

**Social Satirical Power of Verbs in Paul Beatty's “The
Sellout”: A Stylistic Analysis**

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Abstract:

This study reveals a linguistic stylistic analysis for Paul Beatty's novel *The Sellout* through using Leech's linguistic checklist. The study embodies two chief goals; a linguistic goal that depends on applying Leech's Linguistic checklist on the entire novel by utilizing its different categories and a literary aim that relies on exposing the issue of racial segregation in the American society between the Whites and the Blacks. The proficiency in a writing style that Beatty displays in his novel is embodied evidently via this study.

Key Words: Leech's linguistic checklist, lexical categories, verbs, stylistics, social satire, racial segregation, racism, slavery, the Blacks and the Whites in America, Paul Beatty

Introduction

Paul Beatty is an African-American writer who won the Man Booker Prize for his novel *The Sellout*. He is considered the first American writer that won such a prize. Beatty discusses a very important issue which faces the American society in his text world.

Beatty prefers to be called a Black than to be called an African- American writer. He was born in West Los Angeles, where he faced many troubles and hardships in his neighborhood as Whites were nearly about 80 % of its population. This neighborhood



treated Beatty and his family in a tough way that resulted in Beatty's depression and his family's deep sorrow. Los Angeles itself was teeming with white gangs that hardened Beatty's life and forced him to leave Los Angeles and move to Boston. One of these gangs appeared in Beatty's novel *The White Boy Shuffle* that revealed Los Angeles as a place full of gangs ((Beatty, 2013) see also, Alter, 2016; Burguete, 2016; Kite, 2016 & Rahim, 2016).)

Paul Beatty's *The Sellout* is an African-American novel. It is a satire on racism in the United States. The book speaks about a black narrator (symbolizing the writer), who does not have a name. He lives in Dickens, California. He was born for a sociology professor single father who sees him as a social experiment rather than a son. For example, he speaks about the narrator's small bed that has a toy police car and Richard Nixon campaign buttons while they are firing a gun and shouting "*Nigger, go back to Africa!*" (Beatty, 2015, p. 29). At this point, the narrator's father noticed racism surrounding him. Therefore, he decides to send his son back to his home school rather than to let him learn in white-run public schools. In spite of his father's justification for racism, the narrator believes that there is no real common racism anymore. Now, the narrator is coming to the Supreme Court on charges of slaveholding and re-establishing segregation. The narrator tells the Supreme Court the reasons why he has come (Beatty, 2016).



Objectives

The objective of the research is to establish a stylistic analysis that deals with the style of Paul Beatty in *The Sellout*. The research aims to evince the mastery of the language usage by utilizing Geoffrey Leech's methodology of stylistic analysis, concentrating on the power of verb usage. The research symbolizes this methodology to highlight the figurative language and the stylistic devices used in Paul Beatty's novel to epitomize the satiric tone.

The treatment of social satire

The ancient Romans practice and produce the first definition of satire. It was a literal style of "*Satura*." Our current word "satire" is derived from this Latin word. Conversely, the word "*Satura*" has a different meaning in ancient Roman than it is now. *Satura* may have the meaning of moderate lectures than criticizing the society itself. It is not prepared to produce any social change or to be obvious for all as with satire in our modern age.

Today, satire can be considered as a strong art, which has the ability to indicate the inabilities in certain human behavior and social problems and issues. Satire also has the aptitude to protect its inventor from the responsibility of being criticized due to the implied meanings of the satire. Therefore, satire has the ability to be a very strong tool



for the dissenters in hard or unfair social and political times (LeBoeuf, 2007, p. 3). According to Test (1991, p. 12), satire can easily be shown and expressed by any human beings, but it is strongly developed by individuals presenting it in unique ways. The efficiency or the talent can unleash itself in a mimic children rhyme, an imitative office note, a mimic film style, through some arts like graffiti, poetry or novels, a mimic opera, or even in newspaper caricatures: apparently in an everlasting number of ways. This talent in its apparent core can be shown in other expressions or acts in distinct combined ways including (a) aggression, (b) play, (c) laughter, and (d) judgment.

