



## ***The Help and The Known World: A Critical Stylistic Approach***

**Asmaa Elsayed Mohammed Elsheheimy**

Assistant lecturer in linguistics, Faculty of Education, Damanhour  
University

**Prof. Dr. Mohamed Said Negm**

Emeritus Professor of Linguistics Studies, Faculty of Arts \_Tanta  
University

**Prof. Abdul-Jawad El-Nady**

Prof. of English Literature, Faculty of Arts, Tanta University

### **Abstract:**

This study aims to analyze, through the use of the critical stylistic approach suggested by Lesley Jeffries in her book *Critical Stylistics: The Power of English* (2010), two novels namely; *The Help* by Kathryn Stockett, and *The Known World* by Edward P. Jones, in an attempt to reveal how their ideologies are reflected in the selected novels. The study aims at answering the following questions: 1. How do the authors of *The Help* and *The Known World* reflect their ideologies concerning slavery, racism, gender and sexism? 2. How does the critical stylistic approach depict the violence of racism and slavery in *The Help* and *The Known World* respectively? 3. How does the critical stylistic approach clarify the difference between the narration of a white person (Kathryn Stockett) and that of a black one (Edward P. Jones) about racism, slavery, gender and sexism? The study uses specific tools of analysis including naming and describing, representing actions/events/states, equating and contrasting, exemplifying and enumerating, prioritizing, implying and assuming, negating, presenting others 'speech and thoughts and representing time, space and society. The analysis reveals the ideology of both Stockett and Jones in their attempts to reflect the effect of racism



and slavery on African-Americans. The results show that both Stockett and Jones differ in their attitudes concerning the issue of racism and slavery respectively. Stockett perpetuates racism and Jones rejects slavery altogether. They also differ in their way of tackling these issues and in their style of narration.

**Keywords:** Critical stylistics, *The Help*, *Known World*, The Kathryn Stockett, Edward Jones

## 1. Introduction

This introductory part presents the context, objectives, and significance of the research. In addition, it provides an introduction to the authors of the novels; namely *The Help* (2009) by Kathryn Stockett and *The Known World* (2003) by Edward P. Jones and a summary of the novels themselves.

### 1.1. Context of the Study

Most pieces of writing are reflections of the ideology, attitudes, and beliefs of their writers. Language is one of the tools used by writers, politicians, and intellectuals to reflect their ideologies. One of the main aims of this study is to detect the ideologies of both Kathryn Stockett and Edward P. Jones in their novels *The Help* and *The Known World* respectively. These two novels tackle the African-American life of blacks and black slaves. The researcher adopts The Critical Stylistic Approach suggested by Lesley Jeffries in her (2010) book entitled *Critical Stylistics: The Power of English* to indicate how the ideologies of the writers towards racism and slavery are reflected in their chosen works. This is because *The Help* was written by a white woman and *The Known World* was written by an African-American. The study tries also to reveal whether there is a difference between the writers' styles regarding the theme and technique of the novels.

### 1.2. Objectives of the Study

The study aims to answer the following questions:

1. How do the authors of *The Help* and *The Known World* reflect their ideologies towards slavery, racism, gender, and sexism?
2. How does the critical stylistic approach depict the violence of racism and slavery in *The Help* and *The Known World* respectively?
3. How does the critical stylistic approach clarify the difference between the narration of a white person (Kathryn Stockett) and that of a black one (Edward P. Jones) about racism, slavery, gender, and sexism?



### 1.3. Significance of the study

The two novels have indeed been tackled from various perspectives, but none, to the most of the researcher's knowledge, attempted the Critical Stylistic Approach proposed by Lesley Jeffries's (2010) which is used here to reflect and compare the ideologies of two different authors in their presentation of racism, slavery, and feminism. Thus, it is hoped that this study can contribute to the body of critical stylistic research by verifying the ideologies of these two novels' authors.

### 1.4. *The Help* by Kathryn Stockett

Kathryn Stockett was born in Jackson, Mississippi. She graduated from the University of Alabama with a degree in English and creative writing. She worked in magazine publishing and marketing for nine years in New York City. She currently lives in Atlanta and *The Help* is her first novel. According to Josephine Meibom, *The Help* is a story of racism, segregation, and feminism set between 1962 and 1964 in Jackson, Mississippi. The characters, in the novel, are three women Eugenia "Skeeter" Phelan, a young white woman, Aibileen Clark, and Minny Jackson, two colored maids who live and work in Jackson (2014, p.3). The three main characters gathered to write stories of colored maids about their experiences in working for white families in Jackson and the troubles they face. According to Jeanne M. McGlinn (2012, p. 3), *The Help* may be controversial as through the agency of a white woman, the black maids get to tell their stories. *The Help* also tackles a sort of male hegemony over women especially in the case of Minny Jackson who is always beaten by her husband, Leroy, and only to be saved from the beatings while pregnant.

Hilly Holbrook is an obvious example of racism. She wants to build separate bathrooms for black maids as she thinks they carry dangerous diseases. She manages to convince all the white people in Mississippi with her view. As for Aibileen Clark, the black maid who is in her fifties, her character evolves throughout the novel. In the beginning, she obeys the orders of the white people she serves but at the end, she begins to write her story with Skeeter Phelan and even confronts Hilly, the most important white woman in Jackson.

The third narrating woman in the novel is Skeeter Phelan, the white woman who was raised by the black former maid, Constantine, and who is not happy with the way her white friends treat their maids. So, she decides to help them write their stories as a sort of changing the way by which they are treated. It should



be mentioned that over three million copies of *The Help* have been sold, translated into 40 languages, and remained on the *New York Times* Best Sellers list for several weeks. It was also adapted into a film in 2011. Thus, the researcher feels that there is a need to analyze this novel especially because it is narrated by an American white woman to reveal how she reflects her attitudes towards racism.

### **1.5. *The Known World* by Edward P. Jones**

Edward P. Jones is an American writer who was born in Washington, D.C. in 1950 in Arlington, Virginia. Jones's mother was the only one responsible for him. After attending Catholic school for kindergarten and part of first grade, Jones was educated in Washington public schools. He was awarded the Pulitzer Prize for fiction in 2004 with his first novel, *The Known World* (2003).

*The Known World*, according to Robert Beuka and Brendan Wolfe (2003, p.1), centers on Henry Townsend, a free black slaveholder living in Antebellum Virginia. They indicate that the novel is considered a novelty because of its unusual subject matter. Moreover, Beuka and Wolfe (2003.p.1) illustrate that the novel does not have a real plot and it glides back and forth in time while revealing the lives of its characters. Furthermore, they pinpoint that *The New York Times* noted that the racial lines in the novel are extremely tangled.

Mark Harris (2003 p.1) also illustrates that Edward Jones "seems to be writing from deep within the core of slavery itself, and letting the effects of subjugation cry out from his characters to shattering effect." Harris (2003, p.1) elaborates that the difficulty and randomness of the novel are not accidental but because Jones is writing about a landscape in which families, identities, and even the self can be destroyed in the course of casual business transaction. Thus, he is not tracing a single life but many lives.

*The Known World* is nominated for the National Book Award, and it reveals a new side of slavery. *The Known World* is also about a community in which Jones writes from several points of view; Henry and his wife Caldonia, each of their slaves, and about the deputy counsel; Sheriff John Skiffington, among many others. The novel uses the present as context for the past and uses the past to show where we arrived at this point in history.

## **2. Methodology**

### **Introduction**



This section outlines the methodology of the study by presenting the main aims and tools of analysis of the critical stylistic approach proposed by Lesley Jeffries in her book; *Critical Stylistics: The power of English* (2010).

### **2.1. The Critical Stylistic Approach**

Critical Stylistics is “a term used to refer to stylistic work investigating how social meanings are manifested through language. This stylistic tendency is largely inspired and informed by critical linguistics and critical discourse analysis” (Norgaard et al., 2004, p.11). They clarify that critical linguistics and Critical Discourse Analysis are closely related and that CDA can be used as an umbrella term. Additionally, they indicate that the term critical linguistics was originated by Roger Fowler and his colleagues (1979) who intended on discovering how social meanings like power and ideology are expressed through language and how language can affect our way of perception of the world.

After a decade later, the term critical discourse analysis was in use instead by Norman Fairclough. They pinpoint that much of the work in linguistic criticism and that in CDA depends on Halliday’s Systemic Functional linguistics as this approach to language is suitable for investigating how social meanings are created through language. They also illustrate that Fowler was one of the first and most prominent proponents of Critical Stylistics. Lesley Jeffries in her (2010) book asserted that her book introduces a set of tools that are more comprehensive than those provided in the literature of CDA and other politically motivated linguistic styles.

Jeffries (2010, p.16) confirms that her book brings stylistics and critical linguistics together adding that she agreed, in this way, with Paul Simpson’s attitude in his 1993 book. Moreover, she clarifies that she considers herself to be working within the broader sub-discipline of CDA and that she chooses the term stylistics because it indicates that the book has a clear linguistic orientation. Furthermore, Jeffries (2010, p.5) indicates that her book focuses on how language can help to embed ideology in texts. She also demonstrates that her model provides suitable tools for analyzing the linguistic features used for conceptualizing various topics.

### **3.2. The Tools of Analysis**



### 3.2.1 Naming and Describing

Jeffries (2010, p.17) indicates that her chapter about naming and describing explores ways in which English texts could be said to name the world. She explains how naming can create ideological meaning as follows: the straightforward case in which a noun is chosen out of the available alternatives, what other information is included and the use of nominalization. She also provides an example of the choice of nouns

2.4. He lives in a Victorian terraced house with original features.

2.5. He lives in a museum.

Jeffries (2010, p. 20) explains that example 2.4 is an informative one and the choice of 'with original features' expresses approval while that of 2.5 expresses a negative view of the same referent. The lack of modern features in the house and the choice of 'museum' are metaphorical. She provides many examples on the case of noun modification among them is the following: *Janie ate the last biscuit* means that there are two entities (Janie and biscuit) and there is a relation between them as one eats the other, whereas in *Janie's eating of the last biscuit was a scandal in her father's eyes*. The focus, here, changes from the eating to the action being (was) a scandal. Finally, Jeffries (2010, p.25) provides an example of nominalization as in 2.17 The British invaded Iraq and 2.18 The invasion of Iraq by the British, clarifying that the nominalization here is used to discard the actor.

