

CHAPTER ONE

INTRODUCTION

1.1 Preliminaries

As an important form of humour, the etymology of the word sarcasm indicates that it is derived from the “Greek word σαρκασμός (sarxism), taken from σαρκάζειν, which means to tear flesh, bite the lip in anger, ridicule” (Garmendia, 2018: 127). Most people use the term 'sarcasm' in many situations to refer to various associated senses. It is a term often used when someone makes a humorous note.

Sarcasm is a nuanced form of language in which individuals state the opposite of what is implied. With this intentional ambiguity, sarcasm, while similar to irony, differs in that it is usually viewed as being caustic and derisive. Some researchers even consider it to be aggressive humour and a form of verbal aggression. Yet other researchers in linguistics and psychology debate about what exactly constitutes sarcasm. For the sake of clarity, it is interesting to begin with the *Oxford Dictionary's* definition of sarcasm; it is “a way of using words that are the opposite of what you mean in order to be unpleasant to somebody or to make fun of them” (Rajadesingan et al., 2015:1-2).

However, the subject of sarcasm has been presented in many studies in various disciplines. First, Forsled and Wicken (2015) in their thesis examine semantic analysis utilizing different techniques that have been used to detect irony and sarcasm. Their study comprises the design and programming of a machine learning model that classifies the text as sarcastic or non-sarcastic.

Second, Barnett's (2019) research identifies an evolutionary development for understanding sarcasm, indicating that children improve

in understanding sarcasm as they get older, although adults are still not perfect at reliably detecting sarcasm. This may be related to the existing cues (for example, the context of the story, verbal cues, and facial expressions). The research focuses primarily on verbal cues, and specifically exaggerated or "dripping" intonation, in children and adults.

Third, Rajadesingan (2014) describes sarcasm as a nuanced form of language where the speaker usually states explicitly the opposite of what is implied. He explores the possibility of using behavioral traits inherent in sarcasm users to discover sarcastic tweets.

Fourth, Kumar (2019) proposes an automated system for detecting sarcasm in tweets written in English as well as Hindi (subtitled in English). It attempts to discover irony in sentences of Telugu conversation (translated in English). Methods for detecting sarcasm in the text can be categorized as rule-based, style-based, machine-learning-based and context-based.

Finally, Farías (2017) introduces the problem of detecting irony in a social communication perspective from a computational linguistic perspective and he propose to address this task by focusing, in particular, on the role of emotional information for the detection of this pictorial language device. In an effort to capitalize on the core value embedded in satirical invitations, he presents a novel model, called emotIDM, for detecting irony relying on a wide range of affective features.

A glance at the above studies reveals that no study has been so far conducted to investigate the contrastive stylistic analysis of sarcasm in English and Arabic novels of Morrison and Kachachi, a gap that this study endeavours to fill in. In other words, this study is intended to

investigate the stylistic behavior of sarcasm as utilized in '*Beloved*' by Toni Morrison and Arabic novel 'الحفيدة الامريكية' by Inaam Kachachi.

1.2 The Problem

Sarcasm has been shown to be victimizing, offensive, and anger-provoking to its targets. It is a common phenomenon that occurs at this time. It is an intended insult, mock, or amuse. It is usually used to communicate implicit criticism about the listener or the situation. It has been used in literature in ways that may benefit understanding. As a sort of humour, sarcasm is often used in literature to bring delight, comfort pain and make the world a better home. Sarcasm is often exploited in literature to reflect various senses such as irony, humour, ridicule etc. It is a literary practice or event described as an oddness or disparity “between reality (what is) and appearance (what seems to be)”

Granting that sarcasm is typically intended to be humorous, “its greater purpose is often constructive social criticism, using wit as a weapon and as a tool to draw attention to both particular and wider issues in society” (Sign, 2012: 65). In the American novel “Beloved”, Toni Morrison raises some social issues, including the conflict between the Negro and the White. She has taken sarcasm as a tool in describing, criticizing, or confronting a bitter reality and raising many topics, including sarcasm from the presidents of the United States, which appears in her biting jokes. In Arabic novel 'الحفيدة الامريكية' Inaam kachachi raises the issue of the American occupation of Iraq and the bitter suffering of the Iraqi people from this occupation that destroyed the country, and has taken from irony a tool to reveal the satirical representations that the coalition soldiers make in mocking the traditions of the country.

The study attempts to find an answer to the question related to the difference in the use of the creative linguistic apparatus, 'sarcasm' as observed in the English novel '*Beloved*' and Arabic novel 'الحفيدة الامريكية' based on stylistic practical features as an explanation to understand the reasons behind the use of sarcasm. The wide-range framework for this paper is to explore the stylistic aspects of the two novels to understand and explain the phenomenon of the use of sarcasm, and to identify the use and significance of sarcasm in these two novels.

In brief, the study attempts to give answers to these research questions

1. What are the shared stylistic features of sarcasm that are utilized by *Beloved* and 'الحفيدة الامريكية' novels?
2. What are the functions behind the use of stylistic devices employed to highlight sarcasm in the two novels?
3. What is the purpose of the use of sarcasm in the two novels?

1.3 Aims

The study aims at:

1. Identifying the use and significance of sarcasm in English novel '*Beloved*' and Arabic 'الحفيدة الامريكية'
2. Identifying the stylistic (lexical, syntactic, semantic and rhetorical) features of sarcasm in the two novels.
3. Determining the purpose of humorous effect of ironic and sarcastic utterances made by these novelists in their novels.
4. Comparing personal views of Toni Morrison and Inaam Kachachi in the use of sarcasm referred to in the two novels.

1.4 Hypotheses

The present study is based on the following assumptions:

1. Sarcasm in '*Beloved*', and " الحفيدة الامريكية " is not only utilized for entertainment, but in many cases for the creation of a criticism of the depicted community.
2. Both Morrison and Kachachi have recourse to various types of lexical items: (nouns, verbs, adjectives with exception of adverbs), yet with different occurrences.
3. Grammatically, they utilize the three types of sentences (simple, compound and complex sentences), mostly realized in declaratives expressing statements related to sarcasm.
4. Figuratively, rhetorical devices (such as metaphor, contrast, simile) are exploited in the two novels to give more vivid and more realistic images related to sarcasm.

1.5 Procedures

To achieve the aims of the study and test its hypotheses, the following procedures are followed:

1. Reviewing literature to identify the concept of sarcasm and its related terms as well as the concept of stylistics.
2. Collecting data from extracts taken from the English novel '*Beloved*' and Arabic novel ' الحفيدة الامريكية ' to analyze and to discuss stylistic characteristics of sarcasm in these two novels.
3. Drawing a model of stylistic analysis based on Leech and Short (2007) following the heuristic checklist of linguistic and stylistic traits.

4. Analyzing the English and Arabic data to reveal how sarcasm is used in the drawn data, focusing on its purposes in these data.
5. Drawing relevant conclusions and offering, pedagogical recommendations and suggestions.

1.6 Limits

The present study is restricted to the stylistic analysis of sarcasm of the selected passages of the English novel '*Beloved*' by Toni Morrison and Arabic novel ' الحفيدة الامريكية ' by Inaam kachachi, utilizing Leech and Short's (2007) model of stylistic analysis.

1.7 Significance of the study

Stylistics naturally combines linguistics and literary studies and is very interesting and especially important to those with a general interest in English and literature as well as those with a special interest in stylistics. The study is expected to be valuable to those interested in the stylistics , as it surveys in detail the stylistic analysis of sarcasm in English novel 'Beloved' by Toni Morrison and Arabic novel ' الحفيدة الامريكية ' by Inaam Kachachi. It will be encouraging to those who wish to conduct a stylistic analysis of sarcasm in a variety of anthologies between the Arabic novel ' الحفيدة الامريكية ' and the English novel ' *Beloved* ' and those who wish to proceed with the research works concerning these two novelists.

1.8 Methodology

The research methodology is based on contrastive linguistics. The method followed in the data analysis is an exploratory-qualitative one as it is based on the descriptive interpretation and expressive power of the data collected (English and Arabic religious texts). The reason behind

conducting qualitative manner is that it is characteristically flexible as it allows "greater spontaneity and adaptation of the interaction between the researcher and the study participant" (i.e. data collected) (Mack, 2005: 4). In this respect, the researcher's job is to identify stylistic use of sarcasm in the two novels, exploring how the authors utilize different types of stylistic maneuvers to highlight sarcasm in the novels and showing the functions behind the employment of these stylistic agents to create sarcastic events and situations.

Twenty extracts from each novel have been selected from beginning, middle and end. They are essentially drawn on the basis of the main themes (events and action predicting sarcasm) these two novels revolve around. In fact, they are associated with the main themes and characters evincing sarcasm.

(For more information on the qualitative approach, see Best and Kahn, 2006 and Creswell, 2014)

CHAPTER TWO

LITERATURE REVIEW

2.1 Preliminaries

In sarcasm, speakers often portray feelings that conflict with their true feeling. This behavior may lead to confusion and, thus, may fail to discover the speaker's true intent. In precise terms, sarcasm is any expression, in which the intended meaning is the opposite of actual spoken words (Burton, 2009:78). It is the deliberate attempt utilized to indicate question or ridicule attitudes and beliefs by using words or gestures in ways that contradict their natural meanings. Sarcasm essentially depends on the listener being that the speaker does not mean what is being said. In case of sarcasm, often the gap between what is said and what conversation participants meant is created. It is usually filled by the listener due to several integrated factors, i.e. socio-cultural norms, contextual, pragmatic and linguistic knowledge (Cardona, 2002: 358).

Sarcasm is a peculiar form of emotional expression in which certain polar words are used to denote a different polarity, with the intent to mock or ridicule (Joshi, Bhattacharya and Carman, 2018: 1). Some scientists say that an inability to understand or recognize sarcasm can be easily misinterpreted, especially when communicating via school mail or electronically. When you leave a voice message or actually speak to another person, reflection, rhythm, accent, focus, and tone are primary communication tools. All these nuances, along with facial expressions and body language, can help make the object of sarcasm understood (Lawrence, 2017:12).

To give a clear picture about what is meant by sarcasm, this chapter endeavors to present a detailed theoretical framework of the notion of sarcasm, displaying a general views of sarcasm, types of sarcasm, understanding sarcasm, Incongruity in sarcasm, terms overlapping with sarcasm such as humor, irony, satire and the clarification of the relation between sarcasm and irony as the latter is generally employed to refer to the former. However, this chapter ends with the sarcasm in brief.

2.2 General Views of Sarcasm

The term “sarcasm” stems from the Greek “*sarkasmós*” relating to the verb “*sarkázein*” meaning “to tear flesh, bite the lip in rage, sneer”. Sarcasm is “a form of ridicule or mockery that tends to be harsh, cruel, and contemptuous and is often described as destructive” (Nilsen and Nilsen, 2018, 304). It is a spoken irony that evince undesirable and critical visions toward people or actions (Kreuz and Glucksberg, 1989:33).

One might assume that sarcasm is easy to recognize and understand. However, it is interesting to know that whenever people are asked to define sarcasm, they will not be able to provide a clear definition or explanation. There are many definitions of the concept of sarcasm, but there is no single definition that can be comprehensive for the concept of sarcasm that enables one to obtain an all- inclusive view of the concept. Hence, the following definitions of scholars and linguists are given below.

To get an impression of how the general public understands sarcasm, Rockwell (2006:34) defines sarcasm as a way of mocking, joking, or smiling that one shows against someone else. It is “said to be expressed through vocal intonation such as an overemphasis on an actual

phrase or specific words”. In other words, being sarcastic means making fun of others using a special vocal tone accompanied by certain facial expression.

Deshpande (2002:94) describes 'sarcasm' as a careful attempt to stipulate “inquiry or mock at certain beliefs and principles via the employment of certain expressions and sign in manners which conflict with their natural meanings”. This definition runs into some problems. First, sarcasm is “intentional” which signals that is meant by the speaker and not the listener’s indication. Sarcasm “pointing, questioning, or sarcastic” means that there is an underlying negative feeling. For instance, if a teacher discovers that a student is cheating on an exam, he will say, “*Your parents are going to be really proud today*”, then the “implicit negative feelings are toward the listener (the student)”. The last part of the definition, “in ways that contradict its natural meanings,” highlights the relationship of sarcasm to irony. Sarcasm is a condition in which a thing that was supposed to have a certain result has an opposite or completely diverse outcome and then, sarcasm is a particular state of irony.

In certain circumstances, sarcasm can be understood as trickery, although they are not often envisioned to be stated verbatim. If one says “I love this soup,” he may be speaking about genuineness (literal assumption), or he might be deceiving (lying), or he might be sarcastic (mocking). However, the distinction between verbatim assumption and trickery lies in the speaker's intention (Gibbs, 1994:66) and “the shared knowledge between the speaker and the listener” (Long and Graesser 1988:14). If the speaker sees a fly floating on the soup and he recognizes that the addressee has seen it, the statement above is sarcastic. But if a speaker does not recognize whether the addressee has

seen the fly, the speaker may be cuckolded (“being impolite, if the listener is making soup”) by saying "I love this soup."

Different dictionaries have provided different definitions to give an overview of the meaning of the term of sarcasm. Soanes & Hawker (2003, s.v. *sarcasm*) define sarcasm as “the use of sarcasm to ridicule or the transmission of contempt.” Mayor (2018, s.v. *sarcasm*) provides a more detailed definition which elucidates that sarcasm is “a method of speaking or writing that involves saying the opposite of what you really mean to tell an unpleasant joke or to show that you are upset”. Likewise, Morris (2016, s.v. *sarcasm*) defines sarcasm as “a conclusive, often ironic, note intended to wound and as a form of intelligence characterized by the use of sarcastic language and which intended to make its victim the object of contempt or ridicule”. Finally, Matsumoto (2009, s.v. *sarcasm*) identifies sarcasm as “the use of notes that clearly mean the opposite of what they say, in order to hurt someone’s feelings or criticize something in humorous way”.

From a linguistic perspective, Giora (1995: 95) defines sarcasm as a form of “negation in which an explicit negation marker is lacking”. Placed differently, “when one expresses sarcasm, a negation is intended but a negation word like ‘not’ is absent”. An outstanding implication can be postulated that “a sarcastic sentence” can be converted into a non-sarcastic sentence by means of an appropriate negation. For example, the sarcastic sentence “*I love being ignored*” is conforming to the non-sarcastic sentence “*I do not love being ignored*”.

Sarcasm is a usually colloquial or spoken phenomenon, and is to be understood as meaning the opposite of what is stated. The indicators of sarcasm can be vocal inflection or context (Nilsen & Nilsen, 2018: 303).

In *A Critique of Sarcastic Reason* (2012), William Brant explains that adolescents often use sarcasm to test the borders of politeness and truth in conversations. Cues that a statement is sarcastic include the rolling of eyes, along with a sarcastic tone. Brant considers sarcasm to be more sophisticated than lying, because three-old-year children are known to have created lies, but sarcasm is not seen until a much later age. In discussing the effects of sarcasm, Brant (2012) argues that

- (1) People can pretend to be insulted when they are not, or pretend not to be insulted when they are seriously offended;
- (2) An individual may feel ridiculed directly after the comment and then find it humorous or neutral thereafter; and
- (3) The individual may not feel insulted until years after the comment was expressed and considered.

2.3 Understanding Sarcasm

There has been little empirical research in psychology to investigate the basic mechanisms used in understanding sarcastic speech. Most of the interest in sarcasm and irony comes from linguistic, philosophical, and literary theorists, who are primarily concerned with the rational calculation of the factors involved in an understanding of irony. The traditional view, known as the standard pragmatic paradigm, suggests that the listener must first analyze the complete literal interpretation of an expression before deriving its non-literal and satirical meaning, similar to the way indirect requests, idioms and allegorical words are interpreted. Specifically, these suggestions maintain that sarcasm, such as “*you are a good friend*” (meaning “*you are a bad friend*”) can be interpreted in three steps. Person (A) must calculate the literal, context-independent meaning of the speech; (B) Determining whether the literal

meaning is the intended meaning of the speaker; and (c) if the literal interpretation is not appropriate, the non-literal meaning can be calculated, assuming the opposite of literal interpretation (Gibbs, 2007: 174).

Gibbs and O'Brien (1991:523) expound how sarcasm is identified. They affirm that “violating the rules of honesty is important for the listener to realize sarcasm”. For example, “I like being ignored” is known as “sarcastic by a listener” who thinks disregarding is not a pleasant state. In the sentence, "I love your new shirt!", the speaker “may or may not be sarcastic.” Irony in this statement, “cannot be understood until the listener assumes the opposite meaning of the literal meaning after noticing that the literal meaning of the text violates the truthfulness.” To identify sarcasm, if any, in the above sentence, it is essential to realize the information that infringes honesty. In the example of the shirt, if the listener considers the shirt stained, a defilement of the speaker's honesty possibly results in the transmission of sarcasm in the sentence.

2.4 Incongruity in Sarcasm

Ivanko and Pexman (2003:241) confirm that sarcasm/irony is understandable owing to incongruity. They explain that verbal irony is a type of practice which incorporates incongruity. As sarcasm is frequently introduced as a type of verbal irony, then incongruity must be considered a concern of sarcasm.

Joshi et al. (2018:15) explain Incongruity giving an example. Suppose person A is preparing breakfast for person B now, let's think of three situations:

1. Person B sees the eggs that person A has cooked for him and says, “*I like undercooked eggs for breakfast.*” Based on the information that undercooked eggs are not desirable, B's statement is likely to mean that “you like them, but I don't”. The incongruity here carries sarcasm to Person A.
2. Person B sees breakfast and gets a fork to indicate that it has been cooked on the bottom and says "*This is exactly what I wanted to have for breakfast!*" In this sense, person B expresses his negative feelings not through his words, but rather through his actions.
3. Person B sees the eggs and says, "*This is exactly what I wanted to have for breakfast.*" This sarcasm is only realized if the person knows the eggs are cooked.

In the first example, negative emotions are articulated by means of emotion expressions and words. In the second example, negative emotions are articulated via action. In the third example, the negative feeling was left for the listener to comprehend. In any of the three cases, “if the eggs are not cooked well, incongruity does not hold up, and so the sentences become non-sarcastic”. Yet, “if the eggs are undercooked, the three circumstances differ only in how this contradiction is transferred”. This example stresses that inconsistency is a compulsory requirement of sarcasm, and the possibility of inconsistency “in various degrees is at the heart of sarcasm” (ibid).

2.5 Types of Sarcasm

Because of its diversity, Camp (2012:33) proposes that sarcasm falls into four main kinds :

1. Propositional sarcasm: sarcastic sentences that fall into this category appear as normal proportions on the surface, but have negative

implicit feelings associated with them. For example, if you don't like a plan your friends put together and you say "*This plan looks great.*" Again, it must be noted that a look at this sentence will realize that this sentence has a positive feeling associated with it. The context must be identified and the way in which the person saying this sentence is said to find out that it is in fact, a sarcastic remark.

2. Embedded sarcasm: In this type of sarcastic sentence, there is an incongruity in the sentence, meaning that there will be positive phrases (or words) immediately followed by phrases (or words) that carry negative feelings and vice, (e.g., "*I love being ignored*"),
3. Like-prefixed sarcasm: Here, "a like phrase" gives "an implied denial of the argument being made (e.g., '*Like I care!*')."
4. Illocutionary sarcasm: It includes the entire speech act that could have been done through sincere speech. For example (*Can I tempt you to eat another small slice?* (For someone who has already covered most of the pizza). Sarcasm here includes "non-textual clues" that refer to "an attitude different from the sincere interpretation." In these cases, "non-textual variations (such as change in pitch) play a role."

2.6 Sarcasm and Related Terms

Due to the variety of explanations and senses the concept of sarcasm has, it seems that is related to various terms that can be used to express ridicule, irony and mockery. The following are the most associated terms to sarcasm.

