5) and percentage (29.41%) .

4.3.1.6 Representing Space, Time, Society

Table 43

Distribution of Representing Space, Time, Society in Mrs. Dalloway

No.	Type of Representation	Subcategory of The Type of Representation	Frequency	Percentage
1	Space	Place Deixes	4	26.67 %
		Personal Pronoun	2	13.33 %
		Demonstrative	3	20 %
2	Time	Time Deixes	4	26.67 %
3	Society	Titles	2	13.33 %
Total			15	100 %

In representing the intimacy or remoteness between couples mentioned in *Mrs. Dalloway*, Woolf devotes the three forms of deixis but with different scattering. The first form named space is symbolized through three subclasses: place deixis such as *there, here* which has the frequency (4) and percentage (26.67%), personal pronoun like *he I, ...etc.*(2) and percentage (13.33%), and finally demonstrative like *this, those, ...etc.* (3) and percentage (20%).

The other two forms of deixes are less frequent in use than the first. Concerning time deixes such as *now*, *then*, ..etc., they occur more than social forms like titles but less than space forms mentioned above. They have circulation (4) and percentage (26.67%). The third form of deixes named society is represented through social titles like Prime Minister, Mrs. ,...etc. It is the least common one among others with the extent (2) and percentage (13.33%).

4.3.1.7 Prioritizing

Table 44

Distribution of Prioritizing in Mrs. Dalloway

No.	The Tool	Syntactic Trigger	Frequency	Percentage
1	Prioritizing	Subordination	4	30.77 %
		Information Structure	7	53.85 %
		Transformation	2	15.38 %
Total			13	100 %

For giving prominence or showing the significance to a specific piece of information more than another, Woolf utilizes the three syntactic triggers included in prioritizing tool. Information structure is the uppermost in incidence with scattering (7) and percentage (53.85%). Then, subordination comes next with the spread (4) and percentage (30.77%), and finally the transformation signified in passivation with the frequency (2) and percentage (15.35%).

4.3.1.8 Assuming and Implying

Table 45

Distribution of Assuming and Implying in Mrs. Dalloway

No.	The Tool	Syntactic Trigger	Frequency	Percentage
1	Assuming	Logical Presupposition	7	58.33 %
		Existential Presupposition	1	8.33 %
2	Implying	Implicature (Grice's Quality Maxim)	4	33.33 %
Total			12	100 %

As Table 45 reveals, the two types of presupposition namely logical as well as existential are current in conveying victimization. Yet, the latter occurs merely once with percentage (8.33%) whereas the former (logical) appears seventh times and percentage (58.33%). For implying, implicature is realized through breaching Grice's quality maxim with the frequency (4) and percentage (33.33%).

4.3.1.9 Presenting Others' Speeches and Thoughts

Table 46

Distribution of Presenting Others' Speeches and Thoughts in Mrs. Dalloway

No.	The Tool	Syntactic Trigger	Frequency	Percentage
1	Speech	DS	4	40 %
		IS	5	50 %
2	Thought	IT	1	10 %
Total			10	100 %

Woolf presents the characters' speeches through adopting either direct or indirect method exclusively with the circulation (4) and percentage (40%) for the first category and (5) and percentage (50%) for the second. This means that the other methods like NRS, NRSA, and FIS have no reference in the extracts of

victimization. Regarding the way which Woolf utilizes for presenting characters' thoughts, only the indirect method occurs once with percentage (10%) whereas other methods such as NRT,NRTA,FIT, and DT are absent.

4.3.1.10 Exemplifying and Enumerating

Table 47

Distribution of Exemplifying and Enumerating in Mrs. Dalloway

No.	The Tool	Syntactic Trigger	Frequency	Percentage
1	Enumerating	Three Parts List	4	100 %
2	Exemplifying	0	0	0 %
Total			4	100 %

The only category of enumerating witnessed in *Mrs. Dalloway* is three- parts list with scattering (4) and percentage (100%) while categories like two or four parts are unavailable. In addition, the second part of this tool which is exemplifying has no role in representing the concept of victimization ,i.e. its spread is (0%).

4.3.1.11 Summary

After counting the circulation of each tool as well as its existent syntactic triggers that are utilized in *Mrs. Dalloway* for indicating the concept of victimization, it is possible to summarize them generally in the next table:

Table 48

Distribution of The Linguistic Toolkits in Mrs. Dalloway

No.	The Tool	Frequency	Percentage
1	Representing Actions, States, Events	30	18.40 %
2	Negating	22	13.50 %
3	Naming and Describing	21	12.88 %
4	Hypothesizing	19	11.66 %
5	Equating and Contrasting	17	10.43 %
6	Representing Space, Time, Society	15	9.20 %
7	Prioritizing	13	7.98 %
8	Assuming and Implying	12	7.36 %
9	Presenting Others' Speeches and Thoughts	10	6.13 %
10	Exemplifying and Enumerating	4	2.45 %
Total		163	100 %

Representing Actions, States, Events tool, as Table 48 shows, is the highest in use with circulation 30 (18.40%) whereas *Exemplifying and Enumerating* is the least 4 (2.45%) among others. *Negating* is the second in its occurrence constituting (22,13.50 %) while *Naming and Describing* tool is the third with extent 21 (12.88%). Other tools are distributed from top to down as follows: *Hypothesizing* 19 (11.66 %), *Equating and Contrasting* 17 (10.43%), *Representing Space, Time, Society* 15 (9.20 %), *Prioritizing* 13 (7.98 %), *Assuming and Implying* 12 (7.36%), and finally *Presenting Others' Speeches and Thoughts* tool with scattering 10 (6.13%).

4.3.2 The Color Purple

4.3.2.1 Representing Actions, States, Events

Table 49

Distribution of Representing Actions, States, Events in The Color Purple

No.	Process	Frequency	Percentage
1	Material	40	41.23%
2	Relational	25	25.77%
3	Verbalization	20	20.61%
4	Mental	12	12.37%
Total		97	100 %

The processes namely: material, mental, relational and verbalization are utilized for showing the brutal acts performed against women in *The Color Purple*. Their incidence is as follows:

- Material process is the most frequent one with the frequency (40) and percentage (41.23 %).
- Relational process is the second in its spread (25) and percentage (25.77%).
- Verbalization is the next in its extent (20) and percentage (20.61%).
- Mental process is the least in its existence (12) and percentage (12.37%).

4.3.2.2 Negating

Table 50

Distribution of Negating in The Color Purple

No.	Type of Negating	Frequency	Percentage
1	Syntactic	19	57.57 %
2	Pronoun	8	24.24 %
3	Lexical	6	18.18 %
4	Morphological	0	0 %
Total		33	100 %

Table 50 shows that three categories of negation are devoted by Walker to reveal victimization but with un similar frequency. That is the syntactic group is the highest with the frequency (19) and percentage (57.57%), pronoun category is the second (8) and percentage (24.24 %), and finally the lexical with existence (6) and percentage (18.18%).

4.3.2.3 Presenting Others' Speeches and Thoughts

Table 51

Distribution of Presenting Others' Speeches and Thoughts in The Color Purple

No.	The Tool	Syntactic Trigger	Frequency	Percentage
1	Speech	DS	20	100 %
		IS	0	0 %
2	Thought	IT	0	0 %
Total			20	100 %

Character's speeches are introduced through adopting direct method exclusively with the circulation (20) and percentage (100 %). This means the absence of the other methods like DS, NRS, NRSA, and FIS. As far as presenting character's thoughts is concerned, no reference for any way is noticed in the scanned extracts.

4.3.2.4 Hypothesizing

Table 52

Distribution of Hypothesizing in The Color Purple

No.	Type of Modality	Subcategory of the Type of Modality	Frequency	Percentage
1	Epistemic	Certainty	10	52.63 %
		Uncertainty	4	21.05%
2	Desirability	Deontic Obligation	5	26.31 %
Total			19	100 %

All through detecting victimization in *The Color Purple*, it is remarked that epistemic modality has the highest spread (14) and percentage (73.68%) distributed between certainty (10) and percentage (52.63%), and uncertainty (4) with percentage (21.05%). Regarding the second type of modality, desirability, it has the lowest extent (5) and percentage (26.31%).

4.3.2.5 Contrasting and Equating

Table 53

Distribution of Contrasting and Equating in The Color Purple

No.	The Tool	Syntactic Trigger	Frequency	Percentage
1	Contrasting	Contrastive Opposition	6	50 %

		Negated Opposition	1	8.33 %
2	Equating	Metaphorical Equivalence	3	25 %
		Intensive Relation	2	16.66 %
Total			12	100 %

For showing the similarity or the difference between two characters or ideas, Walker utilizes contrasting and equating tool. Nevertheless, she limits her choice to two linguistic triggers for each. The manifestation of contrasting is upper than equating with the spread (7) and percentage (58.33%) circulated with only two triggers namely: contrastive opposition (6) and percentage (50%), and negated opposition (1) with percentage (8.33%). Considering equating, only metaphorical equivalence and intensive relational one appear with the frequency (3) , (2) and percentages (25%) , (16.66%) separately.

4.3. 2.6 Naming and Describing

Table 54

Distribution of Naming and Describing in The Color Purple

No.	Syntactic Trigger	Frequency	Percentage
1	Modification	5	62.5 %
2	Choice of Noun	3	37.5 %
3	Nominalization	0	0 %
Total		8	100 %

Not all syntactic triggers that belong to *Naming and Describing* tool are utilized for revealing victimization. That is, nominalization has no reference in the examined data and the other two categories are circulated as follows:

- Modification is the most common kind (5) and percentage (62.5%).
- Choice of noun is the next in its distribution (3) and percentage (37.5%).

4.3. 2.7 Representing Space, Time, Society

Table 55

Distribution of Representing Space, Time, Society in The Color Purple

No.	Type of Representation	Subcategory of The Type of Representation	Frequency	Percentage
1	Space	Place Deixes	3	37.5%
		Personal Pronoun	0	0 %
		Demonstrative	2	25 %
2	Time	Time Deixes	0	0%
3	Society	Titles	3	37.5 %
Total			8	100 %

In signifying man’s power or woman’s respect, social titles like Mr., Mrs. ,...etc. arise in *The Color Purple* with the frequency (3) and percentage (37.50 %). The second form of deixis named ‘space’ is symbolized through two subclasses: place deixis such as *there, here* which has the regularity (3) and percentage (37.5%) , and demonstratives like *this, those* ,...etc. that appear twice with percentage (25%). Concerning time deixis such as *now, then, ..etc.*, they have no presence in revealing victimization.

4.3.2.8 Assuming and Implying

Table 56

Distribution of Assuming and Implying in The Color Purple

No.	The Tool	Syntactic Trigger	Frequency	Percentage
1	Assuming	Logical Presupposition	5	62.5 %
		Existential Presupposition	2	25 %
2	Implying	Implicature (Grice's Quality Maxim)	1	12.5 %
Total			8	100 %

In expressing victimization, the two types of presupposition namely existential as well as logical are used. Yet, the latter occurs more than the former with scattering (5) , (2) and percentage (62.50%) , (25%) respectively. For implying, implicature is realized through breaching of Grice's quality maxim that arises once with percentage (12.50%).

4.3.2.9 Exemplifying and Enumerating

Table 57

Distribution of Exemplifying and Enumerating in The Color Purple

No.	The Tool	Syntactic Trigger	Frequency	Percentage
1	Enumerating	Three Parts List	1	25 %
		Four Parts List	3	75 %
2	Exemplifying	0	0	0 %
Total			4	100 %

The two categories of enumerating witnessed in *The Color Purple* are three parts list and the four parts one. However, the latter is more common than the

former with scattering (3) , (1) and percentages (75%) , (25%) individually. Further, the second part of this tool which is exemplifying has no role in representing victimization ,i.e. its extent is (0%).

4.3. 2.10 *Prioritizing*

Table 58

Distribution of Prioritizing in The Color Purple

No.	The Tool	Syntactic Trigger	Frequency	Percentage
1	Prioritizing	Subordination	2	100 %
		Information Structure	0	0 %
		Transformation	0	0 %
Total			2	100 %

In order to offer less importance to a definite part of information and highlight another, Walker devotes subordination as a way for achieving that. Information structure as well as transformation have no reference while subordination occurs twice (100%).

4.3.2.11 *Summary*

All toolkits employed to represent victimization in *The Color Purple* can be summarized in the next table in accordance with their frequency and percentage:

Table 59*Distribution of Linguistic Toolkits in The Color Purple*

No.	The Tool	Frequency	Percentage
1	Representing Actions, States, Events	97	45.97%
2	Negating	33	15.63%
3	Representing Others' Speeches and Thoughts	20	9.47%
4	Hypothesizing	19	9.00%
5	Equating and Contrasting	12	5.68%
6	Naming and Describing	8	3.79%
7	Representing Space, Time, Society	8	3.79%
8	Assuming and Implying	8	3.79%
9	Exemplifying and Enumerating	4	1.89%
10	Prioritizing	2	0.94%
Total		211	100%

As Table 59 shows, *Representing Actions, States, Events* tool is the most common with circulation (97) and percentage (45.97 %). *Prioritizing* is the least among other toolkits as it occurs only twice and percentage (0.94%). *Negating* is the second in its distribution constituting (33) and percentage (15.63%). *Representing Others' Speeches and Thoughts* tool is the third with extent (20) and percentage (9.47 %). Regarding *Hypothesizing* and *Equating and Contrasting*, they appear with extent (19), (12) and percentages (9.00 %) and (5.68 %) respectively. It is significant to mention that *Naming and Describing*, *Representing Space, Time, Society*, and *Assuming and Implying* have the same scattering (8) and percentage (3.79 %). For *Exemplifying and Enumerating*, it occurs with spread (4) and percentage (1.89). Finally, *Prioritizing* toolkit arises twice with percentage (0.94%).