Referring to Frank Palmeri(2003), Professor of English at the University of Miami, who states that a Satiric novel goes indirectly through a satiric change of celebrated shapes, found discourses, and ideological declarations. Canadian commentator Rex Murphy (2003) points out that “the term “satire” is thrown around too kindly these days, as we use it as a simple fun with anyone we want to mock.” According to Hornby (2000, p. 112), “satire can be the method of criticizing a person or the establishment that uses the fun to show its points of weakness and the different issues or problems. Wit or irony can be employed by satire in literature like prose or verse to express the weakness or the crap of humans.” Relating to Abram (1981, p. 167), “satire is a literary art of drama which participates a certain subject through making it fun and calling



towards its aim of entertainment, scorn or anger.”Iwuchuwku,(2009, p. 20) shared with Abram his opinion about satire and said, “Any literary work which raises the society to irony or shows the points of weakness or crap of an idea with relating to the entertainment or disrespect is called satire.”

Background of Stylistics

The terms "literary linguistics" and "literary stylistics" were represented to label different activities for studying novels, which were treated within some British and American universities. There was a basic part of literary studies that had been done from a linguistic point of view, which was published in the articles a long time ago in *Language and literature* in 2001 that was caring about the issue of literary dialect. The issue was the reflection of non-standard types that represented the African- American English. “*The Text and Beyond. Essays in Literary Linguistics,*” which was written by Bernstein(1995), gave us fifteen articles to tell us that “linguistic aims to literature could exceed beyond the text to all those things outside it, which gave a share to our understanding of language: history, culture, politics, social context” (p. xi)

The relations between linguistics and literature, from the theoretical and practical point of view, are discussed in handbooks like(Pratt & Traugott, 1980) and in the biggest research done under the title of stylistics, as in(Wright & Hope, 1996) and (Simpson, 2004). The feedbacks on literary texts in English cannot be illustrated with



texts in Spanish. All these activities give a strong evidence of different active specialists who have worked on linguistics and literary studies, depending on the issues of syntax, semantics, discourse analysis, corpus linguistics, pragmatics, and translation theory. Literary linguistics cannot be considered as a group of invented agreements or graphs, but an important way of checking texts with certain norms that give different results. It is a point of view for asking questions on how the language of the text takes part in creating certain effects.

Literary studies realize the text as a form of communication and art. They struggle with the text's style, period, and writer. Literary and linguistic studies mainly concentrate on the elements of language: the sounds, words, sentence structures, and the meaning of linguistic units. They also examine how language is acquired, used, and can be adequate for certain purposes. "The aim of the majority of stylistics was not to discuss the recognized characteristics for their own purpose, but for showing their practical meaning for the explanation of the text; or to relate literary effects to linguistic 'causes' where were felt to be relevant" (Missikova, 2003).

The stylistic theory of Leech and Short

By the appearance of the first volumes of the *English Language Series*, the evolution between linguistic and literary studies appeared, through the anthropological structuralism. Loads of critics have tried to work hard on examining language. At the



same time, linguists have developed more interest in literature. Now, linguists certainly make critical analyses that participate directly to literary explanation and evaluation. In this revolution, Geoffrey Leech (1981) has played an essential role through one of the earlier of those series. In *Style in fiction*, Leech collaboration with his friend Mick Short could approximately achieve the mixing role of linguist and critic. The authors dealt with the *prose fiction's field* in their introduction. However, many linguists have, recently, enlarged their field that deals with 'beyond the sentence' (p. X).

Moreover, the practical purpose of linguistic description is used for analyzing a prose text's style. Besides, a set of linguistic categories is explained to those who have the main basis of knowledge for dealing with the English language; whether they concern with a literary or non-literary context. However, one of the most important areas that may result in some problems is grammar, but Leech deals with it in his list using a hightechnique. Another area is the use of traditional poetic terms as ('metaphor', 'metonymy', 'onomatopoeia', etc.). Many of these terms already exist in literary studies. Hence, Leech (1981) implies a linguistic method to deal with such phenomena(p. 77).

