

Ministry of Higher Education and Scientific Research

University of Kerbala

College of Education for Humanities

Department of English



**A Critical Stylistic Analysis of Power and Ethics in
Leo Tolstoy's Short Story "How Much Land Does a
Man Need?"**

A Thesis

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

By

Noor Khudair Dhidan Khudair Al Mamouri

Supervised by

Asst. Prof. Nidaa Hussain Fehmi Al Khazraji (Ph.D.)

2024 A.D.

1445 A.H.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

ن وَالْقَلَمِ وَمَا يَسْطُرُونَ

سورة القلم : (آية 1)

**In the Name of God, the Most
Merciful, the Most
Compassionate.**

"Noon. By the pen, and by what
they inscribe"

(Holy Qur'an, 68:1)

Translated by (Itani, 2012, P. 464)

Supervisor's Certification

I certify that this thesis "A Critical Stylistic Analysis of Power and Ethics in Leo Tolstoy's Short Story 'How Much Land Does a Man Need?'" by (Nour Khudair Dhidan), has been prepared under my supervision at the University of Kerbala, College of Education for Humanities, Department of English Language, as a partial fulfilment for the degree of Master in English Language and Linguistics.

Signature: 

Supervisor: Asst. Prof. Nidaa Hussain Fehmi Al Khazraji (Ph.D.)

Date: 1 / 9 / 2024

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

Signature: 


Name: Asst. Prof. Dheyaa Khaleel Nayel

Head of the Department


Date: / / 2024

Examining Committee's Certification


We certify that we have read this thesis "A Critical Stylistic Analysis of Power and Ethics in Leo Tolstoy's Short Story 'How Much Land Does a Man Need?'" by Nour Khudair Dhidan and, as the Examining Committee have examined the student and the thesis in its content and that in our opinion it is adequate as a thesis for the degree of Master in English Language and Linguistics.

Signature: 
Name: **Prof. Muayyad Omran Chiad**
(Ph.D.)


Date:
Chairman

Signature: 
Name: **Asst. Prof. Tawfeeq Majeed**
Ahmed (Ph.D.)

Date: 13 / 10 / 2024
Member

Signature: 
Name: **Prof. Hashim Aliwey Mohammed**
(Ph.D.)

Date:
Member

Signature: 
Name: **Asst. Prof. Nidaa Hussain**
Fehmi (Ph.D.)

Date: 13.10.2024
Member and Supervisor

Approved by the Council of the College of Education for Humanities,
University of Kerbala

Signature: 
Name: **Asst. Prof. Salah Majeed Kadhim (Ph.D.)**

Dean of the College of Education for Humanities /University of Kerbala

Date: 13/10/2024

Dedication

To my parents,
My uncle,
and
My lovely siblings

Acknowledgements

Firstly, I thank Allah for enabling me to complete this work. Without His support and guidance, this work never exists.

Special thanks go to my supervisor **Asst. Prof. Nidaa Hussain Fehmi Al Khazraji (Ph.D.)** who has supported me with academic instructions, resources, advice, patience, and great management.

My sincere thanks and deep appreciation go to **Asst. Prof. Dr. Reith Zeher Abdul Amir** who has taught me alot during my BA and MA studies and I am thankful for his continuous support, his scientific and academic guidelines that are highly appreciated.

I would like to thank the teachers who taught me during my BA and MA studies, my friends and particularly, **Heydar Ali Fennoukh** who supported me with scientific instructions that are needed to make this thesis more perfect and more methodological.

Abstract

The function of “Textual-Conceptual Functions” (TCFs) is a resource of meaning according to Jeffries’ theory of critical stylistics. The majority of researchers regard this current study as a crucial step in studying the ten tools of Jeffries (2010) alongside the main categories and subcategories comprehensively with applying Halliday’s (1999) systemic technique of codification and the Labov’s (1972) six elements of narrative theory. However, no linguistic study has been conducted to analyse an entire piece of work or apply the full range of Jeffries’ ten tools. Consequently, the aim of this study is to investigate the ideologies (power and ethics) in Leo Tolstoy’s short story, via applying a scheme that comprises of two: Jeffries’ textual conceptual functions and Labov's six elements with codification.

This study intends to answer the following questions: (1) What are the TCFs found in Leo Tolstoy's short story 'How Much Land Does a Man Need?' (2) What are the most frequent TCFs used in the story? (3) What are the ideologies behind the analysed literary text? (4) How do linguistic choices contribute to the overarching ethical message in the data under analysis?

This study follows some procedures such as introducing a theoretical background related to critical stylistics, literature, coding system with special focus on the ideologies of power and ethics. It analyses the whole short story of Leo Tolstoy’s qualitatively and quantitatively throughout an eclectic model.

Based on the findings, the study concludes that all ten tools from Jeffries' model (2010) and the six elements of Labov's (1972) narrative theory except for replacive opposition and implicature are utilized and codified because they are integral and crucial in the literary writing process. The most prominent stylistic tools are "naming and describing, representing time, space, and society, and representing actions, states, and events," which are used by the characters in their speech for the reason that, these tools represent the real persistence and ego towards the actual desires. The ideologies of 'power and ethics' is prevalent, moreover, the story sheds light upon some moral ethical lessons that could lead humans to their downfalls: “greed, indefinite ambition, temptation, overwhelmed desire and materialism”. The thesis ends with recommendations and suggestions for further studies.

Table of Contents

	Subject	Page
	Dedication	v
	Acknowledgments	vi
	Abstract	vii
	Table of Contents	viii-xi
	List of Tables	xii
	Table of Figures	xiii
	List of Abbreviations	xiv
Chapter One: Introduction		
1.1	The Problem	1
1.2	The Aims	2
1.3	The Hypotheses	2
1.4	The Procedure	3
1.5	The Limits	4
1.6	The Value	4
Chapter Two: Literature Review		
2.1	Introductory Remarks	5
2.2	Style	5
2.2.1	Theories of Style	6
2.3	The Notion of Stylistics	9
2.3.1	Stylistics and Literature	12
2.3.2	Realism in Literature	15
2.4	The Emergence of Critical Stylistics	17
2.4.1	Critical Stylistics and its Roots in Critical Discourse Analysis	19
2.4.2	Critical Stylistics and its Roots in Social Semiotic Theory	20
2.4.3	Ideology and Power	21
2.5	Ethical Ideology	24
2.6	Linguistic Manifestation in Critical Stylistic Studies	25
2.7	Jeffries' Framework of Critical Stylistics: The Linguistic Model	28
2.7.1	Numbering System and Codification of the Model Taxonomy	29

2.8	The Labovian Structure of Narrative: The Analytical Model	30
2.9	Previous Studies in Critical Stylistic Analysis	34
2.10	The Current Study	37
Chapter Three: Methodology		
3.1	Introductory Remarks	39
3.2	Research Design	39
3.3	Data Collection and Description	40
3.4	Theoretical Framework	42
3.5	Textual-Conceptual Functions	44
3.5.1	Naming and Describing	46
3.5.2	Representing Actions/Events and States	47
3.5.3	Equating and Contrasting	49
3.5.4	Exemplifying and Enumerating	51
3.5.5	Prioritizing	52
3.5.6	Implying and Assuming	54
3.5.7	Negating	55
3.5.8	Hypothesizing	56
3.5.9	Presenting Others' Speech and Thoughts	57
3.5.10	Representing Time, Space and Society	58
3.6	Narrative Structure: Labov's Model	59
3.6.1	Abstract	59
3.6.2	Orientation	59
3.6.3	Complicating Action	60
3.6.4	Evaluation	60
3.6.5	Resolution	60
3.6.6	Coda	61
Chapter Four: Data Analysis and Discussions of the Results		
4.1	Introductory Remarks	62
4.2	The Critical Devices Analysis	62
4.2.1	Naming and Describing Analysis	63
4.2.2	Representing Actions, States and Events Analysis	68
4.2.3	Equating and Contrasting Analysis	72

4.2.4	Exemplifying and Enumerating Analysis	77
4.2.5	Prioritizing Analysis	83
4.2.6	Implying and Assuming Analysis	87
4.2.7	Negating Analysis	93
4.2.8	Hypothesizing Analysis	96
4.2.9	Presenting Others' Speech and Thoughts Analysis	100
4.2.10	Representing Time, Space and Society Analysis	104
4.3	Application of Labov's Narrative Structure in the Story	112
4.3.1	Abstract	113
4.3.2	Orientation	114
4.3.3	Complicating Action	115
4.3.4	Evaluation	116
4.3.5	Resolution	118
4.3.6	Coda	120
4.4	The Assessment and Discussion of Jeffries' TCFs Results	121
4.4.1	Naming and Describing	121
4.4.2	Representing Time, Space and Society	123
4.4.3	Representing Actions, States and Events	126
4.4.4	Equating and Contrasting	128
4.4.5	Presenting Others' Speech and Thought	128
4.4.6	Negating	129
4.4.7	Implying and Assuming	129
4.4.8	Prioritizing	130
4.4.9	Hypothesizing	130
4.4.10	Exemplifying and Enumerating	130
4.5	The Discussion of Results of Labov's Narrative Structure	136
Chapter Five		
5.1	Introductory Remarks	138
5.2	Conclusions	138
5.3	Recommendations	143
5.4	Suggestions for Further Studies	144
References		146

Appendices		
	Appendix A: The Clarification of The Codification of The Data	157
	Abstract in Arabic	188
	Title in Arabic	190

List of Tables

Table	Title	Page
2.1	The Main Types of Linguistic Models (Apresyan, 1966)	27
2.2	William Labov's Model of Natural Narrative (Pilkington, 2018)	32
2.3	Labov and Waletzky (1967) Six Phases of Narrative adopted from Jenny Arendholz (2010)	33-34
3.1	The Description of Each Character under Analysis Adopted from (Gilbert, 2024)	41-42
3.2	Tools, Main Categories, and Subcategories of TCFs Adapted from Lesley Jeffries' (2010)	44-46
3.3	Central Components of Clause in Transitivity (Halliday and Matthiessen, 2014)	49
3.4	Textual Triggers for Equating by Jeffries (2010)	50
3.5	Textual Triggers for Contrasting by Jeffries (2010)	51
3.6	Triggers of Logical Presupposition	54-55
3.7	Jeffries' (2010) Types of Negation	55
3.8	Jeffries' (2010) Types of Modality	56-57
3.9	Semino and Shorts' Faithfulness to the Original Speech (2004)	58
4.1	The Distribution of Naming and Describing	121
4.2	The Distribution of Naming and Describing in Comparison to the Other Nine Tools	122
4.3	The Distribution of Representing Time, Space and Society	123
4.4	The Distribution of Representing Time, Space and Society in Comparison to the Other Nine Tools	124
4.5	The Distribution of Representing Actions, States and Events	125
4.6	The Distribution of Representing Actions, States, Events in Comparison to the Other Nine Tools	127
4.7	The Types and Subtypes of Jeffries' (2010) TCFs Identified in Tolstoy's Story	131-134
4.8	A Total Summary of The Major 10 Types of Jeffries' (2010) TCFs Identified in Tolstoy's Story.	134

Table of Figures

Figure	Title	Page
3.1	The Eclectic Model of Analysis	43
3.2	Narrative Schema (Labov, 1972)	61
4.1	The Percentage of Naming and Describing	122
4.2	The Percentage of Naming and Describing in Comparison to the Other Nine Tools	123
4.3	The Percentage of Representing Time, Space and Society	124
4.4	The Percentage of Representing Time, Space and Society in Comparison to the Other Nine Tools	125
4.5	The Percentage of Representing Actions, States, Events	126
4.6	The Percentage of Representing Actions, States and Events in Comparison to the Other Nine Tools	127
4.7	The Percentage of The Major 10 Types of Jeffries' (2010) TCFs Identified in Tolstoy's Story	135

List of Abbreviations

Abbreviated Forms	Full-Forms
CDA	Critical Discourse Analysis
CS	Critical Stylistics
CSA	Critical Stylistic Analysis
DS	Direct Speech
FIS	Free Indirect Speech
Fr.	Frequency
IS	Indirect Speech
MAE	Material Action Events
MAI	Material Action Processes
MAS	Material Action Supervention
MC	Mental Cognition
MP	Mental Perception
MR	Mental Reaction
No.	Number
NP	Noun Phrase
NRS	Narrator's Report of Speech
NRSA	Narrator's Report of Speech Act
Pr.	Percentage
RC	Circumstantial Relations
RI	Intensive Relations
RP	Possessive Relations
SFL	Systemic Functional Linguistics
T- rules	Transformational Rules
TCFs	Textual-Conceptual Functions
VS.	Versus

Chapter One

Introduction

1.1 The Problem

The focus on literary texts has been considered an issue in the stylistic approach to the critical study of language (Jeffries, 2010). Therefore, Jeffries (2010, 2014, 2016) develops the approach of critical stylistics (henceforth CS) to address the issue of meaning-making in different types of non-literary texts aiming at rigorous and replicable analysis.

Apparently, no linguistic study is conducted on analysing a particular piece of work as a whole nor adopting the whole textual conceptual functions (henceforth TCFs) of Jeffries (2010). Accordingly, this present study is set to fill the gap by conducting a comprehensive, word-by-word analysis via Halliday's coding system and from a critical stylistic view point; by adapting the codification system, every tool, element, and their respective types and subtypes are marked, coded, and analysed. The analysis adopts an eclectic model which consists of two: one is Jeffries' (2010) model of TCFs via the application of "Halliday's codification system" (Fennoukh, 2022, P. 75), and the other model is Labov's (1972) model of narrative structure. The first model of Jeffries is comprised of ten tools of analyses and the second model of Labov consists of six elements which, upon being applied to the selected data, it is shown how the authors exploit language resources in order to pass their ideology and influence their readers.

This research is expected to find answers to the following questions:

1. What are the TCFs found in Leo Tolstoy's short story 'How Much Land Does a Man Need?'
2. What are the most frequent TCFs used in the story?
3. What are the ideologies behind the analysed literary text?
4. How do linguistic choices contribute to the overarching ethical message in the data under analysis?

1.2 The Aims

This study aims at:

1. Identifying the tools, main categories and subcategories of TCFs found in the story.
4. Identifying the most frequent TCFs in the story?
3. Uncovering the ideologies of 'power and ethics' behind the analysed literary text.
4. Shedding the light on the powerful ethical lessons in Tolstoy's storytelling.

1.3 The Hypotheses

The hypotheses are identified as follows:

1. All tools, main categories and subcategories are represented in the data except for replacive opposition and implicature.

2. The most dominant stylistic tools are "naming and describing\ representing time, space and society\ and representing actions, states and events" which are employed by the characters of the story in their speech for the reason that, these tools represent the real persistence and ego towards the actual desires.

3. The ideologies of 'power and ethics' are found in the data under analysis.

4. The story sheds light upon some moral ethical lessons that could lead humans to their downfalls: "greed, indefinite ambition, temptation, overwhelmed desire and materialism, etc."

1.4 The Procedure

The research is conducted by applying the following steps:

1. Presenting a literature review about the concept of style, CS, the difference with critical discourse analysis (henceforth CDA), ethical ideologies, Jeffries' and Labov's frameworks and the system of codification, Leo Tolstoy's own techniques of selecting and analysing words, the era of realism, etc.

2. Analysing the whole data comprehensively by the use of Halliday's codification system.

3. Using Jefferies' (2010) and Labov's (1972) models separately to analyse the whole story.

4. Discussing the results, drawing conclusions, and introducing recommendations and suggestions for further research.

1.5 The Limits

The present study is limited to the following points:

1. The current study is determined to the critical stylistic study of Leo Tolstoy's whole short story 'How Much Land Does a Man Need?', published in 1886.
2. This study is investigated quantitatively and qualitatively.
3. The analysis of the whole data is limited to the use of an eclectic model based on Jeffries' (2010) ten critical devices and Labov's (1972) six elements, to reveal power and ethical moral ideologies by applying Halliday's codification system.

1.6 The Value

This study can be fruitful for many stylistic, literary and pedagogical areas. First of all, the study is to uncover and detect the critical stylistic field by means of analysing the selected short story employing stylistic tools of Jefferies and the elements of Labov. Second of all, the study sheds light on the aesthetic values of literature especially novel writing and even adds more to literary critics in their field. Finally, the study can contribute to those who are specialized or interested in stylistics in general and CS in particular. So, the present study can be a beneficial source to researchers, teachers and students since it focuses on the stylistic aspects of realistic stories critically.

Chapter Two

Literature Review

2.1 Introductory Remarks

This chapter introduces style, stylistics, and critical stylistics along with some concepts. It puts stylistic analysis in the core efforts to pick out the power in language by the analysis tools that can be employed with the focus on certain ideological aspects found in texts. The frameworks of Jeffries and Labov are introduced to uncover ideology in texts. Ideology is depicted as a system of beliefs or values largely shared and socially constructed to the range that might be naturalized to become "common sense" across community. Textual meaning is the core of this chapter, it refers to how this particular literary work presents text world through the textual conceptual functions of Jeffries (2010) and the six elements of Labov (1972). It also sheds light on previous studies dealing with CS.

2.2 Style

According to Leech and Short (2007), style has a specific meaning; it refers to the idea of how language is functioned in a given context by a given person for a given intention. However, style is used in spoken, written, literary, and non-literary language different modes of communication especially the literary texts. Leech and Short also mention that style is as the "dress of thought", adding that although this metaphor of style as some kind of "adornment" or "covering" (p.15) of thought or meaning is no longer available, it is implicit. The devices of style, which prevailed throughout the Renaissance period by which the essayist or

orator supposes to frame his thoughts with kinds of (figures) that match his mode of discourse.

Zeru (1996) states that “Style is the characteristic manner of expression in prose or verse: how a particular writer says things” (p.7). The writer should be able to select the exact words, modes, paragraphs, and devices in order to analyse his appropriate choices and how he puts them into context.

According to Lehman (1996), the idea of style can be identified by genres to individuals, to periods or to languages. Writers ascribed Shakespearean works by the identification of his style in terms of period, style can be identified by renaissance and enlightenment. In terms of language, German is often said to be identified by obscurity, while French with clarity, so according to this idea, style has different kinds of applications.

2.2.1 Theories of Style

Enkvist et al. (1978) and Azuike (1992) identify six broad molds into which style can be cast.

1. Style as a deviation from a norm: Here, "norm" refers to the customary and approved use within a certain speech community. Then, a deviation would be a change from the standard procedure. Linguists attempt to clarify in this theory how statistical analysis and frequencies play a part in formalizing the distinction between the text and the norm. Bernard Bloch, says that "the style of a discourse is the message carried by the frequency distributions and transitional probabilities of its linguistic features, especially as they differ from those of the same features in the language as a whole" (P. 25).

2. Style as the individual: Azuiké here explains that the theory of style as the individual “seeks to establish a symmetry between a person’s expressive capacity and his other features”.

3. Style as content and/or form: Views like monism, pluralism, and subjective and objective approaches to style are highlighted.

4. Style as choice: The several language structures can produce the same meaning, and the writer has a choice in which structure(s) to choose. The decision between two lexical elements (e.g., sodium chloride and salt\ theme and motif) that imply the same meaning depends on the context. This also holds true for characteristics that are examined at different language analysis levels. Selecting style markers is a crucial aspect of stylistic decision. Selecting an option from syntactically neutral things is known as non-stylistic choice. "Style markers are those linguistic items that only appear, or are most or least frequent, in a certain context" (P. 34). They are contextually bound linguistic elements.

5. Style as a product of context: The socio-cultural elements that impact the creation of an utterance, whether spoken or written, are considered to be the conditioning force behind style in this instance. It is believed that the writer is a part of the situation in which he works. Every piece of writing consists of a constellation of styles and situations. Spencer and Gregory (1964), believe that the linguist should:

give an intelligent realization of the consequences of seeing language as part of human social behavior. Language events do not take place in isolation from other events; rather they operate within a wider framework of human activity. Any piece of language is therefore part of a situation, and so has a context, a relationship with the situation. Indeed, it is this relationship between the substance and form of a piece of language on the one hand and the extra-linguistic circumstances in which it occurs on the other, which

gives what is normally called ‘meaning’ to utterances. At some stage or other, any linguistic description, if it is to be complete, must take this relationship into consideration. (P. 68)

6. Style as good writing: Examining a text from an artistic standpoint, regardless of how good or poorly written it is.

In 2004, Simpson condemns in his book *Stylistics* about contemporary stylistics that:

Nobody has ever really known what the term ‘stylistics’ means, and in any case, hardly anyone seems to care. Stylistics is ‘ailing’; it is ‘on the wane’; and its heyday, alongside that of structuralism, has faded to but a distant memory. More alarming again, few university students are ‘eager to declare an intention to do research in stylistics’. By this account, the death knell of stylistics had been sounded and it looked as though the end of the twentieth century would be accompanied by the inevitable passing of that faltering, moribund discipline. And no one, it seemed, would lament its demise. (P. 2)

Simpson (2004) challenges this allegation by Jean-Jacques Lecercle (1993). He shows how, in the 21st century, stylistics is waxing stronger, and witnessing a proliferation of sub-disciplines that utilize stylistic methods. He cites the examples of feminist stylistics, cognitive stylistics and discourse stylistics. Simpson theorizes that the practice of stylistics conforms mnemonically to three reasons: it should be rigorous, retrievable and replicable. He further identifies the following levels of language that should be of interest to a stylistician.

However, the levels and branches of language study are:

“1. Phonetics; phonology: The sound of spoken language; the way words are pronounced.

2. Graphology: The patterns of written language; the shape of language on the page.
3. Morphology: The way words are constructed; words and their constituent structures.
4. Syntax; grammar: The way words combine with other words to form phrases and sentences.
5. Lexicology: The words we use; the vocabulary of a language.
6. Semantics: The meaning of words and sentences.
7. Pragmatics; discourse analysis: The way words and sentences are used in everyday situations; the meaning of language in context” (Simpson, 2004, P. 5).

2.3 The Notion of Stylistics

Norgaard et al., (2010) state that in terms of history, stylistics may be traced back to the emphasis on oral expression of style that was fostered in rhetoric in the forms of Aristotle's rhetoric. However, the 1960s period witnessed a real renaissance in stylistics, particularly in Britain and the United States. This was partly due to the efforts of Russian formalism supporters like Roman Jakobson and Viktor Shklovsky. The Russian formalists sought to increase the scientific nature of literary analysis by firmly grounding it in specific observations of the formal language characteristics of the texts under consideration. Linguists focus their stylistic research on phonological, lexical, and grammatical forms and structures like parallelism and linguistic variation that would make literary works more literary because they were particularly interested in literariness. Stylistics to Crystal (2008) is "a branch of

linguistics which studies the features of situationally-distinctive uses (varieties) of language, and tries to establish principles capable of accounting for the particular choices made by individual and social groups in their use of language" (p.260). Mick Short, in his recent account of literary language (1996), believes that stylistics plays a central role in deciding what a text means:

Stylistic analysis, which attempts to relate linguistic description to interpretation, is part of the essential core of good criticism, as it constitutes a large part of what is involved, say, in supporting a particular view of a poem or arguing for one interpretation over another. (p.5)

In 2010, Norgaard et al. think that stylistics is the investigation of how meaning is accomplished through literary and non-literary works. Stylisticians use linguistic models, theories, and frameworks to explain how and why a text works the way it does to convey a particular meaning. Wales (1989) notes that stylistics aims to demonstrate the functional significance of a text's formal elements for the reading of that text, not just to describe those elements for their own sake, or to connect literary effects to language "causes" if those are deemed important. Stylists try to avoid making imprecise or impressionistic judgments on how formal characteristics are used. As a result, stylistics uses the language and models offered by the linguistic fields it deems to be most pertinent (p. 400). According to Jeffries and McIntyre (2010), stylistics is the study of language style is defined as "a sub-discipline of linguistics that is concerned with the systematic analysis of style in language and how this can vary according to such factors as genre, context, historical period and author" (p.1). This means that to analyse a text, it needs to take into considerations the main features such as the manner and style of the

language used, where and why is the language structured as it is, and who is the writer or the speaker that contributed to the text.

To Norgaard et al., (2010), modern linguistics has informed a number of specialised branches in stylistics such as formalist stylistics, functionalist stylistics, pragmatic stylistics, historical stylistics, corpus stylistics, feminist stylistics, CS, and cognitive or poetic stylistics. Stylistics as a branch of linguistic and literariness is a matter of argumentative subject for its insecurity among the actual subject matter. It got grown up and developed due to the emergence of journals like *Style*, *Journal of Literary Semantics*, and *Language and Literature* as they exclude the term stylistics in their titles. Additionally, "the academic organization representing this discipline in both the United Kingdom and internationally, known as the Poetic and Linguistic Association (PALA), deliberately avoids using the term stylistics" (Leech, 2008, P.1).

Fish's article in *Essays in Modern Stylistics* (1981) mentions:

Stylistics was born of a reaction to the subjectivity and imprecision of literary studies. For the appreciative raptures of the impressionistic critic, stylisticians purport to substitute precise and rigorous linguistic descriptions, and to proceed from those descriptions to interpretations for which they claim a measure of objectivity. Stylistics, in short, is an attempt to put criticism on a scientific basis. (P. 33)

Typically, the study of style in spoken and written discourses is referred to as stylistics. As a subfield of linguistics, it deals with using linguistic techniques and research to analyse the style of any kind of text. However, stylistics is already recognized as a significant area of linguistics that deals with the interpretation of any type of text. Its position as a crucial strategy is established and safe. Clarity and elaboration on the concept of style are necessary for stylistics in the sense

of the linguistic analysis and interpretation of style. It may be noted that style is a particular method of employing language to appropriately convey the intended idea. Thus, stylistics is the study of unique language expressions with a linguistic focus. However, different people interpret this distinction in expression or style, and our aesthetic philosophies range noticeably.

2.3.1 Stylistics and Literature

Wales (2012) shows that a combination of literary and linguistic elements make up the distinctive characteristics of stylistics. While all of the models and procedure used are taken from linguistics to demonstrate the linguistic characteristics, the focus on literary texts provides the literary element. However, the main focus of linguistic stylistics is on improving a linguistic model in order to facilitate future stylistic or linguistic research, rather than on literary texts. In order to explain how literary meanings are produced by particular language choices and patterning the linguistic focus in the text. Toolan (2017) defines literary stylistics as the process of examining the language of literature using linguistic notions and categories. Toolan continues, the quasi-scientific subjective interpretation can be an ineradicable element of such textual analysis because stylistics claims to be objective, replicable, inspectable, falsifiable, and rigorous. However, the most effective stylistic studies are clear in their methods and effectively show how significant language patterns and forms in a text relate to the meanings or effects readers feel.

Stylistics is an interdisciplinary field Between literary studies and linguistics that is occasionally rejected by both. Consequently, compared to most of the abstract linguistics studied by academic linguists, stylisticians believe their work to be a more coherent linguistics tailored

to a specific goal. According to Toolan (2017), stylistics has been revitalized in recent years by the acceptance and modification of concepts from cognitive linguistics, such as cognitive psychology and cognitive sciences, as well as by the growing ease with which large language corpora may be created in digital machine-searchable format. Nonetheless, many varieties of corpus stylistics and cognitive stylistics are the result of these two advances. One of the most fascinating areas of study in stylistics in the first few decades of the twenty-first century is the investigation of various forms of iconicity in literary texts, or the language passages that seem to enact or play the effects or meanings that the book is trying to express.

Jeffries and Walker (2017) focus on the notion that stylistics is primarily responsible for addressing issues related to textual meaning. Stylistic derives from the Russian formalist method of the early 20th century, which approached literary meaning by attempting to identify the textual triggers of specific effects because of their forms. The style and purpose of literary works are thus the main topics of stylistics. According to Jeffries, stylisticians now have new worries as a result of the early 20th century expansion of mass media and the flourishing field of linguistics. Furthermore, they are able to establish all the special components of literary language that set it apart from all other uses of the language. This illustrates important new discoveries in descriptive linguistics, showing that describing texts through their style may be just as objective. Finally, such study leads to the conclusion that it is capable of addressing both literary and non-literary materials. When citizens come into contact with those texts in their daily lives, stylisticians can therefore provide light on the text's influence on social and political development. As a result, rather than explaining the aesthetic qualities or elements that influence the text,

this style analysis is used and adapted to even non-literary works in order to emphasize a certain underlying ideology.

Literary is the origin of this branch (stylistics); it expresses the bond between words and beyond words in a piece of literary work and how the readers' style influence the interpretation of texts. Since this emergence, formalists' theories and the Prague school attempt to apply the linguistic features of foregrounding on literary works. However, other branches like CDA and Pragmatics also entered the analysis of different literary genres. Short (1996) states that how stylisticians and their frameworks explained the attitude of characters and intended meanings fictionally; also he points out the heaviness of the readers interact with the work and interpret meaning cognitively.

Simpson (2004) states that CS means literary criticism; many critics do not agree with certain ideologies in pieces of literary works. Consequently, stylistics is the interrelation of linguistics and literature. Literature can be measured subjectively and the job of stylisticians is only counting nouns and verbs of the text not analysis. However, the separate line between stylistics and linguistics is objectivity and subjectivity. Crystal and Davy (1969) show that there is no method that can be applied on literary texts to analyse the plot, metaphors, ideology. Lyons (1981) comments on the link between linguistics and literature as complex one for two reasons; the first is the prejudice of linguists and the exaggeration of such authors. As a reaction Freeman (1981) says that stylistics was born to support a scientific basis for literary works.

Simpson (2004) also clarifies that stylisticians' purpose is to find out text language and its function in context not just the statistics. Leech and Short (1981) also suggest that stylisticians' job is to relate aesthetic

language and linguistic description. Jeffries and McIntyre (2010) say that literary texts are the basis and data for the stylisticians to apply linguistic methods and procedures.

2.3.2 Realism in Literature

Abrams (1988) state that realism is used by literary critics in two chief ways: (1) to identify a literary movement of the nineteenth century, especially in prose fiction (beginning with Balzac in France, George Eliot in England, and William Dean Howells in America); and (2) to designate a recurrent mode, in various eras, of representing human life and experience in literature, which was especially exemplified by the writers of this historical movement. Realistic fiction is often opposed to romantic fiction: the romance is said to present life as we would have it be, more picturesque, more adventurous, more heroic than the actual; realism, is to present an accurate imitation of life as it is. This distinction is not invalid, but it is inadequate.

Casanova, T. E. Lawrence, and Winston Churchill were people in real life, but their histories, as related by themselves or others, demonstrate that truth can be stranger than literary realism. The typical realist sets out to write a fiction which will give the illusion that it reflects life and the social world as it seems to the common reader. To achieve this effect the author prefers as protagonist an ordinary citizen of Middletown, living on Main Street, perhaps, and engaged in the real estate business. The realist, in other words, is deliberately selective in material and prefers the average, the commonplace, and the everyday over the rarer aspects of the social scene. The characters, therefore, are usually of the middle class or the working class-people without highly exceptional endowments, who live through ordinary experiences of

childhood, adolescence, love, marriage, parenthood, infidelity, and death; who find life rather dull and often unhappy, though it may be brightened by touches of beauty and joy; but who may, under special circumstances, display something akin to heroism.

A thoroughgoing realism involves not only a selection of subject matter but, more important, a special literary manner as well: the subject is represented, or "rendered," in such a way as to give the reader the illusion of actual and ordinary experience. Structuralist critics claim that the techniques used by a realistic author are in fact purely literary conventions and codes which the reader interprets, or naturalizes, so as to make the work seem a reflection of everyday reality. Daniel Defoe, the first novelistic realist in the early eighteenth century, dealt with the extraordinary adventures of a shipwrecked mariner named Robinson Crusoe and with the extraordinary misadventures of Moll Flanders; but these novels are made to seem to the reader a mirror held up to real life by Defoe's reportorial manner of rendering the events, whether trivial or extraordinary, in a circumstantial, matter-of-fact, and seemingly unselective way.

In the broad sense of the term, authors of highly wrought prose fiction such as Fielding, Jane Austen, Balzac, George Eliot, and Tolstoy are realists, for they often render ordinary people and settings so richly and persuasively that they convince us that men and women really lived, talked, and acted in the way that they depict. Some critics, however, use the term "realist" more narrowly for writers who render a subject so as to make it seem a reflection of the casual order of experience, without too patently shaping it into a tightly wrought comic or ironic or tragic pattern. In this narrower sense, "realism" is applied more exclusively to works such as William Dean Howells' *The Rise of Silas Lapham* (1885),

Arnold Bennet's novels about the "Five Towns" (1902 and following), and Sinclair Lewis' *Main Street* (1920) (P. 153).

2.4 The Emergence of Critical Stylistics

Critical stylistics is considered an approach that was firstly used by Jeffries (2007) in her book *Textual Construction of the Female Body: A Critical Discourse Approach*, that was formally oriented in 2010 with the creation of Jeffries' *critical stylistics: The Power of English*, when she tries to investigate the main power in hegemonic discourses on females body in society to find out whether these discourses incorporate feminist ideologies successfully. Jeffries' approach was originated as a reaction of the core center of ideology and its massive impact in CDA. It responds to the idea that CDA has a lack of methodology and procedures and misses a great deal of objectivity (Jeffries, 2014). Jeffries (2016) says that the main focus of CS is texts in relation to scientific investigation. CDA and stylistics are close to each other in origin despite the fact that both fields have grown up distantly from each other.

However, Coffey (2013) states that the orientation of CS is a response to the demerits of both CDA and stylistics. "The rise of criticality to texts" (Ulrike, 2013, p.76). Thus, CS is concerned with the texts in relation to ideologies (Jeffries & McIntyre, 2010). CS is all about text that plays an important role in critical linguistics rather than CDA. "Therefore, its huge idea lies in the corporation of CDA and stylistics with the application of scientific tools for the analysts of texts" (Nørgaard et al., 2010, p. 13). Fairclough (2001) explains three approaches to CDA, naming: description, interpretation, and explanation. Jeffries (2010) creates an approach for textual analysis by adopting the first and second levels of Fairclough's approach while neglecting the third one. (Jeffries,

2010, p.12). So the first and second levels are all about ideologies unlike the centre of political frames in the third one.