2.6.1 Humour

The word "humour" comes from Latin humour, which means liquid, including body fluids. Ancient doctors asserted that an

individual's well-being depended on the balance between four such fluids: blood, sputum, black bile and yellow bile. When these bodily fluids are disproportionate, various personality traits appear; Excess blood for example, makes one an optimist or a pessimist. In this way "humour" was associated with the idea of a person whose temperament deviates from the norm. These people were considered cranky (Carroll, 2014:55).

In correlation with the psychological state of humour, Meyer (2000:3) identifies humour as a psychological behavior of entertainment. Regarding an appreciation of humour, Weisfeld (1993: 142) describes humour as "a distinct and enjoyable effect often accompanied by laughter." Laughter is the most "obvious behavioral expression of humour" as it embraces a diverse "behavioral pattern that also has psychophysiological associations." Ruch and Ekman (2001:123) identify laughter as an expressive sound sign which delivers an impress of laughter in accord with breathing, movement, facial expression, body movement, mechanisms, and element definition. Alongside with Weisfeld (1993:3), humour-convinced laughter is related to a pleasurable expressive state linked to joy.

Attardo et al. (2013:5) affirm that humour research has standardized the use of the comprehensive term "humour" to refer to any form of communicative behavior intended to elicit entertainment, joy, laughter or associated feelings of joy, and the depiction of comedy and similar states of mind. By definition, "humour" is intended to include any form of this behavior, without any attempt at further differentiation. Under this term, humour includes most uses of irony.

According to Long and Graesser (1988: 4) humour is "anything done or said, purposely or inadvertently, that is found to be comical or amusing". Martineau (1972:65) adds that humour can be manipulated to refer to any communication that is perceived as humorous. Similarly, Romero and Cruthirds (2006:78) see humour as humorous communications proposed to yield positive expressive and mental reply to a certain individual or group.

Traditionally, Plato asserts that the laughter that accompanies humour is directed at vice, that is, we laugh at people who fail to follow the Socratic adage, 'know yourself, and who deceive themselves instead, imagining that they are wiser than them, or stronger or taller or more brave. Thus, for Plato, amusement contains an element of malice. Plato expresses his distrust of humour. He fears that his world leads to first of what humour calls "incomparable laughter" and of course Plato was suspicious of anything that contributed to the lack of rational self-control (Carroll, 2014:33).

Martin (2007:23) summarizes humour as (1) "the ability to understand jokes and other propaganda stimuli," (2) "an expression of humour and cheerfulness," (3) "the ability to make humorous comments or have humorous perceptions," (4) "an appreciation of different types of jokes and cartoons animations, and other humorous material," (5) "actively searching for sources that provoke laughter (for example, comedy)," (6) "memorizing jokes and funny stories as well as" (7) "a tendency to use humour as a coping mechanism." Thus, Martin (2007:25) describes humour as an attribute of a person rather than a statement.

Sarcasm is often a form of humour. Following Stephen Leacock and many other brilliant researchers and practitioners, define humour is defined as a contradiction, then the humour in satire resides in the contrast between the speaker's flat or sympathetic words and his hostile intentions (Haiman, 1998: 21). In the same vein, Stieger et al. (2011:12) defines sarcasm as a kind of belligerent humour. In this case, the distinctiveness that makes sarcasm a distinguishing form of humour is the incorporation of sarcasm. Yet, not all humour is envisioned to mock.

The Oxford English Dictionary (2009 s.v. *humour*) defines humour as "the kind of work, speech, or writing that arouses entertainment; fun, oddity, jocularly, comicality, and facetiousness." It goes on to say that humour is also "the ability to perceive what is funny or interesting, or express it in speech, writing, or any other composition; or humour to imagine or address a topic".

From a psychological viewpoint, humour procedure can be classified into four basic mechanisms of laughter: (1) "a social context," (2) "a cognitive-perceptual process," (3) "an emotional response," (4) "the vocal and behavioral expression of laughter" (Martin, 2007:5).

2.6.1.1 Humour and Laughter

Although laughter may be viewed as a trivial matter, and an emotion often awakened by clowns, dealers, or fools, it has a certain tyrannical power that is difficult to resist. Before the lexical foundation of the word "humour," the term "laughter" was at the core of scholarly discussions about the nature of comedy (Ermida, 2008: 5).

A physiological response to humour known to all of us is laughter. It is easier to relate laughter than humour because it can be seen and heard, while humour is only a theoretical concept. Laughter can be

accurately described as a daily phenomenon of a physiological nature.

Dearborn described it in 1900 as:

Laughter occurs more or less in smiling, and clinic cramps in the diaphragm amounting to about 18 in number, and most facial muscles contract. The upper side of the mouth and the corners are drawn up. The upper lip, as well, is intertwined, to some extent, in the eyebrows, the skin over the glabella, and the upper lip while the skin on the outside of the eyes is distinct. The nostrils are moderately expanded and pulled up, the tongue is slightly stretched, the cheeks are swollen and slightly upward ... the terrible laugh is retracting; The torso is straightened until the onset of bending backward, until - pain in the diaphragm and attached abdominal muscles causes a proper bending of the torso to relieve it. The entire arterial vascular system expands, with consequent redness affecting the cutaneous capillaries of the face and neck, and sometimes the scalp and hands. From this same reason, the eyes often swell slightly forward and the lacrimal gland becomes active, usually causing the eyes to "lighten", but often to the point that tears completely overflow into their appropriate channels (p. 853).

According to Attardo (2017: 340) laughter and humour are often used synonymously. There is no doubt that a humorous act can lead to laughter. However, not every joke note is marked by the recipient or the speaker. There are many reasons for provoking laughter and smiling, and most of them have nothing to do with humour. Aside from amusement and joy, laughter can be a symptom of nervousness, positive surprise, fun, pleasure, lack of seriousness, and belonging, but also malicious or as a face-saving measure or threat. Laughter usually occurs in the above circumstances in a spontaneous and unplanned manner. But there are also forms of non-automatic laughter - for example, fake laughter and acting laughter (for example, on stage) laughter in music (for example, in opera songs) represents a specific form of laughter in

stages. Other special cases include laughter with external stimulation, for example, by tickling gas or laughter.

Olbrechts-Tyteca (1974:14) suggests five reasons for the relation between laughter and humour. In other words, why laughter is used as a standard for humour.

1. Laughter goes far beyond humour. Olbrechts-Tyteca summarizes Aubouin's argument that distinguishes between physiological laughter (originating from sodium pentathol or hallucinogens, for example) and laughter arising from humour.
2. Laughter does not always have the same meaning. Olbrechts-Tyteca refers to the ritual phenomenon of laughter and that laughter in Africa is a sign of embarrassment or bewilderment rather than entertainment. Oboen (cited in Olbrechts-Tyteca: *ibid*) mentions the courteous smile of the Orientals on this point.
3. Laughter is not "directly proportional to the intensity of the joke." Olbrechts-Tyteca leads the attention to the "marked difference between individuals with respect to attitude towards laughter." Aubouin (cited in Olbrechts-Tyteca: *ibid*) mention that age and education teach us to "hold back our impulses, to hide our reactions" and also point out that someone familiar with humour would tend to respond to it with a "blasé" attitude.
4. Humour sometimes provokes laughter, sometimes a smile. Olbrechts-Tyteca notes that there is no agreement among scholars about whether smiling is a form of diluted laughter.

5. Laughing or smiling cannot always be directly noticed. Olbrechts-Tyteca notes that laughter can be simulated, and must be interpreted, that is, its social meaning must be evaluated.

2.6.2 Irony

According to King & King, (2002: 81), *irony* is a term used to describe words or situations charged with a layer of meaning that differs from the literal or direct meaning, and the sub-interpretation that a speaker or participant can or may not be aware of. The least subtle form of irony is blatant sarcasm. Among the many famous writers who used a lot of irony in their writing are Austen, Chaucer, Dryden, Fielding, Hardy, Henry James, Johnson, Milton, Pope, Shakespeare, Jonathan Swift, and Wu. A good example comes from the famous sentence:

“It is a universally recognized fact that a single man with good fortune must be in need of a wife”.

Irony here is based on the assumption, from a feminine point of view, that such a man must wish to marry, and the reader understands that this "truth" is by no means true. The "truth" is that unmarried women desire wealthy husbands, and the irony of Austen's way of expressing this was not lost on readers of her age (ibid). According to Sharma (1998), irony is a character in speech in which what is said in reality is the opposite of what is intended

Grice (1975: 22) asserts that ironic phrases convey the opposite meaning of what the speaker actually wants to express. He regards irony as an implicature condition obtained by mocking one of the two quality rules: *"Do not say what you think is wrong."* Grice indicates that the listener realizes that what the speaker is saying is not true. Then, following the principle of cooperation, the listener assumes that the

speaker's contribution must coincide with the principle of relationship, thus seeking a suitable interpretation. Later research has shown not only that violation of other principles may also lead to ridicule, but also irony can be achieved while respecting all principles.

In classical rhetoric, the word irony is included in the list of metaphors, among other indirect modes of speech (such as metaphor, allegory and synchronicity), and it is presented in a simple form: irony is a form of speech that conveys the opposite of what is being said (Ermida, 2008: 12).

Some scholars claim that sarcasm is nothing but a special case of irony while others regard it as two separate phenomena. Leggett and Gibbs (2000) consider irony, satire, exaggeration, sarcasm, and rhetorical questions to be forms of satirical language. Likewise, other authors claim that “irony is truly a universal term for a variety of pictorial forms, such as sarcasm, banter, rhetorical questions, cuts and exaggerations” (Gibbs and Izett , 2005: 150).

Irony can be an element of sarcasm and satire, but it differs from both: sarcasm is a certain form used by confused speakers; satire may benefit from irony and wit, but it is always geared to raise a certain critical point. Irony usually gives people an impression of subtlety and calm. It often informs the writer's entire perspective on the world, rather than being a published device in certain situations. A "sarcastic look" at life's absurdities is one such attitude, especially associated with romantic irony. In this view, irony is related to postmodernism, too, when used to see society from a distance and to avoid adherence to belief systems. Masonry artists deal with irony in that it can give textual unity as all other methods have been excluded (Auger, 2010:156).

The development of the concept of irony over the past two centuries has brought it closer to humour. The moment one accepts that it makes sense to call situations and states of affairs mockery without being sarcastic, irony falls into the same category as humour. If one does not accept this concept of irony, one may feel compelled to keep irony and humour distinct. Both irony and humour "happen" in response to text events. Seemingly, most people find it silly to deny the existence of humour if someone laughs at something, and likewise he/she finds it ludicrous to deny the existence of sarcasm if it is clearly "seen" by someone (Elleström, 2002:92).

Gibbs (1994: 21) categorizes three types of irony: “verbal, situational, and dramatic.” Verbal irony is “an irony that is expressed in words.” For example, the sentence *"Your article has automatic grammar correction has many grammatical errors"* is ironic. The situational irony is the irony stemming from the circumstances. One archetypal case is a circumstance in which a scientist realizes a cure for a disease which yields to the disease itself. The third type of irony is the dramatic irony which is manipulated “to reveal where the audience knows more than the characters and the audience experiences the mockery because of this additional knowledge.”

2.6.3 Satire

There are many ways of looking at life: sarcasm is one of them. Responding to the world with a mixture of laughter and indignation may not be the best method, nor is it most likely to result in good deeds or great art; but it is the way of satire. Satire, is referred to as 'the use of ridicule, irony, sarcasm, etc. to expose, attack or ridicule vices, stupidity etc. (Hodgart, 1969: 7). Satire is dedicated to exposing human folly and

its goal is to inspire critical thinking and rational social engagement. It is often accompanied by irony, parody and wordplay. It is regularly mixed with sarcasm, irony and ridicule. These different comedic and critical styles are often found side by side, which means that a comedian might make a sharp point of sarcasm one moment to turn around and sarcastically attack someone the next time (McClennen, & Maisel, 2016: 108).

2.7 Sarcasm and Irony

There is an ongoing academic debate in linguistics about definitions and the thorny relationship between sarcasm and irony. One reason sarcasm and irony are related may be that they tend to have humorous effects and are often seen as the two classifications of conversational humour. It is thus not surprising that “sarcasm” and “irony” echo through the multidisciplinary literature on humour. It must be emphasized, however, that neither sarcasm nor irony are humorous in nature, and both need to fulfill certain conditions to demonstrate humorous potential (Garmendia, 2018: 128).

There is a very close relationship between irony and sarcasm, and “literary theorists in particular often treat sarcasm” as merely the blunter and less interesting form of irony, as it takes two important points to distinguish between the two.

Firstly, “the situations may be ironic, but only people can be sarcastic”. Secondly, “people may be unintentionally ironic, but sarcasm requires intention”. What is necessary for sarcasm is that it is explicitly used for irony as a form of verbal aggression, and thus can conflict with other aggressive acts of speech, among which are consuming insults, insults, grumbling and condescension. The following contrast may help

clarify the familiar conceptual distinction. In Jonathan Demme's latest movie "Married to the Mob," the heroine, the widow of a gangster, says to an FBI agent, "*You're no different than a mob!*" He replies, "Oh, there is a big difference, Mrs. Di Marco. The mob is being run with murder, theft, lying and psychopathic fraud. We are working with the President of the United States of America." The irony of this statement was evident to many in the audience, who greeted her (the night she attended the film) with sarcastic giggles. But the FBI representative said it honestly, without any ironic intention. This means that the irony, unlike sarcasm, may be unintentional and unconscious (ibid).

A lot of authors propose three points when distinguish between irony and sarcasm:

2.7.1 Victims

The speaker, by being ironic, shows a negative attitude, usually implicit behind a clear positive attitude. In this context, the target of the negative attitude will be what we call a "victim" of the ironic statement Wilson puts the case in a similar way. She states that "verbal irony (and irony in particular) often has a 'purpose' or 'victim'" (Wilson 2013: 43)

Though the ironical location straightly directed towards ascribed ideas, it may be directed incidentally (particularly in sarcasm) at "certain people, or types of people, who think about such thoughts or take them seriously, and in those cases it may be perceived as hurtful or mean" (ibid: 47)

For other authors, victims plays a different harmful role in distinction between "sarcasm and irony". For example, Sperber and Wilson claim that "pointing" (the initial basic concept of the irony

theory of these authors) helps us find this victim. The victim is the person whose words are mentioned by the speaker. If the victim is the speaker, then it would be a case of "self-directed" irony, and if the victim is the listener, then it would be a case of ridicule (Sperber & Wilson 1981: 314). However, according to MacDonald (1999: 486) and Kreuz & Glucksberg (1989: 86), the difference is not whether the victim is the listener or the speaker. Instead, the mere presence of a victim suffices to view speech as an example of ridicule.

2.7.2 Aggressiveness

The second feature that always appears when listing the differences between irony and sarcasm is bitterness or aggression. Sarcasm is often said to be particularly harmful. It has been noticed that irony is recognized for always expressing a usually negative attitude. Thus, irony is generally used to criticize, complain or ridicule. When the speaker is sarcastic, he/ she can express a wide range of negative evaluative situations: in verbal sarcasm, the speaker can criticize, complain, distort credibility, and ridicule. Moreover, depending on the position expressed by the speaker, irony can be used in either subtle or sharp criticism. The differences between the attitudes reported appear to play a role when differentiating sarcasm from irony. While a negative attitude can vary from mild to severe, sarcasm is said to convey the most intense, bitter, and most harmful of the attitude. In general, they all seem to point to the same direction: in both irony and sarcasm, the speaker expresses a typical negative attitude, which can vary in degree of bitterness, and examples of sarcasm usually convey the positions at the maximum (Garmendia, 2018: 133).

2.7.3 Clarity

There is a third feature that is generally seen to be important when trying to distinguish between sarcasm and irony: irony is seen as clearer, more overt, or more direct than sarcasm. In other words, sarcasm leaves no room for doubt as to the speaker's intended meaning. Thus, irony will not be able to be undone, it is not as slippery as sarcasm (ibid). This property has been named in different ways, Barbe (1995: 29), for example, asserts that sarcasm is stable.

However, what makes it sarcasm is that the interpretation of ironic utterance which must be sarcastic–ironic, and thus is somewhat stable. Speakers cannot say “later that I did not mean this in an effort to save face because sarcasm leaves no room for speculation or suspicion, for the so-called utility of doubt, which can be found in other, non-cynical cases of sarcasm”(ibid).

2.8 Sarcasm in Brief

In sarcasm, speakers often depict feelings that conflict with how they really feel. In strict terms, sarcasm is any expression in which the intended meaning is the opposite of the actual spoken words. It is a deliberate attempt to indicate, question, or ridicule attitudes and beliefs using words or gestures in ways that are contrary to their natural meanings. It depends mainly on the fact that the listener does not mean what is being said. In some cases, sarcasm can be interpreted as deception, although it is not often intended to be mentioned verbatim. Camp (2012) suggests that sarcasm is divided into four main types: propositional, embedded, like-prefixed and illocutionary sarcasm. Because of the variety of interpretations and meanings, the concept of sarcasm seems to be related to certain terms that can be used to express

mockery. Firstly, humour refers to any form of communicative behavior intended or interpreted as intended or interpreted as intended to elicit amusement, joy, laughter, or feelings of associated joy, portrayal of comics and similar states of mind. Sarcasm is often a form of humour. Following Stephen Leacock and many other brilliant scholars and practitioners, humour is defined as a contradiction, and then humour in irony is the contrast between the speaker's flat or sympathetic words and his hostile intentions. Secondly, irony is a term used to describe words or situations charged with a layer of meaning different from the literal or direct meaning, sub-interpretation of which the speaker or participant may or may not be aware. Ultimately, sarcasm is only a special case of irony while others consider it to be two separate phenomena. Finally, satire is referred to as the use of sarcasm, irony, ridicule, etc. to expose, attack or ridicule one's vices and stupidity.

CHAPTER THREE

STYLISTICS: MODEL OF ANALYSIS

3.1 Preliminaries

The term "stylistics" became a popular topic in the earlier era, and many books have been concerned with this subject. Stylistics is a discipline that can be investigated from various perspectives, based on its theories and functions in the use of language. It is primarily concerned with selecting the different linguistic elements and tools used in spoken or written language to bring out a specific type of meaning.

Traditionally, stylistics is taken to study the relationship between linguistics and literature or between language and an artistic or imaginative function. On the other hand, style is often viewed as a way of expressing speaking or writing from the users' linguistic perspective. Further, stylistics deal with ways of studying style from one medium to another. Therefore, a lot of definitions have been proposed by scholars and linguists, and established to account for what the term style entails. However, no single definition can be chosen as comprehensive that encompasses all aspects of style.

Thus, this chapter primarily seeks to provide definitions of style and stylistics and explain the relationship between them and issues of stylistics. However, the chapter ends with the presentation of the models of stylistics with the aim of providing a grounding for the construction of the model of analysis for the present study.

3.2 Concept of Style

The term style is taken to be a repetition of a pattern, both in human behaviour and in artifacts shaped “human behavior that results from a series of choices made within some set of constraints.” In effect, there are some constraints that stipulate choice have been in recent times produced by those who use them; they are recognized and comprised as “part of the historical and cultural conditions of individuals or groups”. An individual's style of speaking or writing, for instance, leads to large “part from lexical, grammatical and syntactic choices made within the constraints of the language and dialect that he/she has learned to use but has not created himself/herself.”

Verdonk (2002: 3) states that the term style is used so commonly in daily conversation and writing that it appears to be non-problematic; it occurs naturally and so frequently that it is taken for granted without asking what one might mean with it. Thus, it is regularly employed to refer to shape or design of something (for example, 'the elegant style of a home'), and when speaking of the way something is done or presented (for example, 'I don't like its management style'). Likewise, when describing someone's style of writing, speaking, or performing, we might say that she writes with a strong "style" or "begins with a good style."

