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A Critical Stylistic Analysis of Extremism in the Conrad's "Secret Agent"

A Thesis

**Submitted to the Council of the College of Education for Humanities,
University of Kerbala in Partial Fulfillment of the Requirements for the
Degree of Master in English Language and Linguistics**

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2024 A.D.

1446 A.H.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

قال تعالى: «قُلْ يَا أَهْلَ الْكِتَابِ لَا تَغْلُوا فِي دِينِكُمْ غَيْرَ الْحَقِّ وَلَا تَتَّبِعُوا أَهْوَاءَ قَوْمٍ قَدْ ضَلُّوا مِنْ قَبْلُ وَأَضَلُّوا كَثِيرًا وَضَلُّوا عَنْ سَوَاءِ السَّبِيلِ»

(المائدة: 77)

In the Name of Allah the Most Gracious, Most Merciful

Say: “O people of the Book! exceed not in your religion the bounds (of what is proper) trespassing beyond the truth nor follow the vain desires of people who went wrong in times gone by who misled many and strayed (themselves) from the even way.

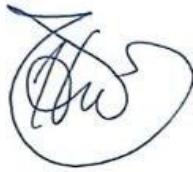
(Māida:77)

(Ali,2022)

Supervisor's Declaration

I hereby certify that the thesis entitled **A Critical Stylistic Analysis of Extremism in the Conrad's "Secret Agent"** written by **Ayat Hussein Sadeq** has been prepared under my supervision at the University of Kerbala in partial fulfillment of the requirements for the degree of Master of Arts in English Language /Linguistics

Signature:



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In view of the available recommendations, I forward this thesis for debate by the Examining Committee.

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Examining Committee's Certificate

We hereby certify that we have read the thesis entitled A **Critical Stylistic Analysis of Extremism in the Conrad's "Secret Agent"** written by **Ayat Hussein Sadeq** and, as Examining Committee, examined the student in its contents, and that, in our opinion; it is adequate as a thesis for the degree of Master of Arts in English Language /Linguistics.

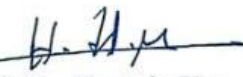
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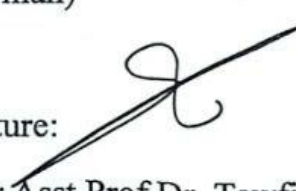
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Dedication

To my parents, I couldn't have done this without you. Thank you for all of your support along the way.

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Praise be to Almighty Allah, Lord of the Worlds, for His grace that is not counted and His prayers and peace be upon our Prophet Mohammed and his infallible progeny.

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Abstract

The term extremism refers to a type of conflict that is created by two parties, each of whom is attempting to advocate a different viewpoint. The study emphasizes on the concept of extremism as it appears in "*Secret Agent*" by Joseph Conrad. Despite the fact that numerous critical stylistic investigations have been conducted by different researchers, the selected novel has not been investigated from a critical stylistic viewpoint. Thus, the purpose of this work is to fill that gap.

Therefore, this study examines the critical stylistic tools used in the novel to interpolate extremism, identify frequent ideologies, and demonstrate how these tools shape the writer's ideology. To accomplish the aim of the current study, Jeffries' analytical tools (2010) of critical stylistic analysis is adopted to detect which critical stylistic tools are employed to reflect extremist ideology.

The results of the qualitative and quantitative analysis of the data confirms that all ten textual-conceptual functions are used in the selected novel, with some tools more frequently used.

The main conclusions of the study are: 1. Conrad critiques extreme ideologies through cynicism and nihilism, portraying extremists as complex individuals with their own goals and contradictions, prompting critical consideration of their nature and motivations. 2. Conrad critiques societal issues like fanaticism and political system shortcomings, highlighting how societal injustices and corruption can fuel extreme ideologies, avoiding specific condemnation. 3. Conrad employs irony and satire to highlight the characters' foolishness in extremist acts, using symbolic language to highlight the destructiveness and futility of such behavior.

Key words: Critical Stylistics, Extremism, and Ideology

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List of Abbreviations

Abbreviated Forms	Full-Forms
CDA	Critical Discourse Analysis
CL	Critical Linguistics
CS	Critical Stylistics
CSA	Critical Stylistic Analysis
DA	Discourse Analysis
DS	Direct speech
DT	Direct thought
Etc.	Et cetera
FIS	Free indirect speech
Fr.	Frequency
I.e.	That is
IS	Indirect speech
IT	Indirect thought
No.	Number
NRS	Narrator's report of speech
NRSA	Narrator's report of speech act
NRT	Narrator's report of thought
NRTA	Narrator's report of thought act
Pr.	Percentage
SA	Secret Agent

SFL	Systematic Functional Linguistics
TCF	Textual-Conceptual Function

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CHAPTER ONE

INTRODUCTION

1.0 Preliminary Remarks

This chapter presents a number of research questions that need to be tackled in order to highlight problem of the study. Additionally, it covers the aims, hypotheses, procedure, limits, and the value of the study.

1.1 Research Background

The study belongs to the field of critical stylistic approach of extremism in Conrad's *"the Secret Agent"*. According to Fischer-Starcke (2010) the study of literary and non-literary language is known as stylistics. Stylistics is, therefore, thought as a branch of linguistics that makes use of linguistic analysis instruments . One area of stylistics that takes a critical stance toward text analysis is critical stylistics (henceforth as CS). The field "Critical Stylistics" is first used by Jeffries (2007) in an effort to analyze the prevailing discourses about the female form in society in terms of how language both limits and empowers women in society.

According to Jeffries (2014), CS is a group of textual conceptual functions that begin with Halliday's (1985) meta-functions of language and seek to establish some level of meaning between linguistic structure and function. More significantly, a set of tools to reveal hidden ideologies in texts been developed by CS.

Critical stylistics is a new field of stylistics, related to critical discourse analysis as well as to stylistics itself. It has the aim of bringing the rigour and

textual focus of stylistics to the analysis of non-literary texts with a view to identifying the ideological underpinnings of such texts. It is a strand of stylistics that emerges as a reaction to critical discourse analysis (Jeffries, 2014, p.417).

Berger describes the term of extremism as an extremist ideology is a collection of texts that describes who is part of the in-group and who is part of the out-group, and how the in-group should interact with the out-group (Berger, 2018, p. 26).

The in-group is a group of people who share an identity, such as religious, racial, or national. It is the group to which one belongs the "us" in "us versus them." The out-group is a group of people who are excluded from a specific in-group. They are part of "them." (Berger, 2018, p.24)

A critical stylistic analysis is preferred over a critical discourse analysis for such the following: the former offers linguistic tools that the latter does not. Besides, it merges notions of power and ideology which makes it more useful to detect the concept of extremism in the selected novel to approach the ideologies of the text producer. This serves as a justification for carrying out the current study. In spite of the fact that such a subject has been tackled by analysis presidential speeches, press and media, and various types of studies, literary texts are rich in their ideological underpinnings that cover the subject.

1.2 Research Problem

The lack of enough studies that center on Conrad's secret agent pushes the researcher to carry out this study. Previous studies have been studied in the form of issues like their characterization. Linguistic style studies are also here. That is a clear gap in critical stylistic studies dealing with Conrad's *"the secret agent"*. The reason behind the researcher's choice of this topic to that method of analytical

works has often been examined for more detailed studies on critical stylistic issues such as extremism in Conrad's *The Secret Agent*. The neglect of their aspects makes imperative the present study in order to fill that gap. Creative writing can motivate relationships or appeal to readers. The novel contains some striking features of extremism, which provide the need for the present study. So, the current study seeks to fill that gap by addressing the following questions:

1-What are the critical stylistic tools available in the selected novel to interpolate the concept of extremism?

2-What are the novelist's ideologies towards the concept of extremism?

3-How are the critical stylistic tools set by writer to shape his ideology towards extremism?

1.3 Aims

This study aims at:

1- Identifying the critical stylistic tools available in the selected novel to interpolate the concept of extremism.

2- Detecting the most frequent novelist's ideologies towards the concept of extremism.

3- Showing the critical stylistic tools that are set by writer to shape his ideology towards extremism.

1.4 Hypotheses

It is hypothesized that:

1. All ten critical stylistics tools are available to the selected novel .

2. The most frequent novelist's ideologies towards the concept of extremism are cynicism and social critique.
3. The critical stylistic tools are Naming , Hypothesising and Impling the most frequently while, Prioritising and Equating are less frequently.

1.5 Procedure

The procedure that will be followed in the study can be stated as follows:

1. Providing a literature review about Critical Stylistics, the concept extremism, and other related subjects.
2. Selecting texts involving extremism to be the data for analysis to address the research problem.
3. Applying the model by Jeffries (2010) to the data selected.
5. Analyzing the data qualitatively in terms of the tools of conceptual functions of Critical Stylistics to uncover the ideologies intended by the writer to show extremism.
6. Performing a statistical analysis to verify or refute the study's hypotheses and offer quantifiable evidence in support of the findings.
7. Discussing results for all the tools used in the extremism and the frequency of these tools.
8. Drawing conclusions and putting forward some recommendations and suggestions for further studies.

1.6 Limits

The current study is limited to the critical stylistic analysis (CSA) perspective. The data collected from Conrad's "*Secret Agent*", the research analyzed only twenty-seven extracts from the selected data. The textual-conceptual functions as adopted model proposed by Jeffries (2010).

1.7 Value

It is intended that the current study will contribute to the fields of linguistics, literature, and critical studies. In terms of linguistics, it examines how linguistic decisions influence the creation of ideologies, particularly extremist ideologies, and how these decisions collectively express a specific worldview associated with such an idea. In terms of literature, it lends linguistic support to previous research on the themes of extremism and terrorism in the selected works. Furthermore, the study presents a theme, fanaticism, paving the way for future critical investigations to proceed in a similar fashion. Finally, by offering many interpretations of the term extremism, the study can be useful to psychologists and social scientists.

CHAPTER TWO

LITERATURE REVIEW

2.0 Preliminary Remarks

This chapter is divided into three sections. The first section covers the theoretical background of the term stylistics, critical stylistics, and the differences between CS and critical discourse analysis (henceforth as CDA). The second section deals with the concept of extremism, types of extremism and terms related to extremism. Finally, the third section discusses a number of previous studies in relation to the current study.

2.1 The Notion of Style

The Latin term "stilus" (from which the English word "style" is derived) describes a short, flattened stick that the Romans used to inscribe on wax tablets. Nowadays, the definition of "style" is much more ambiguous as it is used in many different contexts (Tayeva and Orazbekova, 2020).

Style, according to Leech and Short (1981), refers to parole rather than langue. Style is a language used in a work; that is, it is the choice, combination, and divergence of words used to represent ideas in a context that evokes emotions in the reader.

Style is any particular method of utilizing language that identifies a writer, school, era, or genre. Any other language trait may also serve to establish a

particular style, including diction, syntax, imagery, rhythm, usage of figures, and so on (Baldick, 2001).

According to Haynes (2006, p. 2), style is "a function of the careful selection of precisely the correct word phrases". Wales (2011) claims that stylistics, sociolinguistics, literary criticism, and translation studies may all be utilized to define style. It is related to different academic fields and has many definitions.

2.2 Stylistics

This section deals with the definitions of stylistics chronologically, its types and its goals.

2.2.1 Definitions

Chapman (1973, p.11) defines stylistics as "the linguistic study of different styles". The formal features of employing the linguistic technique are the emphasis of this definition. Stylistic effect and meaning are not fixed, and they do not emerge from the text through an archaeological approach, but they exist in the mind of the person reading them. As stated by Fowler (1973), the term "stylistics" is derived from the word "style," which is a branch of literary style.

The word stylistics has two components within its structure: The first part of the phrase 'style' refers to literary criticism, and the second part to linguistics. Stylists investigate how a piece of literature illustrates the linguistic system, i.e., they deal with literature as a text. They are interested in how linguistic elements in a text are integrated to make a message, as well as how literature serves as a kind of communication, i.e., literature is viewed as a text by them. In this context, stylistics is a synthesis of the two schools of literary criticism that incorporate the

reader's intuitive response. The essential idea is that they are interdependent and inextricably linked (Widdowson, 1975).

The value of stylistics, in the words of Short (1996), is to study the literary work. First, it is used in linguistic approaches. Stylistics aids in understanding the language used in literary texts because we cannot interpret what we do not understand. The description of linguistic aspects enables people to uncover the hidden meaning of the language of the text while also involving the reader.

Second, stylistic value focuses on the language of the text as well as the reader's own experience, allowing us to make intuitive judgments about the literary text under consideration. The reader attaches his or her response to the meaning of the text, and the linguistic elements obtained enable him or her to render subjective interpretation, objective in accordance with the descriptive method of linguistics. As a result, the reader's reaction to the linguistic description will produce realization for the meaning of the text under consideration (Short, 1996). The researcher adopts this definition because it is more suitable for analyzing the data.

Stylistics is a discipline of modern linguistics devoted to the systematic investigation of literary style or the language choices made by speakers and writers in non-literary contexts (Baldick, 2001).

Finally, stylistics is a subfield of applied linguistics. It is the study and analysis of writings of all kinds or spoken language in terms of its linguistic and tonal style, where style refers to the specific variety of language employed by various people or in different contexts or areas. Stylistics is the study of language style in general. Its focus is on how language changes as a result of elements such as context, purpose, author, and period (Verdonk, 2002).

Most scholars consider stylistics to be the linguistic study of literature or a linguistic approach to literature. Properly put, stylistics is the study of the language of literature (Toolan, 1996: viii, Syal and Jindal, 2010: 25, Norgaard, Montoro and Busse, 2010: 1). It is concerned with the ways meaning is created through language in literature and in other non-fictional texts. Traditionally, literature has been the major concern of stylistics, however, contemporary stylistics has shown interest in the linguistic features of other discourses. Consequently, stylistic approaches can and have been employed to study non-fictional or non-literary texts like advertising, academic writing, political speeches, news reporting, and other semiotic regimes as TV and pictorial advertising, film, multimodal publications, etc. (kamalu,2023)

2.2.2 Types of Stylistics

1- Literary Stylistics:

Crystal observes in The Cambridge Encyclopedia of Language that the majority of stylistic analysis has made an effort to deal with the complicated and 'valued' language within literature, i.e. 'literary stylistics' (Betti, 2021i).

2- General Stylistics:

There are three criteria that differentiate generic (or non-literary) stylistics from literary stylistics. First and foremost, it entails the analysis of non-literary materials. Texts were chosen from a variety of sources, including advertising, newspaper reporting, politics, academics, religion, and ordinary dialogue (Betti, 2021e).

In addition, unlike literary stylistics, it has been directed toward characterization of distinct styles within a framework of general linguistic diversity rather than analysis and appreciation of works. Lastly, great emphasis has been

placed on the importance of environment in giving rise to a particular style (Betti, 2021k).

2.2.3 Goals of Stylistics

Stylistics analysis has two fundamental goals: the first is to assist readers in developing meaningful interpretations of the text, and the second is to broaden readers' knowledge and awareness of language in general. These goals will assist students read and understand literature while improving their language skills (Sharma, 2019).

2.3 Critical Stylistics

This section is divided into three parts: the first part explains historical background and definitions of critical stylistics; the second part shows the differences between CS and CDA; and the third part introduces the notion of systemic functional linguistics.

2.3.1 Historical Background and Definitions

It is mostly attributed to Lesley Jeffries' work, which expands on CDA work by employing various ways of analysis to reveal linkages among language, power, and ideology (Fairclough, 1989).

As demonstrated by Simpson (1993), it would appear that the text maker adopts specific techniques of certain readings and concealing some others while conducting linguistic analysis to grasp ideological perspectives, whether in literary writings or otherwise. In order to understand how these stylistic decisions affect the meaning of the relevant text, it is necessary to go underneath the surface of language.

However, Widdowson's (1998) expresses that critical stylistics seeks to answer the question "what is the text doing" by employing a variety of language analytic approaches to discover the ideologies that underpin literary and nonliterary works. It also rests its framework on Halliday's idea of grammar as social semiotics and critical linguistics.

According to Olaluwoye (2015), CS is a stylistic tool used in linguistic research that examines how social meanings are expressed through language. This method is credited to Jeffries (2007), who created it in an effort to learn more about:

- A-Discourses which are related to dominance on female body in society.
- B-Incorporation of these feminist ideologies into these dominating discourses

It deserves to be highlighted that CS is involved in combining both the primary text functions, which represent the real world through text words and text structures.

As stated by Jeffries (2010), there cannot be a comparable relationship between form and function. This is a critical question for some positive aspects of language, such as poetry writing and metaphor use in everyday life, as well as some negative aspects, such as manipulation and lying.

In this regard, the most important contribution of CS is the addition of the most extensive range of analytical toolkits. As a result, it appears to be a separate topic from CDA and might be subsumed under critical linguistics studies, because both critical stylistics and CDA work on discovering power relations and ideologies contained in discourses. In this context, it is stated that CS is unrelated to any political position. Actually, all texts are ideologically based, whether

deliberately or unconsciously. However, CS is interested in uncovering embedded ideologies in texts and discourses using that set of analytical toolkits (Jeffries, 2010). In the view of Norgaard (2010), the concept is helpful in understanding the manner in which the social meanings are made clear through language.

The goals of Critical stylistics are similar to Simpson's (1993). Critical stylistics is a framework that blends stylistics and critical linguistics (henceforth as CL). Its primary concern is the ideologies concealed in any text. Thus, the role of critical stylistics is to make readers aware of underlying ideologies. However, both CDA and CL evoked this stylistic trait. Even though CDA is frequently thought of as a general term for the two, CDA and CL have a close relationship (Norgaard, 2010).

2.3.2 The Differences Between CS and CDA

Despite the fact that CDA techniques are interdisciplinary and emphasize how language shapes ideologies and power dynamics in social situations, they have drawn criticism for their theory, methodology, interpretation, and context (Hassan, 2019). There are several contrasts between CS and CDA, which developed as a response to CDA:

- CDA has been criticized for dropping a clear, thorough, and comprehensive linguistic toolset of analysis, while CS offers a more systemic, comprehensive set of linguistic tools by merging the techniques of stylistics, CL, and CDA (Jeffries, 2010).
- CDA is criticized for providing a "partial" or "subjective" assessment of texts, emphasizing certain characteristics while ignoring others (Widdowson, 2004). As a result, Jeffries' CS framework withstands personal biases and informs objectivity by generating textually grounded interpretations.

- "CDA main practitioners were often more interested in the contextual (and thus necessarily vague) features of powerful language and were less concerned to provide a reasonably broad range of tools" (Jeffries, 2010, p.1). Thus, social, historical, visual, and other text-based externals are at the heart of CDA analysis. In contrast, the primary focus of CS is on uncovering the ideological underpinnings of texts and the way language is manipulated to pass specific ideological contents, or encouraging the reader to modify or adapt ideological viewpoints in order to corroborate the text (Jeffries, 2014a).
- Fairclough divides analysis into three stages: description, interpretation, and explanation. Many CDA researchers are interested in the process of describing how texts on the socio-political landscape are generated and read. CS researchers, on the other hand, are interested in the first and second stages (Jeffries, 2010).
- The use of the word "critical" in CDA is meant to suggest a socialist, most likely Marxist, approach to language analysis. Contrarily, in CS, the term "critical" designates a method for identifying ideology in any text (Jeffries, 2014a).

2.3.3 Systemic Functional Linguistics

In accordance with O'Donnell (2012), in 1960 in the United Kingdom, Halliday and his followers have introduced a linguistic approach known as Systemic Functional Linguistics (henceforth as SFL) based on the writings of Firth and Malinowski. Currently, the SFL domain, like discourse analysis (henceforth as DA), is frequently utilized. The most obvious factor is that SFL appears to be intimately related to sociology, despite the fact that many linguistic theories approach language in the form of mental activity.