Jefferies (2010) concentrates on description and interpretation that show the strong belief and the bridge between language and function. Texts are not all about political views. However, Jeffries' model (2014) is all about finding an ideology whether it is satisfied or not in order to be objective, credit, and concrete. Consequently, Jeffries' model is oriented to the howness of meaning production rather than the whyness due to political causes. Moreover, CS has certain features from stylistics and CDA methods:

i- "Centrality of texts" (Jeffries, 2016, p.157); meaning that the limits of texts should be literary or non-literary in nature rather than fictional ones.

ii- CS is not politically investigated; it is not about the analysis of one point of view because every individual can explore and figure out ideologies and avoid biasness. CS does not adopt "a particular form of Marxist / socialist politics" (Jeffries, 2014, pp. 408-409).

iii- The model of CS is originated from the works of Halliday, Fowler, Simpson, and Fairclough; ten tools of analysis are introduced to interpret audience views as shaped by tools of Jefferies (2016, pp. 1-15). Jeffries also (2010) presents a well-defined model that is called "TCFs" as a reaction to the weaknesses of other approaches in order to uncover the ideologies and the distinction of her approach from other approaches with the use of such tools to assist the analysts to make comprehensive interpretations (p.3). However, Jefferies (2010, p.37) concentrates on description and interpretation that show the strong belief and the bridge between language and function.

Moreover, Jefferies (2010) states that the different models of transitivity, modality, pragmatic analysis, have strategies to investigate the different ideologies in texts, while CDA main function is to translate texts into reality. It is significant to mention that CS has been used in different modes qualitatively and quantitatively following different methods and procedures besides corpus stylistics that is based on data exerted from many genres as newspapers, magazines, etc. Qualitatively, CS is used as a methodology, for example, Owiti (2016), the analysis of pragmastylistic changes and impacts in courtroom (P.3); while Ibrahim (2018) uses CS tools to analyse Kurdish poetry rather than English; Khuzae (2019) also uses CS tools to analyse multimodal texts, testing images as texts. This gives a clear thought about the importance of visualization in the field of media text analysis (Ulrike, 2013, p.72).

2.4.1 Critical Stylistics and its Roots in Critical Discourse Analysis

According to Coffey (2013), CDA does not have a comprehensive list of tools for the analyst to use. CS, on the other hand, uses a systematic analytical approach that combines stylistics and critical linguistic techniques to illustrate "text producers' linguistic choices and their possible ideological motifs and consequences" (p.15). Jefferies (2010) asserts that CDA does not provide an analysis framework that reveals latent ideologies in texts. As a result, she provides ten tools for analysing literary ideology. These tools are similar to the eclectic tool model developed by authors like Fowler (1991), Simpson (1993), and Fairclough (1994, 1989). Jefferies (2014) assures that CS is concerned with revealing the texts' underlying ideology, i.e., how language is used to apply particular ideologies through literary or non-literary texts

without taking into account the context CDA examines social, historical, and visual texts, with the external context at the centre of the analysis. When it comes to non-fiction and literary facts, Jeffries (2014) recognizes that stylistic analysis is both beneficial and enlightening.

According to Fairclough (1989), all texts are ideologically impacted, whether intentionally or unintentionally, according to CS. CS provides a collection of analytical tools to assist the analyst in objectively revealing the texts' hidden ideas. Jeffries (2016) agrees with Fowler's (1966) definition of ideology: the five language structures they suggest as part of their toolset are the grammar of transitivity (events, states, and processes), the grammar of modalities (speaker and hearer interpersonal relationships), transformations (the manipulation of linguistic material), the grammar of categorization (linguistic ordering), and coherence (the unity and order of discourse). She states that ideology is present in texts and reflects the standards of credibility in a certain community or group.

2.4.2 Critical Stylistics and its Roots in Social Semiotic Theory

According to Norgaard et al., (2010), there are two lines within social semiotic and cognitive approaches. The social semiotic approach is originated from Halliday's systemic functional linguistics (henceforth SFL), that can be noticed in the works of Kress and Van Leeuwen (1996, 2001), O'Toole (1994), O'Halloran (2004), and Baldry and Thibault (2006). While the cognitive approach is originated from the cognitive theory, then can be seen in the works of Forceville (1996), and Currie (2004) based on visualization theoretically and methodologically. Stylisticians focused on the descriptive parts of linguists in both of the approaches. O'Halloran (2011) mentions that stylistics based on the

systemic descriptive grammar that was originally found for modes of language. Social semiotic approach has already developed in the 2000s to examine the bond between Language and context.

Norgaard et al. (2010) state that stylistics started to look for the output data that its roots have been taken from SFL, so that CS first steps of analysis should be drawn from the early proponents of language that they are leading syntax, semantics, and pragmatics. Leading this to the fact that there is the branch of multimodality that expresses the meaning and signs not just the words in literary and non-literary texts. CS investigates the semiotic system of such studies including: films (zurru, 2009), conceptual mind style (Montoro, 2010), literature (Gibbons, 2012), literary fiction (Luke, 2013), and novel (Norgaard, 2014) which need specific mix of theories and data to be analysed. CS takes part in the social semiotics of visual grammar as a combination of Kress and Van Leeuwen (2006) by McIntyre (2008) or the stylistic analysis of Mckellen's (1995) film dialogues in Richard III that explains the importance of social semiotics with the words to capture a perfect analysis.

2.4.3 Ideology and Power

Gramsci (1971) states that ideology is the notion of the world that is fully found in all life dimensions like law, economy, art, and also in each and every individual. Volosinov (1973) states that there is no ideology without signs. Fowler (1966) says that language is the bridge of concepts through communication. Linguistically, Pechuex (1982) points out that there is no ideology if there is not any activation. Eagleton (1991) defines ideology in a number of notions:

i- The possession of certain features by a group;

- ii- Thoughts that are used to make the illegal ideas of power legal;
- iii- The wrong thoughts that are used to make the illegal ideas of power legal;
- iv- Defining a certain type of ideas in mind, the relation between discourse and manipulation;
- v- A series of creed and beliefs that are activated.

Simpson (1993) defines ideology as the central core of any member in any social group. So, these beliefs come from high angles dominated in society and that they could be social, religious, political, medical, etc., in which they are all being transferred by the use of manipulation.

According to Teo (2000), language is the thread that connects a person to a specific thought. For Van Dijk (2001b), ideology is a special form of social cognition shared by social groups. Moreover, these ideologies may not necessarily be negative, however, what admits that ideology either good or bad is the findings of such practices. Ideology concentrates on cognition and society. Cognitively, it refers to people's notions that they have implicitly such as:

- 1- Individuals and their gender plus morality, i.e., who are they?
- 2- Activities, i.e., what do they do?
- 3- Aims, i.e., the purpose behind such activities.
- 4- Rate, i.e., which of these actions is positive and negative?
- 5- Their place in society.

6- Apparatuses that help them to have such issues.

Thus, Van Dijk (2001b) explains three models; (1) People with their background knowledge; (2) People's own interpretation of situations; and (3) social ideas of people. However, these models can be analysed subjectively. Meyer (2009) states that ideologies are just like pistols in texts waiting to be triggered. For Jeffries (2010), ideology is just like a mental procedure in the mind that is built, shared, produced, and communicated through language.

As for the concept of power, Fairclough (1989) points out that anybody wants to take over power in society for manipulating folks can reject and ignore the use of words. Language plays as the medium that influences power during interaction. Additionally, power can be invisible to make people behave in a certain way to fulfil a specific purpose without using coercion as they are being presented by different genres; also power can be visible that enforces people to follow rules and apply penalty if not following as in institution, courtroom; churches, etc. However, both types of power may show up at once. In social dimensions like politicians or authors, they force people to pay for their bills as a bureaucratic system and sometimes they use manipulation for voters and sellers in the case of selling thoughts to be rooted in people.

Simpson and Mayr (2009) suggest that power is the occupation of language, knowledge, wealth, and even prestige over the other side of the sub main group of people by the use of the two types of power implicitly or explicitly. For Jeffries (2010), power can be expressed physically as in the case of authorized people or textually as in the ideologies they represent to the subordinate group.

2.5 Ethical Ideology

Shaw (2002) state that he area of philosophy known as ethics, or moral philosophy, is concerned with organizing, elucidating, and supporting notions of appropriate and inappropriate behaviour. Moral philosophy provides a more comprehensive explanation of what is morally appropriate to conduct in various circumstances. It can occasionally be understood narrowly to refer to a person's principles, goals, and desires that govern their behaviour and interactions with other people

A variety of personal moral systems and theoretical models explaining the process of moral judgment are presented by the behavioural sciences. Forsyth (1980) presents a popular and well-studied ethical ideology notion. His work is considered superior because it captures many conceptualizations of moral philosophy, including teleology, utilitarianism, ethical egoism, ethical skepticism, and deontology. According to Forsyth (1980), when people engage in a conversation about a subject, they may get to the same conclusion.

However, if the judgment has moral connotations, other outcomes could follow. According to Forsyth (1980), the differences arise from each person's own personal code of ethics. Based on these differences, Forsyth thinks that while analysing moral judgment, one must take into account an individual's ethical ideology. Forsyth (1992) defines personal moral philosophy as an integrated conceptual framework made up of an individual's moral beliefs, attitudes, and values.

2.6 Linguistic Manifestations in Critical Stylistic Studies

It is true as Enkvist (1973) correctly points out that no one can legitimately claim to be an expert in every stylistics theory or to have completed every stylistics study conducted worldwide. Thus, many grammatical models offer advantages over other models, "style studies should not be tied to any single grammatical model" (P. 5). These models are pertinent examples.

1- The Traditional Grammar Model: Enkvist (1973) states that grammarians addressed languages seemingly significant and fascinating features. They might choose to overlook other factors. The goal of the classical grammarians to set standards for speakers and writers. Conventional grammar uses concepts like "right" or "wrong" to describe some structures as fit for a certain situation and others inappropriate.

2- Behaviourist-structuralist Model: An objective description of the language actually occurring in a definite corpus, spoken language is the primary focus of this. Because structuralists emphasize immanent descriptions and opposed normative interpretation, they discouraged textual comparisons. Their focus on language's surface meaning as separated from style, while stylistics was not entirely ignored by model researchers, these are some of the reasons why the behaviourist-structuralist model could not be used to stylolinguistic description. Bernard Bloch (1967) defines style as "the message carried by the frequency distributions and transitional probabilities of its linguistic features, especially as they differ from those of the same features in language as a whole" (As cited in Enkvist et al., 1978, P.73). Enkvist et al. (1978) feels that it would be a distortion to say that the focus of behaviourist structuralism lay on stylolinguistics.

3- *Transformational Grammar Model*: Enkvist (1973) assures that transformational generative grammar is a grammatical model associated with Chomsky. The aim of his model is to describe and “generate” all and only the grammatical sentences of a language. The generation (or production) is through a set of transformational rules (henceforth T-rules) that transform one syntactic constituent/element (or ‘string’) into another. Simple sentences are transformed into compound or complex sentences via T-rules of conjunction or embedding. There are also T-rules for negation, deletion, etc. A pioneer attempt to use transformational grammar in the analysis of styles was by Richard Ohmann (1964). He reconstructs kernel sentences, listing and counting the optional transformations between the kernel sentences and the textual surface. He demonstrates the applicability of transformational generative grammar to the description of styles.

4- *Systemic Grammar Model*: Enkvist (1973) mentions that the original ideas of this model were from J.R. Firth. The ideas become popularized by M.A.K. Halliday from the late 1960s. This is a development from his earlier work tagged ‘*Scale and Category Grammar*’. Here is one of the British achievements that are relevant to students of stylistics. Halliday establishes the major units of linguistic analysis (morpheme, word, group, class, system). He believes that these would enable an analyst to deal thoroughly with any text. Halliday stresses that systemic grammar is systemic-functional; the systemic component forming the rhetorical aspect of a more comprehensive grammar which interprets grammatical patterns in terms of their configurations of social and linguistic functions. He gives three divisions of functions of language—ideational function, inter-personal function and textual function. This model provides a fairly exhaustive and semantically

sensitive taxonomic and functional approach to style. Therefore, scholars come to regard systemic grammar as a particularly useful framework for stylistic analysis. Halliday's model also integrates essential areas other models found difficult to deal with, e.g., transitivity and theme, and also stimulates other works such as the cohesion of sentences in texts, which is highly relevant to stylolinguistics. Thus, in stylolinguistic analysis, no single model is regarded complete in itself. A combination of models provides a more in-depth analysis.

Table (2-1)

The Main Types of Linguistic Models (Apresyan, 1966)

<i>Characteristics</i>	<i>What linguist knows</i>	<i>Kind of input information</i>	<i>Kind of output information</i>	<i>Goal</i>
<i>Type of model</i>				
Research models	Text (and set of correct phrases)	Text	Grammar and vocabulary	To model linguist's activity
Analytical models	Grammar and vocabulary	Text	Representation of text structure	To model understanding of text
Synthetic models	Grammar and vocabulary	Representation of text structure	Text	To model creation of text
Generative models	Grammar and vocabulary	Alphabet of symbols and rules of creation and transformation of phrases	Set of correct phrases and representation of their structure	To model the ability of distinguishing the correct and incorrect in language

For the present work on Tolstoy's short story 'How Much Land Does a Man Need?', an eclectic approach is adopted. This involves a combination of models to enable us to take cognizance of most of the stylo-linguistic markers which the author employed in conveying the message of each of the texts. The theoretical framework is therefore structural in outlook but not in the strict sense of structuralism.

2.7 Jeffries' Framework of Critical Stylistics: The Linguistic Model

The methodology of Jeffries is originated from Halliday's (1994) theory of metafunctions of language use (context); she presents a totally different angle of Halliday's approach of context in order to introduce and shed light on the crucial matters of CS, which is "what is the text doing in representing the world in a particular ways" (Jeffries, 2010, p.6). Jeffries (2014) has some arguments about meaning that loses its place in somewhere in Halliday's method between the semantic (decontextual level and the pragmatic (contextual) level; this level is called (textual-conceptual) level of meaning that discusses the ordinary system of language connected to context. However, Jeffries (2016) says that this level tries to link the decontextual with the textual-conceptual level away from contextuality.

Jeffries (2014) states that CS is an approach, takes its roots from the ideational function of language that creates a perspective of the world. Jeffries' framework (2010) is about investigating ideologies in texts. These ideologies are somehow shared by society as a common sense. The framework of Jeffries consists of ten tools to analyse text words through texts by those TCFs, these toolkits presented by Jeffries (2010) in this model are as follows:

- Naming and Describing
- Representing Actions/Events/States
- Equating and Contrasting
- Exemplifying and Enumerating
- Prioritizing
- Implying and Assuming
- Negation
- Hypothesizing
- Presenting Others' Speech and Thoughts
- Representing Time, Space and Society.

Jeffries (2010) concludes that each and every category is equipped to give a certain type of information. It is important to mention that there is massive connection between forms of language and their use in reality. Consequently, the approach of Jeffries is very flexible in a way that allows analyst to subdivide any tool to serve a certain function p. 17).

2.7.1 Numbering System and Codification of the Model Taxonomy

Due to the various instances of the types and subtypes of the tool classification and to make the analysis more guided and obvious to the readers, it is significant to number and code each and every instance found in the text. So, the calculations will be easier for the researchers and the analysis will be directed by the appendices and this will make the study systematic and scientific and to meet the statistical purposes.

The following notes should be considered to help the readers to fully comprehend the codification system:

1. The major ten tools of the model written in Table (3-2) will be coded by using the Hindu-Arabic numerative system and these numbers are written above the words\phrases that represent the instances as the powers written in Mathematics ,e.g., 'An elder sister^{10^{ic}}. This phrase is an example of the tenth major type.

2. The main categories that are found in the major tools will be coded by using the Roman numerative system and also they are written as powers next to the major tools codes as in: 'An elder sister^{10^{ic}}. This phrase is an example of the first type (personal deixis) of the tenth tool (Representing Time, Space, and Society).

3. The subcategories that are found in the main categories will be coded by using the English alphabetical letter system and also they are written as powers next to the major tools and categories codes as in: 'An elder sister^{10^{ic}}. This phrase is an example of the third subtype (3rd person) of the first type (personal deixis) of the tenth tool (Representing Time, Space, and Society).

2.8 The Labovian Structure of Narrative: The Analytical Model

Labov and Waletzky (1967) create a method that has basis dealing with personal experience narrative in two ways 'formal' in which it deals with the linguistic analysis of a sentences structure 'clause-by-clause' to analyze the units of personal experience narrative, and 'functional' deals with the composition of these units with personal experience narratives accomplishment in the natural way. According to Labov and Waletzky (1967), a clause in personal experience narrative is of two aims: referential or evaluative. Referential clauses deal with the events, characters, setting, while evaluative ones deal with the whyness of the narrator telling the story and the readers listening to it. Moreover, Labov

and Waletzky's (1967) main goal is to shed light on superficial distinctions to tell the same literal narrative with social characteristics of narrators and to create a systemic methodology.

According to critics, the word narrative has many meanings and alternatives, it refers to "story, life story, account, discourse narration with light change in purpose" (Gimenez, 2010, P. 200). Narrative has been defined by many linguists but the most popular one is that of Labov (1982) "A narrative is then a sequence of two or more narrative clauses, that is, a sequence of clauses separated by one or more temporal junctures" (P. 226).

Labov's definition has to do with past experiences alongside the narrative and its events being described, whereas Bruner (1986;1996) thinks that narrative is the main mode of human knowledge; it also refers to any form of communication; Mumby (1993) defines narrative as a socially symbolic act...takes meaning only in social context...in which social actors are implicated; their definitions are said to be built around a life story that is a sort of discourse of parties in a certain time" (P.21). As cited in Gimenez (2010), Lieblich, Tuval-Mashiach, and Zilber, (1998, P. 8) define narrative as stories which are built around the center of facts or events in life allowing the person's liberty and consistency to choose, add to, concentrate on, and the analysis of such facts" (P. 201).

Consequently, Labov's model of personal experience narrative consists of "beginning, middle and end". However, some elements in the structure of narrative cannot be "fully formed narratives" (Labov, 1972, P. 227). His model is of six (6) parts:

1. Abstract gives the overall story.

2. Orientation shows the time, place and characters of the story. It also consists of subtypes: temporal organization is the tense of the author and the backgrounds of characters.

3. Complicating action deals with the uprising events of the story, the action that excites the characters physically and psychologically.

4. Evaluation tells the importance of certain actions; it consists of reportability means the ability to tell the story, and casualty means the cause and impact of situations.

5. Resolution is the actions that lead to the last situation.

6. Coda is the morality of the story.

Table (2-2)

William Labov's Model of Natural Narrative (Pilkington, 2018)

Schema	Function
1. Abstract	An optional brief summary of a narrative
2. Orientation	The story participants and settings
3. Complicating Action	The main body of a narrative
4. Evaluation	The speaker's assessment of a narrative
5. Resolution	The resolution of a aforementioned issue
6. Coda	The shift from the past to the present

Table (2-3)

Labov and Waletzky (1967) Six Phases of Narrative Adopted from Jenny Arendholz (2010)

<p>Abstract: "What was this about?"</p>	<ul style="list-style-type: none"> ▪ To ensure the listener's attention and convince him of the story's reportability (advertising function) ▪ To summarize the content ▪ To ask "for the extended turn to tell a story" (Toolan, 2001, P. 150)
<p>Orientation: "Who or what is involved in the story? When and where did it take place?"</p>	<ul style="list-style-type: none"> ▪ "to orient the listener in respect to person, place, time, and behavioral situation" (Labov & Waletzky, 1967, P. 32)
<p>Evaluation: "So what?"</p>	<ul style="list-style-type: none"> ▪ No referential, but evaluative function ▪ "to indicate the point of the narrative, its raison detre" (Labov, 1972, P. 366) ▪ Can be inserted at any stage during the narrative or fused with other parts the most polymorphic category in terms of stylistics: can be realized through intensifiers, modal verbs, negatives, repetition, evaluative commentary, embedded speech, comparisons with unrealized events etc. ▪ Internal vs. external evaluation ▪ Internal evaluation can consist of intensifiers, comparators, correlatives, and explicatives
<p>Complication: "Then what happened?"</p>	<ul style="list-style-type: none"> ▪ "obligatory nucleus [which contains most of a story's positionally fixed narrative (= sequential) clauses" (Toolan, 2001, P. 149)
<p>Resolution: "What finally happened?"</p>	<ul style="list-style-type: none"> ▪ To recapitulate the final key event of a story

Coda: "How does it all end?"	<ul style="list-style-type: none"> ▪ To return the verbal perspective to the present moment and signal that a story has ended statement which is "timeless' in feel" (Labov, 2004, P. 115)

2.9 Previous Studies in Critical Stylistic Analysis

1. Evans (2016)

This study tackles the analysis of certain terminologies using the critical stylistic analysis (henceforth CSA) approach of 'Feminism, Feminist(s), Feminist' in the national newspapers of the UK, 2000-2009. This thesis uses Jefferies' TCFs, the ten tools to explore the linguistic context of these terminologies for the aim of evaluating this phenomenon, the people who use it and the things that represent 'feminism' ideologically by using many synonyms. However, this study reports on the following findings:

- 'Feminism', 'feminist(s)' and 'feminist' terminologies have both good and bad influence.

- 'Feminism' and 'feminists' are mostly found in the west but with different meanings.

- 'Feminism' is complicated as it is not restricted to a single definition.

- 'Feminism' has opposed meanings to other thoughts.

This study gives proof to the other non-linguistic studies in the same position; that the word of 'feminism' is crumbled as it has both positive and negative impacts. Additionally, it explains the different

tackling of the lexemes 'feminism', 'feminist(s)' and 'feminist' in the articles by using critical stylistic tools.

2. Ibrahim (2017)

This study is about Sherko Beka's poem 'snow', investigated and analysed by Ibrahim via the application of computational procedures proposed by Jeffries (2010). He tackles the study of metaphor as a method to find out the importance in the combination of literature such as naming and describing- equating and contrasting- assuming and implying and representing actions, states and events. He searches for the hidden thoughts and beliefs that poetry may imply. He has proven that the tool of representing actions, states and events as a device is used to build up metaphor greatly. However, Kurdish background in life is fully needed to understand ideology since the poem is studied in English-based analysis. The thesis makes a debate that the study of textual meaning of these terminologies is built in a certain context and how it explores meaning. It also suggests a new way to collect and analyse a large data rather than manual analysis

3. Al-Wandawi (2019)

This study is concerned to analyse ten poems of Sylvia Plath (1932-1963) and Ann Sexton (1928-1974) stylistically. These poems are studied using TCFs of Jeffries (2007, 2010); the whole ten tools are conducted to show the father-daughter relationships from the females' viewpoints to highlight certain ideologies and to demonstrate the aid of CS model in the study of poetry in general. Furthermore, the tools have revealed major themes (father-daughter bond that consists of praise, condemnation and elegy), as well as minor themes of Electra complex and sexual harassment; also to reveal social, religious and political

ideologies. Additionally, it has found out that the female presents her father in different viewpoints by using positive and negative connotations as he role plays in the texts.

4. Henderson (2020)

This study inspects the representation of the colonizer in Rudyard Kipling's *Kim* by using CSA of the "three priests" passage. This book is all about the conflicted ideologies in the Victorian era in regard to colonialism and distinct cultural interactions that carry ambiguous, flexible, obscure, changing and indefinite ideological beliefs. In particular, the stylistic devices that are used for analysis are mood, modality, ergativity, process/types participants and point of view with the use of CS as a major instrument. However, this study has proven Kipling as a dominant and imperialist by exploring the complexity and the social manipulation of the colonizer and his relations which also depicts the duality of the texts syntactically

5. Hussein (2021)

Stylistics and CDA are combined to form and create CS to represent ideologies in literary, social and political texts. This study attempts to apply Jeffries TCFs (2010) model to the soliloquies of Hamlet in the Shakespearean drama with the use of only three stylistic tools that are representing actions, states and events- exemplifying and enumerating- and hypothesizing. Moreover, there are two Soliloquies in Hamlet to be analysed as the data is studied both linguistically and analytically to highlight how the tools are presented and frequently used. It has shown that via the Soliloquies of Hamlet, both Soliloquies are used to deliver shouting and rescuing. Shakespeare's works are full of ideologies and the distinctions of such techniques to be used.

Additionally, these techniques are used to show certain ideologies that are propagated via the literary works.

6. Al-Zubaidi (2023)

This study is about Human trafficking that is presented through the novel "sold". Human trafficking is a huge problem that face many individuals all around the world. The children and women are coerced of being Smuggled when vows don't match. Trafficking happens for many purposes: when women are at danger, threatened and sick; they are not safe. The film 'Sold' embodies the serious matter of minors' sex and trafficking. However, the author uses TCFs of Jeffries (2010) to examine the situation when language is used to represent social interpretations. The analyst uses other stylistic devices to study the extracts that show child sex trafficking. It has achieved the theme of sex trafficking and the use of stylistic tools: transitivity, negation, hypothesizing, metaphor and irony.

2.10 The Current Study

The previous studies have focused on studying different genres of literary works including poetry, drama, and novel from a critical stylistic view point. All of the previous studies have applied some of Jeffries (2010) TCFs upon extracts taken from the data. Unlike the previous studies, the current study comes to be the first attempt; the selected data in the present study has not been tackled from a critical stylistic perspective and thus, there is a gap, the present thesis tries to fulfil this gap, to investigate the ideologies of power and ethics qualitatively and quantitatively via the application of two models: Jeffries' (2010) TCFs and Labov's (1972) narrative structure alongside Halliday's codification

system in which each substance is coded by the system of powers above them.

Chapter Three

Methodology

3.1 Introductory Remarks

This chapter provides a detailed account of the research methodology adopted in this current study. It clarifies the research design, data collection, and selection as well as the linguistic model of Jeffries and the analytical model of Labov with Halliday's system of codification in which each and every tool, category and subcategory is coded by using powers.

3.2 Research Design

Creswell (2014) defines research design as a plan or strategy researchers use to answer the research questions underpinned by philosophy, methodology, and methods. Three types of research design are advanced: qualitative, quantitative, and mixed methods. The qualitative method involves the researcher making a textual or a narrative description of the phenomena under investigation, whereas the quantitative method "involves the collection of data so that information can be quantified and subjected to statistical treatment in order to support or refute —alternate knowledge claims" (Creswell, 2003: 153).

According to Johnson, Anthony, Onwuegbuzie, and Turner (2007), The mixed method includes collecting the elements of the qualitative and quantitative methods for reaching an overall understanding. This collection causes both methods to complete, support each other, and resulting in comprehensive research (Neuman, 2014). The researcher of

the current study adopts the mixed method in analysing the data since it leads to a deep understanding of the data and results.

3.3 Data Collection and Description

It is useful to have a clear picture about the nature of the data concerning the ideologies of power and ethics from a critical stylistic view point in 'How Much Land Does a Man Need?'. Ethical ideologies are achieved through a set of critical stylistic devices as indicated in the model in Table (3-2), Leo Tolstoy, best known for his *War and Peace* (1869) and *Anna Karenina* (1878), occupies an important position in the literary world. His short stories are overwhelmed by philosophical wisdom and are always thought-provoking. 'How Much Land does a Man Need?' is a case in point besides rich characters, intricate plots, deep themes, impact on society, literary techniques, etc. Critics and readers have considered this short story as one of Tolstoy's best stories that he has ever been written. The central character through the story, Pahom is filled with greed for land, which finally leads to his demise. The question of the story title seems to be answered by the last part of the story, where Pahom's servant shows the land that a man needs at the end is the land that can fit his body once he dies. Moreover, the story shows how greed and love for material things can push individuals to levels where they will end up empty handed. The story starts when Pahom overhears the conversation between his wife and her elder sister who had come to visit them in the country. The elder sister had been married to a tradesman in town and talked of how good life was in town as compared to the life in the country. When Pahom perfectly comprehends the conversation, he said to himself, *"It is perfectly true, our only trouble is that we have not land enough. If I had plenty of land, I shouldn't fear the Devil himself"* (Tolstoy, 1886\2016, P. 6). As a peasant, he wants more fertile property

to enhance his life, so he gets more land yet remains eager for a lot more and then after a while, Pahom hears of the Bashkir's transaction of their land in exchange for presents by following the rule of going and returning on foot before sunset and land will be owned. Greed overwhelms Pahom as he walks in a large circuit despite his tiredness and pain, Moreover, Pahom collapses and dies due to his exhaustion, and consequently, he gets only six feet grave to lie in for good. However, each character will be introduced alongside its role in the story in Table (3-1).

Table (3-1)

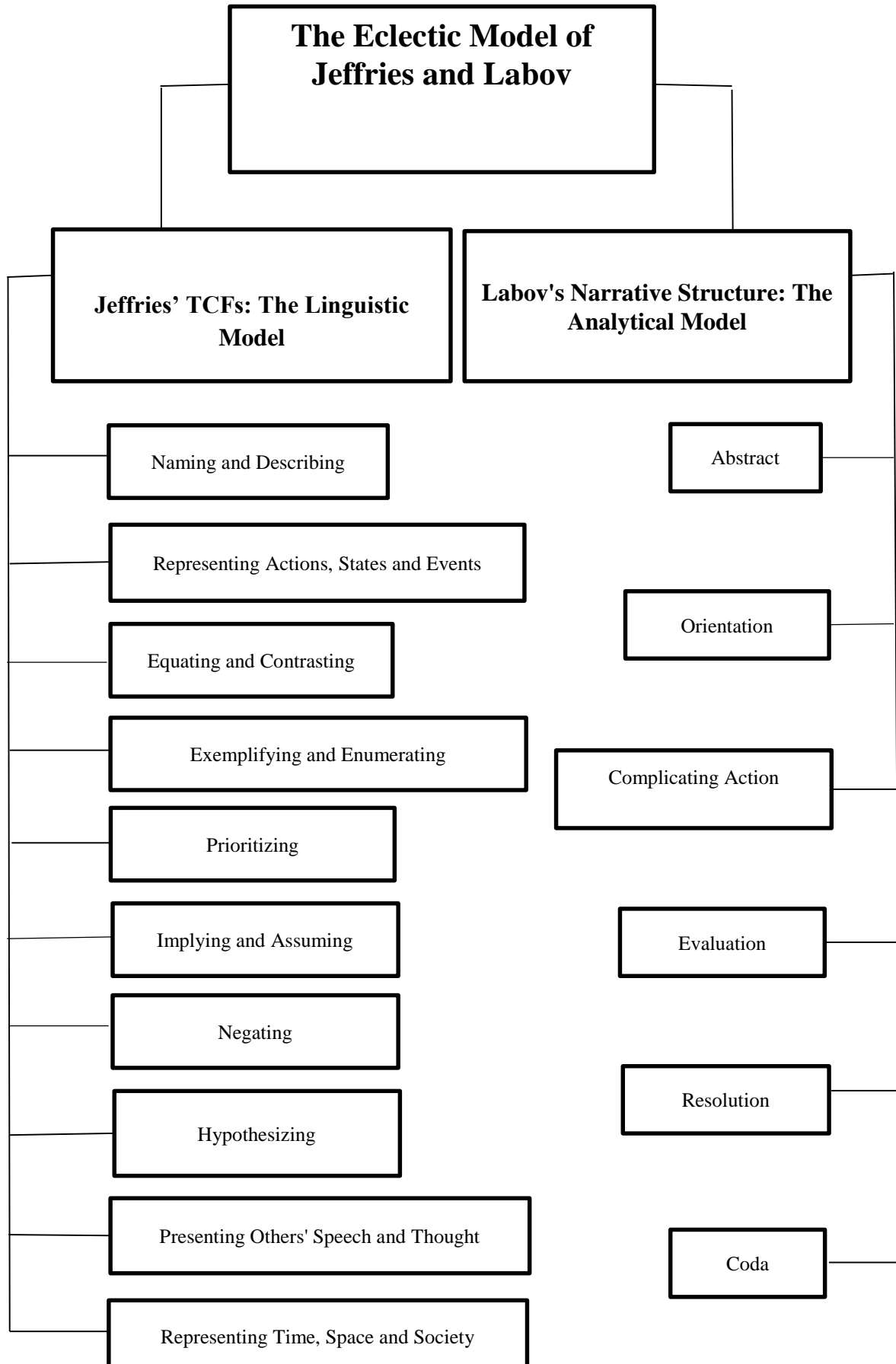
The Description of Each Character under Analysis Adopted from (Gilbert, 2024)

Character	Role
Pahom	Pahom is a peasant farmer in 19th-century Russia who wants to increase his wealth. He travels to three different farms in an attempt to own more profitable land.
The Devil	The Devil is a character based on the spirit of evil in Christian mythology. He tempts Pahom to long for more material possessions
The elder sister	The wife of a merchant and Pahom's sister-in-law, the elder sister lives a wealthy life in a nearby city and expresses contempt toward her younger sister's peasantry.
The younger sister	The younger sister is Pahom's wife. She defends the couple's modest peasant lifestyle to her elder sister in chapter 1.
The Bashkirs	The Bashkirs are a group of Turkish people living past the ural Mountains, Pahom and his workman travel over three hundred miles to Bashkirian village to purchase property.

The Bashkir Chief	As the leader of the Bashkirs and the Devil in disguise, the Bashkir chief exacerbates and amplifies Pahom's greed and pride in the concluding sections of the story.
The female landowner	The female landowner owns a small estate outside Pahom's village.
The old soldier	The steward collects fines from peasants whose animals wander onto the landowner's property.
Simon	Simon is the peasant Pahom falsely accuses of chopping down his trees in chapter 3.

3.4 Theoretical Framework

Studying literary texts can be done in various ways, such as semantic, pragmatic, lexical, or stylistic ways to achieve certain objectives. However, further analytical techniques like CDA or CSA are needed to identify the ideology of the literary text creator. Therefore, CSA is used in the current investigation. The research is mostly based on Jeffries' (2010) concept of critical stylistic devices, which includes ten tools and Labov's (1972) narrative model of six elements. Then, two kinds of analysis are used to analyse the data: the quantitative and the qualitative methods. Regarding the stylistic technique, section (3-4) and Figure (3-1) present the analysis model that is illustrated in Table (3-2) and Figure (3-2) as the main tool used in the current study to deal with the stylistic analysis of data in order to achieve a thorough method of analysing such literary works. To support the study's conclusions and subsequently validate its hypotheses, statistical analysis can be conducted using appropriate statistical techniques. Subsequently, every subsequent section is organised according to the analytical and CSA models.