According to Leech and Short (2007: 9) the word “style” has a fairly uncontroversial meaning; it denotes the way a language is manipulated in a particular setting, by a specific person, for a specific purpose. To illustrate this, the Swiss linguistic Saussure's distinction between language and parole is referred to, langue is “a code or system of common rules for speakers of a language (such as English), and parole is the special uses of this system, or the selections from this

system that speakers or writers make on this or that occasion.” For instance, one may state that some English lexical items are attributed the formed style of language, particularly while forecasting the weather (“bright intervals’, ‘scattered showers”), while others (‘nice day’, ‘a little cool’) belong to the style of daily conversation notes about the weather. Style, then, is about parole: it is the choice from “a total linguistic repertoire that constitutes a style.”

According to Crystal (1999: 232), style refers to "any situationally distinctive use of language, and the choices that individuals and social groups make in their use of language". At its simplest, style refers to the distinct, perceived way of expression in writing or speaking, just as there is an perceived way of doing things, such as playing squash or drawing. It is possible to talk about someone writing "ornate", or speaking "comic style". Yet, for Aristotle, style has evaluative connotations: style can be "good" or "bad" (Wales, 2014: 397)

In this respect, Wales (2001: 371) endorses that a style is “distinct: in essence, the set of the linguistic features that seem to be characteristic: whether from period, genre or register”. It is this textual notion, i.e., “reference of the language used that may lead the stylistician to speak of Shakespeare's (1604-1605) Hamlet style or Paul Auster's (2006) style The Brooklyn Follies. Yet, this is only one side of the coin.” Unquestionably, a speaker or writer employs language “at his disposal at the time of writing or speaking.” Thus, style cannot be observed as “an ornamentation of the sense of speech” (Carter and Stockwell, 2008: 295), because it is recurrently inspired by, for example, the “speaker's personal choices, belief systems,” and sociocultural influences everywhere.

Furthermore, Style is also a choice driven by language combination, recording conventions, or other social, political, cultural and contextual criteria. Inferring meaning from “the choices that are made is an equally difficult task because it has to move between a continuum from seeing each choice as stylistic” meaningful and hypothetically inventive on one side, and involving complex norms and standards on the other. All words can have a specific structure or style, even when they are used in regular or “relatively plain style” (Norgard et al 2010: 155).

3.3 Concept of Stylistics

The term ‘stylistics’ has attracted a lot of scholars, therefore; abundant definitions have been proposed to account for what this term means. For example, Widdowson (1975: 3) defines stylistics as the “study of literary discourse from linguistic orientation” which involves the view that what distinguishes style from literary criticism on the one hand linguistics, on the other hand, is a way of connecting the two.

According to Leech and Short (2007:5), stylistics is mainly the “linguistic study of style, simply as describing the use of language”. Usually, style is investigated as one intends to explain something, and in general, literary stylistics has, implicitly or explicitly, the goal of explaining the relationship between language and artistic function.

Spencer (2007: 17) illustrates that stylistics refers to the use of linguistics as a tool of literary criticism through which aesthetic effects of language can be investigated. Both literary and linguistic studies are concerned with the study of language, and more specifically, style. However, linguistics may only use a literary work as a source or document composing the history of a language. Linguistics becomes a tool for literary criticism when the aesthetic effects of language are also

examined. To be a part of literary criticism, “the style itself must be an object of contemplation (ibid).

On the linguistic plain, Verdonk (2002: 1) affirms that stylistics is concerned with the study of style in language. It can be defined as analyzing a distinct expression in language and describing its purpose and effect. How to conduct such an analysis and description, and how to establish the relationship between them, are matters on which different scholars of stylistics, or stylisticians agree or disagree. The relationship between stylistics and linguistics is that stylistics uses language models, analytical techniques, and linguistics methodologies to facilitate the study of style in its broadest sense.

Practically, Short (1996: 53) displays a simple procedure for understanding a text, first, examining the ingredients of this text as a whole unit, then extrapolating the meaning from linguistic constructions and, thus, clarifying the practical explanation accomplished by providing an examination of support for this text.

Focusing on the relationship between language and literature, Burke (2017: 1) defines stylistics or "literary linguistics" as the study and analysis of literary texts. The origins of stylistics go back to poetry, and in particular to rhetoric, in the ancient classical world. In ancient rhetoric it is mainly the third of the five canons that have stylistic significance. The ancient Greeks called this third law "lexis," and the Romans referred to it as "elocutio."

In the same vein, Wales (2014: 155) maintains that a stylistic approach in the study of style can be viewed in many ways, so there are many different stylistic approaches. This diversity of style is due to major influences of linguistics and literary criticism, and by far the most

common type of material studied is literary text. The main aim of stylistics is not simply to describe formal features of texts for their own benefit, but to demonstrate their functional significance for text interpretation. It intends to relate literary influences to linguistic "causes" where they are felt relevant. Stylisticians want to avoid vague and impressionistic judgments about the way formal attributes are manipulated. As a result, the stylistics based on models and terminology provided by whatever aspect of linguistics feels appropriate.

Considering textuality and language functionality, Simpson (2004: 2) expounds that stylization is a method of textual interpretation in which place priority is assigned to language. The reason why language is so important to stylisticians is that the different shapes, forms, and levels that make up linguistic structure are an important indicator of text's functionality. The functional significance of a text as a discourse in turn acts as a gateway to its interpretation. While linguistic features do not by themselves constitute a "meaning" of a text, the narrative of linguistic features nonetheless serve to establish a stylistic interpretation and to help explain why certain types of meaning may exist for the analyst.

According to Eadie (1977), stylistics as a branch of linguistics studies the characteristics of the distinct situational uses of language, with special reference to literary language, and attempts to establish principles capable of explaining the special choices that individuals and social groups make in their use of language.

3.4 Style and Stylistics

It has been shown that the association of style and linguistics leads to the existence of stylistics, as they come together to investigate the

style of a particular speaker or writer, that is, the choice of the speaker or writer of the linguistic tools, elements, structures and means, procedures, content, situation, etc., with an emphasis on the underlying value of the choice. In this sense, Mišíková (2003: 18) clarifies this point by stating that style is often manipulated to denote “the study of style, simply as an exercise in describing the use of language”.

More specifically, Richards and Schmidt (2002: 523) explain that stylistics is intended "to study this difference in language that depends on the situation in which the language is used and also on the influence the writer or speaker wishes to have on the reader or the listener." In other words, stylistics deals with "the choice available to the writer and the reasons for using certain forms and expressions over others." In general, it includes the study of spoken speech and written texts. In this respect, Finch (2005: 187) expounds that stylistics deals with the use of linguistic methods to investigate style. In spoken or written language, a particular style is preferred with regard to "selecting from a set of grammatical and lexical possibilities according to the purpose of the communication."

Galperin (1977: 9-10) summarizes the functions of the word "style" and adds that style is supposed to take into account future areas of study:

1. “The aesthetic function of language”,
2. “Expressive means in language”,
3. “Synonymous methods of presenting the same idea”,
4. “Emotional Coloring in Language”,
5. “A system of special devices called stylistic devices”

6. "The division of literary language into separate systems called style",
7. "The interrelation between language and thought", and
8. "The author's individual way of using language".

Basically, all of the above points have one thing in common, that is, they are concerned with both style and stylistics. They delve into the main characteristics used to define the two interrelated concepts of "style and stylistics".

Elaborately, Miššiková (2003:19) adds that "we normally study style because we want to explain something, and in general, literary stylistics has the goal of explaining the relation between language and artistic function." Being a scientific branch of linguistics, stylistics can be identified as the scientific or disciplined study of style as it is related to linguistics that studies and analyzes language and how it works in a society.

In sum, stylistics is mainly devoted to studying the connection between language and literature. It deals with the use of language in "both literary and non-literary texts". It is combined with various fields other than literature such as "sociology, psychology, philosophy, etc."

3.5 Models of Stylistic Analysis

Leech and Short (2007: 64) highlight the complexity work of stylistic analysis and the ambiguity in signifying them, but at the same time they introduce descriptive elements of linguistic categories. What is significant in the Leech and Short's dispute is that, the linguistic categories are fundamentally uneven concerning vitality, but different,

either directly or indirectly and the patterns interaction either harmoniously fit with other patterns or cut across them.

According to Thornborrow and Wareing (1998: 2), stylistic analysis contains specific objective clues to language study and literary texts rather than just subjective and impressionist standards, besides highlighting on the aesthetic features of language. To give a more vivid picture about stylistic analysis, it is important to survey some stylistic models in the literature available.

3.5.1 Crystal and Davy (1969)

According to Crystal and Davy (1969: 9) linguistics is the academic discipline that studies language scientifically. So a method that studies specific aspects of language diversity is fundamentally part of this discipline. Some scholars called the subject of study a "method", without further training. In this regard, a distinction must be made between four common senses of the term "style". Style may refer to some or all of the linguistic habits of a single person as when we talk about Shakespeare's style, the style of James Joyce, or when we discuss questions about a disputed authorship. Likewise, style may refer to some or all of the linguistic habits shared by a group of people at one time, or during a period of time, as is the case when we talk about the style of the Style is given a more restrictive meaning when used in an evaluative sense, with reference to the effectiveness of the style of expression. It has always been associated primarily or exclusively with literature, as a feature of "good", "effective" or "beautiful" writing. The aim of the method is to analyze linguistic habits with the main goal of personality, from the general mass of common linguistic features in the English

language as they are used in every conceivable occasion, those traits that are limited to certain types of social context (ibid : 10).

In their work, *Inquiry into English*, Crystal and Davy Style (1969) placed style in the context of "general language diversity", with reference to the multifaceted "types" of language used in all kinds of situations in many parts of the world. They tend to suggest a programmed stylistic analysis of any type of text that can be applied to calculate the various interconnected levels which include: "phonemic / graphic, phonemic/linear, syntactic and semantic levels. "Each level is presented independently and structured, moving from sounds, to grammar, vocabulary and semantics" (ibid: 15). They try to separate "linguistic and non-linguistic features" in their method, relying only on "the function of language in the social context." In other words, they describe the method as an analysis of "the linguistic properties of all uses of restricted language adverbs" (ibid: 10).

3.5.2 Sinclair (1982)

Sinclair (1982: 163) gives debates on stylistic analysis which focuses on the impractical contrast between literary self-criticism and objective linguistic analysis. Stylistic analysis is also concerned with the ease of dealing with the investigation. Interpretation of the correlation between linguistic styles and literary interpretation reveals points of intersection of particular value (focus classes). Within this framework, Sinclair (ibid: 172) divides his model into stages:

i. The First stage

This base stage is terminal covers for reading and comprehending text to get a complete impression.

ii. The second stage

At this point, Sinclair suggests choosing any linguistic style to start the analysis, preferably with the grammatical pattern due to its collapsed production. There are no restrictions, any specific schedule allowed.

iii. The third stage (scan)

At this stage, the examined data can reveal panoramic views according to approved language patterns. Accordingly, three categories fall into range, abundance, scarcity (occurrence of imbalance), and regularity (occurrence of repetitive sequence).

iv. The fourth stage

In this stage, the process has to allocate and place the portion under investigation, either passively with respect to the un-analyzed portion leaving it for future use, or positively, with respect to the remainder of the un-analyzed portion. Here, focus categories are formed and visualized in secret linguistic patterns, and whatever the outcome the process continues and the categories are grouped.

v. The fifth stage

When the work reaches the end, it repeats the same procedure until no data from the linguistic analysis remains to be dealt with.

3.5.3 Short (1996)

In his book *Exploring the Language of Poetry, Plays and Prose*, Mick Short (1996: 1) explains that stylistics can be practically placed within “linguistics or literary criticism, depending on where you stand when you look at it.” This statement reveals the fact that stylistic analysis links "linguistics and literary criticism", but in most of his

analytical practices it appears to be of a linguistic character. It is concerned with "linguistic analysis" as well as the full meaning of the message / text based on textual structures.

For him, stylistic analysis includes three classifications: (1) providing a rudimentary explanation of the text, (2) indicating linguistic features of the text in depth, and (3) confirming an evaluation of the given data (ibid: 17). In this setting, he pays attention to "the first range in stylistic analysis; skew, parallelism, style diversity in text, meaning and sound effect". In general, the introduction is portrayed as a stylistic procedure that is used "consciously or unconsciously" by the author/writer, to highlight a specific concept in his text, stating that during the course of various types of "deviations and parallels", the introduction is a form. Stylistic deviation is dealt with through "different linguistic levels such as phonological, syntactic (morphological and syntactic), semantic and lexical," which operate either separately or collectively to produce the introduction (ibid: 34 ff).

3.5.4 Thornborrow and Wareing (1998)

Thornborrow and Wareing (1998: 4-9) state that their model has linguistic rather than textual motives. They suggest applying a template to any text rather than examining specific individual text. They argue with traditional stylistics in adopting more modern linguistic theories about meaning in their model with additional contextual factors extracting additional meaning. Moreover, they integrate the component parts of language into non-literary texts, and depart from the traditional method of working with literary text only. They provide more flexibility and applicability to facilitate stylistic work.

In general, stylistic analysis is taken as a means of discovering the meaning of literary writing in such a way that an additional practical method is used to relate selections in the text to cultural and rich creativity and social status of literacy (ibid)

Thornborrow and Wareing (1998: 4) recognize three basic features of the style. They

(A) Using “linguistics (the study of language) to deal with literary texts,”

(B) Discussing texts from the perspective of “objective criteria” and not from the perspective of “purely subjective and impressionistic values,” and

(C) Emphasizing the “aesthetic properties of language” (for example, the way in which the rhythm can produce entertainment).

3.5.5 Leech and Short (2007)

Leech and Short (2007) begin their book, "Style in Fiction" by defining a method that refers to the way in which a person "uses language in a given context for a purpose or cause". For them, style is a crucial method for analyzing literary texts (novels and stories) by exploiting methods and techniques related to linguistics. Looking at style as merely a study of stylization, it is described as an "exercise in describing the use of language", and an attempt to clarify the relationship between "language and the technical function", directly or indirectly (ibid: 11). However, their focus is on "written literary texts because they are the best representative of their author, period." In addition, in written texts, "how language serves a particular artistic function can be explored

In this sense, the style tends to identify and describe the various choices made by the writer in the diversity of lexical elements and syntax. With this statement, style is seen as "a way of conveying the writer's message to the reader". Hence, the selection of linguistic structures (words, phrases and sentences) is not done in isolation from the context in which the choice is made. Then, stylistics is more concerned with deviations from the rules, or as they describe "the phenomenon of internal deviation in the text through which the features of the language within that text may deviate from the standards of that text "(ibid:55).

There is no perfect way to suggest a stylistic analysis for conservatives and identify all the important features, but they understand that each text has a technical result in general, and this shows the way to the linguistic aspects to be present in the whole. So they assume their inferential model as they call it, consisting of a checklist of four headings: lexical categories, grammatical categories, speech forms, coherence and context. They justify the surplus of semantics as a separate class that can be accessed via other classes, or in other words, all classes interact with semantics (ibid: 61-64). Thus, the heading categories in the analysis are:

**Stylistic
Categories**

Contents

Lexical Categories	General (simple-complex, formal-colloquial, idiomatic phrases, dialect register, rare vocabulary? Are any particular morphological categories noteworthy (<i>e.g.</i> compound words, words with particular suffixes)? To what semantic field do words belong?
	Nouns (abstract-concrete, nouns referring to events, perceptions, processes, moral qualities, social qualities, proper names uses , collective nouns).
	Adjectives types: frequent, attribute adjectives (physical, psychological, visual, auditory, color, referential, emotive, evaluative, etc.) restrictive or non-restrictive adjectives, gradable or non-gradable, attributive or predicative.
	Verb types stative (referring to states) or dynamic (referring to actions, events, etc), movements, physical acts, speech acts, psychological states or activities, perceptions, etc., transitive, intransitive, linking (intensive), factitive or non- factitive.
	Adverb may be frequent, the semantic functions they perform (manner, place, direction, time, degree, etc), their significant use (conjuncts such as <i>so, therefore, however</i> , disjuncts such as <i>certainly, obviously, frankly</i>)
	Grammatical Categories
Sentence complexity	
Clause type	
Clause structure	
Noun phrase - Verb phrase	
Other phrase types	
Word classes	
Figures of speech,	Grammatical and lexical schemes (formal and structural repetition, anaphora, parallelism, etc.)
	Phonological schemes (rhyme, alliteration, assonance, etc.)
All the foregrounded features in all linguistic levels come under this section	Tropes foregrounding and deviation and traditional poetic figures such as metaphor, simile, personification, metonymy, etc.
Cohesion and Context	Logic link between sentences
	Linguistic clues of addresser-addressee relationship

Figure (1): Leech and Short's Model (2007)

3.7 Proposed Model

Based on Leech and Short's model (2007), the study tends to stylistically investigate lexical, grammatical categories, cohesion and context, and figurative features of English and Arabic novels. The reason behind the choice of this model is attributed to the idea that Leech and Short's (2007) approach to stylistics is a multi-functional one as it discusses the various views of style (p. 31). Leech and Short affirm that their approach combines insights from "the Monist, Dualist as well as the Pluralist" views of style. Each view has something to contribute to a comprehensive view of style. In fact, they describe style as the manner in which language is employed, the statement which assumes that style consists in choices made from "the linguistic repertoire". Therefore, they maintain that any definition of style should be made in terms of the field of language use whether written or spoken. In brief, their model focuses on:

- 1. Lexical features include noun, verb, adjective and adverb.**
- 2. Grammatical features include sentence types and sentence complexity.**
- 3. Cohesion and context include grammatical and lexical ties.**
- 4. Figure of speech include metaphor, simile and metonymy.**

Essentially, the stylistic analysis begins with the linguistic level then moves toward literary criticism and evaluation of the text based on the objectivity of the linguistic analysis. To provide a more illustrative description of the model of analysis, consider Figure 2:

CHAPTER FOUR

SARCASIM IN ‘*BELOVED*’

4.1 Preliminaries

This chapter is devoted to the presentation of the application of the proposed model to stylistic analysis of Toni Morrison’s *Beloved*. Twenty extracts concerning the manipulation of sarcasm are selected to be analyzed in order to explore how sarcasm is stylistically utilized by the writer and what functions are behind this utilization. However, before embarking on the analysis, it is important to give a summary to the novel to help readers understand the manner the analysis is conducted.

4.2 *Beloved*: Summary

Beloved is a novel that takes us back to the present and to reminiscences of the past. It is “about the desire to forget and the necessity to remember”. The novel begins by describing that the house, in which earlier slave Sethe and her daughter Denver dwell, is "full of child poison". The child is the dead daughter of Sethe whose spirit haunts her home in 124 Bluestone Road. The reader gradually discovers that the reason for this predicament is that Sethe made a terrible decision eighteen years ago. She was driven beyond most people's imagination, “seeing her children die by her hand” rather than being spiritually and mentally killed, and perhaps also physically by white slave owners. Sethe's deepest fear is that her children will grow up amid the dehumanization of slavery, and thus, she escapes from Sweet Home Farm where she and her children are exploited as slaves. Twenty-eight days later, the evil slave-owning teacher lastly finds her, and instead of letting the school teacher have her children. She decides to kill them all including herself, and only succeeds with her eldest daughter. Her act protects the children from slavery, but the family members are collapsed and dispersed

and the spirit of the child that Sethe manages to kill is angered. The spirit of the child returns to haunt Seth's home and is abandoned by her two sons, Howard and Boglar. Citizens are even afraid of going home, becoming more and more isolated. Isolation is in the end damaged when Paul de Garner, Sethe's slave classmate at Sweet Home, one day "enters this scene full of regret." It makes the ghost of the child disappear and move in its place. Paul D and Sethe become lovers, and Denver is more reclusive than ever.