More importantly, SFL is very concerned with the use of language in social contexts to achieve a specific aim. In this regard, SFL data examines discourses, spoken or written, in addition to what is contained in the texts themselves, without involving any mental components. In addition, language function, or the purposes for which language is employed, has received particular attention. However, language structure and method of composition have also received attention (O'Donnell, 2012).

In the opinion of Eggins (2004), there is no doubt that text critical understanding is still an important objective for both listeners and text analyzers. There is confirmation that the systemic functional approach is founded on Halliday's social semiotic works, which were demonstrated as an interesting descriptive framework that interprets and views language as a resource for meaning-making.

2.4 Text and textual Meaning

Text and textual meaning were given their own part for another reason: according to Jefferies, they form the foundation of critical stylistic analysis. It is best to treat a text as a semantic unit that carries shape and meaning rather than just as a grammatical unit (Abdul Zahra & Abbas, 2004).

The definition of "text," according to Halliday and Matthiessen (2004, p.3), is "any instance of language, in any medium, that makes sense to someone who knows the language." According to Jeffries (2007), the text should be the core of linguistic theory. She therefore thought that, on some level, meaning can be divided into two categories: the systematic meaning of language and the contextual meaning of parole. At this level, the work will use linguistic devices to convey a particular worldview. The textual conceptual functions are crucial to the analysis

of the critical stylistic approach because they show how a text conceptually presents the world and how language resources are incorporated to produce conceptual meaning.

It is crucial to deal with a text from a multifaceted viewpoint. She has this perspective because she regards texts as social spaces. In other words, such works are concerned with cognition, social representation, and interaction (Jeffries, 2007).

2.5 The Concepts of Transitivity and Modality

In accordance with Simpson (1993), transitivity is a component of the ideational function, which refers to how that meaning is demonstrated in the clause. It demonstrates how language users represent their experience of the world around them and how they encode their mental representation of reality. The system of Hallidayan transitivity refers to processes that are material, mental, relational, behavioral, verbal, and existential. Such a transitivity system describes the world of experience as a collection of processes, each of which provides a model that gives rise to a certain range of experience (Halliday & Matthiessen, 2004).

Halliday sees transitivity as one of two concepts. The first concept refers to a collection of systems that allow the participants in an action to be arranged in a clause. The second concept relates to the sub-group of these systems that is in charge of delivering the extension of the process (Morling, 2015).

According to Jeffries (2010), transitivity can be utilized to determine the meaning of text and, in turn, its ideology. As Halliday explains, a particular perspective on the event or action is implied by the verb choice. Jeffries (2010)

states that the term "transitivity" has its origins in conventional grammar because verbs in the prescriptive Latin-based system can either be transitive or intransitive.

As for the concept of modality, it is the second language element that makes up the descriptive portion of the model that was used. It is a tool employed by Fairclough (1992) to denote the grammatical feature of the clause related to the interpersonal function of the language. It focuses on the ways in which social interactions and social identities are exhibited in the clause. Additionally, it is interesting to see how many of the producers' interactions with other discourse participants are reflected in their work. The term modality is primarily associated with "speaker's attitude for an opinion, or the truth of a proposition expressed by a sentence. It also extends to their attitude towards the situation or event described by a sentence. Modality is a major exponent of the interpersonal function of language" (Simpson, 1993, p.43).

Modality has been tackled by many scholars, such as: Quirk et al. (1985), Palmer (1986), Halliday and Matthiessen (2013), and others. The one utilized in this study is Quirk, who define modality as "the manner in which the meaning of a clause is qualified to reflect the speaker's judgment of the likelihood of the proposition it expresses being true" (Quirk et al. 1985 p.219).

Quirk et al. (1985) differentiate between four types of modals which are:

- "Central Modals (can, could, will, would, may, might, must, shall, and should.)"
- "Marginal Modals (ought to, used to, dare, and need.)"
- "Modal Idioms (had better, be to, would rather/sooner, and have got to.)"
- "Semi- Auxiliaries (have to, is able to, be about to, be going to, be bound to, be supposed to, be obliged to, be willing to, etc.)"

2.6 Ideology

It is of fundamental importance to make it clear that all discourse analysts and linguists (stylisticians) view all discourse as ideologically-packed (Jeffries, 2010). Therefore, it would not be exaggerated to state that this latter point is considered an inevitable fact of all discourse. This, of course, does not mean, as it is taken in political circles and the mass media, that ideology as a term is necessarily associated with politically motivated goals and self-centered intentions (Jeffries, 2010).

Though not all ideas are created equally, it is important to keep in mind that some have the potential to be harmful, while others may be moral or virtuous, and yet others may just be a question of cultural limitations (Jeffries, 2010). It is important to emphasize that no conversation is free of ideas and, therefore, ideology. As a result, it is possible to argue that ideologies are conveyed through language and are either articulated directly or implicitly. There are several contradictory definitions of ideology, such as ideology is a set of views or attitudes held by members of a specific social group, according to Bloor & Bloor's (2007). A critical discourse analyst must be aware that the majority of discourse employed by group members has an ideological foundation. However, a belief can occasionally be maintained deliberately, and one word might be considered a component of ideology. Ideology, according to Abrams and Harpham (2011), is the set of beliefs, ideas, and methods of thinking and behaving that people use to interpret and defend the world as they see it.

Critical stylistics holds that all texts, whether intentionally or unintentionally, are ideologically impacted; in other words, it is invested in exposing and dismantling the ideologies that are hidden in speech and writing

(Olaluwoye, 2015). It provides a collection of analytical methods that allow the analyst to objectively shed light on concealed ideologies in texts. When compared to CDA, critical stylistics has achieved its main goal of offering a more thorough and scientific framework for an analytical instrument (Olaluwoye, 2015).

Ideology, as stated by Walker and Jeffries (2017), is a set of values and/or beliefs that a society as a whole or a group of people holds. At one extreme, ideology is used to refer to the point of view held by those with whom you disagree; everyone else is ideologically neutral. Ideology is also pervasive; it may be found in all writings at all times, not only those that are clearly biased for or against certain people or ideas or that are obviously at odds with the majority view.

2.7 Extremism

Academics attempt to define extremism by relating it to particular ideas that clarify or approximate its meaning. Altemeyer and Hunsberger (1992) link extremism to unfavorable consequences like prejudice, where a set of unfavorable attitudes and beliefs will develop regarding particular people and groups based on organized evidence.

Additionally, according to Coleman and Bartoli (2003), extremism is a political issue that also affects the analyst or researcher personally. According to the observer's values, politics, moral perspective, and nature of their relationship with the performer, the same extreme act will be perceived by some as fair and moral and by others as unfair and immoral.

Most of the time, it is not an easy task to recognize radical ideology. It depends on the setting. Therefore, Coleman and Bartoli (2003) assert that our perception of extreme behaviors is shaped by their historical and contemporary context. This indicates that an accumulated context is used to justify extreme. In

based on Sotlar (2004), some social phenomena are more difficult to define than they appear at first glance. This is absolutely true of extremism. It can be defined in a variety of ways by scientists, governmental authorities, and potential extremists. Many elements influence the definition itself, including the non-democratic nature of the political system, the prevalent political culture, the system of values, ideology, political goals, personal qualities and experiences, ethnocentrism, and numerous other factors.

According to Cornell (2007), the term refers to a type of conflict that is created by two parties, each of whom is attempting to advocate a different viewpoint. Koopmans (2014, p.35) focuses primarily on the notion that extremism is an expression of animosity. In other words, extremism is defined as the aggressiveness that adherents of such ideologies acquire. Additionally, he emphasizes that "extremism is an active conscious social form which gives certain characteristic that shapes aggressive activity in some group-consciousnesses".

Kilp (2011,p.25) makes the characteristic observation that extremism is by definition a destructive ideology that is closely associated with the idea of "pushing to the limit" or "being at the edge." This idea is only used in situations where actors engage in such reasons; it is not raised as a result of violence. When there is discrimination between two aims, extremism as a political process emerges. According to Kilp (2011), political and religious contexts by themselves are where extremism is most often observed. Furthermore, it is apparent that such ideologies emerge when politics or religion are combined. This is particularly true in international and national politics, when 'opponents' are more readily characterized as political enemies.

According to Zinchenko (2014), extremism has roots in the Latin words *extremis*, *ultimate*, and *extremism*. It is used to denote a position (with regard to

ideology, intentions, or actions) that is consistent with extreme viewpoints. Zinchenko (2014) contends that, in contrast to overt aggressiveness and hatred, extreme attitudes, beliefs, perspectives, and ideas are more pervasive in society. Extreme viewpoints may be found in all spheres of society. The researcher adopts this definition because it represent a broad concept that exists in all spheres of society, whether political, religious, or others.

According to Krahnmann (2019), extremism is determined by what the majority views as acceptable or acceptable. This in turn is dynamic and susceptible to change. As a result, what constitutes extremism in one environment may not do so in another. After researching the concept of extremism, the researcher has discovered and collected the following types of extremism:

2.7.1 Political Extremism

Political extremism refers to the support of drastic actions to radically reshape society; these methods are frequently typified by a rejection of democratic procedures, severe ideological rigidity, and the possible use of violence to further political objectives (Eatwell,2003).

Based on Goodwin (2011) political extremism refers to movements and ideologies that completely reject conventional political conventions and are well outside of society's recognized norms and values. These movements and ideologies frequently involve readiness to use or support violence.

Political extremism is characterized by prioritizing one need over another, just as general extremism. Extremists prioritize meeting one need over others, even though they are aware that doing so may harm or eliminate other priorities. Thus, political radicals are prepared to go to any lengths to achieve their main objective, even if doing so means sacrificing important items. Their strong dedication to their

primary interest distinguishes them from the majority of people and explains their departure from accepted behavioral norms. Work on passion is a significant area of study that illustrates the effects of an unbalanced motivational structure on political engagement (Rip, Vallerand, and Lafrenière, 2012).

Political extremists have split opinions on political matters. They may try to persuade people to share their thoughts by communicating their own ideas to a large audience. Some may take action to show their dedication to their cause. Political extremism can have the following consequences:

1. "Mistrust of institutions"
2. "Rejection of facts"
3. "Erosion of traditional norms"
4. "Increase in violence"
5. "Risk of cybercrime"

(Wilder, 2023)

2.7.2 Violent Extremism

The term "violent extremism" describes actions of individuals or groups that use violence to their political, religious, or ideological goals; these individuals or groups frequently aim to frighten, force, or instill fear in a larger population (Schmid, 2013). According to Neumann (2013) the desire to use violence to further extreme ideological aims is what defines violent extremism; it is frequently typified by intolerance for competing viewpoints and a rejection of democratic processes.

Berger (2018, p. 46) defines violent extremism as "the belief that an in-group's success or survival can never be separated from the need for violent action against an out-group".

Violent extremism is a form of violent mobilization that seeks to increase the status of one group while excluding or controlling its others based on characteristics such as gender, religion, culture, and ethnicity. In doing so, violent extremist organizations demolish existing political and cultural institutions and replace them with alternative government systems based on dictatorial and intolerant ideology (Bak et al., 2019).

2.7.3 Religious Extremism

Despite being used more frequently, the word "religious extremism" lacks a single, accepted definition. There are differences in the definitions provided by academics, government officials, and international organizations. In its broadest sense, extremism is defined by a dedication to extreme viewpoints and behaviors that drastically reject social norms and regulations. Traditional societies are the foundation of religious fundamentalism (Eraliev,2022). Additionally, it is based on forceful worldview propaganda and dogmatic premises that run counter to conventional, universal principles. This is especially manifested in the desire of followers of a specific church to impose their religious beliefs and customs on the entire community, as stated by (Guiora, p.10,2009)

"Religious extremism is when the actor believes that his or her tenets and principles are infallible and that any action, even violence, taken on behalf of those beliefs is justified. The action can be directed both at people of other faiths (or those of no faith), as well as members of the same religion who have violated the extremist's understanding of how their religion is to be practiced. "

According to Cavanaugh(2009) the term "religious extremism" refers to an extreme type of religious belief and practice that commonly takes the form of violent acts intended to uphold or spread religious beliefs, usually against perceived secular challenges.

Religious extremism is the name given to an ideology that is adhered to by some movements, groups, individuals, denominations, and religious organizations in order to further their objectives, influence, and beliefs (Eraliev,2022).

Recent psychological studies have heightened interest in understanding religion's role in human existence, largely due to Western concerns about religion. This is crucial as religious groups are diverse and glib depictions can impact public perception of extremist organizations. For instance, about 70% of U.S. security actions after 9/11 targeted Muslims and Arabs because they were perceived as being linked to supporters of extremist movements (Cainkar, 2009). It would seem that the term "religious extremism" fosters unfavorable perceptions about specific religious groups among the general public and decision-makers. This happens despite repeated cautions that the general (or journalistic) use of the term "extremism," which associates it with terrorism, may result in misunderstandings of specific groups (Schipper, 2003).

Religious fundamentalism and extremism have also been linked to more detrimental outcomes like prejudice (Altemeyer and Hunsberger, 1992), hostility (Koopmans, 2015), and even armed conflict (Cornell, 2005). In contrast, religiosity has been linked to positive outcomes like higher well-being and life satisfaction (e.g., Carlucci et al., 2015) and life satisfaction (e.g., Bergan and McConatha, 2001).

2.7.4 Domestic Extremism

Domestic extremism is characterized by criminal acts directed at domestic targets, often motivated by extremist ideologies aimed at promoting significant change or expressing significant dissatisfaction with domestic policies and practices.(Smith and Damphousses ,2002)

According to Silber and Bhatt (2007), domestic extremism involves unlawful or violent actions aimed at defending perceived threats to a domestic community or ideology, employing radical measures against domestic institutions or populations.

Mullins(2009) refers to acts of violence against domestic targets motivated by ideology and intended to sow discord or terror in order to advance political, religious, or social goals within a nation are referred to as domestic extremism. According to Piazza (2020) the term "domestic extremism" refers to violent beliefs and behaviors with national origins that aim to challenge and upend the current political and social order within a country.

2.8 Terms Related to Extremism

Extremism and a few other words can be used interchangeably, as opposites, or as synonyms for each other, such as, terrorism and radicalism. This section provides a clear description of these related terms as well as how they relate to extremism.

2.8.1 Extremism and Terrorism

Gouldsboro (2018) defines the nature of terrorism by stating that it is a response against regulations set by society in addition to rules of the government before making the connection between terrorism and extremism. People who believe that laws are being imposed on them are considered terrorists. On top of

that, they use violence and force to protest against such laws. As a result, these individuals will become socially isolated as a result of their actions. Terrorism is the other face of extremism. That is to say, if violence and aggression are to be used, extremism qualifies as terrorism.

In order to distinguish between the two terms, extremism and terrorism, according to Zinchenko (2014), extremism involves a particular extreme type or method of social action and includes features like goals, ideology, action motivation, means, and ways of action. Terrorism, on the other hand, only encompasses one action type or approach. Even though it has unquestionably been accepted as a common extreme weapon, it is far more limited in its logical sense. So, terrorism is sparked by extremism. While the opposite is not true, each act of terrorism is a direct effect of radical ideology.

2.8.3 Extremism and Radicalism

Radicalization is defined as a "change in beliefs, feelings, and behaviors in directions that increasingly justify intergroup violence and demand sacrifice in defense of the group" (Schmid, 2013, p.12). It can be seen as the deliberate application of physical force to sway certain audiences. Radicalism and extremism are distinguished by Schmid (2014, p.6), who claims that radicalism is associated with "open-minded (secular)" people whereas extremism is associated with "closed-minded" people. Thus, in his view, radicalism and secularism are related.

Radicalism, in the opinion of Midlarsky (2011), refers to a socio-political movement that upholds a set of political views intended to liberate both individuals and groups from the laws and social structures of the society in which they reside. It is an expression of antagonism toward the established order and the status quo.

This indicates that in this region, where there is animosity against the law, extremism and radicalism collide.

As a result, there is a connection between extremism and radicalism, as they are essentially two sides of the same political coin in American contexts. Terrorism and extremism are closely related to each other at the same time. As a result, there is a nexus between radicalization and terrorism. In response, Kundnani (2012, p.3) argues that "the term 'radicalization' has become central to terrorism and counter-terrorism policy-making since 2004."

2.9 Conrad's "the Secret Agent"

Joseph Conrad is an English novelist and short-story writer of Polish culture who was born on December 3, 1857. Conrad was admired during his lifetime for the richness of his prose and his depictions of dangerous life at sea and in exotic locations. However, his initial reputation as a great writer of colorful shipping adventures hid his interest with the individual when confronted with nature's invariable unconcern, man's frequent malicious intent, and his inner battles with good and evil. The sea represented, above all, the misery of loneliness to Conrad. He is widely recognized as one of the finest English novels, owing to his profound skill and remarkable insight, but most importantly to his intensely personal vision (The editors of the encyclopedia Britannica, 2023).

The Secret Agent, published in 1907, is a detective fiction authored by Joseph Conrad. It is considered one of Conrad's political novels, along with Nostromo (1905) and Under Western Eyes (1911). The Secret Agent, notably because of its extremism topic and violence depicted, has been popular in the United States again following the 9/11 attacks in 2001 and the recent suicide bombings in Europe.

The narrative depicts the period of European society's terror of dynamite-throwing anarchists, which lasted from the 1880s until the early twentieth century. Early critics noted that Conrad's "*the Secret Agent*" was similar to a fictitious genre known as the "dynamite novel," which was popular in the thirty years preceding World War I, peaking in the 1880s and 1890s.

The novel maintains the following characteristics:

- 1- Conrad's work unfolds within the pre-war period between 1885 and 1886, when there was a lot of anarchist activity in England. The Greenwich bombing, which constitutes the infectious component of "*The Secret Agent*", took place on February 14, 1894;
- 2- The plot of the narrative revolves around an anarchist named Martial Bourdin's plan to blow up the Greenwich Observatory.
- 3- He did not cause any harm or reach the target, but he was killed by the bomb. The goal is to demonstrate how extremism affects individuals, their relationships, and society as a whole.

2.10 Previous Studies

This section summarizes prior studies in chronological order and compares them to the current study.

1.Saucier et al.,(2009)

"Patterns of Thinking in Militant Extremism" is the title of the study. It tries to define, discuss, and tie to prior research and theory recurring elements of the thought pattern (or mind-set) of violent militant extremists.

Extremist organizations from many countries, civilizations, and political and religious viewpoints are analyzed as the data for this study. They analyzed claims

made by these organizations and identified sixteen elements that are shared by the militant-extremist mindset.

The research suggests that militant-extremist thinking is prevalent among the general population, influenced by dispositional and environmental factors. This violent form of fanaticism may be attractive to prominent militant-extremist groups, as participants did not strongly distance themselves from fanatical attitudes.

2. Warner (2010)

"Segmenting the Electorate: The Effects of Online Political Extremism Exposure" is the title of the study. This study aims to examine the extremism component of the fragmentation thesis, which contends that when people cluster into cocoons with similar viewpoints, their attitudes become more polarized and political extremism increases.

The research's data comes from a random sample of students who were exposed to one of four experimental conditions: ideologically homogeneous and highly conservative media, ideologically homogeneous and highly liberal content, moderate content, and a condition that included media from all three previous conditions.

The findings showed that, in the conservative condition, exposure to ideological homogeneity did increase attitude extremism, but not in the liberal condition. The mixed condition showed no discernible attitude change, but the moderate condition lowered extremism. This article comes to the conclusion that more extremism may occur given the fragmentation of the media. However, only the conservative condition showed this outcome.

