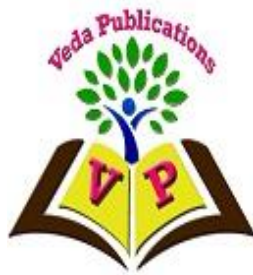




RESEARCH ARTICLE

**THE ROLE OF CRITICAL STYLISTICS IN LITERARY DISCOURSE WITH PARTICULAR REFERENCE TO *SOLD* BY PATRICIA MCCORMICK**Rasha Tareq Awad Al-Zubaidi ^{1*}, Prof.Salih Mahadi Adai Al-Mamoori ²*(Department of English, College of Education of Human Sciences, University of Babylon.)*Email(s): rashatariq@uomustansiriyah.edu.iq , hum.salih.mahdi@uobabylon.edu.iqDOI: <https://doi.org/10.54513/JOELL.2023.10106>**ABSTRACT**

Patricia McCormick's novel *Sold* sheds light on the global problem of human and sex trafficking of children. Human trafficking is a major problem that affects people all over the world. After being promised one thing and receiving another, women and children are forced into trafficking. In the world of human trafficking, women are especially vulnerable. Numerous diseases and threats exist. This study aims to use the linguistic critical stylistic analysis, the theme of sex-child trafficking by adopting Jefferies (2010) textual conceptual functions and other stylistic devices to help in analysing the extracts that are representing child sex trafficking. Critical stylistics refers to the stylistic activity of investigating the ways in which social meanings are demonstrated through language. The model elements adopted in this study are: representing actions, event states, negation and hypothesizing and metaphor and irony.

Keywords: *Critical Stylistics , Sold , Human Trafficking , Ideology*

**1. BACKGROUND OF SOLD BY PATRICIA MCCORMICK**

McCormick wrote *Sold* to demonstrate how cruel, the practice of human trafficking is nowadays. She provides information about human trafficking and its prevalence in an effort to pique interest. She writes about girls who have been kidnapped at their work places.

A thirteen-year-old girl is bought and sold to a Happiness House, where she works as a sex slave to pay Mumtaz and to pay her way back home. She had to mature too quickly since other girls were being used as prostitutes and there was no way out in the coming-of-age tale. Her personal trials have forced her to connect with Lakshmi on an emotional level.

Some might think that the purpose of this book was to amuse the audience or convince the reader to take a more active or watchful role in international affairs. However, since it's a crime, most people concur that this issue ought to be addressed on a larger scale.

THE STATEMENT OF THE PROBLEM

The work is aimed at investigating how human trafficking as an ideology is stylistically presented (expressed) in the novel. According to critical stylistics, all texts are ideologically based. According to Jeffries, critical stylistics uncovers the ideologies hidden in the text, saving the analyst from subjectively looking for them in an attempt to confirm preconceived assumptions.

Questions:

1. What stylistic strategies do the writers use when dealing with a given topic?
2. What types of human trafficking are used in the selected novels?

3. How are stylistic tools used to express the topic under consideration?

1.2 CRITICAL STYLISTIC PERSPECTIVE

The stylistic activity of investigating and investigating the ways in which social meanings are demonstrated through language is referred to as critical stylistics. Critical Discourse Analysis (CDA) and Critical Linguistics have primarily stimulated and shaped this stylistic inclination (Norgaard et al 2010,p. 11). It is largely attributed to Lesley Jeffries' work, which builds on CDA work by employing various methods of analysis to "show up (...) connections between language, power, and ideology" (Fairclough 1989; cited in Evans and Schuller (2015,p.132), but it follows Widdowson's (1998) critique of the discipline. Critical stylistics seeks to answer the question "what is the text doing?" by using a variety of linguistic tools of analysis to uncover the ideologies that underpin literary and non-literary texts. It also bases its framework on Halliday's theory of grammar.

As a result, when Jeffries (2007) attempted to investigate the dominant discourses on the female body in society in terms of how language both constrains and enables women to live their lives, she coined the term "Critical Stylistics" (Ulrike 2013,p.75). Critical stylistics seeks to combine the strengths and merits of stylistics and CDA in order to unpack how writers embed ideologies, as well as other social concepts, into their writing, whether literary or non-canonical. Critical Stylistics attempts to connect CDA and stylistics. CDA claims to demonstrate how language is involved in non-obvious social relations of power and dominance (Coffey 2013,p.30).