When a lover appears one day, everything changes. She seems to be the daughter Seth killed, out of love, eighteen years ago. Denver has nearly become obsessed with this new "sister". Gradually, beloved Sethe is forced to confront her past, particularly the immense sin she feels for killing her infant daughter. The novel follows the stream of Sethe consciousness as Sethe asserts that her killing of her child was an act of love. Sethe believes that the beloved is the soul that has returned to her dead child. Denver goes to the home of the Bowdoins, who once helped Suges' baby settle at 124, and tells their maid Janie about his girlfriend and the situation at 124. The community rallies together to provide food for 124. As news spreads about the lover's strange existence at 124's, a group of women join together to save Sethe and Denver from her. They congregate around 124 and break into songs, in a kind of exorcism. Mr. Bodwin approaches home and Sethe mistakes him for schoolteacher. Crazy, she tries to attack him, but Denver and other women are restraining her. The beloved disappears. After Beloved's departure, 124 seems to have become a normal family. Sethe has often lost her mind, but Denver is working and learning, hoping to get into college one day. Paul D returns to 124 and promises to always help and comfort Sethe. The inhabitants of 124 and the surrounding community little by little completely forget about the beloved.

4.3 Data Analysis

Twenty extracts chosen from (front, middle and end parts) *Beloved* by Toni Morrison's will be stylistically analyzed in terms of the linguistic levels involving grammatical, lexical, figurative levels, context and cohesion. The procedure adopted for analysis will begin with the qualitative perspective based on the general overview, then the quantitative one based on rate of each tool which will support the study findings.

4.3.1 Extract (1)

“He would have to trade this here one for \$900 With the money from ‘this here one’ he could get two young ones, twelve or fifteen years old.”

Analysis

After his failed escape, Paul D hears schoolteacher make plans about what to do with him and how to get back Sethe and her children. Schoolteacher's musings over his options drive home the monetary aspect of slavery, both for the reader and for Paul D. He felt himself to be part of the Sweet Home community. Ironically, slavery means that he, Sethe, her children, and the others are just like any other animals on the farm, only valued for their ability to labor and produce. This scene shows how slavery reduces all humans and destroys humanity.

Lexically, the writer uses the stative verb (*get*) to make fun with the slaves who were playing with them as if they were animals for trade and profit. Ridiculously, the concrete noun (*money*) is employed to investment and contempt of slaves' body as a means of production. The long-exploited slaves were impelled to regard their own bodies as the properties of slave-owners, and consequently no sense of selfhood was formed and developed in them. Ironically, the stative verb (*trade*) describes slaves as merchandise which could be sold around in order to increase the profit of the masters.

Grammatically, the writer uses a declarative compound sentence which includes the coordinating conjunction (*or*) to choose between slaves "*two young ones, twelve or fifteen years old*", as if they were merchandise for sale, not humans. Ironically, to look at slaves without humanity as if they were a commodity to sell for profit. Cohesively, the writer uses references in her speech '*this here one*' to refer to Paul D as it reinforces slavery's view of slaves as bartered objects.

Figuratively, the repetition of *this here one* in "*He would have to trade this here one for \$900 With the money from 'this here one'*" is employed to make sure that slaves are just animals who invest their bodies for profit.

4.3.2 Extract (2)

"See how he liked it; see what happened when you overbear creatures God had given you the responsibility of.... the trouble it was, and the loss."

Analysis

The schoolteacher truly believes that blacks are a class of animals, and that he is responsible for both their wellbeing and positive contribution to society. He believes that blacks will run wild and wreak havoc in white people's society. For him, slaves are not human beings; they are mere animals who must be tamed. Ironically, blacks are likened to slaves; they are animals in the eye of the writer.

Lexically, the writer uses concrete noun (*creatures*) to indicate slaves whom he considers subhuman. Ironically, slaves are compared to creatures, (i.e. *animals*). With this use, the writer ridicules black people and sees slaves as no more than animals. Ridiculously, the abstract noun (*responsibility*) is manipulated to refer to the schoolteacher who truly

believes that slaves are a class of animals, and that he is responsible for both their wellbeing and positive contribution to society.

Grammatically, the writer resorts to the complex sentence beginning with the verb *see* (constituting the imperative clause) followed by the relative clause *how he liked it* to give an idea about schoolteacher who considers slaves as subhuman creatures whose bodies should be invested – the means of production more profitably.

Figuratively, the writer uses metaphor to compare the slaves with the creatures (*animals*) to make fun of slaves because slaves are compared to animals they own. Morrison uses repetition in her speech ' ***See how he liked it; see what happened*** ' to mock at the slaves by likening them to creatures.

4.3.3 Extract (3)

"The very nigger with his head hanging and a little jelly-jar smile on his face could all of a sudden roar, like a bull or some such, and commence to do unbelievable things. Grab the rifle at its mouth; throw himself at the one holding it—anything. So you had to keep back a pace, leave the trying to another. Otherwise you ended up killing what you were paid to bring back alive. Unlike a snake or a bear, a dead nigger could not be skinned for profit and was not worth his own dead weight in coin."

Analysis

Converting a child into a ball results in incredible object, Morrison replicates this as an incorporation of disobedience owing to the careful rejection of the anticipations of “white supremacy and power in the very face of it: ironically, the negro-animal” must be prudently grabbed, like a “mule or a horse”. He is only appreciated when he is alive. His body “cannot be used; his skin cannot be sold. In this way, he is less than domesticated livestock or game.”

Lexically, the animal names (*snake, bear, bull*) are used to make fun, in this sense, slaves are compared to animals by the Schoolteacher. The slave captured carefully, he is only valuable when he is alive. His flesh and skin cannot be used or sold. Ridiculously, the concrete noun (*roar*) is used to compare the voice of slaves to the voice of a bull. She uses the dynamic verb (*skinned*) to indicate that the skin of slaves cannot be used, unlike animal skin, it can be profitable. The non-gradable adjective (*alive*) is employed to mock at the negro-animal which must be carefully captured, since a slave is less than “domesticated livestock or game”. Morrison depicts the investment of slaves’ body as a means of production and the ruthless abuse of them by slaveholders, as one of the horrendous aspects of slavery. Besides, she shows that as the result of that callous maltreatment, the long-exploited slaves were impelled to regard their bodies as the property of slave-owners and thus no sense of selfhood was formed and developed in them.

Grammatically, the main statement indicating sarcasm lies in the compound sentence “*Unlike a snake or a bear, a dead nigger could not be skinned for profit and was not worth his own dead weight in coin*” where the conjunction *and* is used to combine these two clauses. However, the first coordinating conjunction (*or*) is used to ridicule the slaves by imitating his voice with the voice of an animal and to give alternatives between the bull's voice and other voices. The second is (*and*), used to give more details about the derision of slaves by comparing them to animals. (*For*) and (*so*) are also manipulated to consolidate mockery and give a reason for the slaves to stay alive because they are not like animals.

Figuratively, the writer uses simile to make comparison to a nigger voice when smiling with the sound of a bull's roar. It is ironic to liken the voice of slaves to the sound of a bull's roar. Morrison depicts slavery's hideousness whose practitioner schoolteacher difference from other slave-holders is his scientific attitude toward slaves and his allegedly civilized sham. However, he becomes so angry when slaves' behaviors do not match his expectations.

4.3.4 Extract (4)

“Nor was it there because the person had been killed, or maimed or caught or burned or jailed or whipped or evicted or stomped or raped or cheated, since that could hardly qualify as news in a newspaper. It would have to be something out of the ordinary—something white people would find interesting, truly different, worth a few minutes of teeth sucking if not gasps. And it must have been hard to find news about Negroes worth the breath catch of a white citizen of Cincinnati.”

Analysis

Paul D's reaction to the newspaper clipping shows that even though he cannot read, he understands the conventions of the print media, most importantly how print media is constructed for white audiences. Moreover, Paul D's analysis also shows that what is "true" like the daily experiences of blacks are not necessarily what gets recorded in print. He recognizes, too, that the print media uses "a black face" as a subject of interest for whites. It is ironic that slaves do not even have the right to be the top news of the newspaper. Then, the news must be large in order for it to be in a newspaper and for the whites to see it.

Lexically, the word (*Negroes*) is used to ridicule the slaves and reduce their values. Ironically, the dynamic verbs (**killed, raped, burned, jailed, whipped, stomped, raped, cheated**) are utilized to indicate that slaves must be exposed to such acts in order to be published in the newspaper. They must be killed, raped, burned or flogged.....etc. This is

something different and interesting to attract the attention of white people. Ridiculously, the evaluative adjective (*different*) and the psychological adjective (*interesting*) indicate news about blacks which do not usually appear in whites' papers unless something terrible enough happens to get the attention of white readers, just as it is unnatural for the white community to acknowledge any blacks.

Grammatically, the writer uses declarative complex-compound sentences where more than one coordinating conjunction is involved. The coordinating conjunctions (*nor*) and (*or*) are inserted when there are too many sarcastic options where Paul explains that slaves should be killed, maimed, burned, raped, deceived, or imprisoned to be something interesting to publish in the paper. *And* gives satirical details of how slaves were mocked and despised, to the point that they refused to be in the newspapers unless the subject was interesting. Finally, the subordinating conjunction (*if*) is used to give sarcastic reason for publishing issues related to slaves in the paper, it must be something interesting, like burning, murder, rape.

The writer uses lexical and grammatical ties to make the speech sound cohesive. The coordinating conjunction (*nor*) introduces a further negative statement, (*and*) adds more information and (*or*) links alternatives. The causal adverb (*because*) is used to indicate the reason why slaves are killed, raped, burned and flogged to be interesting and important news for white people.

Figuratively, the rhetorical device 'metonymy' is used to name one thing for another that is an attribute associated with it. The metonymy (*gasps*) is employed to refer to the astonishment or shock that white

people suffer from seeing the crime that lead the slaves to appear in the newspaper. It is ironic to see how despised and ridiculed slaves are.

4.3.5 Extract (5)

“I told you to put her human characteristics on the left; her animal ones on the right.”

Analysis

The schoolteacher viewed a slave as any animal on the farm whose only value is the production of labor and physical reproduction. The schoolteacher's words show the theme of the dehumanization of slavery. Ironically, slave owners believed that their slaves were savage animals.

At the lexical level, the concrete nouns (*animal, human*) are used because the schoolteacher taught his pupils that slaves were more animal than human and had his pupils categorize his slave's characteristics as either animalistic or human. He tries to maintain his power over Sweet Home's slaves by dehumanizing them and identifying them as invalid, non-human creatures that are closer to animals than humans. His demeaning view of slaves is evident in what he asks his nephews to do in classifying the characteristics of slaves. Slavery has damaged a slave's ability to find his/her own identity since slavery in general is dehumanizing due to the fact that one human being owned another just because of his/her race. In addition, most slave owners constantly beat their slaves irrespective of their emotions.

Grammatically, the writer uses the simple declarative sentence where she gives one idea about how the schoolteacher mocks at the slaves labelling them as having animal characteristics. Sethe is talking about what the schoolteacher was like, and how he treated the slaves at Sweet Home like animals when he says to phrase “animal characteristics” on the

right side of her. Ironically, slaves were not treated like human beings, instead they were treated like animals. It is hard to imagine treating someone as an animal. This is what schoolteacher and his nephews treated the slaves at Sweet Home; they thought that they are animals that had no right to be in their presence.

Figuratively, metaphor is used to make an indirect comparison between two objects. The schoolteacher borrowed the word (*characteristics*) refer to Sethe's body, knowing the physical "characteristics" of slaves as one of the basic traits of slavery. This is because slaves were considered goods that determined their physical traits; price that can be used in profit and reproduction. There is a clear distortion of a black female by a white master, who is introduced as source of knowledge with a diary in his taking notes on his scientific research. Ridiculously, schoolteacher cannot recognize the superiority of man over animals on the grounds of knowledge of their strength. When he orders his nephews to test Sethe's physical traits, his words seem to be tools of course to hurt her mind.

4.3.6 Extract (6)

“All testimony to the results of a little so-called freedom imposed on a people who needed every care and guidance in the world to keep them from the cannibal life they preferred.”

Analysis

This is the thought of the sheriff and his men who came to take Sethe and her children back to Sweet Home. Ironically, it is a testament to their belief that the slaves were animals that had to be rescued from life as savages.

Lexically, the stative verbs (*keep, preferred*) are manipulated to make fun of slaves and compare them to animals after seeing how Sethe

killed her children. Ironically, the abstract noun (*freedom*) indicates that slaves who have never seen freedom due to the schoolteacher's belief that slaves are animals that had to be rescued from a life as savages. Morrison puts such thoughts into the mind of a white male schoolteacher, indicative of distorted truths and ideas for the sake of self-perpetuating. Sethe's violence may be an act of freedom, but it represents her only choice if her children are not to grow up slaves. The irony is that Sethe's act is one freely committed within a context that apparently allows no freedom whatsoever.

Grammatically, the writer uses a complex sentence “*All testimony to the results of a little so-called freedom imposed on a people who needed every care and guidance in the world to keep them from the cannibal life they preferred.*” which consists of two declarative clauses conjoined by the relative clause *who needed...* to give more details concerning black people who are inferior to them. They needed guidance to lead a 'normal' life after the arrival of the four horsemen who found out that Sethe had tried to kill her children in order to protect them from slavery.

The writer uses grammatical ties to make his excerpt cohesive via the coordinating conjunction (*and*) to add more details to the given statement and to link events with each other. The reference *them* in her speech '*in the world to keep them*' is manipulated to refer to the slaves to dehumanize them as animals.

4.3.7 Extract (7)

“Risky, thought Paul D, very risky. For a used-to-be-slave woman to love anything that much was dangerous, especially if it was her children she had settled on to love.”

Analysis

Paul D's words highlight the emotional and psychological struggles black Americans faced post-slavery. Though they are technically freed, Paul D still thinks it is dangerous for Sethe to love her children. He was haunted by slavery and the way that slaves were separated from their families based on the whims and needs of slave owners. Ironically, slaves were careful not to love or grow too attached to their children, because they could be ripped away.

Lexically, the writer uses dynamic verb (*thought*) to point to the idea that Paul D believes that slavery has taught him not to love anything too much lest it should be taken away. Ironically, the psychological adjective (*risky, dangerous*) are used as Paul D knows that guidance all of her love into her children is risky due the prospect of them being taken away. He does not believe in the opposite extreme, of completely shutting off emotions and refusing to allow to love anything. This quote shows the tragedy of the slave mentality though, as Paul D must have enough discipline to stop his emotions and not to give out the fullness of his love.

Grammatically, the writer uses a complex sentence consisting of two declarative clauses conjoined by the subordinating conjunction (*if*) to give the reason *how love for the family and children are dangerous emotion for slaves*.

The subordinating conjunction (*if*) is manipulated to produce a coherent text. It is manipulated to give the reason that slaves love for their

children and families is very dangerous because they will be robbed at any moment

Figuratively, *repetition* in her speech **“Risky, thought Paul D, very risky. For a used-to-be-slave woman to love anything that much was dangerous, especially if it was her children she had settled on to love”**, is a device which helps emphasize a certain meaning. Here, the word ‘*love*’ is repeated to confirm that the idea of love for their children is forbidden to slaves. At any moment slave owners can be taken from them. It is a derision to see that slaves have been stripped of the most basic rights, which is their love for their children.

4.3.8 Extract (8)

“I stopped him,” she said, staring at the place where the fence used to be. I took and put my babies where they'd be safe”.

Analysis

Sethe plans to kill her children better than letting them “live as slaves”. Customarily, the mother's role is to guard her children from “death and any harm by loving them and providing them with food and shelter.” Sethe essentially does these things, thinking that she brings risk to her own life to make sure that her children are in a harmless state. The schoolteacher arrives at 124, he wants to return Sethe and her babies to Sweet Home; Sethe encounters a terrible choice, Sethe’s thinks that killing her children would be putting them in a harmless place where they live serenely. It is dreadfully sarcastic that Sethe, sees her children to be her best things, and the best thing she can bid them is killing them.

Lexically, the dynamic verbs (*stopped, took, put*) are manipulated to refer to the movement of Sethe. When Sethe says **“I stopped him,”** she literally refers to the schoolteacher who is the main proponent of class

inequality in the novel. Paul D says that she acted brutally in killing her offspring. However, Sethe tries to justify her sarcastic behavior by saying, "*I took my children and put them in a safe place.*". Sethe argues that she acted out of love, she acted like an animal just because she was treated like an animal in the school teacher's era. Ironically, the psychological adjective (*safe*) refers to a state which is not secure at all. On the contrary, Sethe kills her babies, thinking that she can protect them from the evil of this world, a right she has never had. Sethe got raped and beaten by the schoolteacher's nephews and she was maltreated with cruelty in a way that she was to kill her daughter.

Grammatically, the writer uses the compound-complex sentence "*I took and put my babies where they'd be safe*" coordinating conjunction (*and*) and the relative pronoun where to give more details concerning the worst sarcastic thing a mother can do to her children, i.e. killing them instead of being slaves.

Figuratively, (*metonymy*) is employed in this passage where she uses the adjective (safe) metonymy for death. Sethe killed her children believing that death was the safe place for them. "*I took and put my babies where they'd be safe*". Killing her own child is in the beginning difficult to grasp; nevertheless, the situations in which Sethe had to live and the cruelty that she had suffered as a slave on Sweet Home have compelled her to commit infanticide, which is imaginably one of the vilest sarcastic actions a mother can do to her child. However, Sethe's dread of slavery and its influence was so dreadful that she did not want her children to experience the same problems.

4.3.9 Extract (9)

“Schoolteacher had chastised that nephew, telling him to think—just think—what would his own horse do if you beat it beyond the point of education. Or Chipper, or Samson. Suppose you beat the hounds past that point that away. Never again could you trust them in the woods or anywhere else. You’d be feeding them maybe, holding out a piece of rabbit in your hand, and the animal would revert—bite your hand clean off.”

Analysis

Morrison's novel points to the way the whites treated the African Americans, both during and after slavery. Their view that these people were no more than animals is emphasized in the many images used to depict the slaves. Ironically, schoolteacher views the slaves, comparing them with animals; at times, in fact, he saw them as inferior to animals. Another statement he makes about Sethe that makes her seem like an animal is his belief that overbeating animals will make them run away. This view dehumanizes the slaves. Animals are harshly beaten, hitherto their response is impulsive as they lack intent. Sethe's deed is ascribed to her daughter's murder with respect to animal performance. For the schoolteacher “there is no difference between beating horses, hounds and female slaves,” since everyone acts instinctively. Black slaves are seen as savages, because whites regarded them as having animal qualities.

Lexically, the stative verb (*think*) is employed to express sarcastic views of dehumanizing slaves and comparing them to animals. Ironically, animal names like (*rabbit, horse, hound*) are exploited to compare slaves to animals when excessive beating of animals makes them run away. Ironically, Morrison has not given schoolteacher and his nephews any names to diminish them contemptuously to the level of non-human creatures that merely function as the agents of inhuman forces of slavery. It is ironic to see that the schoolteacher distinguishes animals by their names (*Chipper, or Samson*). Ridiculously, the name of school teacher

associated with the “field of knowledge and education is introduced” conflicting with his spiteful actions as a slave owner.

Grammatically, the writer utilizes the complex sentence “*what would his own horse do if you beat it beyond the point of education*” to reflect a sarcastic event and to describe mockery and contempt by comparing slaves to animals. The subordinating conjunction (*if*) is used to give a consequence of the reason he did as the teacher explains to his nephew how excessive beating generates distrust. The sentences followed this complex sentence are utilized to give more details about the contempt that the schoolteacher showed towards black people. In the end of the extract, Morrison exploits a compound sentence combined by *and* to give more details about how the teacher compares slaves to animals when he wanted to give an example to his nephew of excessive beating.