3. Awan et al., (2019)

The title of the study is " Extremism Online - Analysis of extremist material on social media" . It aims to study the relationship between language used and emotion expressed in response to YouTube videos that are inspired by offline events and those that are general online discussions , as well as the role that an comments.

The data for the quantitative analysis, more than 100,000 tweets and 100,000 YouTube comments were gathered; roughly 600 tweets were gathered for the case study based analysis.

According to our research, there is a positive correlation between increased anonymity and an increase in extremist language; conspiracy theories and language influenced by media bias are more prevalent in reactions to offline events than in general online discussion; and while fear, anger, and disgust are more common emotional sentiments expressed in Event Specific videos, there is a notably greater expression of hatred and pride in the General Discussion.

4.Dhia' (2021)

"Extremism in American Political Contexts: A Critical Discourse Analysis " is the title of the paper. It aims to determine how extremism manifests itself with Iran and North Korea as used by the chosen American political contexts, to identify the extremist representation strategies used by American politicians with Iran and North Korea, to specify how extremism may converge or diverge in the two parties as far as Iran and North Korea are concerned.

The data of study consists of twenty extreme snippets that were chosen and examined from a variety of genres (speeches, interviews, and tweets) and were

made by politicians from the Democratic and Republican parties (Obama and Trump).

According to the study's findings, American lawmakers are much more hostile toward Iran than they are against North Korea. They attempt to place the responsibility on their ancestors for Iran's nuclear weapons production. In dealing with North Korea, they place a focus on humanity and abiding by international law.

5.Dmitrievich (2021)

" *Criteria of Extremist Speech Acts: Forensic Linguistic Diagnostic Complexes* " is the title of the paper . It aims to understand the difficulties in identifying verbal extremist characteristics.

The data is guides created by Russian law enforcement agencies, academic institutions, and research articles on forensic linguistics and anti-extremist law, as well as forensic practice.

The application of standardized forensic diagnostic complexes of extremist speech acts as a means of classifying unlawful verbal behavior permits the preservation of the equilibrium between the protection of media security and the freedom of expression and diversity of opinion on the one hand, and the right to be free from abuse of these rights on the other.

2.11 The Current Study

It is crucial to understand how the current study differs from the aforementioned previous studies. At first, numerous scholarly analyses focused on concept of extremism. However, examinations of extremism from a critical stylistic perspective are uncommon. Additionally, because this study focuses on critical stylistics, it adopts Jeffries' (2010) textual conceptual functional model, which is ideally suited for the selected data. The ten tools that make up Jeffries' model are referred to as critical stylistic tools. Some of the aforementioned researches and literary works have addressed the idea of extremism; however, the current study evaluates the concept of extremism using the Conrad's novel as data. It also provides a clear linguistic interpretation of the data.

In conclusion, none of the previous studies examined the critical stylistic aspects of extremism, which is the focus of the current study.

CHAPTER THREE

METHODOLOGY

3.0 Introductory Note

This chapter discusses the methodology of the present study. It consists of the research design, the selection of data, the selection of extracts, the adopted model of the current study.

3.1 Research Design

According to Creswell (2014), a research design is a strategy or plan that researchers employ to respond to the research questions that are supported by their philosophies, methodologies, and procedures. Advanced research designs include qualitative, quantitative, and mixed-methods studies. The qualitative research approach is used to carry out the current investigation. By exploring and understanding the meaning that individuals or groups attach to a social or human issue.

Creswell (2009) defines qualitative research as the research process that comprises formulating study questions and methods, collecting data from participants' environments, analyzing the data inductively, moving from details to general themes, and creating interpretations of the relevance of the findings.

Conversely, Bryman (2012) characterizes the quantitative method as a research approach that prioritises quantification in the collection and examination of data. Calculations are required in quantitative research. To support or refute

competing knowledge assertions, it comprises obtaining data such that it may be assessed and statistically processed (Williams, 2007).

In order to have a comprehensive knowledge, the mixed technique involves gathering the components of the qualitative and quantitative approaches (Johnson et al., 2007). According to Neuman (2014), this collection makes both approaches complete and supportive of one another, producing "richer and more comprehensive" study. In order to have a thorough knowledge of the data and findings, the researcher for this study uses a mixed technique of data analysis.

3.2 Data Selection

The researcher chose this novel to reveal the ideologies of extremism, and the reason behind the researcher's choice such a novel is the limited number of linguistic studies within this novel, which prompted the researcher to settle on choosing this novel. In addition, the researcher chose this novel to deal with the event "The Secret Agent" by the writer Joseph Conrad, the well-known Polish-English novelist, and it is classified as one of Conrad's political novels, "The Secret Agent", particularly, after the 9/11 attacks in 2001 and the recent suicide bombings in Europe, the Secret Agent has gained newfound fame in the US, notably because of its theme of extremism, terrorism and the violence it portrays. The book chronicles the time from the 1880s to the beginning of the 20th century when European society was troubled by the threat of dynamite-throwing anarchists.

The main goal of this study is to explore the extremism in Conrad's *The Secret Agent* and to demonstrate how violence has negative impacts on people and their relationships. By doing this, the author hopes to present a description of the

book that goes beyond those who confine themselves to a solely satirical or comedic framework and illustrates how politics affects a person's life on all levels.

Conrad's view of contemporary society is revealed in *The Secret Agent*, when he discovers that a person's social and personal life is mostly a reflection of their political being. He suggests that knowledge of how social-political institutions shape the type of life is necessary for understanding this existence. Showing the linguistic choices that are set by the writer to shape his ideology towards extremism and indicating the novelist's ideologies that are related to his style.

The Secret Agent follows Adolf Verloc, a middle-aged merchant in London in 1886. He is part of the "The Future of the Proletariat" group, which includes Comrade Ossipon, Michaelis, and "the Professor." Verloc has been a secret agent for over ten years, likely working for Russia. At an embassy, he meets Mr. Vladimir, who wants Verloc to detonate a bomb, aiming to hold the Anarchists accountable and incite opposition. Verloc consents to these terms. After then, *The Secret Agent* proceeds.

The Secret Agent follows Verloc's consent to terms and the explosion in Greenwich Observatory. The Professor and Ossipon discuss the bombing, with Verloc believing he carried it. Inspector Heat and the Assistant Commissioner investigate, targeting Michaelis due to his hatred of anarchists. Inspector Heat finds a swatch of fabric from the bomber's coat, but Inspector Heat and the Assistant Commissioner disagree.

Inspector Heat and Assistant Commissioner disagree on Michaelis's wrongdoing. Inspector Heat discovers Verloc's address is sewed into fabric. Conrad's book goes back in time, and Verloc struggles with Vladimir's directions. Winnie

takes care of Stevie, who has an intellectual handicap. Verloc and Winnie agree to spend time in Stevie's country home for his health.

The Secret Agent arrives on the day of the explosion, and Verloc instructs Winnie and the Assistant Commissioner to go to mainland Europe. Inspector Heat arrives and shows Winnie the fabric he discovered, which is Stevie's coat. Verloc acknowledges sending Stevie to carry out the explosion and promises to leave the foreign nation. Winnie kills Verloc, fearing she may be charged with murder, and leaves their house. Ossipon, who has emotions for Winnie and wants her money, offers to help her get to France but becomes concerned about her potential for murder and the connection to a potentially hostile foreign state.

3.3 Selection of the Extracts

Twenty seven extracts are used in the analysis. These extracts are chosen intentionally because they contain extremism. The novel's twenty seven extracts were carefully chosen. Although the novel provides numerous illustrations of the concept of extremism, the researcher only uses twenty seven in order to prevent repetition.

The present study's data were specifically selected based on the following criteria:

1. It is connected to one or more of the following: conflict, violence, and extremism.
2. It discusses the concept of "extremism".
3. It makes use of one or more important stylistic tools.

3.4 The Adopted Model

The textual conceptual model developed by Jeffries (2010) is adopted in this study, because the current study is a critical stylistics one. Jeffries (2010,pp1-6)states that Critical stylistics aims "to give the reader a clear set of analytical tools to follow in carrying out the critical analysis of texts".Textual-conceptual functions (TCFs) are tools used to capture a text's conceptual meaning, while the term 'textual' refers to the language system's resources used to produce this meaning. According to Jeffries (2014a) the analyst's role is to understand how texts present world perspectives to readers, helping them adapt their ideological perspectives to align with the producers' viewpoints. The researchers apply the critical stylistic tools which are realised by particular linguistic triggers to identify the ideology of extremism. The ten tools that make up Jeffries' concept of critical stylistics are called analytical tools. All the ten tools, listed below, are applied to the chosen data in the study.

The crucial stylistic tools of naming and describing, representing actions, states, and events, equating and contrasting, exemplifying and listing, prioritizing, assuming and implying, negating, hypothesizing, space, time, and society representation, and speech representation will all be covered in detail in the sections that follow.

3.4.1 Naming and Describing

The objects found in the world are describable in terms of language. English provides a variety of ways to refer to or name things. For instance, one may say Mr. Obama or the United States President in 2008. Both of these referents have ideological goals. A number of linguists, including de Saussure (1974), Saeed (2016), Kroeger (2018), etc., have discussed the concept of reference. Reference is

basically how people use language to describe things around them by using different expressions and sometimes there are two expressions, or more that refer to the same entity (Saeed, 2016).

Jeffries (2014a, p.413) states that “the most obvious thing that texts do is to name-and describe the animate, inanimate and abstract ‘things’ that the projected world of the text contains”. According to Jeffries (2010), the purpose of this textual-conceptual tool is to assist writers or speakers in describing a particular event or object in a way that seems to generate ideological meaning.

English names can be used in three significant ways to convey an ideological meaning. One is choosing a noun from the given options, which is a rather simple method. The second is modification, the use of additional information within a noun phrase. and third is a morphological process known as nominalization transforms verbs into nouns "with certain ideological consequences" (Jeffries, 2010, pp.20-27). To comprehend the ideological impact that is brought about by each of them, it is important to keep in mind that English language is made up of sentences that consist of a noun phrase and a verb phrase. For instance:

3.1) [*The man*] [*has gone home*].

NP VP

However, these guidelines do permit some flexibility, and this is precisely where these tools of analysis come into play. To put it another way, any changes made to a sentence, whether syntactically or paradigmatically, create an ideological meaning. As a result, the "naming and describing" tool is concerned with the nominal components of the sentence, which are noun phrases that may serve as either the subject or the object of an active sentence, occasionally as an

actor (the person who initiates an action) or a goal (the person who receives that action) (Jeffries,2010) .

The insertion of what is referred to as modification is additional information within the noun phrases that describe the thing the noun phrase is referring to creates ideological meaning.

3.2) *The old bearded man with glasses who is known by everyone has gone home.*

However, nominalization can convert the verb to a nominal component. Through the use of the fundamental truth of the sentence, which in this instance is accepted or presupposed, this produces an ideological effect, for instance:

3.3) *John's eating of the cookie was terrible in his sister's eyes!*

The presupposition of such sentence would be:

3.4) *John ate the cookie.*

Although modifiers offer ideological meaning, they do not contribute to the proposition of the sentence because the verb, which is crucial in this context, indicates the links between the nominal components of sentences, as in the following example:

3.5) *John ate the cookie.*

Another thing to keep in mind is that not all noun phrases are controversial; many of them simply lack ideology. For instance, the phrase "our next-door neighbor" does not express anything unusual and could be viewed as the result of using language economically (Jeffries,2010).

As was already said, the noun serves as the primary component of naming and has the capacity to have an ideological component or meaning. The noun is, of course, a part of a larger group (the noun phrase), which may contain a great deal of information that may be unimportant or may contain elements of ideological meaning; this could not be easily disputed (in the case of modification) because it is not a part of the clause's main idea, and noun phrases occasionally contain assumed or presupposed ideas.

3.4.2 Representing Actions/Events/States

Representing actions, events, or states puts the emphasis on the verbal component of the clause, where the verb choice affects how readers and listeners interpret the information given (Jeffries, 2010a).

This textual-conceptual function is founded on the transitivity model presented by Simpson's (1993) interpretation of Halliday's transitivity system (Khuzaei, 2019). This tool is based on Simpson's transitivity model since it is understandable and generally practical. The transitivity of a sentence, according to Simpson, "shows how speakers encode in language their mental picture of reality and how they account for their experience of the world around them" (Jeffries, 2010, p:50). This mental image is known as the "process," and it can have up to three different parts: the process itself (represented by the verb phrase), the participants (expressed by the noun phrases participating in the process), and the conditions (expressed by the adverbial and prepositional phrases involved in the process). The verb used to describe the situation as an action, event, or state in a phrase determines how the actions, events, or states are represented. Depending on how the recipients view the issue, each of these possibilities may have an ideological effect (Jeffries, 2010)

According to Jeffries (2010), the transitivity model divides the lexical verbs into groups based on the kind of condition or process they are describing. The following are the four primary transitivity processes:

- Material ,the most typical verbs are those that pertain to physical or abstract acts, and they are called material actions and processes. There are three possible ways to carry out these tangible activities. As an example, "the joint union committee walked out of the meeting" is an intentional action. Second, unintentional action known as "material action supervention," such "the judge lost her temper." Third, the term "material action verbs" refers to verbs that are used with inanimate actors, such as "the sun shone."
- Verbalization processes are actions that incorporate language use and necessitate the participation of a human actor. They seem to be commonly connected to material actions like "he (sayer) said (process) no one wanted the dictator to remain (verbiage)".
- Mental processes describe what goes on in people's heads. Three subcategories have been established for them: Mental cognition in the first place, such as thinking, realizing, knowing, understanding, and so forth. A good example might be "the interviewer (senser) realized (process) her mistake (phenomenon)". Second, mental reactions incorporate emotions such as feeling, liking, hate, etc. For instance, "I (senser) hate (process) the British political system." Third, mental perception, including hearing, seeing, tasting, and other bodily sensations. "They (senser) heard (process), for instance, the rumor about Mr. Price."
- Relational processes, as opposed to changes or dynamic actions, relational processes define the steady or static relationship between the Carrier and Attribute. These verbs use the copula be and other "intensive" relations,

possessive relations with the help of verbs like have, circumstantial relations with the help of the verb be, and verbs of motion with an emphasis on timing and spacing the process. Examples include "the students have a huge television," "the white paper is our attempt to re-balance wealth," and more.

Additionally, Jeffries (2014a) shows how switching out one verb for another in a sentence can alter how readers or listeners interpret the action being described. For instance, the identical situation "someone calling the police" could be stated in numerous ways to make various points while maintaining the essential facts:

3.6) "*John informed the police*" (Material Action Intentional).

3.7) "*John spoke to the police*" (Verbalisation).

3.8) "*John was a police informer*" (Relational Intensive).

3.9) "*John let the cat out of the bag to the police*" (Supervention).

These illustrations show that the authors of texts can choose how to tell their stories and that these decisions can have (sometimes ideological) repercussions. It can be disputed whether a verb is transitive in a given situation, and two labels may be used at once. The phrase "John informed the police" falls within the categories of intentional material action and verbalization.

3.4.3 Equating and Contrasting

According to Jeffries (2010a), equating and contrasting examines how texts present various entities as either equivalent to or opposed to one another. Equating is accomplished by relational mechanisms and the juxtaposition of noun phrases (Jeffries, 2014).

In the context of ideology, equating and contrasting tools refer to what is portrayed as equivalent and what is contrasted or regarded as an opposition. Although many linguists concur that there are no entirely identical synonyms and that even synonyms that are regarded as near synonyms are not really the same and that each one has various implications, equating refers to the use of synonyms. Nevertheless, there are some things that English people deem to have equal meanings, and numerous dictionaries demonstrate that this psychological reality exists for English speakers (Jeffries, 2010).

It is presumed "that there is a clear semantic link between certain pairs of lexical items" (Jeffries, 2010, p.51) when contrasting relates to the use of opposition, as with synonyms and antonyms. Semanticists attempt to group words that are opposed to one another by using the lexical characteristics of words that are connected to one another on specific levels. As a result, there exist several types of oppositions, including converseness (lend/borrow), gradable opposites (tall/short), and non-gradable oppositions (dead/alive). The semantic features of lend and borrow are similar in the transfer of something, but their directions are different, one is to give something, while the other is to receive it with the intention of returning it. To put it another way, the meaning of the opposites is typically more significant than the distinction between the two in terms of how they affect the reader or listener (Jeffries, 2010).

In some instances, writers or speakers may utilize synonyms or opposites that have no relation to one another at all, and these can be interpreted as new synonymies or opposites (Jeffries, 2010, p:52). This shows that context must be taken into account. To detect equating and contrasting occurrences, there exist syntactic frames or structures like the ones below:

It was X not Y. (to set up opposites)

It was X, Y. (to set up equivalence) To apply these frames on example, like:

3.10) *It was language teaching not playing videogames.*

3.11) *It was inability, frustration.*

In example (3.10), it is clear that teaching languages is not similar to playing video games; rather, they are the complete opposite. However, example (3.11) uses the juxtaposition of two or more similar structured words, phrases, or clauses to establish a sort of parity between inability and frustration (Jeffries, 2010). In this instance, despite the fact that they are unrelated to one another, inability and frustration refer to the same thing. Because example (3.10) is not a list and uses a conjunction like and, it is considered an opposition. Additionally, teaching languages is viewed as being childish, much like playing video games.

In example(3.11), frustration and inability are equated. When someone is unable to perform something, they become frustrated if the hearer creates a setting in which these two are similar. A variety of equating and contrasting syntactic triggers are used to generate relationships between words. Comparing has more syntactic triggers than equating does. Noun phrases serve as the first type of equating triggers, as seen in Example (3.11) above, which exhibited textual equivalence construction; parallel structures serve as the second type of equating trigger (Jeffries,2010,p:53), as in:

3.12) *Language teaching is our goal. Language teaching is the way.*

This made-up example demonstrates how two distinct concepts can coexist in the same syntactic location within the same parallel structures. Relational intense transitivity options, such as those seen in:

3.13) *The only problem teachers encounter is how to motivate students.*

The problem is perceived as being related to motivation in this example, where the subject and complement are connected by a relation-intensive verb. Although the message is somewhat concealed in both situations, the problem is recognized as being related to motivation. Technical literary elements like metaphor and simile are examples of other types of equivalency. Men are lions, or they resemble lions. Some of the typical frames of opposing triggers are provided by Jeffries (2010)

Figure (3.1)

Types of Opposition Triggers

Negated Opposition	X not Y; some X, no Y; Plenty of X, a lack of Y etc.	Castle not house
Transitional Opposition	Turn ⁴ X into Y; X becomes Y; from X to Y etc.	Turn water into steam
Comparative Opposition	More/less X than Y	More water than coffee
Replacive Opposition	X instead of Y; X rather Y; X in preference to Y etc.	Water instead of coffee
Concessive Opposition	Despite X, Y	Despite water, coffee
Explicit Opposition	X by contrast with Y; X as opposed to Y etc.	Water by contrast with coffee
Parallel Opposition	She liked X. He liked Y; your house is X, mine is Y etc.	He liked tea, She liked coffee
Contrastive Opposition	X, but Y	Tea, but coffee

These are only clues that the text uses contrast to create a particular kind of ideological effect, even though they may not be immediately apparent to readers. The inherent unfavorable foundation of opposition is its ideological impact. Due to the comparison or evaluation of two distinct, contrasting items, the oppositional sets have a negative connotation. It should be emphasized that equating uses two unrelated concepts in either a positive or negative sense when discussing its ideological impact (Jeffries,2010).