4.4 Repetition: Mechanism in Product

In line with Jeffries' toolkits that represent victimization in *Mrs. Dalloway* and *The Color Purple*, the existence of repetition is clearly noticed. Repetition is one of the stylistic devices that plays a crucial part in communication. Repetition, according to Tannen (2007, p.2), is the "recurrence of words and collocations of words in the same discourse". It occurs at three levels of language: syntax, semantics, and phonetics. That is, successive sentences in a text may occur with an equal syntactic form and function as in the case of repeating exclamatives or interrogatives. Likewise, words, phrases, and sentences are possible to be repeated in different places of a text as in repeating, for example, the same word at the beginning or end of the same sentence or successive ones. Adding to that, a specific theme may be repeated in the same text but with different words as taken place in repeating, for instance, the theme of physical abuse but with different lexemes. Consequently, repetition can be classified into two basic categories namely: syntactic and lexical.

In addition to achieving the common fruitful tasks like emphasis, showing objectivity, persuasion and cohesion, repetition is utilized to uncover some concealed ideologies. Cuddon (1998) confirms the productive phase of repetition and states that it denotes not only "the repeated words but also sounds and ideas for the purpose of provoking rhythm, fashioning emphasis, and revealing covered ideology" (p. 742).

According to the form and function of sentence in a discourse, repetition syntactically is divided in to four sub categories where each form meets a specific

function. The forms are declarative, interrogative, imperative, and exclamative that meet the following functions respectively: statement, question, directive, and exclamation (Quirk and Greenbaum,1990). Both *Mrs. Dalloway* as well as *The Color Purple* witness the presence of this type of repetition. However, the two novels have no reference to imperative form as the following instances illuminate:

1. How he scolded her! (2) How they argued! (*Mrs. Dalloway*, extract 1, **exclamative**)
2. How poor she was ! How rich you were ! How she lived in a slum without a cushion or a bed or a rug or whatever it might be! (*Mrs. Dalloway*, extract 5, **exclamative**)
3. Nothing could make her happy without him! Nothing! (*Mrs. Dalloway*, extract 6, **exclamative**)
4. Why should she suffer? Why? (*Mrs. Dalloway*, extract 9, **interrogative**)
5. I'm plain. I'm unhappy. (*Mrs. Dalloway*, extract 15, **declarative**)
6. He made her feel the beauty. He made her feel the fun. (*Mrs. Dalloway*, extract 17, **declarative**)
7. She had not triumphed . She had not mastered the flesh. (*Mrs. Dalloway*, extract 13, **declarative**).
8. She must go back. She must assemble. She must find Sally and Peter.”(*Mrs. Dalloway*, extract 17, **declarative**).
9. You black. You pore. You ugly. You a woman. (*The Color Purple*, extract14, **declarative**).
- 10.I'm pore. I'm black. (*The Color Purple*, extract 15, **declarative**)

Generally speaking, in most extracts of victimization in *Mrs. Dalloway*, Woolf intends to repeat exclamatives, interrogatives and declaratives in order to enforce a particular concept and give it further prominence. Additionally, repeating

equal forms has a crucial part in revealing the producer's ideology. She repeats exclamatives in example (1) above, for instance, to emphasize the extent of victim's pain that is caused by the partner's verbal abuse. This in turn reflects not only the ideologies of bullying and woman's marginalization but also the ideology of victim's blaming. This means that exclamatives are repeated to show how Woolf criticizes and blames the victim (Clarrisa) for trusting and keeping in love with the actor of her abuse.

Another purpose of repeating similar syntactic forms is revealed in example (4) where Woolf deliberately repeats two successive questions. Here, repetition indicates the victim's (Laucrezia) rebellion against bitter truth and demanding for individualism in addition to woman's oppression. Here, Woolf intends to convey how the victim's extreme misery is a dynamic stimulus to change. Thus, it is not necessary for one who lives in gloomy to have a tragic end such as having mental sickness or psychological breakdown. Sometimes, the much extent of suffering creates a desire to accomplish a wholly reform as in the case of making a revolution against woman's persecution.

Walker, similar to Woolf, repeats declaratives with equal pattern (S+ Be+ Com.) as expressed in (9) and (10). Again, repetition is utilized purposefully. However, this purpose is not a like in these instances. On one hand, repetition in example (9) uncovers the ideologies of verbal bullying and woman's marginalization. Example (10), on the other hand, reveals the ideology of self-pride. This means that the function of repetition is closely linked with the sayers' intended message as shown in Celie's speech (example 10) where she aims to reflect her identity and self-esteem through repeating declaratives that start with the pronoun (I).

Taking in to account the place of the repeated word, phrase and clause, Rygiel (1994, p.140) offers nine categories of lexical repetition. Still, some classes like anaphora and epizeuxis have clear incidence in the two novels whereas others are lacked. Sentences that cover lexical repetition in *Mrs. Dalloway* and *The Color Purple* are mentioned below:

1.Epanalepsis

The incidence of the repeated expression is the initial and the final place of the sentence.

2. Symploce

The repetition takes place in the initial as well as the final place of two sequential sentences.

3. Anaphora

The similar items are repeated initially in continual sentences.

11. Did it matter then? she asked herself, walking towards Bond Street. Did it matter that she must inevitably cease completely. (*Mrs. Dalloway*, Extract 1)
12. Did she resent it? Did it not become consoling to believe that death ended absolutely?" (*Mrs. Dalloway*, Extract 1)
13. How poor she was ! How rich you were ! (3)How she lived in a slum without a cushion or a bed or a rug or whatever it might be! (*Mrs. Dalloway*, Extract 5)
14. Nothing could make her happy without him! Nothing ! (*Mrs. Dalloway*, Extract 6)
15. Why should she suffer? Why? (*Mrs. Dalloway*, Extract 9)
16. One cannot bring children into a world like this. One cannot perpetuate suffering. (*Mrs. Dalloway*, Extract 10)

17. She was very unhappy! She was very lonely. (*Mrs. Dalloway*, Extract 11)

18. She had not triumphed. She had not mastered the flesh. (*Mrs. Dalloway*,

Extract 13)

19. I'm plain, I'm unhappy. (*Mrs. Dalloway*, Extract 15)

20. He made her feel the beauty. He made her feel the fun. (*Mrs. Dalloway*,

Extract 17)

21. She must go back. She must assemble. She must find Sally and Peter”

(*Mrs. Dalloway*, Extract 17)

22. I had to fight my brothers. (2) I had to fight my cousins and my uncles.

(*The Color Purple*, Extract 6)

23. No matter what I'm thinking (5) No matter what I feel. (*The Color Purple*,

Extract7)

24. They crack her skull.(2) they crack her ribs. (*The Color Purple*, Extract8)

25. No man. no children. no close friend. (*The Color Purple* ,Extract10)

26. You black. you pore . you ugly. you a woman. (*The Color Purple* ,Extract 14)

27. I'm pore. I'm black. (*The Color Purple*, Extract 15)

4. Medial

As its name denotes, the equivalent words appear in medial place of the sentences.

5. Epistrophe

The repetition takes place in the opening as well as the closing place of the same sentence.

6. Anadiplosis

Repetition arises in the final site of the sentence as well as the beginning of the succeeding one. Consider the next example:

28. “You know the worst part? she say.” “The worst part is I don't think he notice.” (*The Color Purple*, Extract 7)

7. Chiasmus

Two contrasted forms are displayed in the same sentence .

8. Tautotes

The similar words are distributed over the entire text .

9. Epizeuxis

The similar words are repeated one subsequently one after the other.

29. She had a perpetual sense, as she watched the taxi cabs, of being out, out far out to sea and alone. **(Mrs. Dalloway, Extract 3)**

30. She always had the feeling that it was very , very dangerous to live even one day. **(Mrs. Dalloway, Extract 3)**

31 This body, with all its capacities, seemed nothing— nothing at all.

(Mrs. Dalloway, Extract 4)

32. No, I can't stand it any longer, she was saying, having left Septimus, who wasn't Septimus any longer, to say hard, cruel, wicked things, to talk to himself, to talk to a dead man, on the seat over there. **(Mrs. Dalloway, Extract 8)**

33. I pity"—she meant to say "your mother" but no, she could not, not to Elizabeth.

(Mrs. Dalloway, Extract 15)

34. Oh, Celie! My life here is nothing but work, work, work, and worry.

(The Color Purple, Extract10)

As it is shown above, *Mrs. Dalloway* comprises repetition more than *The Color Purple* as Woolf's spiritual misery is much more than Walker's. Woolf, as mentioned earlier (c.f. 3.3.1.1.1), has lost relatively all her family during her adolescence. This gloomy event has its touches in her style including repetition. She always repeats syntactically and lexically to make her readers be aware of two crucial facts. First, the much extent of her victimization which is similar to any British woman as the cause behind victimization is mutual between them. That is,

victimization in both cases is caused by the loss of a family member or a partner who are the spring of love and safety. Second, in addition to reminding her readers of the necessity to take a step against victimization, Woolf reminds them to stand against any war in the future since the latter leads to the loss and then victimization.

The little presence of repetition in *The Color Purple* is attributed to the little scope of victimization that Walker has experienced in her life. It is true that the grief which is caused by the blindness of the right eye marks Walker's life (c.f. 3.3.1.2.1) but it creates no much effect in her nature. Accordingly, the scope of victimization that Walker has exposed to, compared with Woolf, is little. Walker frequently repeats a word or a syntactic form in order to remind herself as well as all black American women that they, like other humans, deserve respect and admiration. Through repetition, Walker reveals either black woman's courage and identity as clearly shown, for example, in (22) or black woman's percussion as illuminated in example (24).

It is noteworthy to mention that the presence of repetition in both novels is mainly linked with the existence of Jeffries' toolkits that represent victimization. This means that Woolf and Walker intentionally resort to repetition in order to achieve two basic tasks. These are: uncovering the buried ideologies and emphasizing those ideologies that are exposed through Jeffries' toolkits.

CHAPTER FIVE

RESULTS AND DISCUSSION

5.1 An Introductory Note

In order to answer the questions of the current study, it is crucial to discuss the results obtained from the CS analysis of the data under study. Accordingly, this chapter is devoted to discuss the outcomes gained from the qualitative and quantitative analysis of *Mrs. Dalloway* as well as *The Color Purple*. Besides, a comparison between the two novels is conducted in terms of Jeffries' tools utilized in both novels and their ideological implications. Hence, the chapter starts in arguing the consequences of each novel separately and ends in linking them together and making a balance between them.

5.2 Discussion of Qualitative Analysis

For the sake of answering the fourth as well as the seventh questions of the dissertation (c.f.1.3), the next subsections are dedicated to show various themes as well as ideologies that appear hand in hand with victimization. In addition, the women presented as victims in both novels pass through stages which are occasionally revealed explicitly and in another time implicitly. Thus, the following subdivisions show not only the ideological representations of Jeffries's linguistic tools but also the stages of women characters' development that symbolize the progress of victimization.

5.2.1 Mrs. Dalloway

5.2.1.1 Themes and Ideologies

All linguistic toolkits that shape Jeffries' framework (2010) are employed by Woolf to reveal women's victimization (see Table 48) in addition to a number of themes and hidden ideologies. The steps followed by the researcher for showing these themes and ideologies are listed next:

1-Detecting the themes that are revealed through each toolkit by every victim.

2-Collecting these themes together.

3-Examining carefully these themes.

4-Finding out the ideology (ies) that are the outcomes of linking these themes together.

5-To be brief and clear, the previous steps are shown in table.

Table 60 below summarizes and illustrates how each victim utilizes a toolkit to expose several themes that convey in their senses the ideology (ies) which go hand in hand with victimization.

Table 60

Summary of the Themes and Ideologies with Victimization in Mrs. Dalloway

No	Tool	Name of Character	Theme	Ideology
		Clarissa	Disrespect	
			Emotional Drought	
			Mocking	

1-	Representing Actions, Events, States		Much Thinking in Life and Death	Oppression Bullying	
			Identifying her as a Lonely woman		
		Laucrezia	Distress		
			Termination of her energy		
			Carelessness		
			Ignorance		
			Non-protection		
			Identifying her as a gloomy woman		
		Kilman	Poverty		
	Inner suffering				
	Unattractiveness				
	2-	Negating	Clarissa	Lack of real communion	Non-Existence
				Loss of dignity	
Laucrezia			Hopelessness		
			Expiration of Patience		
			Emotionlessness		
			Dreadful and unsecure world		
Kilman			Lack of attractiveness		
			Depriving		
			Lack of males in her life		
3-	Naming and Describing	Clarissa	Absence of Intimacy	Hegemony	
			Lifelessness		
			Fear of death		
		Laucrezia	Lust		
			Brutality		
			Deep pain		

		Kilman	Spiritual pain	
			Deep hate	
			Offendness	
4-	Hypothesizing	Clarissa	Certainty of woman's need to unity and real communion	Individuality woman's rights
			Certainty of unhappy life with her husband	
		Laucrezia	Certainty of woman's faithfulness	
			Certainty of woman's un ability to endure grief	
		Kilman	Uncertainty of her deficiency	
			Uncertainty of her richness one day	
5-	Contrasting and Equating	Clarissa	Difference between two categories of life: life of peace and delight and life of distress	Contradiction and Symmetry
			Difference between two types of feelings: Delight and Grief	
			Sharing of feelings among victims	
		Laucrezia	Difference between her life before and after marriage	
			Woman's weakness	
			Difference between her life and her sisters' life	
		Kilman	Difference between two images: the positive and the negative	
		Clarissa	Closeness to superficialities of life	
Closeness of victim to death				
Closeness of woman to technology				

6-	Representing Space,Time, Society	Laucrezia	The emotional barrier between the couple	Integration
			Closeness of victim to world of distress and un safety	
		Kilman	Remoteness of the concept of woman to woman oppression	
			Closeness of victim to pain and suffering	
7-	Prioritizing	Clarissa	Endless of loneliness	permanency
			Endless of the emotional barrier	
		Laucrezia	Endless of struggle in victim's life	
		Kilman	endless of the poor's pain	
			Continuous denial to domination	
8-	Assuming and Implying	Clarissa	Writer's denial to woman's abuse	Independence
		Laucrezia	Writer's rejection to woman's submission to distress	
			An image of woman with no abuse in the future	
		Kilman	Supremacy	
			Self-confidence	
	Woman's self- steam			
	Woman's power			
		Clarissa	Authenticity of feelings among intimate persons	

9-	Presenting Others' Speech and Thoughts	Laucrezia	Truthfulness in her fear from the future	Credibility
		Kilman	Truthfulness of that struggle between the upper class and the lower class	
			Poor and rich	
10	Exemplifying and Enumerating	Clarissa	Victim's exposure to various violent acts	Extremism
		Laucrezia	/	
		Kilman	Poverty	
			Supremacy	

Through three women characters in *Mrs. Dalloway* who represent the image of woman in British society, Woolf delivers several themes that all reflect woman's inner suffering and pain because of The First World War. It is worthy to mention that *Mrs. Dalloway* is written after the end of war. Yet, Woolf aims deliberately to show how that dreadful event still has a crucial impact on British people generally and women particularly even after its end .