To make the statement coherent, the writer resorts to some cohesive devices. The coordinator (*and*) adds more information concerning comparing the slave to animal; (*or*) introduces alternatives about how schoolteacher distinguished animal from slaves. As for the use of references in the excerpt ‘*hounds past that point that away. Never again could you trust them*’, the pronoun (*them*) refers to the (*hounds*). Ironically, the pronoun (*them*) refer to persons but is used to refer hounds because the schoolteacher intends to compare slaves to animal. The schoolteacher is an educated person, he is so cruel. He uses all the methods of old-fashioned oppression on the slaves of the agricultural land. He gives “whipping, torment, mockery, disgrace” and he ill-treats slaves by associating them with animals.

4.3.10 Extract (10)

“Mister, he looked so...free. Better than me. Stronger, tougher. Son a bitch couldn’t even get out the shell by hisself but he was still king and I was...”

Analysis

Paul D has lost something as important as his life, he has lost his being. Such a loss is common in slavery; it is a slow death that most slaves suffered. Morrison includes this detail to exemplify the dreadful realities of slaves and the degradation of a slave to the point where a simple farm animal possesses more power than a human. Ironically, the mister has more liberties than Paul D which ultimately makes Paul D envious of the animal.

Lexically, Morrison uses the gradable adjective (*Better, stronger, tougher*) to compare himself to the rooster and he finds the rooster free and better than him. Ironically, the adjective (*free*) describes the rooster's movement that it is able to walk around freely while Paul D is stuck being treated as an animal. Ridiculously, the abstract nouns (*mister, king*) are used to label the rooster. It is clear that names such as *mister* and *king* are ironically given to the rooster. The image of a rooster staring at Paul D is full of irony in which a man being deprived of not only his manhood but also his humanity through slavery. His sympathy is such that he somehow desires to be in the position of master, not so much as king and master but because its nature has not deteriorated.

Grammatically, a compound sentence is exploited through the coordinating conjunction (*but*) which links the two declarative clauses. *But* is employed here to present a contradiction in Paul D statement that the rooster could not get out of its shell by itself, but he sees it as a king and better than him. This sarcastic passage shows very clearly that slaves are told to be worthless, in fact, to be less valuable than an animal. People, like the schoolteacher, have completely changed other people and deprived them of any sense of self. Paul D couldn't finish the sentence (*I was*), because he is so upset that the rooster is able to roam free but

he was not able. Also, with a bit in his mouth he takes his humanity. He does not know what his true identity has been.

Figuratively, the rhetorical device (*personification*) is exploited when any inhuman objects are given the human qualities and attributes to achieve dramatic effect. The rooster imagery embodies the harsh reality of the status of slaves and embodiment of freedom for Paul because he sees the rooster better than him, he could move everywhere. *Metaphor* is manipulated to mock at the rooster who is compared to a king. These two rhetorical devices add mockery to the scene whereby the slaves describe the rooster as a king.

4.3.11 Extract (11)

“Choosing the place had been hard because Sweet Home had more pretty trees than any farm around. His choice he called Brother, and sat under it.”

Analysis

Paul D has a favorite tree in the Sweet Home that he calls "Brother" even though he knows it is unsafe to love people too much, so he loves this tree instead. The most ironic fact is that the trees at Sweet Home are beautiful, but life there is horrible.

Lexically, the writer uses the concert noun (*brother*) because Paul D sees the tree as someone who could be trusted amid the harsh life he is living in Sweet home. Ironically, the slaves find nothing beautiful in Sweet home just trees.

Grammatically, the writer uses a complex sentence **“*Choosing the place had been hard because Sweet Home had more pretty trees than any farm around*”** involving two declarative clauses linked through the subordinating conjunction (*because*), employed to give a reason for the

amazement of *how can slaves take trees like brothers because it is a beautiful thing in a Sweet home.*

The writer resorts to certain cohesive ties to preserve the text unity. In the excerpt ***“choosing the place had been hard because Sweet Home had more pretty trees than any farm around. His choice he called Brother”***, Morrison uses the pronoun (*he*) to refer to the tree that Paul D sits under it. The pronoun *he* is used to refer the tree; it emphasizes not only its animate but also human-like.

Figuratively, Morrison uses (*metaphor*) in the word (*tree*) because in the Sweet Home, there is an abundance of trees and the tree that provides a place for the slaves to eat their midday meal which is an important part in the slaves' life. It is called "***brother***", a warm and sweet name with a moral significance. As they recall the horrific life in Sweet Home, the only reassuring image in the overwhelming memories of torture, the tree will come to their mind. Not only does the tree crown give them refreshment and coolness in Sweet Home, but like a person's hug, it provides comfort and warmth for those with hard-working turmoil and sad emotions.

4.3.12 Extract (12)

“Back there she opened up her dress front and lifted her breast and pointed under it. Right on her rib was a circle and a cross burnt right in the skin. She said, ‘This is your ma’am. This,’ and she pointed. ‘I am the only one got this mark now. The rest dead. If something happens to me and you can’t tell me by my face, you can know me by this mark.”

Analysis

This mark in Sethe mother reveals Sethe relationship with her mother. The most important symbol of Sethe's mother that Sethe can remember is the scars on her mother's chest. Sethe describes the brand '

right on her rib there was a circle and a cross burned in the skin'. Sethe's mother said to Sethe *'I'm the only one with this mark now. The rest dead'*. The brand on the chest of Sethe's mother shows that the Sethe mother was a notion. The brand was a symbol of ownership distinctive to whom the slaves belonged. It is ridiculous because of the cross in the circle. The cross represents freedom and equality.

Lexically, the actor uses the concrete noun (*mark*) to refer to Sethe's mother's wound which indicates her individual identity. The derision is that Sethe can only recognize her mother from the mark. This mark represents dehumanization and slavery as they branded her like a cow or horse. Sethe's mother recommends *"This is your ma'am"*, because the brand does not substitute her true name. It has become her true name as a result of profound dislocation. Ridiculously, the slaves would have no identity. She uses the abstract nouns (*circle, cross*) referring to symbols of slavery and ownership; Sethe is also a slave and has her own mark. The brand is used here ironically because of the cross in the circle which represents freedom and equality.

Grammatically, the writer uses the complex-compound sentence involving more than a clause. The coordinating conjunction (*and*) is used to give details concerning *"How can slaves be their identity as a mark on their skin??* The subordinating conjunction (*if*) is used to give reason in her speech *" If something happens to me and you can't tell me by my face, you can know me by this mark"*, because Sethe's mother expected that Sethe didn't know her from face and accentuate the inability for mothers to form close relationships with their children on plantations. Morrison aptly communicates the cruelty of the forced separation of families as a result of the slaveholding. Ironically, Sethe can only

recognize her mother from the mark because she did not know the face of her mother.

Morrison uses personification to refer to inanimate being (marks) which are likened to a living creatures who\which are dead; stating that "the rest dead".

4.3.13 Extract (13)

"Sethe was flattered by Beloved's open, quiet devotion. The same adoration from her daughter (had it been forthcoming) would have annoyed her"

Analysis

Sethe states that she "*was flattered*" by Beloved's appreciation for her, but she also claims that this "same adoration from her daughter would have annoyed her". This statement shows dramatic irony because Beloved seems to embody the spirit of Sethe's daughter. The thought of raising a dependent child "made Sethe chill" as Sethe wants her daughter to take care of herself, however, the fact that Sethe loves Beloved's dependence on her is ironic.

Lexically, the proper nouns (*Sethe, Beloved*) are manipulated to refer the characters in the novel to emphasize the idea that the first was privileged by the second. Ironically, Sethe creates a contradiction through the dynamic verb (*flattered*) which describes her happiness towards Beloved's devotion, yet the psychological adjective (*annoyed*) describes her annoyance with Denver when this devotion came from her. The evaluative adjective (*open, quiet*) are employed to describe the status of Beloved devotion. The adjective (*same*) indicates a contrast of sarcastic feeling of Sethe feeling of happiness toward beloved devotion and her annoyance when this devotion comes from his daughter.

Grammatically, a simple declarative sentence is exploited to express an idea concerning Sethe being around Beloved because she feels that with Beloved, she is more affectionate and willing to open up rather than with Denver. This shows that Beloved has affected Sethe in an abnormal way because she is no longer her queenly self, as Denver earlier has called her and is now more warm and open.

4.3.14 Extract (14)

“From Denver’s two thrilled eyes it grew to a feast for ninety people. 124 shook with their voices far into the night. Ninety people who ate so well, and laughed so much, it made them angry”

Analysis

Sethe and her children reach Baby Suggs house, her children feel happy to receive Halle’s family. Though “she does not know if her son is still or alive or dead, she now has a family consisting of a daughter-in-law and grandchildren.” She is very joyful that she gets an unexpected party, such as “Cincinnati’s black community”. The party attendees are so cheerful to spend time with Baby Suggs, to eat food, and to receive Sethe. Before long, the party had converted into a meal for ninety people. After having their food, ninety people felt annoyed that Baby Suggs has so much food. After welcoming Sethe and her children to the community, ninety people feel indignant that Baby Suggs is able “to meet her blood relatives”. It is sarcastic that “Baby Suggs’ loaves and fishes, she kindly shared with her neighbors, cause their displeasure”. For them, the surplus of the feast was amount of Baby Suggs undeserved arrogance.

Lexically, the dynamic verb (*ate*) makes ninety people resentful of Baby Suggs because they see a lot of food at Baby Suggs which she generously shared. She uses the sarcastic contradiction of the dynamic verb (*laughed*) to refer to the feeling of the ninety people at the start of

the feast. The psychological adjective (*angry*) describes the status of the ninety people after having food and laughter. They eat so well, and laugh so much, in a way that makes them angry. We would not expect anger to be the result of generosity, and inasmuch as everyone has a wonderful time, we are not inclined to see the feast as an occasion for resentment of any sort.

Grammatically, the writer uses the compound complex sentence “*Ninety people who ate so well, and laughed so much, it made them angry*” to show the sarcastic event. The sentence complex sentence is conjoined by the use of the relative pronoun *who*, while the compound sentence is constructed through the coordinating conjunction (*and*) which is manipulated to give more details of the inconsistency occurred at the feast where they were happy and suddenly became resentful when seeing Baby Suggs happy and sharing the food generously with them. It is ironic to see them angry during feast.

The writer resorts to certain cohesive ties to preserve the text unity. In '*Ninety people who ate so well, and laughed so much*', the additive conjunction (*and*) is employed to give more details about the people who are resentful that Baby Suggs could to find her family members when so many of them could not.

Figuratively, the repetition of *ninety people* in '*ninety people in 124 shook with their voices far into the night. Ninety people who ate so well*' can be noted to give a sort of emphasis that a large number of people have attended the feast; they are so angry in the feast because they noticed that Baby Suggs is very happy when she meet her family. The word (*thrilled*) is metonymically used in the sentence '*From Denver's two thrilled eyes it grew*', to express the state of the people; it gives a

reference to the happiness they are feeling that night but quickly turned into anger and resentment as they see that the feast is a measure of Baby Suggs' unwarranted pride. The two devices are exploited here to explain the sarcastic situation of ninety people due to the happiness of Baby Suggs in the feast

4.3.15 Extract (15)

“Halle, of course, was the nicest. Baby Sugg's eighth and last child, who rented himself out all over the country to buy her away from there.”

Analysis

Halle is the only son of Baby Suggs who could nurture and construct a conservative mother-son connection with. Her other children “have been sold away to other farms; they cannot see them again”. Consequently, it is dreadfully sarcastic that by buying his mother’s freedom, Halle is also approving that they will never see each other again. Through time, she is able to get familiar to a life for herself by “presenting sermons in the Clearing”. Baby Suggs “dies of a broken heart, and slavery” in this respect is partly to blame.

Lexically, the dynamic verbs (*buy, rented*) indicate that her son Halle has bought his mother's freedom in exchange for renting himself. Morrison uses words like "*rented, bought,*" to overlook people’s status of being human beings. Black slaves are considered commercial goods that could be moved in order to increase the masters' profit.

Grammatically, the writer uses the complex sentence **“Halle, of course, was the nicest. Baby Sugg's eighth and last child, who rented himself out all over the country to buy her away from there.”** including two declarative clauses conjoined by the relative pronoun (*who*) used to

add more details concerning “*How Halle is buying his mother freedom from Sweet home.*”

Cohesively, the actor uses the reference in her speech ‘ *Baby_Sugg's eighth and last child, who rented himself out all over the country to buy her away from there*’; i.e. the reference adverb (*there*) points to Sweet Home. She uses (*there*) instead of Sweet Home because this name is ironically intended. The atrocious events that inhabit and haunt Sethe and the others’ minds took place there. Sweet Home is the embodiment of slavery and oppression, so as to say that the place is sweet.

4.3.16 Extract (16)

“You got two feet, Sethe, not four,” he said, and right then a forest sprang up between them; trackless and quiet.”

Analysis

After Paul D finds out that Sethe has killed her infant daughter to save her from the school teacher; he brings her the shame he feels through the actions of animal instinct. He tells her she has given up a life of slaves and is no better than a dog, not even a master hound, but that she parked in the street, begging for scrap. This creates a deeper meaning, because the animal is something white treated black slaves; it is something that a slave cannot stoop to without losing his humanity. This is one of the worst things a black could do, no matter what happens to them. They are gone and ostracized by the only community that accepted them. It is ironic to compare Sethe to an animal. This can stem from Paul D masculine problem and never his feeling satisfied enough, so Paul D takes this opportunity to elevate himself above Sethe.

Lexically, Morrison's use of satirical images of animals shows the animal behavior of slaves. For example, after Stamp Paid informs Paul D

of the murder of Sethe child, Paul D tells Sethe, "*You have two feet, Sethe, not four.*" The image of the four-foot-tall animal makes Sethe an animal. Because of her desperate and impulsive actions, Sethe is reduced to something less than human. Paul D thinks it is inhuman for Sethe to kill her own child. The noun (*Forest*) refers to their emotional states. The forest is completely dark and empty used as an expression to relay the long, awkward silence between the two characters and the distance created by this statement. The clear spread of the forest reinforces the idea that both characters can sense the distance between the two. In addition to the image of conflicting ideas between the characters, the forest can also serve as a metaphor for institutional oppression.

Grammatically, a complex sentence **he said "You got two feet, Sethe, not four, and right then a forest sprang up between them; trackless and quiet."** is employed to express the sarcastic idea relating to "how Paul D reflects the satirical image *"You have two feet, a Sethe, not four"* and to compare Sethe to an animal after she has killed her children.

Figuratively, Morrison uses metaphor to compare Sethe to a four-legged monster in *"You have two feet, a Sethe, not four"*. Paul D explains that she act brutally in killing her offspring. She act like an animal just because she is treated like it during the school teacher's reign. The societal norms established by slave owners are highly influential and became normal at that time to associate slaves with animals.

4.3.17 Extract (17)

"the men coming to nurse her.....those boys came in there and took my milk(6) Held me down and took it" (16); "two boys with mossy teeth, one sucking on my breast the other holding me down, theirbook-reading teacher watching and writing it up" (70); "they handled me like I was the cow, no, the goat, back behind the stable because it was too nasty to stay in with the horses."

Analysis

Sethe chooses to stay behind to catch Halle, but is seized by her nephews who has grabbed her, raped her and sucked milk from her breasts. When Seth has been raped, the teacher notices how her body was being exploited. His misuse of slaves would lead to tragedy for Sethe and her family. For Sethe, the rape of her body by the white school teacher and his nephews causes a mental destruction leads to stop her character's development after Sethe has left slavery. She is allowed to exist under slavery and further reduced to vitality. Ironically, Sethe is compared to a cow, she is beaten, raped and treated like a cow.

Lexically, one striking aspect of Morrison's diluted account of the violation of Sethe body is the use of the verb (*nurse*). Here, the word "*nurse*" has deeper inference than a simple meaning of breastfeeding. It has been employed ironically to stress the verbal excitement of a situation. Animals that give milk are not connected with the term "nursing", the best word for it is nutrition. This painful recall of the sneakiness of Sethe's milk leaves lasting marks on her mind. The phrase "*I took my milk*" is actually a euphemism for the sexual assault she experienced. They caught her and then -proceeded to perform sexual acts on her. What affected Sethe mostly was not the pain and dehumanization she felt, but the stolen milk mattered. At the time, Sethe was flogged, she was pregnant and her breasts were full of milk. Seth's milk has become a sign of love and devotion she had for her. Ironically, dynamic -verbs (*watching, writing, reading*) are manipulated because the school teacher observes how Sethe shows her behavior and records her animal-like responses. This conveys how cruel slave owners would descend, and would descend low enough to convince themselves that African Americans are not humans. Ironically, Sethe compares herself to animals

(*a cow, a goat*) because men have stripped her of her humanity in the same way. Hence, the status of female slave as '*the cow*' and '*the goat*' highlights sheer humiliation of humanity in general.

Grammatically, the writer uses the simple declarative sentence that gives an idea of the dehumanization of African Americans and the use of animal to describe them. It is not only subtly imbued with the text, but is most evident in the character of the schoolteacher, who represents and perpetuates the absolute worst of racism and abuses that Sethe has suffered from. This quotation "*two boys with mossy teeth, one sucking on my breast* " shows Sethe's pain and shock as she is able to easily remember the memory. Also, by observing and documenting the rape, a schoolteacher sexually exploits Sethe. Since the schoolteacher has absolute power and control over her, he is able to reconstruct the universal nature of its existence, which is less than human and animal. By the actions of the nephews and the schoolteacher, it is clear that they are dragging Sethe out of their humanity. For the schoolteacher and his nephews, the gap between whites and blacks transcends social, economic, and racial differences; white people consider blacks not like themselves that enables them to commit acts of violence against their slaves. Thus, they abuse the institution of slavery to show their power and keep blacks in their legitimate place. Sethe forcefully utilizes the first person pronouns 'I' and 'my' in this speech. The use of divine words such as "I", "my", "these", etc.

Figuratively, Sethe uses the simile to compare herself to animals. Ironically, they are the ones who appear to be animals rather than humans when they take Sethe into the barn to milk them as if they were cows. This comparison makes Sethe transform into a docile creature who exists to serve someone else. Sethe tells us that her former principal, the

schoolteacher, watches and takes notes while his adult nephews are taking her milk. With the habit of taking a tape measure for Sethe and other slaves at Sweet Home, her former farm, the schoolteacher supposedly sees milking as nothing more than a scientific study.

4.3.18 Extract (18)

“In between that calamity and this, they had visited George III in London, published a newspaper, made baskets, led Oglethorpe through forests, helped Andrew Jackson fight Creek, cooked maize, drawn up a constitution, petitioned the King of Spain, been experimented on by Dartmouth, established asylums, wrote their language, resisted settlers, shot bear and translated scripture. All to no avail. The forced move to the Arkansas River, insisted upon by the same president they fought for against the Creek, destroyed another quarter of their already shattered number”.

Analysis

Years earlier, Paul and the rest of the men were imprisoned in Southland, where he was chained to the Abominable Alfred Prison, Georgia. Then, they escaped through the shelter of the dense southern forest, rain and mud covering their tracks and scent. They found a camp for the Cherokee's resisters, who fled to the forest refuge instead of being forced west into the "Indian Territory" of Oklahoma. Morrison's description of the Cherokees is a tribute to their pride and humanity and a critique of the civilized culture that imposed on blacks, forcing them to hide in their native land: mortal but headstrong, they were among those who preferred a life of fugitives rather than Oklahoma. Ultimately, the Cherokee did in the United States, they were still banished off of their mother lands and sometimes even killed. The influence of the Cherokees' activities rebel the rational anticipations and makes readers query the equality of the world. Paradoxically, after all they did, the Cherokees in the United States were ousted and killed.

Lexically, the dynamic verbs (*visited, published, made, led, helped, cooked, petitioned, established, wrote, translated, shot, resisted*), are

manipulated here to denote the actions and movements that the Cherokee did in United State. It is ironic that everything Cherokees did in the United State is not taken into consideration. Further, the proper nouns (*London, George, Spain, Arkansas, Andrew*) are employed to give more details about people they have met and places they visited and they have done not into consideration when were expelled.