Each step of this style's analysis tries to find the artistic concepts related to the writer's option of such a language. For those purposes, all authors and all contexts have distinctive characteristics. Thus, the qualities that get our attention in one context may



not surely be essential in another context by the same or different writer. There is no faultless style for choosing what can be noteworthy. We must keep ourselves conscious of the context of the entire text's artistic features, and the type of linguistic detail that copes with the entire text itself. On the contrary, it is helpful to own a checklist of qualities, which may or may not be obvious in a particular text. The main objective of the list is mainly heuristic, which gives the chance to gather data on a just methodical base. It is not comprehensive but it is a list of categories, which is probably to gather data with stylistic relevance. The stylistic significance that combines with linguistic data must be put in mind at present (Leech & Short, 1981, pp. 60-61).

A checklist of linguistic and stylistic categories

The classifications are given through four main titles: *lexical categories* (nouns, adjectives, verbs, & adverbs), *grammatical categories* (sentence types, sentence complexity, & clause structure), *figures of speech* (grammatical and lexical, phonological schemes and tropes), and *cohesion and context*. Yet, semantic categories are not presented independently, as it can be easier to reach these categories through other classifications. For instance, lexical categories can be used to find out how the chosen words include different kinds of meaning. Since the list is heuristic, there is no contradiction in mixing these categories with it. It is natural that these kinds will interfere; therefore, the same characteristic can be realized under several



headings (Leech & Short, 1981, p. 61). According to the present research, verbs are the core that will be analyzed in details as follows.

The analysis of verb in Paul Beatty's *The Sellout*

In this item of the lexical category, some comments are given in detail about *verbs* as Leech mentioned in his book (1981, p. 62). Leech points to certain types of verbs that are stative, dynamic, transitive, and intransitive verbs. These types are explained in detail as follows.

1. Stative and Dynamic verbs:

English verbs can be classified into two main categories: stative and dynamic verbs. Actions we can catch are usually described by dynamic verbs (Simpson J. , 1989). *Stative verbs* usually point to a state or condition that is not changing or likely to change. Beatty, in his novel *The Sellout*, uses many of these verbs to uncover the idea of racism in his text world. Some of these verbs are repeated many times as follows.

1.1 Stative verbs:

Usually, stative verbs indicate a state or condition that is quite static or unchanging. The following table represents some of the stative verbs that are repeated multiple times through Beatty's novel.



1.1.1 An Example of *love*: (27 stative verbs)¹

“Where I, his gangly, absentminded black lab rat was homeschooled in strict accordance with Piaget’s theory of cognitive development. I wasn’t [sic] fed; I was presented with lukewarm appetitive stimuli. I wasn’t [sic] punished, but broken of my unconditioned reflexes. I wasn’t [sic] **loved**, [bold added] but brought up in an atmosphere of calculated intimacy and intense levels of commitment.” (Beatty, 2015, p. 27)

The narrator expresses the bad circumstances that he lives during his life as a black man. He is considered a lab rat that is used for experiments, as it has no value. He is not loved as a young child in his broken home. Between his parents, there is no amity nor cohabitation. This shattered life is the result of the racism that surrounds them as Blacks and leads them to a troubled family life.

1.1.2 An Example of *hate*: (11 stative verbs)²

“Maybe we don’t [sic] need a motto. How many times have I heard someone say, “Nigger, you know me, my motto is...”? If I were smart, I’d [sic] put my Latin to use. Charge ten dollars a word. Fifteen if they aren’t [sic] from the neighborhood or want me to translate “Don’t [sic] **hate** the player, **hate** the game.”(Beatty, 2015, p. 12; bold added)

¹The place of repetition (pp.): (12, 27{2times}, 42, 60{2times}, 72{2times}, 79, 90, 107, 115, 118, 119, 130, 143, 145, 149, 169, 212, 221, 225, 226, 228, 241, 259, 260)

²The place of repetition (pp.): (11, 12{2times}, 17, 60, 140, 175, 182, 188, 204, 271)



Beatty tries to affirm that the Blacks do not need fake slogans that make them calm, while the main issue still exists. Ironically, the narrator, himself, is not smart enough to make use of his language to earn money. The narrator, as a black one, should not hate the Whites, but he has to hate the principal of segregation itself because it is the main problem between the Blacks and the Whites.