Clarissa, Laucrezia and Kilman who are introduced in *Mrs. Dalloway* as victims share the same struggle with solitude and sorrow that is basically caused by the horrible event of war. Further, they all have attempts to put an end to that struggle and gain real communion, unity, peace and delight.

Starting with the heroine of *Mrs. Dalloway*, Clarissa, she experiences this sense of fear from death which is closely connected with the event of war. In presenting such character, Woolf wants to show the crucial psychological impact the war has on even those women who are not directly involved in the battle area. Further,

Clarissa feels lonely for the emotional drought and lack of dignity performed by her husband. Her integration with superficialities of life is an attempt of gaining unity and real communion. However, she finds her enjoyment and actual intimacy only in those relations with her previous lover, Peter, and her close friend, Sally.

Similar to Clarissa, Laucrezia deeply suffers from rather extreme state of ignorance, emotionlessness and carelessness achieved by her lover and husband, Septimus. Being a veteran in the army and witnessing the death of other soldiers including his friend, Septimus is affected mentally and this justifies his unresponsiveness and negligence to Laucrezia. Again, the war is the basic reason behind Laucrezia's despair and loneliness. Laucrezia, like Clarissa, has many efforts to bring back her husband to reality as in the case of taking him to parks and reminding him of their positive relation before the war. However, she fails and he prefers to commit suicide believing that he may find a real communion and peace in death.

The third woman character in *Mrs. Dalloway* is the poor Kilman who suffers a lot for being dismissed from her job during the war for her Germanic origin. The other part of her suffering is related to the lack of males in her life because of her ugliness and unattractiveness. Thus, Kilman's pain is partly caused by the war as it is the case with Clarissa and Laucrezia. Still, Kilman does not stop trying to gain her living through teaching at home in spite of the constant bullied acts she exposes to.

The similarity in the source of struggle the three women experience explains why themes like death, sadness, depriving, loss, absence,...etc. are revealed through all linguistic toolkits as shown in Table 60. Such correspondence in those themes reveal the extent of likeness in the psychological misery of the victims

especially among those who expose to brutality from intimate persons as in the case of Clarissa and Laucrezia.

As far as ideologies are concerned, the combination of several themes conveyed through the three victims in *Mrs. Dalloway* generates the novelist's ideology (ies) towards women's victimization. As Table 60 shows, Woolf devotes the ten toolkits mentioned in Jeffries' framework (2010) to link the concept of victimization with negative ideologies such as bullying, oppression, non-existence, extremism,.....etc. This in turn proves Woolf's denial to woman's abuse and then victimization whether this abused act is performed by man as in the case of Clarissa and Laucrezia or society as appeared with Kilman.

To sum up, the negative hidden ideologies headed for woman's victimization that come into light through adopting various toolkits confirm Woolf's rejection to woman's oppression. Woolf represents the voice of the voiceless, marginal, oppressed, discriminated and victimized woman who constantly fights for winning uniqueness and survive in her community. Hence, in *Mrs. Dalloway*, Woolf appeals for women's dependence, dignity, individuality, freedom and all other human rights.

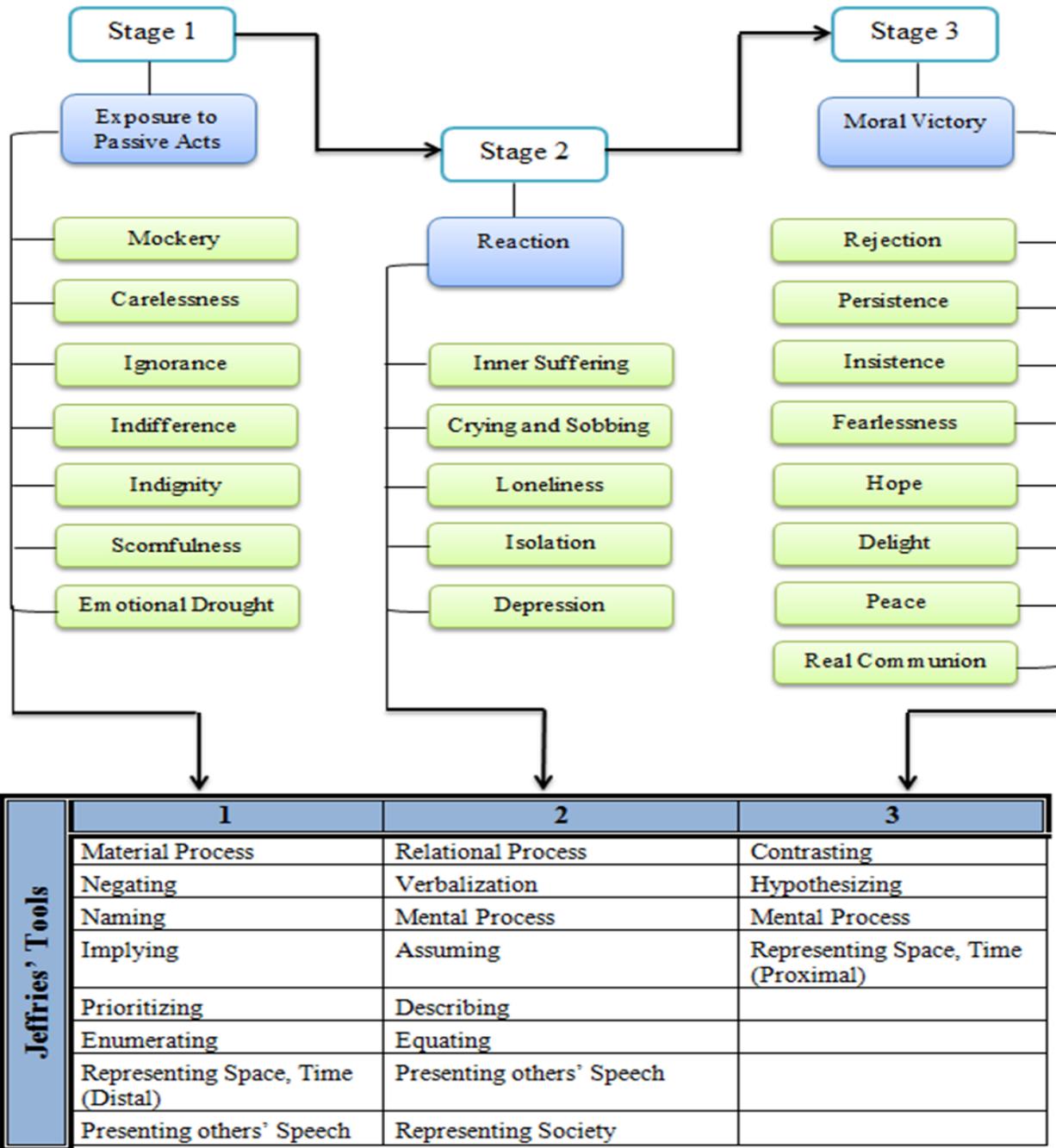
5.2.1.2 Development of Characterization

From the beginning of the novel till the end, Woolf presents the three women characters: Clarissa, Laucrezia and Kilman as psychologically passive victims. They are exposed to various abused acts that are achieved either by their intimate partners as in the case of Clarissa and Laucrezia or strangers as taken place with Kilman. However, the victory of those women is shown covertly at the end of the novel confirming Woolf's inner desire to put an end to such brutality against women in society. Thus, it is possible to identify the stages that the three victims

have passed through starting from exposure to violent acts, reacting passively to those acts and finally ending with being a victor. It is possible to name such development as Top-Down and then Bottom-Up. This process of transformation is further clarified in the next figure:

Figure 2

Development of Characterization in Mrs. Dalloway



Woolf utilizes all toolkits in representing the transformation of women characters in *Mrs. Dalloway*. However, it is noticed that the first two stages exclusively cover most of them as shown in Figure 2. This can be related to two basic reasons. First the crucial issues those stages include. That is, the various

abusive acts the three women expose to are presented in the first stage. They start with bullying, ignorance, indignity, scornfulness, carelessness and finally ends with emotionlessness. Concerning the second stage, it introduces an obvious image of the passive victim whose reaction is symbolized through several negative performances such as crying, sobbing, staying alone, spending time unworkably,....etc.

The second reason for the appearance of most toolkits in the first two stages is due to the fact that Woolf tends to express women's victory implicitly in few sentences mentioned at the end of the novel. For example, she refers to Clarissa's victory when she states "But she must go back. She must assemble. She must find Sally and Peter" (p. 153). Clarissa's victory is grasped only in the revival of her relations with her previous lover, Peter, and her close friend Sally where she finds a real enjoyment and unity. Regarding Laurezia, her misery ends with her husband's death who is the source of her sadness. Thus, her victory is signified in stating "I'll go back to Milan" (p.148). Through returning home (Milan) and working in hats with her sisters, Laurezia will gain a real communion and independence. For Kilman, Woolf refers to her victory when she says that she feels pity for those people who spend their time in superficialities rather than working actively to accomplish something good for their society. She says "I don't pity myself. I pity other people more." and "She was a woman who had made her way in the world (p.108).

Further, it is noticed that material process occurs specifically in stage (1) as the latter tackles acts and events rather than states. Other processes namely relational, mental and verbalization mostly occur in the second and third stages since Woolf describes and identifies the three victims as being gloomy, lonely and depressed women. Additionally, she expresses their inner sufferings through describing their

bad psychological state shown through mental and verbalization processes as in stating, for instance, “She was very lonely, she was very unhappy!” (p.74)

Finally, it is noteworthy to mention that Woolf utilizes the distal deixes in the first stage while the proximal ones occur in the third stage. Such appearance relates to Woolf’s tendency to reveal at the end of the novel the extent of women’s closeness to people with whom they have delight. Examples of this are: Clarissa with Peter, Laurezia with her sisters, and Kilman with Elizabeth. The distal deixes, on the other hand, appear in stage (1) to reflect the degree of the emotional barrier between Clarissa and her husband, Laurezia and her husband, and finally Kilman and people in British society.

5.2.2 *The Color Purple*

5.2.2.1 *Themes and Ideologies*

In revealing woman’s victimization, Walker resorts to all linguistic toolkits offered in Jeffries’ framework (2010) (see Table 59). In addition to victimization, each toolkit is employed to reflect various themes and ideologies which are summarized in Table 61 below:

Table 61

Summary of the Themes and Ideologies with Victimization in The Color Purple

No.	Tool	Name of Character	Theme	Ideology
1	Representing Actions, Events,	Celie’s Mother	physical abuse	Oppression
			Cruelty	
			Passivity	Resistance

2	States	Sofia	Struggle	Inadequacy
			Resorting to violence for protection	
			Rejection to submission	
		Nettie	Loneliness	Ethnic
	Celie	Unattractiveness and ugliness of black woman Physical abuse Man's physical power Change in personality	discrimination	Domination Transmutation Bullying
	Sofia	Lack of safety		
		Absence of enthusiasm		
		Emotionlessness		
		Indifference		
Nettie	Lack of rest			
	Lack of peace			
Celie	Absence of love			
	Carelessness to physical and spiritual needs			
	Lack of freedom			
3	Naming and Describing	Celie's Mother	Loss of humanity	Savagery
			Extent of sickness	
		Sofia	Dreadful relation between couples	
		Nettie	-----	
		Celie	Immortality Suffering	

			Inhumanity Passive part of woman in society Denial to woman's survival	Woman's marginalization
4	Hypothesizing	Celie's Mother	Certainty of man's carelessness Certainty of man's indifference	Inhumanity Hard heartedness Conflict
		Sofia	Necessity to fight Link between freedom and struggle	
		Nettie	Determination	
		Celie	Suffering from even black people	
5	Contrasting and Equating	Celie's Mother	-----	Woman's Marginalisation Opposition
		Sofia	Positive world of security Negative world of struggle ,blood and death	
		Nettie	Dull life and active life	
		Celie	Positive image of a confident woman Irrationality and foolishness of woman Passive role of woman in society	
6	Representing Space,Time, Society	Celie's Mother	Spiritual barrier	Domination
		Sofia	-----	Discommodity
		Nettie	Limitation in having a boring life	

		Celie	Absence of actual physical and spiritual relation between couples Man's authority Man's Power Social status of woman in society	Injustice Dissatisfaction
7	Prioritizing	Celie's Mother	-----	Feminism persecution
		Sofia	-----	
		Nettie	-----	
		Celie	Positive role of woman in Celie's life Triviality of reasons behind brutality	
8	Assuming and Implying	Celie's Mother	-----	Slavery Dispassionateness
		Sofia	Immorality in man's nature Much extent of brutality Complete submission to white people's requests	
		Nettie	-----	
		Celie	Absence of sentiments in man	
9	Presenting Others' Speech and Thoughts	Celie's Mother	Truthfulness of women's suffering	Credibility Reality
		Sofia	Truthfulness of women's misery	
		Nettie	-----	
		Celie	Sincere love among women Truthfulness in the absence of love	
10	Exemplifying and	Celie's Mother	-----	Individuality
		Sofia	-----	

	Enumerating	Nettie	Significance of the faithful friend	Self-dependence
		Celie	Non-importance of man in woman's life	Authenticity

Celie's mother, Celie, Nettie, and Sofia who are presented in *The Color Purple* as victims share the same sense of being oppressed by intimate people like the father or husband. However, they react differently towards brutality. Adding to that, some fight for gaining liberty and finally achieve that whereas others submit blindly to such violent acts and accept completely their fate.