Figure (3.1)*The Eclectic Model of Analysis*

3.5 Textual-Conceptual Functions

The data will be analysed based on Lesley Jefferies' (2010) TCFs model that consists of ten tools including: naming and describing, representing actions, states and events- equating and contrasting- exemplifying and enumerating- prioritizing- implying and assuming- negating- hypothesizing- presenting others' speech and thought- and representing time, space, and society. However, the data will be tackled and analysed linguistically by using Jefferies' codified method. The following table represents the model of analysis and the types of TCFs proposed by Lesley Jeffries' (2010, pp.17-158).

Table (3-2)

Tools, Main Categories, and Subcategories of TCFs Adapted from Lesley Jeffries' (2010)

Main Tool	Main Category	Subcategory	Code
1. Naming and Describing	Choice of Nouns		1i
	Noun Modification		1ii
	Nominalization		1iii
2. Representing Actions, Events, States	Material Action Processes	Material Action Intentional	2ia
		Material Action Supervention	2ib
		Material Action Events	2ic
	Verbalization Processes		2ii
	Mental Cognition Processes	Mental Cognition	2iia
		Mental Reaction	2iib
		Mental Perception	2iic
	Relational Processes	Intensive Relations	2iva
		Possessive Relations	2ivb
		Circumstantial Relations	2ivc

	Behavioural Processes		2v
3. Equating and Contrasting	Equivalence	Intensive Relational Equivalence	3ia
		Appositional Equivalence	3ib
		Metaphorical Equivalence	3ic
	Opposition	Negated Opposition	3iia
		Transitional Opposition	3iib
		Comparative Opposition	3iic
		Replacive Opposition	3iid
		Concessive Opposition	3iie
		Explicit Opposition	3iif
		Parallelism	3iig
Contrastives	3iih		
4. Exemplifying and Enumerating	Exemplifying		4i
	Enumerating	Two-part List	4iia
		Three-part List	4iib
		Four-part List	4iic
5. Prioritizing	Information Structure	Cleft Sentences	5ia
		Fronting	5ib
	Transformations		5ii
	Subordination		5iii
6. Implying and Assuming	Existential Presupposition		6i
	Logical Presupposition	Lexical Presupposition	6iia
		Factive Presupposition	6iib
		Cleft Sentences	6iic
		Iterative words	6iid
		Comparative Structure	6iie
		Non-Factive Presupposition	6iif
		Counterfactual Presupposition	6iig
Structural Presupposition	6iih		
7. Negating	Syntactic Negation		7i
	Pronoun Negation		7ii
	Semantic\Lexical Negation		7iii
	Morphological Negation		7iv
8. Hypothesizing	Epistemic Modality		8i

	Deontic Modality		8ii
	Dynamic Modality		8iii
9. Presenting Others' Speech and Thought	Narrator's Report of Speech		9i
	Narrator's Report of Speech Act		9ii
	Indirect Speech		9iii
	Direct Speech		9iv
	Free Indirect Speech		9v
10. Representing Time, Space and Society	Personal Deictic	1 st Person	10ia
		2 nd Person	10ib
		3 rd Person	10ic
	Time Deictic	Adverbs (now, then)	10iia
		Demonstratives	10iib
		Time Adverbials	10iic
	Place Deictic	Adverbs	10iia
		Demonstratives	10iib
		Adverbial (Prepositional) Structure	10iic
	Social Deictic	Titles	10iva
		Address Forms	10ivb

3.5.1 Naming and Describing

According to Jeffries (2010), writings refer to the world in a variety of ways. First, a name is selected from a range of options; second, information included in the noun phrase; and third, nominalization, the process by which verbs that describe actions and procedures are transformed into nouns. Jeffries affirms that naming covers many linguistic notions like: indicating a reference by a chosen name, determining the quality of referent by the structure of noun phrase and expressing a verbal process through using a certain name not the other, i.e., nominalization. Meanwhile, this tool refers to:

1. "Choice of nouns: Components of the noun phrase (NP) and one of these components describes the head of the phrase" (Jeffries, 2010, P. 20).

2. Modification of nouns: According to Jeffries (2010, P. 22), "the head of the phrase might be pre-modified by adjectives or phrases for "expansion of things" (Fennoukh, 2022, P. 46) or post modified by prepositional phrases, subordination or noun phrases."

3. Nominalization: According to Jeffries (2010, P. 25), "nominalization uses morphological processes to transform a process into a state, embracing certain specific ideological elements to be wrapped up in the head noun itself."

3.5.2 Representing Actions/States and Events

This textual-conceptual function is based on the model of transitivity as set out by Simpson's (1993) version of Halliday's system of transitivity because it is clear and relatively usable. This version is attainable and is acquainted with a symbiosis of CDA and stylistic methods for text analysis (Khuzae, 2019). Simpson (1993: 88) states that transitivity "shows how speakers encode in language their mental picture of reality and how they account for their experience of the world around them". The selection of transitivity type is affected by the construction of occurrence. Jeffries (2010) states that the transitivity model categorizes the lexical verbs according to the type of state or process that they are describing. According to Jeffries (2010) the five main processes of transitivity are explained and shown in Table (3-3):

1. The material actions processes are the most prototypical verbs and they refer to something done physically or abstractly. These material

actions could be performed in three ways. First, intentional actions called 'material action intentional', second, unintentional actions called 'material action supervision'. Third, 'material action events' refer to the use of verbs with inanimate actors.

2. Verbalization processes are actions that include the use of language and they necessarily involve a human actor. They appear to be frequently close to material actions.

3. Mental processes refer to what happens in the minds of individuals. They are divided into three subcategories: First, mental cognition like thinking, realizing, knowing, understanding, and so on. Second, mental reactions include feeling (emotionally), liking, hating, etc. Third, mental perception like hearing, feeling (literally), seeing, tasting, etc.

4. Relational processes describe the stable or static relationship between the carrier and attribute instead of changes or dynamic actions. These verbs involve the copula (to be) and other intensive relations, possessive relations by using verbs like have and circumstantial relation which involve the verb be and verbs of movement with an emphasis on timing and spacing the process.

5. Halliday and Matthiessen (2014) state that behavioural processes are processes of (typically human) physiological and psychological behaviour, like breathing, coughing, smiling, dreaming and staring. They are the least distinct of all the other process types because they have no clearly defined characteristics of their own; rather, they are partly like the material and partly like the mental. The participant who is 'behaving', labelled behavior, is typically a conscious being, like the sensor; the Process is grammatically more like one of 'doing'.

Table (3-3)

Central Components of Clause in Transitivity (Halliday and Matthiessen, 2014)

Main Type	Subtype	Example
Material Action Processes	MAI	"An elder sister (actor) came to visit her younger sister in the country.
	MAS	He lost patience (goal).
	MAE	The land lies near a river.
Mental Cognition Processes	MC	The chief (sensor) understood (process).
	MR	Six feet was all he needed.
	MP	I heard someone chuckling outside.
Verbalization Processes		"The land was so good (verbiage)", he (sayer) said (process).
Relational Processes	RI	The labor (carrier) was all lost (attribute).
	RP	You have much land.
	RC	A dealer had been here." (Tolstoy, 1886\2016)
Behavioral Processes		She (behave) is laughing (Halliday & Matthiessen, 2014, P. 301)

3.5.3 Equating and Contrasting

The tool of equating and contrasting investigates how texts use the equivalence and opposition to form the world. It consists of:

1. Equating: Jeffries (2010) states that equating refers to the employment of synonyms, despite the fact, that many linguists agree that there are no identical synonyms, and even near-synonyms are not truly similar, and each one has its own implications. There are still some items

that English speakers regard to be comparable in meaning. In addition, numerous dictionaries demonstrate that meaning equivalence is psychologically real for English speakers. Four syntactic triggers create textual equivalence relations within a text as in the table below:

Table (3-4)

Textual Triggers for Equating by Jeffries (2010)

Intensive Relational Equivalence	X is Y, X seems/ became/appears Y, Z made X, Y; Z thinks X, Y; Z causes X to be Y etc.	Pahom was surprised.
Appositional Equivalence	X,Y (Z) etc.	Pahom, the master of the house.
Parallel Structure	X is Y. X is ZX, Y, (Z) etc.	An hour to suffer, a lifetime to live.
Metaphorical Equivalence	. X is Y The X of Y; X is like Y etc.	They are as simple as sheep." (Tolstoy, 1886\2016)

2. Contrasting: Jeffries (2010) states that contrasting is the use of opposition. Tabbert (2016) asserts that opposition involves not only opposite conventionally accepted, that also called "canonical or binary opposite" like black/white, but also textually generated opposition between seemingly unconnected entities. A syntactic trigger or a negation could all be contributing factors to the opposition. The sense of opposition can be activated by negativity. However, opposition and negation are separated (Tabbert, 2015). Nahajec (2009, p.110) indicates that "opposition puts two events, states or existences into contrast to each other whereas negation opposes non-events against events, non-states

against states or non-existence against the existence and thereby constructs unrealized worlds".

Table (3-5)

Textual Triggers for Contrasting by Jeffries (2010)

Negated opposition	X not Y, some X no Y, plenty of X lack of Y etc.
Transitional opposition	Turn X into Y, X becomes Y, from X to Y etc.
Comparative opposition	X instead of Y, X rather than Y, X in preference to Y etc.
Replacive	X instead of Y; X rather than Y; X in preference of Y
Concessive opposition	Despite X, Y; X ,yet Y; X still Y etc.
Explicit opposition	X by contrast with Y, X opposed to Y ,etc.
Parallel opposition	He liked X she liked Y, your house is X mine is Y etc.
Contrastive opposition	X, but Y.

3.5.4 Exemplifying and Enumerating

Jeffries (2010) states that exemplifying illustrates as an example of a number of the cases from a particular category rather than listing all the cases, while enumerating is listing all the cases of a particular category. Exemplifying and enumerating are closely linked and linguistically difficult to distinguish. Thus, the readers need to rely on the "pragmatic

inferencing" (2010: 66) to identify them. To clarify the ends of these two textual functions, two examples will be offered:

- Exemplifying: "*He sat down, and ate some bread and drank some water*" (Tolstoy, 1886\2016, P. 29).
- Enumerating: "*He had managed to pay off his debts both to the lady and to his brother-in-law*" (Tolstoy, 1886\2016, P. 10).

Jeffries (2016) asserts that the difference between exemplifying and enumerating is that the list is indicative when exemplifying occurs in a text and the list is complete when enumerating occurs in a text. According to Jeffries (2010:70) "Lists vary: a) Two-part lists indicate mutual exclusivity as in "where the two outcomes of the manager's work are mutually exclusive". b) Three-part lists are frequently used to represent completion. c) Four-part lists (and more) include a catch-all element and explicit completeness)."

3.5.5 Prioritizing

Jeffries (2010) concentrates on the syntactic possibilities for prioritizing and states that those are: information structure, transformation and subordination.

(i) Information Structure: Jeffries (2010) affirms that information structure is set on realizing the main element in a sentence and distinguishing the final obligatory element which holds the focus (new information). Jeffries (2006) explains that the information structure in a sentence can be structurally converted by utilizing processes like a cleft sentence or fronting sentence.

-Fronting: "*In your town, you are surrounded by temptations*" (*Adjunct-Predicate-Subject*) (Tolstoy, 1886\2016, P. 6).

-A cleft structure: "*It was the woman who prepared kumiss*" (Tolstoy, 1886\2016, P. 19).

(ii) Transformations: Chomsky (1957,1965) thinks that passive transformation is the most famous type of transformations. It is worth mentioning that passive transformation is established on the idea that active-passive sentences seem to say the same thing with different superficial structure.

- Active: "*He sold his land at a profit*" (Tolstoy, 1886\2016, P. 14).

- Passive: "*The land is all being sold*" (Tolstoy, 1886\2016, P. 9).

Jeffries (2010) states that, in an active sentence, the focus of information is on the final clause element, whereas in the passive form the focus of information is on the predicator. Jeffries assumes that adjectival transformation is another transformation as in: "*The whole prairie is virgin soil*" (Tolstoy, 1886\2016, P. 17).

(iii) Subordination: For Jeffries (2010, P. 78), English has the ability to include subordinate clauses and phrases at all levels and to more than one level of subordination. However, the ideological point to make is that the lower the level of subordination is, the less modifiable the structure can be so as to make scan and/or objection or disagreement by the listener/ reader, such as :

- "*Pahom had much trouble because of this steward*" (Tolstoy, 1886\2016, P. 8).

(High level of subordination) + (Low level of subordination)

The following sentences demonstrate that the same information is emphasized differently via interchanging parts round in the subordinated locations:

- *"Though afraid of death, he couldn't stop"* (Tolstoy, 1886\2016, P. 32).
- *Though he couldn't stop, he was afraid of death.*

The previous two examples have different propositions which show different values and opinions of the producer by denoting how the first seems more interested in Pahom's persistence to move on, whereas the second sentence shows a clear interest in the fear of death.

3.5.6 Implying and Assuming

Burke (2014) assures that the pragmatic implicature and semantic presupposition are corresponding to both TCFs of implying and assuming successively. For presupposition, it is ubiquitous and serving well in a more economical way of expressing the meaning with having the significant aspects of ideology. It has two types (logical and existential):

a) Table (3-6)

Triggers of Logical Presupposition

Type	Example	Presupposition
Lexical	He stopped smoking	>>He used not to smoke
Factive	She didn't realize he was ill	>>He was ill
Non-factive	I dreamt that I was rich	>>I was not rich (Yule, 1996, PP. 28-29)
Structural	Where did you buy the bike?	>>You bought the bike (Yule, 2000, P. 30)

Counterfactual	If I weren't ill	>>I am ill (Yule, 1996, PP. 30-34)
Cleft Sentence	It was me who took your money	>>I took your money
Iterative words	I danced Salsa again	>>I danced before
Comparative structure	He is even more gullible than you are	>>You are gullible (Saeed, 1997: 98).

Note. The contents of Table (3-6) are adopted from two linguists' theories of presupposition.

b) The existential presupposition is associated with definite expressions as the use of definite articles, possessive constructions, and demonstrative pronouns such as: “*The king of Sweden*” (Yule, 1996: 27).

3.5.7 Negating

According to Jeffries (2010), negating is a textual practice that has ideological and/or narrative value. A narrative can be reinforced by linking the things that are absent from it or trying to convince someone ideologically or even supposing a world that may exist. She concentrates on the negation capacity by which the reader/hearer’s mind can shape a certain case which is absolutely different from that one which is asserted in the given text. Negating is also a grammatical process that can be realized by a set of triggers like:

Table (3-7)

Jeffries' (2010) Types of Negation

Type of Negation	Triggers
Syntactic Negation	Negative particle is used either with an auxiliary verb or a dummy one
Pronouns	(no one ,none, nobody, nothing, etc.)

Lexical Negation	nouns (absence, lack), verbs (reject, exclude), adjectives (scarce, absent) and adverbs (seldom, rarely).
Morphological Negation	This is performed through a prefix to include negated adjectives such as: (irrational, unprofessional) verbs such as: (dislike, deactivate) and nouns such as (inability, inactivity)

3.5.8 Hypothesizing

Jeffries (2010) states that modality is one of the contribution to detect ideologies in a text by dealing with the hypothetical situations that modality presents. Furthermore, modality explicitly presents the view points of the author about the world which have a certain impact on the reader/hearer based on the ideas of what he/she thinks of the author. Consequently, news organizations or national newspapers and even politicians or teachers have access to truth since they are authoritative which can come across their ideas and opinions about what may be or can be, which then turns to be believable.

Table (3-8)

Jeffries' (2010) Types of Modality

Type of Modality	Categories	Example
Modal Auxiliary	(can, could, will, would, may, might, shall, should, must, ought to, need, dare)	"We shall never grow rich
		They must be taught a lesson
		We will have a tussle
Lexical Verbs	(think, suppose, hope, wish, desire etc.)	They wish to tell you
Modal Adjectives	(sure, certain, definite ,obligatory, forbidden	I should like to be sure

	,possible, desirable, probable, etc.)	
Modal Adverbs	(surely, certainly, definitely, probably, hopefully, etc.)	The hillock was scarcely visible
Conditional Structures	(if...then)	If it were my land, I should be independent" (Tolstoy, 1886\2016)

3.5.9 Presenting Others' Speech and Thoughts

Jeffries (2010) indicates that this textual-conceptual tool is related to how the speakers/writers use the power of language to quote others' speech and thoughts that might potentially involve manipulation and highlighting certain ideological meanings. Many texts claim to reflect the words of others faithfully. Indeed, even if no malice is intended, there are constantly gaps between the quoted speech and the original version caused by not only hesitation, intonation, false starts, and facial expression but also the selection of which words to quote may be important. This textual-conceptual tool depends mainly on the model of speech and thought presentation by Short (1996). The model of speech and thought presents the following categories, they represent a progression from the least faithful at the top (NRS) to the most faithful at the bottom (DS):

Table (3-9)

Semino and Shorts' Faithfulness to the Original Speech (2004)

Category	Example
Narrator's report of speech (NRS)	The interpreter translated
Narrator's report of Speech Act (NRSA)	Pahom told them he had come for land
Indirect speech (IS)	He said that if he had land, he wouldn't fear the devil
Free indirect speech (FIS)	"All right," thought the devil (Tolstoy, 1886\2016).
Direct speech (DS)	He said "I'm terribly sorry" (Jeffries, 2010: 132).

3.5.10 Representing Time, Space and Society

According to Tabbert (2015, P. 139), "deixis means to anchor an event in terms of time, place, person, or social relations. A deictic referent is to be found in almost all sentences, for example, one of the means to understand temporal deixis is by verb tense. Commonly, the tenses which are used in sentences: simple past and simple present. Deixis "is the language of 'pointing', including person deixis, such as (personal pronouns (1st, 2nd, 3rd) and demonstratives), spatial deixis, such as (adverbs: 'here', 'there', 'near' and 'far'; demonstratives: 'this', 'that', 'these', 'those' and prepositional structures), temporal deixis, such as (adverbs: 'now', 'then'; adverbials: 'tomorrow' and 'last year'; verb tense, social deixis such as (titles: 'Mr.', 'Dr.' and address forms). (Bühler 1934, cited in Jeffries 2014, P. 260).

Deixis is a technical term derived from Greek that means pointing via language and any linguistic patterns applied to accomplish this pointing are called deictic expressions (Yule, 1996: 7).

3.6 Narrative Structure: Labov's Model

Labov is popular for investigating the personal experiences and figure out the universal oral and written forms. It is obvious via many attempts that this model is applicable in all sorts of narratives not just the private ones. Labov has identified six elements of the narrative:

3.6.1 Abstract

Abstract is the introduction of the whole story. One of the purposes of using abstract is to deliver statements and to grasp the audience's interaction. It can take many forms, a phrase, a clause, a simple sentence or a paragraph carrying the main point of the story regardless of its position whether in the introduction as illustrated in Tolstoy's beginning of the short story, "*An elder sister came to visit her younger sister in the country...*", body or conclusion of the narrative or even the title of the story.

3.6.2 Orientation

Labov (1972) states that orientation gives information about the time, place, characters and their activities According to Johnstone (2001), the position of orientation is at the beginning with the use of past progressive as in "It was on a *Sunday*, and we didn't have *nothin' to do* after I - *after we* came from church"; "had a dog- he was wonderful (Labov,1972, PP. 221-222).

3.6.3 Complicating Action

Johnstone (2001) clarifies that complicating action piles up a series of events that lead to the climax; it also means the actions that occur in the story to draw people's attention to follow the narrative. It is the most important events in the story that rise tension and curiosity simultaneously as in: *And then, suddenly/out of the blue...; Next thing we knew...; And as if that wasn't enough ...; Then guess what happened... ;*

3.6.4 Evaluation

Evaluation answers the question of 'how is this happened?' It is about the credibility of the story; it is that part of the story which emphasizes the core of the story narrative compared to others. However, it is of several purposes: self-aggrandizement that refers to significance of the narrator's spot to show how enthusiastic and peculiar he is, and "emphasizing the part of break between climax and result" (Afsar, 2006, P. 499). It is not obliged in specific number of clauses, but it is complicated and vast and may extend throughout the whole narrative (Labov, 1972).

For example: *"And it was the strangest feeling"; "But it was really quite terrific."* (Johnstone, 2001, P. 638).

3.6.5 Resolution

It answers the question of what finally happened and finds out exactly what has happened, it might tell us some hints or foreshadowing of the story epilogue as in:

- a. And I hit the girl: powwww!
- b. And I put something on it.
- c. *I win the fight.*

d. That was one of the most important. (Labov, 1972, P. 225)

3.6.6 Coda

Coda is defined as a particular structure placed at the right finale of the story. It is used to tell us the breakup of the story alongside its morality. So, whatever might come after the coda is irrelevant and does not serve the narrative ,e.g., a. *And I hit the girl: powwww!*

b. *And I put something on it.*

c. *I win the fight.*

d. *That was one of the most important.* (Labov, 1972, P. 225)

It may bring back the story to the present as in:

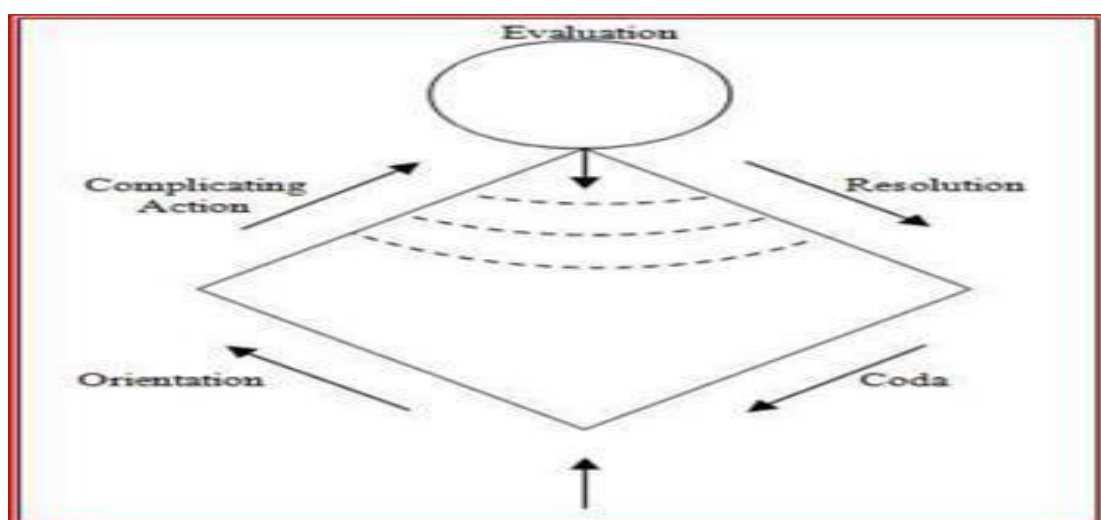
a. *And you know that man who picked me out of the water?*

b. *He's a detective in Union City*

c. *And I see him every now and again.* (Labov, 1972, P. 230)

Figure (3-2)

Narrative Schema (Labov, 1972)



Chapter Four

Data Analysis and Discussions of the Results

4.1 Introductory Remarks

This chapter focuses on the hands-on aspect of the study, outlining the analytical methods used and examining the chosen data within the established model. Additionally, it initiates the discussion of the findings. The analysis of Leo Tolstoy's short story (1886) "How Much Land Does a Man Need?" proceeds with the main steps that represent the basic and major procedures of CS techniques of Lesley Jeffries' (2010) TCFs and William Labov's (1972) narrative structure. The instances of TCFs are highlighted by codifications according to the model in Figure (3-1) and Table (3-2) of Lesley Jeffries' (2010, pp.17-158) *Critical Stylistics: The Power of English*, in addition to the six elements of narrative structure of Labov that are also explained in Figure (3-2) who both theorize that the written text has hidden ideologies, which can be perfectly shown up via the inclusive techniques.

The story is analysed manually word by word to codify it by placing the types numbers above the words; the main types (ten tools) alongside the main categories of the ten tools and subcategories of the main categories of the ten tools) (See Appendix A).

4.2 The Critical Devices Analysis

Leo Tolstoy's short story (1886) "How Much Land Does a Man Need?" will be analysed comprehensively according to the adopted model of Lesley Jeffries' (2010) TCFs by conducting the strategic procedure of analyzing a certain number of samples (extracts) for each code; so that

the total number of samples that will be explained and tackled is 72 extracts. However, the sample texts are taken in order not to fall into bulky writing as well as to show how the researcher conducts this research.

4.2.1 Naming and Describing Analysis

This tool of textual-conceptual representation involves the naming methods employed by text creators to depict certain entities. It comprises three techniques: selecting nouns, modifying nouns, and nominalization, all of which can reveal underlying ideologies. By analysing how these tools are employed within a text, readers can uncover the author's underlying beliefs, values, and perspectives.

Extract No. (1) [[(An¹ⁱⁱ elder^{1ii\5ib} sister¹ⁱ)^{10ic} came to visit^{2ia} her¹ⁱⁱ younger¹ⁱⁱ sister¹ⁱ (in the¹ⁱⁱ country¹ⁱ)^{10iic}. [((The¹ⁱⁱ elder^{1ii\5ib})^{10ic} was^{2iva} married to a¹ⁱⁱ tradesman^{1i\10ivb} (in town)^{10iic})⁵ⁱⁱ, the¹ⁱⁱ younger¹ⁱⁱ to a¹ⁱⁱ peasant¹ⁱ (in the¹ⁱⁱ village¹ⁱ)^{10iic}]^{3ig}. [As^{5ib\10iic} (the¹ⁱⁱ sisters¹ⁱ)^{10ic} sat^{2ia} over their¹ⁱⁱ tea¹ⁱ talking¹ⁱⁱⁱ, (the¹ⁱⁱ elder¹ⁱⁱ)^{10ic} began to boast^{7iii\2iia} of the¹ⁱⁱ advantages¹ⁱ (of town life)¹ⁱⁱ: { (saying¹ⁱⁱⁱ how comfortably)^{5ib} they^{10ic} lived^{2ia} there^{10iia}, (how well)^{5ib} they^{10ic} dressed^{2ia}, (what fine^{1ii\5ib} clothes¹ⁱ)^{5ib} her¹ⁱⁱ children¹ⁱ wore^{2ia}, (what good^{1ii\5ib} things¹ⁱ)^{5ib} they^{10ic} ate^{2ia} and drank^{2ia}, (and how)^{5ib} she^{10ic} went^{2ia} ({ to the¹ⁱⁱ theatre¹ⁱ, promenades¹ⁱ, and entertainments¹ⁱⁱⁱ }⁴ⁱ)^{10iic} }^{3ic} }⁴ⁱ]⁶ⁱ. (Ch. I)

In the above extract, there is a hierarchy relationship, i.e., all the underlined words (head of phrases) belong to the first main category (choice of nouns) coded as ¹ⁱ above the instances, which in turn part of the first tool (naming and describing) of Jeffries' model. However, the sentences in the above quotation as a whole are made up of a subject, a predicator, a direct object or an adverbial (prepositional phrase). The paragraph names "an elder sister, the sisters, the younger" as subjects and

by choosing them as the subject, the writer sets up a hierarchy relationship between the two sisters.

Ideologically, the elder sister naturally assumes a position of authority or seniority, which adds depth to their dynamic. This choice of detail allows the writer to explore themes of familial roles, societal expectations, and the contrast between urban and rural lifestyles more effectively. It also provides a framework for the elder sister to boast about her experiences and achievements, highlighting the differences between her life in town and her younger sister's life in the country. Overall, the detail of the elder sister's age adds richness and complexity to the narrative, enriching the reader's understanding of the characters and their circumstances.

Extract No. (2) [[[And this^{1ii\10iib} fear^{1i\1iii} made^{2ic} him still more breathless^{7iv}]^{3iie}. Pahóm^{10ic\10ivb} went on^{2ia} running¹ⁱⁱⁱ, { [his¹ⁱⁱ soaking^{1ii\1iii\5ib\7iii} shirt¹ⁱ and trousers stuck^{2ic\7iii} to him, and his¹ⁱⁱ mouth¹ⁱ was^{2iva} parched⁷ⁱⁱⁱ]^{3ia\3ic} }⁴ⁱ]⁶ⁱ. [{ [His¹ⁱⁱ breast¹ⁱ was working^{2ic} like a¹ⁱⁱ blacksmith^{10ivb} 's¹ⁱⁱ bellows¹ⁱ, his¹ⁱⁱ heart¹ⁱ was beating^{2ic} like a¹ⁱⁱ hammer¹ⁱ]^{3ic}, [and his¹ⁱⁱ legs¹ⁱ were giving way^{2ic} as { if they^{10ic} did not⁷ⁱ belong^{2ic} to him]^{3ic\3iia} }^{4iic}. [Pahóm^{10ic\10ivb} was seized^{2ib\7iii}]^{3ia} with terror¹ⁱⁱⁱ lest he^{10ic} should die^{2ib\7iii} (of the¹ⁱⁱ strain¹ⁱ)^{10iic} }⁸ⁱ]^{6i\6iie\6iig}. (Ch. IX)

Extract No. (3) [[(((Close¹ⁱⁱⁱ to the¹ⁱⁱ village¹ⁱ)¹ⁱⁱ)^{10iic} there^{10iia})^{5ib} lived^{2ia} (a¹ⁱⁱ lady¹ⁱ)^{10iva}, [(a¹ⁱⁱ small^{1ii\5ib} landowner^{1i\10ivb})¹ⁱⁱ]^{3ib}, (who⁵ⁱⁱⁱ had^{2ivb} an¹ⁱⁱ estate¹ⁱ of (about three¹ⁱⁱ hundred¹ⁱⁱ acres¹ⁱ)^{10iic})¹ⁱⁱ. (Ch. II)

All the underscore articles, demonstratives, possessive pronouns, adjectives, and relative clauses in the above extract belong to the to the second main category (modification) coded as ¹ⁱⁱ above the instances, which in turn part of the first tool (naming and describing) of Jeffries' model. All the sentences including the subsidiary clauses and phrases consist of modifiers (either pre or post). Syntactically, the modified

phrases "*this fear, his soaking shirt, his mouth, his breast, his heart, his legs, a lady*" function as the subjects of the sentences; "*a blacksmith's bellows, a hammer*" function as subject complements; "*the village*" functions as an adverbial; while "*of the strain*" functions as a prepositional phrase. Moreover, a light may be spotted on the various kinds of modifiers that can be pronouns, demonstratives, adjectives or even a pre or post modifying phrase or clause that spell more information about the subject or the object of the sentence and they are not considered as adverbials or prepositional phrases but rather expansion of things (elaboration intensive, extension possessive, enhancement circumstantial). However, the words "*fear, shirt, mouth, breast, bellows, heart, hammer, legs, strain, village, lady, landowner*" are all pre-modified. "*fear*" is pre-modified by the demonstrative (deictic) "*this*", "*shirt*" is pre-modified by a possessive pronoun and a nominalized adjective "*his soaking*", "*mouth, breast, heart, legs*" are pre-modified by the possessive pronoun "*his*", "*hammer, strain, village, lady, landowner*" are pre-modified by the definite and indefinite articles (deictic) "*the, a*" and the epithet "*small*", "*bellows*" is pre-modified by the indefinite article "*a*" and the possessive "'s" (deictic) that implies extension possessive ,i.e., the phrase "*the bellows of the a blacksmith*". Consequently, the prepositional phrase starting with "*of*" is considered expansion of thing post-modifier.

It is significant to point out that the word "*lady*" in the third extract is post-modified by "*who*" that is a relative pronoun. The phrase "*A lady who had an estate...*" introduces a relative clause that provides additional information about the lady (the subject). The relative clause describes or specifies which lady is being referred to, indicating that she is the one possessing an estate. Ideologically, the provided excerpt vividly depicts

the ideological implications of unchecked materialism and the relentless pursuit of wealth. Through detailed descriptions of Pahóm's physical strain and emotional turmoil, the narrative highlights the destructive consequences of greed and ambition. Pahóm's desperate quest for land and possessions leads to a loss of humanity, as his body becomes a mere instrument of his insatiable desire for more. The similes comparing his bodily functions to mechanical processes symbolize a disconnection from his own humanity and a loss of moral grounding. As Pahóm's legs are paralyzed, he fears for his life, the narrative serves as a cautionary tale about the dangers of unchecked ambition and the inevitable consequences of prioritizing material gain over personal well-being and ethical considerations. Ultimately, the excerpt warns against the spiritual emptiness and moral decay that can result from the relentless pursuit of material wealth, emphasizing the importance of balance, moderation, and moral integrity in one's pursuit of success.