According to (Jeffries,2010,p:56–57), there are four primary subtypes of oppositions that have the potential to have an ideological impact:

- Complementariness like dead/alive, right/wrong, are mutually exclusive. If you are not X, you are Y. utilized by politicians, journalists, etc. If you are not with us, you are against us.
- Gradable synonyms, like short/tall and small/big, can show something to the farthest degree; they can be used with comparative and superlative language, and they can be used before intensifiers (so, extremely, etc.).
- Converses are pairings that have different perspectives on the same circumstance; where there is a buyer, there is a seller, and where there is a lender, there is a borrower. Examples of converses include lend/borrow and sell/buy. As a result, they are dependent on one another.
- Reversives, such as dress/undress and do/undo, show the opposite of something, but there are also counterparts. For instance, build is the opposite of demolish, which suggests that some people may believe it is okay to destroy what others have built.

Depending on the circumstances of the situation in which they take place, each of these has the potential to have a particular ideological impact. (Jeffries,2010).

3.4.4 Exemplifying and Enumerating

The two ways of presenting lists in English are exemplifying and enumerating. Exemplification is obvious when objects are used to illustrate a category without any pretense of comprehensiveness. Enumerating includes making exhaustive, itemized lists that are presented as complete (Jeffries, 2014).

Instead of mentioning every item in a category, exemplifying involves using several items as instances. Giving a complete list or listing every item in a

particular category is referred to as enumerating. This identical method of using these two textual functions is used by Jeffries (2010). Giving examples of anything and/or listing specific objects have a significant impact on texts and how readers and listeners understand them. They serve as support for the speakers' assertions and provide case-specific evidence. Many authors or speakers, including politicians, poets, gurus, etc., adopt this strategy.

3.14) *The whole country came out on Friday's night: the President, the ministers, the officers, and the people.*

3.15) *The whole team was present: the coach, the players and the substitutes.*

Although the two examples above have a similar structure, the reader or listener may be able to tell that Example (3.14) is illustrative because not everyone could have come out that night; some must have stayed home, so the list must be exaggerated. This depends on the reader's or listener's pragmatic competence. Because it is conceivable for those stated to be present, Example (3.15) lists them. Lists of instances or enumerations frequently include elements with the same grammatical structure; for instance, the examples above all consist of noun phrases. Additionally, lists may include verb phrases like these:

3.16) *To be the top student, you should study, do homework, and get higher marks.*

Most religious, political, and advertising writings appear to favor the three-part list to suggest completeness but not comprehensiveness, especially by employing the "catch-all category" to cover anything that hasn't been covered when it comes to the ideological effect of exemplifying and enumerating. (Jeffries,2015,p:395 and Jeffries,2007,p:123).

On the other hand, lists of three or more items can be used to denote literal and explicit completeness. Other times, presenters or writers use instances while

purposefully concealing some entities. For instance, if a politician discusses certain things while omitting one or two, this would suggest that the politician is trying to conceal information about this particular institution. As a result, the listener or reader can determine what other things have been omitted (Jeffries, 2007).

Compared to other textual functions, exemplifying and enumerating are easier to spot and more structurally specified. Since lists frequently contain a conjunction like *and*, or *or*, this textual function may overlap with equating, where equated items are separated by simply a comma (Jeffries, 2010).

3.4.5 Prioritising

Prioritising takes into account how the structure of a clause works to highlight certain information while putting other information in the background (Jeffries, 2014).

Prioritising is a textual-conceptual strategy that facilitates comprehension of different ideological interpretations resulting from foregrounding or backgrounding in phrase structure (Jeffries, 2014a). According to Jeffries (2010), there are three ways to prioritize information in English sentences, each of which has an impact on whether parts of the phrase are more prominent than others. These three methods include information structure, transformation, and subordination.

(i) Information Structure

Information structure, as stated by Jeffries (2010), refers to the primary element of a sentence that sets it apart from the final required piece that will carry the focus. The important information is placed in the final position of the English phrase or sentence.

A technique called "fronting" or a structure known as a "cleft sentence" can be used to structurally change the information structure in a sentence. Fronting is the practice of shifting the remainder of the phrase to the right while putting an important clause element at the beginning of the sentence to serve as the sentence's theme. For example:

3.17) *The luggage (subject) was (predicate) in the boot (adverbial) when they left (optional adverbial).*

After fronting:

3.18) *In the boot (adverbial) was (predicate) the luggage (subject) when they left (optional adverbial).*

A cleft structure, which emphasizes one of the clause elements from the fundamental phrase after "It is" or "It was," is another typical approach to shifting the informational structure in English sentences. The use of an 'empty' subject pronoun (it) and a copula verb (be) in these constructions enables the remainder of the original sentence to be inserted into a relative clause post-modifying the noun in the Complement:

Subject	Predicator	Complement
3.19) <i>It</i>	<i>was</i>	<i>my mother who sent me a cheque for my birthday.</i>
3.20) <i>It</i>	<i>was</i>	<i>a cheque that my mother sent for my birthday.</i>

(ii) Transformation

According to Tabbert (2016), the transformation process can be seen in the transformation of active sentences into passive in order to avoid taking responsibility or in the presentation of adjectival descriptions in noun phrases as pre-modifiers rather than as subject or object complements, which would subject

them to debate. Jeffries (2010) indicates that Chomsky's (1957, 1964) work served as the foundation for transformation.

The process of passive transformation entails changing an active sentence into a passive one, which eliminates the need for a subject and establishes the notion that active and passive sentences appear to be stating the same thing with minor differences:

3.21) *The government accepted the law on detention.*

3.22) *The law on detention was accepted by the government*

Another type of transformation is an adjectival transformation, which describes a link between the meanings of adjectives that appear in the complement of a clause and those that appear with the noun phrase as a pre-modifier to the head noun, for example:

3.23) *my friend is old.*

3.24) *my old friend.*

The first line permits the query of the man's age whereas the second does not, which is the ideological result of this adjectival change. (Jeffries,2010)

(iii) Subordination

Subordination, according to Jeffries (2006, p.144), is "basically the inclusion of a higher-level unit in one of the lower-level units, resulting in a circularity to the description of the structure." Jeffries (2010) says that there are sentences, phrases, and more than one degree of subordination in the English language. Though the ideological point of view is at a lower level of subordination, the less adaptive the structure is to the listener's or reader's questions, objections, or disagreements.

The placement of information in the primary or secondary structure is a property of textual meaning, as demonstrated by Jeffries (2014a). A few details are highlighted because they are in the main sentence, and they are in the background because they are in the subordinate clause. The identical information is included in the following two sentences, but the main point is different because of the subordination process, in which the subordinate clauses are not questioned. As a result, the first sentence below is concerned with ministerial attitudes, whereas the second is concerned with government behavior:

3.25) *Though the Government is split down the middle, Ministers are not admitting there is a problem.*

3.26) *Though Ministers are not admitting there is a problem, the government is split down the middle.*

The content that should be included in the phrase or clause's primary and supporting structures is chosen by text creators. Part of the economic use of language is the subordination of distinct story elements to the foreground and background. By placing it low in the structure, it may also have the effect of marginalizing ideology (Jeffries, 2016).

3.4.6 Implying and Assuming

Typically, speakers leave part of their intended meaning in the language they use to communicate. Because of this, assuming and implying are parts of the broader discipline of pragmatics, which focuses on questions of what is meant by language implicitly rather than explicitly (Jeffries, 2010), and it is a distinctive feature of English that speakers use implications and assumptions to infer ideologies as widespread among people. This is because what speakers or writers imply actually has a powerful impact on readers or listeners, as they are left to

consider the meaning of what is implied. In other words, since these ideologies are not included in the main argument and are hence not subject to challenge, what is meant or intended is greater than the proposition of what is said or written. Thus, implicatures and presuppositions are the key ideas in implying and assuming.

There has been a lot of research done on implicatures and presumptions. Deductions made by listeners or readers to understand what speakers or authors indicate rather than what they expressly say are known as implication. They therefore go beyond propositional indicators because they are predicated on the belief that conversants are abiding by Gricean principles (Brown & Miller, 2013).

Conversational implicatures, on the other hand, are implied meanings that cannot be inferred from individual lexical items, but are generated when the text flouts one or more of Grice's maxims of conversation. Grice came up with four maxims of conversation that together form the Co-Operative Principle, which states: 'Make your contribution such as it is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged (Grice 1989:26).

Grice's maxims express expectations of behaviour in conversation, and are as follows:

1. Maxim of Quality

- i. Do not say what you believe to be false.
- ii. Do not say that for which you lack evidence.

2. Maxim of Quantity

- i. Make your contribution as informative as is required for the purposes of the exchange.

- ii. Do not make your contribution more informative than is required.

3. Maxim of Relation

- i. Be relevant.
- ii. Maxim of Manner
- iii. Avoid obscurity of expression.
- iv. Avoid ambiguity.
- v. Be brief.
- vi. Be orderly.

Implicature originated from Paul Grice's (1978) work, according to which the speaker's meaning is comprised of two parts: "what is said," which is the part of meaning that is determined by truth-conditional semantics, and "what is implicated," which is the part of meaning that cannot be captured by truth conditions and therefore belongs to pragmatics (Mey, 2009 p. 365).

Contrarily, presumption is the assumption a speaker makes when uttering a given sentence, and it is also examined as a particular kind of logical link between claims (Crystal, 2008). But presuppositions are the assumptions a speaker makes that are incorporated into a text; for this reason, they are frequently seen as semantic (Jeffries, 2010). According to Jeffries, there are two different types of presuppositions: existential and logical. Existential presupposition (found in a text) is essential to how language functions and is not overtly manipulative; what may be banal and manipulative is the shared understanding between speakers and interlocutors. Existential presuppositions are always the result of specific noun phrases, and while they have a strong impact, they lack any overt ideological undertones. For instance:

3.27) *Our teacher was the angry young man.*

The angry young man and our teacher are implied to be the same person in this sentence, but if we negate the utterance, the noun phrases would refer to two different people. Contrarily, logical presuppositions are more difficult to spot because they have a specific set of triggers that show when they are being used, such as change of state verbs (stop, start, resigned, finished, etc.), factive verbs (understand, discover, knew, regret), cleft sentences, iterative words (rewrite, redo, again, yet, anymore, another, etc.), and comparative structure, such as his car is as wrecked as John', for example:

3.28) *He stopped smoking.* (He smoked before)

3.29) *He regrets his mistakes.* (He has mistaken)

3.30) *It was John who broke it.* (John broke it)

3.31) *She rewrote it.* (She wrote it before)

3.32) *He lied about it again.* (He lied before)

Factive verbs imply and indicate that the next sentence will be true or a fact. They can be used to affect how people view things, adding an ideological component. Additionally, Cleft structures allow for the presumption of the actual statement, as shown in example (3.30) above, where the presumption is that something was broken. Presuppositions and implicatures can be distinguished by negating the utterance; if the presupposition is left unaffected, it is a presupposition; if the structure is denied, the implicature is removed. (Jeffries, 2010)

For example:

3.33) *He didn't stop smoking* (he smoked before).

3.34) *He didn't start smoking* (he didn't smoke before).

This means that implicatures are easily canceled, which can be used ideologically, as when politicians change their statements after receiving criticism. Presuppositions, on the other hand, are harder to refute because they are encoded within the text, even if the utterance in which they occur is denied. Politicians may make statements that are inconsistent and revoke implicatures since implicature deals with what is indicated rather than what is expressed.

3.4.7 Negating

Negating examines the portrayal of "non-existent versions of the world" through literature (Jeffries, 2010a, p. 106). It is a technique for creating imaginary worlds (particularly through narrative) to support and strengthen an ideology, such as fear, desire, or belief, in the reader. It conjures up both good and bad realities (Jeffries, 2016).

Negating is a mental technique that encompasses more than just the rejection of verbs. It is a powerful linguistic device to indicate absence since it calls attention to the potential for presence and creates a fictitious replica of reality, as in:

3.35) *I did not go to the cinema last night.*

According to Jeffries (2014a, p. 416), negating conjures up images of both the proposition being rejected and the one being accepted. Negating can have a significant ideological impact if the author of the text wants the reader to picture the positive version, as in "the Prime Minister is not an incompetent fool out of touch with the electorate."

Jeffries (2010) indicates that negating might make the reader or header believe a case that is entirely different from the one supported by the text. Negating can be produced on different levels:

a) Syntactic negation is done by appending a negative particle to the verb phrase, either to the auxiliary or to the dummy auxiliary verb (do), as in "this law doesn't produce the right effect." It can also be identified by substituting the pronouns "nobody, no one, nothing, etc." for a noun phrase.

b) Specific lexical items, such as nouns (lack, absence, dearth, scarcity, etc.), adjectives (absent, scare, etc.), verbs (fail, reject, refuse, etc.), or adverbs (barely, scarcely, never, etc.), can be used to construct semantic negation to indicate the availability of something.

c) Morphological negation is accomplished by affixing words to nouns such as "inability, inactivity, etc.," verbs such as "deactivate," "dislike," and adjectives such as "irrational, incomplete, etc." that relate to the negative form of such words.

3.4.8 Hypothesising

The process of constructing textual meaning through hypothesizing is crucial because it gives the reader or listener access to the author's point of view on the subject at hand. For instance, Fairclough (1989) notes that newspaper articles frequently convey data as categorical pronouncements devoid of modalities, presenting what may be hypotheses as truth (Jeffries ,2007).

This section discusses ideology in relation to the modality used to provide hypothetical or alternative situations that are reliant on the speakers' or writers' conceptualized views of how the world is, might be, should be, or should not be. Thus, the viewpoint of the speakers or writers is encoded through modality. This incorporates aspects of uncertainty or doubt as well as assurance (Jeffries, 2010), but even a statement like:

3.36) *I'm sure economic cars do not cost much.*

Despite appearing to be an instance of certainty, it generates some doubt. This is due to the fact that the statement sets up a fictitious scenario in which automobile prices are not expensive, which could be a kind of opinion about the truth or just the speaker's or writer's desired opinion. There is some degree of doubt or uncertainty introduced by other sentence contexts, such as the following:

3.37) *Car prices may be high.*

There are two ways to represent modality: using modal auxiliary verbs (can, could, will, would, etc.) that have context-specific meanings, like:

3.38) *You may leave early today.* (Permission)

3.39) *It may rain tomorrow.* (Uncertainty)

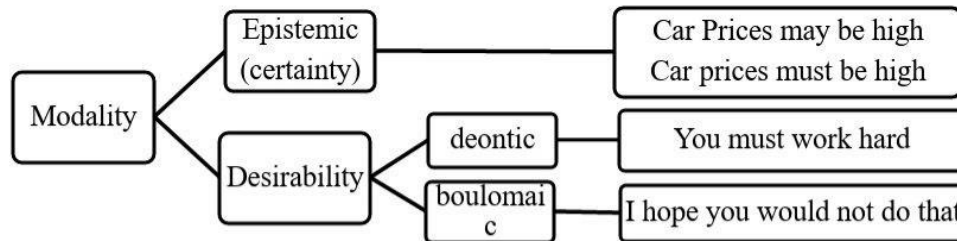
The second method of expressing modality involves using different constructions, such as:

- Lexical verbs: think, suppose, hope, wish...
- Modal Adverbs: maybe, probably, of course, definitely...
- Modal Adjectives: possible, probable, sure, definite, certain, forbidden, obligatory...
- Conditional structures: if..., then... (Jeffries,2010,p: 117-119).

Modality comes in essentially two varieties, which helps to further clarify this paradigm. One is epistemic modality, which has to do with the degree of certainty strong or weak that speakers communicate, as in the aforementioned examples. Boulomaic modality and deontic modality are the two subcategories of the second main category of modality, which is concerned with the desirability of the things that speakers communicate.(Jeffries,2010)

Figure(3.2)

Types of Modality



This analysis tool is primarily semantic in nature because it relies on the modal meaning of statements made by speakers in an attempt to convey their attitudes, opinions, or ideologies. This can be seen as a clear illustration of the interpersonal and personal metafunction of language that Halliday's systemic functional grammar discusses. After repeated exposure, these beliefs or ideologies may eventually become normalized (Jeffries,2010).

3.4.9 Presenting Other's Speech and Thought

The analysis of how others are presented in voice, cognition, and writing examines how text creators use quotations from others. When interpreting the words and ideas of others, loyalty is a necessary consideration. For instance, intonation cannot be captured in a written speech presentation, and we can never directly access another person's ideas. Text producers can also be deceptive, when determining how directly to display speech and thinking quotations (Jeffries, 2010a).

When it comes to summarizing other people's ideas and words, Burke (2014:416) explains how this textual tool of meaning works. Even while direct and indirect citation techniques have been studied for a while, Short (2012) conducted

a detailed examination of the specific consequences of written or spoken language that have happened at one extreme, such as:

3.40) *She Chatted for hours .*

However, there are instances of linguistic pauses in both written and spoken language, such as in:

3.41) *He was certain that she couldn't have been so cruel with him .*

However, if it is modified to the opposite extreme of the direct speaking, like this:

3.42) *He said 'I am certain that she couldn't have been so cruel with me*

Because of this textual function, the ideological potential therefore resides in certain ideas and phrases that are safely linked to specific people in an implicit manner, particularly when the introduction contains some statements of modality such in:

3.43) *They seemed to think that USA was the problem and not the solution .*

According to Jeffries (2010:136–137), there is a recognition of overlap in the characteristics of these tool categories because of the potential for some ideological influence. The category of free speech, for instance, is in between direct and indirect communication, as in:

3.44) *He said 'I am the best man to lead the nation'*

3.45) *He said that he was the best man to lead the nation.*

3.46) *He was the best man to lead the nation.*

A potential issue with the analysis of (44) could be that it's unclear if the reader is interpreting these lines as coming from the character in question or

whether they are indeed a quote from the character in question. It seems that there is a wide range of diverse ideological impacts on speech and thought. Additionally, the text analyst must take into account the reader's opinions, the context, the text producer's authority, and the way that the text is thought out and spoken.

The formal features of various types of speech representation are as follows:

- a. NRS involves a verbalisation process (speak, talk, shout, etc.) that may be followed by a prepositional phrase or noun phrase that specifies subject-matter of the verbiage like “they discussed the situation in Tibet”.
- b. NRSA can be represented through the verbalisation process denoting a certain speech act (apologize, accuse, etc.) followed by a goal (prepositional phrase), for instance “she apologized for the mess”.
- c. IS involves a reporting clause (he said) followed by a subordinate clause presented by that and including the verbiage with a needful difference in the tense from present to past, the first-person pronoun to the third, and proximal deictics to distal ones such as “She declared that she would stand as a candidate for the Presidency”.
- d. FLS does not have a reporting clause but instead represents the original speech with tense, pronouns, and deixis in the same way as IS does such as “she would stand as a candidate for the Presidency”.
- e. DS includes a reporting clause with inverted commas holding a verbatim representation of original speech with no change in pronoun, tense, and deictics, for example, “I will stand as a candidate for the Presidency“.

These are the formal characteristics of the different thought representation categories:

- i. NRT involves a mental cognition process (think, consider, etc.) followed by a prepositional phrase or a noun phrase such as “he thought about the war”.
- ii. NRTA involves a mental cognition process denoting a specific thought act (imagine, decide, etc.) followed by the phenomenon of thought act like “she imagined the scenario after the bomb had exploded”.
- iii. IT involves a reporting clause (he thought) followed by a subordinate clause introduced by that with a change in the tense, pronouns, and deixis such as “He thought that he had seen enough of that horror”.
- iv. FIT does not have a reporting clause, but it is a representation of the original speech with the same tense, pronouns, and deixis as IT. For instance, “He had seen enough of that horror”.
- v. DT has reporting clause with inverted commas involving verbatim representation of original speech. For instance, “He thought ‘I have seen enough of this horror’”.