1.1.3 An example of *see*:(100 stative verbs)¹

“I thought his death was a trick. Another one of his elaborate schemes to educate me on the plight of the black race and to inspire me to make something of myself, I half expected him to get up, brush himself off, and say, “**See**, [bold added] nigger, if this could happen to the world’s smartest black man, just imagine what could happen to your dumb ass. Just because racism is dead don’t [sic] mean they still don’t [sic] shoot niggers on sight.”(Beatty, 2015, p. 43)

The narrator speaks about the death of his father imagining that his father death is just a trick to teach him an important lesson in his life. He imagines that his father is still alive, and he is going to get up and look at him again. Beatty wants to convey a strong message that the racism will not die in *The Sellout*. Yet, Beatty cannot deny the fact that Blacks can be shot easily in front of the others with no sense of mercy.

¹The place of repetition (pp.): (4, 6, 11{2times}, 16, 20, 22, 30, 31, 33, 43{2times}, 49, 53, 50, 70, 79, 80{3times}, 81, 83, 85, 87, 88, 101{2times}, 103, 104, 108, 114, 118{2times}, 120, 121, 122, 125, 128, 132, 137, 138{2times}, 139{4times}, 140, 141, 142, 146, 158, 160, 164, 172{2times}, 179, 181, 182, 183, 184, 186, 187, 188{2times}, 195, 196, 206, 209, 212, 213, 214{2times}, 216, 221, 229{2times}, 234, 238{2times}, 239, 241{2times}, 242, 243, 244, 245, 251, 253, 254, 259, 260{2times}, 261, 263, 266{2times}, 270{2times}, 283)



1.1.4 An Example of *hear*:(23 stative verbs)¹

“I’m [sic] high as hell, but not high enough not to know that race is hard to “talk about” because it’s hard to talk about. The prevalence of child abuse in this country is hard to talk about, too, but you never **hear** [bold added] people complaining about it. They just don’t [sic] talk about it.” (Beatty, 2015, p. 273)

Beatty affirms the idea of the Blacks submission under the racial segregation in the text. Even though the Black reaches a high rank or position, he cannot talk about his civil rights. No Blacks are allowed to talk about the mistreatment of Black children. One cannot even hear about a black complaining about this matter, they stay silent and do not talk because they are not allowed to talk or have the permission to express themselves.

1.2 Dynamic verbs:

Dynamic verbs have many types, but most of them discuss actions or occasions that can start and end (Simpson J. , 1989).The following table contains some of the dynamic verbs, which are repeated many times through Beatty’s novel.

1.2.1An Example of *eat*: (14dynamic verbs)²

¹The place of repetition (pp.):(7, 20, 22, 31, 47, 70, 100, 101, 130, 136{2times}, 167, 185, 193, 196, 219, 220, 222, 235 {2times}, 239, 273, 281)

²The place of repetition (pp.):(11, 53, 55 {3times}, 70, 73, 97, 125, 143, 158, 172, 188, 240)



“When you grow up on a farm in the middle of the ghetto, you come to see that what your father always told you during morning chores was true: People **eat** [bold added] the shit you shovel them. That like the pigs, we all have our heads in the trough. While the hogs don’t [sic] believe in God, the American dream, or the pen being [sic] mightier than the sword, they do believe in the feed in the same desperate way we believe in the Sunday paper, the Bible, black urban radio, and hot sauce.”(Beatty, 2015, p. 53)

Beatty portrays and reflects the humiliation that the Blacks live. He speaks about the Blacks who live on farms like pigs, which eat human waste. The Blacks eat anything left from the Whites. In *The Sellout*, the Blacks are like hogs, they only care in food and the way of feeding. Moreover, the Blacks believe only in the Bible, the Sunday paper, and the black urban radio rather than thinking of any freedom or a good life. The racial segregation that they face causes them to live in a big silence.

1.2.2 An Example of *go*: (140 dynamic verbs)¹

¹The place of repetition (pp.): (6{2times}, 9, 10, 11, 14, 15, 17, 18, 19, 21, 29, 33, 35, 36, 40, 45, 48, 49, 51, 53{4times}, 54, 55, 57, 61, 63, 66, 73, 79, 81, 86, 90, 95{2times}, 98, 100, 102, 103{3times}, 116{4times}, 117, 119{2times}, 120{3times}, 121, 122, 125, 126, 129, 130, 134, 136, 138, 141, 150, 155, 156{2times}, 160{2times}, 161, 162, 163{2times}, 168{2times}, 169, 171{3times}, 173, 175, 176, 177, 180, 184{2times}, 185, 187, 188{2times}, 189, 192, 193{2times}, 196, 203, 204, 206, 207, 208, 209, 212, 214, 216{2times}, 217{2times}, 218, 222, 228, 229{3times}, 230, 235, 241, 244, 247, 254, 256, 257, 263, 266, 270, 271, 272, 276, 279, 280{2times}, 281{2times}, 282{2times}, 283{4times}, 284{2times}, 287)