Through the first victim in *The Color Purple*, Celie's mother, Walker offers a portrayal of an obedient wife who is physically and spiritually abused by her husband. Definitely, illness and then death are the end though she occasionally attempts to rebel and stand against his tyranny. The much extent of her passivity and obedience provides no protection or safety to her children including Celie and Nettie. This explains why negative ideologies like savagery, oppression, slavery, persecution, injustice are linked closely with this character. Thus, Celie's mother symbolizes the negative image of woman that Walker denies much.

Celie's sister, Nettie, is spiritually oppressed by her stepfather. Nevertheless, her response is completely different from Celie's. Since the beginning of the novel, Nettie shows her dissatisfaction regarding her poor knowledge and depriving from education. She prefers to run away and live in loneliness than submitting to the stepfather's request and marrying a widower. However, she achieves no fulfillment in her departure as shown in the failure of her idealism as a member of the missionaries in the north. This explains why she finally comes back home where she can find real companion and pleasure. Accordingly, ideologies such as

separateness, non-existence, authenticity and dissatisfaction accompany this character.

Celie, the heroine of the novel, is presented first as a girl who lacks will or power for resisting inhumaneness and cruelty since her childhood. After experiencing successive rapes, she becomes a mother of two children who have been taken away by her stepfather. Considering her the ugliest among the daughters, she is sold to a widower who needs a servant to his children rather than a wife. At that time, what Celie can achieve is to endure and survive. Through love and creativity, Celie at last maintains her individuality and succeeds to overcome domination.

It is obvious then that the extent of brutality Celie exposes to, compared with her mother or Nettie, is very much. This definitely justifies why the name Celie is interrelated with a number of ideologies like ethnic discrimination, individuality, marginalization, feminism, slavery, transmutation and bullying.

The last victim appeared in *The Color Purple* is Sofia, Celie's step daughter. Sofia, unlike other three victims, symbolizes the positive image of the powerful woman who strongly rejects man's domination. She denies to be like other black women who are no more than a generative machine and she resorts to defend herself through fighting. Still, later on she is punished and imprisoned for seven years when she rejects to be a servant at the white man's house. Hence, Sofia represents the black woman who is victimized on racial and class grounds by the white patriarchy. It is normally then that Sofia's character is associated with ideologies like slavery, resistance and conflict.

In brief, Walker presents two types of victims and violence in her novel. She presents passive victims as well as offensive ones as in the case of Celie's mother

and Sofia. Regarding violence, the victims experience physical and non-physical violence as taken place with Celie. Additionally, Walker links victimization with all negative ideologies mentioned above and this, of course, reveals her denial to such issue. The much extent the brutality is, the more negative ideologies occur towards victimization. Through grasping her language that embodies various linguistic toolkits, Walker's rejection to man's domination and woman's victimization is inferred.

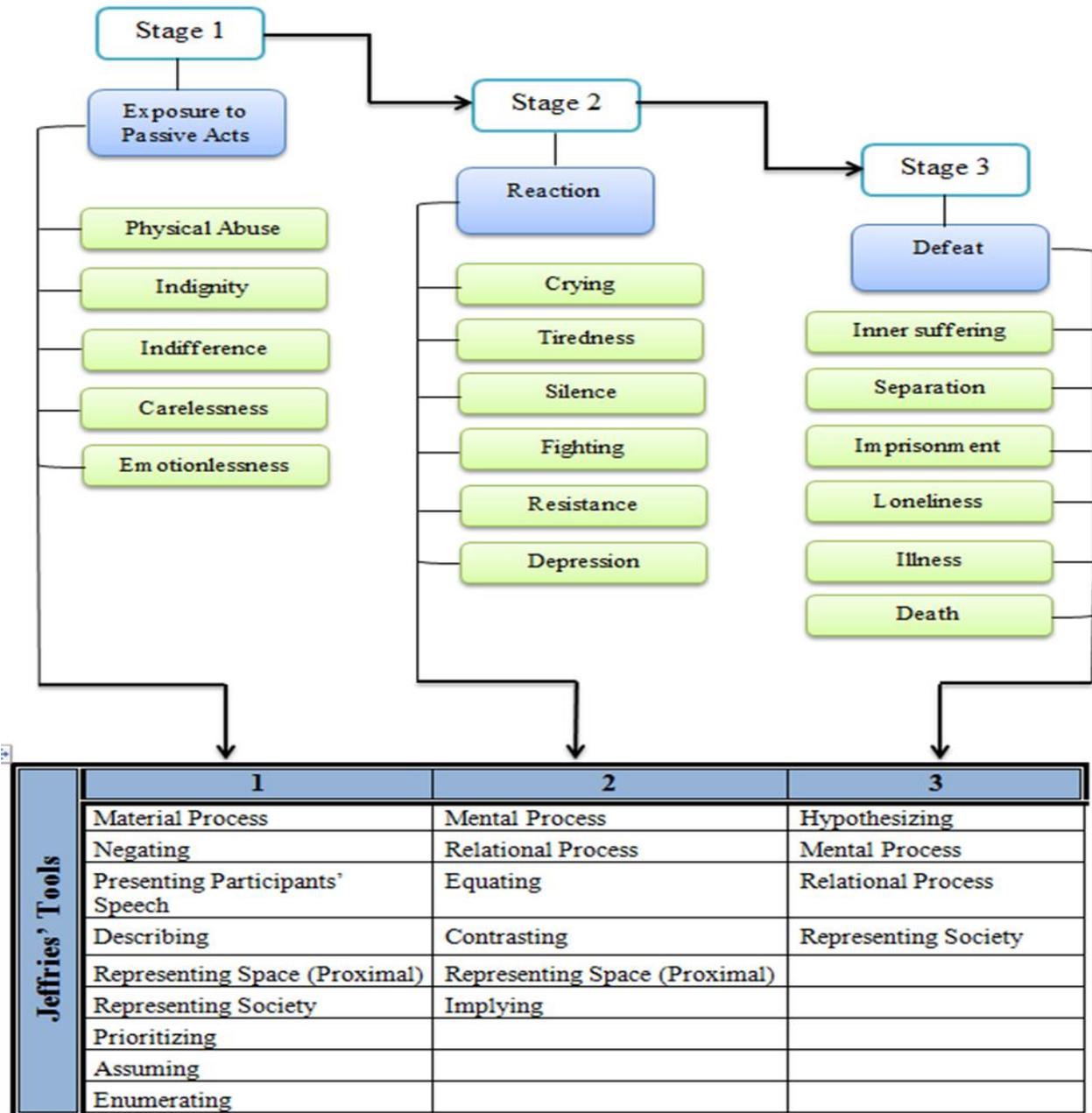
5.2.2.2 Development of Characterization

In *The Color Purple*, four women characters namely: Celie's mother, Celie, Nettie and Sofia are introduced as victims who are exploited by men. They respond to their brutality either by non-resistance as in the case of Celie, her mother and Nettie or fighting as happened with Sofia.

It is possible to classify the four victims into two groups: the victors group and the failures one. Celie and Nettie belong to the first set whereas Celie's mother as well as Sofia fit in the second. Both Celie's mother and Sofia experience physical and psychological abuse from man. It is true that Sofia denies her husband's domination and struggles to gain her freedom but then she fails to stand against the white man's oppression. Her failure is signified in leaving her children and spending her youth in prison. Likewise, Celie's mother verbally attempts to defy and reject her husband's oppression. Nonetheless, the despair she lives in leads to her death instead of achieving triumph. Hence, Celie's mother and Sofia share the same pain and fate. The development in their portrayals can be named as Top-Down and then Bottom-Bottom. Figure 3 clarifies this process of transformation:

Figure 3

Development of Celie's mother and Sofia's Characterization

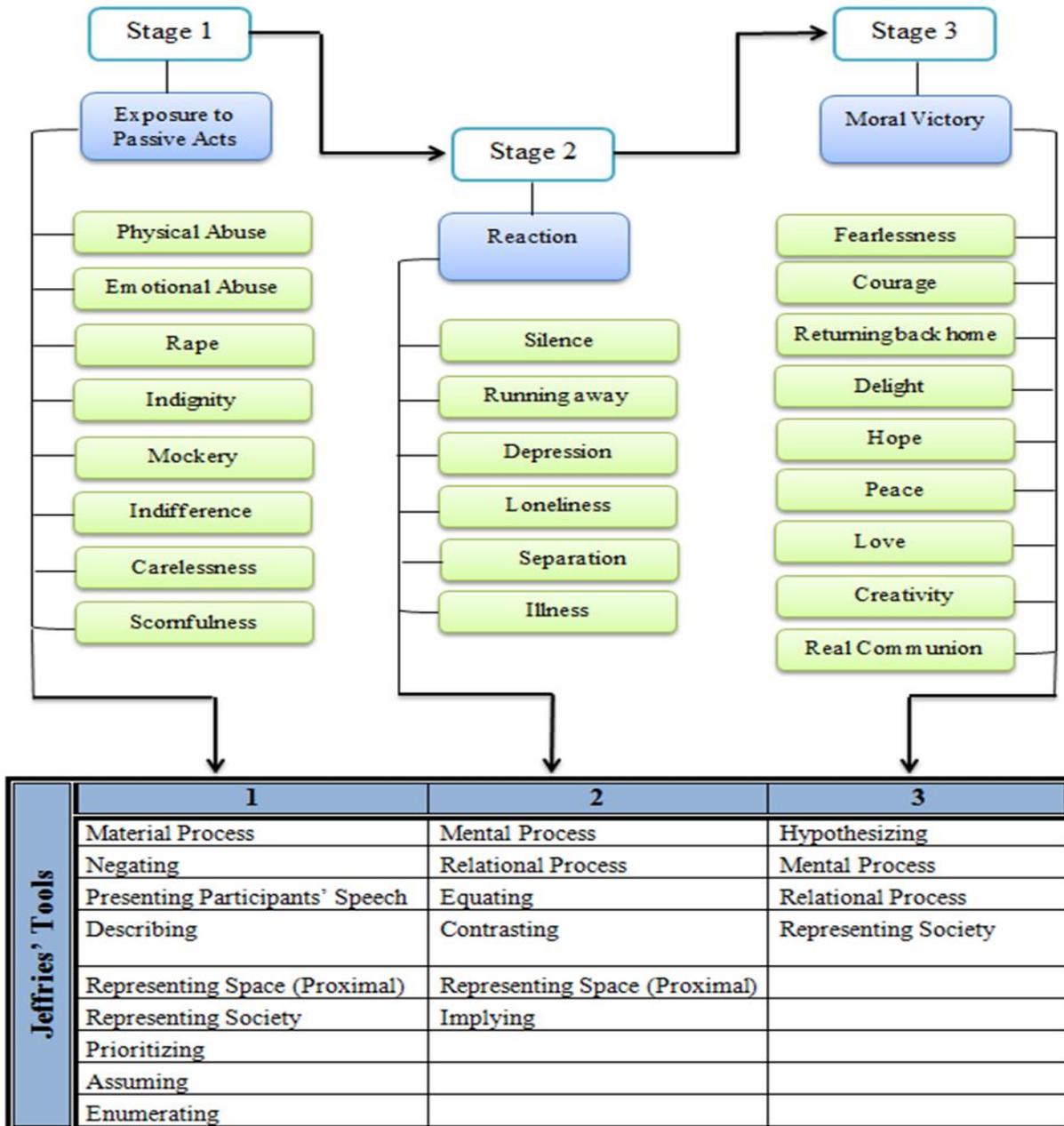


Regarding Celie, she later on succeeds to gain her courage and maintain her independence. Similarly, after spending her youth in isolation and loneliness

abroad, Nettie realizes that peace and companionship are realized in being with Celie rather than strangers. Therefore, one can detect the stages the two victims have passed through beginning from their oppression, responding passively and lastly closing with victory. The process of development in their characterization can be termed as Top-Down and then Bottom-Up. Figure 4 below illustrates more:

Figure 4

Development of Celie and Nettie's Characterization



It is noteworthy to mention that Walker employs most Jeffries' toolkits in representing the process of woman's oppression and victim's reaction. This explains why the first two stages, compared with the third stage, contain more tools

as exposed in Figures 3 and 4. Another reason behind the little frequency of Jeffries' toolkits in the third stage is the fact that Walker intends to put an end to women's oppression and reveal openly their victory in the last pages of the novel. For instance, she refers to Celie's moral victory when she tells Albert "I may be ugly and can't cook, a voice say to everything listening. But I'm here." (p.220). For Nettie, her victory is shown in her letter to Celie stating " Oh Celie ! No man, no children, no close friend, I have to come back home" (p.201). The announcement of victory is basically attained through introducing the hypothetical and positive world of freedom and individuality. This explains why hypothesizing tool is exclusively available in the third stage. The victims' victory definitely denotes Walker's plea to gain woman's freedom in the African American society.

Furthermore, it is noticed that material process occurs specially in stage (1) as it tackles acts and events rather than states. Mental and relational processes, on the other hand, arise in the other stages as they cover the victims' response whether it is passive or active.

5.3 Discussion of Quantitative Analysis

In order to answer the first three questions of the dissertation (c.f.1.3),the following sections tackle the extent of all linguistic toolkits along with their linguistic realizations in both novels. Moreover, some explanations for their amount is presented in addition to proposing the most / least toolkit that represents victimization.

5.3.1 Mrs. Dalloway

The extent of occurrence of the ten toolkits employed for revealing victimization in *Mrs. Dalloway* is 163 but with diverse circulation that is traced back to various reasons. The next subsections offer some.

5.3.1.1 Representing Actions, States, Events

As victimization is closely linked with acts and specifically the violent ones that lead to reaching this status of being a victim, the tool of **Representing Actions, States, Events** is the most common one in *Mrs. Dalloway* counting (30) and percentage (18.40%).

The novelist refers to the doer as well as the receiver for those acts of oppression. The material process which is the first linguistic realization that characterizes this tool achieves this task and this explains why it is highly used constituting (13) and percentage (43.33%). Additionally, to identify the victims' psychological state in *Mrs. Dalloway* and categorize them as people having specific traits and manners such as staying alone or having depression, Woolf utilizes relational process with frequency (10) and percentage (33.33%). As for mental process, it helps in revealing victims' inner suffering and perceptual reaction after exposing to immoral acts like bullying or scornfulness. Accordingly, this process with scattering (6) and percentage (20%) helps to realize such task. However, its occurrence is less than material and relational process as Woolf sometimes tends to cover victims' struggle with pain and instead show power. Verbalization is the least process appeared in this tool as Woolf rarely resorts to character's direct speech and prefers to give her readers an account of the characters from her own perspective. Thus, the little spread of verbalization process (1) with percentage (3.33%) is not surprising (c.f. Table 38)

5.3.1.2 Negating

Generally speaking, negating in *Mrs. Dalloway* refers to the shortage in various entities like emotions, money, care, attention and intimacy. Woolf adopts the four categories of negation but with different distribution to reveal such insufficiency.