(Jeffries, 2014a, p.416)

3.4.10 Representing Time, Space, and Society

This tool uses deictic expressions to place a text's speaker within a certain place, time, and social dimensions. Place, time, and personal deixis are examples of deictic expressions. Deictic expression serves a crucial role in communicating the meaning of an utterance, and its absence renders the statement incomprehensible (Abdul-Majeed, 2016). Deictic expressions are any linguistic

patterns used to achieve this pointing, and the name "deixis" is a technical term taken from Greek (Yule, 1996).

According to Jeffries (2010), deixis are things that officially make little to no sense. Since these terms have a shifting reference that is based on identifying the speaker or the speaker's location in space or time, they take on meaning in the context of use. For instance, the pronouns (I) and (you) do not occupy the same position in a conversation because (I) is the speaker and (you) is the listener. It seems absurd to use the third person instead of the first. However, in a situation like "Mom is going to get your bottle," where a mother is speaking to her child, the use would be appropriate because the child requires this moving reference to understand the message.

Deixis generally has the function of drawing attention to a particular moment in time, place, or social setting where an encounter is occurring. Since I am the addresser and you are the addressee, here is the default location for interaction, and now is the default time. The 'deictic center' of the speakers refers to the focal point in both time and space. It is considered that the deictic center of the speaker's speech is where the addressees are. 'Deictic projection' is the capacity to comprehend the deictic center of the others. This human propensity for understanding things from the viewpoint of others is essential for text processing. English language has several main categories for deictic expressions, which are shown below.(Jeffries,2010)

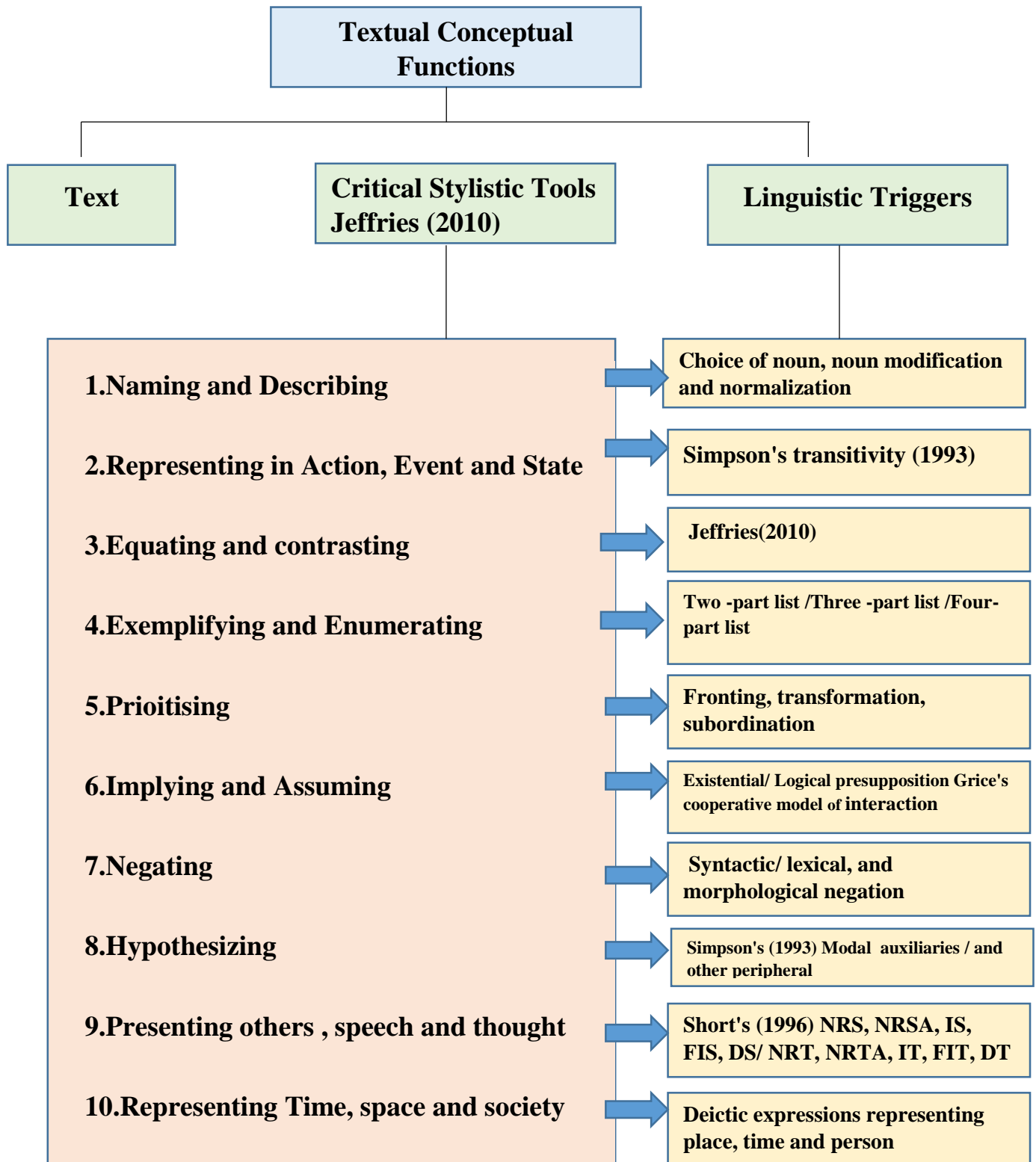
a) Place deixis: It is characterized by the use of adverbs like "here" and "there," demonstratives like "this," "that," "these," and "those," and prepositional structures like "in front of," "across from," and other similar phrases.

- b) Time deixis : It is characterized by adverbs like "now" and "then," verb tenses like "now" and "then," demonstrative, and adverbs like "later," "earlier," etc.
- c) Personal deixis : It is characterized by the use of first-, second-, and third-person pronouns.
- d) Social deixis : This style uses pronouns like Mr., Dr., etc.

In text processing, deixis is crucial for situating oneself and others during face-to-face encounters. Through interaction with the text's contents, the deixis of written texts assists in placing the reader in the text. The reader's consciousness serves as the deictic center of the text and is made easier to locate by the deictic phrases (Jeffries,2010).

Figure (3:3)

The Eclectic Model



CHAPTER FOUR

DATA ANALYSIS AND DISCUSSION OF RESULTS

4.0 Preliminary Remarks

This chapter introduces the practical part of this study. It mainly explains the procedure of analysis and analyzes the intended data based on the model. Additionally, it presents the results of the analysis and their discussion.

4.1 Analytical Procedure

The researcher follows certain steps in conducting the analysis as illustrated below:

1. Presenting the background of the novel prior to the analysis.
2. Examining each selected extract to identify the expressions employing critical stylistic tools and reflecting an extremist ideology.
3. Selecting a number of extracts from the novel that are believed to contain specific ideological elements related to extremism.
4. Discussing the linguistic and textual meanings of each extract, encompassing both linguistic and textual ideological meanings .
5. Revealing that the researcher refers to the actions states event representations tool as “transitivity”.
6. Attaching a table below each extract to represent the tools and their linguistic triggers employed within each extract.
7. Discussing the results of the analysis and presenting conclusions with some recommendations as well as suggestions for further studies.

4.2 The Qualitative Analysis

Conrad's complex web of quotations serves as a powerful literary device that provides deep insights into the minds of his characters and the societal forces that drive extremism. By carefully selecting and embedding quotations within his narrative, Conrad weaves a complex tapestry that enriches the psychological depth of his characters, revealing their inner thoughts, motivations, and conflicts. These quotations often serve as windows into the characters' souls, offering glimpses of their fears, desires, and ideological struggles.

Extract 1

"Madness alone is truly terrifying, inasmuch as you cannot placate it by threats, persuasion, or bribes "(SA, pp. 16)

A- Commentary

This quotation conveys the contradictory nature of exaggeration, in which reasoned approaches fall short of tackling the underlying roots of illogical violence. The goal of ideological purity is criticized by Conrad.

Table (1): Tools and triggers of extract 1 in Joseph Conrad's *"The Secret Agent"*

NO	UTTERANCE	TOOL	TRIGGER
1	<i>Madness alone is truly terrifying, inasmuch as you cannot placate it by threats, persuasion, or bribes.</i>	-Implying -Naming and describing -Relational process -Negating	-Violating the maxim of quality. -Morphological

		Representation Society	negation -Deictic expression
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In the context of the sentence, the word "truly" serves as an intensifying adverb, emphasizing the absolute nature of the terror caused by madness. By using "truly," the author is underscoring that the fear of madness is genuine and profound, beyond any doubt or comparison.

B- Textual Ideological Meaning

Ideology is found in the Nature of Madness: it is portrayed as an uncontrollable and irrational force that exists outside the domain of regular human interaction and reason. It is fundamentally chaotic and unpredictable. Threats, persuasion, and bribery are ineffective against madness. This demonstrates the limitations of society and authority processes when dealing with irrationality.

Fear and Powerlessness, the real terror of madness is its inability to be controlled. This instills a strong fear of losing control and the ability to handle or minimize hazards. The concept of something that cannot be reasoned with or controlled evokes existential concerns about human frailty and the limits of logic. The extract may be making an implicit reference to the fragility of human conceptions of order and sanity. It implies that madness poses a serious threat to the foundations of social stability and personal security.

In conclusion, the ideological textual meaning of the extract centers on the dreadful character of madness due to its resistance to control and reason,

emphasizing human vulnerability and the limitations of conventional means of persuasion.

Extract 2

"All idealisation makes life poorer. To beautify it is to take away its character of complexity it is to destroy it" (SA, pp. 19).

A- Commentary

This quotation highlights the dangers of reducing complex social reality to dichotomous beliefs. For instance, works of art that adopt life's messiness tend to have deeper value because they reflect true human experience. Life-idealizing works may ring unconnected or shallow, by contrast. By embracing the complications, flaws, and nuances in life, one is allowed to develop a more candid and enriching understanding of life. Here, Conrad seems to argue that any attempt to impose beauty on reality is a form of falsification that strips away its true nature.

Table (2): Tools and triggers of extract 2 in Joseph Conrad’s *"The Secret Agent"*.

NO	UTTERANCE	TOOL	TRIGGER
1	<i>All idealization makes life poorer. To beautify it is to take away its character of complexity it is to destroy it</i>	-Implying -Comparison -Naming	-Material action intentional -Comparative ‘poorer’ -Choice of noun: idealization, poorer, character, complexity

In the sentence, the word "all" functions as an implying tool, suggesting that every form of idealization, without exception, diminishes life. By using "all," the author makes a statement that encompasses every possible instance of idealization, asserting that any attempt to idealize life inevitably leads to loss of its inherent richness and complexity. In the sentence, the word "makes" functions as a transitivity tool, indicating a direct causative relationship between idealization and the impoverishment of life.

B- Textual Ideological Meaning

The author contends that idealizing life reduces its richness. By crafting an idealized picture of life, one removes the complexities that make it fascinating and significant. Complexity is regarded as an inherent and valuable feature of life. The author believes that the actual essence of existence is its diverse nature. In this context, beautifying life means simplifying it to conform to an ideal. According to the author, this process destroys the original and nuanced parts of existence, eroding its true nature. Overall, the extract encourages an awareness for life's complexities and rejects simple, idealized depictions.

Extract 3

"The terrorist and the policeman both come from the same basket. Revolution, legality—counter moves in the same game; forms of idleness at bottom identical " (SA, pp. 35).

A- Commentary

Conrad contends that both parties are involved in a mutually reinforcing struggle that ignores fundamental problems while having different objectives. He criticizes the existing social order through the voices of his characters, revealing a profound disenchantment with modern socioeconomic institutions.

Table (3): Tools and triggers of extract 3 in Joseph Conrad’s “*The Secret Agent.*”

NO	UTTERANCE	TOOL	TRIGGER
1	<i>The terrorist and the policeman both come from the same basket. Revolution, legality—counter moves in the same game; forms of idleness at bottom identical</i>	Naming Transtivity Enumeration	-Choice of noun’ -Relational process -Two items

In the sentence, the phrase “Revolution, legality—” serves as an enumeration tool by listing elements that are being equated or compared. The phrase “the same basket” suggests that the terrorist and the policeman, despite their seemingly opposing roles, originate from a similar context or share a commonality. The equality of the terrorist and the policeman is a critical tool that challenges conventional perceptions of good versus evil by asserting that they “come from the same basket.” This phrase suggests that both figures emerge from a shared socio-political context, highlighting their interconnectedness rather than their opposition.

B- Textual Ideological Meaning

The text asserts that revolution and legality are “counter moves in the same game,” implying that these seemingly opposing forces are interrelated and comprise a greater system or structure. By categorizing them as “forms of idleness,” the text argues that neither revolution nor legality result in real change. Instead, they sustain the status quo or contribute to societal stagnation. The expression implies a cynical attitude toward societal systems, with both radical and legal initiatives viewed as ultimately useless or shallow.

Extract 4

"To break up the superstition and worship of legality should be our aim. Nothing would please me more than to see Inspector Heat and his likes take to shooting us down in broad daylight with the approval of the public. Such statements reveal a longing for a radical upheaval that, paradoxically, reinforces the cycle of violence" (SA, pp. 37).

A- Commentary

In his conversation with Ossipon, the Professor advocates for a kind of violence that seems to arise from beyond societal confines, aiming to obliterate them entirely. To accomplish this, he seeks to sever the uniquely interdependent relationship between law enforcement and criminals. This relationship is illustrated by Inspector Heat's respect for thieves who value property in the same way that he, as a police officer representing the bourgeois establishment, does.

Table (4): Tools and triggers of extract 4 in Joseph Conrad's *The Secret Agent*.

NO	UTTERANCE	TOOL	TRIGGER
1	<i>To break up the superstition and worship of legality should be our aim. Nothing would please me more than to see Inspector Heat and his likes take to shooting us down in broad daylight with the approval of the</i>	Hypothesizing Negation Comparison	-Boulomaic Epistemic -Nothing -more

	<p><i>public. Such statements reveal a longing for a radical upheaval that, paradoxically, reinforces the cycle of violence.</i></p>		
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In the sentence, the phrase "should be" functions as a hypothesizing tool, suggesting an ideal or proposed course of action rather than a definitive statement of fact. By using "should be," the author is presenting a recommendation or a desired objective: breaking up the superstition and worship of legality. In the sentence, the word "would" functions as a hypothesizing tool, indicating a conditional or imagined scenario. By using "would," the author is not stating a fact but rather expressing a hypothetical situation, one that reflects a desire or a potential outcome rather than a certain reality. By employing "Nothing," the statement conveys a sense of frustration and longing for change, indicating that current conditions are intolerable. This negation emphasizes the speaker's radical stance, as they express a willingness to confront even the most extreme forms of violence if it means challenging the existing system. As for the "comparison", it implicitly underscores the speaker's deep frustration with the status quo.

B- Textual Ideological Meaning

The extract represents a critical worldview against legal and institutional authority, advocating for the breakdown of society norms and the legal system. This viewpoint is consistent with anarchism in that it attempts to challenge and demolish established structures of power and authority. The reference of Inspector Heat, a character frequently associated with law enforcement, as well as the endorsement of public violence against opponents highlight anarchists' goal for

radical change that disturbs the current quo. The contradictory observation of the cycle of violence demonstrates an understanding of the complexity and potential implications of such upheaval.

Extract (5)

"He told me it was going to be a demonstration against a building," said the Professor. "I had to know that much to prepare the missile. I pointed out to him that I had hardly a sufficient quantity for a completely destructive result, but he pressed me very earnestly to do my best "(SA, pp. 38).

A- Commentary

The Professor's words indicate a sense of reluctance and concern over the insufficient quantity of the destructive material, yet he faces pressure to maximize the effectiveness of the missile despite these limitations. In the quote, the use of words subtly but effectively conveys the theme of extremism. The word "missile" directly indicates a weapon of destruction, typically associated with military or terrorist actions. It suggests a high level of premeditation and intent to cause significant harm. "Prepare" implies a scientific or methodical approach, highlighting the calculated nature of extremist actions.

Table (5): Tools and triggers of extract 5 in Joseph Conrad’s *The Secret Agent*

NO	UTTERANCE	TOOL	TRIGGER
1	<i>He told me it was going to be a demonstration against a building," said the Professor. "I had to know that much to prepare the missile. I pointed out to him that I had hardly a</i>	Presenting Others’ Thought Hypothesising	-Report speech -Boulomaic modality

	<i>sufficient quantity for a completely destructive result, but he pressed me very earnestly to do my best</i>	Contrasting	-Conjunction “but”
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In the sentence, the phrase "he told me" serves as a tool for presenting others' thoughts. This phrase introduces a statement made by someone else, allowing the speaker (the Professor) to convey information that originated from another person. In the sentence, the word "had" functions not as a hypothesizing tool but as an indicator of necessity or obligation. The phrase "I had to know that much to prepare the missile" implies that knowing certain information was essential or required for the speaker to be able to prepare the missile. In the sentence, the word "but" serves as a contrasting tool by indicating a shift from the speaker's initial concern about having insufficient quantity to achieve a completely destructive result to the other person's earnest insistence to proceed regardless. This contrast highlights the opposition between the speaker's practical concerns and the other person's determination, creating a sense of tension and emphasizing the pressure felt by the speaker.

B- Textual Ideological Meaning

The quote reflects an ideology that accepts or advocates the use of violence, notably terrorism or anarchy, to achieve its objectives. Despite reservations about its effectiveness, the Professor's readiness to design a missile for a demonstration against a building indicates an acceptance of violent measures to make a point or influence change. This is related with extremist beliefs that legitimize the use of destructive actions to achieve their goals.

Extract (6)

"I must lay hands on Michaelis at once, and get him to speak from his heart at one of our gatherings. The public has a sort of sentimental regard for that fellow. His name is known. And I am in touch with a few reporters on the big dailies. What he would say would be utter bosh, but he has a turn of talk that makes it go down all the same" (SA, pp. 39).

A- Commentary

Here is a detailed explanation of how the words highlight concepts of terrorism and extremism: the phrase "must lay hands on" suggests a pressing and determined need to capture or enlist Michaelis. This sense of urgency is typical of extremist actions, where immediate and decisive actions are often necessary to further their cause.

Table (6): Tools and triggers of extract 6 in Joseph Conrad’s *The Secret Agent*

NO	UTTERANCE	TOOL	TRIGGER
1	<i>I must lay hands on Michaelis at once, and get him to speak from his heart at one of our gatherings.</i>	Hypothesizing Transitivity	-Boulomaic modality -Behavioral verb
2	<i>The public has a sort of sentimental regard for that fellow. His name is known. And I am in touch with a few reporters on the big dailies.</i>	Transitivity	-Relational verb
3	<i>What he would say would be utter bosh, but he has a turn of talk that makes it go down all the same</i>	Hypothesizing Contrasting Transitivity	-Epistemic modality -the conjunction ‘but’ -Material verb

In the sentence, the word "must" does not function as a hypothesizing tool but rather as an expression of necessity or obligation. It indicates that the speaker feels a strong compulsion or requirement to take immediate action. In the sentence, the word "speak" functions as a transitivity tool by indicating a direct action that Michaelis is expected to perform. The phrase "get him to speak from his heart" demonstrates that the speaker intends to cause or compel Michaelis to engage in the action of speaking. In the sentence, the word "has" functions as a transitivity tool by indicating possession or a relationship between the subject (the public) and the object (a sort of sentimental regard for that fellow). The verb "has" shows that the public holds or possesses this sentimental regard, establishing a direct link between the two.