“Allegations that in summation accused me of everything from desecration of the Homeland to conspiracy to upset the apple cart just when things were **going** [bold added] so well. Dumbfounded, I stood before the court, trying to figure out if there was a state of being between “guilty” and “innocent.” Why were those my only alternatives? I thought. Why couldn’t [sic] I be [sic] “neither” or “both”?” (Beatty, 2015, p. 15)

The previous scene is at the court, where he faces the crimes of violating the stability of America. On the one hand, the judge considers the trial as something obvious, which threatens America as a whole. On the other hand, the black one, who comes to complain about the segregation, considers rights as a self-evident and its value did not need to be demonstrated. The narrator tries to find another status between guilty and innocent. He, as a black man, has no choice either a guilty or an innocent man. He attempts to find any space of freedom to express his opinions and thoughts, but the court does not give him any chance. This situation with the Blacks reveals the issue of racism inside *The Sellout*.

1.2.3 An Example of *read*: (50dynamicverbs)¹

“My crimes aren’t listed on the answering machine. At the arraignment in district court right before the judge asked me to enter a plea, he **read** [bold added] the

¹The place of repetition (pp.):(3, 4, 12, 13{2times}, 15, 31{2times}, 32{4times}, 37, 71, 74, 75{2times}, 82{2times}, 87, 90, 94, 98, 123, 129, 133{4times}, 134{3times}, 156, 172, 173, 203, 208, 215{2times}, 217, 222, 229, 236{2times}, 251, 253, 274, 284, 286, 292)



list of felonious charges against me” (Beatty, 2015, p. 15). In the previous quotation, the narrator struggles for his innocence, as his crimes do not already exist in the court. He comes to the court to complain about racism and racial segregation. Yet, he is called to enter the courtroom and finds the judge reading a list of criminal charges against him as a proof of the injustice law against the Blacks. The Blacks are not allowed to enter the court and justify their civil rights against the Whites. Therefore, they are subjected to be illegally accused of malicious charges, which turn out to be guilty in front of the law.

1.2.4 An Example of *write*: (10dynamic verbs)¹

“That’s [sic] because if I ever were to be offended, I wouldn’t [sic] know what to do. If I’m [sic] sad, I cry. If I’m [sic] happy, I laugh. If I’m [sic] offended, what do I do, state in a clear and sober voice that I’m offended, then walk away in a huff so that I can **write** [bold added] a letter to the mayor?” “You’re a sick fuck, and those damn signs you made have fucking set black people back five hundred years.”(Beatty, 2015, p. 130)

The narrator represents the identity issues that the black suffer from abuse and segregation. According to the Blacks, if they are sad, they cry; if they are happy, they laugh. Yet, if they are offended, they do not know what to do. The only thing that they can do is writing, which is the way that expresses their feelings and thoughts without

¹The place of repetition (pp.):(11, 44, 48 {2times} , 82, 130, 249, 259, 263, 274)



confrontation with others. If the Blacks raise the slogans and mottos hoping to change anything, they pull themselves back hundreds of years.

2. Transitive and Intransitive verbs:

2.1 Transitive verbs

Transitive verbs are used with an object as a noun, phrase, or pronoun, which signify the person or thing. Therefore, transitive verbs influence the receiver of the action. Some transitive verbs require a direct object and an indirect object. Beatty utilizes, in *The Sellout*, many of these verbs to reflect the idea of racism in his text world. Some of these verbs are repeated many times as follows in the following table.