It is primarily used to research factual information, such as political texts obtained from media outlets. Stylistics, on the other hand, is broadly defined as "the study of style," and it focuses on analysing "literary language" in order to clarify the relationship between language and artistic fiction, even if this may necessitate the illustration of ideologies. Critical stylistics seeks to repair the schism between stylistics (textual choices) and CDA, i.e. ideology. Critical Stylistics began at Huddersfield University with the publication of the book *Critical Stylistics: The Power of English* (Jeffries 2010), which serves as the model for this current study. Critical Stylistics seeks to "assemble the main general function that a text serves." (Jeffries 2010,p. 14). It presents a set of tools that are expected to be more comprehensive than any other account in the body of work in CDA, though it is not necessarily exhaustive.

Roger Fowler (1986) was a key proponent of the critical school. Simpson (1993) discussed the relationship between stylistics and linguistics in his book *Language, Ideology, and Point of View*. Both of these scholars developed tools for critical text analysis, and Simpson used his own stylistic methods, all before Lesley Jeffries published her aforementioned book in(2010), combining CDA and stylistics with a special emphasis on the actual linguistic manifestation of social meaning, as well as the necessary tools of analysis (Dorpar 2015,p. 1)

These tools, known as 'textual conceptual functions' (TCF), aim to reveal the implicit ideologies created by the text producer's linguistic choices. They offer a more developed and comprehensive methodological system than CDA currently has

(Jeffries 2010,p.1-2). Using views and discoveries from formal linguistics as a foundation for text explication, critical stylistics, like recent movements, is defined by a growing concern that extends beyond the boundaries of description and canonical literature (Alaghbary 2014,p. 156). "Linguistic features that are already well-described in very many semantic-grammatical theories and models" are used by critical stylisticians as an analysing tool for "the various ways in which texts allow/ask us to conceptualise the topics they address, and to provide some means of of accessing this representational practice" (Jeffries 2010,p.14). They expose the manipulative ways in which language is used and how ideologies are "communicated, reproduced, constructed, and negotiated using language." It should also be noted that the scope of this comprehensive investigation is broad, encompassing media, legal, corporate, and political texts, all while including in their body of work and interest the traditional stylistic concern with canonical literature.

2. THE IDEOLOGICAL PERSPECTIVE

Critical stylistics makes the claim that all texts are ideologically influenced, whether consciously or unconsciously; in other words, it is invested in uncovering and revealing the hidden ideologies in discourse and texts (Olaluwoye 2015,p. 88). It presents a set of analytical tools that allow the analyst to shed objective light on hidden ideologies in texts. Critical stylistics' major achievement is to provide a more comprehensive and methodical framework of an analytical tool.

It is critical to emphasize that all discourse analysts and linguists (stylisticians) regard all



discourse as ideologically charged (Jeffries 2010,p.8). As a result, it is not an exaggeration to say that this latter point is considered an unavoidable fact of all discourse. This is not to say that, as is commonly assumed in political circles and the media, the term "ideology" is necessarily associated with politically motivated goals and self-centered intentions. In addition time, it is important to realize that not all ideology is equal; clearly, some ideologies have a negative potential, others may be moral or righteous, and others may be a matter of cultural constraints. It is important to emphasize that no discourse can be free of ideas, and thus of ideology. As a result, ideologies can be carried through language and expressed either explicitly or implicitly.

According to Subramaniam (2008,P.40), the term "ideology" is "indeterminate and tricky." He goes on to explain that this is related to how it is perceived; either as all-inclusive or as only covering certain elements. He asserts that the theoretical constructs that pertain to ideology and ultimately give it its outlook are what he refers to as "a shared or collective consciousness...a belief system" that binds members of a specific community together . Ideology can take many forms, including ideology as collective consciousness, ideology as religion, and ideology as manifested by power and domination, which entails the study of ideology as a tool of domination in society.