The first linguistic realization of this tool is the syntactic type which is realized through the manifestation of the word "not" with auxiliaries. It is present more

than others constituting (8) and percentage (36.36%) from the total amount of negating (22) and percentage (13.50%). In addition to this matter of variation in the novelist's style, this over use is due to Woolf's tendency to expose intensely and explicitly the extent of deficiency the victim has whether it is something touchable as in money, for example, or abstract like care and emotions. Other kinds namely: pronoun, lexical and morphological appeared with frequency (7), (4), (3) and percentages (31.82%), (18.18%), (13.64%) respectively as they express rather lesser degree of that insufficiency (c.f. Table 39).

5.3.1.3 Naming and Describing

Naming and describing is the third toolkit in its occurrence among others with spread (21) and percentage (12.88%) as *Mrs. Dalloway*, similar to any fiction, includes a full description to characters as well as places.

Novelists commonly nominate their characters in specific nouns such as, for instance, "lady" rather than "woman" in order to denote a particular idea. This justifies why the two linguistic realizations of this tool namely: modification and choice of noun are more frequent than nominalization with scattering (15), (5) and percentages (71.43%), (23.81%) individually (c.f. Table 40). The little circulation of nominalization (1) and percentage (4.76%), definitely, relates to the fact that Woolf deliberately wants to show the violent acts the victims are exposed to and their performers. Revolving such crucial acts in to entities and covering their actors fail to convey the novelist's repudiation to those acts and their actors.

5.3.1.4 Hypothesizing

In order to confirm the fact of victim's need to care, emotions, unity and real communion in life, Woolf adopts this tool. Models of certainty accomplish the novelist's aforementioned aim. Accordingly, models like " *will, can, would* " arise more than those that denote possibility or uncertainty like " *may, might* " where the former appears with the frequency (8) and percentage (42.11%) while the latter

occurs four times with percentage (21.05%). It is significant to mention that through utilizing models of uncertainty, Woolf actually intends to emphasize the instability of victimization in the British society. That is, the cause of being a victim may turn to a reason for victory as in the case of revolving ugliness to loveliness or poverty to wealth. Regarding desirability which is the second kind of modality, it has less appearance than epistemic one constituting (7) and percentage (36.84%). The first subcategory of desirability noticed in *Mrs. Dalloway* is deontic obligation which is mainly signified through “*should*” and “*must*”. Boulomaic that refers to speaker’s wish, on the other hand, has no existence here (c.f. Table 41).

The absence of the second subcategory, boulomaic, is expected for two reasons. First, *Mrs. Dalloway* tackles topics that really exist in society at that time like women’s oppression and their inner struggle with pain. Consequently, the verb “wish” is naturally lacked as it exposes the world of imagination instead of reality. Second, the verb “wish” denotes the impossibility of some crucial acts to take place as in, for instance, achieving victory in a battle with a strong country. This, definitely, contrasts with what Woolf appeals for which is gaining woman’s dependence and freedom. What Woolf wants to reflect via choosing obligation rather than boulomaic, is offering the compulsion for women to take a positive step for winning their human rights and individuality.

5.3.1.5 Contrasting and Equating

Contrasting and equating tool, as mentioned earlier, is basically utilized for showing either the difference or similarity between two entities that are not necessary related to the same species as in comparing between an individual and an animal. Nevertheless, equating occurs less than contrasting with scattering (5) and percentage (29.41%). This result can be explained in terms of Woolf’s intention to give more prominence to particular themes rather than others. For example, she

believes that comparing woman's life before and after victimization is more crucial than revealing how the oppressed women share the same pain and inner suffering.

Regarding contrasting, Woolf utilizes only two linguistic triggers namely contrastive and concessive opposition with frequency (11), (1) and percentages (64.71%) , (5.88%) separately. She disregards others like negated and parallelism opposition since they do not explicitly show the distinction. In other words, readers need more efforts for comprehension such categories and relating them to specific themes and ideologies. *Mrs. Dalloway* is based basically on stream of consciousness which requires actually an effort for interpretation. Thus, adopting somehow indirect expression makes the task of interpretation more challenging. For the linguistic realizations that represent equating tool, it is noticed that metaphorical equivalence is utilized whereas other two kinds called appositional and intensive relational equivalence have no reference. This may be related to the vividness of metaphor as it exclusively adds a visual image to the novelist's words, the feature that other types lack (c.f. Table 42).

5.3.1.6 Representing Space, Time, Society

As stated earlier in the qualitative analysis of *Mrs. Dalloway*, the lack of intimacy between each couple is represented through adopting this tool and particularly the distal space deixes whether they are place deixes as in “ there ”, personal pronouns like “ they ”, and demonstratives such as “that”.

Generally, space deixes are more common than time and society ones counting (9) and percentage (60%) from the total number of this tool (15) and percentage (9.20%). The closeness of victims to that world of sorrow and un safety is denoted through proximal time deixes like “now” while the distal ones such as “then” and “tomorrow ” are rarely mentioned. Such choice may be traced back to Woolf's

desire to offer a hint that the case of woman's victimization and oppression is temporary. That is, a firm hope exists that woman's pain and struggle will soon end in British society. The third group of deixes that covers titles like Prime Minister, Mrs. ,.....etc. is the least in its occurrence constituting (2) with percentage (13.33%).The low frequency of these social terms relates to Woolf's intension to reveal the low extent of women who have status in British society. This means that few women have superiority or power and this in turn shows the association between social terms like Mr., Mrs,....etc.. on one hand and power on the other hand (c.f. Table 43).

5.3.1.7 Prioritizing

Woolf intends deliberately to give prominence to specific issues rather than others through employing prioritizing. Transformation, which is one of the linguistic realizations that signify prioritizing, is employed to expose the performer of the brutal acts the victims are exposed to. This definitely justifies why transformation process symbolized in passive sentence is less common than other linguistic processes limited in this tool. That is, it occurs only twice with percentage (15.38%) in representing victimization. This is due to the fact that Woolf rarely employs passivation believing that it is necessary to mention the performer of victimization.

In contrast to transformation, information structure has the highest distribution (7) and percentage (53.85%) as it is the easiest, quickest and shortest process through which Woolf can offer significance to particular information and devalue another. It is true that subordination which appears less than information structure (4) and percentage (30.77%) can achieve the same task but the former requires additional words, the matter that most novelists do not prefer (c.f. Table 44).

5.3.1.8 Assuming and Implying

Through presuppositions and specifically the logical ones that are achieved through several syntactic triggers like cleft sentence, comparative construction, ...etc., Woolf assumes the presence of that sketch of the free and powerful woman in the future.

The existential presuppositions occur only once with percentage (8.33%) while the logical ones have more circulation with frequency (7) and percentage (58.33%). This result is related to two facts. First, the multiplicity of the syntactic triggers through which the logical presupposition is recognized. Second, in *Mrs. Dalloway*, Woolf appeals implicitly rather than explicitly for woman's individuality and independence. Utilizing the logical presupposition instead of the existential one helps to accomplish that implicit appeal as the readers with some cognitive effort are able to link the presupposed issues with the themes or ideologies that Woolf wants to convey. Existential presupposition, compared with the logical one, is grasped through the presence of one trigger which is the definite article "the" followed by a noun. It is natural then that the novelist prefers variation more than restriction in the matter of selection the syntactic trigger.

In representing victimization in *Mrs. Dalloway*, the implicature occurs less than assuming counting (4) and percentage (33.33%) from the total number of this tool (12) with percentage (7.36 %). This can be explained in terms of Woolf's honesty to assume the existence of a new image of independent woman in the future as she is mostly rare in her society at that time. Additionally, it is worthy to mention that implicature is realized through the breaching of quality maxim which is remarked through adopting ambiguity or irony in language. Other maxims namely: manner, relevance and quantity have no reference here. This can be traced back to the

sensitivity of some ideologies exposed in *Mrs. Dalloway* such as bullying, extremism and hegemony that embrace this sense of irony or opacity in their manifestation (c.f. Table 45).

5.3.1.9 Presenting Others' Speeches and Thoughts

Generally speaking, Woolf deliberately presents character's speech through adopting indirect rather than direct method constituting (5) and percentage (50%) from the total number of this tool (10) and percentage (6.13%).

The only method of presenting speech that accompanies indirect one is the direct with spread (4) and percentage (40%).The absence of other methods like free direct speech, narrator report of speech act,...etc. is noticed. Similarly, only the indirect method is mentioned in presenting character's thoughts counting (1) and percentage (10%) (c.f. Table 46).

This tendency to indirectness and being a way from complete faithfulness accomplished in direct method is, certainly, due to various reasons. First, the criticality and sensitivity of the topic *Mrs. Dalloway* tackles. That is, the novel introduces the British woman as a victim of The First World War though she has no real participation in the battle field. Moreover, *Mrs. Dalloway* is written after the end of war in two years and this adds more sensitivity to the issue. The second reason behind indirectness goes back to Woolf who represents the voice of the British woman who struggles for gaining independence and freedom. Being a social activist who has a bright part in women movements that fight for winning women's uniqueness, Woolf has this intent of showing her view point regarding women's victimization. She prefers to achieve that through fusing her opinions with those conveyed by characters and this in turn will lessen those attempts of criticizing, attacking and devaluing her work.

5.3.1.10 Exemplifying and Enumerating

Exemplifying is the only absent part noted in the extracts that describe victimization. Exemplifying and enumerating tool is the least in its scattering. That is, it occurs four times with percentage (2.45%) from the total occurrence of the group (c.f. Table 47).

It is noteworthy to mention that enumerating utilized to show the extent of matters like poverty and brutality is realized through three parts list exclusively. Such selection is closely linked with the significance of this category and its impact on readers. That is, three- parts list signifies the wholeness rather than comprehensiveness. Further, the human beings, psychologically, may favor three rather than an actual longer list and this definitely leads to gain a better influence.

5.3.2 The Color Purple

The total number of the ten toolkits utilized for illuminating victimization in *The Color Purple* is (211) but with varied spread. The explanations of this variation are presented in the following subdivisions:

5.3.2.1 Representing Actions, States, Events

The four processes of transitivity are utilized for denoting woman's victimization in *The Color Purple* occupying the first rank in its scattering (97) and percentage (45.97 %). Since the process of being oppressed is performed through violent acts that lead to victimization, the doer as well as the receiver for those acts are necessary to be declared. This, definitely, shows the reason behind the over frequency of the material process constituting (40) and percentage (41.23 %). Additionally, relational process is utilized with frequency (25) and percentage (25.77 %) to categorize the oppressed women as depressed, lonely, miserable,...etc. Concerning verbalization process, Walker utilizes it to offer an

account of victims' speech with frequency (20) and percentage (20.61%). This in turn confirms the truthfulness in what they state about their condition. The mental process which shows victims' response after experiencing oppression, is the least process in its occurrence with extent (12) and percentage (12.37 %).The low frequency of the latter's incidence is due to Walker's tendency to focus on the act of oppression and fighting more than revealing victim's feelings (c.f. Table 49).

5.3.2.2 *Negating*

Victims' life witnesses the nonexistence of various issues like love, care, attention, knowledge, freedom and respect. Walker devotes only three categories of negation namely: syntactic, lexical and pronoun to reveal the shortage victims have. The over availability of syntactic type with frequency (19) and percentage (57.57) is related to Walker's intention to offer explicitly the amount of insufficiency in victims' passionate and everyday life. Pronoun and lexical negation appear with lower rate (8), (6) and percentages (24.24%), (18.18%) separately as they express less what victims lack. Further, morphological category of negation has no presence in representing victimization and this can be explained in terms of Walker's style and preference for a specific kind of negation and ignoring another (c.f. Table 50).

5. 3.2.3 *Presenting Others' Speeches and Thoughts*

Generally speaking, Walker intentionally presents victims' speech through adopting direct method exclusively constituting (20) and percentage (100%). The absence of other methods like indirect, free direct speech, narrator report of speech act,...etc. is noticed. Similarly, no reference exists for any method of presenting victims' thoughts counting (0,0%) (c.f. Table 51).

This trend to directness and closeness to complete faithfulness, certainly, relates to Walker's powerful nature as a social activist in African-American

society. She symbolizes the voice of the black women who are exposed to oppression by white and black men. Being direct in her criticality and denial to such brutality and injustice, Walker wants to generate woman's courage and daring for fighting against man's persecution. Thus, passing her message through victims' speeches emphasizes not only the truthfulness of the issue but also Walker's courage as a novelist and a social activist. Moreover, Walker resorts to presenting victim's speech rather than thought as the latter has no relation with performing a tangible act against man's domination.

5.3.2.4 Hypothesizing

This tool has the fourth rank in its incidence with frequency (19) and percentage (9.00%). Walker dedicates models of certainty to confirm victim's need for emotions, dignity, freedom, ...etc. Thus, models such as *can* and *will* are more frequent in their extent than those indicate uncertainty or possibility like *may*, *might* counting (10), (4) with percentages (52.63%) and (21.05%) respectively. Walker dedicates occasionally models of uncertainty to show the variability in victim's state. This in turn offers hope to transform a victim to a victor as in the case of Celie when idleness and weakness turn to creativity as well as bravery.

The second category of modality, desirability, occurs less than epistemic one with extent (5) and percentage (26.31%). Deontic obligation implied mainly through *should* and *must* is observed in *The Color Purple* whereas boulomaic which expresses the speaker's wish has no reference here (c.f. Table 52). Non-existence of boulomaic category is related to two facts. First, the reality of the theme *The color Purple* deals with. That is, woman's oppression in the African-American society is a topic that belongs to world of reality rather than imagination or unfeasibility. Second, appealing for woman's freedom and the necessity for

gaining independence can be realized through adopting models of obligation instead of those that express boulomaic such as the verb “wish”.