2.1.1 An Example of *give*: (47 transitive verbs)¹

“This may be hard to believe, coming from a black man, but I’ve [sic] never stolen anything. Never cheated on my taxes or at cards. Never snuck into the movies or failed to **give**[bold added] back the extra change to a drugstore cashier indifferent to the ways of mercantilism and minimum-wage expectations. I’ve [sic] never burgled a house. Held up a liquor store. Never boarded a crowded bus or subway car, sat in a seat reserved for the elderly.”(Beatty, 2015, p. 3)

¹The place of repetition (pp.): (3, 20, 22{3times}, 50{3times}, 53, 61, 94, 103, 114, 115, 127{3times}, 130, 133, 135, 136, 142, 154, 168{2times}, 172, 190, 194, 203, 214, 219, 220, 229{2times}, 230{2times}, 231{2times}, 239, 262{2times}, 263, 277, 280{2times}, 282, 287)



The narrator denies the charges that Whites accuse most of the Blacks. He declares that the Blacks are good people as they do not steal anything, cheat in taxes or cards, or snuck into movies without tickets. In contrast, the Blacks give change to the cashier. The black one does not burgle a house or damages a liquor store. The Blacks leave the privileges they do not deserve for others. The Blacks like to live in peace without making any troubles.

2.1.2 An Example of *buy*: (8transitive verbs)¹

“I waited for the expected “I do and do for you niggers, and this is the thanks I get” diatribe about how no one was **buying**[bold added] his books. How even though he was the producer, director, editor, caterer, and star of a television talk show that’s been syndicated on two continents and brought a droll homogenized and romanticized version of black intellectual thought into tens of homes in over six countries, nothing has changed about how the world sees us, much less how we see ourselves.”(Beatty, 2015, p. 260)

The narrator is angry with the Blacks, as they do not stand beside each other in front of their enemies. The narrator and his father feel that they give the Blacks a lot. Yet, they do not receive their thanks. All that they do is holding a speech against them to urge people to buy the narrator’s book, as they are afraid of the Whites. Still, the

¹The place of repetition (pp.):(49, 61, 128, 179, 222, 260, 281, 294)



Blacks are without a union, which makes the world consider them as inferior and unrespect society.

2.1.3 An Example of *pass*: (31 transitive verbs)¹

“For the twenty years I knew him, Dad had been the interim dean of the department of psychology at West Riverside Community College. For him, having grown up as a stable manager’s son on a small horse ranch in Lexington, Kentucky, farming was nostalgic. And when he came out west with a teaching position, the opportunity to live in a black community and breed horses was too good to **pass** [bold added] up, even if he’d never really been able to afford the mortgage and the upkeep.”(Beatty, 2015, p. 28)

According to the narrator’s father, a psychologist in the college, he reaches his position but still dreaming about the life on the farm with animals. Therefore, when he has the opportunity to live in a black community, which is embodied in the life on a farm breeding horses, he feels that he can endure the hardship of his demand. He can afford the mortgage and the upkeep of the living. Yet, he still lives near a farm and the animals.

2.1.4 An Example of *make*: (102 transitive verbs)²

¹The place of repetition (pp.):(12, 18, 19, 28, 46, 50, 70, 73, 87, 88, 94, 101,116, 126, 136, 138, 140, 159, 185, 193, 207, 211, 217, 221, 226,230{2times}, 239, 240, 269, 277)

²The place of repetition (pp.):(9, 12, 13, 15, 17, 18, 19, 22, 29, 36, 43, 44, 47{3times}, 49, 50, 53, 55, 63, 64, 70, 74, 75, 77, 78 {2times}, 84, 86, 93, 98, 100, 103 {2times}, 104 {2times}, 108 {3times}, 114, 115, 120, 121, 122, 129,



“I’d [sic] rather be reviewed by nine than arbitrated by one. People have fought and died trying to get some of that “Equal Justice Under Law” advertised so blithely on the outside of this building, but innocent or guilty, most offenders never **make** [bold added] it this far.” (Beatty, 2015, p. 9)

Beatty employs the transitive verb “*make*” to point to the Whites as offenders who do not care about the justice whether the black one is innocent or guilty. On the one hand, he wants to say even the court and the laws are the Whites’ possessions. On the other hand, the Blacks do not own anything in this white society even their freedom. The narrator prefers to be judged by another black judge rather than this white judge. He speaks about the big number of Blacks who die for “*Equal Justice under Law*,” but in fact, this is a fake slogan under this white law. Therefore, he cannot believe these slogans because of the clear racial segregation that controls everything inside the world.