Extract No. (4) [So now^{10iia} Pahóm^{10ic\10ivb} had^{2ivb} land¹ⁱ (of his¹ⁱⁱ own^{1i\1iii})¹ⁱⁱ. He^{10ic} borrowed^{2ia} seed¹ⁱⁱⁱ, and sowed^{2ia} it (on the¹ⁱⁱ land¹ⁱ)^{10iic} he^{10ic} had bought^{2ia}]⁶ⁱ. [[(The¹ⁱⁱ harvest¹ⁱ)^{10ic} was^{2iva} a¹ⁱⁱ good¹ⁱⁱ one¹ⁱ]^{3ia}, and ((within a¹ⁱⁱ year¹ⁱ)^{5ib})^{10ic} he^{10ic} had managed^{2v} < to pay off^{2ia} >⁷ⁱⁱⁱ his¹ⁱⁱ debts¹ⁱ both { to (the¹ⁱⁱ lady¹ⁱ)^{10iva} and to his¹ⁱⁱ (brother-in-law¹ⁱ)^{10ivb} }^{4iia}]^{6iia} . [So he^{10ic} became^{2iva} (a¹ⁱⁱ landowner¹ⁱ)^{10ivb}]^{3ia}, { (ploughing¹ⁱⁱⁱ and sowing¹ⁱⁱⁱ his¹ⁱⁱ own^{1i\1iii} land¹ⁱ, making¹ⁱⁱⁱ hay (on his¹ⁱⁱ own^{1i\1iii} land¹ⁱ)^{10iic}, cutting¹ⁱⁱⁱ his¹ⁱⁱ own^{1i\1iii} trees¹ⁱ, and feeding¹ⁱⁱⁱ his¹ⁱⁱ cattle¹ⁱ (on his¹ⁱⁱ own^{1i\1iii} pasture¹ⁱ)^{10iic})¹ⁱⁱ }⁴ⁱ. [{ When he^{10ic} went out^{2ia} to plough^{2ia} his¹ⁱⁱ fields¹ⁱ, or to look^{2v} (at his¹ⁱⁱ growing^{1i\1iii\5ib} corn¹ⁱ)^{10iic}, or (at his¹ⁱⁱ grass-meadows¹ⁱ)^{10iic} }⁴ⁱ, his¹ⁱⁱ heart¹ⁱ would⁸ⁱ fill^{2ic} with joy]⁶ⁱ. [[{ (The¹ⁱⁱ grass¹ⁱ)^{10ic} (that⁵ⁱⁱ grew^{2ic})¹ⁱⁱ and the¹ⁱⁱ flowers¹ⁱ (that⁵ⁱⁱⁱ bloomed^{2ic})¹ⁱⁱ there^{10iib} }^{4ia}, seemed^{2iva} to him unlike^{7iv\8i} any¹ⁱⁱ (that¹ⁱⁱ grew^{2ic} elsewhere)¹ⁱⁱ]^{3ia\3iib}]⁶ⁱ. [Formerly, when he^{10ic} had passed^{2ia} by (that¹ⁱⁱ land, ¹ⁱ)^{10ic} [((it^{10ic} had appeared^{2iva} the¹ⁱⁱ same¹ⁱ)^{5ia} as any¹ⁱⁱ other¹ⁱⁱ land¹ⁱ)¹ⁱⁱ]^{3ia\3ic}, [but⁷ⁱⁱⁱ now^{10iia} (it^{10ic} seemed^{2iva} quite¹ⁱⁱ different)^{5ia}]^{3ia\3iib}]^{6iic}]^{*13} ⁹ⁱ. (Ch. II)

The underlined nominalized words in extract (4) belong to the third main category (nominalization) coded as ^{liii} above the instances, which in turn part of the first tool (naming and describing) of Jeffries' model. The process of shifting a verb into a noun is named as nominalization to express certain concrete objects or ideas. From a syntactic view point, "*of his own*" functions as a qualifier (expansion of thing); it is a prepositional phrase that comes after the head of the noun phrase, "*seed*" functions as an object, the following gerunds function as the subject of the sentence "*ploughing and sowing, making hay, cutting, feeding*", "*of his own trees, his own land*" function as objects of the sentences; while "*on his own land, on his own pasture, at his growing corn*" are prepositional phrases function as adverbials. Objectivity, nominalizing verbs can make statements sound more objective and detached, focusing on the action or concept rather than the individual performing the action.

Ideologically, the strategic use of nominalization in the passage emphasizes Pahóm's transformative journey from indebtedness to prosperity and pride as a landowner. Through nominalizing actions such as "*ploughing, sowing, making hay, cutting trees, and feeding cattle*", the narrative underscores Pahóm's newfound sense of ownership and autonomy, elevating these activities from mere tasks to symbols of wealth and status. These nominalized actions not only represent Pahóm's control and stewardship over his land but also highlight his deepening connection to the land and his community. As Pahóm engages in these tasks, they define his identity and shape his worldview, imbuing ordinary actions with deeper meaning and significance. Moreover, the passage reflects a shift in Pahóm's perception and perspective, as he experiences joy and pride in the fertility and productivity of his land, once perceived as ordinary but now seen as unique and valuable.

4.2.2 Representing Actions, States, Events Analysis

The way actions, events, and states are portrayed in a text depends on the verbs chosen to describe them in a clause. Each option, action, event, or state can carry ideological implications depending on how the recipients perceive the situation.

Extract No. (5) [[(An¹ⁱⁱ elder^{1ii\5ii} sister¹ⁱ)^{10ic} came to visit^{2ia} her¹ⁱⁱ younger¹ⁱⁱ sister¹ⁱ (in the¹ⁱⁱ country¹ⁱ)^{10iic}. (Ch. I)

The underlined phasal verb relates to the first main category (material action processes) that also categorizes itself into the first subcategory of material action intentional (MAI) coded as ^{2ia} above the instances, which in turn part of the second tool (representing actions, states and events) of Jeffries' model. The phasal verb "*came to visit*" is a material action intentional , in which the actor "*an elder sister*" is animate, while "*her younger sister*" is the goal. The author uses this verb to make an opening to the out coming tales based on conscious activities and actions.

Extract No. (6) [[[But⁷ⁱⁱⁱ at last^{5ib} he^{10ic} lost^{2ib\7iii} patience and complained²ⁱⁱ to (the¹ⁱⁱ District¹ⁱⁱ Court¹ⁱ)^{10iva}]^{3iih}]⁶ⁱ]⁹ⁱⁱ. (Ch. III)

The underlined verb relates to the first main category (material action processes) that also categorizes itself into the second subcategory of material action supervision (MAS) coded as ^{2ib} above the instances, which in turn part of the second tool (representing actions, states and events) of Jeffries' model. The verb "*lost*" is a material action supervision, in which the actor "*he*" is animate, while "*patience*" is the goal. The writer uses this verb to imply the unconscious deeds of the actor as he explained things being out of control.

Extract No. (7) [[(The¹ⁱⁱ sun's¹ⁱⁱ rays¹ⁱ)^{10ic} had hardly⁷ⁱⁱⁱ flashed^{2ic} (above the¹ⁱⁱ horizon¹ⁱ)^{10iiic}, before^{10iic} Pahóm^{10ivb}, (carrying¹ⁱⁱⁱ the¹ⁱⁱ spade¹ⁱ (over his¹ⁱⁱ shoulder¹ⁱ)^{10iiic})¹ⁱⁱ <went down^{2ia}>⁷ⁱⁱⁱ (into the¹ⁱⁱ steppe¹ⁱ)^{10iiic}]⁶ⁱ. (Ch. VIII)

The underlined verb belongs to the first main category (material action processes) that also categorizes itself into the third subcategory of material action events (MAE) coded as ^{2ic} above the instances, which in turn part of the second tool (representing actions, states and events) of Jeffries' model. The verb "*had flashed*" is a material action event, in which the actor "*the sun's rays*" is inanimate, while "*above the horizon*" is an adverbial (prepositional phrase) considering the verb as an intransitive one. The writer uses this verb with inanimate actor to show the influence of the verb upon Pahom emphasizing a huge paradox of the necessity that people should be effected by their deep beliefs and not the signs of the nature.

Extract No. (8) [[[(“What pleases^{2iiib} me^{10ia} best here^{10iia},”)^{5ib} answered²ⁱⁱ Pahóm^{10ic}^{10ivb} “is^{2iva} your land]^{3ia}. (Ch. V)

The underlined verb belongs to the second main category (verbalization processes) coded as ²ⁱⁱ above the instances, which in turn part of the second tool (representing actions, states and events) of Jeffries' model. The author uses the verbalization process "*answered*" with the sayer being "*Pahom*" and the clause "*what pleases me here is your land*" is the verbiage and if there is an object then it is considered a target; Pahom's responds to the question of the chief of what really blows his heart, of course Pahom's need and wish is land that should be granted to him unconditionally.

Extract No. (9) [(The¹ⁱⁱ Chief¹ⁱ)^{10ic}^{10iva} accepted^{2iia} them, and seated^{2ia} himself (in the¹ⁱⁱ place¹ⁱ of honour¹ⁱⁱ)^{10iiic}]⁶ⁱ. (Ch. VI)

The underlined verb roots back to the third main category (mental cognition processes) that also categorizes itself into the first subcategory of mental cognition (MC) coded as ²ⁱⁱⁱ above the instances, which in turn part of the second tool (representing actions, states and events) of Jeffries' model. The verb "*accepted*" is a mental cognition, in which "*the chief*" is the sensor and "*them, i.e. , the presents that Pahom brought to the Bashkirs*" is the phenomenon. The author uses this verb to show that the chief takes Pahom's presents with open heart and see himself as being awarded.

Extract No. (10) You^{10ib} have given^{2ia} us presents¹ⁱⁱⁱ, now^{10ia} tell^{2ii\8ii} us which⁵ⁱⁱⁱ of the¹ⁱⁱ things¹ⁱ we^{10ia} possess^{2ivb} please^{2iiib} you^{10ib} best, that we^{10ia} may⁸ⁱ present^{2ia} them to you^{10ib}."]^{6i\6iic}]*^{2 9iv}. (Ch. V)

The underlined verb roots back to the third main category (mental cognition processes) that also categorizes itself into the second subcategory of mental reaction (MR) coded as ^{2iiib} above the instances, which in turn part of the second tool (representing actions, states and events) of Jeffries' model. The verb "*please*" is a mental reaction, in which "*the things we possess*" is the sensor and "*you*" is the phenomenon. The writer uses this verb to evoke Pahom's emotions of the stuff he desires the most as the chief knows exactly what makes the visitor happy and enthusiastic.

Extract No. (11) He^{10ic} thought^{2iiia\8i} he^{10ic} was lying^{2ia} (in that^{1ii\10iib} same¹ⁱⁱ tent¹ⁱ)^{10iic}, and heard^{2iiic} somebody^{10ic} chuckling¹ⁱⁱⁱ outside^{10iic}]⁶ⁱ. (Ch. VII)

The underlined verb roots back to the third main category (mental cognition processes) that also categorizes itself into the third subcategory of mental perception (MP) coded as ^{2iiic} above the instances, which in turn part of the second tool (representing actions, states and events) of Jeffries'

model. The verb "heard" is a mental reaction, in which "he thought he was lying in that same tent" is the sensor and "somebody" is the phenomenon. The writer uses this verb referring to senses, as it refers to imaginable actions embodied in the use of hearing in accordance to Pahom's dream that points to irrational facts.

Extract No. (12) [[[Pahóm^{10ivb} 's¹ⁱⁱ servant^{1i\1iii\10ic\10ivb} came^{2ia} running up¹ⁱⁱⁱ and tried^{2ia} to raise^{2ia} him, but⁷ⁱⁱⁱ he^{10ic} saw^{2iiic} that⁵ⁱⁱⁱ blood was flowing^{2ic\7iii} (from his¹ⁱⁱ mouth¹ⁱ)^{10iiic}. Pahóm^{10ic\10ivb} was^{2iva} dead^{7iii!}]^{3ia\3iih}]⁶ⁱ. (Ch. IX)

The underlined verb belongs to the fourth main category (relational processes) that also categorizes itself into the first subcategory of intensive relations (RI) coded as ^{2iva} above the instances, which in turn part of the second tool (representing actions, states and events) of Jeffries' model. The verb "was" is a copula one, in which "Pahom" is the carrier and the complement "dead" being the attribute. This sort of great connection between the two parts, the subject and the its complement shows that the protagonist "Pahom" is ceased away and no one else.

Extract No. (13) [[So they^{10ic} put^{2ia} their¹ⁱⁱ heads¹ⁱ together and considered^{2iiia} how they^{10ic} could manage^{2v} to buy^{2ia} it. They^{10ic} had^{2ivb} one¹ⁱⁱ hundred¹ⁱⁱ roubles¹ⁱ laid by]^{6iia}. (Ch. II)

The underlined verb belongs to the fourth main category (relational processes) that also categorizes itself into the second subcategory of possessive relations (RP) coded as ^{2ivb} above the instances, which in turn part of the second tool (representing actions, states and events) of Jeffries' model. The verb "had" is a copula one, in which "they ,i.e., the Bashkirs" is the carrier and the complement "one hundred roubles" being the attribute. The writer points out the possessions and property of the

amount of money the peasants really have to purchase the land that the passing by stranger has promised them.

Extract No. (14) [“I^{10ia} heard^{2iic} that⁵ⁱⁱⁱ a¹ⁱⁱ dealer¹ⁱ had been^{2ivc} here^{10iia},” continued^{2iia} Pahóm^{10ic\10ivb}, “and that⁵ⁱⁱⁱ you^{10ib} gave^{2ia} him a¹ⁱⁱ little^{1ii\5ii\7iii} land¹ⁱ, too, and signed^{2ia} title-deeds to that^{1ii\10iiib} effect^{1i\1iii}. (Ch. VI)

The underlined verb belongs to the fourth main category (relational processes) that also categorizes itself into the third subcategory of circumstantial relations (RC) coded as ^{2ivc} above the instances, which in turn part of the second tool (representing actions, states and events) of Jeffries' model. The verb "*had been*" is a copula one, in which "*a dealer*" is the carrier and "*here*" being the attribute referring to a place. Pahom uses the adverb "*here*" in reference to the carrier "*dealer*"; to shed a light upon the fact of reality that someone was in here ,i.e., the Bashkirs' land and was granted a piece of land in exchange of gifts regardless mentioning the rules of how to get a land.

Extract No. (15) [(The¹ⁱⁱ Chief¹ⁱ)^{10ic\10iva} laughed^{2v}.]⁹ⁱ. (Ch. VI)

The underlined verb belongs to the fifth main category (behavioural processes) coded as ^{2v} above the instances, This category is not mentioned by Jeffries but it felt important to be listed with the other types of processes. Typically behavioral processes have only one participant who is behaving "*the chief laughs*"; that is the human who is a conscious being.

4.2.3 Equating and Contrasting Analysis

This tool focuses on how texts equate or contrast two entities, demonstrating the ideological significance of these comparisons and similarities.

Extract No. (16) [[(“I^{10ia} will⁸ⁱ go on^{2ia} (for another three¹ⁱⁱ miles^{li})^{10iic},”)^{5ib} thought^{2iia\8i} he^{10ic}, “and then^{10ia} turn^{2ia} (to the¹ⁱⁱ left^{li})^{10iic}]^{6iid}. [[(This^{1ii\10iib} spot^{li})^{10ic} is^{2iva} so fine]^{3ia}, [that⁵ⁱⁱⁱ (it^{10ic} would be^{2iva} a¹ⁱⁱ pity^{li} to lose^{2ic\7iii} it)^{5ia}]^{3ia}. [(The¹ⁱⁱ further^{1ii\7iii} one^{li})^{10ic} goes^{2ia}, the¹ⁱⁱ better¹ⁱⁱ (the¹ⁱⁱ land^{li})^{10ic} seems^{2iva}]^{3ia\3iig}]⁶ⁱ]^{*3} ^{9iv}. (Ch. VIII)

The underlined verbs belong to the first main category (equivalence) that also categorizes itself into the first subcategory of intensive relational equivalence coded as ^{3ia} above the instances, which in turn part of the third tool (equating and contrasting) of Jeffries' model. Equivalence here is recognized by the intensive relational verbs and linking verbs as *is, be, seems* to indicate equality between the subjects *“this spot, it, the land”* and their complements *“fine, pity, better”*.

Extract No. (17) [[[Pahóm^{1i\10ic\10ivb}, ((the¹ⁱⁱ master¹ⁱⁱ of the¹ⁱⁱ house^{li})¹ⁱⁱ)^{10iva}]^{3ib}, was lying^{2ia} (on the¹ⁱⁱ top^{li} (of the¹ⁱⁱ oven^{li})¹ⁱⁱ)^{10iic}, and he^{10ic} listened^{2v} to (the women's)¹ⁱⁱ chatter^{1i\1iii}]⁶ⁱ]⁹ⁱ. (Ch. I)

The underlined phrase belongs to the first main category (equivalence) that also categorizes itself into the second subcategory of appositional equivalence coded as ^{3ib} above the instances, which in turn part of the third tool (equating and contrasting) of Jeffries' model. Appositional equivalence is triggered by the use of *“the master of the house”* functioning as post-modifying noun phrase to demonstrate that Pahom is the householder and also he is the one who controls his property; that is his house and his foreshadowing land.

Extract No. (18) [[Pahóm^{10ivb} 's ¹ⁱⁱ eyes^{li} glistened^{2ic}: [[it^{10ic} was^{2iva} all¹ⁱⁱ virgin^{1ii\5ii} soil^{li}]^{3ia\3ic}, { (as flat⁷ⁱⁱⁱ as the¹ⁱⁱ palm^{li} of your¹ⁱⁱ hand^{li}, as black⁷ⁱⁱⁱ as the¹ⁱⁱ seed^{li} of a¹ⁱⁱ poppy^{li})¹ⁱⁱ }⁴ⁱ]^{3ic}, [and ((in the¹ⁱⁱ hollows^{li})^{5ib} different¹ⁱⁱ kinds^{li} of grasses¹ⁱⁱ)^{10iic} grew^{2iva} breast high]^{3ia}]^{6ic\6ie}. (Ch. VIII)

The underlined phrase relates to the first main category (equivalence) that also categorizes itself into the third subcategory of metaphorical equivalence coded as ^{3ic} above the instances, which in turn part of the third tool (equating and contrasting) of Jeffries' model. The simile "as" builds the metaphorical equivalence "palm and seed of a poppy" to portray the sameness of these expressions that the land and its soil were straight just like our hands palms and black just like the color of the plant poppy.

Extract No. (19) [Then^{10iia} he^{10ic} saw^{2iic} that⁵ⁱⁱⁱ it^{10ic} was^{2iva} not⁷ⁱ the¹ⁱⁱ peasant¹ⁱ either⁷ⁱⁱⁱ, but⁷ⁱⁱⁱ (the¹ⁱⁱ Devil¹ⁱ)^{10ic} himself { (with hoofs and horns)¹ⁱⁱ }^{4iia} sitting¹ⁱⁱⁱ there^{10iia} and chuckling¹ⁱⁱⁱ }^{3ia\3ic\3iia\3iib}, and before^{10iic} him lay^{2ia} (a¹ⁱⁱ man¹ⁱ)^{10ic} barefoot⁷ⁱⁱⁱ, prostrate^{2ia\7iii} (on the¹ⁱⁱ ground¹ⁱ)^{10iic}, with only⁷ⁱⁱⁱ trousers and a¹ⁱⁱ shirt¹ⁱ on]⁶ⁱ. (Ch. VII)

The underlined sentence belongs to the second main category (opposition) that also categorizes itself into the first subcategory of negated opposition coded as ^{3iia} above the instances, which in turn part of the third tool (equating and contrasting) of Jeffries' model. Negated opposition is triggered by the embodiment of "not" to demonstrate that Pahom is having an illusional nightmare in the night before the challenge as he was colliding into several characters from his real life; once he gets nearer the character shifts into another until he finds out that he figures Satan not the peasant.

Extract No. (20) [he^{10ic} saw^{2iic} that⁵ⁱⁱⁱ it^{10ic} was^{2iva} not⁷ⁱ the¹ⁱⁱ dealer¹ⁱ, but⁷ⁱⁱⁱ the¹ⁱⁱ peasant^{1i\10ic} (who⁵ⁱⁱⁱ had come up^{2ia} (from the¹ⁱⁱ Volga¹ⁱ)^{10iic})¹ⁱⁱ, (long⁷ⁱⁱⁱ ago)^{10ic}, (to Pahóm^{10ivb} 's¹ⁱⁱ old^{1ii\7iii} home¹ⁱ)^{10iic} }^{3ia\3iia\3iib\3iib}]⁶ⁱ. (Ch. VII)

The underlined sentence belongs to the second main category (opposition) that also categorizes itself into the second subcategory of transitional opposition coded as ^{3iib} above the instances, which in turn part

of the third tool (equating and contrasting) of Jeffries' model. The transitional prepositional tool "*from*" in the above extract is used to imply the alternation of characters in Pahom's dream as he was introduced to the peasant who is originally from the Volga visiting Pahom's own settlement.

Extract No. (21) [[("Well")^{5ib}, thought^{2iia\8i} they^{10ic}, { ["if (the¹ⁱⁱ innkeeper¹ⁱ)^{10ivb} gets^{2ia} the¹ⁱⁱ land¹ⁱ, he^{10ic} will worry^{2v\7iii} us^{10ia} with fines¹ⁱⁱⁱ worse⁷ⁱⁱⁱ than ((the¹ⁱⁱ lady¹ⁱ)^{10iva's})¹ⁱⁱ steward^{1i\10ivb}]^{3iic} }⁸ⁱ. We^{10ia} all depend on^{2iia} (that¹ⁱⁱ estate¹ⁱ)^{10iib}."]^{6i\6iig}]*^{9iv}. (Ch. II)

The underlined clause belongs to the second main category (opposition) that also categorizes itself into the third subcategory of comparative opposition coded as ^{3iic} above the instances, which in turn part of the third tool (equating and contrasting) of Jeffries' model. "*more than*" comparative adverbs are constructed in the above quotation to show some extent of degree of comparison between two substances whether positively or negatively. Negatively, the writer possessing Pahom as he parallels the unfairness and injustice of the innkeeper who admits to buy the land from the lady if he really buys it and the steward who used to burden them with fines; the situation is shifting from bad to worse.

It should be noted that the fourth subcategory of replacive opposition coded as ^{3iid} being part of the second main category (opposition), which in turn part of the third tool (equating and contrasting) of Jeffries' model is null in the whole story.

Extract No. (22) [[He^{10ic} appealed^{2iib} to them most civilly, but⁷ⁱⁱⁱ they^{10ic} still went on^{2ia}]^{3iib\3iic}: [now^{5ib\10ia} (the¹ⁱⁱ Communal¹ⁱⁱ herdsmen^{1i\10ivb})^{10ic} { would let^{2ia} }⁸ⁱⁱⁱ the¹ⁱⁱ village¹ⁱⁱ cows¹ⁱ stray^{2ic} (into his¹ⁱⁱ meadows¹ⁱ)^{10iic}; then^{10iia} horses¹ⁱ ((from the¹ⁱⁱ night¹ⁱⁱ pasture¹ⁱ)¹ⁱⁱ)^{10ic} would⁸ⁱⁱⁱ get^{2ic} among his¹ⁱⁱ corn¹ⁱ]^{3ib}]⁶ⁱ. (Ch. III)

The underlined clause belongs to the second main category (opposition) that also categorizes itself into the fifth subcategory of concessive opposition coded as ^{3iie} above the instances, which in turn part of the third tool (equating and contrasting) of Jeffries' model. Concessive opposition is implied via the use of the adverb "*still*" to point out the position of the other peasants when they trespass Pahom's land that urges Pahom to raise a complaint to the court and launch a restraining order. However, they continue annoying Pahom with more and more actions like letting their cattle stray in Pahom's land besides destruction.

Extract No. (23) [[(The¹ⁱⁱ grass¹ⁱ)^{10ic} (that⁵ⁱⁱⁱ grew^{2ic})¹ⁱⁱ and the¹ⁱⁱ flowers¹ⁱ (that⁵ⁱⁱⁱ bloomed^{2ic})¹ⁱⁱ there^{10iiib} }^{4iia}, seemed^{2iva} to him unlike^{7iv\8i} any¹ⁱⁱ (that¹ⁱⁱ grew^{2ic} elsewhere)¹ⁱⁱ]^{3ia\3iih\3iif}]⁶ⁱ. (Ch. II)

The underlined sentence belongs to the second main category (opposition) that also categorizes itself into the sixth subcategory of explicit opposition coded as ^{3iif} above the instances, which in turn part of the third tool (equating and contrasting) of Jeffries' model. The use of the preposition "*unlike*" is mainly built to show the conflict and contrast between the grass and the flowers that grow in Pahom's particular land which he admires the most as it is so clock wise in comparison to the other plants that grow in the other spots that he has already witnessed.

Extract No. (24) [[(An¹ⁱⁱ elder^{1ii\5ii} sister¹ⁱ)^{10ic} came to visit^{2ia} her¹ⁱⁱ younger¹ⁱⁱ sister¹ⁱ (in the¹ⁱⁱ country¹ⁱ)^{10iiic}. [((The¹ⁱⁱ elder^{1ii\5ii})^{10ic} was^{2iva} married to a¹ⁱⁱ tradesman^{1i\10ivb} (in town)^{10iiic})⁵ⁱⁱ, the¹ⁱⁱ younger¹ⁱⁱ to a¹ⁱⁱ peasant¹ⁱ (in the¹ⁱⁱ village¹ⁱ)^{10iiic}]^{3iig}. (Ch. I)

The underlined sentence relates to the second main category (opposition) that also categorizes itself into the seventh subcategory of parallelism coded as ^{3iig} above the instances, which in turn part of the

third tool (equating and contrasting) of Jeffries' model. The embodiment of collimated sentences is used to show the two distinct situations of both sisters as the elder one is engaged to an urban fellow as she flows into the life of treasury in parallelism to the life of the younger engaging to a rural man and experiencing poverty and deprivation. However, she does not admit this harshness due to her personal desires.

Extract No. (25) [[Pahóm^{10ivb} 's¹ⁱⁱ servant^{1i\1iii\10ic\10ivb} came^{2ia} running up¹ⁱⁱⁱ and tried^{2ia} to raise^{2ia} him, but⁷ⁱⁱⁱ he^{10ic} saw^{2iiic} that⁵ⁱⁱⁱ blood was flowing^{2ic\7iii} (from his¹ⁱⁱ mouth^{li})^{10iiic}. Pahóm^{10ic\10ivb} was^{2iva} dead^{7iii!}]^{3ia\3iih}]⁶ⁱ. (Ch. IX)

The underlined sentence belongs to the second main category (opposition) that also categorizes itself into the eighth subcategory of contrastives coded as ^{3iih} above the instances, which in turn part of the third tool (equating and contrasting) of Jeffries' model. The use of the conjunction "but" in the above quotation is used to trigger the oppositeness of two entities as in "*Pahom's servant tried to raise and saw blood*". The status clarifies the worthiness of the servant's attempt to save his master's life contrasts the truthfulness of Pahom's life and existence being ceased away as he bleeds out; leading to the truth of him needed only six feet of land.

4.2.4 Exemplifying and Enumerating Analysis

Distinguishing between exemplifying and enumerating involves understanding the nuanced differences in their approaches to presenting information. While exemplifying involves providing examples without necessarily listing all possible cases within a category, enumerating entails listing all cases comprehensively. These distinctions require the audience to engage in pragmatic inferencing to grasp the intended meaning. Exemplifying tends to evoke a sense of indication or

incompleteness, prompting the reader to mentally supplement the examples provided with those from their own knowledge. On the other hand, enumerating conveys a sense of completeness and thoroughness, leaving little room for additional items to be added. These ideological differences shape how information is perceived and processed, influencing the reader's interpretation of the presented content.

Extract No. (26) [[So they^{10ic} put^{2ia} their¹ⁱⁱ heads¹ⁱ together and considered^{2iiia} how they^{10ic} could manage^{2v} to buy^{2ia} it. They^{10ic} had^{2ivb} one¹ⁱⁱ hundred¹ⁱⁱ roubles¹ⁱ laid by]^{6iia}. { They^{10ic} sold^{2ia} a¹ⁱⁱ colt¹ⁱ, and one¹ⁱⁱ half¹ⁱⁱ of their¹ⁱⁱ bees¹ⁱ; [hired out^{2v} one¹ⁱⁱ (of their¹ⁱⁱ sons¹ⁱ)¹ⁱⁱ (as (a¹ⁱⁱ labourer¹ⁱ)^{10ivb})¹ⁱⁱ]^{3ic}, and took^{2ia} his¹ⁱⁱ wages¹ⁱ (in advance)¹ⁱⁱ; borrowed^{2ia} the¹ⁱⁱ rest^{1iii\1i} from (a¹ⁱⁱ brother-in-law¹ⁱ)^{10ivb}, and so scraped^{2ia\7iii} together half¹ⁱⁱ the¹ⁱⁱ purchase^{1iii\1ii} money¹ⁱ }⁴ⁱ. (Ch. II)

In the above quotation, the underscore phrases \clauses \sentences relate to the first main category (exemplifying) coded as ⁴ⁱ above the instances, which in turn part of the fourth tool (exemplifying and enumerating) of Jeffries' model. Exemplifying can be triggered by the use of such expressions "*for example, for instance, to exemplify and the like*". However, the following phrases "*they sold a colt and one half of their bees, hired out of their sons as a laborer and took his wages in advance, borrowed the rest from a brother-in-law and so scraped half the purchase money*" are all exploring distinct ideas as they begin with different action processes like "*sold, hire out, took, borrowed, and scraped*" identifying the actions the commit to buy the land once they were servants in, so that this list is reformed as an incomplete list which puts the reader\hearer in a questionable situation and encourages them to add more of his own to achieve the completeness of exemplification in contrast to the process of enumerating that will be explained later on.

Ideologically, the narrative exemplifies how peasants utilize a pragmatic approach to problem-solving within a socio-economic context. The passage illustrates the ideology of peasants through the method of listing exemplifying. By listing the various actions taken by the peasants to gather funds for the purchase, such as selling a colt, selling half of their bees, hiring out their son, and borrowing money, the text exemplifies the resourcefulness and resilience ingrained in peasant culture. This listing of actions serves to exemplify the pragmatic mind set of peasants, who, faced with a financial challenge, systematically consider and implement various strategies to achieve their goal. The emphasis on practical actions reflects the ideology of self-reliance and determination commonly associated with peasant communities. Through this listing exemplifying, the narrative portrays the peasants as active agents who navigate their circumstances through practical problem-solving and resource management.

Extract No. (27) [[(One¹ⁱⁱ peasant¹ⁱ)^{5ib}, he^{10ic} said²ⁱⁱ, had brought^{2ia} nothing⁷ⁱ with him but⁷ⁱⁱⁱ his¹ⁱⁱ bare^{1ii\7iii} hands¹ⁱ]^{3ic\3iib}, and now^{5ib\10iia} he^{10ic} had^{2ivb} { six¹ⁱⁱ horses¹ⁱ and two¹ⁱⁱ cows¹ⁱ (of his¹ⁱⁱ own^{1i\1iii})¹ⁱⁱ }^{4iia}]⁶ⁱ]^{*2} ⁹ⁱⁱⁱ. (Ch. III)

Extract No. (28) [[[Those^{1i\10iib} (who were^{2iva} better off)¹ⁱⁱ]^{3ia}, wanted^{2iib\8iii} it for growing¹ⁱⁱⁱ wheat, [and those^{1i\10iib} (who were^{2iva} poor)^{1ii\7iii}]^{3ia}, wanted^{2iib\8iii} it to let^{2ia\8ii} to dealers]^{4iia}, so that they^{10ic} might⁸ⁱ raise^{2ia} money to pay^{2ia} their¹ⁱⁱ taxes¹ⁱ]⁶ⁱ. (Ch. IV)

Both of the above underlined sentences relate to the second main category (enumerating) that also categorizes itself into the first subcategory (two-part list) coded as ^{4iia} above the instances, which in turn part of the fourth tool (exemplifying and enumerating) of Jeffries' model. In this case, the items are quite similar with the entities they begin with starting with "animals" followed by a prepositional phrase post-modifier

in the first extract and "*people*" followed by a prepositional phrase of purpose in the second one. yet, both of the items overlap and contrast with each other in two-part list enumerating as in "*six horses and two cows*" functions as the object of the sentence; while "*who were poor and who were better off*" function as the subjects of two sentences.

Consequently, the ideological view point is that by specifically mentioning horses and cows, the passage likely aims to highlight the peasant's progress in acquiring essential assets for agricultural work and livelihood. These animals symbolize wealth and prosperity in rural communities, making them suitable examples to illustrate the peasant's advancement from poverty to ownership of valuable resources. Additionally, focusing on just two types of livestock simplifies the narrative and makes it easier for the audience to grasp the magnitude of the peasant's achievement. The wealthy individuals, represented by those "*better off*", are interested in utilizing the land for growing wheat. This suggests that they have the resources and infrastructure necessary for agricultural production and seek to further their economic interests by expanding their farming operations. On the other hand, the poor individuals are depicted as wanting to rent out the land to dealers in order to raise money to pay their taxes. This implies that they lack the financial means to cultivate the land themselves and are instead seeking alternative ways to generate income to meet their financial obligations. By contrasting the motivations of the rich and the poor regarding the land, the passage highlights the socioeconomic disparities and differing priorities within the community. It underscores how economic circumstances influence individuals' perceptions and utilization of resources such as land.

Extract No. (29) [[(It^{10ic} was^{2iva} all)^{5ia} just as (the¹ⁱⁱ tradesman¹ⁱ)^{10ic\10ivb} had said²ⁱⁱ]^{3ia\3ic}]^{6iic}. [(The¹ⁱⁱ people¹ⁱ)^{10ic} lived^{2ia} ({ on the¹ⁱⁱ steppes¹ⁱ, by a¹ⁱⁱ river¹ⁱ, in felt-covered^{1ii\5ib} tents¹ⁱ }^{4iib})^{10iiic}]⁶ⁱ. (Ch. V)

Extract (29) underscored prepositional phrases belong to the second main category (enumerating) that also categorizes itself into the second subcategory of three-part list coded as ^{4iib} above the instances, which in turn part of the fourth tool (exemplifying and enumerating) of Jeffries' model. Three-part list enumerating is not in the place of inquiry by readers and it is so symbolic of completeness presenting lists of three implies that the provided options encompass all possibilities, prompting the reader or listener to perceive the list as complete, even if it may not cover every conceivable scenario. The phrases "*on the steppes, by a river, in felt-covered tents*" are all adverbials (prepositional phrases) function as the object of the process "lived" in the sentence; they also supply us the ultimate apparatus and properties of the place where people lived. Ideologically, the listing of the living conditions of the people "*on the steppes, by a river, in felt-covered tents*" reflects an ideological viewpoint that emphasizes simplicity, nomadic lifestyle, and reliance on nature.

By listing these elements, the passage portrays a specific way of life that is closely connected to the environment. Living on the steppes suggests a vast and open landscape, while being near a river implies access to water, essential for survival and sustenance. The mention of felt-covered tents highlights the practicality and resourcefulness of the people, as felt is a traditional material used for shelter in nomadic cultures. Overall, the listing serves to evoke a sense of harmony between humans and their surroundings, emphasizing the people's adaptation to and dependence on the natural world for their livelihood.

Extract No. (30) [He^{10ic} { unfastened^{2ia/7iv} his¹ⁱⁱ girdle¹ⁱ and tied^{2ia} it tight⁷ⁱⁱⁱ (below his¹ⁱⁱ stomach¹ⁱ)^{10iic}, put^{2ia} a¹ⁱⁱ little^{1ii/7iii} bag¹ⁱ of bread¹ⁱⁱ (into the¹ⁱⁱ breast¹ⁱ of his¹ⁱⁱ coat¹ⁱⁱ)^{10iic}, and tying¹ⁱⁱⁱ a¹ⁱⁱ flask¹ⁱ of water¹ⁱⁱ to his¹ⁱⁱ girdle¹ⁱ, he^{10ic} drew up^{2ia} the¹ⁱⁱ tops¹ⁱ of his¹ⁱⁱ boots¹ⁱⁱ, took^{2ia} the¹ⁱⁱ spade¹ⁱ (from his¹ⁱⁱ man¹ⁱ)^{10iic} }^{4iic}, and stood^{2ia} ready to start^{2ia}]⁶ⁱ. (Ch. VIII)

The underlined sentences in extract (30) belong to the second main category (enumerating) that also categorizes itself into the third subcategory of four-part list coded as ^{4iic} above the instances, which in turn part of the fourth tool (exemplifying and enumerating) of Jeffries' model. Four-part list enumeration refers to explicit completeness in contrast to three-part list that is symbolically complete. It entails providing a comprehensive and exhaustive list of items or elements, leaving no room for ambiguity or omission. This means that every possible option or category is explicitly stated, leaving nothing out. This approach ensures that the description is thorough and leaves the reader with a clear and detailed understanding of the subject matter. The following enumerated clauses "*unfastened his girdle and tied it tight, put a little bag of bread into the breast of his coat, tying a flask of water to his girdle, he drew up the tops of his boots, took the spade from his man, and stood ready to start*" functioning as objects of the subject "*he*" as they are all post-modified by the prepositional phrases "*below his stomach, into the breast of his coat, to his girdle, of his boots, from his man, to start*".