### 3.2.2 Representing Actions/Events/ States

Jeffries (2010, p.37) pinpoints that writers and speakers have the power to choose from the list of words that most closely suit their goals of what they write and speak. In other words, that they can choose the appropriate lexical verb that best describes the situations they present.

Jeffries presents a model of transitivity that can be summarized as follows:

Main Category	Participants	subcategories
Material Action Processes	Actor, Goal	Intention
	Event	Supervention



Verbalization Processes

Sayer, Verbiage

Mental Cognition proces      Goal  
Senser      Cognition  
Phenomenon      Reaction

Perception

Relational Processes

Carrier

Intensive

Attribute

Possessive

Circumstantial

Jeffries (2010, p.46) presents some examples among them is the following:

3.43 And the only reason it is difficult still *is* because other Muslims are using terrorism to try to destroy the fledgling democracy and, in doing so, are killing fellow Muslims.

Explaining this example, Jeffries (ibid.p.47) illustrates that the sentence employs an intensive relational verb (*is*) with subordinate clauses in subject and complement. The complement (*other Muslims are using terrorism to try to destroy the fledgling democracy*) is the reason for the subject (*the only reason it is difficult still*). This sentence includes further levels of subordination which are not indicated here, the lowest one is *killing fellow Muslims* which is the strongest of his criticism of the terrorists and which makes it very difficult to argue with.

### 3.2.3. Equating and Contrasting

Jeffries (2010, p.58) presents a set of syntactic triggers for the construction of contrast as follows:

Negated opposition  
plenty of X, a lack of Y, etc.  
Transitional opposition  
from X to Y, etc.

X, not Y; some X, no Y;

Turn X into Y; becomes Y;



Comparative opposition Y.	More X than Y; less X than Y.
Replacing opposition X in preference to Y etc.	X instead of Y; X rather than Y;
Concessive opposition Y etc.	Despite X, Y; X, yet Y; X still,
Explicit opposition opposed to Y etc.	X by contrast with Y; X as
Parallelism	He liked X. She liked Y; your
Contrastive	X, but Y.
As for the equivalence triggers, Jeffries indicates that they are fewer in numbers and narrow in range and that readers can add to them:	
Intensive relational equivalence	X is Y; X seems Y; X became Y; X appears Y; Z made X Y; Z thinks XY; Z cause X to be Y etc.
Appositional equivalence	X, Y, (Z) etc.
Metaphorical equivalence is like Y etc.	X is Y; The X of Y; X

### 3.2.4 Exemplifying and Enumerating

Jeffries (2010, p. 66) confirms that sometimes there is no difference between exemplifying and enumerating, and there is a need to focus on the pragmatic inferences to know which is relevant in a particular case. She also asserts that readers or hearers may wish to distinguish between them. She provides the following examples as a sort of differentiating between them:

5.1 The whole household turned out to welcome us: Mum, Dad, Uncle Sam and the twins.

5.2 The whole town was there: The Mayor and his wife, the city counselors and representatives of every trade and business you could imagine.

Jeffries indicates that the first example is enumerating while the second is of exemplifying. She also demonstrates that the reader of the second example will know that either the whole town is an exaggeration or that the following list is an indication of the range of people there. Finally, she states that there should be a pragmatic inference to establish which one of the two functions is relevant.

### 3.2.5. Prioritizing





Jeffries (2010, p. 87) pinpoints that prioritizing is a conceptual tool that uses formal features by which sentences may be more prominent than others. These formal features include the phonological aspect (such as intonation and stress), grammatical (such as active and passive and adjectival transformation) or other descriptive tools developed for grammatical purposes as well as discourse-analytical aims (such as fronting and cleft sentences). Moreover, Jeffries provides several examples of each one of the previously mentioned tools. As for the phonological feature (especially stress), the italicized word is the stressed one: The sun shone *brightly*. (It means it did not rain); *They* packed the car at midnight (it means I did not have to). Examples of the grammatical aspect: The terrible beatings were reported in the news; the beatings were terrible. Finally, an example of other descriptive tools is the cleft sentence: It was *my mother* who sent me a cheque for my birthday (the focus here is on the mother).

Jeffries illustrated that these prioritizing features are used to reflect one's ideology concerning a particular situation. For instance, Jeffries (2010, p.88) presents an example adapted from a website supportive of the Republican candidate for the 2008 US presidential elections: "Senator McCain gave Americans specifics on how he will work to increase jobs, establish energy independence, and lower health care costs, while Barack Obama showed he was unable to give Americans the straight talk and straight answers they deserve". In explaining this extract, Jeffries clarifies that the supportive man gives McCain his title (naming process) as a "senator" and Obama is not given his title, however, he is also a senator. McCain is associated with the positive verb gave while Obama is accompanied by a negative one "was unable".

### 3.2.6. Implying and Assuming

Discussing the two concepts of implying and assuming, Jeffries (2010, p.94) pinpoints that these two concepts are recognized by speakers. For her, readers and hearers can notice and react to the ideologies that writers and speakers put in their written and spoken language. Jeffries defines presupposition as used to refer to assumptions that are built into the text, and they are sometimes seen as semantic, rather than pragmatic, (Jeffries, 2010, p.94).

Jeffries elaborates that there are two types of presupposition, existential and logical presupposition. The existential

presupposition is fundamental and may be powerful and it may be innocent in ideological terms as well as being always the outcome of noun phrases. As for the logical presuppositions, they are not easy to be identified as they have a set of open-ended triggers and the change of state verbs presuppose the earlier state of affairs. For example, they started to play tennis (which means they did not play tennis before). Moreover, logical presuppositions are triggered by factive verbs which express the truth of the proposition expressed in the that-clause which follows. For example, (understand, realize, regret, discover, know) are factive verbs. Logical presuppositions are also triggered by the clefting process, by iterative words (there is an earlier occurrence of the process and which includes verbs like yet, anymore, another, again) and finally by comparative structures (Your dog is as ugly as a pit bull terrier) which means that pit bull terriers are ugly.

Concerning the model of implicature, Jeffries (2010, p.98) presents Paul Grice's (1975, 1978) co-operative model of interaction that includes four maxims: Maxim of quality (Truth), the maxim of Quantity (Information), the maxim of Relation (Relevance), and the maxim of Manner (Clarity). Jeffries also adds that presupposition cannot be denied whereas implicatures can be easily canceled. Moreover, she illustrates that sometimes there is no clear cut-off between presupposition and implicature.

### **3.2.7. Negating**

Negating is used as a "generic term to refer to a conceptual practice rather broader than the simple negating of a verb" (Jeffries, 2010, p.106). Negating as indicated by Jeffries can be fulfilled by syntactic, semantic or morphological processes. The syntactic processes include adding a negative particle to the verb phrase (such as won't, isn't, haven't, aren't, etc.) or through pronouns (nobody, no one, none, nothing, etc.). The semantic processes include nouns, verbs, and inherently negative adjectives. Nouns like lack, absence, scarcity, etc., verbs like fail, refuse, omit, etc., and adjectives like scarce and absent and so on. Finally, the morphological processes (are formed by adding a prefix) include incomplete, undecided, anti-depressant, uncompromising, inactivity, disrespect, deactivate, etc.

In addition, Jeffries (2010, p. 110) illustrates that negation plays an essential role in the textual construction of oppositional relations. When negation and opposition work together, the text creates a presence-absence kind of opposition. An example is provided by Jeffries (2010, p. 110), "The decision to introduce ID



cards was a gamble, not a principle.” This example, in Jeffries’s viewpoint, has a negator (not a principle) and an explanation of what it meant for the principles to be lacking in that the government is taking chances with the electorate’s support. She assured that the pragmatic context should be taken into consideration because it can affect the meaning.

### 3.2.8. Hypothesizing

Jeffries (2010, p.114) indicates that modality contributes to the ideology of texts by providing hypothetical situations which express the speakers’ and writers’ views of the world. Jeffries (2010, p.115) pinpoints that there are specific realizations of modality and that modality explicitly “introduces the viewpoint of the text’s producer in a way that can affect the recipient, depending on what the recipient thinks of the producer.” Modality, in the eyes of Jeffries (2010,p.116), is a conceptual tool of analysis that can be accessed linguistically and that from which we can encode the speakers’ and writers’ viewpoints.

Jeffries (2010, p. 117) distinguishes between two main categories of the meanings of modal forms. The epistemic and the deontic meaning. The epistemic meaning concerns the likelihood or unlikelihood of something being the case. For example, *might* that expresses the speaker’s doubt or *sure* that express certainty. The deontic meaning is divided into two subcategories: obligation (should) and boulomaic (desire).

Jeffries (2010, p.117) provides two examples:

9.8. You *may* step down from the witness box now. (deontic modality – permission)

9.9. It *may* be best to wait for the next train. (epistemic modality – medium certainty)

Modality, according to Jeffries (2010, p.121), is a good example of conceptual meaning embodied in a specific linguistic form which can be invoked through a variety of linguistic (and paralinguistic) ways.

### 3.2.9. Presenting the speech and Thoughts of other Participants

According to Jeffries (2010, p.130), representing the words and thoughts of others is manipulative of their ideologies. She

illustrates that she depends mainly on the model of speech and thought presentation by Short (1996). This model focuses on the traditional distinction between direct and indirect forms of speech presentation. The direct speech presents what is said exactly while the indirect one presents a reported version with a change from the first person to the third and from the present tense to the past. Jeffries (132) indicates that the model of speech and thought presentation divides speech presentation into the following categories:

- Narrator's report of speech (NRS): e.g. He spoke
- Narrator's report of speech act (NRSA) e.g. He apologized
- Indirect Speech (IS): e.g. He said that he was terribly sorry.
- Free indirect speech (FIS): e.g. He was terribly sorry.
- Direct speech (DS): e.g. He said 'I'm terribly sorry.