2.2 Intransitive verbs:

An **intransitive** verb does not have an object. Many verbs can be transitive and intransitive. Beatty uses, in his novel *The Sellout*, many of these verbs to represent the

132, 136, 137, 144 {2times}, 146, 150, 155, 156 {2times}, 159 {2times}, 163 {2times}, 169, 171, 172, 173, 174, 184, 190, 195, 201. 206, 208 {3times}, 209, 210, 211 {2times}, 213, 214, 216, 222, 225, 227, 231 {2times}, 235, 241, 244, 248, 254, 273, 274 {2times}, 277 {3times}, 282, 285 {2times}, 286, 287)



idea of racism in his text. Some of these verbs are repeated many times as follows in the following table.

2.2.1 An Example of *move*:(11 intransitive verbs)¹

“sometimes I’m [sic] jealous of Hominy’s obliviousness, because he, unlike America, has turned the page. That’s [sic] the problem with history, we like to think it’s [sic] a book—that we can turn the page and **move**[bold added] the fuck on. But history isn’t the paper it’s printed on. It’s [sic] memory, and memory is time, emotions, and song. History is the things that stay with you.”
(Beatty, 2015, p. 115)

Beatty exposes the importance of the history according to the Blacks. The history is not just a book made of paper but it is a time of actions and events that cannot be forgotten. Hence, if America tries to forget its bad history with the Blacks, the Blacks themselves cannot forget the slavery, the abuse, the racism, and the bad treatment from the Whites. Thus, the history stays in the Blacks’ memory forever.

2.2.2 An Example of *start*:(11 intransitive verbs)²

“The Chief Justice calls out his name, and the black Justice catches himself and plops back into his chair. Swallowing his saliva, if not his pride. Racial segregation? Slavery? Why you bitch-made motherfucker, I know goddamn well

¹The place of repetition (pp.):(85, 115, 125, 134, 147, 1148, 157, 177, 272 {2times}, 284)

²The place of repetition (pp.):(24, 27, 29, 32, 48, 72, 84, 104, 193, 212, 241)



your parents raised you better than that! So let's [sic] get this hanging party **started!**[bold added]" (Beatty, 2015, p. 24)

Beatty presents the idea of injustice towards the Blacks in his text. The judge denies the idea that a black man can come to the court to ask for his civil rights against the racial segregation and slavery. Ironically, the judge himself rejects the existence of such concepts in the American society. Therefore, he has the power to start the torment party against any black one who dares and stands in the way of the equality among the classes of the American society.

2.2.3 An Example of *change*:(6 intransitive verbs)¹

"The riverbanks are dangerous, and while standing at the crosswalk waiting for the light to **change**, your life can **change**. Some drive-by homie, representing some color, clique, or any one of the five stages of grief, can stick his gauge out the passenger-side window of a two-tone coupe, give you the Negro Supreme Court Justice glare, and ask, "Where you from, fool?"(Beatty, 2015, p. 22; bold added)

Beatty affirms that the Blacks wait for the equality with their white fellows, while the Blacks' life can be changed into a dangerous state. There is no standard in the treatment between the Whites and the Blacks. In addition, there is no justice court to

¹The place of repetition (pp.):(22 {2times}, 94, 260 {3times})



give the Negroes their constitutional rights in this white society. The Blacks are always insulted and never respected by others.

2.2.4 An Example of *stop*:(35 intransitive verbs)¹

“At this point, after five years of endless decisions, reversals, appeals, postponements, and pretrial hearings, I don’t [sic] even know if I’m [sic] the plaintiff or the defendant. All I know is that the sour-faced Justice with the post-racial chronometer won’t [sic] **stop**.” (Beatty, 2015, p. 20; bold added)

The narrator feels no hope of the White’s justice, which does not care at the Blacks. Even after years, such fake justice has the sour-face, which makes it an injustice law. Until now, the racial segregation does not end in the case of this oppressive slavery, which dominates the American society in Beatty’s text.