Grammatically, the writer uses a compound sentence containing two declarative clauses conjoined via the coordinating conjunction (*and*) because she wants to show what Cherokee did in United State. It is an ironic situation that they paid for their works by expulsion and not by thanks. This passage begins with a prepositional phrase (*In between*) to give reference to location where the first incident took place, the illness that had killed half number two hundred years ago, and the second incident which forced people off their native lands and sometimes even killed. The quote '*been experimented on by Dartmouth*' indicates the use of blacks and Indians as testing animals. These unsuspecting people contracted syphilis so that health officials could study the progression of the disease. Ironically the blacks and Indians are compared to animals to reach the results of disease progression.

In this passage, the cohesive tie (*and*) is employed to preserve text unity. The additive conjunction is used to add more details concerning what the Cherokee did. She uses collocation in her speech "*published a newspaper, made baskets, led Oglethorpe through forests, helped Andrew Jackson fight Creek, cooked maize, drawn up a constitution, petitioned the King of Spain*" signifying the association of lexical items that regularly co-occur. These lexical items perform a cohesive function when they occur in adjacent sentences.

Considering the demonstrative pronouns “*In between that calamity and this””; the first, the demonstrative pronoun (*that*) refers to the disease that had killed half number two hundred years ago, while (*this*) refers to the incident which forced people off their native lands and sometimes even killed.*

Figuratively, in this passage “*In between that calamity and this” the actor metaphorically uses (*calamity*) to refer to the disease that had inflected a large number of people from Cherokee. However, they were expelled from their country and even killed, but they refused to leave the states and hide in their homeland. The history of the Cherokee, repeated throughout Indo-Indian relations, defines greed and racism in America. The Cherokees, like their black brothers, had undergone the sufferings caused by contact with whites.*

4.3.19 Extract (19)

“It became a way to feed her. Just as Denver discovered and relied on the delightful effect sweet things had on Beloved, Sethe learned the profound satisfaction Beloved got from storytelling. It amazed Sethe (as much as it pleased Beloved) because every mention of her past life hurt .Everything in it was painful or lost.”

Analysis

The narrator explains that when Beloved comes to 124, she wants to hear her mother’s stories, which discomfits Sethe, because she would prefer not to resurrect the past. The irony is that even though Sethe does not want to talk about the past; she experiences it every day. Denver doesn’t leave the house because of Sethe’s past crime. Sethe has no friends because she has broken all relation with her community over what happened in the past. Sethe even negates the joy she once had with Halle or her friends at Sweet Home.

Lexically, the writer uses stative verb (*hurt*) refer to the past of Sethe. The psychological adjectives (*painful, amazed*) are used to describe Sethe's painful past memories, yet she lives with him now and can't get rid of him. Contrasting thoughts of pleasure for Beloved and pain for Sethe show her level of commitment, as Sethe is willing to explore Beloved's painful memories. It is ironic to see that after all the pain Sethe went through in the past, she still lives with it in the present.

Grammatically, the writer uses a complex sentence involving two declarative clauses linked through the subordinating conjunction (*because*) employed to give a reason for the amazement of Beloved and Sethe about her past, because everything was painful and lost. It is ironic that she still lives in this past and refuses to let go of it.

4.3.20 Extract (20)

“He loved that tub,” said Sethe, thinking, No, there is no stopping now. “Didn’t he? Like a throne.”

Analysis

When Sethe was talking about the rooster who loved the pelvis, Paul replied, “Like a throne”. This simile introduces the rooster as having a high position. The irony is that roosters are not so intelligent, yet humans usually describe them as ruling the animal kingdom.

Lexically, the stative verb (*loved*) indicates a psychological state concerning tub, since Sethe narrates the story (inside narrator) who reports all events to the readers, so the novel contains reporting verbs like (*said*). Ironically, Paul D uses the concrete noun (*throne*) to refer to the place status of high rooster that in reality he lacks. The bestial image of the master, the royal rooster from his tub, destroyed Paul D remaining sense of humanity. He realizes the bitter irony of the fact that the bad rooster was free to be what

he was - the rooster - while Paul D was stripped of his human dignity and treated like an animal.

Grammatically, the use of the use of a complex sentence “*He loved that tub,*” said Sethe, thinking, *No, there is no stopping now*” helps the character to present an idea concerning Paul D describe the way rooster sits in the tub like throne. It is ironic to give this place to the rooster.

Figuratively, *simile* is employed to compare the rooster to the throne to give the animal (*rooster*) a high position. The throne is a place that is given only to a person of high stature, from irony to be likened to a rooster that it is not so intelligent. Personification is also manipulated when any inhuman objects are given the human qualities and attributes to achieve dramatic effect where she see the pronoun (*he*) to personify the rooster because Paul D sees that the rooster is better than him, it enjoys the freedom that Paul lacks.

4.4 Results of *Beloved*

The stylistic analysis of the selected twenty extracts taken from Toni Morrison’s *Beloved* has led to the following results.

1. Contextually, the American novel, *Beloved*, revolves around true events concerning the story of Margaret Garner who, like the heroine of the novel, Sethe, escaped from slavery in Kentucky and decided to kill her children for fear of slavery. This is due to the harsh life that slaves lived on their farms and the mockery and humiliation they faced from the owners of slaves to the extent that they see the life of animals as better than their lives. This made her take indirect manner to express the ironic events that were taking place in the novel. Such bitter circumstances and events arouse a sort of conflict

inside those miserable and wretched people, creating a sense of sarcasm which is worth-observing by both the writer and the researcher.

2. At lexical level, the English novel witnesses high records in verbs then nouns, adjectives. Recording verbs, Morrison relies on the dynamic verb (with a frequency of 30 times) like *killed, stopped, took, put* more than the stative verb (10 times) to express sarcasm attached to the main events and actions in the novel extracts. Concerning nouns, she resorts to using animal names (5 times), like *snake, bear, horse*, to reveal ridicule and mockery. Nearly, Abstract nouns (6 times) (like *responsibility*) and concrete nouns (having 7 occurrences)(like *animal, human*) are also observed to label things and objects. Concerning adjectives, the priority is given to psychological adjectives (8 times) (like *risky, dangerous*) and evaluative adjectives (like *different*). She uses the gradable adjectives (3 times) (like *better, stronger, tougher*) more than non-gradable adjectives (only occurring 1 time). All these adjectives are employed to describe nouns, states and events in *Beloved*. Finally, there is no role for adverbs in revealing the manner in which ridicule or mockery is being done.

3. At grammatical level, the four types of sentences: simple (with a frequency of 3 times), *compound* (4 times), *complex* (10 times) and *compound-complex* (3 times) are exploited in the novel to express various sorts of meaning. Morrison relies heavily on the compound sentence to combine two ideas that express mockery using the conjunction (*and*), or to combine two contradictory ideas to express sarcasm using the conjunction (*but*) or to give a number of choices that have to do with irony or sarcasm using the conjunction (*or, nor*) to give the reason for mockery or the result that leads to the irony by using (*for, so*). The simple sentence is used in some excerpts to express a simple and clear idea associated with sarcasm. Finally, the writer resorts to complex sentences by using subordinating tools (*if*,

because) and the complex-compound sentences (*if+ and*) to express an idea concerning irony and mockery in a complex manner. Functionally, the English novel is realized in declarative sentences; no cases of imperative, interrogative and exclamation sentences have been recorded in data. Declarative sentences are preferred when a sarcasm is intended to make statements or convey certain information or ideas concerning mocking or ridiculous ideas and actions.

4. Cohesively, the writer resorts to the use of conjunctions to a great extent to give a coherent text which is utilized to articulate sarcasm. This is one of the reasons employed to create ridicule that these conjunctions help in constructing sarcastic ideas.

5. Figuratively, the English novel has reaped the kinds of figurative resources i.e. *metaphor* (with 6 occurrences), *repetition* (4 times), *simile*(3 times), *metonymy* (3 times) and *personification* (2 times). These tools have been mainly exploited to express ridicule or to convey an idea or image associated with fun. Metaphor has the largest share, such as “*I told you to put her human characteristics on the left; her animal ones on the right.*”, then repetition comes in the second rank, as in “*He would have to trade this here one for \$900 With the money from ‘this here one’*”. Simile comes in the third rank, such as “*The very nigger with his head hanging and a little jelly-jar smile on his face could all of a sudden roar, like a bull or some such*”, metonymy comes in the fourth position, as in “*I took and put my babies where they'd be safe*”. Finally, personification is the least used one as in “*He loved that tub,*” said Sethe, thinking, *No, there is no stopping now. Didn't he? Like a throne*”. All these rhetorical devices are manipulated to figuratively reflect sarcastic and ironic events, details and scenes. They provide vivid images and consolidated ideas associated with sarcastic meanings.

CHAPTER FIVE

SARCASM IN *الحفيدة الامريكية*

5.1 Preliminaries

This chapter is dedicated to the presentation of the application of the proposed model to stylistic analysis of Inaam Kachachi *الحفيدة الامريكية* (*the American Granddaughter*). Twenty extracts concerning the manipulation of sarcasm are selected to be analyzed in order to explore how sarcasm is stylistically utilized by the writer and what functions are behind this utilization. However, before embarking on the analysis, it is important to give a summary to the novel to help readers understand the manner the analysis is conducted.

5.2 *الحفيدة الامريكية*: Summary

Zeina expatriate was born in Iraq, but because of the circumstances, they migrated to America to live there because her father was kidnapped in Iraq. She was in a relationship with an American guy named Calvin. He drank a lot, but she liked him very much. Years later, after the fall of Saddam and the invasion the Americans to Iraq, the US army was looking for translators who knew the Arabic language. Zeina decided to work with the US army and applied for the job, so returning to Iraq and working with the American army became a means that she could collect money in order to get a new house and a new car, and then she could treat her brother Jason because he was an addict. After that, the Americans gave her an agreement to work with them. She came to Iraq with some of the soldiers of different nationalities.

After her arrival, her grandmother Rahma learned of the presence of Zeina in Iraq, she flew from joy because of her great love for Zeina, but

she was not aware of her work with the American army. However, when she met her, Rahma felt that Zeina was working with the American army. But Zeina told her that she was here to monitor the soldiers so that the Iraqi people would not be harmed. Later, Rahma fell ill and decided to take Zeina for treatment in Jordan with a person named Muhaymen, son of Tawoos, a woman who works in a house of mercy. She breastfed Zeina when she was a child, so the children of Tawoos, Haider and Muhaymen became Zeina's brothers via breastfeeding. Zeina, Rahma and Muhaymen went to Jordan and there Zeina liked Muhaymen very much, but Muhaymen was staying away from her because he was seeing her as his sister, yet Zeina did not care about that.

After Rahma finished her treatment, they returned to Iraq. Zeina returned to her headquarters, but was unable to meet Muhaymen. She was thinking about him a lot, as she was the one whom she corresponded with on the Internet. Rahma got sick a lot, especially after her great grief because of Zeina work with the US army, and her life ended in death. Zina grieved a lot for her grandmother, and Tawoos told Zeina that Rahma died because of her grief.

Zeina's contract with the American army ended and she decided to return to America, broken, full of sadness and passion. She expected Calvin to meet her at the airport, but she did not find him. She found her father and brother, and they were happy to have her back. She no longer knew any news about Muhaymen and decided to delete his messages so that she would not live in sadness. She put the military suit in a bag and threw it. Her story ended with a saying that she always wanted to be away from this feeling of homeland. In the end, she became aware of what homeland means with a saying that was repeated by her father "I'd give my right hand if I forget you, Baghdad".

5.3 Data Analysis of الحفيدة الامريكية

Twenty extracts chosen from (beginning, middle, end) الحفيدة الامريكية (*the American Granddaughter*) will be stylistically analyzed in terms of the linguistic levels involving lexical, grammatical, figurative, context and cohesion. The procedure adopted for analysis involves will the qualitative method research which intends to provide identification, explanation, and justification for the use of sarcasm in الحفيدة الامريكية.

5.3.1 Extract (1)

” وحتى الذين ألقوهم بالحلة أو الرمادي أو بعقوبة كانوا يتذمرون ويدمدمون وهم يتوجهون إلى السيارات التي ستنقلهم إلى مقراتهم. هل كان أحد يتوقع رحلة إلى هاواي؟“

“Even those assigned to Hilla or Ramadi or Baquba grumbled to themselves as they headed towards the vehicles. Had they been expecting a trip to Hawaii?”

Analysis

After Zeina and conscripts arrived to Tikrit they were divided into several cities, Hilla, Ramadi or Baquba. They complained and rumbled as they headed for the cars that would take them to their headquarters. “What do they complain about? This is their job. They are translators, American recruits. What do they expect when they come to Iraq?” A recreation and tourism trip, for example, in this way, Zeina mocks those who complain. It should have been natural. “Why did they expect a trip to Hawaii?”

Lexically, the dynamic verb يتذمرون (grumbled) is employed to make fun of the American soldiers who came to war but complained on their positions. The writer uses the abstract noun رحلة (trip) to describe the amount of ridicule and carelessness of the American army when they arrived in Iraq as if they were not in a war but on a trip.

Grammatically, sarcasm is realized in this extract via the use of complex sentence highlighted by the conjunction **حتى** and **و** (*even* and *and*) which are used cohesively to constitute the sentence of the form [حتى الذين ألحقوهم... كانوا يتذمرون و يدمدمون ...]. The aim of the use of this sentence is to reflect the state of the soldiers who were complaining and grumbling while directing their faces towards their residences. However, this sentence is supported by a rhetorical question employed to give the core message of sarcasm.

Figuratively, this extract ends with a rhetorical question “هل كان أحد ؟ يتوقع رحلة إلى هاواي ؟” (Had they been expecting a trip to Hawaii?) to mock at the soldiers who were complaining about their condition as if they were going on a trip in Hawaii.

5.3.2 Extract (2)

”أراني على الشاشة قديسة مخذولة تحمل حاجياتها في كيس خاكي على الظهر ، ترتدي خوذة صلبة وبسطالا متربة وتسير وراء جنود مهزومين يرفعون شارات النصر“

“I see myself on the screen, a disillusioned saint carrying her belongings in a khaki backpack, wearing a hard helmet and dusty boots and walking behind soldiers who raise the victory sign despite their defeated.”

Analysis

Zeina describes herself, after her return to America, as being like a deserted saint. It is ironic that she goes behind defeated soldiers and raises the banners of victory

Lexically, Zeina creates a sarcastic contradiction between the abstract nouns **النصر** and **مهزومين** (victory and defeated) to describe her status of disappointment and sadness she was experiencing after her return to America . She is making fun of herself, how she has become like female soldiers serving the occupier of her country, claiming victory while they are defeated in many battles. The writer here refers to the

amount of grief, betrayal and brokenness she is experiencing, as she describes her condition, which is that American translator (among the US army soldiers), of Iraqi origin, as a disappointed saint who carries her belongings in a khaki bag on the back, wearing a solid helmet and a dusty rug, and walking behind defeated soldiers who raise the insignia of victory.

Grammatically, the writer uses a compound sentence which consists of two declarative clauses *وتسير وراء جنود* and *أراني على الشاشة...* utilizing coordinating conjunction *و* (and). *و* is used cohesively to combine these clauses to give more details concerning contradiction about walking behind soldiers who raise the victory sign despite their defeat to ridicule herself and describe the sadness and disillusion that she felt upon her return to America.

Figuratively, the contrast between nouns *النصر* and *مهازومين* (victory and defeated) is employed to create a sense of sarcasm Because she feels contradictory, how she is going in front of defeated soldiers, but they raise the banners of victory, as she wanted to ridicule herself after she was confident that the Americans came for freedom and not for killing and destruction.

5.3.3 Extract (3)

”للحرية في هذه البلاد طعم الطرشي المنقوع في خل كيمياوي ، وبوش حزين لأن أربعة آلاف عسكري أميركي قتلوا في العراق. قال انه يفكر في كل واحد منهم بقوة . مسكين رئيسنا . كيف يكون له أربعة آلاف فكر؟“

“Freedom in this country tasted like pickles soaked in vinegar. Bush was sad about the four thousand American soldiers who were killed in Iraq. He said that he thought a lot about every single one of them. Our poor president. How could he possibly hold four thousand distinct thoughts in his head?”

Analysis

Zeina likened Iraq to pickles soaked in vinegar to describe the tragedies and abuse she saw in Iraq. She ridiculed Bush as he was sad for the soldiers who were killed in Iraq, as he was thinking of each one of them. It is ironic that he has four thousand thoughts to think of all the soldiers

Lexically, the emotive adjective **حزين** (sad) is exploited to ridicule the feeling that Bush has about the killing of four thousand American soldiers but he did not think about the destruction and killing thousands in Iraq. The phrase **مسكين رئيسنا** (Our poor president) is employed to make fun of Bush because of the way of describing his grief over the killing of American soldiers was ridiculous. In this extract, the noun **الحرية** (freedom) is nothing but a name, but rather a justification for occupying and destroying nations, scattering their children, and even tearing them to pieces scattered in various countries.

Grammatically, sarcasm is realized through a compound sentence consisting of a declarative clause **في هذه البلاد طعم الطرشي المنقوع في الحرية** “خل كيمياوي بوش حزين لأن أربعة” is conjoined to another declarative clause **“آلاف عسكري أميركي قتلوا في العراق و مسكين رئيسنا”** (Our President is poor) which yields a sort of mockery, simply because “he could possibly hold four thousand distinct thoughts in his head”. In other words, this sarcasm is realized by the compound sentence followed by a declarative sentence supported by a rhetorical question.

Figuratively, the writer uses *simile* to make comparison between the freedom that the America brought and vinegar soaked in chemical

vinegar to make fun of America because it is a tasteless freedom mixed with chemicals used for killing people. Additionally, the rhetorical question “ كيف يكون له أربعة آلاف فكر ؟ ” is employed to mock at the president who can “hold four thousand distinct thoughts in his head”

5.3.4 Extract (4)

”كلب أبو بيتين. هكذا وصفت طاووس حالتي بعد عودتي من ديترويت . لا أنا قادرة على استرجاع حياتي السابقة ولا على التالف مع حياتي في الخضراء“ .

“A dog with two homes’ was how Tawoos described me after I returned from Detroit to Baghdad. I couldn’t get my old life back, and I couldn’t adapt to my life in the Zone.”

Analysis

Tawoos, the good woman who nursed Zeina, the heroine of the story, who took her from the womb of her mother's virginity, and took care of her grandmother. Tawoos describes her as his dog with two houses to mock at Ziena who has two houses, neither of which she believes in, and she cannot reconcile neither in her incubator, her place, and her previous life. She lived in the confines of her family and her grandmother in Baghdad. She lived as an American translator, all because of the conflicts that are going on inside her. Her grandmother portrays her as the denial American agent, which makes her unable adapt with the old situation to restore it, nor with the current one to adapt to it.

Lexically, the animal name **كلب** (dog) is used to make fun of Zeina and to point out that she is homeless like a dog and she is not able to either adapt her life in America or Iraq.

Grammatically, the writer uses a post-modified noun phrase **كلب أبو بيتين** (A dog with two homes) to ridicule Ziena’s condition; she has two homes, yet she cannot live in any one of them. The rest sentences are

used to explain why Tawoos called Zeina a dog with two homes, a bewildered girl who cannot choose where to live.

Metaphorically, Ziena is compared to **كلب أبو بيتين** (a dog with two homes). Tawoos uses this animal name to ironize her stating that she is able to choose to live either in America or Iraq to, yet Zeina seems to be unable to adapt life to both countries.

5.3.5 Extract (5)

” مهيمن ، لماذا لا تأتي أنت معي إلى أميركا ؟ - وماذا سأفعل هناك يا أختي العزيزة ؟ هل أشتري تاكسيا وأعمل على خط ديلبورن - ديترويت “

“Muhaymen, ‘why don’t you come with me to America?’ ‘What would I do there, my dear sister? Work on a taxi between Dearborn and Detroit?’”