In the sentence, the word "would" functions as a hypothesizing tool, suggesting an imagined or potential scenario rather than a certain reality. The phrase "What he would say would be utter bosh" indicates a hypothetical situation where the speaker is predicting about what the person might say and its nature. In the sentence, "but" contrasts the idea that what he says is nonsense ("utter bosh") with the fact that his skillful delivery ("a turn of talk that makes it go down all the same") makes his speech palatable or convincing despite its lack of substance.

In the sentence, the word "makes" functions as a transitivity tool by indicating the action or effect of the turn of talk possessed by the person in question. The phrase "a turn of talk that makes it go down all the same" suggests that the person's skillful or persuasive way of speaking has a direct impact on how their utterances are received, despite the content being considered "utter bosh."

B- Textual Ideological Meaning

The extract exemplifies a manipulative and strategic strategy to influencing public opinion, which may be associated with political opportunism or populism.

The speaker acknowledges the public's sentimental attachment to Michael and intends to capitalize on it, although criticizing his ideas as "utter bosh." This method implies a pragmatic, possibly cynical, use of famous personalities to sway opinion and obtain support, emphasizing appearance over substance.

Extract 7

"The rusty London sunshine struggling clear of the London mist" (SA, p. 18)

A- Commentary

The description combines visual and emotional elements, creating a powerful atmosphere that reflects the mood and themes of the narrative. Firstly, the choice of the word "rusty" to describe the sunshine is particularly evocative. Sunshine is typically associated with brightness and warmth, but "rusty" conjures images of decay, neglect, and an underlying sense of foreboding. This unusual adjective transforms the familiar into something tainted and weary, suggesting a city where even the light is tinged with grime and weariness.

Table (7): Tools and triggers of extract 7 in Joseph Conrad’s *The Secret Agent*.

NO	UTTERANCE	TOOL	TRIGGER
1	<i>"The rusty London sunshine struggling clear of the London mist,"</i>	Equating tool Naming and describing	-Structural Parallelism -the word "London"

In the phrase "the rusty London sunshine," the term "London sunshine" serves as an equating tool, combining the concept of sunshine with the specific geographical location of London. This construction equates sunshine with a particular quality or characteristic associated with London, namely its atmospheric conditions and the way sunlight appears under those conditions. In the phrase "London mist," the word "London" serves as an equating tool by attributing a specific quality or characteristic to the mist. By linking "London" with "mist," the phrase suggests that the mist in question is characteristic or typical of London. In addition, the explicit naming of "London" fixes the imagery in a particular geographical and cultural context. Naming, in this case, conjures specific characteristics and associations of the city with its weather, atmosphere, and urban setting.

B- Textual Ideological Meaning

The phrase "The rusty London sunshine struggling clear of the London mist" does not express a particular worldview. However, it conjures up imagery frequently connected with specific literary groups or ideologies. For example, "rusty" sunshine and "London mist" give a gritty, realistic representation of urban life, which is characteristic of urban realism.

The emphasis on sensory sensation and vivid, rather gloomy imagery may recall Modernist literature, which frequently addresses topics of industry, urbanization, and the confusing effects of modern living. Without more context, it is difficult to identify a certain ideology, although these literary associations can provide some insight.

Extract 8

"Enormity of cold, black, wet, muddy, inhospitable accumulation of bricks, slates, and stones, things in themselves unlovely and unfriendly to man" (SA, p. 39).

A- Commentary

The city's streets, perpetually wet and covered in rain. In that city, even with many people around, you can still feel lonely because everyone is too busy with their own problems to care about each other. Verloc believes that property is very important in middle-class society, and the city's main goal is to protect people, their rights, and their property.

This shows how corrupt government officials are and how they mainly represent the wealthy, not the less fortunate. The city is not a good place to live, and none of its parts are suitable for human use. The relationships between people in the city are hidden and tainted. The men in the city are connected by their shared fear of being hurt by the worst behaviors of other men, not by friendship or community.

Table (8): Tools and triggers of extract 8 in Joseph Conrad's *The Secret Agent*.

NO	UTTERANCE	TOOL	TRIGGER
1	<i>Enormity of cold, black, wet, muddy, inhospitable accumulation of bricks, slates, and stones, things in themselves unlovely and unfriendly to man</i>	Naming Enumeration Negation	-Noun modification -Three-part list -morphological negation

In the sentence, the phrase *"cold, black, wet, muddy, inhospitable accumulation of bricks, slates, and stones"* enumerates various characteristics and physical components of the described environment. This enumeration helps create a vivid and detailed depiction, emphasizing the unappealing and harsh nature of the place through a comprehensive list of its attributes and materials. Furthermore, the words "unlovely" and "unfriendly" both use the prefix "un-" to negate the root words "lovely" and "friendly." This sort of morphological negation refers directly to a condition wherein positive qualities are lacking. The absence of such positive qualities further enhances the overall sense of hostility and unattractiveness attributed to the accumulation of materials described.

B- Textual Ideological Meaning

This quote from Joseph Conrad's literature displays his dismal and critical view of metropolitan surroundings, particularly those of industrial cities. The *"enormity of cold, black, wet, muddy, inhospitable accumulation"* conveys a sense of overwhelming, dehumanizing, and alienating circumstances. Conrad frequently voiced a love for natural environments as well as cynicism toward the development and civilization represented by towns. His representation here emphasizes the unwelcoming and harsh nature of urban life, as opposed to the beauty and serenity he discovered in nature. This viewpoint is consistent with his larger themes of existential struggle and condemnation of modernity.

Extract 9

"All these people had to be protected. Protection is the first necessity of opulence and luxury. They had to be protected; and their horses, carriages, houses, servants had to be protected; and the source of their wealth had to be protected in the heart of the city and the heart of the country; the whole social

order favourable to their hygienic idleness had to be protected against the shallow enviousness of unhygienic labour" (SA, p.7).

A- Commentary

Conrad believes that the city is safeguarding the possessions of the rich instead of the poor protecting their own. The less fortunate citizens are forced to give up their rights to the affluent individuals. The clear distinction between those who own property and those who do not is due to the traditional liberal system. As a result, the middle-class government cannot be relied upon. Despite assuring that everyone will be treated fairly, in truth, the authorities allow the wealthy to dictate the fate

Table (9): Tools and triggers of extract 9 in Joseph Conrad’s *The Secret Agent*.

NO	UTTERANCE	TOOL	TRIGGER
1	<i>All these people had to be protected. Protection is the first necessity of opulence and luxury. They had to be protected; and their horses, carriages, houses, servants had to be protected; and the source of their wealth had to be protected in the heart of the city and the heart of the country; the whole social order favourable to their</i>	Place representation Hypothesising Equating	-Demonstrative deictic ‘these’ -Denotic modality -Structural Parallelism

	<i>hygienic idleness had to be protected against the shallow enviousness of unhygienic labour</i>		
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In the passage, the repetition of "had to be protected" serves to emphasize the critical need for safeguarding various aspects of wealth, luxury, and societal order. It equates the necessity of protection across different elements ,people, property, and the socioeconomic structure underscoring their equal importance in maintaining a privileged lifestyle and societal stability.

B- Textual Ideological Meaning

In this statement from Joseph Conrad's "The Secret Agent," the ideology criticizes the upper class and the societal systems that promote their safety and comfort. Conrad emphasizes the difference between the wealthy and the working class, highlighting how the system is geared to protect the elite's opulence and pleasure. This protection includes not only their belongings and lifestyles, but also the social order that allows them to live a privileged life. The use of the term "hygienic idleness" contrasts with *the "unhygienic labour"* of the working class, emphasizing the underlying disparities and exploitation rooted in the social order. The tone is critical of how society is structured to benefit a select few at the expense of the others.

Extract 10

"Don't you understand the purpose of the police? They are there to ensure that those who have nothing should not deprive those who do "(SA, 120).

A- Commentary

Conrad focuses on the personal struggles for power, prestige, and security instead of the larger class struggle. He thinks that everyone is in conflict with each other. People in this town are not driven by love or compassion for their friends. He warns that in such cases, being friendly or sympathetic could lead to aggression.

Table (10): Tools and triggers of extract 10 in Joseph Conrad's *The Secret Agent*.

NO	UTTERANCE	TOOL	TRIGGER
1	" <i>Don't</i> you understand the	Negation	-morphological negation.
2	<i>purpose of the police? They are there to ensure that those who have nothing should not deprive those who do.</i>	Equating Negation	-Appositional equivalence -Morphological/Syntactic negation

In the sentence, "Don't" negates a potential misunderstanding or lack of comprehension about the police's purpose. "Purpose" emphasizes the intended function of law enforcement, clarifying the speaker's expectation that this role should be understood clearly. In the sentence, "They are there to ensure that those who have nothing" uses equating to emphasize the role of ensuring protection for individuals who lack resources. It establishes a balance by highlighting the need to prevent deprivation of those who possess resources by those who do not.

B- Textual Ideological Meaning

Joseph Conrad said, *"Don't you comprehend the purpose of the police? They are there to ensure that those who have nothing do not deprive those who do,"* expresses a pessimistic perspective on law enforcement's function in society. According to this viewpoint, the fundamental job of the police is to maintain the present social and economic order by defending the wealthy and powerful interests and property against the poor and disenfranchised. It indicates a critique of societal inequality and the notion that law enforcement exists to maintain this imbalance rather than to offer justice or protect all citizens equally.

Extract 11

"Easily diverted from the straight path of duty by the [...] dramas of fallen horses, whose pathos and violence induced him sometimes to shriek piercingly in a crowd, which disliked to be disturbed by sounds of distress in its quiet enjoyment of the national spectacle. "

A- Commentary

Winnie's younger brother, Stevie, resides with the Verlocs and relies on Winnie's care, much like a mother would. Stevie faces challenges due to an undisclosed mental disability, which prevents him from living independently. Despite this, he possesses the ability to read, write, and occasionally secure employment. Stevie's emotional sensitivity is particularly heightened when he encounters stories of unfairness and suffering. Unfortunately, Stevie's late father, burdened by shame, subjected him to violence during his childhood due to his disability.

Beneath his tranquil exterior lies a deep-seated anger towards injustice, a sentiment that even Winnie struggles to comprehend fully. This anger manifests

itself prominently when Stevie confronts a cab driver who mistreats his horse. Stevie was unable to distinguish between acts of aggression against people and horses because of his generosity.

Table (11): Tools and triggers of extract 11 in Joseph Conrad's *The Secret Agent*.

NO	UTTERANCE	TOOL	TRIGGER
1	<i>"Easily diverted from the straight path of duty by the [...] dramas of fallen horses, whose pathos and violence induced him sometimes to shriek piercingly in a crowd, which disliked to be disturbed by sounds of distress in its quiet enjoyment of the national spectacle. "</i>	Implying	

In the sentence, "whose pathos and violence induced him sometimes to shriek piercingly in a crowd," implies that the emotional intensity and distressing nature of the dramas involving fallen horses occasionally lead the individual to loudly express their emotions in public.

B- Textual Ideological Meaning

Conrad appears to have a compassionate and concerned attitude toward pain, even when such sentiments are socially uncomfortable or interfere with others' enjoyment. This proposes a personal code of ethics that prioritizes empathy and emotional response over social conformity and group indifference.

Extract 12

"The Chief Inspector imparted that information in a tone of finality with some ill humour, as loyal servants will do in the consciousness of their fidelity and with the sense of the value of their loyal exertions. And still the Assistant Commissioner did not turn away from the darkness outside, as vast as a sea" (SA, p. 70).

A- Commentary

It is likewise called the capital of darkness through him, and it is "as extensive as sea". This town resembles extensive ocean without a colour or cowl to preserve its population safe. It is characterized as being dead or soulless.

Table (12): Tools and triggers of extract 12 in Joseph Conrad's *The Secret Agent*.

NO	UTTERANCE	TOOL	TRIGGER
1	<i>The Chief Inspector imparted that information in a tone of finality with some ill humour, as loyal servants will do in the consciousness of their fidelity and with the sense of the value of their loyal exertions. And still the Assistant Commissioner</i>	Naming	-Choice of noun
2	<i>did not turn away from the darkness outside, as</i>	Naming and describing Negating	-Choice of noun -Syntactic

	<i>vast as a sea</i>	Equating	negation -Metaphorical equivalence
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In the passage, "The Chief Inspector" and "the Assistant Commissioner" function as naming tools, identifying the specific roles and positions of the individuals mentioned in the narrative. In the sentence, "as vast as a sea" uses equating to compare the darkness outside to the immense scale and expanse typically associated with the sea. This comparison enhances the description by evoking a sense of vastness and depth, emphasizing the atmospheric quality of the scene.

B- Textual Ideological Meaning

The Chief Inspector speaks with a tone of finality and bad humor, emphasizing his commitment and dedication to the power he serves. This implies a hierarchical worldview and the importance of loyalty and faithfulness in such a system. The Assistant Commissioner's repeated emphasis on the darkness outside, described as "vast as a sea," implies a theme of uncertainty or the unknown. This might be regarded as an existential or nihilistic element seen throughout Conrad's work, in which the expanse of the unknown contrasted with society's strict structures.

The depiction may also have a sarcastic tone, as is common in Conrad's work, in which the Chief Inspector's loyalty is portrayed with a sense of self-importance and possibly futility, implying a critique of bureaucratic institutions and their limitations. Overall, the text demonstrates Conrad's complicated perspective of power, loyalty, and the human condition, combining elements of existentialism, a

critique of bureaucracy, and the ineffectiveness of rigid hierarchical institutions in the face of life's vast, unknown dimensions.

Extract 13

"She [Winnie] was alone in London and the whole town of marvels and mud, with its maze of streets and its mass of lights, were sunk in a hopeless night, rested at the bottom of a black abyss from which no unaided woman could hope to scramble out" (SA, p. 139)

A- Commentary

Through Winnie's example, Conrad provides us with another story about this large city after the death of her husband. Winnie writes, describing her complete isolation from the muddy and dark streets of the city. It seemed to Winnie a dark and gloomy night. This darkness will lead her to the “dark abyss” or the terrible end of death by hanging. She made a valiant effort to get out of this situation.

Table (13): Tools and triggers of extract 13 in Joseph Conrad’s The Secret Agent.

NO	UTTERANCE	TOOL	TRIGGER
	<i>"She [Winnie] was alone in London and the whole town of marvels and mud, with its maze of streets and its mass of lights, were sunk in a hopeless night, rested at the bottom of a black abyss from which no unaided woman could hope to scramble out"</i>	Implying Negation Hypothesizing	-Violating the maxim of quantity -Syntactic and Morphological negation -Epistemic modality

The phrase "no unaided woman" in the sentence effectively underscores the profound helplessness and isolation Winnie feels. It highlights the extreme difficulty of her situation by emphasizing that without assistance, escape is impossible. In the passage, the word "could" functions as a hypothesizing tool, creating a sense of possibility. It introduces a hypothetical scenario, suggesting that without assistance, it is not within the realm of possibility for any woman to escape the metaphorical "black abyss." This usage underscores the difficulty or impossibility of the task without external help, heightening the sense of desperation and helplessness experienced by Winnie.

B- Textual Ideological Meaning

The quotation by Joseph Conrad reflects ideas of existentialism and societal critique. Existentialism frequently investigates the individual's perception of loneliness and struggle in an indifferent or overwhelming universe. Winnie's loneliness in the indifferent city of London, characterized as a "hopeless night" and a "black abyss," embodies this sense of existential sorrow. Furthermore, the passage criticizes socioeconomic conditions, namely the predicament of women in a huge city, implying that a woman without support or assistance faces insurmountable obstacles. This is consistent with social critique, as it focuses on structural issues and impediments in urban contexts, as well as gender disparities.

Extract 14

"No wall, nor tree, nor beast, nor man casts shadow during its dark night"
(SA, p.7).

A- Commentary

The main features of this metropolis are confusion and irrationality, apart from the darkness that represents unconscious life. Even the sunlight seems dull because of the fog.

Table (14): Tools and triggers of extract 14 in Joseph Conrad’s *The Secret Agent*.

NO	UTTERANCE	TOOL	TRIGGER
1	<i>No wall, nor tree, nor beast, nor man casts shadow</i>	Enumerating Parallelism	- More than three items -parallel sentence

In the phrase "No wall, nor tree, nor beast, nor man casts shadow," the enumeration of "wall, tree, beast, man" serves as an enumerating tool, listing various elements to emphasize the absence of shadows. This technique creates a comprehensive picture of the setting by mentioning different entities, underscoring the unnatural or unsettling nature of the scene.

B- Textual Ideological Meaning

The extract by Joseph Conrad implies a notion of existential darkness, or possibly a nihilistic view in which nothing can cast a shadow because the darkness is all-encompassing. This could be seen as a reflection of existentialism or nihilism, in which the presence of darkness undermines distinctions and calls into question meaning and purpose. Conrad frequently explores themes of existential doubt, moral ambiguity, and humanity's intrinsic darkness, which are consistent with these philosophical concepts.

Extract 15

"Down below in the quiet, narrow street measured footsteps approached the house, then died away, unhurried and firm, as if the passer-by had started to pace out all eternity, from gas-lamp to gas-lamp in a night without end; and the drowsy ticking of the old clock on the landing became distinctly audible in the bedroom" (SA, p.39).

A- Commentary

The realm of measurable time, represented by the clock, and infinity are two important ideas that are merged in the text. Each evening concludes due to the natural sequence, yet in this scenario, the "night without end" surpasses this natural boundary. Additionally, the narrative is heavily influenced by the depiction of the gas lamp, which generates a light environment that is artificial rather than natural. Conrad proceeds to supply us with pictures and subtle elements approximately London. He endeavors to illustrate to us that not one or the other in that city nor in modern society at expansive, do people feel secure.

Table (15): Tools and triggers of extract 15 in Joseph Conrad's *The Secret Agent*.

NO	UTTERANCE	TOOL	TRIGGER
1	<i>Down below in the quiet, narrow street measured footsteps approached the house, then died away, unhurried and firm, as if the passer-by had started to pace out all eternity, from gas-lamp to gas-</i>	Prioritising Negation	-Fronting -Morphological negation

	<i>lamp in a night without end; and the drowsy ticking of the old clock on the landing became distinctly audible in the bedroom</i>		
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In the passage, the word "unhurried" serves as a negation tool by describing the footsteps in terms of what they are not rushed or hurried. This choice of word creates an atmosphere of tranquility and timelessness, suggesting a calm and deliberate pace.

B- Textual Ideological Meaning

The extract exemplifies modernist ideology, with a concentration on atmosphere, psychological depth, and an underlying feeling of existential pondering. The thorough portrayal of the surroundings, along with the evocation of a timeless, nearly everlasting darkness, invites reflection on human existence and the passage of time. Modernist literature frequently examines such subjects, focusing on subjective experience and the inner workings of the mind.

Extract 16

"It was a very trying day, choked in raw fog to begin with, and now drowned in cold rain. The flickering, blurred flames of gas-lamps seemed to be dissolving in a watery atmosphere. And the lofty pretensions of a mankind oppressed by the miserable indignities of the weather appeared as a colossal and hopeless vanity deserving of scorn, wonder, and compassion "(SA, p.68).

subjectivity and suggest that the described phenomena are interpretations rather than objective facts.

B- Textual Ideological Meaning

Joseph Conrad's statement expresses existential sadness and skepticism against human pretensions. The visual of a bleak, depressing environment, fog, rain, and hazy gas lamps, reflect the overarching theme of human insignificance and the futility of lofty goals in the face of overpowering natural and existential forces. This is related with the literary movement Modernism, which frequently examines themes of disillusionment, the absurdity of human existence, and individual alienation in a chaotic and unsympathetic world. It also incorporates aspects of existentialism, emphasizing the futility and scorn of human endeavors against an indifferent universe.