Conclusion

The research reflects the linguistic theory of Leech and Short through using their linguistic checklist in analyzing Paul Beatty’s novel *The Sellout*; moreover covering the literary theory through the concept of social satire, which comes to show the issues of racial segregation and slavery across the novel. Beatty professionally uses his talent in writing through the lexical categories especially the verb item to reflect the mentioned issues. I can say that the study considers Beatty’s style of writing minutely

¹The place of repetition (pp.):(15, 20{2times}, 35, 50, 67, 72, 77, 78, 90, 97, 118, 120{2times}, 123, 124, 126, 138, 149{4times}, 156, 164, 178, 188, 220, 243, 248, 260, 262, 281, 284{2times}, 287)



through the highly recommended linguistic stylistic theory of Leech and Short in analyzing literary texts with a wide sight of the concept of the social satire.

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أثر السخرية الاجتماعية "للأفعال" في رواية "الخيانة" للكاتب بول بيتي

مستخلص الدراسة:

إضطلع هذا البحث بتحليل أسلوب الكاتب الأمريكي الأسود (بول بيتي) في رواية "الخيانة" وذلك من خلال تحليل لغوي لأسلوب الكاتب. وقد قام التحليل على تحقيق هدفين رئيسيين: أولهما هدف لغوي من خلال تطبيق نظرية قائمة التصنيفات اللغوية والأسلوبية A checklist of linguistic and stylistic categories لمؤلفها "جيفري ليتش و مايكل شورت" وثانيهما هدف أدبي تم تحقيقه من خلال تجسيد قضية التميز العنصري بين البيض وال سود من السياق الدرامي لنص الرواية.

فقد تم عرض سيرة شخصية مختصرة للكاتب بول بيتي مع ملخص موجز لأحداث الرواية محل الدراسة. ثم تم عرض بعض الخلفيات الأدبية لمفهوم علم الأساليب والسخرية الاجتماعية و ايضا الخلفية الأدبية للكاتب بول بيتي. ايضا تناولت المقدمة كلاً من مشكلة البحث وهدفه و ايضا النظرية المبنية عليها البحث.

ثم تم تقديم الخلفية النظرية المقام عليها البحث وقد أسئهل البحث بعرض للاختلافات بين مجال الأسلوب ومعنى علم الأساليب تبعها شرح مفصل لنظرية قائمة التصنيفات اللغوية والأسلوبية لليتش A checklist of linguistic and stylistic categories and متضمناً جميع تفصيلاتها وأجزائها. ثم جاء شرح مفهوم النظرية الأدبية والمبنية عليها هذا البحث ألا وهو مفهوم السخرية الاجتماعية من خلال: تعريفها - أنواعها - أدوات تطبيقها و ايضا وظيفتها داخل العمل الأدبي. وقد إنتهت المقدمة بتقديم الإطار العام لتحليل الرواية محل الدراسة والذي قُدم تصنيفاً مبدئياً جديداً لنظرية قائمة التصنيفات اللغوية والأسلوبية لليتش A checklist of linguistic and stylistic



categories . قام هذا التصنيف بتقسيم نظرية ليتش إلى شقين أساسيين تبعاً لمستوى تحليل الجملة : الشق الأول سيتعامل مع الجملة من حيث بنائها وتحليلها , أما الشق الثاني فسيتناول تحليل الجملة من حيث مظاهر الجمال والسياق العام للجملة وايضا التماسك بين أجزائها. وقدم البحث تحليلاً مفصلاً للأفعال التي تم عرضها من خلال حالة الفعل من حيث كونه فعلاً : خبري – حركي – لازم – متعدي والذي تناول العديد من الأمثلة من الرواية محل الدراسة.

وفي النهاية فقد استطاع البحث تحقيق هدفه اللغوي والأدبي من خلال تطبيق نظرية قائمة التصنيفات اللغوية والاسلوبية لليتش A checklist of linguistic and stylistic categories وذلك جنباً إلى جنب مع عرض مُشكلة التمييز العنصري بين البيض والسود والتي ظهرت جليةً في بيئة رواية " الخيانة " للكاتب الأمريكي – الأفريقي " بول بيتي. وختم بتبثت المصادر والمراجع ذات الصلة بالبحث.

الكلمات المفتاحية: قائمة التحقق اللغوية من Leech - الفئات المعجمية - الأفعال - الأسلوب - الهجاء

الاجتماعي -- الفصل العنصري -العنصرية -الرق - البيض في أمريكا - بول بيتي