Ideologically, the four-part list enumerating technique in the passage serves to systematically outline the protagonist's preparations for a journey, emphasizing efficiency and readiness. Each action is distinct and contributes to the overall image of the protagonist's preparedness. First, the protagonist unfastens his girdle and tightens it below his

stomach, suggesting a practical adjustment to ensure comfort and mobility during travel. Then, he places a little bag of bread into the breast of his coat, indicating foresight in packing essential provisions for sustenance on the journey. Next, he ties a flask of water to his girdle, demonstrating preparedness by ensuring access to hydration. Finally, he draws up the tops of his boots, a detail that underscores attention to detail and readiness for the terrain he will encounter. Through this four-part enumeration, the passage conveys the protagonist's methodical approach to readiness, portraying him as resourceful, self-sufficient, and well-prepared for the journey ahead. Each action contributes to a sense of completeness and thoroughness in his preparations, reflecting an ideology of pragmatism and foresight.

4.2.5 Prioritizing Analysis

This aspect of textual-conceptual function focuses on how the intended ideological impact can be achieved by repositioning the main information in a sentence through three methods: information structure, transformation, and subordination.

Extract No. (31) [[(It^{10ic} was^{2iva} (the¹ⁱⁱ women¹ⁱ)^{10ic})^{5ia} (who⁵ⁱⁱⁱ prepared^{2ia} { kumiss, and they^{10ic} also made^{2ia} cheese }^{4ia})¹ⁱⁱ]^{3ia}]⁶ⁱⁱ. [[As far as (the¹ⁱⁱ men¹ⁱ)^{10ic} were^{2iva} concerned⁷ⁱⁱⁱ]^{3ia}]^{3ic}, [{ drinking¹ⁱⁱⁱ kumiss and tea, eating¹ⁱⁱⁱ mutton, and playing¹ⁱⁱⁱ (on their¹ⁱⁱ pipes¹ⁱ)^{10iic} }⁴ⁱ, was^{2iva} all they^{10ic} cared about^{2iiib}]^{3ia}]^{6ie}. (Ch. V)

The underlined clause belongs to the first main category (information structure) that also categorizes itself into the first subcategory of cleft sentences coded as ^{5ia} above the instances, which in turn part of the fifth tool (prioritizing) of Jeffries' model. A cleft sentence means taking out one of the clause elements of the sentence and places it

empty subject pronoun "it" and copula verb "be" then put the rest of the sentence into a relative clause post-modifying the noun in the complement. In the case above "who prepared..." is a relative clause functioning as the subject complement to "the woman".

Ideologically, the cleft sentence is used to prioritize the fact of "the woman" in the given context underscores their significance and agency. By structuring the sentence as "It was the women who prepared kumiss, and they also made cheese", the focus is directed specifically on women as the primary actors in these activities. This construction serves to elevate the role of women, emphasizing their contributions and expertise in traditional tasks such as preparing kumiss and making cheese. It challenges traditional gender roles and stereotypes by showcasing women as central figures in these cultural practices. Overall, the ideology conveyed through the use of cleft sentences in relation to women is one of recognition, empowerment, and acknowledgment of their essential role within the community.

Extract No. (32) [[[((Close¹ⁱⁱⁱ to the¹ⁱⁱ village¹ⁱ)¹ⁱⁱ)¹⁰ⁱⁱⁱ there^{10iia}]^{5ib} lived^{2ia} (a¹ⁱⁱ lady¹ⁱ)^{10iva}, [(a¹ⁱⁱ small^{1ii\5ib} landowner^{1i\10ivb})¹ⁱⁱ]^{3ib}, (who⁵ⁱⁱⁱ had^{2ivb} an¹ⁱⁱ estate¹ⁱ of (about three¹ⁱⁱ hundred¹ⁱⁱ acres¹ⁱ)^{10iic})¹ⁱⁱ. She^{10ic} had always^{10ic} lived^{2ia} on good^{1ii\5ib} terms¹ⁱ with the¹ⁱⁱ peasants¹ⁱ, [until she^{10ic} engaged^{2ia} as her¹ⁱⁱ steward^{1i\10ivb} [(an¹ⁱⁱ old^{1ii\5ib} soldier¹ⁱ)¹ⁱⁱ]^{3ib}]^{3ic}, (who took^{2ia} to burdening^{1iii\7iii} the¹ⁱⁱ people¹ⁱ with fines¹ⁱⁱⁱ)¹ⁱⁱ]⁶ⁱ. (Ch. II)

The underlined clause belongs to the first main category (information structure) that also categorizes itself into the second subcategory of fronting coded as ^{5ib} above the instances, which in turn part of the fifth tool (prioritizing) of Jeffries' model. However, the alternation of a specific element of a sentence into a preferred spot requires no syntactic change of the subject and predicator, i.e., the

sequence remains (S+P+A). "*close to the village*" in the above quotation functions as an adverbial (prepositional phrase) modifying the verb "*lived*" and the shifting at the beginning of the sentence creates a sense of immediacy and sets the scene for the following description. It helps to establish the context by providing the spatial relationship between the location of the action and the village. This construction allows the reader to visualize the setting before introducing the characters and events.

Extract No. (33) [[He^{10ic} wanted^{2iib\8iii} to go on^{2ia} sowing¹ⁱⁱⁱ wheat, but⁷ⁱⁱⁱ had^{2ivb} not⁷ⁱ enough¹ⁱⁱ Communal¹ⁱⁱ land¹ⁱ (for the purpose)¹ⁱⁱ]^{3ia\3iib}, [(and what he^{10ic} had already^{10iic} used^{2ia})^{5ia} was^{2iva} not⁷ⁱ available]^{3ia}; [(for (in those^{1ii\10iib} parts¹ⁱ)^{10iic})^{5ib} (wheat is only⁷ⁱⁱⁱ sown^{2ia} ({ on virgin^{1ii\5ib} soil¹ⁱ or on fallow^{1ii\5ib} land¹ⁱ }^{4ia})^{10iic})⁵ⁱⁱ]^{3ic}]⁶ⁱ. [(It^{10ic} is sown^{2ia})⁵ⁱⁱ for (one¹ⁱⁱ or two¹ⁱⁱ years¹ⁱ)^{10iic}, and then^{10ia} the¹ⁱⁱ land¹ⁱ lies^{2ib} fallow till (it^{10ic} is again overgrown^{2ia})⁵ⁱⁱ (with prairie¹ⁱⁱ grass¹ⁱ)¹ⁱⁱ]^{6i\6ia}.
(Ch. IV)

The underlined clauses in the above extract belong to the second main category (transformation) coded as ⁵ⁱⁱ above the instances, which in turn part of the fifth tool (prioritizing) of Jeffries' model. Two kinds of transformations is taken into consideration here: one is the passive one developed by structuralists to shed a light between the active\passive differences as the verb takes the passive form and the shift of actor\goal roles where the action as well as the object are focused while the subject is neglected, moreover, the passive sentence subject is no longer affected by the action as it becomes part of an optional adverbial starting with "by" as in "*wheat is only sown, it is sown, it is again overgrown*". Ideologically, the use of passive sentences in this context subtly conveys the idea of actions being performed without specifying the agent.

The focus is on the result or state of the action rather than who performed it. This choice of construction can serve to de-emphasize

individual agency and instead highlight the situation or condition being described. In this passage, the passive construction helps to convey the inevitability or natural progression of agricultural practices in the described region. The other kind is the adjectival transformation; in discussing the relationship between the adjective within the noun phrase as a post-modifier or as a subject complement like the adjectives "*virgin, fallow*" in the above quotation to spot the significance of the soil virginity and fertility of land.

Extract No. (34) (Going¹ⁱⁱⁱ nearer¹⁰ⁱⁱⁱ to (the¹ⁱⁱ Chief¹ⁱ)^{10iva})^{5ib}]*₄ ⁹ⁱ, [[[Pahóm^{10ic\10ivb} asked²ⁱⁱ: “What are you^{10ib} laughing^{2v} at?”]^{9iv} [But⁷ⁱⁱⁱ he^{10ic} saw^{2iic} that⁵ⁱⁱⁱ (it^{10ic} was^{2iva} no⁷ⁱ longer (the¹ⁱⁱ Chief¹ⁱ)^{10iva})^{5ia}, but⁷ⁱⁱⁱ (the¹ⁱⁱ dealer¹ⁱ)^{10ic} who⁵ⁱⁱⁱ had recently stopped^{2ia} (at his¹ⁱⁱ house¹ⁱ)^{10iic}]⁹ⁱ [and had told^{2ii\8i} him (about the¹ⁱⁱ land¹ⁱ)^{10iic}]^{3ia\3iia*_2\3iib}]^{6iia\6iic\6iib}. (Ch. VII)

The underlined relative clauses in the above extract belong to the third main category (subordination) coded as ⁵ⁱⁱⁱ above the instances, which in turn part of the fifth tool (prioritizing) of Jeffries' model. Any sentence could have more layers of clauses represented in subordinate (relative) clauses besides the main clause that naturally carries the main ideology of the sentence. However, in several cases the subordinate clause with higher syntactic level can hold the main ideology especially with the use of verbal processes. In the given text, the sentence "*but he saw that it was no longer the Chief, but the dealer who had recently stopped at his house and had told him about the land*" demonstrates a higher level of subordination. This is because it contains multiple clauses and phrases that are embedded within the main clause. The main clause "*but he saw*", and "*but the dealer*" are followed by subordinate clauses "*that it was no longer the Chief*" and "*who had recently stopped at his*

house and had told him about the land". These subordinate clauses provide additional information about the subject "it" and "the dealer", respectively, adding complexity to the sentence structure.

4.2.6 Implying and Assuming Analysis

This tool showcases the capacity to generate assumptions and implications through language, which in turn establish normalized ideologies.

Extract No. (35) [[(An¹ⁱⁱ elder^{1ii\5ii} sister¹ⁱ)^{10ic} came to visit^{2ia} her¹ⁱⁱ younger¹ⁱⁱ sister¹ⁱ (in the¹ⁱⁱ country¹ⁱ)^{10iic}. [((The¹ⁱⁱ elder^{1ii\5ii})^{10ic} was^{2iva} married to a¹ⁱⁱ tradesman^{1i\10ivb} (in town)^{10iic})⁵ⁱⁱ, the¹ⁱⁱ younger¹ⁱⁱ to a¹ⁱⁱ peasant¹ⁱ (in the¹ⁱⁱ village¹ⁱ)^{10iic}]^{3iig}. [As^{5ib\10iic} (the¹ⁱⁱ sisters¹ⁱ)^{10ic} sat^{2ia} over their¹ⁱⁱ tea¹ⁱ talking¹ⁱⁱⁱ, (the¹ⁱⁱ elder¹ⁱⁱ)^{10ic} began to boast^{7iii\2iiaa} of the¹ⁱⁱ advantages¹ⁱ (of town life)¹ⁱⁱ: { (saying¹ⁱⁱⁱ how comfortably)^{5ib} they^{10ic} lived^{2ia} there^{10iia}, (how well)^{5ib} they^{10ic} dressed^{2ia}, (what fine^{1ii\5ii} clothes¹ⁱ)^{5ib} her¹ⁱⁱ children¹ⁱ wore^{2ia}, (what good^{1ii\5ii} things¹ⁱ)^{5ib} they^{10ic} ate^{2ia} and drank^{2ia}, (and how)^{5ib} she^{10ic} went^{2ia} ({ to the¹ⁱⁱ theatre¹ⁱ, promenades¹ⁱⁱⁱ, and entertainments¹ⁱⁱⁱ }⁴ⁱ)^{10iic}]^{3ic} }⁴ⁱ]⁶ⁱ. (Ch. I)

The whole underscore extract belongs to the first main category (existential presupposition) coded as ⁶ⁱ above the instances, which in turn part of the sixth tool (implying and assuming) of Jeffries' model. Generally, presupposition refers to the relationship between two propositions in which both of them presuppose each other leading to one reality. The existential presupposition is tackled by the use of the definite and indefinite determiners "an, the". As it is embedded within the elder sister's comparison of town life to rural life. By highlighting the comforts, luxuries, and entertainment options available in town, she implicitly assumes the existence of a societal norm or belief system that values urban living over rural living. This assumption suggests a hierarchy

where urban settings are perceived as more desirable or superior to rural ones.

Consequently, the elder sister's boasting reflects not only her personal beliefs but also a broader cultural ideology that privileges urban lifestyles. This presupposition shapes her perception of her own lifestyle as more advantageous and influences her attitude towards her younger sister's rural existence.

Extract No. (36) [[(The¹ⁱⁱ women¹ⁱ)^{10ic} finished^{2ia} their¹ⁱⁱ tea¹ⁱ, chatted²ⁱⁱ a while^{10ic} about dress¹ⁱⁱⁱ, and then^{10iia} cleared away^{2ia} the¹ⁱⁱ tea-things¹ⁱ and lay down^{2ia} to sleep^{2v}.]^{6i\6iia}. (Ch. I)

The above underlined quotation belongs to the first main category (logical presupposition) that also categorizes itself into the first subcategory of lexical presupposition coded as ^{6iia} above the instances, which in turn part of the sixth tool (implying and assuming) of Jeffries' model. The logical presupposition is constructed by the use of the verb "*finished*" as the activity of the verb changes during time to give the meaning of lexicality. By stating that the women finished their tea, the sentence presupposes that there was a beginning to the tea-drinking activity. This implies the existence of a prior action where they started drinking tea. The verb "*finished*" inherently assumes the completion of a preceding event, suggesting that tea-drinking was a sequential activity that began and ended. This presupposition shapes the temporal understanding of the sentence, indicating a progression from starting the tea session to concluding it.

Extract No. (37) [((After a¹ⁱⁱ time¹ⁱ)^{5ib})^{10iic} Pahóm^{10ic\10ivb} noticed^{2iiic} that⁵ⁱⁱⁱ some^{1ii\10ic} peasant¹ⁱⁱ dealers¹ⁱ were living^{2ia} (on separate^{1ii\5ii} farms¹ⁱ)^{10iiic}, [and were growing^{2iva} wealthy;]^{3ia}]^{6i\6iib}]*15 ⁹ⁱ and [[he^{10ic} thought^{2iiia}: { "If]^{10ia} were to buy^{2ia}

some¹ⁱⁱ freehold^{1ii\5ii} land¹ⁱ, and have^{2ivb} a¹ⁱⁱ homestead¹ⁱ (on it)^{10iiic}, [it^{10ic} would be^{2iva} a¹ⁱⁱ different^{1ii\5ii} thing¹ⁱ altogether]^{3ia}. [Then^{10iia} it^{10ic} would all be^{2iva} nice and compact.”]^{3ia} }⁸ⁱ }^{6iig}]*² ^{9iv}. (Ch. IV)

The above underlined quotation belongs to the first main category (logical presupposition) that also categorizes itself into the second subcategory of factive presupposition coded as ^{6iib} above the instances, which in turn part of the sixth tool (implying and assuming) of Jeffries' model. The factive verb "noticed" indicates logical presupposition. By stating that Pahóm noticed that some peasant dealers were living on separate farms and growing wealthy, the sentence presupposes the truthfulness or reality of this observation. The term "noticed" implies that the information about the wealthy peasant dealers and their separate farms is factual and objectively verifiable. This presupposition suggests that the existence of these wealthy peasant dealers and their situation is a recognized and acknowledged aspect of Pahóm's surroundings, rather than merely his subjective perception or opinion.

Extract No. (38) [[(It^{10ic} was^{2iva} (the¹ⁱⁱ women¹ⁱ)^{10ic})^{5ia} (who⁵ⁱⁱⁱ prepared^{2ia} { kumiss, and they^{10ic} also made^{2ia} cheese }^{4iia})¹ⁱⁱ]^{3ia}]^{6iic}. (Ch. V)

The above underlined quotation relates to the first main category (logical presupposition) that also categorizes itself into the third subcategory of cleft sentences coded as ^{6iic} above the instances, which in turn part of the sixth tool (implying and assuming) of Jeffries' model. The cleft sentence structure in "It was the women who prepared kumiss, and they also made cheese" emphasizes two aspects: the women's role in preparing kumiss and their role in making cheese. The presupposition here lies in the cleft construction itself, which implies that there were women involved in these activities. It presupposes the existence of women as the actors responsible for preparing kumiss and making cheese.

This structure highlights and foregrounds the role of the women in these actions, presupposing their agency and involvement.

Extract No. (39) [[The¹ⁱⁱ question¹ⁱ (of buying¹ⁱⁱⁱ freehold^{1ii\5ii} land¹ⁱ)¹ⁱⁱ recurred^{2ic} to him again and again]^{6i\6iid}. (Ch. IV)

The underlined quotation relates to the first main category (logical presupposition) that also categorizes itself into the fourth subcategory of iterative words coded as ^{6iid} above the instances, which in turn part of the sixth tool (implying and assuming) of Jeffries' model. The iterative presupposition in the sentence is conveyed through the word "again". The sentence presupposes that this thought had occurred to him multiple times before. The term "again" implies a repetition or recurrence of the action, suggesting that Pahóm had previously considered the idea of buying freehold land on multiple occasions. This presupposition shapes the understanding that Pahóm's contemplation of purchasing land was not a one-time occurrence but rather a persistent and recurring thought in his mind.

Extract No. (40) [[Pahóm^{10ivb} 's ¹ⁱⁱ eyes¹ⁱ glistened^{2ic}: [[it^{10ic} was^{2iva} all¹ⁱⁱ virgin^{1ii\5ii} soil¹ⁱ]^{3ia\3ic}, { (as flat⁷ⁱⁱⁱ as the¹ⁱⁱ palm¹ⁱ of your¹ⁱⁱ hand¹ⁱ, as black⁷ⁱⁱⁱ as the¹ⁱⁱ seed¹ⁱ of a¹ⁱⁱ poppy¹ⁱ)¹ⁱⁱ }⁴ⁱ]^{3ic}, [and ((in the¹ⁱⁱ hollows¹ⁱ)^{5ib} different¹ⁱⁱ kinds¹ⁱ of grasses¹ⁱⁱ)^{10iic} grew^{2iva} breast high]^{3ia}]^{6iic\6iie}. (Ch. VIII)

The underlined quotation relates to the first main category (logical presupposition) that also categorizes itself into the fifth subcategory of comparative structures coded as ^{6iie} above the instances, which in turn part of the sixth tool (implying and assuming) of Jeffries' model. The comparative structure is triggered by using "as", to establishes a comparative framework, presupposing the similarity between the qualities described and the objects they are compared to. By stating that the soil

was "as flat as the palm of your hand" and "as black as the seed of a poppy", the sentence presupposes the existence of recognizable similarities between these objects and the qualities of the soil. This structure implies that the soil shares characteristics with the palm of a hand in terms of flatness and with the seed of a poppy in terms of colour.

Extract No. (41) [And Pahóm^{10ic\10ivb} dreamt^{2v} that⁵ⁱⁱⁱ he^{10ic} looked^{2iva} more attentively to see^{2iiic} [(what sort of a¹ⁱⁱ man¹ⁱ)^{5ib} it^{10ic} was^{2iva} that⁵ⁱⁱⁱ was lying^{2ia} there^{10iia}]^{3ia}, and he^{10ic} saw^{2ia} that⁵ⁱⁱⁱ [(the¹ⁱⁱ man¹ⁱ)^{10ic} was^{2iva} dead⁷ⁱⁱⁱ]^{3ia} and that⁵ⁱⁱⁱ [it^{10ic} was^{2iva} himself!]^{3ia} [He^{10ic} awoke^{2ia} horror-struck⁷ⁱⁱⁱ]^{3ia}]^{6iic\6iif\6iih}]*₃⁹ⁱ. (Ch. VII)

The underlined quotation relates to the first main category (logical presupposition) that also categorizes itself into the sixth subcategory of non-factive presupposition coded as ^{6iif} above the instances. Although, Jeffries does not list this type of presupposition in her model, so this type is enlisted alongside counterfactual and structural presuppositions. The non-factive presupposition in the sentence is evident through the verb "dreamt", the sentence presupposes the occurrence of a dream experience. This presupposition does not assert the truthfulness or reality of the dream content itself, rather, it presents it as a subjective experience within the narrative. The term "dreamt" implies that the events described are part of a dream sequence, presupposing the existence of a dream state in which Pahóm perceives these events. Therefore, the sentence does not assert the objective reality of Pahóm seeing himself dead but rather presents it as a subjective experience within the dream.

Extract No. (42) { If I^{10ia} had^{2ivb} plenty¹ⁱⁱ of land¹ⁱ, [I^{10ia} shouldn't⁷ⁱ fear^{2iiib} the¹ⁱⁱ Devil¹ⁱ himself!]^{3iia} }⁸ⁱ]^{6i\6iig}]*₄^{9iv}. (Ch. I)

The underlined quotation belongs to the first main category (logical presupposition) that also categorizes itself into the seventh subcategory of counterfactual presupposition coded as ⁶ⁱⁱ above the instances. The counterfactual presupposition in the sentence is conveyed through the conditional statement *"If I had plenty of land"*. The sentence presupposes a situation that is contrary to fact or not currently true. In this case, the speaker is imagining a scenario where they have plenty of land, which contrasts with their current reality where they may not possess such abundance. This counterfactual condition presupposes the existence of a hypothetical circumstance in which the speaker's fear of the Devil himself would not exist because of their ample land ownership. Therefore, the sentence implies that the speaker does not currently have plenty of land and that their fear of the Devil is based on their current situation, which lacks abundant land ownership.

Extract No. (43) [(["And what will⁸ⁱ be^{2iva} the¹ⁱⁱ price¹ⁱ?"]^{3ia})^{5ib} asked²ⁱⁱ Pahóm^{10ic\10ivb}]^{6iih}. (Ch. VI)

The underlined quotation belongs to the first main category (logical presupposition) that also categorizes itself into the eighth subcategory of structural presupposition coded as ^{6iih} above the instances. The structural presupposition in the sentence is demonstrated through the use of the interrogative word *"what"*. By beginning the sentence with *"And what will be the price?"*, it presupposes the existence of a price associated with the subject of discussion, which in this case is the object or service being discussed. The structure of the question implies that there is a price to be determined and presupposes that it is a relevant aspect of the conversation. Therefore, the use of "what" in the interrogative construction presupposes the existence of a specific piece of information (the price) that is being inquired about.

Finally, It should be considered that there is not any violation of the Gricean maxims for the obvious reason in which sentences cannot be separated out of the whole scenario and consider it violating without finishing the events that are to appear. Therefore, the matter of violation is more reasonable and applicable to be conducted on dialogues or live conversations and yet implicature is null in the story.

4.2.7 Negating Analysis

This method, whether textual or conceptual, helps form mental representations of both affirmative and negative statements. Consequently, the act of negation can be utilized to sway readers' perspectives, thereby generating ideological impact.

Extract No. (44) [[He^{10ic} wanted^{2iiib\8iii} to go on^{2ia} sowing¹ⁱⁱⁱ wheat, but⁷ⁱⁱⁱ had^{2ivb} not⁷ⁱ enough¹ⁱⁱ Communal¹ⁱⁱ land¹ⁱ (for the purpose)¹ⁱⁱ]^{3iia\3iih}, [(and what he^{10ic} had already^{10iic} used^{2ia})^{5ia} was^{2iva} not⁷ⁱ available]^{3iia}; [(for (in those^{1ii\10iiib} parts¹ⁱ)^{10iic})^{5ib} (wheat is only⁷ⁱⁱⁱ sown^{2ia} ({ on virgin^{1ii\5ib} soil¹ⁱ or on fallow^{1ii\5ib} land¹ⁱ }^{4iia})^{10iic})⁵ⁱⁱ]^{3ic}]⁶ⁱ. (Ch. IV)

The two underlined particle in the above extract belongs to the first main category (syntactic negation) coded as ⁷ⁱ above the instances, which in turn part of the seventh tool (negating) of Jeffries' model. Negation holds pragmatic significance as it enables speakers to convey the absence or denial of something, shaping the meaning and emphasis of their statements. It allows for clarity in communication by indicating what is not the case, thereby refining the intended message and facilitating effective discourse. The practical impact of denying something is important because it alerts the reader or listener to situations that aren't happening but could have under different conditions. The underlined negative particle "not" is added to the first item of the verb phrase

alongside the auxiliary verbs "had, was", if not then the dummy auxiliary verb "do".

Ideologically, the writer employs "not" to underscore the obstacle the protagonist faces insufficient communal land for sowing wheat highlighting the frustration and challenge of the situation. This syntactic negation serves to emphasize the scarcity of suitable land, reinforcing the theme of agricultural struggle and the protagonist's thwarted ambitions.

Extract No. (45) [[He^{10ic} racked^{2iiib\7iii} his¹ⁱⁱ brains¹ⁱ as^{3ic} to who⁵ⁱⁱⁱ it^{10ic} could⁸ⁱ be^{2iva}.]^{3ic}]^{6i\6iih}]⁹ⁱ [[Finally he^{10ic} decided^{2iiia}: [("It^{10ic} must⁸ⁱ be^{2iva} Simon^{10ivb}-- <(no one>⁷ⁱⁱ else could⁸ⁱ have done^{2ia} it.")¹ⁱⁱ]^{5ia}]^{3ia\3iia}]^{6iic}]^{9iv}. (Ch. III)

The underlined pronoun in the above extract belongs to the second main category (pronoun negation) coded as ⁷ⁱⁱ above the instances, which in turn part of the seventh tool (negating) of Jeffries' model. Simultaneously, negation can be introduced through the use of pronouns that preform and replace noun phrases in representing the exact pretended entity. In the quotation, the negated pronoun "no one" functions as a subject which acts as an alternative to the subject complement "Simon" in the preceded sentence "It must be Simon". Meanwhile, the negative part inserted with "one" gives us the clue that "Simon" in particular committed the crime of cutting the trees and no one else.

Ideologically, pronoun negation significance is to emphasize the exclusivity of the action or attribute to Simon. By stating "no one else could have done it", the speaker highlights Simon's uniqueness in the situation, suggesting that he is the only conceivable individual capable of the action. This choice underscores Simon's significance and the speaker's conviction regarding his involvement.

Extract No. (46) [[(“There¹⁰ⁱⁱⁱ is^{2iva} plenty¹ⁱⁱ of land¹ⁱ,”)^{5ib} thought^{2iia\8i} he^{10ic}, “but⁷ⁱⁱⁱ will⁸ⁱⁱ God^{10ic} let^{2ia\8ii} me live^{2ia} (on it)^{10iic} ?]^{3ia\3iib} I^{10ia} have lost^{2ib\7iii} my¹ⁱⁱ life¹ⁱ, I^{10ia} have lost^{2ib\7iii} my¹ⁱⁱ life¹ⁱ! I^{10ia} shall⁸ⁱ never^{7iii\10iic} reach^{2ia} (that^{1ii\10iib} spot¹ⁱ)^{10iic} !”]⁶ⁱ]^{*3} ^{9iv} (Ch. IX)

The underlined conjunction, verbs, and adverb in the above extract belong to the third main category (semantic/lexical negation) coded as ⁷ⁱⁱⁱ above the instances, which in turn part of the seventh tool (negating) of Jeffries' model. There are various ways of figuring out ideas from verbal or nonverbal messages besides the traditional existence of practicing syntactic negation that is via the abstract meaning beyond certain words that deliver us the opposite ideas of what is really literal. Continuously, the use of the conjunction "but" is to represent the concept of God's prohibition not to let him live which in turn, it plays as a rhetorical question. Also, the double use of the verb "lost" elaborates the fact that the protagonist is no longer experiencing the taste of life. Finally, the frequency adverb of time "never" highlights the impossibility that the protagonist cannot aim his dream.

Ideologically, the writer employs semantic negation to convey a sense of despair and hopelessness in the protagonist's thoughts. By stating "I have lost my life" and "I shall never reach that spot", the writer emphasizes the protagonist's feelings of defeat and resignation. Additionally, the use of "but" highlights a contrast between the perceived abundance of land and the protagonist's doubts about his ability to ever live on it, underscoring his internal struggle and sense of uncertainty about the future.

Extract No. (47) [[(“If it^{10ic} were^{2iva} my¹ⁱⁱ own^{1ii\1iii} land,”)^{5ib} thought⁸ⁱ Pahóm^{10ic\10ivb}, [“I^{10ia} should⁸ⁱⁱ be^{2iva} independent^{7iv}]^{3ia}, [and there^{10iia} { would not⁷ⁱ }⁸ⁱ be^{2iva} all this^{1ii\10iib} unpleasantness^{1iii\1i\7iv} ”]^{3ia\3iia}]^{6iig}]^{9iv} . (Ch. IV)

The underscore noun and adjective in the above extract belong to the fourth main category (morphological negation) coded as ^{7iv} above the instances, which in turn part of the seventh tool (negating) of Jeffries' model. This is another grammatical phenomenon of negation that can establish the linguistic view of negation semantically, pragmatically and even in certain context by the use of bound morphemes which are formed directly by the addition of affixes (prefixes "*in, un*") to the adjectives as in "*independent*" that functions as a subject complement and also reflects the fact he is reliant or even nouns as in "*unpleasantness*" that functions as an object and also highlights the reality of joy, but the sentence "*and there would not be all this unpleasantness*" has a double negation and consequently, it is considered affirmative.

Ideologically, the writer conveys contrasting ideas and emphasize the protagonist's desires and frustrations. By stating "*I should be independent*", the protagonist expresses a longing for autonomy and freedom, highlighting the positive attribute of being self-sufficient. On the other hand, mentioning "*all this unpleasantness*" underscores the negative aspects of the current situation, emphasizing discomfort or dissatisfaction. This contrast serves to illustrate the protagonist's perception of the benefits of ownership and the drawbacks of his current circumstances.

4.2.8 Hypothesizing Analysis

This tool delves into how the expression of modality influences the ideological implications of a text by examining the potential scenarios or outcomes that different modalities can create. Essentially, it investigates how the use of modal expressions shapes the perceived possibilities, beliefs, and values conveyed within the text.

Extract No. (48) [[(“I^{10ia} would⁸ⁱⁱ not⁷ⁱ change^{2ia} [my¹ⁱⁱ way¹ⁱ (of life)¹ⁱⁱ]^{3ic} for yours, ”)^{5ib} said²ⁱⁱ she^{10ic}]^{3iia}]^{9iv}. [“We^{10ia} may⁸ⁱ live^{2ia} roughly⁷ⁱⁱⁱ, but⁷ⁱⁱⁱ at least^{5ib} [we^{10ia} are^{2iva} free]^{3ia} from anxiety]^{3iih}]⁶ⁱ. [[[You^{10ib} live^{2ia} in better¹ⁱⁱ style¹ⁱ than we^{10ia} do^{2ia}]^{3iic} but⁷ⁱⁱⁱ though [you^{10ib} often^{10iic} earn^{2ia} more than you^{10ib} need^{2iiib\8i}]^{3iic}, you^{10ib} are^{2iva} very likely⁸ⁱ to lose^{2ib\7iii} all you^{10ib} have^{2ivb}]^{3iih}]^{6iid}. [You^{10ib} know^{2iia} the¹ⁱⁱ proverb¹ⁱ, [‘Loss^{1iii\7iii} and gain¹ⁱⁱⁱ are^{2iva} brothers twain ’]^{3ia\3ic}]^{6iib}. [(It^{10ic} often^{10iic} happens^{2ic})^{5ia} that⁵ⁱⁱⁱ people (who are^{2iva} wealthy one day are begging^{2ia} their¹ⁱⁱ bread¹ⁱ the¹ⁱⁱ next¹ⁱ)¹ⁱⁱ]^{6iic}. [[Our¹ⁱⁱ way¹ⁱ is^{2iva} safer]^{3ia}]⁶ⁱ. [[Though (a peasant’s)¹ⁱⁱ life¹ⁱ is^{2iva} not⁷ⁱ a¹ⁱⁱ fat^{1ii\5ii} one¹ⁱ]^{3ia\3ic\3iia}, [it^{10ic} is^{2iva} a¹ⁱⁱ long^{1ii\5ii} one¹ⁱ]^{3ia}]^{3iih}]^{6iic}. [We^{10ia} shall⁸ⁱ never^{7iii\10iic} grow^{2iva} rich, but⁷ⁱⁱⁱ we^{10ia} shall⁸ⁱ always^{10iic} have^{2ivb} enough to eat^{2ia}. ”]^{3ia\3iia\3iih}]^{*7}]^{9iv}. (Ch. I)

The underlined modal adverb and verbs belong to the first main category (epistemic modality) coded as ⁸ⁱ above the instances, which in turn part of the eighth tool (hypothesizing) of Jeffries' model. This type of modality contains certainty, probability, possibility, and impossibility meanings. According to Jeffries (2010), there are two main categories only (epistemic and deontic); another form of modality is added that is dynamic. It should be noted that so many items carry modality not just auxiliaries but also lexical verbs, adverbs, adjectives, and conditional structures. The modal verb "may" is epistemic one as in the phrase "We may live roughly", "may" expresses a sense of possibility or likelihood, suggesting that living roughly is a potential characteristic of the speaker's way of life. It indicates that the speaker acknowledges the uncertainty of the situation and does not assert it as an absolute certainty, while "need" in the clause "though you often earn more than you need", implies a subjective assessment of necessity, indicating that the speaker believes the person often earns more than what is required. It suggests a degree of uncertainty about the exact amount needed, as it depends on individual circumstances and subjective evaluations; "likely" in the statement "you are very likely to lose all you have", indicates a high probability or strong

likelihood of losing all possessions. It suggests the speaker's confidence in the prediction based on observations or experiences, though there is still an element of uncertainty inherent in the future outcome. "Shall" in the phrase "We shall never grow rich, but we shall always have enough to eat", expresses a sense of intention or prediction regarding future financial status. It suggests the speaker's belief or expectation about the future outcome, indicating a degree of certainty in their assessment.