Analysis

Muhaymen was against the presence of the American army in Iraq. Nevertheless, Zeina asked him to accompany her to America, and he answered her with mockery, “and what would I do there? Did he work as a driver on the line?”

At the lexical level, the abstract noun **العزيزة** (dear) is used to make fun of Zeina because Muhaymen considered America an enemy and she wanted him to go with her to live there. Muhaymen here indirectly criticizes Zeina for this strange request from her. Muhaymen cannot leave his homeland and is even ready to die in defense of it. He refuses anything that would keep him away from his homeland, despite the new life in America which might please him. Therefore, he answers her sarcastically: “Am I going to work as a taxi driver”, mocking the idea presented to him

At the grammatical plane, the simple question is used by Zeina who asks Muhaymen if he can travel with her to America **لماذا لا تأتي أنت معي**

هل أميركا؟” (Why don't you come with me to America?). He answers her sarcastically to express a mockery by giving his rhetorical question.

Figuratively, Muhaymen's use of rhetorical question “هل أشتري تاكسيا” “وأعمل على خط ديلبورن - ديترويت؟” is intended to ridicule Zeina's request to take him with her to America. It is an indirect answer that he would never go to America with her.

5.3.6 Extract (6)

“يعجب مهيمن للقادرين ، مثلي ، على الاستقرار في الهجرة. يسمينا الذين يغيرون جلودهم”

“Muhaymen was astonished by people like me, who were able to settle as immigrants. He called us ‘those who changed their skin’.”

Analysis

Muhaymen mocked at the people who could settle down upon emigration, as if they were like chameleon which changes its skin according to the environment that suits them.

Lexically, the writer uses stative verb **يعجب** (get astonished) to make fun of people who can settle when they emigrate. Ironically, she uses the dynamic verb **يغيرون** (changed) to compare people to chameleon that can change its skin when migrating to another place and setting there. Muhaymen feels astonished at those who can get acquainted with the new life and find stability after the emigration of the homeland. It is often difficult for a person to settle down in a place other than their homeland.

Grammatically, the writer uses simple declarative sentence “**يسمينا**” “**يغيرون جلودهم الذين**” (“He called us those who changed their skin”) to ridicule people who can adapt to the situation; they are likened to a chameleon that can change its skin according to the situation. Additionally, the pronoun **مثلنا** (like) is employed to reduce their status because they are able to settle when emigrating from their country.

Figuratively, the writer uses metaphor to compare or liken people who could settle down when migrating to a chameleon that can change its skin according to the circumstances it lives in.

5.3.7 Extract (7)

” رأيت شون وهاملتون وبيبل يتسلون بأداء فصل تمثيلي ، وسط حشد من المجندين والمجنذات الذين يقهقهون بأصوات صاخبة . عندما يضجر الجنود يفعلون أي شيء لكي تستيقظ البراكين وتتساقط النيازك من الفضاء . كان الأول يحمل مضرب بيسبول ويوجهه عموديا إلى جبهته . والآخر يولول وهو يرفع يده اليمنى ويهوي بها على صدره في إيقاع منتظم . أما ثالثهم فكان يقفز في مكانه وهو يكرر : « هيدا ... هيدا ... »

“I see Shawn, Hamilton and Bill doing what looked like a sketch in the middle of a laughing crowd of male and female soldiers. Soldiers would do anything to combat boredom, including waking up volcanoes and bringing meteors down from the sky. One of the boys was holding a baseball bat hitting it vertically at his forehead. Another was making wailing noises and raising his right hand and bringing it down on his chest in a steady rhythm. The third was jumping up and down and repeating, Hey da... Hey da...”

Analysis

A play is performed by American soldiers after they witnessed the Ashura ceremony, things they saw in the ceremonies, through which they try to drive away boredom, as Ziena says, for which volcanoes wake up and meteors fall in space. The first holds a baseball bat and directs it vertically to his forehead, indicating Tatbeer. The second one groans as he raises his right hand and tumbles with it on his chest in a regular rhythm. The last shouts " Hey da... Hey da..." to giggle in loud voices. They consider it a joke, but it is still a mockery that prompted Zeina to scold them in the same way.

Lexically, the writer uses dynamic verb **يقهقهون** (laughing) to make fun of the soldiers who lack any historical or cultural understanding that could have helped them appreciate the symbolic meaning of the rituals practiced by the Shi'a Muslim on the day of " Ashoura".

Grammatically, the writer uses a simple sentence “ رأيت شون وهاملتون وبيل ” to reflect how American soldiers made fun of religious rituals of Muharram . This simple sentence is followed by three other simple sentences describing how they performed this scene of mockery. In other words, the American soldiers end up mocking at the rituals in a sarcastic way. One of the soldiers held a baseball bat and hit it against his forehead (كان الأول يحمل مضرب بيسبول ويوجهه عموديا إلى جبهته). Another was wailing and raising his right hand and bringing it down on his chest in a steady rhythm (والآخر يولول وهو يرفع يده اليمنى ويهوي بها على صدره في إيقاع منتظم). A third was jumping up and down shouting Hey da. Hey da. (وهو يكرر : هيدا ... هيدا ... أما ثالثهم فكان يقفز في مكانه).

Cohesively, the grammatical tie و (and) is used to link sentences and to give more details and events concerning the soldiers’ performance as they act the scene of Ashura. Figuratively, the writer uses the repetition in the phrase هيدا هيدا (Hey da, Hey da) to imitate and mock at what people do in religious rituals.

5.3.8 Extract (8)

” أما إذا أرادوا تدليلنا فإنهم يرسلون لنا ، مرتين في الأسبوع ، مجندة طبخة تعد لنا وجبات أميركية ساخنة من نوع شرائح لحم الخنزير مع البطاطا المسحوقة ... يا ما أحلى أكياس الشيت.“

“When they wanted to spoil us, an army cook was sent, twice a week, to prepare hot American meals – sliced ham with mashed potato, for example. I generally preferred the food bags.”

Analysis

Zeina seemed to be upset about the food that was cooked by the army cook which contained pork and potatoes, so she preferred the food of ready-made bags instead.

Lexically, the writer uses the concrete nouns البطاطا / لحم الخنزير (sliced ham/ mashed potato) to express Zeina's ridicule towards the food cooked by the American cook.

Grammatically, sarcasm in this extract is realized by the use of complex sentence beginning with أما (when) which connects the clause "إذا أرادوا تدليلنا" with the clause فإنهم يرسلون لنا وجبات أميركية ساخنة to build the sense of sarcasm. These two clauses are of declarative mood to express Zeina's feeling towards the food prepared by the American soldier.

Figuratively, the أحلى word in the expression يا ما أحلى أكياس الشيت is ironically manipulated to highlight the ludicrous sense of rejecting the food prepared by the American soldier and preferring the sacks of chit food.

5.3.9 Extract (9)

"هل أنت في حاجة إلى أي شيء ، (هل تريدون فلوس) ؟ قصفنتي بواحدة من النظرات التي تشل اللسان في مكانه وردت بلهجتها العجيبة في استعاراتها : - والله وقمنا نضغط من جفج كبيغي ."

"Is there anything that you need? Do you need money? She shot me a glance that made my tongue freeze and replied in her wonderfully metaphorical dialect, 'Wallah, now you can press on a big ass'."

Analysis

When Rahma learned about Zeina's presence in Iraq, she insisted on coming to see her because she was unsure of her work in a place other than Iraq. Zeina asked Rahma if she needed money or something else, but Rahma mocked at Zeina by selecting one of her metaphors جفج كبيغي (a big ass) to ridicule her.

Lexically, the writer uses the phrase جفج كبيغي (a big ass) to mock fun of Zeina when Rahma realized that she was working with the

Americans whom she expected nothing. Zeina uses this colloquial word **ججغ كبيغي** to refer to the stupidity of Rahma.

Grammatically, the writer resorts to the use of a question “ هل أنت في حاجة إلى أي شيء ، (هل تريدون فلوس) ” where Zeina asks Rahma if she needed money, but Rahma answered her mockery tone because she was working with the Americans. The reason behind this question is to ridicule her state of working with Americans.

” هل أنت في حاجة إلى أي شيء ، (هل تريدون فلوس) ؟ قصفنتني بواحدة من النظرات التي تشل اللسان في مكانه وردت بلهجتها العجيبة في استعاراتها : - والله وقمنا نضغط من.“

As figure of speech, the writer uses metaphor **ججغ كبيغي** in the sentence “والله وقمنا نضغط من ججغ كبيغي” (Wallah, now we can press on a big ass). Here, Zeina, with this metaphor, refers to the absurdity of Rahma’s status. She makes fun of America that it has become the big pocket from which we can get money.

5.3.10 Extract (10)

”صاح المصور صيحته التقليدية ، أمرة إيانا أن تكشف عن أسناننا فانصعنا للأمر جميعا مثل ممثلين في إعلان لمعجون كولغيت وابتسمنا للصورة.“

“CHEEEEESE. The photographer gave his standard instruction for us to show our teeth. We all followed like actors in a Colgate paste advert and smiled for the camera.”

Analysis

After their arrival in Iraq, the soldiers take pictures. Zeina describes the situation with mockery that they revealed their teeth as if they were in an advertisement for Colgate toothpaste.

Lexically, the writer uses the noun **إعلان** (advertisement) to ridicule the situation Zeina was in and to reveal the fake smile appeared on their faces for a photography. They were likened to actors in Colgate advert.

That is, their smile was not real; they pretended to smile just for a photography only, without any feeling of happiness.

Grammatically, the writer uses two compound sentence containing two declarative clauses conjoined via the coordinating conjunction **ف** (and) which is used to convey event in a successive order, first “**أمره إيانا**” (we were instructed to show our teeth) then **فانصعنا للأمر** (we did so). This compound sentence is conjoined to another sentence through the use of **و** (and) **وابتسمنا للصورة** (we smiled for the camera). These two compound sentences are utilized to express how Zeina made fun of the fake smile that the soldiers used to make for the photographer to express their happiness.

Figuratively, simile is employed in this extract through the word **مثل** (like) to create a comparison between them (**فانصعنا للأمر جميعا**) and actors in a Colgate paste advert (**ممثلين في إعلان لمعجون كولغيت**). This simile helps to provide a vivid picture about the scene of sarcasm in this abstract.

5.3.11 Extract (11)

“بعضا ساحر امتدت بسطات سوق لا أول لها ولا آخر من المزادات والنصائح والدسائس ولعب الورقات السبع. أناس يشجعون ويصفقون ويزينون التجربة، وأناس يديرون الوجوه ويبصقون ويحذرون من خيانة الأرض التي شربنا من دجلتها وفراتها ، حتى ولو لصالح أرضنا الجديدة التي تسقينا الكوكا كولا صباح مساء.”

“As if at the touch of a magic wand, an endless emporium of bid and counterbid, tips, schemes and three-card tricks laid out its wares. There were those who offered encouragement, applauding and embellishing the experience, and those who looked away, spitting warnings against the betrayal of the land from whose Tigris and Euphrates we had drunk, even if it was for the good of our new land that poured us Coca-Cola morning and night.”

Analysis

In a magic way, Zeina describes what happened in the market stalls being filled with auctions, guidance and intrigues. Some people were playing a gambling game, some people embellished the experience and

push to go through it, radiating and applauding it, and other people turn faces and spit and warned against betraying the land from which they drank from the Tigris and its abundance, even if the new land is full of Coca-Cola poured morning and evening. She wants to mock at the way that drinking Coca-Cola morning and evening provides Americans with comfort which described America as the land that waters them with Coca-Cola morning and evening.

Lexically, the writer uses the phrase **عصا ساحر** (magic wand) to refer to trick, deceit and cunning that she referred to in order to ridicule the street vendors who worked in the market because they were busy selling, gambling and shouting. She mocked at the scene in the market when she employed the word **عصا ساحر**.

Grammatically, compound sentences in the extract above are made through the coordinating conjunction of **و** (and) in order to give more details concerning ridicule the gibberish that Iraqi state of the betrayal of the land that is fed up from Tigris and Euphrates. Yet, in America, it was the Coca- Cola they drank in America.

Figuratively, the contrast between the drink in Iraq and America constitutes a part of the sarcasm in the extract. People in Iraq are pleased to drink from Tigris and Euphrates **”شربنا من دجلتها و فراتها“** while people in America are pleased to drink Coca-Cola morning and evening **”تسقيننا “** **”الكوكا كولا صباح ومساء**. This contrast brings a ridicule concerning loyalty and faith people have towards their country. Zeina wants to say that Tigris and Euphrates give Iraqi people faith and country-loving.

5.3.12 Extract (12)

” ويصل المبلغ إلى مئة وستة وثمانين ألف دولار في السنة. رقم يكفي لوداع حي « سفن مايل » البائس إلى غير ما رجعة ، ويكفي الدفع مقدم بيت فسيح وسط حدائق « ساوثفيلد ، واقتناء سيارة جديدة با « الكاغد » . كما يكفي لإرسال أخي يزن ، الذي صار اسمه جايزن ، إلى مصحة لعلاج الإدمان وإدخاله ، بعد ذلك ، إلى الجامعة.”

“And the amount could reach one hundred and eighty-six thousand dollars a year. Enough to say goodbye forever to the miserable neighbourhood of Seven Mile, enough to make a down payment on a grand house in the heart of leafy Southfield and purchase a brand new car. Enough also to send my brother Yazan, whose name was now Jason, to drug rehab, and then support him through college.”

Analysis

Ironically, it is the American dream itself that compels Zeina to go to Iraq and work as a translator for the US army. The prospect of moving out of the miserable Seven Mile area in Detroit and securing a down payment for a bigger house in Southfield, buying a new car, and putting her drug-addicted brother in rehab, are important motivation for Zeina as the Fox News mantras about democracy and liberation she believes and repeats to herself.

Lexically, the writer uses the evaluative adjective البائس (miserable) to make fun of the life in which Zeina lives in America. The amount that the translator will receive in the ranks of the American army in Iraq is a very large and tempting amount. The main motive that leads Zeina to apply to be a translator is that the amount is enough to change the house they dwell in in Seven Mile, which she describes as miserable, and replace it with a new house in a wonderful area where the gardens dominate.

Grammatically, the writer uses the simple declarative sentences where more details are given concerning “*How can the American dream make Zeina decide to return to Iraq only for money.*” These sentences

are used to help Zeina explain things she mocks at and criticize the way of living in a life of wellbeing.

As a figure of speech, repetition is exploited to emphasize the sarcastic idea of the provision of sufficiency of amount of money for advanced payment of a splendid house, a new car and sending her brother to drug rehab, and supporting him to go to college. The word **يكفي** (enough) is repeated three times to ascertain Zeina's sarcasm concerning her difficult circumstances.

5.3.13 Extract (13)

”الولدان ؟ لم يغمض لهما جفن طوال الليل من الفرحة ، وبقيتا إلى جانبي يتوسلان أن أسرع بتسجيل اسمي قبل أن تطير الفرصة إلى غيرنا.“

“The boys? They didn't sleep a wink all night, they were so excited, and they stayed in my bed and were begging me to hurry up and register my name before the opportunity gets lost to someone else.”

Analysis

After announcing work with the American army, Zeina asks Sahira about her two sons' attitude towards working with the US army in Iraq. She responds that her two sons did not close their eyes all night and felt so joyful in order to obtain money. Ironically, they were happy that their mother went to war just to get money.

Lexically, it is ironic to see the writer uses the emotive adjective **الفرحة** (excitement) when talking about war, because war often results in bad destruction and killing. Ridiculously, the dynamic verb **يتوسلان** (beg) is used to reveal that Sahira's children see the way of getting money through going to war is somehow illogical. They don't really think that war is killing and destruction.

Grammatically, the writer uses a compound declarative sentence through the coordinating conjunction و (and) to add more information concerning “*How a mother is abandoned in a war for money.*”

Figuratively, the word الفرصة (opportunity) is metaphorically compared to a bird which might fly تطير at any time. This use consolidates the sarcasm in this extract; the children hasten their mother’s death by sending her to the war. The only thing that they opt to is having money, no matter what the means is.

5.3.14 Extract (14)

“أقول مثل أبي: شلت يميني إذا نسيتك يا بغداد.”

“I say, like my father, I’d give my right hand if I should ever forget you, Baghdad.”

Analysis

The novel ends with a very sentimental note with Zina writing: “I say, like my father, let my right hand fail me if I forget thee, O Baghdad.” Ironically, Kachachi ends up writing the very same naively patriotic and sentimental novel the character has resisted all along.

At the lexical level, the writer ironically uses the verb نسيت (forget) to claim that she will never forget Baghdad, she shows her patriotism to Baghdad. Yet, Zeina throughout the novel claims that Iraq means nothing to her except for her past memories. Here, she repeats what her father said “شلت يميني إذا نسيتك يا بغداد” (I’d give my right hand if I should ever forget you, Baghdad) which expresses the sadness and pain of separation from her country.

At the grammatical level, the writer uses the complex declarative sentence “شلت يميني إذا نسيتك يا بغداد” conjoined by the subordinating

conjunction **إذا** (if) to express Ziena's devotion towards her country, especially Baghdad. It is a kind of sarcasm that Ziena feels towards Iraq.

Figuratively, the writer uses the metonymy **يمين** (the right) refer to the Ziena's hand. It is the right hand that she is ready give off; the hand we rely on, more important than the left, and her words testify the Iraqis attachment to their country.

5.3.15 Extract (15)

”أدفع عربتي امامي وأنف في صف طويل من النساء والرجال ، كأننا في السوبر ماركت. نتقدم في اتجاه مخازن الثياب بدل أن نستعرض صفوف المعلبات والحليب .طاولات متجاورة ممدودة أمام أرفف محشوة بالثياب المطوية . سراويل وقمصان خاكية ، أحذية وجوارب ، أحزمة ، ثياب داخلية صوفية ، كأننا عرائس والجيش مكلف بجهاز العروس.“

“Pushing a trolley in front of me, I stood in a long line of women and men, like in a supermarket. Except we weren't browsing shelves stacked with tinned food and cartons of milk. We were headed for the clothes warehouse. Tables were spread out in front of shelves packed with folded clothes, khaki trousers and shirts, shoes and socks, belts, woollen underwear. We were brides and the army was in charge of our wedding trousseaux.”

Analysis

Ziena ridicule the situation she was in when she was pushing her cart in a long line, describing it as if it were in a supermarket, but it contained clothes, not canned goods and milk. The scene seemed to be as it were in a wedding, and the army was charged with the bride's equipment.

Lexically, the writer uses abstract noun **سوبرماركت** (supermarket) to give a description of the events in it. Ziena was making fun of the situation by comparing it to the supermarket because she was pushing her cart in a long line of men and woman towards the stores, but she used to see clothes instead of milk and canned goods. Ironically, she uses the

noun عرائس (brides) because Ziena sees herself like brides and she prepares for a wedding.

Grammatically, various types of simple declarative sentences are exploited to reflect the sarcastic scene. All these sentences are utilized to give a full description of the events in the supermarket. They add more details concerning Ziena's mockery of the stuffs prepared for soldiers, including trousers and shirts in war, as if she were a bride. These sentences are cohesively connected to each other through the events constituting the scene in the market.

5.3.16 Extract (16)

”مساكين أهل العراق لن يصدقوا أعينهم حين ستفتتح على الحرية. حتى الشيخ العجوز منهم سيعود ولد صغير وهو يرشف حليب الديمقراطية ، ويتذوق طعم الحياة كما عشتها أنا هنا.“

“The poor people of Iraq. They won't believe their eyes when they finally open onto freedom. Even old men will become boys again when he sup from the milk of democracy and taste of the life I lead here.”