She clarifies that these categories represent a progression from the least faithful at the top to the most faithful at the bottom. She indicates that when the sentence includes indirect speech, it means that the narrator is not sure of exactly what was said. In contrast, direct speech reporting is considered to be more reliable than indirect speech. Jeffries (pp.133-135) differentiates between representations of speech and representations of thought as follows:

NRS – includes a verbalization process (speak, talk, shout, etc.) followed by a prepositional phrase or noun phrase.

NRSA –includes a verbalization process denoting a specific speech act (apologize, accuse, deny followed by a goal (a prepositional phrase).

IS – includes a reporting clause (he said) followed by a subordinate clause introduced by *that*.

FIS – has no reporting clause but it contains a representation of the original speech.

DS – reporting clause with inverted commas.

As for the representations of thought, Jeffries (2010, 135) presents the following formal features:

NRT – includes a mental cognition process (think, consider, etc.) possibly followed by a noun phrase or prepositional phrase.

NRTA – includes a mental cognition process denoting a specific thought act (imagine, decide, etc.) followed by a phenomenon of the thought act.



IT – includes a reporting clause (he thought) followed by a subordinate clause usually introduced by that.  
FIT – has no reporting clause but contains a representation

of the original speech

DS -- reporting clause with inverted commas.

### 3.2.10 Representing Time, Space and Society

Concerning the representation of time, space and society, Jeffries (2010, p.154) clarifies that deixis helps us to understand how texts construct a mental image of a world that has some or all of its inhabiting identical features. She pinpoints that the deictic system of English divides the context of interaction into people, times, places, etc. For instance, place deictics include here (for the proximal form) and there (for the distal form). Jeffries (2010, p.149) indicates the main groups of deictic terms:

**Place** – adverbs (here, there), demonstratives (this, that, these, those), adverbial (often prepositional) structures (on the right, opposite, further up the road)

**Time** – verb tenses, adverbs (then, now), demonstratives (this, these, that, those), time adverbials (later, tomorrow, afterward, next, soon)

**Person** – personal pronouns (I, me, we, us, you)

**Social** – titles (Mr, Dr, Lord, etc.), address forms (first name, nicknames, formal names).

In considering the following extract from “I have a dream” speech by Martin Luther King

I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation . . . This momentous decree came as a great beacon light of hope to millions of Negro slaves, . . .  
.But one hundred years later, the Negro still is not free.

Jeffries (2009,p.184) explains that the speech is in the first person singular and refers to the proximal addressee in the audience “you” as well as using the proximal space “join with” and time “today”. The use of the proximal demonstrative “this” in “this momentous decree” supports the reader to see the continuing relevance of the Emancipation Proclamation to the Civil Rights movement. She indicates that King uses one hundred years later with the present “is” to show that he is locating this view in the



present, but with a distal connection to the past.

#### 4. Analysis of the novels

##### 4.1. *The Help*

##### 4.1.1 Naming and Describing

The tool of naming and describing is influential in uncovering the ideology of writers and speakers. This tool is used by Kathryn Stockett in *The Help* to reflect her ideology concerning issues of racism and feminism. This is accomplished by using adjective phrases and noun phrases with modifiers.

In describing the store of white people where Minny went shopping, she states in *The Help* (2009, p. 42),

The store is bright, lined up neat. Nothing like the colored Piggly wiggly with sawdust on the floor. It's mostly white ladies, smiling, got their hair already fixed and sprayed for tomorrow. Four or five maids is shopping, all in they [sic] uniforms.

The description of the store as being "bright" and "neat" indicates the segregation existed towards blacks. Moreover, Minny goes on listing the features of the white ladies in the market as they are "smiling". Minny's illustration of the difference between the white and black stores as well as describing the white ladies in the store show the difference not only in the place itself but also in the people inside.

Aibileen, as being affected by what Miss Leefolt said to her daughter while seeing her in Aibileen's bathroom, says "I don't talk to my maid friends. I see Baby Girl getting spanked cause a [sic] me. I see her listening to Miss Leefolt call me dirty, diseased" (Stockett, 2009, p.96). The white woman Miss Leefolt negatively describes Aibileen using the adjectives "dirty" and "diseased". This shows how the white community considers the maids with black skin as dirty and diseased. This raises a question if the community of the people with white skin color sees the maids with black skin color as so, why they make them responsible for raising their kids, why they let them be in their houses and kitchens doing cooking, cleaning, shopping and many more. The point is that the people with white skin color regard the people with black skin color so because of their skin color, no more, no less. This is later illustrated when Aibileen says "I want to yell so loud that Baby Girl can hear me that dirty ain't a color, disease ain't the Negro side a town" (Stockett, 2009, p. 96). This



reveals how living in a racist community affects those with black skin as they can hear their insults but cannot take action.

In showing Stockett's feminist attitude, she makes both Minny's father and Minny's husband drinkers. Minny states

I nursed a worthless pint drinker for twelve years and when my lazy, life-sucking daddy finally died, I swore to God with tears in my eyes I'd never marry one. And then I did. And now here I am nursing another goddamn drinker. (Stockett, 2009, p.222)

The adjectives "a worthless pint drinker", "lazy", "life-sucking" used to describe Minny's father and "goddamn drinker" to describe Minny's husband, indicate the negative viewpoint of Stockett towards black men, in particular, and men, in general. It cannot be denied that Stockett has a feminist attitude. Her novel is narrated by women as she does not welcome men at all. This is also clarified in the situation where Miss Celia (the white woman whom Minny worked for) and Minny were sitting and watched a white naked man out of the house wanting to get into the house. This white man was beaten by Celia herself using fire poker. Maybe the appearance of this man is considered a little bit of the many details presented by Stockett to present men as crazy, brutal, and womanizers.

### 3.1.2 Representing Actions/ Events/ States

The verbs of Mental Reaction, Mental Perception and Material Action Intention are used frequently in *The Help*. These verbs reflect the racist and feminist ideology of Stockett. These verbs confirm the superiority of the white people and the inferiority of the black maids.

The verbs of Mental Reaction and Mental Perception are clarified in the following extracts from *The Help*. For example, Minny in her description of the behavior of her daughter Kindra states "Mama, fix me something to eat. I'm hungry." . . . . With a hand on her hip and her foot stuck out (Stockett, 2009,p.52). In this extract, Stockett reveals that Kindra is a violent and impolite daughter. The girl says to her mother, "I hate you" using the mental reaction verb "hate" that expresses her emotions towards her mother. This reflects Stockett's ideology in that she puts Kindra in this image because she is black but at the same time she shows how Mae Mobley, the daughter of The Leefolt family, is beautiful and polite. This agrees with what Zachery (2014, p.86) states in that "At the tender age of five, there is no innocence surrounding Kindra. In contrast, Mae



Mobley is constructed as pure and innocent”. This has revealed the hidden attitudes of Stockett and proves what has been indicated earlier and what will be stated later about her racist attitude.

As for the noun phrases with modifiers, they are used to reflect the white people’s racist and feminist behaviors. For instance, Minny is portrayed in the novel as being violent and tough in her way of reacting to some situations. She describes Miss Walters, the mother of Hilly, as follows: “She say [sic] that old bag a [sic] bones ain’t eating cause I can’t feed her?” Minny stand up, throw her purse up on her arm” (Stockett, 2009, p.14). This is the reaction of Minny when she knows that Hilly accuses her of the malnutrition of her mother. Minny reacts in a tough manner to this situation. She uses “that old bag of bones” instead of mentioning the name of the woman “Miss Walters” to reflect her negative viewpoint about Hilly’s mother. Moreover, using “she also throws her purse up on her arm” represents the nervousness that makes her respond vigorously. This reveals that Stockett deliberately misrepresents the help with black skin showing that they are aggressive in a way that proves that they are not victims but they deserve what they experience in the white society.

Thus, the verbs of Mental Perception and Mental Reaction like “hear” and “feel” respectively are used a lot to represent the weakness of the African American characters. In addition, the verbs of Material Action Intention like “chased” and “beat” are used to describe the physical abuse that the African American people are exposed to either from the side of the white people or from the side of the African American house workers. Moreover, the verbalization processes are used to show the power practiced by the families with white skin over their help.

### 3.1.3 Equating and Contrasting

The tool of equating and contrasting, making use of metaphorical equivalence, transitional opposition and comparative opposition, represents Stockett’s ideology in *The Help*. This novel reflects the discrimination practiced by white families and the distortion of men, especially African American men. The novel also reveals African Americans’ hatred of their white householders.

Regarding the discrimination practiced by white families, Skeeter in the following extract clarifies that “Negroes cannot use the same pharmacy or buy postage stamps at the same window as me” (Stockett, 2009, p.164). The use of “cannot”, “the same” and “the same as” suggests the difference between African





Americans and whites which proves that they are not equal to share the same places. Moreover, in this sort of comparison, Skeeter, in the researcher's viewpoint, resembles the author of the novel herself, compares "Negroes" to herself as if she does not like to put whites in comparison with African Americans and uses "me" to represent whites. This emphasizes the researcher's point of view in the novel as a whole as Skeeter is considered the main character in the novel and tells many details about her.

When Aibileen asks Minny about the reaction of Leroy (Minny's husband) after he knows that Minny managed to get a job, Minny answered: "Shoot. He strut sic] around the kitchen like a plumed rooster cause he in front a [sic] the kids," I say. "Act like he [sic] the only one supporting the family and I'm just doing this to keep my poor self-entertained" (Stockett, 2009, p. 45). Minny's use of the metaphorical equivalence in "like a plumed rooster" to describe the reaction of Leroy shows that Leroy depends mainly on his wife regarding financial matters. However, he tries to appear, in front of the kids, as the only one responsible for the family. This emphasizes the feminist attitude of Stockett. She tries to show that men not only exploit the money of their wives but also deny the role of their wives in supporting their families before the kids.