Extract No. (49) { [If⁸ⁱ you^{10ib} were^{2iva} honest¹ⁱⁱ folk¹ⁱ yourselves]^{3ia}, [you^{10ib} would not⁷ⁱ let^{2ia} a¹ⁱⁱ thief¹ⁱ go^{2ia} free."]^{3ia} }⁸ⁱⁱ]^{6i/6iig}]*² ^{9iv}. (Ch. II)

Extract No. (50) [(He^{10ic} was^{2iva} allowed⁸ⁱⁱ to stay^{2ia} the¹ⁱⁱ night¹ⁱ)⁵ⁱⁱ, and (supper was given^{2ia} him)⁵ⁱⁱ. (Ch. II)

Extract No. (51) [[("All one^{10ic} need⁸ⁱⁱ do^{2ia})^{5ia} is to make^{2ia} friends with (the¹ⁱⁱ chiefs¹ⁱ)^{10iva}]^{3ia}]⁶ⁱ. (Ch. IV)

Extract No. (52) "If we^{10ia} are^{2iva} to go^{2ia}, let^{2ia/8ii} us^{10ia} go^{2ia}]^{3ia}. (Ch. VII)

The underlined model conditional roots back to the second main category (deontic modality) coded as ⁸ⁱⁱ above the instances, which in turn part of the eighth tool (hypothesizing) of Jeffries' model. This type of modality contains necessity, advisability, permission, and obligation meanings.

The sentence in extract (49), "If you were honest folk yourselves, you would not let a thief go free", the conjunction "if" introduces a conditional clause that "if" clause sets up a hypothetical situation where the condition of being honest folk is established. The use of "would not let" in the main clause indicates the speaker's belief about what should or should not happen based on that condition. Therefore, the deontic

modality here implies a sense of obligation or moral duty not to let a thief go free, contingent upon the condition of being honest folk.

The sentence in extract (50), "*He was allowed to stay the night*", the underlined modal verb "*allowed*" expresses deontic modality by indicating permission or authorization granted by someone else. It implies a sense of obligation or authority on the part of the person granting permission, suggesting that they had the power to decide whether the individual could stay the night. This use of deontic modality highlights the relationship between the individual seeking permission and the authority figure who has the power to grant or deny it.

The sentence in extract (51), "*All one need do is to make friends with the chiefs*", the underlined verb "*need*" is used as a modal verb to express necessity. It suggests that the only requirement or action necessary is to make friends. Here, "*need*" indicates that making friends is essential or highly recommended in order to achieve a desired outcome. The sentence in extract (52), "*If we are to go, let us go*", the underlined verb "*let*" is used as a modal one to express suggestion or advisability. It indicates that the speaker is suggesting or advising the action of going.

Extract No. (53) [[Though afraid⁷ⁱⁱⁱ of death, he^{10ic} could not⁷ⁱ }⁸ⁱⁱⁱ stop^{2ia}]^{3iia\3iib}]⁵ ⁹ⁱ. (Ch. VII)

Extract No. (54) [You^{10ib} good^{1ii\5ii} people¹ⁱ give^{2ia} it to me^{10ia}, but⁷ⁱⁱⁱ your¹ⁱⁱ children¹ⁱ might⁸ⁱ wish^{2iiib\8iii} to take^{2ia} it away again."]^{3iib}]^{6i\6iia}. (Ch. VI)

Extract No. (55) "We^{10ia} will⁸ⁱⁱ make^{2ia} it over^{10iic} to you^{10ib}."]⁶ⁱ. (Ch. VI)

The underlined modal verbs belong to the third main category (dynamic modality) coded as ⁸ⁱⁱⁱ above the instances. Although, Jeffries does not list this type of modality in her model, so this type is enlisted

alongside the epistemic and deontic modality. This type of modality contains ability, desire, and willingness meanings.

The sentence in extract (53), *"Though afraid of death, he couldn't stop"*, the underscore modal verb *"couldn't"* expresses inability or lack of capability. It indicates that despite being afraid of death, the subject was unable to stop or refrain from something.

The sentence in extract (54), *"Your children might wish to take it away again"*, the underlined verb *"wish"* is used as a modal one to express possibility or desire. It suggests that there is a potential for the children to desire or want to take it away again.

The sentence in extract (55), *"We will make it over to you"*, the underlined modal verb *"will"* expresses a future intention or determination, indicating the speaker's willingness and commitment to transfer or give something to the listener.

4.2.9 Presenting Others' Speech and Thought Analysis

This aspect of language analysis examines how individuals wield language to echo the words and beliefs of others, often with the intent of influencing or spotlighting particular ideologies.

Extract No. (56) [[[Pahóm^{10ic\10ivb} was^{2iva} delighted]^{3ia}. (It^{10ic} was decided^{2iia})⁵ⁱⁱ to start^{2ia} (early next morning)^{10iic}. They^{10ic} talked^{2v} a while, and after^{10iic} { drinking¹ⁱⁱⁱ some¹ⁱⁱ more¹ⁱⁱ kumiss¹ⁱ and eating¹ⁱⁱⁱ some¹ⁱⁱ more¹ⁱⁱ mutton¹ⁱ, they^{10ic} had^{2ia} tea again }⁴ⁱ, and then^{10iia} (the¹ⁱⁱ night¹ⁱ)^{10iic} came on^{2ic}]^{6ia\6iic}. [[They^{10ic} gave^{2ia} Pahóm^{10ivb} a¹ⁱⁱ feather-bed¹ⁱ to sleep^{2v} on^{10iic}]^{3ic}, and (the¹ⁱⁱ Bashkírs¹ⁱ)^{10ic\10ivb} dispersed^{2ia\7iii} (for the¹ⁱⁱ night¹ⁱ)^{10iic}, promising^{1iii\7iii} to assemble^{2ia} (the¹ⁱⁱ next¹ⁱⁱ morning¹ⁱ at daybreak)^{10iic} and ride out^{2ia} (before^{10iic} sunrise^{10iic})^{5ib} (to the¹ⁱⁱ appointed^{1ii\5ii} spot¹ⁱ)^{10iic}]⁶ⁱ]^{*4} ⁹ⁱ. (Ch. VI)

All the above underscore paragraph relates to the first main category (the narrator's report of speech 'NRS') coded as ⁹ⁱ above the instances, which in turn part of the ninth tool (presenting others' speech and thought) of Jeffries' model. It is considered a technique of manipulating others\addressees' ideologies by the powerful representation of the speakers' own language. Meanwhile, there is a huge ambiguity of the exact message to be delivered while quoting others' speech or not receiving them directly in addition to the absence of gestures. In the provided extract, there are four NRSs as the narrator uses various types of verbs "material, mental, relational, behavioral, and verbalization" processes and not just verbalization and mental cognition processes as Jeffries stated to use; so her ideas are not accepted because the narrator can use all whatever processes he may see fit the most. However, he uses the third person once, a proper noun and three times pronouns functioning as subjects as in "*Pahom*" followed by a subject complement "*delighted*", "*it*" followed by subject complement "*decided*", "*they, they*" followed by an adverbial phrase "*a while*" and an object "*Pahom*".

The NRS is mostly adopted in literary works for multiple reasons: to change the pace of moving among paragraphs in order to be enthusiastic, to support the readers with valid verification of facts despite the characters' ones, and to provide objectivity. Ideologically, the narrator's report of speech in this passage reflects the importance of communal decision-making and collaboration, as well as the significance of preparation and timing. The decision to start early the next morning, the discussions held, and the shared consumption of food and drink all emphasize the cooperative nature of the group's endeavour. Additionally, the commitment to assemble at daybreak and depart before sunrise

underscores the value placed on punctuality and efficiency in achieving their goal.

Extract No. (57) [(The¹ⁱⁱ lady¹ⁱ)^{10ic\10iva} agreed^{2iia} to let^{2ia\8ii} them have^{2ivb} it]⁶ⁱ
⁹ⁱⁱ. (Ch. II)

The above underscore paragraph relates to the second main category (the narrator's report of speech act 'NRSA') coded as ⁹ⁱⁱ above the instances, which in turn part of the ninth tool (presenting others' speech and thought) of Jeffries' model. There is a NRSA type of speech in the quotation provided as the narrator also uses a third person speaker "*the lady*" functioning as a subject, a verbalization process "*agreed*" followed by prepositional phrase semantically functioning as a goal "*to let them have it*". Additionally, the difference between NRS and NRSA is in the element that follows the verbalized process whether it is a noun phrase or a prepositional phrase functioning as a goal.

Extract No. (58) [(The¹ⁱⁱ dealer¹ⁱ)^{10ic} said²ⁱⁱ that⁵ⁱⁱⁱ he^{10ic} was just returning^{2ia} (from the¹ⁱⁱ land¹ⁱ (of (the¹ⁱⁱ Bashkírs¹ⁱ)^{10ivb})¹ⁱⁱ)^{10iiic}, far away, where he^{10ic} had bought^{2ia} (thirteen¹ⁱⁱ thousand¹ⁱⁱ acres¹ⁱ)¹ⁱⁱ (of land)¹ⁱ, all for 1,000¹ⁱⁱ roubles¹ⁱ]^{6i\6iib}
⁹ⁱⁱⁱ. (Ch. IV)

The underlined paragraph relates to the third main category (indirect speech) coded as ⁹ⁱⁱⁱ above the instances, which in turn part of the ninth tool (presenting others' speech and thought) of Jeffries' model. In literature, it is vital to mention the characters' quotes indirectly by the narrator to give a sense of on-going dialogue or life changing expressions to the readers' view point of the whole tale. Additionally, the author mentions what both characters "*the dealer and Pahom*" were saying as the atmosphere of the narrator is included. In the above quotation, there is a reporting clause "*the dealer said*" followed by a subordinate clause

introduced by "that" accompanying the change of tense from "past simple" to "past continuous". First person pronouns to third ones and also the change of deixis.

The ideological reason behind using indirect speech in this passage could be to emphasize the credibility and authority of the dealer's statement. By reporting what the dealer said indirectly, the narrator signals to the reader that the information is being conveyed reliably and without embellishment. This approach suggests a sense of trustworthiness and objectivity, reinforcing the significance of the dealer's acquisition of land and the favourable terms under which it was obtained.

Extract No. (59) [[[("I^{10ia} must⁸ⁱⁱ lose^{2ia\7iii} no⁷ⁱ time,")^{5ib} he^{10ic} thought^{2iiia\8i},
^{3iia} [("and it^{10ic} is^{2iva} easier walking¹ⁱⁱⁱ)^{5ia} while⁵ⁱⁱⁱ it^{10ic} is^{2iva} still cool."]^{3ia\3iie\3iih}]^{6iic}
^{9iv}. (Ch. VIII)

The underlined paragraph relates to the fourth main category (direct speech) coded as ^{9iv} above the instances, which in turn part of the ninth tool (presenting others' speech and thought) of Jeffries' model. Direct speech is employed by conducting a reporting clause with inverted commas, including any first person pronoun, present tense verbs and proximal deictic with transporting the exact words of the speaker no more or less as in "he thought, I must lose no time, and it is easier walking while it is still cool". Ideologically, the use of direct speech in the sentence allows for the direct expression of the character's thoughts and intentions. It provides immediacy and authenticity to the character's statement, allowing readers to directly understand his resolve and determination.

Finally, the fifth main category (free indirect speech) coded as ^{9v}, which in turn part of the ninth tool (presenting others' speech and

thought) of Jeffries' model is null in the entire story as it sits between direct and indirect speech representation of tense, pronouns and deixis; adding to it the ambiguity of elaborating scenario depending on the reader to fully recognize it.

4.2.10 Representing Time, Space and Society Analysis

This tool delves into the examination of how language portrays concepts such as space, time, and societal norms in a way that reflects the writer's ideological stance. By directing the audience's attention to a specific deictic centre essentially a focal point that represents the writer's perspective linguistic expressions can subtly convey the writer's beliefs, values, or biases regarding these aspects. Through detailed analysis, this tool uncovers how linguistic choices shape the audience's understanding of the writer's ideological viewpoint on spatial, temporal, and social matters.

Extract No. (60) [[(“I^{10ia} would⁸ⁱⁱ not⁷ⁱ change^{2ia} [my¹ⁱⁱ way¹ⁱ (of life)¹ⁱⁱ]^{3ic} for yours, ”)^{5ib} said²ⁱⁱ she^{10ic}]^{3iia}]^{9iv}. [“We^{10ia} may⁸ⁱ live^{2ia} roughly⁷ⁱⁱⁱ, but⁷ⁱⁱⁱ at least^{5ib} [we^{10ia} are^{2iva} free]^{3ia} from anxiety]^{3iib}]⁶ⁱ. (Ch. I)

The underlined first-person pronouns belong to the first main category (personal deixis) that also categorizes itself into the first subcategory of 1st person coded as ^{10ia} above the instances, which in turn part of the tenth tool (Representing time, space and society) of Jeffries' model. The use of first-person pronouns "I" and "we" in the given dialogue emphasizes the individual's and collective perspective, respectively, highlighting the speaker's personal stance and solidarity with a group. By using "I", the speaker asserts their own perspective, emphasizing their personal agency and autonomy in making choices about their way of life. This reflects individuality and personal

conviction, suggesting that the speaker's values and preferences play a significant role in shaping their lifestyle. The use of "we" fosters a sense of collective identity and solidarity, suggesting that the speaker belongs to a group or community that shares similar experiences or values. By aligning themselves with the collective "we", the speaker emphasizes a sense of unity and commonality, suggesting that their way of life is not just an individual choice but also reflects shared beliefs or circumstances.

Extract No. (61) [[("You^{10ib} let^{2ia\8iii} thieves grease^{2ia\7iii} your¹ⁱⁱ palms¹ⁱ,")^{5ib} said²ⁱⁱ he^{10ic}]^{3ic}. { ["If⁸ⁱ you^{10ib} were^{2iva} honest¹ⁱⁱ folk¹ⁱ yourselves]^{3ia}, [you^{10ib} would not⁷ⁱ let^{2ia} a¹ⁱⁱ thief¹ⁱ go^{2ia} free."]^{3iia} }⁸ⁱⁱ]^{6i\6iig}]*² ^{9iv}. (Ch. III)

The underlined second-person pronouns belong to the second main category (personal deixis) that also categorizes itself into the first subcategory of 2nd person coded as ^{10ib} above the instances, which in turn part of the tenth tool (Representing time, space and society) of Jeffries' model. The use of the second-person pronoun "you" in the dialogue serves an ideological purpose by directly addressing and implicating the listener or the group being addressed. It highlights their involvement or complicity in the situation being criticized, emphasizing personal responsibility for their behaviour. By individualizing the responsibility and challenging any assumptions of innocence or ignorance, "you" prompts self-reflection and forces the listener to confront their own behaviour and values.

Extract No. (62) [[(One¹ⁱⁱ day¹ⁱ)^{5ib} Pahóm^{10ic\10ivb} was sitting^{2ia} (at home)^{10iic}, when a¹ⁱⁱ peasant^{1i\10ic}, passing¹ⁱⁱⁱ (through the¹ⁱⁱ village¹ⁱ)^{10iic}, happened to^{2ib} call in^{2ia}]⁶ⁱ. [(He^{10ic} was^{2iva} allowed⁸ⁱⁱ to stay^{2ia} the¹ⁱⁱ night¹ⁱ)⁵ⁱⁱ, and (supper was given^{2ia} him)⁵ⁱⁱ. Pahóm^{10ic\10ivb} had^{2ivb} a¹ⁱⁱ talk^{1iii\1i} with this^{1ii\10iib} peasant¹ⁱ and asked²ⁱⁱ him where he^{10ic} came^{2ia} from]⁶ⁱ. [[(The¹ⁱⁱ stranger¹ⁱ)^{10ic\10ivb} answered²ⁱⁱ that⁵ⁱⁱⁱ he^{10ic} came^{2ia} from (beyond the¹ⁱⁱ Volga¹ⁱ)^{10iic}, (where he^{10ic} had been working^{2ia})¹ⁱⁱ]^{3iib}]⁶ⁱ. [One¹ⁱⁱ

word¹ⁱ led^{2ib} to another, and (the¹ⁱⁱ man¹ⁱ)^{10ic} went on^{2ia} to say²ⁱⁱ that⁵ⁱⁱⁱ many¹ⁱⁱ people¹ⁱ were settling^{2ia} (in those^{1ii\10iiib} parts¹ⁱ)^{10iiic}]^{6i\6iid}]*₅ ⁹ⁱ. [[He^{10ic} told^{2ii\8i} how⁵ⁱⁱⁱ some^{1ii\10ic} people¹ⁱ ((from his¹ⁱⁱ village¹ⁱ)^{10iiic} had settled^{2ia} there^{10iiia})¹ⁱⁱ. They^{10ic} had joined^{2ia} the¹ⁱⁱ Commune¹ⁱ, and had had^{2ivb} twenty-five¹ⁱⁱ acres¹ⁱ per man granted^{2ia} them]⁶ⁱ]*₂ ⁹ⁱⁱ. [[([(The¹ⁱⁱ land¹ⁱ)^{10ic} was^{2iva} so good]^{3ia})^{5ib}, he^{10ic} said²ⁱⁱ] ^{9iv}, [([that⁵ⁱⁱⁱ the¹ⁱⁱ rye¹ⁱ sown^{2ic} on it grew^{2ic} as high as a¹ⁱⁱ horse¹ⁱ]^{3ic}, and so thick that⁵ⁱⁱⁱ five¹ⁱⁱ cuts¹ⁱ of a¹ⁱⁱ sickle¹ⁱⁱ made^{2ic} a¹ⁱⁱ sheaf¹ⁱ)¹ⁱⁱ]^{6i\6iie}. (Ch. III)

The underlined third-person pronouns belong to the second main category (personal deixis) that also categorizes itself into the third subcategory of 3rd person coded as ^{10ic} above the instances, which in turn part of the tenth tool (Representing time, space and society) of Jeffries' model. The use of third-person pronouns in the passage serves an ideological purpose by distancing the narrator from the characters and events described, thereby creating a sense of objectivity and impartiality.

This narrative perspective allows the story to be presented as an observation or report rather than a direct involvement in the events. By using "*Pahom, a peasant*", *he*, *the stranger*, *the man*, *many people*, *they*, *the land*" functioning as subjects, the narrator maintains a neutral stance, presenting the actions and dialogue of the characters without bias or personal involvement. This impartial narration enhances the credibility of the information presented and allows readers to form their own interpretations of the events described. Additionally, the use of third-person pronouns contributes to the universality of the narrative, making it applicable to a wide range of readers and contexts.

Extract No. (63) [((After a¹ⁱⁱ time¹ⁱ)^{5ib})^{10iic} (Pahóm^{10ivb} 's)¹ⁱⁱ neighbours¹ⁱ began to bear^{2ia} him a¹ⁱⁱ grudge¹ⁱ for this^{10iiib}, and would⁸ⁱⁱⁱ ({ now^{10iia} and then^{10iia} }^{4iia})^{5ib} let^{2ia\8ii} their¹ⁱⁱ cattle¹ⁱ (on to his¹ⁱⁱ land¹ⁱ on purpose)^{10iiic}]⁶ⁱ. (Ch. III)

The underlined time deictic belong to the first main category (time deixis) that also categorizes itself into the first subcategory of *now* and *then* coded as ^{10iia} above the instances, which in turn part of the tenth tool (Representing time, space and society) of Jeffries' model. The use of time deictic "*now and then*" underscores the gradual and intermittent nature of the neighbours' hostility towards Pahóm. This choice of language suggests that resentment builds over time, with occasional deliberate interference on his land, highlighting the on-going tension within the community.

Extract No. (64) (That^{1ii\10iib} steward^{1i\10ivb})^{10iib} is simply crushing^{2ia\1iii\7iii} us^{10ia} with his¹ⁱⁱ fines^{1iii\1i}.”]⁶ⁱ]*₃ ^{9iv}. (Ch. II)

The underlined time deictic belongs to the second main category (time deixis) that also categorizes itself into the second subcategory of the demonstratives *this* and *that* coded as ^{10iib} above the instances, which in turn part of the tenth tool (Representing time, space and society) of Jeffries' model. The use of time deictic demonstrative "*that*" emphasizes the current and on-going situation, implying that the consequences of the fines are not distant or hypothetical but rather immediate and tangible. This linguistic choice serves to underscore the urgency and severity of the situation, emphasizing the speaker's sense of injustice and frustration. Overall, the use of time deictic demonstrative "*that*" contributes to the ideological portrayal of power dynamics and oppression within the context of the steward's actions.

Extract No. (65) [[So he^{10ic} had^{2ivb} them up, gave^{2ia} them { one¹ⁱⁱ lesson¹ⁱ, and then^{10iia} another }^{4iia}, and ({ two¹ⁱⁱ or three¹ⁱⁱ }⁴ⁱ of the¹ⁱⁱ peasants¹ⁱ were fined^{2ia\7iii})⁵ⁱⁱ]^{6i\6iid}. [((After a¹ⁱⁱ time¹ⁱ)^{5ib})^{10iic} (Pahóm^{10ivb} 's)¹ⁱⁱ neighbours¹ⁱ began to bear^{2ia} him a¹ⁱⁱ grudge¹ⁱ for this^{10iib}, and would⁸ⁱⁱⁱ ({ now^{10iia} and then^{10iia} }^{4iia})^{5ib} let^{2ia\8ii} their¹ⁱⁱ cattle¹ⁱ (on to his¹ⁱⁱ land¹ⁱ on purpose)^{10iic}]⁶ⁱ. [(One¹ⁱⁱ peasant¹ⁱ)^{10ic} even got^{2ia} into (

Pahóm^{10ivb} 's)¹ⁱⁱ wood¹ⁱ (at night)^{10iic} and cut down^{2ia} five¹ⁱⁱ young¹ⁱⁱ⁵ⁱⁱ lime¹ⁱⁱ trees¹ⁱ for their¹ⁱⁱ bark¹ⁱ¹ⁱⁱⁱ]⁶ⁱ. [Pahóm^{10ic10ivb} (passing¹ⁱⁱⁱ (through the¹ⁱⁱ wood¹ⁱ)^{10iiic} (one¹ⁱⁱ day¹ⁱ)^{10iic})¹ⁱⁱ noticed^{2iiic} something white⁷ⁱⁱⁱ]⁶ⁱ. (Ch. III)

The underlined time deictic relate to the second main category (time deixis) that also categorizes itself into the third subcategory of the adverbials of time coded as ^{10iic} above the instances, which in turn part of the tenth tool (Representing time, space and society) of Jeffries' model. The use of time deictic, time adverbial phrases such as "*after a time, at night, one day*" serve an ideological purpose by emphasizing the progression of events over time. This choice of language suggests that the development of animosity among Pahóm's neighbours and the subsequent acts of vandalism occur gradually and at specific points in time. The use of "*after a time*" implies a passage of time between the steward's lessons and the neighbours' retaliation, highlighting the gradual escalation of tensions. Similarly, the phrase "*one day*" indicates a specific moment in time when Pahóm notices something unusual in the wood, suggesting a significant event or discovery.

Additionally, "*at night*" can symbolize the unknown or unseen aspects of a situation, contributing to the thematic exploration of hidden motives, fears, or consequences within the narrative.

Extract No. (66) { “Why should I^{10ia} suffer^{2iiib7iii} (in this^{1ii10iiib} narrow¹ⁱⁱ⁷ⁱⁱⁱ hole¹ⁱ)^{10iiic}, if one^{10ic} can live^{2ia} so¹ⁱⁱ well¹ⁱⁱ elsewhere^{1i?} }⁸ⁱ I^{10ia} will⁸ⁱⁱ sell^{2ia} { my¹ⁱⁱ land¹ⁱ and my¹ⁱⁱ homestead¹ⁱ }^{4iia} here^{10iiia}, and (with the¹ⁱⁱ money¹ⁱ)^{5ib} I^{10ia} will⁸ⁱⁱⁱ start^{2ia} afresh (over there^{10iiia})^{10iiic} and get^{2ia} everything new]^{6i6iig6iih}. (Ch. III)

The underlined place deictic relate to the third main category (place deixis) that also categorizes itself into the first subcategory of *here* and *there* coded as ^{10iiia} above the instances, which in turn part of the tenth tool (Representing time, space and society) of Jeffries' model. The use of

place deictic *"here"* and *"there"* functioning as adverbials, serves an ideological purpose by highlighting the stark contrast between the speaker's current location and an envisioned alternative. The term *"here"* conveys a sense of confinement or dissatisfaction with the current setting, suggesting a desire for change or escape. In contrast, *"there"* represents a distant, promising location that holds the allure of improvement and renewal.

This linguistic juxtaposition underscores the speaker's aspiration for a better life elsewhere, emphasizing the ideological theme of seeking change and opportunity beyond the confines of the present circumstances.

Extract No. (67) [[He^{10ic} went^{2ia} a¹ⁱⁱ long^{1ii\7iii} way¹ⁱ in (this^{1ii\10iiib} direction^{1i\1iii})^{10iiic} also, and was^{2iva} about to turn^{2ia} (to the¹ⁱⁱ left¹ⁱ)^{10iiic} again, when he^{10ic} perceived^{2iiia} a¹ⁱⁱ damp^{1ii\5ii} hollow¹ⁱ]^{6iia}]⁹ⁱ: [[(([“It^{10ic} would⁸ⁱ be^{2iva} a¹ⁱⁱ pity¹ⁱ]^{3ia})^{5ia} to <leave^{2ic} that^{10iiib} out>⁷ⁱⁱⁱ,”)^{5ib} he^{10ic} thought^{2iiia\8i}. “Flax would⁸ⁱ do^{2ic} well there^{10iiia}]^{6iic}]^{*2} ^{9iv}.”. (Ch. VIII)

The underlined place deictic relate to the third main category (place deixis) that also categorizes itself into the second subcategory of *this* and *that* demonstratives coded as ^{10iiib} above the instances, which in turn part of the tenth tool (Representing time, space and society) of Jeffries' model. The use of place deictic *"this"* and *"that"* demonstratives strategically emphasizes the spatial relationships and significance of specific locations within the narrative. By referring to the damp hollow as *"this hollow"*, the narrator directs attention to its immediate proximity and relevance to Pahóm's actions, highlighting its potential suitability for growing flax. Conversely, the use of *"that hillock"* suggests a spatial separation between Pahóm's current position and the observed feature, indicating its distance and perhaps its relative insignificance compared to the immediate surroundings.

Extract No. (68) [[[As soon^{10iic} as { Pahóm^{10ic\10ivb} and his¹ⁱⁱ family¹ⁱ }^{4iia} arrived^{2ia} (at their¹ⁱⁱ new^{1ii\5ii} abode¹ⁱ)^{10iic}, he^{10ic} applied^{2ia} for admission¹ⁱⁱⁱ (into the¹ⁱⁱ Commune¹ⁱ (of a¹ⁱⁱ large^{1ii\5ii} village¹ⁱ)^{10iic}]^{3ic}]⁶ⁱ. [He^{10ic} stood^{2ia} treat (to (the¹ⁱⁱ Elders¹ⁱ)¹ⁱⁱ)^{10iva}, and obtained^{2ia} the¹ⁱⁱ necessary^{1ii\5ii} documents^{1i\1iii}]⁶ⁱ. [[(Five¹ⁱⁱ shares¹ⁱ (of Communal¹ⁱⁱ land¹ⁱ)ⁱⁱ were given^{2ia} him)⁵ⁱⁱ { for his¹ⁱⁱ own^{1i\1iii} and (his sons')¹ⁱⁱ use^{1i\1iii} }^{4iia}: (that^{10iib} is to say²ⁱⁱ)^{5ia}-- 125¹ⁱⁱ acres¹ⁱ (not⁷ⁱ altogether but⁷ⁱⁱⁱ (in different^{1ii\5ii} fields¹ⁱ)^{10iic})¹ⁱⁱ besides the¹ⁱⁱ use^{1i\1iii} ((of the¹ⁱⁱ Communal¹ⁱⁱ pasture¹ⁱ)¹ⁱⁱ)^{10iic}]^{3ia\3iib}]⁶ⁱ. [Pahóm^{10ic\10ivb} put up^{2ia} the¹ⁱⁱ buildings^{1i\1iii} he^{10ic} needed^{2iib\8ii}, and bought^{2ia} cattle]⁶ⁱ. [[(((Of the¹ⁱⁱ Communal¹ⁱⁱ land¹ⁱ)^{10iic} alone)^{5ib} he^{10ic} had^{2ivb} three¹ⁱⁱ times¹ⁱ as much as (at his¹ⁱⁱ former¹ⁱⁱ home¹ⁱ)^{10iic}]^{3ic}, [and (the¹ⁱⁱ land¹ⁱ)^{10ic} was^{2iva} good¹ⁱⁱ corn-land¹ⁱ]^{3ia}]^{6i\6iie}. [[He^{10ic} was^{2iva} ten¹ⁱⁱ times¹ⁱ better off than he^{10ic} had been^{2iva}]^{3ia\3iic}. [He^{10ic} had^{2ivb} plenty¹ⁱⁱ ((of arable^{1ii\5ii} land¹ⁱ and pasturage)¹ⁱ)^{10iic}, and could⁸ⁱⁱ keep^{2ia} as many¹ⁱⁱ (head^{1i\1iii} of cattle)¹ⁱⁱ as he^{10ic} liked^{2iic\8iii}]^{3ic}]^{6i\6iie}. (Ch. IV)

The underlined place deictic belong to the third main category (place deixis) that also categorizes itself into the third subcategory of place adverbials coded as ^{10iic} above the instances, which in turn part of the tenth tool (Representing time, space and society) of Jeffries' model. The use of place deictic adverbials, such as *"at their new abode, in a large village, at his former home, in different fields, Of the Communal land, Of the Communal pasturage, of arable land and pasturage"*, serves an ideological purpose by highlighting the spatial context and significance of Pahóm's relocation and socioeconomic status. These adverbials emphasize the specific locations and environments that shape Pahóm's experiences and opportunities, underscoring the importance of spatial considerations in his pursuit of a better life.

Additionally, the mention of communal land and pasture further reinforces the communal aspect of the setting, highlighting the ideological theme of collective ownership and cooperation within the village.

Extract No. (69) [[So Pahóm^{10ic\10ivb} quarrelled^{2ia\7iii} with { (the¹ⁱⁱ Judges¹ⁱ)^{10iva} and with his¹ⁱⁱ neighbours¹ⁱ }^{4ia}. (Ch. III)

Extract No. (70) [[[But⁷ⁱⁱⁱ at last^{5ib} he^{10ic} lost^{2ib\7iii} patience and complained²ⁱⁱ to (the¹ⁱⁱ District¹ⁱⁱ Court¹ⁱ)^{10iva}]^{3iih}]⁶ⁱ]⁹ⁱⁱ. (Ch. III)

Extract No. (71) [(The¹ⁱⁱ Chief¹ⁱ)^{10ic\10iva} accepted^{2iia} them, and seated^{2ia} himself (in the¹ⁱⁱ place¹ⁱ of honour¹ⁱⁱ)^{10iic}]⁶ⁱ. (Ch. VI)

The underlined social deictic belong to the fourth main category (social deixis) that also categorizes itself into the first subcategory of titles coded as ^{10iva} above the instances, which in turn part of the tenth tool (Representing time, space and society) of Jeffries' model. The use of social deictic titles such as "*judges*" functioning as an object, "*chief*" functioning as a subject , and "*district court*" functioning as an object, serves an ideological purpose by highlighting the hierarchical social structure and power dynamics within the narrative. By referring to the individuals with whom the protagonist quarrelled as "*judges*", the narrative emphasizes their authority and role in adjudicating disputes. This title suggests that they hold positions of power and responsibility within the legal framework, reinforcing their significance in the conflict. "*Chief*" the acceptance of the judges by the "*chief*" further reinforces the hierarchical social structure, indicating that the chief holds a position of leadership or authority within the community.

This title suggests deference and respect towards the chief's decision-making role, highlighting the social norms and customs within the community. "*District Court*" the protagonist's decision to complain to the "*district court*" underscores the formal legal recourse available within the broader legal system. This title signifies a higher level of legal

authority and jurisdiction, suggesting that the protagonist seeks redress through official channels.

Extract No. (72) [[[(The¹ⁱⁱⁱ Bashkírs¹ⁱ)^{10ivb} rose and assembled^{2ia}, and (the¹ⁱⁱ Chief¹ⁱ)^{10ic\10iva} came^{2ia} too]^{3iig}. [Then^{10iia} they^{10ic} began^{2ia} drinking¹ⁱⁱⁱ kumiss again, and offered²ⁱⁱ Pahóm^{10ivb} some¹ⁱⁱ tea¹ⁱ, but⁷ⁱⁱⁱ he^{10ic} { would not⁷ⁱ }⁸ⁱ wait^{2iia}]^{3iia\3iih}]^{6i\6iia}]*⁹ⁱ. (Ch. VII)

The underlined social deictic belong to the fourth main category (social deixis) that also categorizes itself into the second subcategory of address forms coded as ^{10ivb} above the instances, which in turn part of the tenth tool (Representing time, space and society) of Jeffries' model. The use of social deictic address forms such as "*Pahóm*" functioning as an object and "*Bashkírs*" functioning as a subject serves an ideological purpose by highlighting social relationships and hierarchies within the narrative. The use of the protagonist's name "*Pahóm*" highlights his individual identity and agency within the social context. This address form emphasizes his status as a distinct individual with his own thoughts, actions, and motivations.

It underscores his autonomy and independence in making decisions, contrasting with the collective identity represented by the Bashkírs. "*Bashkírs*" emphasizes their collective identity and group affiliation. This address form highlights their shared cultural heritage and communal bond, suggesting a sense of solidarity and unity among them. It reinforces their status as a cohesive social group, distinct from the individual protagonist.

4.3 Application of Labov's Narrative Structure in the Story

Leo Tolstoy's short story (1886) "How Much Land Does a Man Need?" will also be analysed according to the Labovian model of

narrative structure by conducting the strategic procedure of analysing 15 extracts.