3. METHODOLOGY

1.3 FRAMEWORK OF MODEL OF ANALYSIS

Jeffries (2010) suggests a comprehensive model based on the work of Simpson (1993), Halliday

(1985) An Introduction to Functional Grammar, and Short (1996) Exploring the Language of Poems, Plays, and Prose. It is made up of ten tools in total, which are: naming and describing; Representing Actions/ Events/ States. (Simpson's Transitivity model 1993); Equating; Exemplifying and Enumerating; Prioritizing; Implying and Assuming; Negating; Hypothesizing. (Modality as in Simpson 1993 which is based on Halliday 1985); Presenting others' Speech and Thought. (Short 1996); Representing Time, Space and Society. Besides these tools the researcher adds stylistics devices such as metaphor and irony.

a) Naming and Describing

Names can call and name things in different ways. A name is not limited to the reference of the noun. It also includes the words that accompany the nouns, the co-texts like adjectives, post-modifiers, clauses, and the nominalized verbs (Jeffries, 2016, p.164).

b) Representing Actions/Events/States

This textual- conceptual function represents the selection of transitivity. It shows the semantic function of a noun phrase concerning verbal elements. It reveals how a speaker or a writer expresses the situation according to actions, events, or states. In such a way, it aims to show who shoulders the responsibility of the resulted action (Jeffries, 2016, p.164).

c) Equating and Contrasting

Jeffries (2010) sets syntactic triggers to create equivalence and opposition. It is one way to explain a text by different words, and it is a way to



find out peculiar work in context (Jeffries,2016, p.164).

d) Exemplifying and Enumerating

Exemplifying and enumerating are related and hard to differentiate. Therefore, the readers need to employ “pragmatic inferencing” to identify them. The difference between them is that when exemplifying occurs in a text, the list is indicative. With enumerating, the list in a text is comprehensive (Jeffries, 2016, p.164).

e) Prioritizing

Prioritizing is found when text producers prioritize parts of the content of the utterance. It occurs in subordination, information structure, cleft constructions, and some other syntactic clues (Jeffries, 2016, p.165).

f) Assuming and Implying

It is associated with presupposition and implicature. There are some features of implicature, which fit into the interpersonal (pragmatic) level of meaning. Besides, there are textual triggers of presupposition (assuming) and implicature that are not contextual (Jeffries,2016, p.165).

g) Negating

It is the way of building non-existent worlds (specifically narrative) to promote and enhance an ideology, like fearing, desiring, or believing, for a reader. It evokes positive and negative reality (Jeffries, 2016, p.165).

h) Hypothesizing

Presenting hypothetical reality can be shown by adopting the modality system. Halliday (1994) thinks that the modal system fits in the interpersonal metafunctions of language. However, Jeffries (2016) thinks that modality is ideational in its textual conceptual meaning. It can show the impact on the reader or hearer in different ways (Jeffries, 2016, p.165).

i) Presenting the Speech and Thoughts of other Participants

This tool shows others speech and thought through the division of direct and indirect speech and direct and indirect thought. According to Jeffries (2016, p. 166), it is related to the textual function.

j) Representing Time, Space and Society

It shows how the text organizes its deictic center and draws the reader's attention towards that deictic center. In that way, a reader or hearer takes a view situation from within the text, and so they become more sensitive to textual ideology (Jeffries, 2016, p.166).

4. DATA ANALYSIS

4.1 THE THEME OF CHILD –SEX TRAFFICKING

To start the journey of the sold analysis based on the model already explained earlier of critical stylistic analysis of human trafficking.

Extract 1

“One more rainy season and our roof will be gone, says Ama. My mother is standing on the long ladder,



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

In the extract above, the novel begins in the small, unnamed Nepalese village where Lakshmi grows up in the Himalayan mountains. Lakshmi and her mother, Ama, begin the story by inspecting the thatch roof of their hut. Lakshmi's mother is worried about what will happen when the heavy rains arrive because the family cannot afford a tin roof. This gives the reader a clear picture about the Nepalese society and Lakshmi, comes from a poor family who lives in Nepal's rural mountainsides. In this extract the protagonist Lakshmi describes their lives and her condition with her mother and her stepfather.

The negation of verbs appears many times in this extracts to give ideological significance to the kind of the world of the speaker. Negation allows the reader give, hypothetical version of reality. It is marked as being unreal. In this extract Lakshmi wishes that she lives in rich and happy family. A tin roof is repeated in every sentence referring to poverty caused by gambling and drunkard father and the absence of son in the house. Addiction makes life even more difficult for the family. The most common

struggles the family faces are a lack of money and, more often than not, a lack of food. Lakshmi understands that a girl's life is not valued in her society, so she does not object when her stepfather suggests that she leave school and go to the city to find work. Another aspect of the ideology find in the text is normalization. One of the elements of naming for verb such as 'inspecting', 'handing' emphasis the hard life which they live. The writer tries to manifest how Naples's society is poor and the woman always suffers from cruel treatment from the men of such rural areas.