Discussing the hatred of African American houseworkers to the white people, Aibileen describes Miss Leefolt as "Twenty-three years old and she lanky as a fourteen-year-old boy. . . . Her face be [sic] the same shape as that red devil on the redhot candy box, pointy chin and all" (Stockett, 2009, p.2). Miss Leefolt depicts Aibileen in a way that makes the reader feel that Aibileen, from the very beginning, does not like the woman she serves. Aibileen compares (using metaphorical equivalence) Miss Leefolt to a devil on a specific candy box (in the appendix). She also compares her to a forty-year-old "boy" not even a "girl". This may reflect the ideology of Stockett in that the African-American maids have a bad stereotype of the white women they work for, whether these women are good or bad. This was proven earlier in the case of Minny and Celia Foote. As Celia Foote used to treat Minny very well from the first time she saw her. On the contrary, Minny used to call Celia "fool" because of that treatment. Thus, this really emphasizes that Stockett does not, partially but not fully, succeed in reflecting the miserable life of African-American maids as her novel claims.

### 3.1.4. Exemplifying and Enumerating

The Critical Stylistic Approach, using exemplifying and enumerating, helps to uncover Stockett's ideology in her novel about the African American houseworkers who work for the white homes in Jackson, Mississippi. This is manifested in her attempt to figure out the emotional, financial, physical and social consequences of the prevailed racism in the early 1960s. As for the emotional effects of racism, they are clarified in the following extract. When Miss Leefolt told Aibileen that they decide to build a bathroom for her, Aibileen illustrates: "I put the iron down real slow, feel that bitter seed grow [sic] in my chest, the one planted after Treelore died. My face goes hot, my tongue twitchy. I don't know what to say to her" (Stockett, 2009, p.29). Here, Aibileen enumerates the effects of knowing that she will have her bathroom out in the garage. She describes how she is powerless and not able to react to the situation but only psychologically and physically.

Concerning the financial difficulty of the African American domestic workers, Aibileen complains of her many required expenses. She says

I get paid forty-three dollars ever Friday [sic]. . . That means after I pay the light bill, the water bill, the gas bill, and the telephone bill I got thirteen dollars and fifty cents a week left for my groceries, my clothes, getting my hair done, and tithing to the church. (Stockett, 2009, p.16)

Enumerating is clear as Aibileen enumerates every bill she needs to pay. However, she can merely say "all the bills". She wants the reader, by counting the bills, to feel the disconcertion she has when having a low income and in a need to pay for so many things.

Regarding the physical exertion of African American maids, Minny states that "THAT AFTERNOON, I work like a crazy woman, Chopping onions and celery, Mixing up my dressing, ricing sweet potatoes, stringing the beans, polishing silver" (Stockett, 2009, p. 101). Minny enumerates lists of things that she was doing. However, she does not end the sentence with (and) which means that there may be many other things she needs to do. This reflects the ideology of the author who wants to reveal that overworking is something normal for the maids and it is a part of their lives.

Finally, racism also has social effects on the life of African American housemaids. Eugenia Phelan (Skeeter) reveals the



segregation towards African Americans also states in the following example: “Negroes and whites are not allowed to share water fountains, movie houses, public restrooms, ballparks, phone booths, circus shows” (Stockett, p.173). Skeeter, here, uses enumerating to list six elements that do not make use of “and” with the last element which means that there are many other places that have not been mentioned yet. This is to make the reader create a mental image of the forbidden places for African Americans.

### 3.1.5 Prioritizing

Prioritizing as a conceptual tool, achieved by making some sentences more prominent than others, succeeds in revealing Stockett’s ideology. The novel makes use of specific grammatical transformations (active-passive) and also makes use of cleft sentences (it is – it was) to show the differentiation between African American housemaids and the white householders. The novel also demonstrates Stockett’s feminist tendency.

Skeeter says that while she came across Hilly’s envelope, she opened it and read the following:

*Ladies, did you know that:*

- *99% of all colored diseases are carried in the urine*
- *Whites can become permanently disabled by nearly all of these diseases because we lack immunities coloreds carry in their darker pigmentation*

*Some germs carried by whites can also be harmful to*

- *coloreds too*

*Protect yourself. Protect your children. Protect your help*

[original italics]. (Stockett, 2009,p.158)

In this extract, the use of passivization in the first sentence puts the focus on the first part of the sentences to pay attention to the main aim of building separate bathrooms for the help. The aim is to be away from the colored diseases that can harm whites as well as what the use of “permanently” suggests. However, the third sentence puts the focus on “germs” that are carried by whites to emphasize that the whites are just carriers of these germs because this sentence, in particular, is unlike the previous two sentences. The first two sentences focus on colored diseases and how they can be harmful to whites. However, the third says that germs carried by whites can be harmful to blacks. Thus, the priority is given in the first sentence to the colored diseases,



whereas in the second sentence, priority is given to whites and the need to take care of them. In the third sentence, priority is given to germs as being harmful not the whites themselves.

### 3.1.6 Implying and assuming

The tool of implying and assuming effectively uncover the racist and feminist tendency in *The Help*. This tool uses presupposition and implicature to detect Stockett's ideology. This ideology is based on perpetuating but not eliminating racism and also on supporting feminism.

On revealing racism in *The Help*, Skeeter mentions the main aim of her book: "Wasn't that the point of the book? For women to realize, *We are just two people. Not that much separates us. Not nearly as much as I'd thought*" [original italics] (Stockett, 2009, p.418). This implies that there are barriers that separate whites and blacks. This agrees with what Carr (2015, p.547) indicates that "Stockett perpetuates malicious stereotypes, emphasizing the stealthy nature of *The Help* as Minny and Aibileen reinforce notions of blackness as uncontrollable and undesirable." In addition, the use of the factive verb "realize" presupposes that she is, later, stating a fact that cannot be denied. Additionally, Stockett, here, addresses only women, why she did not say "for people" instead of saying "for women". Stockett's feminist attitude is so apparent in the novel. In this extract, Stockett does not deny the difference between blacks and whites (especially maids) but asserts it.

Thinking about her domestic matters, Minny states,

I'm standing in Miss Celia's kitchen thinking about last night, what with Kindra and her mouth, Benny and his asthma, my husband Leroy coming home drunk two times last week. *He knows that's the one thing* I can't stand after nursing my drunk daddy for ten years, me and Mama working ourselves to death so he had a full bottle. (Stockett, 2009.p.51)

Minny uses the three-part list to enumerate the issues she has in her mind concerning her kids and her husband. But she focuses mainly on her husband's addiction to Alcohol. This presupposes that the case of her husband is more serious than those of her two kids. Thus, she elaborates stating that "He knows" that "the one thing" she cannot stand, her husband does. This logical presupposition using "know" indicates that her husband "Leroy" knows the only thing his wife hates and keeps doing it. This is illustrated in the choice of the noun phrase "the only thing" that has an existential presupposition. Moreover, the



use of “me and Mama working ourselves to death so he had a full bottle” presupposes that she and her mother worked hard to give him money to buy alcohol. This indicates the attitude of Stockett towards men in the novel. This will also appear in various situations, she has a negative attitude towards men.

Furthermore, when Celia Foote was asked by Minny to let Celia’s husband know about Minny’s existence in the house, Celia told Minny “Please, I want him to think I can do it on my own. I want him to think I’m . . . worth the trouble” (pp.36-37). This sentence implies, by violating the maxim of quantity, that Stockett portrays the white woman as the one who wants to please her husband by whatever means and make the white wives speak positively about their husbands. Whereas, Stockett makes black wives describe their husbands negatively because they always treat their wives badly and they are alcohol addicts (fathers or husbands). So, it cannot be denied that the reader can get this easily in the novel. In this way, Stockett depicts the white women as kind and caring while the African American women as tough and complaining.

### 3.1.7. Negating

Negating as a conceptual tool of Critical Stylistics exposes Stockett’s ideology. This tool depends, in the novel, on the manipulation of syntactic negatives to assert the difference between black housemaids and white householders. Such difference is for the sake of white people as there are lots of restrictions experienced by the African American housemaids. The widespread discrimination will be presented in the coming examples.

In giving Minny some rules to follow while working for the white families, Minny’s mother says that “Minny: it is nobody’s business. You keep your nose out of your White Lady’s problems, you don’t go crying to her with yours . . . white people are not your friends. They don’t want to hear about it” (Stockett, 2009, p.38).

Here, Minny’s mother makes use of different processes of negation through the use of syntactic and semantic negatives as well as using a negative pronoun. This is clear in using the negative pronoun “nobody”. The syntactic negatives “don’t, “can’t, “aren’t” by adding a negative particle to the verbs “do”, “can” and “are” and finally the semantic negative as in “out of” which is inherently negative. It can be noticed that most of this extract includes negatives which indicate that the maids with black skin are not allowed to do many things while serving the white

families. There are lots of forbidden things for those maids more than the allowed ones. This, in a way or another, reflects the restrictions imposed on the maids with black skin color in that racist society.

In figuring out the feminist attitude of Stockett, Aibileen states that “Womens [sic], they ain’t like men. A woman ain’t gone beat you with a stick. Miss Hilly wouldn’t pull no pistol on me [sic]. . . . white womens [sic] like to keep they hands clean (Stockett, 2009, p.188). This extract uses negation resembled in the syntactic negative “ain’t” and “wouldn’t” to reveal the feminist ideology of Stockett. This is represented in Stockett’s differentiation between men and women. She illustrates that women do not like to use violence but men do. She shows how women are intelligent in their way of meeting their targets but implicitly indicates that men do not have such kind of intelligence.