4.3.1 Abstract

Extract No. (73): An elder sister came to visit her younger sister in the country. The elder was married to a tradesman in town, the younger to a peasant in the village. As the sisters sat over their tea talking, the elder began to boast of the advantages of town life: saying how comfortably they lived there, how well they dressed, what fine clothes her children wore what good things they ate and drank, and how she went to the theatre, promenades, and entertainments. The younger sister was piqued, and in turn disparage the life of a tradesman, and stood up for that of a peasant. (Ch. I)

The above extract is called *abstract* and considered to be the first element of Labov's model as it introduces the very beginning of the plot, many ethical and power ideologies are manifested via this part like: expressing: 1) materialism vs. simplicity between the elder and younger sister as the elder one represents wealth and high life style when she counts for the pleasantness of her living, dressing, feasting, and many other social activities of wealthy people; in contrast, the young one worships the working class simplicity, labour, and the value of possessing a piece of land.

Additionally, she feels that the real commitment comes from being modest as referring to peasants. 2) Urban sophistication vs. rural self-sufficiency as the elder sister gives hints of being a prestige person is conducted via being a city resident and being a member of alleged cultural community and it is the only way of getting power; while the younger one highlights the greatness of peasants' life suggesting that dignity is originated by being part of nature not wealth and certainly not social status.

4.3.2 Orientation

Extract No. (74): An elder sister came to visit her younger sister in the country. The elder was married to a tradesman in town, the younger to a peasant in the village. As the sisters sat over their tea talking, the elder began to boast of the advantages of town life: saying how comfortably they lived there, how well they dressed, what fine clothes her children wore what good things they ate and drank, and how she went to the theatre, promenades, and entertainments. The younger sister was piqued, and in turn disparage the life of a tradesman, and stood up for that of a peasant. (Ch. I)

Extract No. (75): Pahóm, the master of the house, was lying on the top of the oven, and he listened to the women's chatter. (Ch. I)

Extract No. (76): But the Devil had been sitting behind the oven, and had heard all that was said. He was pleased that the peasant's wife had led her husband into boasting, and that he had said that if he had plenty of land he would not fear the Devil himself. (Ch. I)

The above extracts are called *orientation* and considered to be the second element of Labov's model, it tells us the what, who, where and when of certain events and according to this element 'How Much Land Does a Man Need?' uses third person narrator and the characters are: Pahom as the master of the house to indicate the role in the household; women\sisters as they begin the conflict of the materialistic things of man's catastrophe later on alongside the devil practicing seduction of such weak personalities. The setting (time and place) or the scene is set in a peasant's house, where the protagonist or the man of the house is taking the position of lying above the oven to pay attention to the traditional Russian domestic life style; as well as the context of intimacy of rural life. The time is suggested to be in an evening or after a break as it indicates an atmosphere of leisure in the household routine.

4.3.3 Complicating Action

Extract No. (77): “It is perfectly true,” thought he. “Busy as we are from childhood tilling mother earth, we peasants have no time to let any nonsense settle in our heads. Our only trouble is that we haven’t land enough. If I had plenty of land, I shouldn’t fear the Devil himself!” The women finished their tea, chatted a while tea-things and lay down to sleep. about dress, and then cleared away the But the Devil had been sitting behind the oven, and had heard all that was said. He was pleased that the peasant’s wife had led her husband into boasting, and that he had said that if he had plenty of land he would not fear the Devil himself. (Ch. I)

Extract No. (78): He sold his land at a profit, sold his homestead and all his cattle, and withdrew from membership of the Commune. He only waited till the spring, and then started with his family for the new settlement. (Ch. III)

Extract No. (79): As much as you can go round on your feet in a day is yours, and the price is one thousand roubles a day.” (Ch. VI)

Extract No. (80): “I will go on for another three miles,” thought he, “and then turn to the left. This spot is so fine, that it would be a pity to lose it. The further one goes, the better the land seems.” (Ch. VIII)

The above extracts are called *complicating action* and considered to be the third element of Labov's model, this element produces conflict and tension throughout the plot yet it is manifested via Pahom listening to the women's conversation that values the importance of having land as he neglects and challenges Satan's seduction and frightening as he plans to buy land from a neighbour in exchange of his belongings, then all of a sudden he is no longer satisfied of what he already has leading to searching for another opportunities.

It conveys many ethical ideologies: 1) Human ambition and greed as Pahom believes in materialistic possessions can solve all types of

problems no matter what, while parallels security and pleasantness to wealth. 2) Devil's manipulation vs. Pahom's moral integrity, the devil's pleasure at Pahóm's boast highlights the ethical pitfall of greed. The devil's plan to give Pahóm land to ensnare him demonstrates the moral danger of unchecked ambition and greed; in contrast, Pahom loses his dignity in the face of temptation. 3) Contentment vs. discontentment as it reveals that no matter how much one has, there is tendency to indefinite desire chasing material stuff and it is shown in Pahom's pursuit of land; in contrast to the ethos of other peasants who are focused on their work and abandon the nonsense things possessions.

4.3.4 Evaluation

Extract No. (81): So now Pahóm had land of his own. He borrowed seed, and sowed it on the land he had bought. The harvest was a good one, and within a year he had managed to pay off his debts both to the lady and to his brother-in-law. So he became a landowner, ploughing and sowing his own land, making hay on his own land, cutting his own trees, and feeding his cattle on his own pasture. (Ch. II)

Extract No. (82): So Pahóm was well-contented, and everything would have been right if the neighbouring peasants would only not have trespassed on his corn-fields and meadows. He appealed to them most civilly, but they still went on: now the Communal herdsmen would let the village cows stray into his meadows; then horses from the night pasture would get among his corn. (Ch. III)

Extract No. (83): Towards summer he got ready and started. He went down the Volga on a steamer to Samára, then walked another three hundred miles on foot, and at last reached the place. It was just as the stranger had said. The peasants had plenty of land: every man had twenty-five acres of Communal land given him for his use, and anyone who had money could buy, besides, at two shillings an acres as much good freehold land as he wanted. Having found out all he wished to know, Pahóm returned home as autumn came on, and began selling off his belongings. He sold his land at a profit, sold his homestead and all his cattle, and withdrew from membership

of the Commune. He only waited till the spring, and then started with his family for the new settlement. (Ch. III)

Extract No. (84): Pahóm inquired how to get to the place, and as soon as the tradesman had left him, he prepared to go there himself. He left his wife to look after the homestead, and started on his journey taking his man with him. They stopped at a town on their way, and bought a case of tea, some wine, and other presents, as the tradesman had advised. On and on they went until they had gone more than three hundred miles, and on the seventh day they came to a place where the Bashkírs had pitched their tents. (Ch. V)

Extract No. (85): Pahóm lay on the feather-bed, but could not sleep. He kept thinking about the land. "What a large tract I will mark off!" thought he. "I can easily do thirty-five miles in a day. The days are long now, and within a circuit of thirty-five miles what a lot of land there will be! I will sell the poorer land, or let it to peasants, but I'll pick out the best and farm it. I will buy two ox-teams, and hire two more labourers. About a hundred and fifty acres shall be plough-land, and I will pasture cattle on the rest." Pahóm lay awake all night, and dozed off only just before dawn. Hardly were his eyes closed when he had a dream. He thought he was lying in that same tent, and heard somebody chuckling outside. He wondered who it could be, and rose and went out and he saw the Bashkír Chief sitting in front of the tent holding his sides and rolling about with laughter. Going nearer to the Chief, Pahóm asked: "What are you laughing at?" But he saw that it was no longer the Chief, but the dealer who had recently stopped at his house and had told him about the land. Just as Pahóm was going to ask, "Have you been here long?" he saw that it was not the dealer, but the peasant who had come up from the Volga, long ago, to Pahóm's old home. Then he saw that it was not the peasant either, but the Devil himself with hoofs and horns sitting there and chuckling, and before him lay a man barefoot, prostrate on the ground, with only trousers and a shirt on. And Pahóm dreamt that he looked more attentively to see what sort of a man it was that was lying there, and he saw that the man was dead and that it was himself! He awoke horror-struck. "What things one does dream," thought he. Looking round he saw through the open door that the dawn was breaking. "It's time to wake them up," thought he. "We ought to be starting." (Ch. VII)

The above extracts are called *evaluation* and considered to be the fourth element of Labov's model that shows the exact climax of the story. It elaborates the protagonist's sequence of events through the story beginning with Pahom's possessing more land that is fertile and productive as he sowed all kinds of plants that he dreamt of, but the issue of trespassing peasants have turned the table while suing them; all he thought about is replacing this pathetic land for another. Consequently, he goes to Samara, the Volga tribe, based on the stranger's advice making him turning back and selling all of his property to move on; on his way to meet the elders, he bought a lot of presents to bargain for the land. When finally accepting his deal, the narrator gives a foreshadowing of Pahom's death as he dreams of a nightmare during the night in the tent and before the race of land of people looking not the same while approaching them.

The evaluation carries many lessons: 1) Physical and mental strain when Pahom refuses to give up ultimately, 2) moment of triumph and realization when he thought that he has gained his aim and finally 3) foreshadowing of his later tragedy that the dream has cleared in the phrase '*as red as blood*' to refer to his mouth bleeding.

4.3.5 Resolution

Extract No. (86): Though afraid of death, he could not stop. "After having run all that way they will call me a fool if I stop now," thought he. And he ran on and on, and drew near and heard the Bashkírs yelling and shouting to him, and their cries inflamed his heart still more. He gathered his last strength and ran on. The sun was close to the rim, and cloaked in mist looked large, and red as blood. Now, yes now, it was about to set! The sun was quite low, but he was also quite near his aim. Pahóm could already see the people on the hillock waving their arms to hurry him up. He could see the fox-fur cap on the ground, and the money on it, and the Chief sitting on the ground holding his sides. And Pahóm remembered his dream. "There is plenty of land,"

thought he, “but will God let me live on it? I have lost my life, I have lost my life! I shall never reach that spot!” Pahóm looked at the sun, which had reached the earth: one side of it had already disappeared. With all his remaining strength he rushed on, bending his body forward so that his legs could hardly follow fast enough to keep him from falling. Just as he reached the hillock it suddenly grew dark. He looked up -- the sun had already set! He gave a cry: “All my labour has been in vain,” thought he, and was about to stop, but he heard the Bashkírs still shouting, and remembered that though to him, from below, the sun seemed to have set, they on the hillock could still see it. He took a long breath and ran up the hillock. It was still light there. He reached the top and saw the cap. Before it sat the Chief laughing and holding his sides. Again Pahóm remembered his dream, and he uttered a cry: his legs gave way beneath him, he fell forward and reached the cap with his hands. “Ah, that’s a fine fellow!” exclaimed the Chief. “He has gained much land!” Pahóm’s servant came running up and tried to raise him, but he saw that blood was flogging from his mouth. Pahóm was dead! (Ch. IX)

The above extract is called *resolution* and considered to be the fifth element of Labov's model, it means the consequences of the protagonist's actions starting with Pahom's racing against time and death as it is counting down and refusing to lay down as death approaches yet realizing his failure to get back to the starting point before sunset; he also prays to God to let him have land as suspension arises meanwhile remembering his dream. This part culminates tragically when Pahom, in his desperation and exhaustion, collapses and dies just as he reaches the starting point.

However, many ideologies that this element highlights are: 1) Greed and materialism portrays the consequences of Pahom’s insatiable greed for land. He pushes himself to physical and mental extremes in pursuit of more territory, disregarding his own well-being; Pahom’s downfall serves as a cautionary tale about the dangers of prioritizing material gain over spiritual or ethical values. 2) Hubris and tragic flaw due to his excessive pride and ambition to go to the Bashkirs and claim

for land, 3) critique of social norms embodied in criticizing the societal norms that prioritize land possession and wealth in reaching happiness and stability.

4.3.6 Coda

Extract No. (87): His servant picked up the spade and dug a grave long enough for Pahóm to lie in, and buried him in it. Six feet from his head to his heels was all he needed. (Ch. IX)

The above extract is called *coda* and considered to be the sixth element of Labov's model, this element brings the narrative back to the present and forms the conclusion and morality of the story.

Consequently, "How Much Land Does a Man Need?" carries many moral lessons: 1) Greed's consequences embodied in Pahom's situation as he ultimately takes a tiny little place for his grave as greed leads to one's catastrophe, in death, all humans are equal in the sense of owning land. 2) Irony and realization of human ambition found in Pahom's striving for land and his ambitious thought that land can provide immortality, only to end up in six feet of the ground. 3) True needs vs. wants: Pahom's tragic end illustrates the importance of satisfactory necessary owned things rather than suffering and demanding for more; he could have been a happier and peaceful person if he had been satisfied. 4) Humility in morality is conducted in the epilogue of Pahom's end; whatever amount of property you may have, all end up in the same finale and morality should guide our objectives in life.

4.4 The Assessment and Discussion of Jeffries' TCFs Results

The story will be discussed in terms of their uses of TCFs. They are investigated in the following sections by showing the frequency of occurrences and percentages of the major tools, main categories and subcategories of TCFs that are classified in the model of this study as explained in chapter three. The clarifications are shown through tables and figures. The text is found in the appendices wholly coded and numbered.

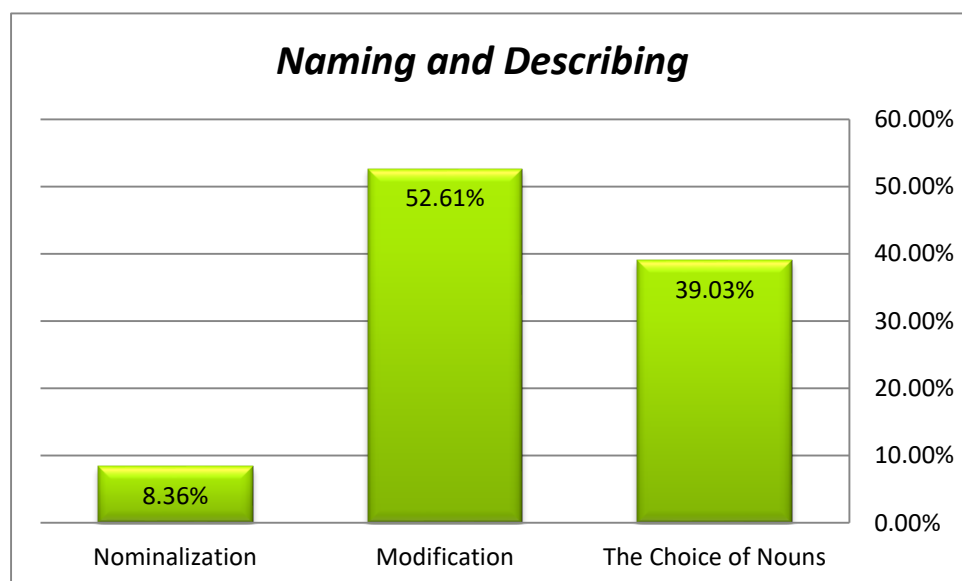
Apparently, the textual-conceptual tools in Leo Tolstoy's short story "How Much Land Does a Man Need?" are arranged from the highest range of three tools to the lowest seven ones.

4.4.1 Naming and Describing

As shown in Table (4-1) above, the tool of naming and describing is calculated in comparison to itself and it is used extensively in the story and occupies the highest range as it occurs for **2106** times (**100%**): the choice of nouns coded as ⁱⁱ is (**822**) with percentage (**39.03%**), modification coded as ⁱⁱⁱ is (**1108**) with percentage (**52.61%**), and nominalization coded as ⁱⁱⁱⁱ is (**176**) with percentage (**8.36%**) in mirroring the ideologies of the power and ethics. These percentages are clarified in Figure (4-1).

Table (4-1) *The Distribution of Naming and Describing*

Main Category	Number of Occurrence	Percentage
The Choice of Nouns	822	39.03%
Modification	1108	52.61%
Nominalization	176	8.36%
Total	2106	100%

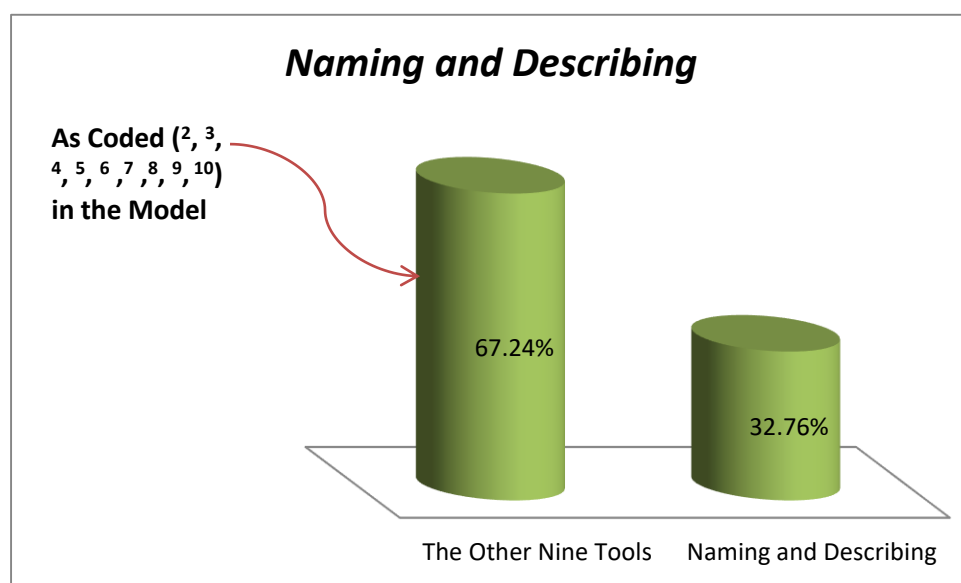
Figure (4-1) *The Percentage of Naming and Describing*

Comparatively, the tool of naming and describing as shown in Table (4-2) is calculated in comparison to the other nine tools (coded as ², ³, ⁴, ⁵, ⁶, ⁷, ⁸, ⁹, ¹⁰) and it is used extensively in the story and occupies the highest range as it occurs for **2106** times (**32.76%** \cong **33%**): the choice of nouns coded as ^{li} is (**822**) with percentage (**12.79%**), modification coded as ^{lii} is (**1108**) with percentage (**17.24%**), and nominalization coded as ^{liii} is (**176**) with percentage (**2.74%**) in comparison to the sum of the other nine tools (**4322**) with percentage (**67.24%** \cong **67%**). These percentages are clarified in Figure (4-2).

Table (4-2) *The Distribution of Naming and Describing in Comparison to the Other Nine Tools*

Main Category	Subcategory	Fr.	Pr.
Naming and Describing	The Choice of Nouns	822	12.79%
	Modification	1108	17.24%
	Nominalization	176	2.74%
		2106	32.76%
The Other Nine Tools		4322	67.24%
Total		6428	100%

Figure (4-2) *The Percentage of Naming and Describing in Comparison to the Other Nine Tools*

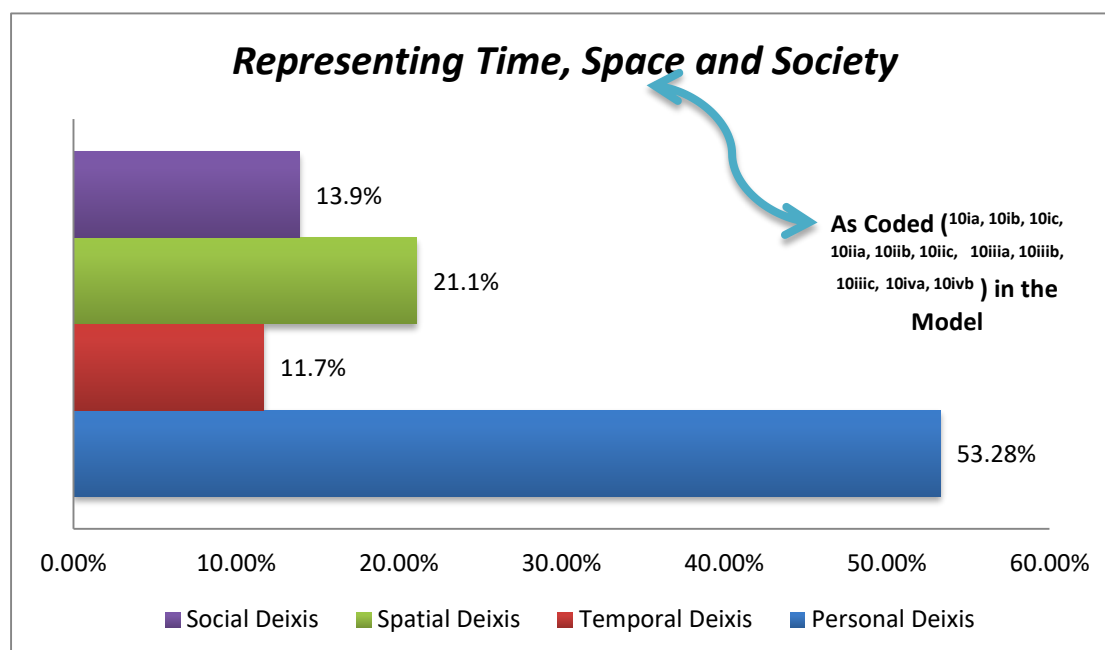


4.4.2 Representing Time, Space and Society

The tool of representing time, space and society in Table (4-3) is calculated in comparison to itself. It occupies the second highest range as it occurs for 1265 times (**100%**): personal deixis coded as ¹⁰ⁱ (10ia, 10ib, 10ic) are (**674**) with percentage (**53.28%**), temporal deixis coded as ¹⁰ⁱⁱ(10iia, 10iib, 10iic) are (**148**) with percentage (**11.7%**), spatial deixis coded as ¹⁰ⁱⁱⁱ (10iiia, 10iiib, 10iiic) are (**267**) with percentage (**21.1%**), and social deixis coded as ^{10iv} (10iva, 10ivb) are (**176**) with percentage (**13.91%**). See Figure (4-3).

Table (4-3) *The Distribution of Representing Time, Space and Society*

Main Category	Number of Occurrence	Percentage
Personal Deixis	674	53.28%
Temporal Deixis	148	11.7%
Spatial Deixis	267	21.1%
Social Deixis	176	13.91%
Total	1265	100%

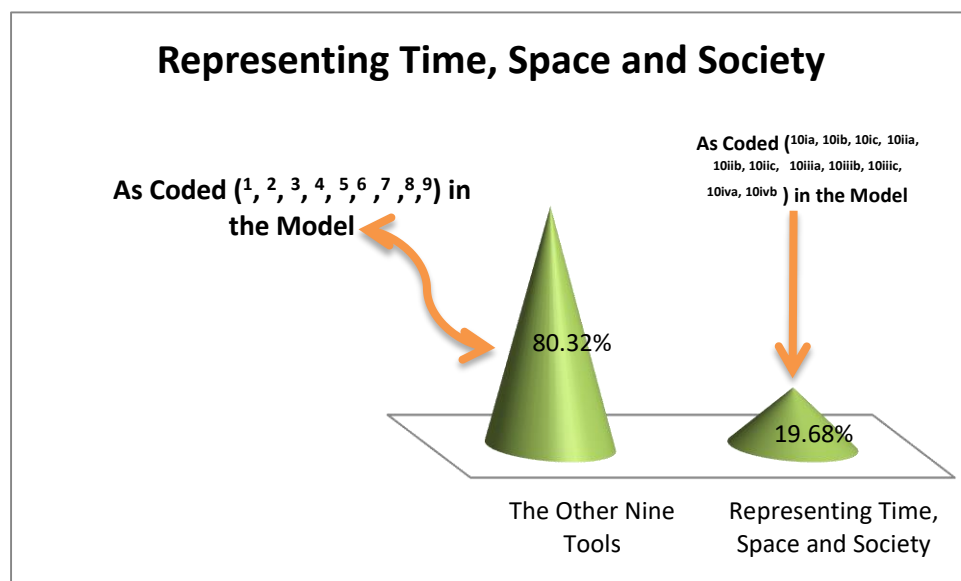
Figure (4-3) *The Percentage of Representing Time, Space and Society***Table (4-4)** *The Distribution of Representing Time, Space and Society in Comparison to the Other Nine Tools*

Main Category	Subcategory	Fr.	Pr.
Representing Time, Space and Society	Personal Deixis	674	10.49%
	Temporal Deixis	148	2.30%
	Spatial Deixis	267	4.15%
	Social Deixis	176	2.74%
		1265	19.68%
The Other Nine Tools		5163	80.32%
Total		6428	100%

Comparatively, the tool of representing time, space and society as shown in Table (4-4) above, is calculated in comparison to the other nine tools (coded as ¹, ², ³, ⁴, ⁵, ⁶, ⁷, ⁸, ⁹). It occurs for **1265** times (**19.68%** \cong **20%**): personal deixis coded as ¹⁰ⁱ (10ia, 10ib, 10ic) are (**674**) with percentage (**10.49%**), temporal deixis coded as ¹⁰ⁱⁱ (10iia, 10iib, 10iic) are (**148**) with percentage (**2.30%**), spatial deixis coded as ¹⁰ⁱⁱⁱ (10iia, 10iib, 10iic) are (**267**) with percentage (**4.15%**), and social deixis coded as ^{10iv} (10iva, 10ivb) are

(176) with percentage (2.74%) in comparison to the total number of the other nine tools (5163) with percentage (80.32% \cong 80%). These percentages are shown in detail in Figure (4-4) below.

Figure (4-4) *The Percentage of Representing Time, Space and Society in Comparison to the Other Nine Tools*



4.4.3 Representing Actions, States and Events

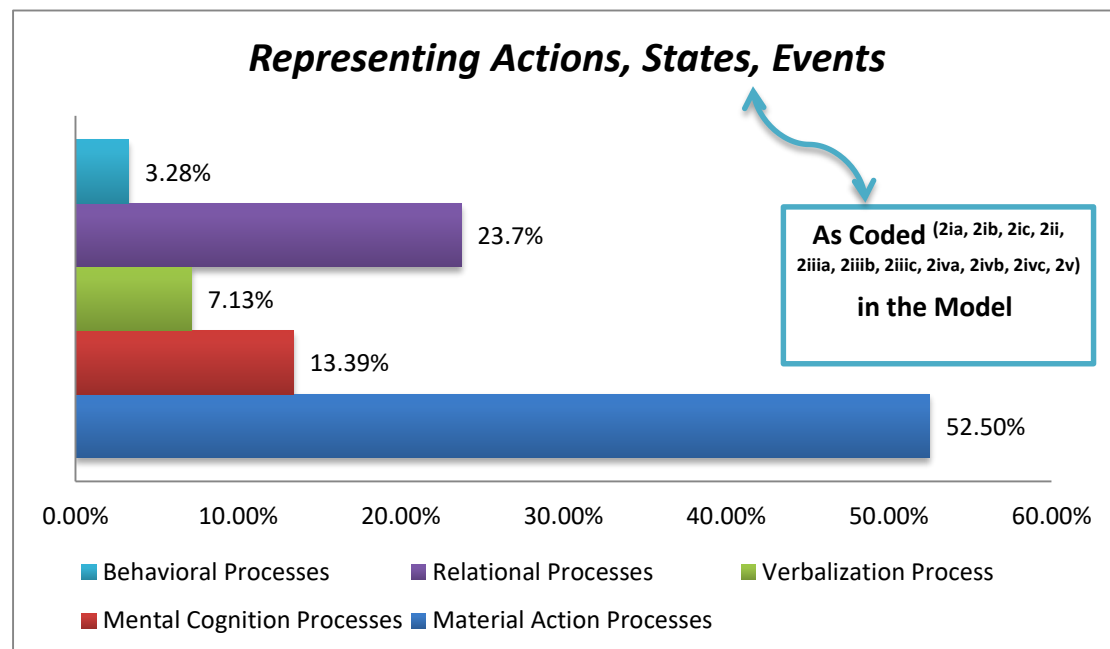
Table (4-5) *The Distribution of Representing Actions, States and Events*

Main Category	Number of Occurrence	Percentage
Material Action Processes	545	52.50%
Mental Cognition Processes	139	13.39%
Verbalization Processes	74	7.13%
Relational Processes	246	23.7%
Behavioral Processes	34	3.28%
Total	1038	100%

As shown in Table (4-5) above, the tool of representing actions, states and events is calculated in comparison to itself and it is considered the third highest range as it occurs for **1038** times (100%): material

action processes coded as 2^i (2^{ia} , 2^{ib} , 2^{ic}) are (**545**) with percentage (**52.50%**), mental cognition processes coded as 2^{iii} (2^{iiia} , 2^{iiib} , 2^{iiic}) are (**139**) with percentage (**13.39%**), verbalization processes coded as 2^{ii} are (**74**) with percentage (**7.13%**), relational processes coded as 2^{iv} (2^{iva} , 2^{ivb} , 2^{ivc}) are (**246**) with percentage (**23.7%**), and behavioral processes coded as 2^v are (**34**) with percentage (**3.28%**). These percentages are clarified in Figure (4-5):

Figure (4-5) *The Percentage of Representing Actions, States, Events*



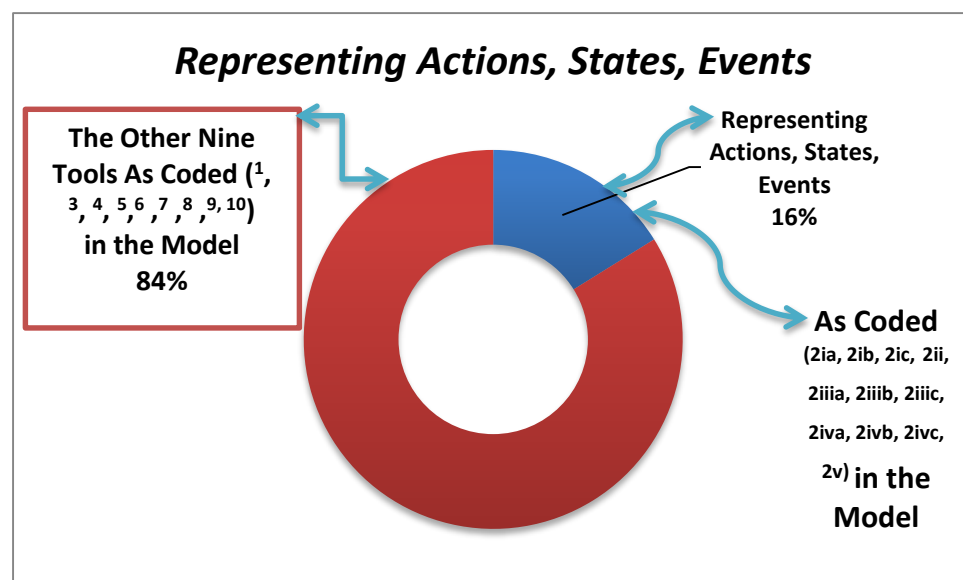
The tool of representing actions, states and events in Table (4-6) is calculated in comparison to the other nine tools (coded as 1 , 3 , 4 , 5 , 6 , 7 , 8 , 9 , 10). It occurs for **1038** times (**16.15% \cong 16%**): material action processes coded as 2^i (2^{ia} , 2^{ib} , 2^{ic}) are (**545**) with percentage (**8.48%**), mental cognition processes coded as 2^{iii} (2^{iiia} , 2^{iiib} , 2^{iiic}) are (**139**) with percentage (**2.16%**), verbalization processes coded as 2^{ii} are (**74**) with percentage (**1.15%**), relational processes coded as 2^{iv} (2^{iva} , 2^{ivb} , 2^{ivc}) are (**246**) with percentage (**3.83%**), and behavioral processes coded as 2^v are (**34**) with percentage (**0.53%**) in comparison to the total number of the other nine tools (**5390**)

with percentage ($83.85\% \cong 84\%$). These percentages are shown in detail in Figure (4-6).

Table (4-6) *The Distribution of Representing Actions, States, Events in Comparison to the Other Nine Tools*

Main Category	Subcategory	Fr.	Pr.
Representing Actions, States and Events	Material Action Processes	545	8.48%
	Mental Cognition Processes	139	2.16%
	Verbalization Processes	74	1.15%
	Relational Processes	246	3.83%
	Behavioral Processes	34	0.53%
		1038	16.15%
The Other Nine Tools		5390	83.85%
Total		6428	100%

Figure (4-6) *The Percentage of Representing Actions, States and Events in Comparison to the Other Nine Tools*



4.4.4 Equating and Contrasting

It is found that the tool of equating and contrasting is considered the fourth tool to be used in the story as it scores **(395)** times with percentage **(6.14% \cong 6%)**: for equivalence; intensive relational equivalence coded as ^{3ia} is **(163)** with percentage **(2.54%)**, appositional equivalence coded as ^{3ib} is **(6)** with percentage **(0.09%)**, metaphorical equivalence coded as ^{3ic} is **(66)** with percentage **(1.03%)**, for opposition; negated opposition coded as ^{3iia} is **(49)** with percentage **(0.76%)**, transitional opposition coded as ^{3iib} is **(7)** with percentage **(0.11%)**, comparative opposition coded as ^{3iic} is **(13)** with percentage **(0.20%)**, replacive opposition coded as ^{3iid} is **(0)** with percentage **(0%)**, concessive opposition coded as ^{3iie} is **(12)** with percentage **(0.19%)**, explicit opposition coded as ^{3iif} is **(1)** with percentage **(0.02%)**, parallelism coded as ^{3iig} is **(7)** with percentage **(0.11%)**, and contrastives coded as ^{3iih} are **(70)** with percentage **(1.09%)** in comparison to the total number of the other nine tools **(6033)** with percentage **(93.86% \cong 94%)** as shown in Table and Figure (4-7).

4.4.5 Presenting Others' Speech and Thought

It is obvious that the tool of presenting others' speech and thought is contemplated the fifth tool to be used in the story as it scores **(382)** times with percentage **(5.95% \cong 6%)**: narrator's report of speech coded as ⁹ⁱ is **(217)** with percentage **(3.38%)**, narrator's report of speech act coded as ⁹ⁱⁱ is **(10)** with percentage **(0.16%)**, indirect speech coded as ⁹ⁱⁱⁱ is **(4)** with percentage **(0.06%)**, direct speech coded as ^{9iv} is **(151)** with percentage **(2.35%)**, and free indirect speech coded as ^{9v} is **(0)** with percentage **(0%)** in comparison to the total number of the other nine tools

(6046) with percentage (94.05% \cong 94%) as shown in Table and Figure (4-7).