5.3.2.5 Contrasting and Equating

Comparing between two entities such as associating an individual with inanimate thing is performed through *Contrasting and Equating* tool with quantity (12) and percentage (5.68%). Nevertheless, equating has less low frequency than contrasting and this is due to the fact that Walker gives significance to particular themes more than others. For instance, linking a victim with a piece of wood has more connotations than showing the similarity in victims’ psychological condition.

The contrastive and negated opposition are the two triggers that are employed in representing victimization with regularity (6), (1) and percentages (50%) and (8.33%) separately. Other triggers like concessive and parallelism opposition have no reference since they do not openly reveal the dissimilarity. This means that Walker eludes them as they require more effort by readers to be understood and then linked with definite themes and ideologies. Similarly, equating is realized through engaging only two triggers namely: metaphorical equivalence and intensive relation totaling (3), (2) and percentages (25%) and (16.66%) independently (c. f Table 53). The low rate of equating is due to the fact that Walker gives importance to particular themes more than others. For instance, comparing the victim with a piece of wood has more connotations than equalizing the victims’ psychological condition.

5.3.2.6 Naming and Describing

Naming and describing is the sixth toolkit in its amount among others with extent (8) and percentage (3.79%) as Walker prefers to offer a sufficient account

to the act of oppression with no regard to the name or the portrayal of place or characters. Walker actually utilizes this toolkit in telling victim's condition after being exposed to man's oppression.

The novelist's aforementioned purpose is realized through the two linguistic triggers entitled modification and choice of noun. Still, modification is more mutual in use than the choice of noun counting (5),(3) and percentages (62.5%) , (37.5%) individually. The lack of nominalization (0%) is definitely due to Walker's tendency to uncover openly the act of oppression as well as their performers instead of turning it to entities. In doing so, Walker reflects her extreme rejection to violence and then victimization (c.f. Table 54).

5.3.2.7 Representing Space, Time, Society

The nearness of victims in *The Color Purple* to the world of misery and pain is symbolized through this tool which has the seventh rank among others counting (8) and percentage (3.79%). The proximal space deixes particularly whether they are place such as *here* or demonstrative like *this* achieve the aim mentioned above. This explains why this category is more frequent than society where the former has extent (5) and percentage (62.5 %) while the latter appears three times with percentage (37.5 %). The deixes that express titles like *Mr.*, *Mrs.*,...etc. occur when there is reference to man's authority or woman's respect and status. It is noteworthy to mention that time deixes are lacked here (0%) as victimization of the black woman has no relation with a specific period of time. In other words, the African-American society witnesses woman's victimization for many years.

5.3.2.8 Assuming and Implying

This tool is the eighth one in its distribution counting (7) and percentage (87.5%). Walker assumes that man is brutal and immoral in his nature believing

that domination and power can be realized through brutality. Logical presuppositions implied in verbs denoting change in state and comparative constructions accomplish that successfully. Existential presuppositions are rarely used as they are recognized, unlike logical ones, through only one trigger. Hence, they are less common than logical ones counting (5), (2) and percentages (62.5 %) and 2 (25%) respectively. Another reason behind such variation is related to Walker's intention to refer covertly rather than overtly to man's cruel nature. Logical presupposition succeeds to achieve this task since the readers with a mental effort will tie the presuppositions with the writer's message.

For implicature which is realized through the breaching of Grice's quality maxim totally, it arises once with percentage (12.5%). Thus, *implying* is less common than *assuming* which has rate (7) and percentage (87.5%). The low incidence of *implying* can be traced back to Walker's favorite to be relevant, brief and direct in tackling a critical and a considerate issue like black woman's victimization. Through resorting to metaphor in showing the link between victimization and negative concepts like slavery and submission, Walker breaches quality maxim. This in turn makes the readers infer how Walker extremely denies victimization as it means losing humanity and freedom.

5.3.2.9 Exemplifying and Enumerating

Enumerating tool that occurs four times (100 %) is utilized to reveal further details about a specific issue. In *The Color Purple*, it reflects the significance of the real friendship in one's life in addition to the lack of man's positive role in woman's life. It is significant to mention that exemplifying is the only absent part noticed in indicating victimization. The two categories of enumerating namely: three and four parts list are available. The former appears once and the latter arises

three times with percentages (25%), (75%) respectively. The common manifestation of four parts list is related to Walker's tendency to create little impact on readers as this selection lacks completeness and comprehensiveness. That is, she prefers four parts list to offer no connotation to particular issues like the presence of man in woman's life believing that people psychologically do not prefer these long lists.

5.3.2.10 Prioritizing

Prioritizing is the least tool utilized in representing victimization counting (2) and percentage (0.94%) from the total group of tools. Being a linguistic realization of prioritizing, subordination that arises twice with percentage (100%) suggests devaluation as well as weakening to specific matters. As an example of these issues is the physical relationship between the victim and other women as in the case of Celie (the victim) and Shug. Thus, through subordination, Walker actually attempts to lessen the value of such critical issue nominated "Homosexuality". No presence is noticed for other forms of prioritizing entitled transformation and information structure (0%). In addition to this matter of the writer's style, this can be explained in terms of evasion from passivation where the performer of victimization is disregarded and marginalized.

Grounded on the outcomes tackled in the subsections (5.3.1) and (5.3.2), one can state that the ten toolkits involved in Jeffries' framework (2010) are dedicated to represent woman's victimization in *Mrs. Dalloway* as well as *The Color Purple*. Still, the absence of *exemplifying* part contained in *Numerating and Exemplifying* toolkit is noticed in both novels. This result relates to the novelists' style. That is, Woolf and Walker believe that no necessity exists to employ this toolkit in representing victimization. Further, *The Color Purple* exclusively witnesses the

lack of time deixes as Walker wants to confirm the fact that the black woman's victimization is not associated with a specific period of time. This concern answers the first question in the current study stating *How is victimization represented in the British and American novels in terms of the linguistic toolkits that shape Jeffries's framework?*.

Regarding the linguistic realizations that signify each toolkit, they have no total occurrence in both novels. This means that they either appear completely or partially in each novel. For instance, the linguistic realizations of *Naming and Describing* toolkit are wholly present in *Mrs. Dalloway* whereas those that belong to *Contrasting and Equating* toolkit have no complete existence. Equally, *The Color Purple* contains no entire reference to linguistic realizations of prioritizing tool while those comprised in *Negating* fully exist. This result offers a reply to the third question in the study asserting: *To what extent are the linguistic realizations which represent the toolkits available in the selected novels?*.

It is noteworthy to mention that the most common toolkit in both novels is *Representing Actions, States, Events*. This is due to the fact that both novels deal with victimization which is accomplished through experiencing violent acts. Thus, the high frequency of this tool is not surprising. Concerning the least toolkit that represents victimization in both novels, *Exemplifying and Numerating* toolkit as well as *Prioritizing* are the least ones in *Mrs. Dalloway* and *The Color Purple* separately. Such result definitely relates to the novelists' style and intention. Woolf, for instance, mentions no examples for any issues of victimization. Adding to that, she rarely numerates traits or issues that victims have. Similarly, Walker seldom gives prominence to matters and devalues others believing that all topics of victimization are considerable. This in turn is a reply to the second question in

the study stating *What is the most/least employed toolkit that Virginia Woolf and Alice Walker utilize to echo victimization?*

5.4 Mrs. Dalloway and The Color Purple: A Comparative Discussion

5.4.1 Comparison of Qualitative Results

For the purpose of replying the fifth and sixth questions of the dissertation (c.f.1.3), the next sub sections link between the themes and ideologies transported through Jeffries' tools in *Mrs. Dalloway* and *The Color Purple*. Moreover, they expose the categories of victimization that are offered in the two novels.

5.4.1.1 Themes

Generally speaking, Woolf and Walker ascribe to Jeffries' tools to express negative themes that go along with woman's victimization. That is, themes like loss, violence, brutality, cruelty, domination, suffering, struggle,....etc. appear explicitly wherever woman's victimization takes place. Additionally, *Negating* toolkit exclusively is utilized by both novelists to reveal the same theme which is the shortage in victims' life. The similarity in the novelists' selection relates to the persuasive power of this tool particularly and its capacity to create an excessive impact on the readers' minds. Thus, the two novelists believe that this tool rather than others is the best choice in exposing this critical of deficiency. This in turn rises not only readers' sympathy towards victims but also motivates them to implement an influential act against woman's victimization in their societies.

It is significant to mention that *The color Purple*, unlike *Mrs. Dalloway*, exposes not only spiritual victimization but also physical and sexual ones. It is possible to say then that both Woolf as well as Walker deal with woman's victimization in their novels but with different scope. This explains why more themes in *The color Purple* are delivered through toolkits like *Representing*

Actions, States, Events and Presenting Others' Speech and Thoughts. Still, some of these themes are noticed in *Mrs. Dalloway* as well.

Concerning *Hypothesizing* as well as *Contrasting and Equating* tools, they convey the same aim of presenting certainty but they differ in the themes they deliver. Starting with *Hypothesizing*, it confirms issues that belong to woman in *Mrs. Dalloway* such as loyalty while it emphasizes traits that relate to man like indifference in *The Color Purple*.

Further, *Hypothesizing* denotes themes like determination and struggle in addition to certainty in *The Color Purple*. It is obvious then that Walker, compared with Woolf, allocates *Hypothesizing* for illuminating various themes rather than confining to one. Likewise, *Contrasting and Equating* tool is utilized in both novels mainly to show contrast. Still, in *Mrs. Dalloway*, the tool refers to the difference in terms of feelings or style of life whereas it makes judgment between two worlds in *The Color Purple*. Examples of such worlds are the world of peace and safety with that of struggle and fighting. As far as other tools are concerned, both Woolf and Walker employ them to offer several themes. Yet, the themes they reveal in *Mrs. Dalloway* are totally different from those existent in *The Color Purple* as shown in Table 62 below.

Table 62*Themes Offered in Mrs. Dalloway and The Color Purple*

No.	Tool	Themes in <i>Mrs. Dalloway</i>	Themes in <i>The Color Purple</i>
1	Representing Actions, States, Events	-Loss -Spiritual Abuse	-Loss -Spiritual Abuse -Physical Abuse
2	Negating	-Shortage in victim's life	-Shortage in victim's life
3	Naming and Describing	-Fear -Lust -Lifelessness	-Inhumanity -Denial to woman's survival
4	Hypothesizing	-Certainty of woman's faithfulness -Certainty of woman's need to real communion	-Certainty of man's carelessness -Necessity for fighting to gain freedom -Determination
5	Contrasting and Equating	-Delight and grief -Positive and negative image of life	-World of security and world of struggle -Passive part of woman in society
6	Representing Place, Time, Society	-Closeness of victim to suffering, pain ,distress and death. -Remoteness from the concept of woman to woman oppression	-Man's authority and power -Man's brutality
7	Prioritizing	-Endless of struggle	-Non-significance of reasons behind man's

		-Endless of victim's suffering -Denial to domination	brutality
8	Assuming and Implying	-Denial to woman's abuse -Woman's power -Woman's self-esteem	-Immorality in man's nature -Much extent of man's cruelty
9	Presenting Participants' Speech and Thought	-Truthfulness in victim's fear from future -Untruthfulness of having joy with isolation	-Truthfulness of victim's misery -Truthfulness of struggle between the white and the black
10	Numerating and Exemplifying	-Violence -Supremacy	- Faithfulness -Non –importance of man in woman's life

5.4.1.2 Ideologies

In *Mrs. Dalloway* as well as *The Color Purple*, several hidden ideologies which are mostly negative about woman's victimization flout to the surface through Jeffries' toolkits. Commonly, ideologies linked with woman's victimization in *The Color Purple* are more than those arisen in *Mrs. Dalloway* as shown in the next table:

Table 63

Ideologies Appeared with Victimization in Mrs. Dalloway and The Color Purple

No	Tool	Ideologies in <i>Mrs. Dalloway</i>	Ideologies in <i>The Color Purple</i>
1	Representing Actions, States, Events	-Bullying - Oppression	- Bullying -Oppression -Domination -Ethnic Discrimination -Resistance -Separateness - Inadequacy -Transmutation
2	Negating	Non-Existence	-Non-Existence
3	Naming and Describing	-Hegemony	-Savagery -Woman’s Marginalization
4	Hypothesizing	-Individuality -Woman’s Rights	-Conflict -Inhumanity
5	Contrasting and Equating	-Contradiction and Symmetry	- Opposition -woman’s Marginalization
6	Representing Place, Time ,Society	-Integration	-Injustice -Dissatisfaction -Domination -Discommodity
7	Prioritizing	- Sustainability	-Percussion -Feminism
8	Assuming and Implying	-Independence	-Slavery -Dispassionateness
9	Presenting	-Credibility	-Credibility

	Participants’ and Thought	Speech		-Reality
10	Numerating Exemplifying	and	-Extremism	- Individuality -Self –Dependence Authenticity

The considerable existence of ideologies in *The Color Purple* relates to a crucial issue associated with Walker and Woolf. That is, Walker has experienced authentic psychological sufferings resulted from the blindness of her right eye when she is at age of eight. Thus, Walker depicts profound abhorrence towards black woman’s victimization as she is herself victimized emotionally as well as physically since her childhood. Woolf, on the other hand, witnesses only spiritual victimization and precisely during her youth when she loses her mother. It is natural then that the extent of victimization offered in *The Color Purple* is more than that displayed in *Mrs. Dalloway*. Henceforth, it is possible to conclude that the more aspects of victimization the novel covers, the more ideologies about victimization appear. In both novels, Walker as well as Woolf succeed to convey perfectly and accurately the scope of their deep pain in addition to that experienced by other women in their societies.

It is important to mention that the ideology of non-existence which is uncovered through *Negating* toolkit is the shared ideology between the two novels. This ideology essentially refers to the absence of many appreciated concerns in victim’s life such as respect, happiness, peace, individuality, health, love, care, ...etc. Consequently, the effect of *Negating* toolkit in the two novels is thoroughly interrelated with the importance of the ideology it symbolizes. In other words, the ideology of non-existence is common in *Mrs. Dalloway* and *The Color Purple* as it

is the umbrella that covers the crucial issues linked thoroughly with the connotation of victimization.