Considering the reactions of the domestic workers towards the racist community, they appear in Aibileen’s comments on the following situations. Aibileen, revealing that shame is not in her race but the attitudes of the people with white skin, states that “Shame ain’t black, like dirt, . . . Shame be [sic] the color of a new white uniform your mother ironed all night to pay for, white without a smudge or a speck a work-dirt on it” (Stockett,2009,p.151). Using the syntactic negative “ain’t” as in the main sentence “shame ain’t black” indicates that in that racist society, African Americans are considered inferior to those with white skin. She also demonstrates that dirt in itself is not shameful because dirt can represent African Americans’ hard work. On the other hand, white people did not have works that may make their clothes dirty. This reveals the dichotomy between blacks and whites in any racist community.

To summarize, it is crystal clear that the use of syntactic negative (by adding a particle to the verb phrase like “won’t”, “isn’t”, “aren’t”, ‘cannot’, etc., is prevalent here in the provided extracts to stress the difference between blacks and whites. Stockett ensures that both of them cannot be friends even if they act as being so. The extracts using negatives also illustrate the inferior position of the maids with black skin color.

### **3.1.9. Presenting Others’ speech and Thoughts**

Jeffries (2010, p.145) indicates that the presentation of speech and thought depends mainly on the nature of the investigation, the data and the purpose of analysis. This requires the analyst to indicate what they want to prove from this analysis. Since this study focuses on revealing the ideology of the author of the novel,



the researcher tries to elicit some extracts that may serve in fulfilling this aim. In the following extract, Aibileen states

Aibileen, I have a surprise for you.” . . . . “Mister Leefolt and I have decided to build you your very own bathroom.” She clap [sic] her hands together, drop her chin at me. “It’s right out there in the garage.” . . . .” So, from now on, instead of using the guest bathroom, you can use your right out there. Won’t that be nice? (Stockett, 2009, pp.28-29)

This extract includes specific types of narration. First, the use of Direct Speech that is put between inverted commas like “Aibileen, I have a surprise for you” and Free Indirect Speech like “She [sic] smiling big now. She don’t [sic] have no teeth showing, just a lip smile” [. The use of the direct speech indicates what was said by Miss Leefolt to convince Aibileen of what she and her husband have decided. The use of (surprise) means she is presenting something pleasant. However, it is not. The use of free indirect speech describes Leefolt’s physical appearance when she tells Aibileen about using the bathroom which conveys that her smiling was fake. Moreover, the use of the verb “decided” which is a mental cognition process indicates that Miss Leefolt and her husband think carefully before taking this decision and it looks agreeable to them.

Moreover, Celia’s husband does not know Minny’s work in his house. However, Minny keeps telling Celia to tell her husband but she refuses to let the man know that she loves him and likes serving him. So, when Minny saw Celia’s husband in the house, she was afraid that he may shoot or at least fire her. What actually happened was not expected. Celia’s husband speaking to Minny: “Minny, I promise. It’s fine that you’re here,” he says. . . . . “I reckon you gone fire me, then.” “Fire you?” He laughs. “You’re the best cook I’ve ever known” (Stockett, 2009, p. 138).

It is clear from this extract that Stockett shows the difference between black men and white men. Here, Celia’s husband is so kind to his wife and her maid, unlike Minny’s husband. The use of the direct speech “Minny, I promise. It’s fine you’re here” indicates the truth of what is being said because it was said on the tongue of the man. This is also emphasized by using the speech act “I promise”. In the viewpoint of the researcher, this emphasizes what was mentioned before about Stockett’s differentiation between white and black men. For her, white men are kind, benevolent and affectionate. While, black men are tough, violent and unreliable. This reflects Stockett’s feminist

ideology in that she presents white men as better than black men.

The tool of presenting other's speech and thoughts succeeds in demonstrating the ideology of Kathryn Stockett. She manages to use the Direct Speech, the Indirect Speech, and Free Indirect Speech to serve her racist attitude and to reveal that white men are better than black men. She also emphasizes the idea that the families with white skin are superior while the families with black skin are inferior.

### 3.1.10 Representing Time, Space and Society

As indicated earlier concerning the issue of building a bathroom for Aibileen in the garage, Miss Leefolt addresses Aibileen: "So you'll use that one *out in the garage now*, you understand", Aibileen says: I don't look at her. I'm not trying to make no [sic] trouble, but she done [sic] made her point. Miss Leefolt says: "Don't you want to get some tissue and go on out *there* and use it", Aibileen says "Miss Leefolt, I don't have to go right *this second*"[original italics] (Stockett, 2009, p.29). There is an insistence of Miss Leefolt to make Aibileen use the bathroom immediately by using "*now*" regardless of the need of Aibileen, suggests that Miss Leefolt wants to make sure that Aibileen will use it actually and virtually now and that she will not deceive her doing other things. This is indicated by Aibileen when she clarifies that she does not have to go "*this second*". Moreover, Miss Leefolt tells Aibileen: "But when you do, you'll go on back *there* and use that one *now*, I mean . . . only that one, right?" (p.29). The use of "now" again which is considered not to be suitable in this context, indicates the actual desire of Leefolt to make Aibileen as soon as possible use the bathroom. The focus here is on the time and space "in the garage, now, there".

A prime example that shows the working life of African Americans is the one in which Aibileen states

Got to be the worst place in the world, inside a [sic] oven.  
You in here, you either cleaning or you getting cooked . . .  
But I keep my head in that awful place cause I'd rather be  
anywhere sides answering Miss Leefolt's questions.  
(Stockett, 2009, p.11)

Here, deixis of place, time, person and social suggested by Jeffries (2010, p.149) are used. The adverbial structure of place (inside, anywhere), the adverb of place (here), the demonstrative of place (that awful), the personal pronouns "I'm", "I", "I'd" and





finally the social titles (Miss Leefolt, Miss Skeeter). Aibileen, in this extract, does not describe the place she is in “which is usually the kitchen”, but she describes the device she uses to cook and describes it as the worst place not, for example, the worst thing. She elaborates describing the oven she is “inside” and uses the adverb of place “here” asserting what she said earlier. She also describes it as the “worst place” and “that awful place”. Aibileen likes keeping her head in the oven rather than answering Miss Leefolt’s questions. Stockett cares about titling the white characters and not letting herself not giving them their titles even when and where alone. With what was illustrated earlier, it is clear that racism, at that time, was merciless as the help can tolerate anything but not it.

To sum up, the tool of representing time, space and society reveals the ideology of Kathryn Stockett. It can be noticed that the time of the maids is dedicated always to the service of the white families and the space in which black maids spend their time, is always (as noticed in the previously mentioned extracts) the kitchen.

### **3.2. The Known World**

#### **Introduction**

*The Known World* is different from *The Help* in that it focuses not only on the relationship between whites and blacks and how the former consider the latter as the other. It also in that it presents something new; a black slave who becomes later a slave owner and how he deals with his black slaves. It also shows how slavery badly affects both whites and blacks. Additionally, the current sample analysis presents the relationship between whites and blacks and that between black masters and black slaves.

#### **3.2.1 Naming and Describing**

The naming and describing tool of critical stylistics reveals Edward P. Jones in his novel *The Known World*. Jones makes use of nouns and adjectives to make it clear, to the reader, that slavery should be eliminated because of its severity and its devastating social effects. These social effects not only make a gap between the master and the enslaved people but also make a huge gap between the father and his children.

About the impact of slavery on the relation between masters and slaves, Mildred (Henry’s mother) addresses William Robbins (Manchester County’s wealthiest master who owned Henry for many years and later mentors him as a slaveholder), “Mr.” after freedom but before freedom, she addressed him “master”. This is



clarified in the following extract “Please, Mr. Robbins,” Mildred said. Freedom had allowed her not to call him master anymore” (p.20). Linguistically, there is a difference between master and mister. Master is used to referring to a man who has people working for him (especially servants or slaves), or someone skilled. It can also be used as a title for an underage male. But mister is used as a title for an adult male (Grammar.com). Thus, Mildred uses Mr. at the time where she should use master because master here means someone who owns servants and slaves. But being free gives her the right to give him only a title for an adult male, not a title given by a slave to her slave owner. However, the freedom Mildred and Augustus (Henry’s father) get is unauthentic but they try to exploit it even if it is in the least way.

### 3.2.2 Representing Actions/ Events/ States

The Critical Stylistic tool of representing actions/ events and states plays a powerful role in figuring out the physical and psychological effects of the people involved in slavery. This tool also succeeds in uncovering Jones’s ideology and his deep hatred for this system. He discusses the physical power practiced by slaveholders on their slaves.

The physical power practiced by slaveholders is apparent in the following extract. When Moses, Henry’s slave, wanted to continue working while holding the saw, Henry (black slaveowner) told him that “We ain’t workin [sic] no more today”. Henry said, “I said no more, Moses.” But Moses kept arguing “What? But why not?”, and “But we got good light here. We got [sic] good day here, Massa” (Jones, 2003, p.124). Henry’s reaction to what Moses said, this time, was “Henry stepped to him, took the saw and slapped him once, and when the pain begins to set in on Moses’s face, he slapped him again” (Jones, 2003, p.124). Here, the material actions “stepped”, “took” and “slapped” are used as reactions to what Moses suggests. These material actions intention, reflect the power that Henry has over his slave. Here, Henry is the (grammatical subject) or actor and Moses is the (grammatical object) or goal. This represents the semantic roles of both of them through their grammatical roles.

Another obvious example of the physical power performed by slave owners is that when Barnum, a white patroller, takes the side of Augustus proving to Travis that Augustus is a free man,



Travis acts as follows: “Travis leaned over and pushed Barnum and spat at him (Jones, 2003, p.214).” This shows how Travis harms his colleague because he takes the side of the free slave, Augustus. The use of these material physical actions clarifies how Travis always tends to use violence to prove that he has power over others.