Extract 17

"The street frightened her, since it led either to the gallows or to the river. She floundered over the doorstep head forward, arms thrown out, like a person falling over the parapet of a bridge. This entrance into the open air had a foretaste of drowning; a slimy dampness enveloped her, entered her nostrils, clung to her hair. It was not actually raining, but each gas lamp had a rusty little halo of mist. The van and horses were gone, and in the black street the curtained window of the carters' eating-house made a square patch of soiled blood-red light glowing faintly very near the level of the pavement" (SA, p.184).

A- Commentary

London is depicted as a place where tragic heroism is replaced by madness and hopelessness, where even the foolish can be seen as heroes, and where life is trapped in a grim city. Conrad shows us the harsh realities of living in late

Victorian London by portraying the violence, breakdown of relationships, and corruption that afflict the city's inhabitants.

"*The Secret Agent*" is primarily centered around an act of violence, specifically the bombing at the Greenwich Observatory. Additionally, there are other violent acts that result in death among the characters in the novel. Violence, in all its forms, has negative impacts on individuals and society as a whole. The plan to carry out the Greenwich Observatory bombing is orchestrated by Verloc, but instead of carrying out the act himself, he enlists the help of his brother-in-law, Stevie.

Table (17): Tools and triggers of extract 17 in Joseph Conrad's *The Secret Agent*.

NO	UTTERANCE	TOOL	TRIGGER
1	<i>The street frightened her, since it led either to the gallows or to the river. She floundered over the doorstep head forward, arms thrown out, like a person falling over the parapet of a bridge. This entrance into the open air had a foretaste of drowning; a slimy dampness enveloped her, entered her nostrils, clung to her hair.</i>	Equating	-Parallelism
	<i>It was not actually raining, but each gas lamp had a rusty little halo of mist.</i>	Contrasting	-Conjunction 'but'
	<i>The van and horses were gone,</i>	Transitivity	-Marital verb

<p><i>and in the black street the curtained window of the carters' eating-house made a square patch of soiled blood-red light glowing faintly very near the level of the pavement.</i></p>	<p>Prioritizing</p> <p>Transitivity</p>	<p>Subordination</p> <p>-Marital verb</p>
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The phrase "since it led either to the gallows or to the river" functions as an equating tool by providing a rationale that connects the street with two equally grim outcomes. This phrase equates the destination of the street with death, suggesting a choice between two fatal options: the gallows, symbolizing execution, and the river, implying drowning or suicide. In the passage, the word "but" functions as a contrasting tool to highlight the discrepancy between the expected and the actual weather conditions. The sentence "It was not actually raining, but each gas lamp had a rusty little halo of mist" contrasts the absence of rain with the presence of mist around the gas lamps.

In the sentence, "gone" is used as a relational process within the framework of Transitivity. It describes the state of the van and horses, indicating their absence. This verb helps convey the mood of the scene, emphasizing a sense of abandonment and emptiness, which is further highlighted by the imagery of the dark street and the dim, blood-red light from the carters' eating-house window. The phrase "in the black street" serves as a powerful tool to set the tone and atmosphere of the scene. The use of "black" evokes a sense of darkness, mystery, and potential danger, creating a somber and eerie mood. In the sentence, "made" functions as a transitive verb, meaning it requires a direct object to complete its meaning. In this case, "made" takes "a square patch of soiled blood-red light" as its direct object.

B- Textual Ideological Meaning

Conrad exhibits various ideological elements: existential terror and isolation, the protagonist's terror of the street, which metaphorically leads to death by hanging or drowning, reveals a profound sense of existential dread and isolation. This sensation of dread is a constant motif throughout Conrad's works, representing the ambiguities and perils of the human experience. Naturalism, Conrad's comprehensive description of the atmosphere, including dampness, mist, and eerie light from the dining house, displays a naturalistic viewpoint. Naturalism emphasizes how the environment, genes, and social situations shape human behavior.

Other ideologies are Pessimism and despair, the dismal and depressing environment, along with images of drowning and death, reinforces a negative attitude on life. This is consistent with the larger literary movement of the time, which frequently depicted human life as filled with unavoidable misery and despair.

Overall, the extract's philosophy blends existential anxiety, naturalistic detail, and a negative perspective on human existence.

Extract 18

"He isn't fit to hear what's said here. He believes it's all true. He knows no better. He gets into his passions over it" (SA, p.40).

A- Commentary

Winnie tells Verloc that Stevie cannot hear the conversation happening among the anarchists in their shop. One of the anarchists, Yundt, talks about how they are benefiting from the suffering of the people, feeding off their pain and blood. Stevie overhears this and becomes extremely anxious, eventually screaming

in fear. Stevie's innocence and gullibility make him an easy target for Verloc. Later, Verloc takes a bomb from the Professor and goes to retrieve Stevie, who is with Michaelis in the countryside. They return together, carrying the bomb hidden inside a can of varnish. When they arrive at their target, the Observatory in Greenwich Park, Verloc instructs Stevie to place the bomb next to the wall. Tragically, Stevie accidentally trips over a tree root while carrying the bomb and ends up detonating it, causing his own demise.

Table (18): Tools and triggers of extract 18 in Joseph Conrad's *The Secret Agent*.

No	UTTERANCE	TOOL	TRIGGER
1	<i>He isn't fit to hear what's said here. He believes it's all true. He knows no better. He gets into his passions over it</i>	Negation Space representation Equating	-Syntactic negation -Place deictic -Parallelism

The phrase "he isn't" functions as a negation tool in the sentence. By adding "not" to the verb "is," it negates the statement about the subject's suitability. In this context, "he isn't fit" means that the person in question lacks the necessary qualities or characteristics to appropriately hear what's being said.

Textual Ideological Meaning

The passage implies a concealed philosophy of elitism and intellectual superiority. Some of the ideological elements are elitism and intellectual Superiority, the expression implies that some people are more knowledgeable or intelligent than others. The speaker believes the person mentioned "isn't fit" to understand the conversation, implying a hierarchical perspective of intelligence or knowledge.

In addition, there is information control which implies that certain information should be controlled rather than shared with everyone. The statement "he believes it's all true" implies that the individual is readily misled, confirming the notion that certain people are better suited to dealing with particular knowledge. Dismissal of emotional responses is found in the expression "He gets into his passions over it" implies that emotional reactions are inferior to reasonable or intellectual ones. This could be interpreted as an undervaluation of emotional intelligence.

Extract 19

"Of course. Blown to small bits: limbs, gravel, clothing, bones, splinters—all mixed up together. I tell you they had to fetch a shovel to gather him up with". Mrs. Verloc sprang suddenly from her crouching position, and stopping her ears, reeled to and fro between the counter and the shelves" (SA, p.145).

A- Commentary

Heat's words describe the intense moment when Stevie dies. Right after the blast, Heat rushes to the scene only to discover a gruesome sight: scattered flesh, limbs, bones, and a coat collar with an address.

Table (19): Tools and triggers of extract 19 in Joseph Conrad's *The Secret Agent*.

NO	UTTERANCE	TOOL	TRIGGER
1	<i>Of course. Blown to small bits: limbs, gravel, clothing, bones, splinters—all mixed up together</i>	Enumeration	-five-part list

The words "limbs, gravel, clothing, bones, splinters" serve as an enumeration tool in the sentence. Enumeration involves listing multiple items to provide a detailed and vivid description. In this context, the enumeration emphasizes the chaos and destruction caused by the explosion. He talks about how powerful the explosion was by saying that they had to use a shovel to collect all the fragments.

B- Textual Ideological Meaning

This quote appears to address the ideology of brutality, dehumanization, and possibly the aftermath of a horrific occurrence. The concealed ideology can be understood through different lenses: Desensitization to violence is the comprehensive account of the explosion, combined with the nonchalant tone employed to describe the horrible aftermath, implies that violence has become normalized. This could indicate an ideology that criticizes how society develops numb to brutality and human suffering.

Another ideology is dehumanization, reducing a person to mere fragments and using impersonal language "they had to fetch a shovel to gather him up" can reveal a dehumanizing viewpoint. This concept may be referring to how individuals are frequently considered as disposable or insignificant in the face of larger events or forces.

Mrs. Verloc's reaction springing up, shutting her ears, and reeling, indicates a severe psychological impact. The ideology here may be addressing the often-overlooked emotional and mental toll that such violent occurrences have on people who witness or are associated with them. A final ideological element is cultural indifference, the contrast between the casual depiction of the heinous crime and Mrs. Verloc's fervent reaction may also indicate to a broader cultural indifference

to individual suffering, underlining a critique of a society disconnected from the human repercussions of its decisions.

Extract 20

"I tell you they had to fetch a shovel to gather him up with" (SA, p.145).

A- Commentary

The portrayal of the explosion deeply unsettles Winnie and shatters her existence. Upon realizing this, she maintains a solemn silence, with tears streaming down her face like cascading waterfalls. Her reaction is characterized as a horrified whisper that fades away on her pale lips. Winnie regards Verloc as a paternal figure to Stevie, yet it is Verloc who ultimately leads Stevie to his demise. This harrowing encounter is depicted as an insufferable ordeal, underscoring its profound impact on Mrs. Verloc.

Table (20): Tools and triggers of extract 20 in Joseph Conrad’s *The Secret Agent*.

NO	UTTERANCE	TOOL	TRIGGER
1.	<i>I tell you they had to fetch a shovel to gather him up with". Mrs. Verloc sprang suddenly from her crouching position, and stopping her ears, reeled to and fro between the counter and the shelves</i>	Society representation	-Social deictic "Mrs."

In the sentence, the word "Mrs." serves as a societal representation tool by indicating the marital status of the woman referred to. It signifies that the woman mentioned is married, which is a social convention and title used to denote respect and status. In this context, "Mrs. Verloc" suggests that the woman is the wife of Mr. Verloc.

B- Textual Ideological Meaning

The quote "*I tell you they had to fetch a shovel to gather him up with*" does not express a specific viewpoint. However, it suggests a scene of severe violence or a horrible incident, with themes of cruelty, destruction, or dehumanization. The description's vivid and explicit quality could indicate a story about the harsh reality of violence or a critique of the systemic conditions that led to such cruelty.

Extract 21

"This creature's moral nature had been subjected to a shock of which, in the physical order, the most violent earthquake of history could only be a faint and languid rendering" (SA, p.177).

A- Commentary

Conrad highlights the unfortunate reality that Stevie resides in a society that fails to appreciate individuals who live their lives with intense emotional experiences. Through the portrayal of Stevie, Conrad not only listens to his discussions on madness but also critiques the madness prevalent in the larger world. Unlike characters such as Winnie, Verloc, Ossipon, and the narrator, who pay close attention to Stevie's stammering and his astute observations about life, Conrad truly listens to Stevie.

It is important to note that Stevie's madness does not imply that the narrator denies the moral judgments he makes. Instead, it signifies a rejection of a world that only allows for moral judgments at the expense of one's sanity. According to the narrator, Stevie's trustfulness is also a manifestation of his madness. Stevie's capacity for pity and compassion can only exist within the realm of madness, as the world he inhabits is characterized by a web of self-interest and exploitation. Any moral sentiment within this world is tainted by a destructive sentimentality. Verloc serves as a prime example of this corrupt world.

Table (21): Tools and triggers of extract 21 in Joseph Conrad's *The Secret Agent*.

NO	UTTERANCE	TOOL	TRIGGER
1	<i>This creature's moral nature had been subjected to a shock of which, in the physical order, the most violent earthquake of history could only be a faint and languid rendering</i>	-Naming Comparison Hypothesizing	-Choice of noun -Superlative - Epistemic modality

In the sentence, the phrase "This creature's moral nature" functions as a naming tool, specifically employing a descriptive term to identify and characterize a particular aspect of an individual. Here, "creature" is used to refer to a person, likely emphasizing their moral essence or character.

In the sentence, the word "could" serves as a hypothesizing tool, indicating a hypothetical or speculative comparison. The phrase "could only be" suggests that

the shock to the creature's moral nature is so extreme that even the most violent earthquake in history would only faintly and weakly replicate its impact in the physical world. It should be added that the use of "most violent" indicates that it is the highest degree of violence when referring to earthquakes. This superlative serves to emphasize the extremity of the comparison.

B- Textual Ideological Meaning

The extract reflects a philosophy that emphasizes the significant impact of a moral or psychological shock. It highlights the gravity and profound impact of this shock by comparing it to a powerful earthquake, implying that mental, emotional, or ethical upheavals can be just as significant, if not more so than physical disasters.

The usage of such a parallel suggests issues of human nature, morality, and the devastating effects of psychological trauma. It indicates that moral disruptions can drastically affect an individual's personality, just like natural disasters might reshape the physical environment. This implies a worldview that acknowledges the strength and relevance of internal moral dilemmas and their ability to significantly influence a person's character and behavior.

Extract 22

"As much of a father as poor Stevie ever had in his life "(SA, p.129)

A- Commentary

Though he is not Stevie's father by birth, Winnie asks from her husband, Verloc, to assume the role of Stevie's loving parent, but Verloc acts in the father's name only or just representing his symbolic law which does not bring Stevie into the social world. Instead, he carelessly uses the boy, stealing him from the safety of his relationship with his sister, Winnie, to serve someone else's whims. Unaware

of the results, Stevie blows himself to bits. Conrad clearly depicts Verloc's selfishness which allows him to make use of Stevie in the bombing plot. This tragic incident leads to Verloc's death .

Verloc's demise is yet another vivid display of brutality within the novel. In the aftermath of her brother's tragic fate, Winnie, his wife, resorts to stabbing him in the chest using a carving knife. This drastic action is triggered by her overhearing a conversation between Verloc and Chief Inspector Heat, where they discuss Stevie's death. Heat reveals to Verloc the incriminating evidence of Stevie's coat collar tag, which was discovered at the crime scene and bears Verloc's home address.

Table (22): Tools and triggers of extract 22 in Joseph Conrad's *The Secret Agent*.

NO	UTTERANCE	TOOL	TRIGGER
1	<i>As much of a father as poor Stevie ever had in his life</i>	Equating	-Metaphorical equivalence

In the sentence, "as much of" serves as an implying tool to suggest an equivalence or comparison between two things. Here, it implies that the person described was as close to being a father figure to Stevie as anyone else had been in his life.

B- Textual Ideological Meaning

The idea in the passage "As much of a father as poor Stevie ever had in his life" conveys a sense of paternal care or obligation for someone who may not have had a suitable father figure. It involves acknowledgment of "poor Stevie's" emotional and presumably social needs, as well as empathy and compassion for his circumstances. This ideology emphasizes the value of paternal care and the

significance of having a caring figure in one's life, even if that figure is not one's biological father.

Extract 23

"The overcoat has got a label sewn on the inside with your address written in marking ink" (SA, p.142).

A- Commentary

Winnie listens to the whole talk between the two, especially when Heat talks about the flesh mixed with gravel and how they need a shovel to collect the pieces. When Winnie finally faces her husband's betrayal, her violent response is stabbing him in the chest while he sleeps on the couch.

Table (23): Tools and triggers of extract 23 in Joseph Conrad's *The Secret Agent*.

NO	UTTERANCE	TOOL	TRIGGER
1	The overcoat has got a label sewn on the inside with your address written in marking ink.	Transitivity place representation	-Relational verb -prepositional phrase

In the sentence, "has" functions as a transitive verb indicating possession or ownership. It connects the subject "The overcoat" with the object it possesses "a label sewn on the inside with your address written in marking ink", indicating that the overcoat contains or bears the described label. The death scene is so scary and

awful. Winnie walks away from Verloc, who is lying on the couch, and blood is all over the floor. The prepositional phrase serves as place representation.

B- Textual Ideological Meaning

The secret philosophy in this extract appears to revolve around issues of surveillance, control, and identity. A label with an address stitched inside the outerwear conveys a sense of ownership and monitoring. This may indicate that individuals are being monitored or controlled by an external authority, and that their personal identity is being managed or governed.

This viewpoint is consistent with broader ideological concerns about the loss of privacy and how individuals are identified and tracked in society. It highlights concerns about how personal information is controlled and overseen by institutions or governing bodies.

Extract 24

"Dark drops fell on the floorcloth one after another, with a sound of ticking growing fast and furious like the pulse of an insane clock" (SA, p.184).

A- Commentary

The night was silent and black; only the sound of dripping blood could be heard, creating a rhythmic ticking noise. Winnie decides to take action to avenge her brother's death. When Ossipon accompanies Winnie to retrieve the money, he witnesses the gruesome sight of Verloc covered in his own blood. Ossipon notices Verloc's hat shifting as he shoves the table aside in an attempt to flee, causing it to crash to the ground.

Table (24): Tools and triggers of extract 24 in Joseph Conrad's *The Secret Agent*.

NO	UTTERANCE	TOOL	TRIGGER
1	<i>Dark drops fell on the floorcloth one after another, with a sound of ticking growing fast and furious like the pulse of an insane clock</i>	Naming Naming	-Noun Modification -Noun Modification

B- Textual Ideological Meaning

In the above passage from Joseph Conrad, the concealed ideology might be viewed via the lenses of existentialism and modernity critique. Here's a close look: Existentialism Conrad frequently examines themes of existential dread and the human predicament. The visual of "dark drops" and the "sound of ticking" conveys a sense of impending doom and the unending passage of time, representing existential angst. The term "*pulse of an insane clock*" implies a lack of rationality and control, which is a typical existential fear about life's volatility and unpredictable nature.

A critique of modernity, the "insane clock" metaphor can also be seen as a critique of modern industrial society, in which time is rigid and mechanical. The rapid ticking could represent the constraints and hardships of modern life, in which human experiences are frequently pushed aside in favor of productivity and efficiency.

Extract 25

"Her contract with existence, as represented by that man standing over there, was at an end" (SA, p.172).

A- Commentary

Winnie marries Verloc in order to ensure a comfortable life for Stevie. However, Stevie's tragic death pushes her to take drastic actions - she ends up killing her husband, Mr. Verloc, and then takes her own life. After committing the murder, she is overwhelmed with fear of facing the consequences and runs out of the house in a panic. The loss of Stevie leaves Winnie feeling lost and without purpose, causing her to question the significance of her role as a wife to Verloc.

Table (25): Tools and triggers of extract 25 in Joseph Conrad's *The Secret Agent*.

NO	UTTERANCE	TOOL	TRIGGER
1	<i>Her contract with existence, as represented by that man standing over there, was at an end</i>	place representation	-Place deictic 'here'

In the sentence, the word "there" serves as a place representation tool. It refers to a specific location, likely within the immediate vicinity or context of the speaker. By using "there," the sentence directs attention to the man standing in a particular spot nearby.

B- Textual Ideological Meaning

Existentialism, the expression *"contract with existence"* implies a personal, possibly philosophical, relationship with life itself. This could point to an

existentialist viewpoint in which the individual defines their own meaning and purpose in life, which can terminate or change. The reference to *"that man stand over there"* as a representation of her existence suggests a power dynamic. It could represent notions about gender roles, objectification, or patriarchal control, in which a woman's existence is linked to a man's presence or authority.

The concept of a "contract" coming to an end may reflect a deterministic view of life, in which certain events or relationships are predetermined to terminate. In contrast, it may imply the exercise of free will in deciding to stop a specific phase or relationship.

The term "contract" may also refer to a legalistic or transactional view of relationships and existence, meaning that human connections and even life itself are governed by agreements that can be ended.