Additionally, *Representing Actions, States, Events* toolkit is employed by both novelists to reveal the two common ideologies entitled: bullying and oppression. However, Walker utilizes the same tool to recognize more ideologies like ethnic discrimination, inadequacy and others.

Further, it is noticed that ideologies headed for victimization in both novels are negative. Examples of such negative ideologies are: slavery, injustice, discrimination, marginalization,.....etc. Nevertheless, *Numerating and Exemplifying* toolkit is employed by Walker separately to uncover two positive ideologies namely: individuality and self-dependence. Thus, Jeffries' toolkits have very little contribution in revealing positive ideologies around victimization.

5.4.1.3 Development of Characterization

Women victims in *Mrs. Dalloway*, similar to those appeared in *The Color Purple*, witness progress in their characterization throughout the two novels. This development begins from the experience of victimization, then responding actively or passively, and lastly ends with either victory or failure. Accordingly, Woolf and Walker present their victims in three stages. However, the stages of progress occurred in *Mrs. Dalloway* are not fully parallel to those noticed in *The Color Purple*.

In *Mrs. Dalloway*, Woolf introduces three victims whose representation passes through three stages, namely: exposure to violent acts, reaction, and moral victory. Consequently, all victims' description improves similarly. That is, Woolf exposes them as victims, surrenders, and finally victors. Woolf's choice of heroic victims is traced back to Woolf's background as a prominent social activist whose role in

feminine movement cannot be denied. Thus, this portrayal of victims shows how Woolf firmly believes in British woman's capacity to stand against victimization and achieve victory one day. Adding to that, Woolf encourages women in her society to fight bravely in order to gain their independence and freedom.

On the other hand, in *The Color Purple* which offers four women victims, only two victims develop equally to the ones occurred in *Mrs. Dalloway*. In other words, Walker presents two images of woman victims in her American society. First, the victims who accept victimization (surrenders) and then fight till they gain their individuality. Second, victims who either accept (surrenders) or reject victimization (rebels) but they fail to gain their individuality. It is obvious then that Walker exposes two sets of victims: victors and failures.

This variation in presenting victims is related to Walker's tendency to be realistic and accurate in signifying how victims in American society behave towards victimization. That is, the victim in a way or another attempts to reject victimization but some may fail as taken place in any war which embraces winner and loser. Walker here wants to state openly that fighting for freedom does not necessary end in triumph. A further reason for this discrepancy is due to the much extent of violence offered in *The Color Purple* that occasionally ends in victim's death as suggested in the second set of victims (failures).

5.4.2 Comparison of Quantitative Results

Generally speaking, statistical differences exist between *Mrs. Dalloway* and *The Color Purple* in terms of Jeffries' toolkits which appear in the latter (211) more than the former (167). This distinction is natural as the latter comprises physical and sexual victimization in addition to psychological one. Hence, the more categorization of victimization the literary work contains, the more toolkits are.

Based on Chi-Square statistical tool dedicated in this study to examine the probability of variance in the extent of Jeffries' toolkits presented in both novels, specific details are shown. First, the difference in the amount of *Naming and Describing* toolkit utilized in *Mrs. Dalloway* with the frequency (21) and in *The Color Purple* with rate (8) is statistically significant as the probability of variance (p. v) is (.02) which is less than (0.05).The over use of this toolkit in *Mrs. Dalloway* is associated with the stream of consciousness it contains. That is, stream of consciousness requires many descriptions and nominations as it is characterized by exposing a full image of a character through others' perspective. Therefore, Woolf devotes *Naming and Describing* toolkit for giving more details about characters and other realities of life.

Second, the same statistical significance exists in the occurrence of *Prioritizing* toolkit totaled in *Mrs. Dalloway and The Color Purple* (13), (2) respectively. Again, the probability of variance (p. v) is less than (0.05) as exposed in Table 64 below:

Table 64

Quantitative Variance of Jeffries' toolkits in Mrs. Dalloway and The Color Purple

The Tool	Count & %	The Novel		Total	Chi-Square	p.v
		Mrs. Dalloway	Color Purple			
Assuming and Implying	Count	12	8	20	.80	.37
	% within The Tool	60.0%	40.0%	100.0%		
	% within the novel	7.4%	3.8%	5.3%		
	% of Total	3.2%	2.1%	5.3%		
Equating and Contrasting	Count	17	12	29	.86	.35
	% within The Tool	58.6%	41.4%	100.0%		
	% within the novel	10.4%	5.7%	7.8%		
	% of Total	4.5%	3.2%	7.8%		
Exemplifying and	Count	4	4	8	.00	1.00
	% within The Tool	50.0%	50.0%	100.0%		

Enumerating	% within the novel	2.5%	1.9%	2.1%		
	% of Total	1.1%	1.1%	2.1%		
Hypothesizing	Count	19	19	38	.00	1.00
	% within The Tool	50.0%	50.0%	100.0%		
	% within the novel	11.7%	9.0%	10.2%		
	% of Total	5.1%	5.1%	10.2%		
Naming and Describing	Count	21	8	29	5.83	.02
	% within The Tool	72.4%	27.6%	100.0%		
	% within the novel	12.9%	3.8%	7.8%		
	% of Total	5.6%	2.1%	7.8%		
Negating	Count	22	33	55	2.20	.14
	% within The Tool	40.0%	60.0%	100.0%		
	% within the novel	13.5%	15.6%	14.7%		
	% of Total	5.9%	8.8%	14.7%		
Presenting Participants' Speeches and Thoughts	Count	10	20	30	3.33	.07
	% within The Tool	33.3%	66.7%	100.0%		
	% within the novel	6.1%	9.5%	8.0%		
	% of Total	2.7%	5.3%	8.0%		
Prioritizing	Count	13	2	15	8.07	.00
	% within The Tool	86.7%	13.3%	100.0%		
	% within the novel	8.0%	.9%	4.0%		
	% of Total	3.5%	.5%	4.0%		
Representing Actions, Events, States	Count	30	97	127	35.35	.00
	% within The Tool	23.6%	76.4%	100.0%		
	% within the novel	18.4%	46.0%	34.0%		
	% of Total	8.0%	25.9%	34.0%		
Representing Space, Time, Society	Count	15	8	23	2.13	.14
	% within The Tool	65.2%	34.8%	100.0%		
	% within the novel	9.2%	3.8%	6.1%		
	% of Total	4.0%	2.1%	6.1%		
Total	Count	163	211	374		
	% within The Tool	43.6%	56.4%	100.0%		
	% within the novel	100.0%	100.0%	100.0%		
	% of Total	43.6%	56.4%	100.0%		
Chi-Square Tests		53.284				
p.v		.000				

The high frequency of *Prioritizing* toolkit in *Mrs. Dalloway* is due to the fact that Woolf extremely tends to highlight some issues and degrade others which is

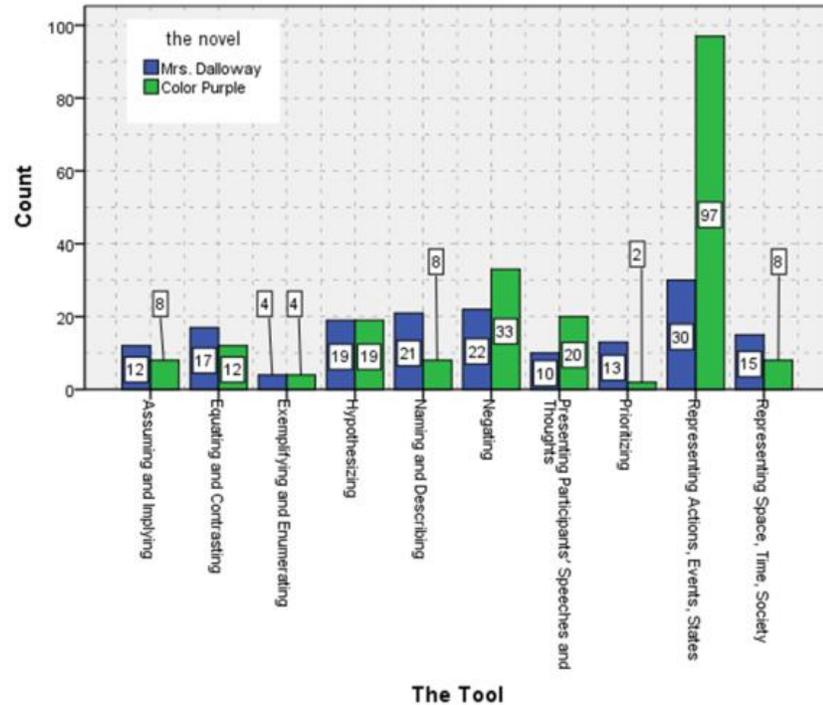
effortlessly achieved through prioritizing. Stressing the importance of woman's individuality and devaluing the role of dispassionate man in woman's life are instances of these matters. Walker, compared with Woolf, rarely resorts to *Prioritizing* and this definitely relates to Walker's preference to a particular tool and discounting another. Subsequently, the few occurrence of *Prioritizing* in *The Color Purple* is part of the novelist's style.

Similar to the two toolkits mentioned above, a statistical significance is noticed in utilizing *Representing Actions, States, Events* toolkit in both novels. Likewise *Prioritizing*, the probability of variance (p.v) for *Representing Actions, States, Events* toolkit is (.00). Its influence is noted as it has the top rate among others in *Mrs. Dalloway* as well as *The Color Purple*. Still, its commonness in the latter (97) is more than the former (30) since the latter involves extra victims who experience more than two categories of victimization. Hence, the more victims and types of victimization the novel covers, the more this toolkit exists.

Regarding other seven toolkits employed by Woolf and Walker to denote victimization, no statistical significance is seen in terms of their extent in *Mrs. Dalloway* as well as *The Color Purple*. This means that the two novelists dedicate these seven toolkits equally in order to uncover various ideologies headed for victimization. Diagram 23 illustrates more.

Diagram 1

The scope of Jeffries' toolkits in Mrs. Dalloway and The Color Purple.



Finally, though *Representing Actions, States, Events* toolkit has no identical sum in the two examined novels, it offers parallel themes as well as ideologies towards victimization. Therefore, the inconsistency in the quantity of Jeffries's toolkits in both novels does not mean that they represent different ideologies

CHAPTER SIX

CONCLUSIONS, RECOMMENDATION, AND SUGGESTIONS FOR FURTHER STUDIES

6.1 Introductory Note

This chapter starts with the findings as well as conclusions obtained from the mixed method of analysis for the chosen data. Then, some recommendations are presented. The last part in this chapter exhibits some suggestions for further studies.

6.2 Conclusions

In the light of the of the qualitative and quantitative analyses of the selected data, the present study has arrived at several conclusions. These conclusions are meant to show how the hypotheses of the study are verified or refuted. The seven hypotheses of the study are restated below:

- 1- All linguistic toolkits that are prescribed in Jeffries' framework (2010) such as, negating and hypothesizing, are utilized for signifying victimization in the novels under study.
- 2-The most common linguistic toolkit that shapes victimization in the British and American novels is *Representing Actions, States, Events* where as *Prioritizing* is the least employed one .
- 3-Not all linguistic realizations that represent the linguistic toolkits like, nominalization and transformation, are current in the selected novels.
- 4-Novelists' ideologies headed for victimization are mostly negative.

5- The same toolkits are utilized by the two novelists to reveal parallel themes and ideologies headed for victimization.

6- Both novels share in offering no equal types of victimization that are presented through various linguistic toolkits.

7- Victimization represented through the linguistic toolkits gradually develops via the improvement that is taken place to women characters in the two novels from victims to victors.

Hypothesis 1

The researcher identifies the ten linguistic toolkits covered in Jeffries' critical stylistics framework in the examined novels: *Mrs. Dalloway* and *The Color Purple*. These toolkits are utilized by Virginia Woolf and Alice Walker to represent woman's victimization. However, *Exemplifying* which is part of *Numerating and Exemplifying* toolkit is lacked in both novels. This absence is part of the novelists' style. Accordingly, the two novelists share in their intention to devote these toolkits for demonstrating victimization regardless of their different cultures: British and American. It is obvious then that the first hypothesis of the study is proved.

Hypothesis 2

According to the outcomes, *Representing Actions, States, Events* toolkit has the highest frequency of occurrence in the two novels. This result can be explained in terms of the theme the novels deal with. Both *Mrs. Dalloway* and *The Color Purple* tackle victimization which is accomplished through acts. Thus, the over use of this toolkit achieved through transitivity verbs is not unexpected.

In addition, *Numerating and Exemplifying* toolkit is the least employed one in *Mrs. Dalloway* and this result relates to two facts. First, this toolkit, compared

with others, needs extra effort for pinpointing the connection among the numerated or exemplified issues. This justifies why Woolf intends to lessen utilizing this toolkit for signifying victimization. Second, *Exemplifying*, as mentioned above, is totally lacked in *Mrs. Dalloway*. For *The Color Purple*, *Prioritizing* toolkit has the lowest rate in its scattering. This outcome can be illuminated in terms of the novelist's purpose to offer no eminence to specific critical topics linked with victimization such as homosexuality. A further reason is the novelist's elusion from passivation where the actor of victimization is ignored. It is obvious then that the two novels are similar in identifying the highest tool dedicated for representing victimization while they are different in categorizing the lowest one. Consequently, the second hypothesis of the current study is partially verified as the two novels share only in determining *Representing Actions, States, Events* as the most common linguistic toolkit in both novels.

Hypothesis 3

Each toolkit is realized through various linguistic triggers that occur sometimes completely and partly in another. The circulation of these triggers that symbolize the toolkits are shown below:

- The linguistic triggers of *Representing Actions, States, Events* toolkit are wholly present in *Mrs. Dalloway* as well as *The Color Purple*.
- Syntactic, pronoun, morphological and lexical negation that represent *Negating* toolkit appear entirely in *Mrs. Dalloway* whereas no reference exists to the morphological category in *The Color Purple*.
- Both novels share in the absence of some linguistic triggers that belong to *Contrasting and Equating* toolkit. Examples of these lacked triggers are: appositional equivalence, parallelism opposition, and transitional opposition.