### 3.2.3 Equating and Contrasting

The tool of equating and contrasting presents the ideology of Jones in *The Known World*. The tool shows the distinction between living in slavery and living in freedom. It also states the difference between a master and a slave. Thus, the novel makes use of contrastive opposition, comparative opposition as well as manipulating metaphorical equivalence to expose Jones’s hatred to slaveholding.

The contrastive opposition appears a lot in *The Known World*. For example, when Jones wants to distinguish between the life in slavery and that in freedom, he states

Mildred fixed Henry as many of the things . . . Before freedom, she had known only slave food, plenty of fatback and ash cakes and the occasional mouthful of rape or kale. But freedom and the money from their labors spread a better table before them. (Jones, 2003, p.18)

Jones makes a contrastive opposition between two long sentences to give some details of the difference between life in slavery and that after freedom. Jones does so using the fourth part list “slave food”, “plenty of fatback”, “ash cakes” and “and the occasional mouthful of rape or kale” to provide some examples of that slave food. On the other hand, the rest of the sentence is pithy using “a better table” that is packed with meaning.

Moreover, when Henry tells his parents that he will buy someone to work for him, his father Augustus is badly affected by what he hears. Henry told him “Papa, I *ain’t* done [sic] thing I *ain’t* right to. I *ain’t* done *nothing* [sic] *no* white man wouldn’t do” (Jones, 2003, p.138). Here, negation is used by Henry to convince his father that he is doing nothing wrong by buying a slave. This is because Henry is completely convinced of the idea of owning slaves, so he has to defend it using negation more than once. Moreover, he tries not only to convince his father that he is not doing anything wrong but also to compare himself with white men. By this comparison, he considers himself equal to white men in their ability to buy and own slaves. Thus, Henry who was



once a slave wants not only to be a free man but also to be like white people in the regard of owning slaves.

Additionally, Augustus, as indicated earlier, when he knows that Henry will have a slave he expresses his sadness and his anger, he says to Henry “you could not have hurt me more if you had cut off my arms and my legs” (Jones, 2003, p.138). So, Augustus compares his feeling of deep sorrow “using here the mental reaction process “hurt” to that of cutting both his hands and his legs. This conveys how Augustus feels about owning slaves in general whether by a white man or a black one.

### 3.2.4. Exemplifying and Enumerating

The exemplifying and enumerating tool of critical stylistics seems to be confusing in that the reader might find it difficult to distinguish between them. However, pragmatic inferences can help in this regard. The tool of Exemplifying and enumerating detects the difference between the life of slavery and that of freedom and also shows the adverse repercussions of slaveholding.

With regard to exemplifying, Jones (2003, p.17) mentions the difference between the food one can eat in slavery and the food one can eat in freedom

Before freedom, she had known only slave food, plenty of fatback and ash cakes and the occasional mouthful of rape or kale. But freedom and the money from their labors spread a better table before them. So she prepared him a little feast before each visit. Little meat pies, cakes.

This extract gives examples of specific types of food to illustrate how slavery has a bad impact on slaves. There is a contrast here in this extract, as there is an explicit opposition between freedom and slavery. In the case of slavery (before freedom), the narrator provides specific examples of slave food whereas, in the case of freedom, he just states “a better table before them” that makes it open for the reader to imagine the better food for them. Moreover, using “table” gives a broader imagination of various dishes. Additionally, there is a mention of the food presented to Henry “Little meat pies”, “cakes that he could share with his friends through the week”, “the rabbit” to show the best types of food that they have after freedom.

Concerning enumerating, Jones (2003, p.69) as an omniscient narrator speaks about the daily lives of slaves “there were things to be done if the world was to go on. Milking cows, a mule to be shod, eggs collected, a plow to be repaired, cabins to be swept if



more dust and dirt were not to join what was already inside”. Here, Jones enumerates lists of the things that slaves should do in their daily lives. He lists seven things that should be accomplished. This shows how slaves have to work a lot because of the many required things. They need also to work for themselves besides the other stuff.

### 3.2.5 Prioritizing

The Critical Stylistic Approach adopts the conceptual tool of prioritizing to make some sentences more obvious than others. This tool is exploited to reveal the ideology of the text author. *The Known World* employs mainly grammatical transformation, fronting and cleft sentences to show the difficulty of changing slavery. Moreover, it figures out the misery of slaves’ lives.

In Jones’ efforts to eliminate the slavery system, he represents in *The Known World* that not only people but also God want to eradicate it. This is apparent when Jones (2008, p.3) states

The very day Elias was bought by Henry some white people had talked about building a permanent structure for the slave market –. . . . One woman died of pneumonia. But God was generous with his blessings the following fall and each day was perfect for buying and selling slaves and not a soul said anything about constructing a permanent place, so fine was the roof God himself had provided for the market.

Grammatical transformation manifested in choosing passive in (Elias was bought by Henry) puts the focus on the process of buying Elias. This emphasizes what is said earlier about the ideology of Jones. He rejects the idea of buying slaves whether practiced by whites or blacks. Furthermore, the choice of the fronting in “so fine was the roof” reflects what Jones wants to assert that enslaving people is something that God does not support. So, he makes the sky rain and a white woman died. God provides a good roof in order not to construct a fixed place for buying and selling slaves as if God makes the matter of buying and selling slaves a contemporary matter that will end someday.



Likewise, Jones in his novel adopts the idea of refusing the whole system of slavery that is also rejected by God. This is clear in the words of sheriff Skiffington and his wife, Winifred, about having slaves. Jones (2003, p.33) states

The morning after their wedding night Winifred turned to her husband in their bed and told him slavery was not something she wanted in her life. It was not something he wanted either, he said; he and his father has sworn off slavery before they left North Carolina, he reminded his bride.

It cannot be denied here that the priority of speaking is not given to “he said”, “he reminded” and “God has said” but is given to the sentences before them such as the use of the cleft sentence “It was not something he wanted either”, and the use of fronting in “sworn off slavery before they left North Carolina” which assert that Jones is generally and mainly interested in reflecting the most important ideas about how slavery is rejected at that time by both God and people.

### 3.2.6. Negating

The *known World* makes considerable use of syntactic negatives that include adding negative particles to verbs like “didn’t”, “aren’t”, “ain’t” and so on. Moreover, semantic negatives are utilized to reflect Jones’s ideology that asserts that under slavery, no one is secure either a master or a slave. In addition, under slavery, there is no authentic freedom for those free slaves who carry papers that prove their freedom. For instance, when Anderson Frazier asks Elston about owning slaves, Elston answered:

Well, there you are, Mr. Frazier. We are alike in that way. I did not own my family, and you must not tell people that I did . . .” She sighed, and her words seemed to come up through a throat much drier than only seconds before. “We owned slaves. It was what was done, and so that is what we did. (Jones, 2003, p.109)

Using syntactic negation (by adding a negative particle to the verb “did not”) indicates how owning family members as slaves is not welcomed and is also embarrassing for her (as reflected by her hesitation). Fern Elston hates having slaves but at the same time, she has slaves. The matter of having slaves is not enjoyable to her but maybe she needs them to work for her. Thus, Elston’s family cannot be considered as slave masters but slave owners. However, the matter of owning slaves is also something she is not interested in. This emphasizes what Jones previously implied that he hates practicing slavery in general. He makes those



people who do not like owning slaves but, at the same time have slaves, feel a sort of dilemma.

Similarly, this sort of dilemma occurs with Caldonia and her slave Moses. When Moses asked Caldonia to free him,

She withdrew from him and stood up. . . . There were free colored women married to slaves, but they did not have land and slaves. "Please, Moses . . ." . . . "Please, Moses, I don't want to talk about this. Freeing him had been on her mind but she had never put a day and a time to it. (Jones, 2003, pp.324-325)

In this example, both syntactic and semantic negatives are manipulated to show the adversity of both Caldonia and Moses because of the slavery system. The syntactic negatives are "could not", "did not" and "don't" and the semantic negatives are the negative verb "withdrew" and the negative adverb "never". Moses knows well that he has to be free to be a proper husband for her, and Caldonia is afraid of giving Moses freedom in order not to be punished. The slavery system prevents a free woman from being in a close relationship with her slaves. Thus, she is in a dilemma and she cannot be free to do what she wants because she has dark skin.

### 3.2.7 Implying and Assuming

The implying and assuming tool succeeds in detecting Jones's ideology about racism and sexism. This is accomplished by using logical presupposition, existential presupposition and implicature. They all emphasize Jones's disdain for enslavement because of its negative consequences.

After Augustus manages to buy Henry's freedom, he is so delighted when returning home driving his wagon as Jones (2003, p.45) states: "Augustus wasn't driving the wagon very fast because he had his family together again and all time was now spread out before him over the valley and the mountains forever and ever." Using the logical presupposition manifested in the iterative words "again" and "forever and ever" indicates that getting rid of slavery and living in freedom is the thing that Augustus had wished for. He is driving the wagon slowly unlike before freedom because he feels after freeing all his family that the roads, valleys and mountains will always spread out in front of him as "forever and ever" suggests. Now, Augustus fears nothing and can do what he likes either driving quickly or driving slowly. This also reflects Jones' ideology concerning his hatred for the slavery system and how that system corrupts the lives of even freed slaves.



What also proves Jones's hatred of enslaving others and how slavery ruins the family bond, is when Jones (2003, p.22) states Travis even called his children niggers and filthy half-breeds when they and that world got to be too much for him. The census taker/ tanner/ U.S. marshal told Travis that he would count the children as white but he wrote in his report to the federal government in Washington, D.C., that they were slaves, the property of their father.

The manipulation of existential presupposition by choosing noun phrases and the logical presupposition through manipulating factive verbs "knew and thought", reveal the big problem of a white person having black children. They cannot be considered as his children but should be dealt with as his slaves. There is a violation of the maxim of quality "truth" because Travis does not know that the census taker lies to him in order to be frank with the government. This reflects the cruelty of such a regime since it destroys the family bond by breaking the relationship between a father and his children.