Extract 2

" Before today , Ama says , you could run as free as **a leaf in the wind** .Now , she says , you must carry yourself with modesty, bow your head in the presence of men , and cover yourself with your shawl.

Never look a man in the eye.

Never allow yourself to be alone with a man who is not family .

Never look at growing pumpkins or cucumbers when you are bleeding .

Otherwise they will rot".

I ask Ama ." why ," I say " must women suffere so?"

" This has always been our fate,"she says.

"Simply to endure," she says " is to triumph"

(McCormick,2006,p.15-16)



In the this extract Lakshmi's mother tries to educate her daughter about traditional Nepalese society i.e patriarchal society , the moment of her first blood , she becomes a woman this is referred by deictic marker of time . The mother uses extended metaphors by comparing Lakshmi's life before 'like free as a leaf in the wind' , and now becomes a young lady must behave like a woman . "Before" is followed by "could" indicate freedom, "now" is followed by necessity marker modal verb must referring for obligation , thus refereeing to deontic modality for creating alternative wold for reader to turn his attention to reality of situation of the character lives , this led the reader to ideological effect on the reciepent of such text.

Whilst, the future is locked in unconditional " never" here the word 'never' is repeated three times as an exaggeration using overstatement in the text for emphasizing that future of Nepalese girls' is unknown .At the same time the word never denotes negation of syntactic tigrass for packing up the ideology that the text producer i.e writer wants to say that there is no real future for rural Nepalese girls because of their poor families. Girls cannot go to school , they work to help their families.

Because of patriarchal society , women are always submissive, in the extract above, it could be noticed that women should never look at the men and to be alone unless to one member of her family. Always men dominate in society. The status of women is powerless than the men in society .According to the extract above there is a rhetorical question that writer asks , she does not need an answer , just to redirect the attention of the reader or to let him

think of the answer " must woman suffer so" ?. McCormic tries to reveal the hidden ideology of Naples society that women suffer a lot and they have no power and are dominated by men. They always have the burden of children and have to work for their families.

Extract 3

The next morning my stepfather **brings me to BajaiSita's store**. He is **carrying** Ama's empty firewood basket and yet he is wearing his vest, his watch, and his best trousers.

" Lakshmi want to go to work in the city," he tells her.

I **feel** my self grow taller with his words.

Bajai Sita regard me through little lizard eyes " Is she hard worker"? she asks.

She needs a thrashing on occasion" my stepfather says,

" but she is not lazy as some"

My cheeks flame with indignation, but I say nothing .

"Are you willing to do whatever is **asked of you?**" she says .

I nod.

" yes," I say. " I will do as I am told" (McCormick,2006,p.52)

In the extract above the climax of the story starts, when McCormick tries to tell the reader the domination of men upon women in Naples society and the powerless of woman they always scarifies



themselves for their families, Lakshmi sees herself to go to work in the city to help her mother and her stepfather is gambling selling everything in the house instead of giving money to his family. The verbs bring , go , carrying , represent material action of verb which intentionally or(consciously) happen , whilst 'feels' refers to mental state. 'Store', here in this extract refers the woman as mediator for selling girls and transfer them into city for being working in the brothel house. Here the writer is using implied metaphor by comparing trading women to store , in the meantime using understatement element for expressing less words to express meaning. In addition to that it could be found a rhetorical question which in intend for Lakshmi , and reader to make an element of suspense what the job is going to be work in the city , when her stepfather offers to sell her in the Bajai store.?

CONCLUSION

In conclusion, the three excerpts demonstrate how the crucial stylistic devices cooperate to reveal the idea of sex slavery in the chosen novel. The researcher discovers that the text creates a worldview that is intrinsically radical by combining modality, transitivity, and transitivity and modality are woven together in the text to create an inherently exciting worldview. The selected critical stylistic tools vary in their existence in the selected extracts. The concept is revealed by linguistic choices or tools for revealing the human trafficking ideology of violence, struggle. It could be said that critical stylistics tools help to detect the social ideology of the text of trading , and sex exploitation of girls in poor countries .

Patricia McCormick's novel *Sold* explores numerous layers of meaning. Although the story brings up the subject of girl trafficking, it also touches on native society, its poverty, and patriarchal discourse tradition with some distortion. Investigations of the treatment of women in Nepalese communities and the cost of human life are ongoing. Is it really a skewed Western perception, or are the third world nations really suffering from the severe psychological toll of keeping quiet and being unconcerned about the significant issues like those in the novel and suffering from them for ages until the turn of the twenty-first century?

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