Extract 26

"Mrs. Verloc, who always refrained from looking deep into things, was compelled to look into the very bottom of this thing. She saw there no haunting face, no reproachful shade, no vision of remorse, no sort of ideal conception. She saw there an object. That object was the gallows" (SA, p.186).

A- Commentary

She is filled with fear towards the gallows and longs for someone who can rescue her from this dreadful fate. Unfortunately, in the darkness of the street, she encounters Ossipon, the man who would ultimately be responsible for her demise. Desperate for salvation, she pleads with him to whisk her away to France and spare her from her impending doom. However, instead of coming to her aid, he deceives her, cunningly swindling her of her money and leaving her stranded and forsaken on the train. Determined to escape her dire circumstances, she boards the steamer

bound for France, yet an overwhelming sense of despair . She jumps into the water and is discovered lifeless in the ocean the following day.

Table (26): Tools and triggers of extract 26 in Joseph Conrad’s *The Secret Agent*.

NO	UTTERANCE	TOOL	TRIGGER
	<i>" Mrs. Verloc, who always refrained from looking deep into things, was compelled to look into the very bottom of this thing. She saw there no haunting face, no reproachful shade, no vision of remorse, no sort of ideal conception. She saw there an object. That object was the gallows"</i>	Transitivity Equating Negation	<i>-Mental verb</i> <i>-Parallelism</i> <i>-Syntactic negation</i>

In the sentence, "looking deep into" functions as a transitivity tool, specifically as a phrasal verb that indicates an action directed towards understanding or exploring the true nature or significance of something. In the sentence, "look into" equates the act of investigating or examining with gaining a deep understanding or confronting a stark reality. It emphasizes Mrs. Verloc's shift from avoiding deep examination to facing a harsh truth represented by the gallows. In the passage, the phrase "no haunting face, no reproachful shade, no vision of remorse, no sort of ideal conception" serves as a negation tool. It is used to emphasize what Mrs. Verloc did not see or experience when confronted with a certain reality (presumably related to a significant event or realization).

B- Textual Ideological Meaning

The passage from Joseph Conrad's *"The Secret Agent"* gently reveals themes of disillusionment and existentialism, representing a nihilist worldview. Mrs. Verloc's realization exposes a stark, materialistic perspective that lacks deeper depth or moral thought. Instead than confronting emotional or spiritual consequences such as remorse or an ideal, she faces a brutal, concrete reality represented by *"the gallows."* This is a worldview in which acts are devoid of inherent moral value and the ultimate reality consists of severe, unavoidable consequences. The hidden ideology depicts a world devoid of fundamental value, with typical moral or emotional reactions eclipsed by a bleak, deterministic perspective.

Extract 27

"He retorted, jumping off the footboard after the other. "Your scurvy, shabby, mangy little bit of time "(SA, pp.212-3).

A- Commentary

In this novel, the Professor's plan to annihilate humanity while ending his own life with a tiny bomb in his pocket is a prime example of violence. This violence has a profound impact on the characters and their connections, often resulting in tragic deaths throughout the story.

Table (27): Tools and triggers of extract 27 in Joseph Conrad's *The Secret Agent*.

NO	UTTERANCE	TOOL	TRIGGER
1	<i>He retorted, jumping off the footboard after the other. "Your scurvy, shabby, mangy little bit of time.</i>	Naming	-Noun modification

In the sentence, the phrase "scurvy, shabby, mangy little" uses a series of adjectives to strongly characterize and criticize the "bit of time" being referenced. This naming approach vividly conveys the speaker's contempt and low regard for that particular period, emphasizing its perceived worthlessness and poor quality.

B- Textual Ideological Meaning

The extract offers some probable underlying ideologies including: the terms "scurvy," "shabby," and "mangy" are derogatory and contemptuous. They convey scorn for something that others may value or respect. This could indicate an anti-establishment or rebellious ideology.

The negative adjectives employed may reflect a criticism of the social order or class system. The speaker's disgust may be directed toward the perceived worthlessness or corruption of those in authority or the system they maintain.

It also employs temporal criticism, by referring to "time" as "scurvy, shabby, mangy," the speaker may be conveying a nihilist or existential critique of society's emphasis on time. This could indicate an ideology that challenges conventional values or the meaning of life. On a more intimate level, the ideology may be one of personal anger or disappointment, in which the speaker feels duped or let down by societal or individual expectations or promises.

4.3 The Quantitative Analysis

The frequency and percentage of occurrences for each textual-conceptual tool are determined using the following formula following a qualitative analysis and the application of the adopting model. This process validates or invalidates the hypotheses presented in Chapter One and supports the findings of the qualitative analysis:

$$\text{Percentage of occurrence} = \frac{\text{Number of occurrence}}{\text{Total number of strategies or devices}} \times 100$$

4.4 Discussion of Results

This table display the results of the quantitative analysis of the textual-conceptual tools in the novel supporting the qualitative analysis.

Table 28

No.	Critical Stylistics Tools	Fr.	Pr.
1	Equating and Contrasting	128	22.03%
2	Representing Actions /Events /States	85	14.62%
3	Hypothesising	80	13.76%
4	Naming and Describing	69	11.87%
5	Negating	54	9.29%
6	Representation Time, Space, and Society	45	7.74%
7	Exemplifying and Enumerating	43	7.40%
8	Implying and Assuming	29	4.99%
9	Prioritizing	25	4.30%
10	Presenting Other`s Speech and Thoughts	23	3.95%
Total		581	99.95%

The table above arranges the textual-conceptual instruments of the novel from the highest range to the lowest one. Equating and Contrasting is reported to be the most frequently used tool, appearing 128 times (22.03%), and expressing the concepts of extremism. From an ideological standpoint, it facilitates readers' understanding of the novel by illustrating extremism and its varieties in connection to other ideas. The novel's author uses the words and speeches of professionals in order to persuade the audience that the impact of extremist ideas on the person and his behavior. It shows that Conrad develops many comparisons and contrasts to explore key themes. It may point to face-to-face standing of two different political ideologies, characters' inner conflicts, or contradictory insights into the society a person lives in. The frequency is high, meaning that the structure and meaning of the novel are deeply rooted in such binary relationships.

It is discovered that the novel made heavy use of the tool of representing actions, events, and states, appearing 85 times (14.62%), which is the second highest rate. In the novel, this tool's ideological effect is to use language choices to depict extreme. It may result in agreements amongst communities about violence and prejudice against particular groups, which may then cause problems within the community. It is in *The Secret Agent*, with its central plot of espionage and political intrigue, that such representations of actions and states prove considerably informative for the readers regarding the motives and moral ambiguities of the characters.

Hypothesising reveals that this tool is used 80 times (13.76%) in novel published by the Conrad. It exposes the fictitious reality of extremism from an ideological perspective. It is employed to highlight for readers the likelihood that overuse of extremism. The use of different extremist methods may affect their

personal and professional lives, whether inside or outside the family. The dominant use of hypothesizing therefore indicates a novel that struggles with indeterminacy, possibilities, and hypothetical reasoning. This may point to an exposition of hypothetical situations by Conrad or the tendency of the character to speculate about reality in regards to probable outcomes, a common aspect of political and moral dilemmas.

It is discovered that Conrad makes considerable use of the naming and describing technique in his novel, appearing 69 times (11.87%) in order to portray extreme ideas. This tool conveys negative attitudes about the idea of extremism through the nominalization, modification, and choice of noun. The frequency of "Naming and Describing" suggests that Conrad carefully constructs the identities and settings in this novel. This tool is used to solidify the roles of characters within political and social commentaries. The descriptions build up an oppressive atmosphere and complexity of the socio-political environment of the novel.

Negating in the novel, this tool is used 54 times (9.29%). In terms of ideology, it exposes the harmful aspects of extremism. It is employed in the novel to convey to readers the harsh truth that life is difficult. This proportion refers to negation in terms of personal freedoms, moral absolutes, or political ideals, which does align with the novel's critique of anarchism, terrorism, and disillusionment.

Representation Time, Space, and Society in the novel, this tool which represents space, time, and society is used 45 times (7.74%). This literary device is employed throughout the novel to highlight specific ideals related to location, time, and society. The novel uses it to portray extremism as a worldwide issue that might have an impact on everyone. This clarifies Conrad's concerns which is to locate the narrative in a certain socio-political environment. Such a portrayal of time-space perhaps suggests how the historical moment, together with the physical setting-

London in the novel-operate to condition the characters' actions and the progression of events.

Exemplifying and Enumerating this particular tool appears 43 times (7.40%) in the novel. It functions on the issue of comprehensiveness and completeness from an ideological standpoint. As a result, Conrad's book encourages readers to keep in mind the negative implications of extremism in all aspects of their lives as well as the deception. This suggests that Conrad tend to use this linguistic tool \ moderately, perhaps because he generally supports wider arguments or themes with exemplification or lists. This could come in the process of explaining ideological positions or pointing out the consequences of political and moral actions.

Implying and Assuming, Conrad used the tool of 29 times (4.99%) Implying and Assuming throughout his novel. Conrad uses this device in his novel to highlight the beliefs that suggest and assume facts about extremism. It draws readers' attention to the reality that extremism is a worldwide phenomenon with detrimental effects. People should therefore be more conscious of their effects. The lower frequency of "Implying and Assuming" reflects the subtlety with which Conrad conveyed the hidden meaning or unspoken assumption. Less direct, this tool allows Conrad to create underlying tensions and ambiguities in the narrative, especially about political ideologies and personal motivations.

As for prioritizing, Conrad used this tool 25 times (4.30%) in his novel. This tool is ideologically used to draw readers' focus on the subject matter that becomes more important through modifying the structure. The proportion of prioritizing makes one realize that at one point or another, the novel gives prominence to some events, characters, or themes rather than others. This tool might show how the story places emphasis on specific ideological conflicts or moral questions.

Presenting Other`s Speech and Thoughts, this tool occupies the lowest rate since it occurs for only 23 times (3.95%) in the novel. It is interesting to notice that in the novel, there are 22 instances of giving others' speech and just one instance of presenting others' thoughts. This tool is used ideologically in the chosen novel to convey the veracity of the content and persuade the readers of the negative consequences of extremism. Although this tool is used as the least one, it demonstrates how much a character's inner thoughts and dialogues are thought about. This may just be indicative of the novel's concentration on the inner turmoil of characters faced with political extremism, fear, and even betrayal.

In short, the quantitative analysis bears evidence that *The Secret Agent* is deeply concerned with contrasts, actions, and speculation. All these stylistic devices assist in giving a narrative nature to such a complex political and moral environment. The use of equating and contrasting, representing actions, and hypothesizing corresponds with the central characteristics of the novel: duality, uncertainty, and ideological tension.

CONCLUSIONS, RECOMMENDATIONS, AND SUGGESTIONS FOR FURTHER RESEARCH

5.0 Preliminary Remarks

This chapter covers the conclusions arrived at in the analysis of the selected data. It also offers recommendations founded on the outcomes of the study, and suggestions for further research.

5.1 Conclusions

The following conclusions are arrived at as a result of the qualitative and quantitative analyses of the study and they are listed according to the research questions:

1-What are the critical stylistic tools available in the selected novel to interpolate the concept of extremism?

The study confirms that all ten textual-conceptual analysis tools suggested by Jeffries' model are used in the chosen novel, with some tools being more frequently used. The novel's portrayal of extremism's negative effects in life encourages readers to become more aware of it, proving that the chosen texts embody many negative ideologies towards the concept of extremism.

- Equating and Contrasting, the novel effectively uses extremism as a tool to present its various forms and persuade readers about the impact of extremist beliefs on individual behaviour.

- Representing Actions , events, and states, Conrad's novel effectively uses linguistic choices to depict extreme events and states, potentially leading to community conflicts and agreements regarding violence and discrimination against specific groups.
- Hypothesising , The novel explores the ideological framework of radicalism, warning readers about the dangers of excessive extremism, highlighting its impact on personal and professional lives.
- Naming and Describing, Conrad uses naming and description techniques in his narrative to express unfavourable opinions about extremism through nominalization, modification, and choice of nouns.
- Negative, this tool highlights the negative ideological elements of extremism. It is used in Conrad's novel to tell readers the harsh facts concerning how hard and awful life is.
- Representation Time, Space, and Society, the novel employs a literary style focusing on time, place, and society to highlight specific beliefs and present extremism as an international issue affecting everyone.
- Exemplifying and Enumerating, Conrad's novel employs a tool to explore the completeness and comprehensiveness of extremism, urging readers to be aware of its negative effects on their lives.
- Implying and Assuming, Conrad uses literary deceit in his novel to highlight the assumptions and attitudes behind extremism, emphasizing its global impact and the need for increased awareness of its consequences.
- Prioritizing , turns out that Conrad employed this tool in his own work. Conrad's writing uses this tactic ideologically to focus readers' attention on the subject matter that gains importance by changing its structure.

- Presenting Other`s Speech and Thoughts, this tool is ideologically employed in the selected work to convince the readers of the dangers of extremism and to communicate the reality of the topic at hand.

2-What are the novelist's ideologies towards the concept of extremism?

In his novel "*The Secret Agent*," Joseph Conrad uses his characters and story to examine a variety of philosophies and viewpoints on extremism. Conrad presents extremism in a complex and multidimensional way that mirrors his own skepticism and opposition to extremist beliefs. The following are some salient points about Conrad's views on extremism as they are shown in "*The Secret Agent*":

- Nihilism and Cynicism: Conrad employs the deep cynicism and nihilism displayed by several of the characters in "*The Secret Agent*" to criticize the destructiveness and emptiness of extreme ideologies.
- Moral Ambiguity, Conrad presents extremists as complicated people with their own goals and contradictions rather than as one dimensional monsters. The reader is prompted to consider critically the nature of extremism and the motivations behind persons who take on extremist viewpoints by this moral uncertainty.
- Critique of Anarchism, the novel explicitly discusses the anarchist movement, which at the time was a well-known extreme doctrine. Conrad portrays anarchists as erroneous and frequently insane people who commit violent crimes without fully comprehending their motivations or the repercussions of their actions.
- Social Critique: Conrad also makes social criticism of the larger society by utilizing the issue of fanaticism. The book examines the ways in which

political system shortcomings, societal injustices, and corruption can fuel the emergence of extreme ideologies. By doing this, Conrad avoids condemning specific people and instead draws attention to the social circumstances that might give rise to extremism.

- Psychological Insight: Conrad explores the psychological underpinnings of extremism, examining how feelings of helplessness, alienation, and personal grievances can lead people to adopt extremist ideas. His critique of extremism gains depth from this psychological component, which illustrates it as a symptom of more profound social and personal problems.

3-How the critical stylistic tools are set by writer to shape his ideology towards extremism?

The author's linguistic choices in Joseph Conrad's "The Secret Agent" are very important in determining the narrative's ideological position about extremism. Conrad's deft use of language makes the absurdities and moral difficulties present in extreme ideologies easier to see and evaluate.

- Irony and Satire: Conrad makes use of irony and satire to draw attention to the characters' duplicity and foolishness when engaging in extremist acts.
- Description Through Dialogue: Characters' speech patterns frequently mirror their ideologies and emotional states.
- Symbolism and Imagery: Conrad criticizes extremism by use symbolic language to represent both the destructiveness and the futility of extreme behaviour.
- Narrative Voice and Perspective, to emphasize the ridiculousness and moral uncertainty of the characters' acts, "The Secret Agent" frequently uses a distant, almost clinical tone in its narrative voice. The reader may conclude

that the extremists' acts are pointless or misguided as a result of this distance. Readers are able to examine the events from a variety of views because to the novel's shifting points of view, which frequently highlight the inconsistencies and weaknesses in each character's philosophy. This diversity of viewpoints casts doubts on any one ideological position and raises the possibility that extremist viewpoints are essentially arbitrary and unstable.

- **Descriptive Language:** Conrad frequently emphasizes the moral and ideological positions of his characters through his in-depth descriptions of their appearances and behaviours.

5.2 Recommendations

The following recommendations are made in light of the aforementioned conclusions:

1. Certain lessons or lectures should be included on diversity and tolerance to aid in students' understanding of other people's cultures and worldviews.
2. It is necessary for the those who are interested in such studies to pay attention not only to the linguistic level but also to the psychological attitude for the people to reach logical results.
3. Analysts should keep a close eye out for recruiting activities and the dissemination of extremist ideas on social media and in online places.
4. Analysts should examine the strategies, narratives, and patterns that extremist organizations employ to disseminate their message.
5. Linguists should examine the language and rhetoric that extremist organizations use to sway people toward joining them.
6. Analysts should determine language indicators that may indicate the spread of extremist viewpoints.

5.3 Suggestions for Further Research

1. A critical discourse analysis of extremism in political speeches.
2. A pragma-rhetorical analysis of religious extremism in the Bible.
3. A critical pragmatic analysis of political extremism in literary texts.
4. A pragmatic study of extremism in selected short stories.
5. A critical pragmatic analysis of extremism in selected novels.

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المستخلص

يشير مصطلح التطرف إلى نوع من الصراع الذي ينشأ بين طرفين، يحاول كل منهما الدفاع عن وجهة نظر مختلفة. وتؤكد الدراسة على مفهوم التطرف كما جاء في رواية "العميل السري" لجوزيف كونراد " على الرغم من أن العديد من التحقيقات الأسلوبية النقدية قد أجريت من قبل باحثين مختلفين، إلا أن الرواية المختارة لم يتم التحقيق فيها من وجهة نظر أسلوبية نقدية. وبالتالي، فإن الغرض من هذا العمل هو سد هذه الفجوة.

ولذلك، تبحث هذه الدراسة في الأدوات الأسلوبية النقدية المستخدمة في الرواية لاستقراء التطرف، وتحديد الأيديولوجيات المتكررة، وإظهار كيف تشكل هذه الأدوات إيديولوجية الكاتب. ولتحقيق هدف الدراسة الحالية تم اعتماد أدوات جيفريز التحليلية (2010) للتحليل الأسلوبي النقدي للكشف عن الأدوات الأسلوبية النقدية المستخدمة لتعكس الفكر المتطرف.

تؤكد نتائج التحليل النوعي والكمي للبيانات أن جميع الوظائف النصية المفاهيمية العشرة مستخدمة في الرواية المختارة، مع استخدام بعض الأدوات بشكل متكرر، الاستنتاجات الرئيسية للدراسة هي:

1. ينتقد كونراد الأيديولوجيات المتطرفة من خلال السخرية والعدمية، ويصور المتطرفين كأفراد معقدين لديهم أهدافهم وتناقضاتهم الخاصة، مما يدفع إلى النظر النقدي في طبيعتهم ودوافعهم.
2. ينتقد كونراد القضايا المجتمعية مثل التعصب وأوجه القصور في النظام السياسي، ويسلط الضوء على كيف يمكن للظلم المجتمعي والفساد أن يغذي الأيديولوجيات المتطرفة، متجنباً الإدانة المحددة.
3. يوظف كونراد السخرية والهجاء لإبراز حماقة الشخصيات في التصرفات المتطرفة، مستخدماً لغة رمزية لإبراز مدى تدمير وعبث مثل هذا السلوك.



جامعة كربلاء

كلية التربية للعلوم الإنسانية

قسم اللغة الانجليزية

تحليل أسلوبى نقدي للتطرف في رواية "العميل السري" لكونراد

رسالة قدمت

الى مجلس كلية التربية للعلوم الإنسانية / جامعة كربلاء / قسم اللغة الإنجليزية كجزء
من متطلبات نيل شهادة الماجستير في اللغة الإنجليزية وعلم اللغات

الطالبة

آيات حسين صادق

بإشراف

الاستاذ الدكتور حسين موسى كاظم النصر اوي

2024م

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