### 3.2.8 Hypothesizing

*The Known World* provides examples of modality that help in revealing Jones's ideology. The novel contains modal forms that have epistemic and deontic meanings. The epistemic meaning is manifested in employing verbs like "maybe" and "would certainly". The deontic meaning is expressed in verbs like "should". Both epistemic meanings and deontic meanings expose Jones's wish to eradicate slavery.

Regarding the choice of epistemic modality, Jones states after Henry's death

A black man had owned them, a strange thing for many in that world, and now that he was dead, maybe a white man would buy them. . . No matter what, though, the sun would come upon them tomorrow, followed by the moon, and dogs would chase their tails. (p.61)

Choosing the epistemic modality in "maybe", that expresses the likelihood or the unlikelihood of a specific case, reflects the author's ideology. Here, "maybe" expresses the unlikelihood (medium certainty) of buying slaves by white Americans. The researcher deduces this idea because the novel goes around Jones's hatred of slavery. Thus, he wants it to be eradicated. The epistemic modal verb "would" expresses Jones's medium





certainty towards the continuation of the regime of slavery.

After the death of Henry, Robbins goes to the place where he lives and “raised a hand in greeting to the crowd. The people do not react. Robbins knew something had happened . . . could not know in what way he may have disgraced himself” (p.65). The modal verb “may” carries an epistemic meaning that expresses uncertainty concerning his greeting to other people. He does not need to do so because he is a master. Jones, as an omniscient narrator, justifies the coming and greeting to people as “He remembered now that he was there because a man he had cared about was dead. “Henry, good Henry, was dead” (Jones, 2003, p.65). Thus, it can be inferred that it is not usual for a master to deal in this way with other people but Robbins may have done this because he loved and cared for Henry.

Speaking to her twin brother, Calvin, who suggests that his sister Caldonia can leave the plantation after the death of her husband and goes to the North, Caldonia says “My husband has built something here, and now it is mine and I can’t abandon that for a foreign land” (Jones,2003,p. 291). In this extract, Caldonia uses the modal verb that has epistemic meaning “can” to express her attitude towards owing slaves. Because “can” has many uses such as expressing an ability, permission, request, offer or opportunity. The use of “can’t” here shows that she is not able or allowed to get rid of what she owns as if she is proud of it. Owning slaves at that time was only related to white Americans but her husband managed also to own slaves. So, it is not an easy task for her to abandon this property and go to live in a land where she won’t be able to own slaves and lands. This reflects how she is convinced of the idea of owning slaves and she cannot leave what she has and go to a foreign land.

### **3.2.9. Presenting the Speech and Thoughts of other Participants**

It is indicated by Jeffries (2010, p. 130) that representing others’ speech and thought is manipulative of the ideology of both the author and the reader. Therefore, it can be asserted that this feature represents Edward Jones’s ideology in *The Known World*. It also helps the researcher focus on specific aspects of analysis to uncover Jones’s ideology. Jones uses Direct Speech (DS) as it is more reliable than any other indirect speech. It introduces what is said on the tongue of the speaker. Furthermore, he uses Free Indirect Speech (FIS) that has no reporting as in (it wasn’t something he wanted, either, he said). The direct speech gets the



reader involved in the situation while the free indirect speech represents the opinion of the narrator.

For example, after Augustus punished his son, Henry, for coming late to see his parents who were waiting for him, Robbins tells Mildred and Augustus: “No more visits for a month,” he said, . . . “Please, Mr. Robbins,” Mildred said. Freedom had allowed her not to call him master anymore. “We come all this way” (Jones, 2003, p.20).

There are many uses of direct speech, in this extract, to reflect what the people involved actually say. Here, Jones as an omniscient narrator does not want to intervene by reporting what is said. He puts the words on the tongue of the characters to make the readers imagine the situation. Jones also wants to show how Robbins has power over Augustus and Mildred despite being free slaves. So, he makes Mildred beg Robbins to let her see her son. This emphasizes the cruelty of enslaving others because the free slaves will be dealt as slaves.

The following example includes both Narrator’s Report of Speech and Indirect Speech. Jones (2003, p.33) states “The morning after their wedding night Winifred turned to her husband in their bed and told him slavery was not something she wanted in her life. It was not something he wanted either, he said”. There is a use of the Narrator’s Report of Speech (NRS) in “he told” and “God has said” which expresses opinions and gives truth. Moreover, the choice of Free Indirect Speech (FIS) as in “he said, and “has said”, that depends on the verbalization processes, is suitable for the situation under discussion. The narrator reports what they say which suggests that Jones may not believe in what they say because Winifred and Skiffington accept the enslaved girl presented to them as a wedding present. Thus, he does not use Direct Speech as it is considered to be more reliable.

In conclusion, *The Known World* reflects Jones’s ideology in his refusal of slavery. This tool also helps the researcher focus on specific aspects of analysis to uncover Jones’s ideology. Jones often uses Direct Speech as it is more reliable than any other indirect speech. It introduces what is actually said on the tongue of the speaker. Moreover, the tool of presenting others’ speech and thoughts asserts the cruelty of enslaving others.

### **3.2.10 Representing Time, Space and Society**

This feature of representing time, space and society is effective in viewing Jones’s viewpoint about slavery. It employs adverbs of place, verb tenses, time adverbials, personal pronouns and social



titles to describe the miserable life of slaves and the discrimination between white and black Americans. For instance, talking about the boundaries between the people with white skin and those with black skin, Jones as an omniscient narrator states “the railroad tracks said very clearly to the natives: “All Negroes over here and all the white people over there” (Jones, 2003, p.109). The adverbs of place “here” and “there” show the discrimination existing between both of them as they cannot be together in the same area and they have to be separated.

Verb tenses appear clearly in the following example, after Robbins watches Henry playing with Moses, Robbins says, not looking at him but out to the other side of the road,

the law will protect you as a master to your slave, and it will not flinch when it protects you. . . . But the law expects you to know what is master and what is [sic] slave. . . . The law will come to you and stand behind you. But if you roll around and be a playmate to your property, . . . , the law will come to you still, but it will not come with the full heart . . . You will have failed in your part of the bargain. You will have pointed to the line that separates you from your property and told your property that the line does not matter”. (Jones, 2003, p. 123)

Focusing on that extract from the novel to represent the time, space and society tool, it is clear that Jones (in the words of William Robbins) succeeds in portraying the world of a master, whether black or white. There is much use of the simple future, future perfect, and present simple tenses as well as the conditional “If”. Moreover, the personal pronoun “you” is used to suit this situation in which Robbins uses advice. The simple future tense is used here for prediction and that prediction is based on the personal judgment of Robbins. The conditional “If” is used here as a threat to warn Henry of the consequences of being a playmate to his slave. The simple present tense expresses facts like “the line that separates you from your property”. This means that there is actually a line between a master and a slave. Additionally, stating “it does no matter if you are not much more [sic] darker than your slave”, means that the color is not a big problem if you are a master. The future perfect tense in “you will have failed” and “you will have pointed” refer to actions that will be completed sometime later than now.

Furthermore, when Celeste was tired because of her pregnancy, she told her husband Elias about that. Elias told her not to work but she told him she could make it.



Everyone was in the lane and Moses opened the cabin door wanting to know why Elias and his family were lingering. . . . "I want you out in them [sic] fields long with everybody else," Moses said. He took Celeste by the arm. "Now wait here," Elias shouted . . . "Don't touch my wife. Moses. I done [sic] told you she ain't got it in her today. I'll do her share, . . . I done told you she ain't got it in her. Let her be." (Jones, 2003, pp.325-326)

Time adverbials like (now, today, nighttime, all the time) suggest that at that moment in time, Celeste is very sick because of her pregnancy. Thus, it is not reasonable to make her work at that time but Moses, acting as a master, doesn't feel the necessity of making Celeste have a rest. He acts as a tough master just giving orders without putting in his attention any other considerations. Moreover, many personal pronouns like "I", "she", "me", and "we" are used because of the conversation between both Moses and Elias. Everyone tries to prove that he is right in what he demands. This indicates that under this slavery system, there are no humane considerations towards anyone as this slavery regime has no mercy. Thus, there is no benefit from arguing concerning these matters.

Finally, *The Known World* reflects the ideology of Edward P. Jones as illustrated in his representation of the Time, Space and Society tool. Jones uses the adverbs of place like (here) and (there) to demonstrate the barriers between Whites and Blacks. The verb tenses used in the novel also represent his ideology clearly. The simple present tenses reveal the real difference between Whites and Blacks. The simple future tense shows the dire consequences of the slavery system. Moreover, the adverbs of time and place as in "perfect darkness" and "to the cabin" and the prepositional structure "up and down the road" and "to or from the mansion" reveal the suffering of those living in slavery and those who are free from slavery.

#### 4. Conclusion

The current study has focused on reflecting the ideology of both Kathryn Stockett in her novel *The Help* and Edward P. Jones in his novel *The Known World*. The study adopts the critical stylistic approach by Lesley Jeffries in her (2010) book entitled *Critical Stylistics: The Power of English* to the analysis of the two novels to reveal their ideologies. The analysis reveals the



ideology of both Stockett and Jones in their attempts to reflect the effect of racism and slavery on African-Americans. Stockett, as being a white woman writing in the voice of black maids, tried to show how they were affected by the racist society that looks down on blacks in general and black maids in particular. She begins to describe the life of those maids inside and outside the homes of white people. She devotes chapters in the novel for Aibileen and Minny, the two black maids and also devotes chapters narrated by Skeeter; the white woman that resembles the character of the author herself.