- *Mrs. Dalloway* and *The Color Purple* witness no position to boulomaic category of modality that signifies *Hypothesizing* toolkit. Still, the other types of modality namely epistemic and desirability are present in both novels.
- The three linguistic triggers which represent *Naming and Describing* toolkit entitled: choice of noun, modification and nominalization occur in *Mrs. Dalloway* whereas nominalization process has no position in *The Color Purple*.
- Woolf, similar to Walker, assigns the logical and existential presuppositions for denoting victimization. Likewise, implicature that indicates *Implying* toolkit appears through breaching of Grice's quality maxim.
- While place and time deixes are dedicated by Woolf to represent space and time separately, Walker utilizes only place deixes. Still, both novelists suggest society through employing titles like Mr. , Mrs.,....etc.
- The two novels are parallel in employing some linguistic triggers through which others' speech or thought is presented. For instance, NRS, NRSA, FIS NRT, NRTA, FIT, and DT are lacked in *Mrs. Dalloway* as well as *The Color Purple*.
- The linguistic triggers that represent *Numerating* toolkit are not totally utilized by both novelists. That is, three and four parts list exclusively occurs in the two novels.
- The linguistic processes named subordination, information structure and transformation that refer to *Prioritizing* tool are utilized by Woolf totally while Walker depends fully on subordination.

Hence, the linguistic triggers for the linguistic toolkits occasionally have entire incidence in both novels as in the case of the toolkits entitled: *Assuming and Implying*, and *Representing Actions, States, Events*. In other times, the triggers arise fully in one novel while they occur partly in the second one as taken place with the four tools named: *Negating, Prioritizing, Naming and Describing, Representing Place, Time, Society*. Finally, some triggers have no presence in both novels as happens with those signify the tools called: *Hypothesizing, Equating and Contrasting, Numerating and Exemplifying*, and lastly *Presenting Others' Speech and Thought*. Therefore, the third hypothesis is verified since most linguistic triggers that symbolize the toolkits are not fully visible in both novels.

Hypothesis 4

The toolkits prescribed in Jeffries' framework are intended to unpack particular ideologies in both novels. Having more or less of each toolkit has guided the researcher to recognize some ideologies that Woolf and Walker implant in their novels. Nevertheless, the ideologies uncovered in *The Color Purple* are upper than those exposed in *Mrs. Dalloway* as the former, unlike the latter, suggests three categories of victimization titled: psychological, physical and sexual. Further, these ideologies are commonly negative as they are stated below:

- Along with the fact that *Representing Actions, States, Events* is the highest in its occurrence in both novels, number of ideologies are uncovered through this toolkit. These ideologies that go hand in hand with victimization are mostly negative like bullying, oppression, ethnic discrimination, domination, separateness and inadequacy. However, resistance is the positive ideology shown through this toolkit.

- Non- existence is the only negative ideology revealed through *Negating* tool that comes next in its distribution in both novels.
- Through *Naming and Describing* toolkit, three negative ideologies are unpacked in *Mrs. Dalloway* and *The Color Purple*: hegemony, woman's marginalization and savagery.
- While Woolf devotes *Hypothesizing* tool to bring in to light positive ideologies like woman's rights and individuality, Walker employs hypothesizing to show two negative ideologies named conflict and inhumanity.
- Once more, woman's marginalization ideology is uncovered in *The Color Purple* but this time through *Equating and Contrasting* toolkit. Moreover, the same tool is utilized in *Mrs. Dalloway* to present contradiction and symmetry ideologies that have no relation with negativity.
- Moving along to *Representing Space, Time, Society* toolkit, Walker employs it to unpack negative ideologies such as injustice, dissatisfaction, domination, and discommodity. Woolf, on the other hand, utilizes this toolkit to show the ideology of integration.
- Though *Prioritizing* tool is the least one in *The color purple*, it reveals two crucial but opposing ideologies: Persecution and feminism. That is, the former is negative ideology while the latter is positive one. Yet, *Prioritizing* in *Mrs. Dalloway* reflects sustainability which is positive ideology.
- Woolf exposes the negative ideology of extremism through *Numerating and Exemplifying* toolkit. Walker, in contrast to Woolf, devotes the same tool to unpack positive ideologies like independence, individuality and authenticity.

- Both Woolf as well as Walker share in employing *Presenting Others' Speech and Thought* toolkit for reflecting two positive ideologies: credibility and reality.
- *Assuming and Implying* toolkit uncovers negative ideologies such as slavery and dispassionateness in *The color purple*. Still, the same tool reveals the positive ideology of independence in *Mrs. Dalloway*.

Hence, the ideologies that accompany victimization in both novels are mostly negative and this indicates the extent of the novelists' denial to victimization in their two different societies: British and American. This result verifies the fourth hypothesis of the study.

Hypothesis 5

Generally, Walker and Woolf share in dedicating Jeffries' toolkits to expose mostly negative themes of victimization such as brutality, loss, violence,...etc. which definitely reveal the novelists' much denial to such immoral act. More specifically, they are similar in showing the theme of shortage in victim's life through adopting exclusively *Negating* toolkit. This likeness relates to the influential and inspiring power of this tool which may lead readers to perform a prominent act against victimization.

Additionally, Walker, similar to Woolf, employs *Hypothesizing* to approve various issues linked with victimization. Yet, Walker, compared with Woolf, assigns hypothesizing to express either positive or negative themes in addition to this matter of confirmation. Again, the novelists are alike in employing *Equating and Contrasting* toolkit to suggest disparity between two worlds or styles of life. As far as other tools are concerned, they show totally dissimilar themes in both novels.

Concerning ideologies, the hidden ideologies that come into light through the toolkits in *The Color Purple* as well as *Mrs. Dalloway*, as mentioned earlier in hypothesis 4, are mostly negative such as injustice, slavery, marginalization ,....etc. Hence, Jeffries' toolkits have little role in enlightening positive ideologies around victimization as in the case of revealing ideologies that tackle woman's liberation.

Thus, Walker and Woolf are similar in exposing the same negative theme and ideology of victimization that comes into light through *Negating* tool exclusively. Yet, other toolkits are employed to expose no equal themes and ideologies and this relates to three reasons. First, the nature of the topic offered in both novels. Second, the difference in the extent of the novelists' inner pain that is caused by victimization. Third, the novelists' different social backgrounds.

This outcome verifies partially the fifth hypothesis as both novelists have likeness in employing only one toolkit to uncover the same theme and ideology. It is true that Walker and Woolf are completely parallel in devoting Jeffries' toolkits to express generally negative themes and ideologies towards victimization. Nevertheless, they employ most of these toolkits to offer no equal themes and ideologies headed for victimization.

Hypothesis 6

Walker offers three categories of victimization in her novel namely: psychological, physical and sexual. Woolf, on the other hand, proposes the psychological one exclusively. Therefore, psychological victimization is the mutual kind of victimization offered in both novels. and this in turn confirms its significance and impact on victim's character. Such end proves the sixth hypothesis of the study as the two novels offer no equal types of victimization.

Hypothesis 7

The portrayal of the three victims exposed by Woolf is developed from being victims to victors since they finally gain their individuality and independence. Nevertheless, only two of the four victims presented by Walker follow the same progress in their characterization, i.e., from victims to victors. The image of other two victims improves from victims to failures as their lives end without realizing sovereignty and freedom. This outcome indicates that the progress involved in women's characters actually refers to the development of victimization in *The Color Purple* and *Mrs. Dalloway*. That is, victimization either ends and this leads to a complete transformation in victim's life or lasts forever and this means victim's defeat. Thus, the last hypothesis of the study is completely proved as the advance of victimization is detected through the growth in victims' characterization.

6.3 Recommendations

Based on the outcomes obtained from the current study, the following recommendations are listed :

1- CS studies are beneficial pedagogically since they have a crucial part in enlightening the writer's hidden ideologies. Accordingly, it is recommended to apply CS analysis for some texts in the class room as this procedure develops the students' awareness of particular linguistic concerns and their ideological implication.

2- Much attention should be given by instructors of linguistics to the functions of CS toolkits since these tools link the world of language with the real outside world.

In addition to employing CS tools for scientific purposes, students can adopt them in everyday life to grasp others' ideologies or intentions.

3- Language should be perceived by students as an influential instrument that shows one's dominance over others and exposes ideologies concerning religion, politics, society,....etc. Thus, enough training by instructors makes students be able to identify such ideologies which may then lead to act positively or negatively towards them.

6.4 Suggestions for Further Studies

1- A Critical Stylistic Analysis of Victimization in English and Arabic Literary Texts.

2- A Critical Stylistic Analysis of Child Victimization in English Novels.

3- Representation of Physical Victimization in English Media Reports: A Critical Stylistic Analysis

4- A Critical Stylistic Analysis of Behavioral Victimization in English and Arabic Fictions.

5- Bullying and Psychological Victimization Among Children in English Movies: A Critical Stylistic Analysis.

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المستخلص

تفحص الدراسة الحالية موضوع الضحية، طبقاً لمجموعة الأدوات التحليلية التي احتواها إطار جيفريز (2010) للتحليل الأسلوبي النقدي في روايتين إنجليزييتين. تم اختيار الروايتان الاجتماعيتان البريطانيّة والامريكية (السيدة دالوي) و (اللون ارجواني) انموذجاً للدراسة الحالية. تناول العديد من الباحثين مفهوم الضحية بالرجوع إلى نظرياتها، وقد تعامل باحثون آخرون مع تلك القضية كموضوع تتم دراسته في النصوص الأدبية، ومع ذلك فإننا لم نجد أي دراسة لغوية لهذا المفهوم.

وبذلك فإن الهدف من هذه الدراسة هو تعقب مجموعة الأدوات التي استعملتها الروائيتان لتمثيل موضوع الضحية، وتبيان أيهما الأكثر أو الأقل استعمالاً، اتضح الدلائل اللغوية الدالة على تلك الأدوات، وبيان الأيديولوجيات الخفية الموجهة إلى مفهوم الضحية، ومعرفة الفرق بين الروائيتين من حيث الافكار والأيديولوجيات الموجهة نحو هذا المفهوم، مع بيان انواعه وتجسيده وتطوره عن طريق الشخصيات الروائية النسائية خاصة. وتبعاً لتحديد وجهة اهداف الدراسة، فقد حددت سبع فرضيات:

- (1) تستخدم الروائيتان كليهما جميع الادوات المحتواة في إطار جيفريز (2010) لتجسيد مفهوم الضحية.
 - (2) إنّ الاداة المسماة (تمثيل الاحداث – الحالات - الحوادث) هي الاكثر استعمالاً لتجسيد مفهوم الضحية، في حين ان (اداة الاولويات) هي الأقل استعمالاً في الروائيتين كليهما.
 - (3) ان بعض الدلائل اللغوية التي تمثل الادوات الاسلوبية كانت مفقودة في الاستعمال بينما كان البعض الآخر حاضرًا كلياً.
 - (4) ان الأيديولوجيات الموجهة نحو مفهوم الضحية تكون سلبية بشكل عام في الروائيتين كليهما.
 - (5) تستخدم الروائيتان الادوات نفسها لبيان افكار وايديولوجيات متشابهة و موجهة لمفهوم الضحية.
 - (6) تعرض الروائيتان كليهما انواع غير متشابهة من مفهوم الضحية.
 - (7) يتطور مفهوم الضحية في الروائيتين كليهما عن طريق تحسين صورة الضحية المتمثلة في الشخصيات النسوية، من حيث كونهن ضحايا إلى منتصرات ليأخذ منحى اخر.
- اما تحليل البيانات في الدراسة فقد تم باستعمال المناهج النوعية والكمية معا، وبناءً على النتائج المتحصلة، فإن الدراسة تخلص إلى:

(1) ان الروائيتين متشابهتان في استعمال جميع الأدوات تلك، والتي تمكنهما من تجسيد معنى الضحية، بغض النظر عن خلفيتهما الاجتماعية المختلفة.

(2) ان الاداة (تمثيل الاحداث - الحالات - الحوادث) هي صاحبة الحظ الاوفر من مجموع الادوات العامة المستعملة في الروائيتين كليهما، ولكن الاداة (الأولويات) هي الأقل ضمن المجموعة، فيما يخص الرواية الأمريكية فقط.

(3) لم يلحظ الوجود التام لاي من الدلائل اللغوية، التي تتمثل عن طريقها الأدوات المستعملة في الروائيتين كليهما.

(4) ترفض الروائيتان معنى الضحية تعقيبا على الاستعمال الكثير للأيديولوجيات السلبية الموجهة نحو هذا المفهوم.

(5) تستعمل الروائيتان اداة النفي حصرا لبيان نفس الفكرة والايولوجية الموجهة لمفهوم الضحية، ومع ذلك فان بقية الادوات قد استعملت لبيان افكار وايولوجيات غير متطابقة وذلك بسبب طبيعة موضوع الروائيتان، اختلاف مدى الالم الروحي للروائيتين كليهما، واختلاف خلفيتهما الاجتماعية.

(6) تعرض الرواية الأمريكية ثلاثة تصنيفات لمفهوم الضحية وهم: الايذاء النفسي والجسدي والجنسي، في حين الرواية البريطانية تقدم النوع النفسي منها حصرا.

(7) لوحظ احراز تقدم في مفهوم الضحية، عن طريق التطورات المختلفة في شخصيات الضحايا النسوية وتحولهن من كونهن ضحايا إلى كونهن منتصرات او مخذولات على حد سواء.

وبذلك فقد تم التحقق من صحة فروض الدراسة جميعها، ما عدا الفرضيات الثانية، والخامسة، والسابعة اللواتي كانت صحيحة جزئياً. تنتهي الدراسة ببعض التوصيات والمقترحات لمزيد من الدراسات.



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قسم اللغة الانكليزية

منهج اسلوبي نقدي لمفهوم الضحية في روايات انكليزية مختارة

اطروحة تقدمت بها

مجلس كلية التربية للعلوم الانسانية - جامعة بابل جزءا من متطلبات نيل الدكتوراه
في فلسفة اللغة الانكليزية وعلم اللغة

الباحثة

ازهار حسن سلومي الربيعي

إشراف

أ.د ايمان منغر عبيد

٢٠٢٣ ميلادي

١٤٤٥ هجري