Analysis

When Zeina decided to work with the Americans as an American soldier, she was talking as if she were naive and believed that they had gone to liberate Iraq. But, the irony is that she learned later that American had gone and occupied her country and Iraqi people had seen nothing but death and destruction.

Lexically, abstract nouns الحرية (freedom) and الديمقراطية (democracy) are utilized to make fun of these concepts as the freedom and democracy that America brought to Iraqi is nothing but killing and destruction in a way that Iraqi people tasted only bitterness and fear. This idea of oppressing Iraqi people is further emphasized by the expression طعم الحياة (taste of the life), indicating the bitter taste of life due to the freedom and democracy transported by Americans

Grammatically, sarcasm is here realized through the use of the compound sentence consisting the two declarative clause; “حتى الشيخ ويتذوق” is conjoined by “العجوز منهم سيعود ولد صغير وهو يرشف حليب الديمقراطية” through the coordinating conjunction و (and). The writer wants to add more information of the irony of how Zeina believed that America would give freedom to the Iraqi people, when she saw nothing but killing and destruction that had befallen Iraq.

Figuratively, the words الحياة life and الديمقراطية freedom have been metaphorically exploited; the first is compared a taste طعم and the second is compared to حليب milk. The writer intends to give the idea that both life and freedom have bitter taste when created by Americans.

5.3.17 Extract (17)

” كان أبنائها يضحكون وهم يستعيدون ما يسمونه بالتشكيلة الوزارية لحكومة الرئيسة رحمة: القديس أنطونيوس للعثور على الحاجيات المفقودة ، والقديسة ريتا شفيعة القضايا المستعجلة ، وبرناديت سوبيروس ومار يوسف للتعجيل بنمو زنايق الحديقة ، وتيريزا دليلة الطرق الصغيرة التي تفود إلى نتائج كبيرة.“

“Her children would laugh going over the eclectic group of saints and holy persons that they referred to as the ‘Cabinet of President Rahma’: Saint Anthony was in charge of finding lost things, Saint Rita was the patron saint of emergencies, Bernadette Soubirous specialized in healing the sick, Mar Joseph encouraged the lilies in the garden to grow, and Saint Theresa was the guide to small ways that led to big things.”

Analysis

To mock the situations, Zeina created numerous pictures and events in her mind concerning the ministerial construction of Prime Minister of Rahma’s government and saints for satisfying her needs and needs. She is not eager to tire the Virgin Mary by hitting on her door in every small and big issue. Hence, she goes straight to the saint concerned with the difficulty, as Zeina says, Saint Anthony to find the lost provisions, Saint Rita the patron saint of crucial problems, Bernadette Soubirus and Saint

Joseph to hurry the development of farm lilies, and Theresa the guide to small paths leading to great outcomes. Then, Saint Cyril, patron saint of students in exams, Saint George to eject experts, and Apollonia to treat toothache may also help. In dual pain, and Peter, the patron saint of fishermen, the source of copious nourishment...and so on. The point that she made Zeina see that Rahma has a government which made them mock at her because she asks every saint a certain necessity.

Lexically, the writer uses the phrase **التشكيلة الوزارية** (ministerial formation) to mock at Rahma's government, Other nouns " **القديس** " (**القديس** " **وبرناديت سوبيروس ومار يوسف ، وتيريزا أنطونيوس والقديسة ريتا** " ("Saint Anthony, Saint Rita, Bernadette Soubirous and Mar Joseph and Saint Theresa")) are all used to make fun of the government formulated by Rahma. They all have somehow strange duties as compared with the jobs of governmental officials.

Grammatically, the writer uses a compound sentence consisting of two declarative clauses " **كان أبنائها يضحكون** " and " **هم يستعيدون ما يسمونه** " **"بالتشكيلة الوزارية لحكومة الرئيسة رحمة** linked through coordinating conjunction **و** (and). This sentence is manipulated to give more details about the ministerial formation of Rahma's government. In fact, Rahma's son makes fun of his mother because she used to appeal to saint's prayer to meet her needs.

As a figure of speech, contrast plays a role in determining sarcasm, the discrepancy between **الطرق الصغيرة** (small ways) and **نتائج كبيرة** (immense results) creates a sense of irony by which Rahma's sons make fun of Saint Theresa's deed.

5.3.18 Extract (18)

”سبعة وتسعون ألف دولار في السنة. ماكل شارب نايم. تلك كانت هي العبارة التي تخلب العقول وتبلبل الأفكار، وتنتشر بين عراقي ديترويت وباقي عربيها فتستعر شمس تحت الأغطية الثقيلة ، ويتميل سعف نخيل فوق طبقة الثلج التي كانت لا تزال تغطي حدائق البيوت.“

“Ninety-seven thousand dollars a year. All expenses paid.’ That was the mantra that started it all. It spread among Iraqis and other Arabs in Detroit, setting suns alight underneath heavy quilts and making palm leaves sway above the snow that still covered front yards.”

Analysis

The Iraqis in Detroit see the work in Iraq with the US army as a treasure, and they would look at it in a way that was food and drink, and sleep as if it were a hotel. It is ironic to see working with the occupation army, that it is a valuable opportunity by which one can get a lot of money.

Lexically, the phrase **ماكل شارب نايم** (all expenses involving food drink and sleep accommodation are paid for) is intended to create sarcasm because Arabic people think working with US military is an opportunity to get money, food and drink freely. Yet, they do not think about the disadvantages of that work, perhaps death or murder.

At the grammar level, two compound declarative sentences are employed to associate events concerning “*How the Arab immigrants see that working with the American soldiers in the war is an opportunity for money, food and drink.* However, these sentences consist of declarative sentences adjoined by the coordinating conjunction **و** (and) to provide more particulars about events concerning facilities Iraqis received from Americans.

Figuratively, examples of metaphor are inserted to give vivid images about the welfare that Iraqi people working with Americans received

شموس تحت الأغطية الثقيلة ، ويتمايل سعف نخيل فوق طبقة الثلج وباقي عريها فتستعر“
”التي كانت لا تزال تغطي حدائق البيوت (“setting suns alight underneath heavy
quilts and making palm leaves sway above the snow that still covered
front yards”).

5.3.19 Extract (19)

”في الليلة نفسها راح رجال الأمن ودقوا على بابهم وقلبوا البيت عاليه سافله. ولما لم يجدوا شئ أخذوا
أعمامي الاثنين معهم إلى أحد مقراتهم الخفية . أشبعوهما ضربا .. وقل لي وين يوجعك حتى أخدمك.“

“That same night security forces knocked at the door and turned the house
upside down. When they didn’t find anything, they took my two uncles to one of
their secret interrogation centres and beat them out: “Tell me where it hurts so
I can serve you.”

Analysis

The American army treated the Iraqi people harshly, as they were taking people and beating them to the point of mocking at them by asking about any place in the body that hurts the tortured people in order to increase the beating.

Lexically, the writer uses the dynamic verb **أخدم** (serve) to refer the sarcastic scene of beating Iraqi people. Ironically, it refers to the ridicule of prisoners with this saying to increase beatings on them in order to confess what they want.

Grammatically, the writer uses two compound sentences **في الليلة** (that same night security forces knocked at the door and turned the house upside down) and a complex sentence **ولما لم يجدوا شئ أخذوا أعمامي الاثنين معهم إلى أحد** .” أشبعوهما ضربا .. وقل لي وين يوجعك حتى أخدمك”مقراتهم الخفية . The compound sentences are constructed through the coordinating linker **و** (and) and the complex sentence through coordinating conjunction **حتى** (then) to affirm

mockery at the American soldiers who ask the prisoner about the place where he is in pain then the whipping will increase on him .

5.3.20 Extract (20)

”رأيت القصر مهجورا ، مقصوفا ومحطما ، تتناثر الأحجار في صالاته التي نجتازها مثل أشباح مبرمجة على الدهشة. وانتهينا إلى صالة تشرف على بحيرة صناعية قيل لنا إن صدام كان يصطاد السمك في مياهها .“

“The palace was deserted and in ruins. Broken stones were scattered in the halls, which we crossed like ghosts doomed to eternal perplexity. We ended up in a hall overlooking an artificial lake where, we were told, Saddam hunt the fish.”

Analysis

The American soldiers entered the palace in which Saddam lived in, which was bombed and destroyed. However, the soldiers, including Ziena, were advancing in the palace and they were astonished until they reached an artificial lake located there. They mocked Saddam, saying that he was fishing from its waters.

Lexically, the writer uses the dynamic verb **يصطاد** (fish) To make fun of Saddam because the artificial lake is very small in the palaces, and it is not easy to catch fish without fatigue or effort. They ridicule Saddam’s reckless behavior.

Grammatically, the writer resorts to the use of various simple declarative sentences where she gives various ideas in which they mocked at Saddam because he was fishing from the artificial lake in his palace, an inconsiderable action.

Figuratively, simile is used to liken **الأحجار في صالاته** (broken stones in the halls) to **أشباح مبرمجة على الدهشة** (ghosts doomed to eternal perplexity). The aim of this comparison is to give the reader the idea that although Saddam built this palace in a very extravagant manner, yet he could not enjoy living in it. This indirectly adds a sort of sarcasm which

states that there was a very immense decorated palace, yet it was deserted.

5.4 Results of *الحفيدة الأمريكية*

1. Contextually, *الحفيدة الأمريكية*, an Iraqi novel, involves a story of an Iraqi woman who lives in America, and after years she decides to return to the Iraq as a translator in the ranks of the American army. Ziena, who was witnessing the soldiers' mockery of Iraqi customs and traditions in Muharram, her naivety when she saw that America's presence in Iraq was the thread of freedom for Iraq, and many of the events of this satirical novel that the writer expressed indirectly are envisioned as a reason to establish sarcasm.

2. At lexical level, Arabic novel witnesses an increase in the use of nouns and verbs. Recording nouns, the writer focused on the abstract nouns (7 occurrences) like *رحلة* (*trip*), *مهازومين* (*defeat*), *النصر* (*victory*) to reflect ridicule and mockery more than concrete nouns (3 occurrences) such as animal name like *كلب* (*dog*). Concerning verbs, kinetic dynamic verbs (6 times), like *يتذمرون* (*grumbled*), *يغيرون* (*changed*), take over a lot of extracts to take benefit of them in depicting sarcasm with little use of stative verbs just one only. For adjectives, the writer uses emotional adjectives (3 times) like *حزين* (*sad*) sparingly in some excerpts, yet other types of adjectives (like evaluative, physical, psychological.. etc.) are less used due to the events concerned. Finally, adverbs have no role in portraying irony or sarcasm, the data records no example of an adverb.

3. At grammatical level, the four types of sentences simple (with a number of occurrences of 6), compound (9 times) and complex (3 times) are exploited in the novel to express various sorts of meaning. Compound

sentences have the largest share of use; They rely heavily on the conjunction *و* (*and*), used to give more information depicting sarcasm and ridicule. Simple sentences are relatively less used than compound sentences; they are employed to give simple ideas of the mockery situations that occur in the Arabic novel. Complex sentences are also manipulated via the conjunction *إذا، أما* (*if, when*); the compound-complex sentences also have a share through the use of *و حتى* (*and+ even*) to give details and conditions on which events took place.

4. Functionally, the Arabic novel is realized in declarative sentences; no cases of imperative, exclamative and interrogative sentences have been recorded in the data. Declarative sentences are preferred when a sarcasm is intended to convey certain information or ideas concerning mocking or ridiculous events.

5. Cohesively, the writer only resorts to conjunctions in order to be able to make a coherent context that reflects sarcasm. In most cases, conjunctions (coordinating and subordinating ties) are more used than *reference, substitution, ellipsis*.

6. As figures of speech are concerned, the writer highlights figurative devices (*i.e. rhetorical question* (2 times) , *contrast* (3 times), *metaphor* (6 times) , *repetition* (only 1 time), *simile* (3 times) and *metonymy* (once) in the Arabic novel to signify sarcasm and to give various pictures reflecting sarcastic ideas and events. Metaphor is the most used figurative device, like *كلب أبو بيتين* (*A dog with two homes*), these metaphoric comparisons are taken from the social events and happenings. Rhetorical questions are also utilized in the novel like *هل كان أحد يتوقع رحلة إلى هاواي ؟* (*Had they been expecting a trip to Hawaii?*) Other devices are also used, simile such as *الأحجار في صالاته* (*like broken stones in the halls*) contrast between *الطرق الصغيرة* (*small ways*)

and نتائج كبيرة (*immense results*) is also found in the Arabic novel. Finally, the least used device is repetition like هيدا هيدا (*Hey da, Hey da*) and metonymy such as يمين (*the right*) referring to the Ziena's hand. The figurative devices are made use of to reflect beautiful and persuasive images associated with sarcastic events and actions.

CHAPTER SIX

CONCLUSIONS, RECOMMENDATIONS AND SUGGESTIONS

6.1 Preliminaries

This chapter is mainly dedicated to the presentation of the main conclusions that the stylistic analysis of sarcasm in English and Arabic data has arrived at. On the basis of these findings, some instructional recommendations and suggestions for future studies are presented.

6.2 Conclusions

1. In context, Toni Morrison in '*Beloved*' raises the conflict between the individual and society and the incompatibility between nigger and white. '*Beloved*' is a black woman's story of a 'Mother love', who killed her child to free it from slavery. Stylistically, Morrison uses sarcasm as a tool in describing and criticizing a bitter reality and raising many topics, including a clear criticism of the lives that slaves were living and how they were treated in a mockery and humiliated manner by slave owners. On the other hand, *الحفيدة الأمريكية* (The American granddaughter) by an Iraqi author Inaam Kachachi, depicts the American occupation of Iraq through the eyes of a young American-Iraqi woman, who returns to her country as an interpreter for the US Army. Stylistically, through the narrator's conflicting emotions, the tragedy of a country as having battled to emerge from dictatorship, finds itself under foreign occupation and takes irony as a tool to reveal the satirical representation that the coalition soldiers make mocking the traditional beliefs and rituals of the country. Then, she mocks at herself after realizing that the feelings of the homeland are not just nonsense. Both Morrison and Kachachi used indirect manner as a way of revealing the satirical events that

were taking places in the two novels. Then, Hypothesis No. 1 has been verified.

2. Lexically, the English novel witnesses a high record of verbs, nouns, adjectives, while the Arabic novel relies more on nouns, verbs, adjectives. Respectively, for nouns, the English novel highlights all animal names and there is somehow an equalization between abstract nouns and concert nouns, while Arabic relies on abstract nouns more than concert nouns, sometimes highlighted by the use of animal names. Concerning verbs, both Morrison and Kachachi rely on dynamic verbs more than stative verbs, to convey information associated with events and actions of the novel. For adjectives, the English novel records more types of adjectives than the Arabic novel. Morrison resorts to adjectives like (emotive, physical, evaluative and psychological) in the novel, while Kachachi, in most examples, uses emotive adjectives. Finally, both English and Arabic novels record no example of adverbs to reveal the manner by which sarcasm and ridicule are introduced. Then, Hypothesis No. 2 has been verified.

3. Grammatically, English and Arabic novels make use of all types of sentences (*simple, compound, complex and compound-complex*) are exploited in both novels. Both Morrison and Kachachi largely employ compound sentences in conveying the actions of novels. However, Morrison has more tendency to use one tool for compound sentence to express sarcasm like (*and, or, so, nor, but*) while Kachachi mostly resorts to one conjunction such as (*and*) to constitute compound sentences. Nearly, both English and Arabic are equal in the use of simple, complex and compound-complex sentences. Functionally, Morrison and Kachachi resort to declarative sentences to evince sarcasm directed to people. This validates Hypothesis No.3.

4. As for cohesion, the English novel relies on conjunctions and references to make the text coherent, while the Arabic novel mostly relies on conjunctions only without using other cohesive ties.

5. Figuratively, both English and Arabic novels use figurative resources like (*metaphor, repetition, simile, metonymy*) to give various vivid images concerning sarcasm. Kachachi also highlights other figurative resources such as (*contrast, rhetorical question*) to offer a distinction between the presented images and to give emphasis to the indirectness of presenting sarcasm. Both novels highly employ metaphor and simile to compare two different ideas or to depict something increasing the intensity of mockery and ridicule since these two novels integrate different scenes of sarcasm and humour. English novel also highly depends on repetition and metonymy, surpassing Arabic novel. Conversely, Arabic novel makes use of contrast and rhetorical question to ask a question intended to ridicule, or portray a contradictory idea in order to ridicule a certain scene. Finally, the least figurative device used by Morrison is personification whereas Kachachi gives no example of personification. This is in consistence with Hypothesis No. 4.

6.3 Recommendations

1. Stylistic approach is pedagogic in nature as it is helpful to broaden the area of analysis in literary texts which help students to learn the different points of view other than criticism.

2. EFL Learners can benefit from sarcasm concept as it is not only an entertainment tool, but a tool which shows various criticism purposes in social life. They are part of everyday language which can be utilized in different situations to transfer different meanings. Furthermore, those learners must pay more attention to their recognition and use of these

conventionalized expressions as utilized in everyday social conversations or texts.

6.4 Suggestions for Future Studies

Based on the conclusions that this study has arrived at, some suggestions for future research can be presented.

1. Stylistic study of sarcasm in some selected English and Arabic plays can be conducted.
2. Contrastive-stylistic study of sarcasm and irony in selected modern English and Arabic poems can be carried out.
3. Rhetorical analysis of metonymy and metaphor in some selected English and Arabic short stories can be implemented.

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المستخلص

السخرية هي أي تعبير يكون فيه المعنى المقصود عكس الكلمات المنطوقة الفعلية. يمكن تمثيله في جميع الأعمال الأدبية. في رواية توني موريسون ، "الحبيبة" ورواية إنعام كاتشاتشي "الحفيدة الأمريكية" ، حدثت الكثير من الأحداث والأفعال المتعلقة بالسخرية ، ولكن مع مناورات أسلوبية مختلفة نوعاً ما بين الروائيتين. و تهدف هذه الدراسة إلى التعرف على استعمال السخرية في الروائيتين ، مع التركيز على سماتها الأسلوبية والوظائف الكامنة وراء هذا الاستعمال.

تفترض هذه الدراسة أسلوبياً أن السخرية في "الحبيبة" و "الحفيدة الأمريكية" لا تستخدم فقط للترفيه ، ولكن لخلق نقد للمجتمع المصور والحياة القاسية للعبيد. اختير عشرين مقتطفاً من السخرية (من كل رواية) ليتم تحليلها بطريقة أسلوبية على أساس نموذج Leech and Short's 2007 للأسلوب.

وتستنتج الدراسة أن كلا من موريسون وكاتشاتشي يستعملان كلاماً غير مباشر للكشف عن الأحداث الساخرة التي حدثت في هذه الروايات. معجمياً ، تستعمل الروايات الإنجليزية والعربية العناصر المعجمية (الأفعال ، الأسماء ، الصفات) ولكن لم يتم تسجيل أي مثال على الظرف. من الناحية النحوية ، تستغل الروايات الإنجليزية والعربية الجمل البسيطة والمركبة والمعقدة والمركبة لتصوير الأحداث. من الناحية التصويرية ، يستعمل كلا من الروايات الإنجليزية والعربية مصادر تصويرية لإعطاء صور حية للأحداث المتصارعة بشكل متماسك . تعتمد الرواية الإنجليزية على تنسيق وترتيب الاقتترانات مثل (و ، ولكن ، أو ، إذا) والمرجع بينما تعتمد الرواية العربية في الغالب على تنسيق الاقتران و (و) لجعل النصوص متماسكة.



جمهورية العراق
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كلية التربية
قسم اللغة الانكليزية

تحليل أسلوب السخرية في روايتي توني موريسون و أنعام كجه جي

رسالة تقدمت بها الطالبة

رسل عبد الكريم عتو

الى مجلس كلية التربية في جامعة ميسان

وهي جزء من متطلبات نيل شهادة الماجستير في اللغة الانكليزية وعلم اللغة

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