What seems to be clear for the reader is that Skeeter talked a lot about her life while describing events in detail instead of focusing on the real sorrow faced by the community of the people with black skin color at that time. Moreover, Stockett pays great attention to the misrepresentation of men in the novel either black or white while focusing mainly on misrepresenting black men. This is so clear in the case of Leroy, Minny's husband, who used to beat his wife for no reason and exploit her to give him money. This agrees with what Pedersen (2014, pp197-199) that the white male characters are represented as kind-hearted and benevolent whereas black men were represented as alcoholic, violent, and abusive. In addition, this feminist attitude of Skeeter appears clearly in her relationship with the man who wants to propose to her. He broke up with her when he knew about her book "The Help". He was not support of her and clarified that she is tackling a controversial topic. Furthermore, Skeeter, in this novel, focuses mainly on the book "The Help" that she is writing about the life of black maids in white families as a way to achieve her success as a writer. However, in the novel, Stockett asserts this sort of racism by making a comparison between Aibileen and a cockroach and some other examples provided in chapter three that prove that.

Edward Jones in *The Known World* seems to have a different viewpoint from that of Stockett. He tries to reveal the bad side of slavery whether it is practiced by a white master or a black master and this is reflected clearly in the novel. He tackles an innovative topic in which a slave becomes a slave owner (Henry). The main issue here is that when William Robbins (the white master) saw Henry playing with his slave, Moses, he blamed him and gave him a list of advice, and showed him the consequences that might happen to him if he continued in this way with his slaves. Jones does not tackle slavery from the side of white masters and he does not focus mainly on color, he is interested in



showing and proving that slavery ruins anything, anyone, and any society.

It cannot be denied that despite Jones' empowerment of women as indicated in the interview with HarperCollins when he was asked about the role of women in *The Known World*, he asserts that he appreciates them. (He may have, to a small extent, a sexist attitude. Undoubtedly, Jones is not like Stockett in her feminist attitude. Stockett's feminist attitude is so evident.

Regarding the research questions mentioned before and in connection with the findings of the data analysis and its discussion, the researcher draws conclusions that can be summarized in the following statements:

1. *The Known World* reflects the ideology of Edward P. Jones as an African American who does not welcome slavery either by a white or a black master. This is reflected clearly in the novel as, under slavery, everything and everyone can be doomed.
2. Jones in *The Known World* empowers women and makes them have great roles in continuing the responsibilities of men and learn people, but at the same time, he also has a sexist attitude as he makes Caldonia made love to Moses after the death of her husband and also makes a woman (Alice) an insane.
3. *The Help* reflects the ideology of Stockett in that she is white and tackles the topic of racism from her perspective. She, indeed, gives voice to the people with black skin color but at the same time focuses mainly and greatly on herself and devotes chapter after chapter discussing her issues and her book about the maids with black skin as if she wants to make the people see her success in writing that kind of book rather than focusing greatly on the real misery those black maids experience.
4. Stockett in *The Help* has a paramount feminist attitude as she makes the novel narrated by three women, this is because she writes about the maids with black skin who work in the white households, as well as she depicts men badly.
5. The critical stylistic approach depicts the violence of racism in *The Help* and the consequences of slavery in *The Known World*. However, this depiction was more successful in *The Known world* than in *The Help*.
6. There is a clear difference between the style of narration of Stockett and that of Jones in that Stockett's style is clear and simple but it includes many details about the life of Skeeter herself. Jones's style of narration in *The Known World* is very difficult in a way that makes reading the novel a challenge. It



includes incidents that go back and forth in time while tackling the lives of its great number of characters as they are about 74 characters.

## References

- Fowler, R., Hodge, B., Kress, G. Trew, T. (1979). *Language and control*. Routledge & Kegan Paul
- Harris, M. (2003). *The Known World*.  
<http://ew.com/article/2003/08/22/known-world>
- Jeffries, L. (2010). *Critical Stylistics: The power of English*. Palgrave Macmillan
- Jones, E.P. (2003). *The Known World*. Perfect bound Harpercollins
- Meibom, J. (2014). From a novel to the exploration of social issues:  
*The Help* by Kathryn Stockett. [http://www.auguste-piccard.ch/pages/TM\\_PDF/TM2014/TM2014Meibom.pdf](http://www.auguste-piccard.ch/pages/TM_PDF/TM2014/TM2014Meibom.pdf)
- Norgaard, N., Busse, B. & Montord, R. (2010). *Key Terms in Stylistics*. www.Continuumbook.com
- Simpson, P. (2004). *Stylistics: A resource book for students*. Routledge
- Stockett, K. (2009). *The Help*. Penguin Group
- Sparling, D. (2001). *The uses of history: some thoughts on historical fiction*. <http://hdl.handle.net/11222digilib/104465>
- Ursin, R. A. (2007). *Slavery as a site of memory: Interracial intersubjectivity in the historical novels of Sherley Anne Williams, Caryl Phillips, and Edward P. Jones* (order No.3406610). Available from ProQuest Dissertations & Theses Global. <https://search.proquest.com/27635661>

## الخدمة والعالم المرئي: مدخل أسلوبى نقدي

أسماء السيد محمد الشحيمي

مدرس مساعد بقسم اللغة الانجليزية (تخصص لغويات إنجليزية) بكلية التربية جامعة دمنهور

أ.د محمد سعيد نجم

أستاذ الدراسات اللغوية المتفرغ، كلية الآداب \_ جامعة طنطا

الأستاذ الدكتور عبد الجواد النادي

أستاذ الأدب الإنجليزي، كلية الآداب \_ جامعة طنطا

### المستخلص:

إن المدخل الأسلوبى النقدي الذي اقترحته ليسلي جيفيرز في كتابها الصادر عام ٢٠١٠ شكل جزءاً شديداً الأهمية في الدراسات اللغوية النقدية والذي تمكنت فيه جيفيرز من سد الفجوة الموجودة في التحليل النقدي للخطاب الذي ظهر في أواخر الثمانينيات. حيث قامت جيفيرز بوضع مجموعة محددة من أدوات التحليل يستطيع الباحث في مجال معين أن يستخدمها في تحليل أى نص سواء كان هذا النص أدبياً أو غير ذلك.

من هنا جاءت أهمية استخدام هذا المنهج للكشف عن نجاعته من جهة ولسبر أغوار النصوص الأدبية من جهة أخرى. وقد ركزت القول على روايتين هما: "الخدمة" لكاترين ستوكيت و"العالم المرئي" لإدوارد جونز. وقد تم اختيار هاتين الروايتين لتناولهما موضوعي العنصرية والعبودية من وجهة نظر كاتبة ذات بشرة بيضاء (ستوكيت) وكاتب ذو بشرة سمراء (جونز). بالإضافة إلى عرض الاتجاه النسوي بوضوح في رواية "الخدمة". وتهدف الدراسة إلى الإجابة عن الأسئلة التالية:

١. كيف استطاع مؤلفي "الخدمة" و"العالم المرئي" أن يعكسا أيديولوجياتهما فيما يتعلق بالعبودية والعنصرية؟

٢. كيف جسد المنهج الأسلوبى النقدي عنف العنصرية والعبودية في روايتي "الخدمة" و"العالم المرئي" على التوالي؟

٣. كيف وضح المنهج الأسلوبى النقدي بين طريقة السرد الخاصة بكاترين ستوكيت وتلك الخاصة بإدوارد جونز عن العبودية والعنصرية؟ ولقد توصلت الدراسة إلى النتائج الآتية:

١. تعكس رواية "العالم المرئي" أيديولوجية إدوارد جونز كأمرئى أفريقي يرفض ممارسة العبودية من قبل أى سيد أبيض كان أو أسمر البشرة وقد اتضح ذلك جلياً في روايته حيث أكد أن المجتمع الذي تمارس فيه العبودية مجتمع محكوم عليه بالسقوط.





٢. قام إدوارد جونز في روايته بدعم المرأة بقوة وجعلها تتحمل مسؤوليات جمة ولكن في الوقت نفسه لوحظ أنه إلى حد ما يحمل إتجاهها ذكوريا حيث جعل السيدة كالدونيا تخون زوجها بعد موته وجعل أليس سيدة مصابة بالجنون هي من استطاعت أن تحصل على حريتها لكونها كذلك.

٣. تعكس رواية "الخادمة" أيديولوجية كاثرين ستوكيت كإمرأة ذات بشرة بيضاء تتحدث عن موضوع العنصرية من وجهه نظرها. هي حقا أعطت صوتا للخادמות ذوات البشرة السمراء ولكنها في الوقت ذاته ركزت بصورة كبيرة على ذاتها متحدثه في فصل يلي الآخر عن حياتها الشخصية ورغبتها العارمة في نشر كتاب لها يحقق نجاحا كبيرا ولم تهتم لعرض شتى أنواع الاضطهاد الذي تعرضت له ذوات البشرة السمراء في القرن الثامن عشر.

٤. إتضح جليا في رواية "الخادمة" أن ستوكيت تحمل اتجاها نسويا لا يمكن إنكاره حيث جسدت الرجال عامة بصورة سيئة وخاصة الرجال ذوي البشرة السمراء.

٥. تمكن المنهج الأسلوبى النقدي من تجسيد عنف العنصرية في رواية "الخادمة" وعاقبة ممارسة العبودية في رواية "العالم المرئي" ولكن اتضح ذلك أكثر في رواية "العالم المرئي".

٦. يوجد اختلافا واضحا بين طريقة السرد الخاصة بـستوكيت وتلك الخاصة بإدوارد جونز حيث إن طريقة ستوكيت في السرد تبدو بسيطة وواضحة ولكنها تشمل العديد من التفاصيل. أما طريقة السرد الخاصة بجونز تبدو شديدة الصعوبة وتجعل قراءة الرواية ومعرفة جميع ما فيها تحديا صعبا حيث تنتقل الأحداث ذهابا وإيابا وليس في إتجاه خطي واضح وتشمل أيضا العديد من الشخصيات (حوالي ٧٤) شخصا.

**الكلمات الإفتاحية:** الأسلوبية النقدية، الخادمة،العالم المرئي،كاثرين ستوكيت، إدوارد جونز