4.4.6 Negating

It is clear that the tool of negating is examined the sixth tool to be used in the story as it occupies (338) times with percentage (5.26% \cong 5%): syntactic negation coded as ⁷ⁱ is (52) with percentage (0.81%), pronoun negation coded as ⁷ⁱⁱ is (1) with percentage (0.02%), semantic\lexical negation coded as ⁷ⁱⁱⁱ is (271) with percentage (4.22%), and morphological negation coded as ^{7iv} is (14) with percentage (0.22%) in comparison to the total number of the other nine tools (6090) with percentage (94.74% \cong 94%) as shown in Table and Figure (4-7).

4.4.7 Implying and Assuming

It is found that the tool of implying and assuming is considered the seventh tool to be used in the story as it scores (314) times with percentage (4.88% \cong 5%): for existential presupposition coded as ⁶ⁱ is (172) with percentage (2.68%), for logical presupposition coded as ⁶ⁱⁱ; lexical presupposition coded as ^{6iia} is (26) with percentage (0.40%), factive presupposition coded as ^{6iib} is (19) with percentage (0.30%), cleft sentences coded as ^{6iic} are (37) with percentage (0.58%), iterative words coded as ^{6iid} are (15) with percentage (0.23%), comparative structure coded as ^{6iie} is (14) with percentage (0.22%), non-factive presupposition coded as ^{6iif} is (1) with percentage (0.02%), counterfactual presupposition coded as ^{6iig} is (19) with percentage (0.30%), and structural presupposition coded as ^{6iih} is (11) with percentage (0.17%) in comparison to the total number of the other nine tools (6114) with percentage (95.12% \cong 95%) as shown in Table and Figure (4-7).

4.4.8 Prioritizing

The tool of prioritizing is examined the eighth tool to be used in the story as it occupies (293) times with percentage (4.56% \cong 5%): for information structure coded as ⁵ⁱ; cleft sentences coded as ^{5ia} are (23) with percentage (0.36%), fronting coded as ^{5ib} is (119) with percentage (1.85%), as for transformations coded as ⁵ⁱⁱ are (89) with percentage (1.38%), and subordination coded as ⁵ⁱⁱⁱ is (62) with percentage (0.96%) in comparison to the total number of the other nine tools (6135) with percentage (95.44% \cong 95%) as shown in Table and Figure (4-7).

4.4.9 Hypothesizing

The tool of hypothesizing is contemplated the ninth tool to be used in the story as it occupies (220) times with percentage (3.42% \cong 3%): epistemic modality coded as ⁸ⁱ is (116) with percentage (1.80%), deontic modality coded as ⁸ⁱⁱ is (53) with percentage (0.82%), and dynamic modality coded as ⁸ⁱⁱⁱ is (51) with percentage (0.79%) in comparison to the total number of the other nine tools (6208) with percentage (96.58% \cong 97%) as shown in Table and Figure (4-7).

4.4.10 Exemplifying and Enumerating

The tool of exemplifying and enumerating is considered the last tenth tool to be used in the story as it occupies (77) times with percentage (1.2% \cong 1%): for exemplifying (to exemplify) coded as ⁴ⁱ is (25) with percentage (0.39%), as for enumerating coded as ⁴ⁱⁱ; two-part list coded as ^{4iia} is (47) with percentage (0.73%), three-part list coded as ^{4iib} is (2) with percentage (0.03%), and four-part list coded as ^{4iic} is (3) with percentage (0.05%) in comparison to the total number of the other nine

tools (6351) with percentage (98.8% \cong 99%) as shown in Table and Figure (4-7).

Table (4-7)

The Types and Subtypes of Jeffries' (2010) TCFs Identified in Tolstoy's Story

No.	Tools of TCFs	Main Categories of TCFs	Subcategories of The Main Categories	Fr.	Pr.
1.	Naming and Describing	1i => Choice of Noun		822	12.79%
		1ii => Modification		1108	17.24%
		1iii => Nominalization		176	2.74%
2.	Representing Actions, States and Events	2i => Material verbs	2ia => MAI	461	7.17%
			2ib => MAS	12	0.19%
			2ic => MAE	72	1.12%
		2ii=>Verbalization processes		74	1.15%
		2iii=>Mental Processes	2iiia=>Mental Cognition	75	1.17%
			2iiib=>Mental Reaction	36	0.56%
			2iiic=>Mental perception	28	0.44%
		2iv=>Relational Processes	2iva=>Intensive Relational Process	193	3.00%
			2ivb=>Possessive Relational Process	51	0.79%
			2ivc=>Circumstantial Relational Process	2	0.03%
2v => Behavioural Processes			34	0.53%	
3.	Equating and Contrasting	3i => Equivalence	3ia=>Intensive Relational Equivalence	163	2.54%

			3ib=> Appositional Equivalence	6	0.09%
			3ic=> Metaphorical Equivalence	66	1.03%
		3ii => Opposition	3iia=>Negated Opposition	49	0.76%
			3iib=> Transitional Opposition	7	0.11%
			3iic=> Comparative Opposition	13	0.20%
			3iid=>Replacive Opposition	0	0%
			3iie=>Concessive Opposition	12	0.19%
			3iif=>Explicit Opposition	1	0.02%
			3iig=> Parallelism	7	0.11%
			3iih=> Contrastives	70	1.09%
4.	Exemplifying and Enumerating		4i => Exemplifying		25
		4ii=> Enumerating	4iia => Two-Part List	47	0.73%
			4iib=> Three-Part List	2	0.03%
			4iic=>Four-Part List	3	0.05%
5.	Prioritizing	5i=>Information Structure	5ia=>Cleft sentence	23	0.36%
			5ib =>Fronting	119	1.85%
		5ii => Transformations		89	1.38%
		5iii => Subordination		62	0.96%
6.	Implying and Assuming	6i => Existential Presupposition		172	2.68%
		6ii=>Logical Presupposition	6iia=>Lexical Presupposition	26	0.40%
			6iib=>Factive	19	0.30%

			Presupposition		
			6iic=>Cleft Sentence	37	0.58%
			6iid=>Iterative Words	15	0.23%
			6iie=>Comparative Structure	14	0.22%
			6iif=>Non-Factive Presupposition	1	0.02%
			6iig=>Counterfactual Presupposition	19	0.30%
			6iih=>Structural Presupposition	11	0.17%
7.	Negating	7i =>Syntactic Negation	52	0.81%	
		7ii =>Pronoun Negation	1	0.02%	
		7iii =>Semantic/Lexical Negation	271	4.22%	
		7iv =>Morphological Negation	14	0.22%	
8.	Hypothesizing	8i =>Epistemic Modality	116	1.80%	
		8ii =>Deontic Modality	53	0.82%	
		8iii=>Dynamic Modality	51	0.79%	
9.	Presenting Others' Speech and Thought	9i =>Narrator's Report of Speech	217	3.38%	
		9ii =>Narrator's Report of Speech Act	10	0.16%	
		9iii =>Indirect Speech	4	0.06%	
		9iv =>Direct Speech	151	2.35%	
		9v =>Free Indirect Speech	0	0%	
10.	Representing Time, Space and Society	10i=>Personal Deictic	10ia=>1st Person	98	1.52%
			10ib=>2nd Person	54	0.84%
			10ic=>3rd Person	522	8.12%
		10ii =>Time Deictic	10iia=>Now and Then)	43	0.67%
			10iib=>Demonstratives	4	0.01%
			10iic=>Time Adverbials	101	1.57%
		10iii=>Place Deictic	10iiia=>Here and There	35	0.54%
			10iiib=>Demonstratives	44	0.68%

			10iic=>Place Adverbials	188	2.92%
		10iv=>Social Deictic	10iva=>Titles	33	0.51%
			10ivb=>Address Forms	143	2.22%
			Total	6428	100%

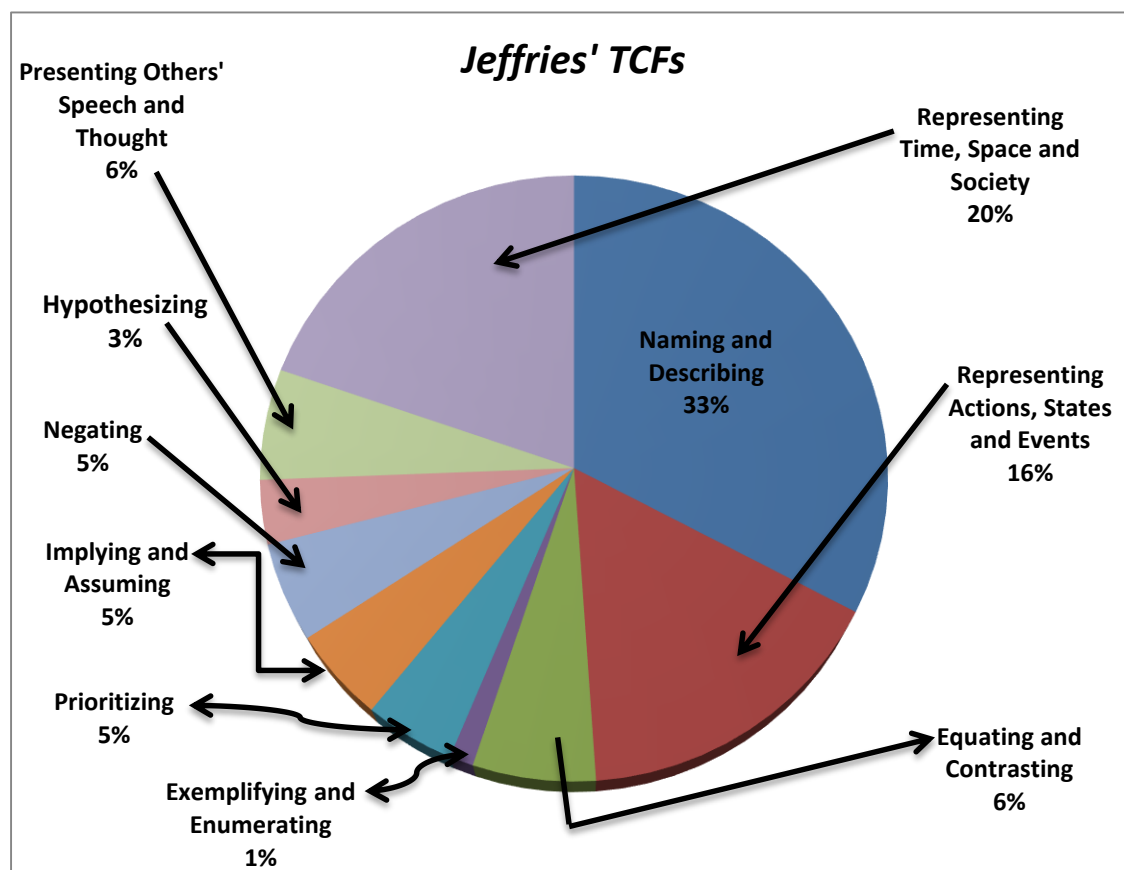
Table (4-8)

A Total Summary of The Major 10 Types of Jeffries' (2010) TCFs Identified in Tolstoy's Story.

No.	Major Codes	Types	Frequency	Percentage
1	1		2106	32.76% \cong 33%
2	2		1038	16.15% \cong 16%
3	3		395	6.14% \cong 6%
4	4		77	1.20 \cong 1%
5	5		293	4.56% \cong 5%
6	6		314	4.88% \cong 5%
7	7		338	5.26% \cong 5%
8	8		220	3.42% \cong 3%
9	9		382	5.95% \cong 6%
10	10		1265	19.68% \cong 20%
11	Total		6428	100%

Figure (4-7)

The Percentage of The Major 10 Types of Jeffries' (2010) TCFs Identified in Tolstoy's Story



In the above figure, out of (100%): the tools 'naming and describing' scores (33%), 'representing time, space and society' scores (20%), 'representing actions, states and events' marks (16%), 'equating and contrasting- presenting others' speech and thought' point (6%) for each tool, 'negating- implying and assuming- prioritizing' grade (5%) for each, finally (3%) for 'hypothesizing' and (1%) for 'exemplifying and enumerating'.

4.5 The Discussion of Results of Labov's Narrative Structure

Firstly, It has proven that there are many forms of beliefs that lead Pahom to his catastrophe starting with contentment and simple desires embodied in Pahom as a modest peasant and supplier of his simple family, satisfied with his belongings; all he cares about is his family's simple life style as it is shown in his wife and his sister-in-laws' conversation.

Secondly, the early ambition; the desire for security and comfort starting with Pahom's will to buy some of the landowner's land to make him less vulnerable and self-sufficient which in turn influenced by the discussion of urban and rural lives between his wife and her sister that plant the seed of owning land and not fearing the devil.

Thirdly, growing greed; acquisition and expansion begin with Pahom's dissatisfaction of the land he bought from the lady and eagerness for more fertile land that he heard about from other people. This leads to Pahom's idea shifting from looking for security to greed; and each new possession catches temporal pleasantries leading to more land owning. However, he concentrates on increasing his land.

Fourthly, ethical decline; exploitation and conflict found in Pahom's conflicts with his neighbours over land boundaries and rights, so he applies for complaint against them which isolates him from his community. Furthermore, this leads to his desire in materialism as he grows rude to expand his wealth, being part of quarrels and dispute with his early fellows.

Fifthly, obsession; the ultimate game is contemplated in consuming his physical power to increase the land given by the Bashkirs regardless

of his family, himself and his health. This is effected by the Bashkir's offer of land at any cost leading to his escalating greed of power and wealth.

Finally, the tragic downfall; the consequences of greed ending in Pahom's death despite all his plans to get land, he ends up with only six feet grave as embodied in Pahom's fall and collapse from exhaustion. Consequently, this fate shows the story's morality that materialistic things lead to downfalls.

Chapter Five

Conclusions, Suggestions for Further Studies, and Recommendations

5.1 Introductory Remarks

In this chapter, the conclusions are based on the theory of TCFs, narrative structure and the analysis and discussions of the data. There are answers to the questions of this study. The hypotheses are proven to be false or true in the first part. The second part is devoted to certain recommendations extracted from the outcomes of this study, while the third part represents some suggestions that might be influential for other researchers.

5.2 Conclusions

1. As a theoretical framework, all the ten tools including the main categories (33) and subcategories (44) of Jeffries' TCFs in CS are applied and verified by the application of Halliday's system of codification; in which the whole story is analysed and coded comprehensively word by word as in Table (4-7) except for FIS, replacive opposition and implicature are found null. Additionally, the story is also analysed analytically using the Labovian narrative structure model as in Figure (3-1) and as a result, the whole six elements of Labov are also verified during the analysis of the story.

2. The hierarchical sequence of using tools in the story:

- "Naming and Describing coded as ^{li}, ^{lii}, ^{liii}" is the most frequently tool used in the story with 33% in comparison to the other nine

tools with 67%. This tool helps to construct a particular version of reality. By selecting specific names and descriptions, a speaker or writer can influence how events, people, and actions are perceived. This construction can promote certain ideologies while marginalizing or silencing others. Additionally, the power to name and describe is often held by those in positions of authority or influence. This power allows them to control the narrative and, consequently, public opinion. strategically to align public perception with their agendas.

- The second device that takes the highest rate after naming and describing is "Representing Time, Space and Society coded as ^{10ia}, 10ib, 10ic, 10iia, 10iib, 10iic, 10iiaa, 10iibb, 10iicc, 10iva, 10ivb" with 20% in comparison to the other nine tools with 80%. The extensive use of deixis in "How Much Land Does a Man Need?" is to ground the story in a realistic and relatable context, thereby enhancing its moral and ideological impact. By anchoring the narrative in specific times, places, and social contexts, Tolstoy effectively highlights the universal themes of greed, the transient nature of life, and the ethical consequences of ambition. Temporal deixis emphasizes the inevitability of mortality, spatial deixis illustrates the human struggle to dominate nature and society, and social deixis exposes the class dynamics and power structures that shape individual desires and actions. It creates a vivid and tangible setting that underscores the story's moral lessons, making the abstract themes more concrete and relatable for readers.
- "Representing Actions, States and Events coded as ^{2ia}, 2ib, 2ic, 2ii, 2iiia, 2iiib, 2iiic, 2iva, 2ivb, 2ivc, 2v" is contemplated as the third tool to be used widely in the story with 16% in comparison to the other nine tools with 84%. Tolstoy's frequent use of this tool in "How Much Land

"Does a Man Need?" serves several purposes. Firstly, verbs drive the narrative forward, depicting characters' actions and motivations vividly. Secondly, they convey the protagonist's escalating ambition and the consequences of his actions. Additionally, verbs emphasize the story's themes of agency, power, and morality, highlighting the protagonist's active role in shaping his destiny and the ethical implications of his choices.

- Concerning "Equating and Contrasting, Presenting Others' Speech and Thought, Implying and Assuming, Prioritizing, Hypothesizing, Exemplifying, and Enumerating" tools and the minimal use of them in contrast to the others focus on character introspection, moral dilemmas, and existential themes. Rather than relying heavily on explicit comparisons or direct dialogue, Tolstoy emphasizes the protagonist's internal struggles and solitary journey, inviting readers to reflect on universal truths and ethical questions. This minimalistic approach encourages readers to engage with the narrative on a deeper level, drawing their own conclusions and interpretations from the subtle nuances of the text.

3. In Leo Tolstoy's short story "How Much Land Does a Man Need?", the hidden ideologies of ethics and power can be explored in detail through the narrative, characters, and themes, as for ethics;

- Greed and Moral Consequences: the story emphasizes the destructive nature of greed. Pahom, the protagonist, constantly seeks more land, believing it will bring him happiness and security.
- Simplicity vs. Materialism: Tolstoy contrasts the simple, contented life of the peasantry with the corrupting influence of material wealth.

- **Spiritual vs. Earthly Desires:** Tolstoy, who had strong spiritual beliefs, embeds the ideology that spiritual fulfilment is more important than earthly possessions.

As for power;

- **Land Ownership and Power Dynamics:** The story explores how land ownership is tied to power and control. Pahom believes that owning more land will increase his status and autonomy.
- **Power Corrupts:** Pahom's journey illustrates how the pursuit of power can corrupt an individual. Initially a humble peasant, Pahom becomes increasingly tyrannical and ruthless as he acquires more land, treating his neighbours harshly and alienating those around him. Tolstoy critiques the corrupting influence of power and the loss of humanity that often accompanies it.
- **Illusion of Control:** Despite Pahom's belief that land ownership will give him ultimate control over his life, the story's climax reveals the futility of this belief. His death underscores the idea that true power and control are illusory, as humans are ultimately subject to forces beyond their control, such as nature and mortality.

However, in "How Much Land Does a Man Need?", Tolstoy uses the narrative to critique ethical and power dynamics, illustrating how greed and the pursuit of material wealth lead to moral decay and personal downfall. The story advocates for a life of simplicity, humility, and spiritual fulfilment, while exposing the corrupting and illusory nature of power derived from material possessions.

4. The ethical ideologies that shape the moral lessons of the story as follow:

- In the abstract contrast materialism with simplicity, where the elder sister values material wealth and social status, and the younger sister values a modest, hardworking life. The power ideologies contrast urban sophistication with rural self-sufficiency, where the elder sister's sense of power comes from her urban lifestyle and social status, while the younger sister finds power in self-reliance and a close connection to the land. These ideologies reflect broader themes in Tolstoy's work about the nature of true happiness and fulfilment.
- The orientation sets up the contrasting ethical and power ideologies by placing Pahóm in a domestic rural setting, listening to the conversation between his wife and her sister. This context highlights the simplicity and intimacy of rural life, against which the elder sister's materialistic and sophisticated urban values are contrasted. The younger sister's defence of peasant life introduces the theme of rural self-sufficiency and the intrinsic rewards of a modest, hardworking lifestyle.
- The complicating action introduces ethical ideologies centred around human ambition and greed, discontentment, and the moral integrity of individuals when faced with temptation. Pahóm's desire for more land reflects a broader commentary on the dangers of materialism and the belief that wealth can provide ultimate security. The devil's plan to exploit this desire underscores the ethical pitfalls of greed and the moral consequences of yielding to temptation. This passage sets up the central conflict of the story, highlighting the tension between ethical values and the corrupting influence of unchecked ambition.
- The evaluation in "How Much Land Does a Man Need?" marks the culmination of Pahóm's ambition and sets the stage for the story's

resolution. It intensifies the moral conflict as Pahom's pursuit of land leads to unforeseen consequences, ultimately shaping the story's powerful critique of human greed and the pursuit of material wealth. In conclusion, the climax of Tolstoy's story serves as a pivotal moment where Pahom's desires reach their peak, setting the stage for the tragic events that follow and reinforcing the story's profound moral message.

- The resolution in "How Much Land Does a Man Need?" engages with various ethical ideologies and moral perspectives to explore themes of greed, consequences of actions, hubris, and societal norms. Through Pahom's tragic journey, the story prompts reflection on the ethical implications of prioritizing material wealth over spiritual or moral values, making it a compelling critique of human nature and societal values.
- The coda provides a poignant moral conclusion to the story, emphasizing the ethical ideologies of the futility of greed, the irony of human ambition, the value of simplicity and contentment, and the humbling nature of mortality. Pahom's ultimate need for just six feet of land powerfully conveys the message that excessive materialism and ambition are ultimately meaningless, and that true fulfillment lies in understanding and appreciating the fundamental needs of life.

5.3 Recommendations

The researcher recommends the following points to be considered:

1. As a field, CSA can significantly deepen the understanding of how language is a powerful tool used to promote specific beliefs related to politics, society, religion, and how it can serve to express authority and

dominance of certain individuals over others. Incorporating CS into the curriculum is essential, as it equips students with the ability to uncover ideological meanings embedded in texts through the analysis of linguistic choices.

2. The ideologies of power and ethics are essential because they are inherent in humans' communicative lives. Therefore, it is crucial to offer lectures on these topics, exploring their differences and effects.

3. Critical stylistic analysis can offer valuable educational benefits; applying CSA in the classroom helps raise students' awareness of various linguistic aspects and assists them in recognizing the influence of text construction and how texts can be used to exhibit authority and dominance of certain individuals over others.

4. Scholars and students should familiarize themselves with the applications of CSA and the structure of realistic short stories, as this narrative style is prevalent in literature and addresses various aspects of people's lives.

5. There should be workshops concerning the triviality of physical materials that lead to real catastrophes like greed in this study; and the greatness of modesty and ethics which can lead to satisfaction.

5.4 Suggestions for Further Studies

Depending on the subjective and the objective analysis of this study, the upcoming topics are suggestions for further research:

1. A Comparative Critical Stylistic Study of Power Dynamics in Selected British and American Novels.

2. A Critical Stylistic Study of Gothic Elements in Edgar Allan Poe's Short Stories.
3. A Critical Stylistic Study of Euphemism in George Orwell's "1984".
4. A Comparative Critical Stylistic Study of Tragic Flaws in Marlow's "Edward II" and Shakespeare's "Macbeth".
5. A Critical Stylistic Study of Humour in Shakespearean and Modern Comedies.
6. Metaphor in Sylvia Plath's Poetry: A Critical Stylistic Study.

References

- Abrams, M. H. (1988). *A Glossary of Literary Terms* (5th ed.). Holt, Reneheart and Winston, Inc.
- Afsar, A. (2006). A Discourse and Linguistic Approach to Biblical and Qur'ānic Narrative. *Islamic Studies*, 45(4), 493–517. Retrieved August 11th, 2020, from www.jstor.org/stable/20839038.
- Al-Wandawi, S. (2019). *Father-daughter Relationships In Sylvia Plath's and Anne Sexton's Selected Poems: A Critical Stylistic Analysis*. Master's thesis, University of Huddersfield.
- Apresyan, Y. D. (1966). Idei i metody sovremennoj strukturnoj lingvistiki (kratkij ocherk) [Ideas and methods of contemporary structural linguistics]. Prosveshchenie.
- Arendholz, J. (2010). Needs to put this out there (My Story) - Narratives in message boards. In C. Hoffman (Ed.), *Narrative Revisited: Telling a Story in the Age of New Media* (pp. 109-142). John Benjamins Publishing Company. <https://doi.org/10.1075/pbns.199>.
- Azuike, M. N. (1992). *Style: Theories and Practical Application*. Language Sciences. 14(1–2), 109–127. [https://doi.org/10.1016/0388-0001\(92\)90016-8](https://doi.org/10.1016/0388-0001(92)90016-8)
- Baldry, A. and Thibault, P. (2006). *Multimodal Transcription and Text Analysis*. Equinox.
- Barthes, R. (1996). Introduction to the Structural Analysis of the Narratives. In *Narratology: An Introduction* (pp. 46–60). Longman.

- Biel, A., & Tommy, G. (1995). *The Role of Uncertainty in Resource Dilemmas*. *Environmental Psychology*, 15(3), 221–233. [https://doi.org/10.1016/0272-4944\(95\)90005-5](https://doi.org/10.1016/0272-4944(95)90005-5).
- Braber, N., Cummings, L. and Morrish, L. (2015). *Exploring Language and Linguistics*. Cambridge University Press.
- Bruner, J. (1986). *Actual Minds, Possible Worlds* [MA]. Harvard university press.
- Burke, M. (2014). *The Routledge Handbook of Stylistics*. Routledge.
- Chomsky, N. (1957). *Syntactic Structures*. Mouton.
- Chomsky, N. (1965). *Aspects of the Theory of Syntax*. MIT Press.
- Coffey, L. (2013). *"Innocent Until Proven Filthy": A Corpus-Based Critical Stylistic Analysis Of Representations of Men In Women's Magazines*. [PhD Thesis]. University of Huddersfield: Huddersfield.
- Creswell, J. (2003). *Research Design: Qualitative, Quantitative, and Mixed Method Approaches*. Sage Publications.
- Creswell, J. (2014). *Qualitative, Quantitative and Mixed Methods Approaches*. Sage Publications.
- Crystal, D., & Davy, D. (1969). *Investigating English Style*. Longman group Ltd.
- Crystal, D. (2008). *A Dictionary of Linguistics and Phonetics* (6th ed.). Blackwell Publishing Ltd.
- Eagleton, T. (1991). *Ideology. An Introduction*. Verso.

- Enkvist, N. E. (1973). *Linguistic Stylistics*. The Hague: Mouton press.
- Enkvist, Gregory, & Spencer. (1978). *On Defining Style*. In *Linguistics and Style*. OUP.
- Evans, M. (2016). *A Critical Stylistic Analysis of the Textual Meanings of 'Feminism', 'Feminist(s)' and 'Feminist' in UK National Newspapers, 2000-2009*. Doctoral thesis, University of Huddersfield.
- Fairclough, N. (1989). *Language and Power*. Longman.
- Fairclough, N. (2001). Critical discourse analysis. *International Advances in Engineering and Technology*, 7, 452–487. Sage Publications Ltd.
- Fennoukh, H. (2022). *A Syntactico-Semantic Study of Ideational Grammatical Metaphor in Selected Scientific and Non-Scientific Texts* [MA Thesis]. University of Baghdad.
- Fish, S. (1979). What is Stylistics and Why are They Saying Such Terrible Things About It? -part ii. *Boundary 2*, 8(1), 129. <https://doi.org/10.2307/303144>.
- Fish, S. (1981). What is Stylistics and Why are they Saying such Terrible Things about it? In D. Freeman (Ed.),. In *Essays in Modern Stylistics*. Routledge & Kegan Paul.
- Forceville, C. (1996). *Pictorial Metaphor in Advertising*. Routledge.
- Forsyth, D. R. (1980). A taxonomy of ethical ideologies. *Journal of Personality and Social psychology*, 39(1), 175. <https://doi.org/10.1037/0022-3514.39.1.175>

Forsyth, D. R., & Pope, W. R. (1984). Ethical ideology and judgments of social psychological research: Multidimensional analysis. *Journal of Personality and Social Psychology*, 46(6), 1365. <https://doi.org/10.1037/0022-3514.46.6.1365>

Forsyth, D. R. (1992). Judging the morality of business practices: The influence of personal moral philosophies. *Journal of Business Ethics*, 11, 461-470. <https://dx.doi.org/10.1007/BF00870557>

Fowler, R. (1981). *Literature as Social Discourse: The Practice of Linguistic Criticism*. Batsford Academic and Educational Ltd.

Fowler, R. (1991). *Language in the News. Discourse and Ideology in the Press*. Routledge.

Fowler, R. (1996). *Linguistic criticism*. Oxford University Press.

Freeman, D. (1981). *Essays on Modern Stylistics*. Routledge & Kegan Paul.

Gilbert, J. (2024). "How Much Land Does a Man Need? - Characters." eNotes Publishing. <https://www.enotes.com/topics/how-much-land-does-man-need/characters#characters-characters-843277>.

Gimenez, C., (2010). *Research Methods in Linguistics*. In Litosseliti, L.(Ed.), (pp.635- 649). Continuum International Publishing Group.

Gramsci, A. (1971). *Selections from the prison notebooks of Antonio Gramsci*. (Q. Hoare & G. Nowell Smith, Eds & trans.). International Publishers.

- Halliday, M. A. K., & Matthiessen, C. M. I. M. (2014). *Halliday's Introduction to Functional Grammar* (4th ed.). Routledge.
- Henderson, J. (2020). *'The Two Sided Man': A Critical Stylistic Analysis of Representations of the Coloniser in Rudyard Kipling's Kim*. Macquarie University.
- Hoffmann, C. R. (2010). Introduction. Narrative revisited: Telling a story in the age of new media. In *Narrative Revisited* (pp. 109–142). John Benjamins Publishing Company. <https://www.jbe-platform.com/content/books/9789027287700-pbns.199.02hof>
- Hussein, A. L., & Hussein, R. (2021). *Speaking Loudly: Critical Stylistic Analysis of Selected Soliloquies in Hamlet*. *International Journal of Linguistics, Literature and Translation*. 4.(6) 183-195. 10.32996/ijllt.2021.4.6.21.
- Ibrahim, M. (2017). *A Critical Stylistic Analysis of Sherko Bekas's Snow*. Retrieved on 15/3/2020 from https://www.pala.ac.uk/uploads/2/5/1/0/25105678/ibrahim_mahmood.Pdf.
- Itani, T. (Translator). (2012). *The Quran*. ClearQuran. Retrieved from <https://www.clearquran.com/039.html>.
- Jeffries, L. (2006). *Discovering Language. The structure of Modern English*. Palgrave Macmillan.
- Jeffries, L. (2007). *Textual construction of the female body: A critical discourse approach*. Palgrave Macmillan Ltd.
- Jeffries, L. (2010). *Critical Stylistics: The power of English*. Palgrave Macmillan.

- Jeffries, L., & McIntyre, D. (2010). *Stylistics*. Cambridge University Press.
- Jeffries, L. (2014a). Critical stylistics. In M. Burkler (ed.). *The Routledge handbook of stylistics* (pp.408-420). Routledge.
- Jeffries, L. (2014b). 'Interpretation'. In: P. Stockwell and S. Whiteley, (Eds.) *The handbook of stylistics*. Cambridge University Press.
- Jeffries, L. (2016). Critical Stylistics In Sotirova, V. (Ed.). *The Bloomsbury Companion To Stylistics* 157-176. Bloomsbury Publishing.
- Jeffries, L., & Walker, B. (2017). *Keywords in the press: The New Labor years*. Bloomsbury Publishing..
- Johnson. R Burke, Anthony J., Onwuegbuzie, Lisa Turner and Lisa Turner (2007). Toward a Definition of Mixed Methods Research. *Journal of Mixed Methods Research*. V.1. Pp. 112-133.
- Johnstone, B., (2001). Discourse analysis and narrative. In Schiffrin, D., Tannen, D. & Hamilton, H. (Eds.), *The Hand Book of Discourse Analysis* (pp.635-649). Blackwell publisher.
- Khuzae, S. (2019). *A Multimodal Textual Analysis of Non-Literary Texts: A Critical Stylistic Approach* [PhD Thesis]. University of Huddersfield: Huddersfield.
- Kress, G. and van Leeuwen, T. (1996). *Reading Images–The Grammar of Visual Design*. Routledge.
- Kress, G. and van Leeuwen, T. (2001). *Multimodal Discourse–The Modes and Media of Contemporary Communication*. Arnold.

- Labov, W. & Waletzky, J. (1967). *Narrative analysis: Oral versions of personal experience*. In J. Helm (ed.), *Essays on the verbal and visual arts* (pp. 12-44). University of Washington Press.
- Labov, W. (1972). *Language in the Inner City*. University of Pennsylvania Press.
- Labov, W. (1982). Objectivity and commitment in linguistic science. *Language in Society*, 11(2), 165–201.
- Labov, W. & Waletzky, J. (1997). Narrative analysis: Oral versions of personal experience. *Narrative Inquiry* 7(1), 3–38. (Original work published 1967 in J. Helm (Ed.), *Essays on the verbal and visual arts* (PP. 12-44). University of Washington Press.
- Labov, W. (2004). *Quantitative Analysis of Linguistic Variation*. In U. Ammon, N. Dittmar, K. Mattheier & P. Trudgill (eds.), *HSK Sociolinguistics/Sociolinguistik Vol I*. Berlin: de Gruyter. Pp. 6- 21.
- Leech, G., & Short M. (1981). *Style in Fiction*. Longman.
- Leech, G. and Short, M. (2007). *Style in fiction: A Linguistic Introduction to English Fictional Prose*. Pearson Education Limited.
- Leech, G. (2008). *Language in Literature: Style and Foregrounding*. Pearson Education Limited.
- Lehman, W. P. (1996). *Descriptive Linguistics: An Introduction*. Routledge.
- Lieblich, A., Tuval-Mashiach, R., & Zilber, T. (1998). *Narrative Research: Reading, Analysis, and Interpretation*. Sage Publications.

- Linde, C. (1993). *Life Stories: The Creation of Coherence*. Oxford University Press.
- Lyons, J. (1981). *Language and Linguistics: An Introduction*. Cambridge University Press.
- McIntyre, D. (2008). 'Integrating multimodal analysis and the stylistics of drama: A multimodal perspective on Ian McKellen's *Richard III*'. *Language and Literature*, 17, (4), 309–34.
- Meyer, K. (2009). *Managing knowledge in Foreign Entry Strategies: A Resource Based Analysis*. Cambridge University Press.
- Mumby, D. K. (1993). *Narrative and Social Control: Critical perspective*. Sage Publications.
- Nahajec, L. (2009). Negation and the Creation of Implicit Meaning in Poetry. *Language and Literature*, 18(2), 109–127.
- Neuman, W. (2014). *Social Research Methods: Qualitative and Quantitative Approaches* (7th ed.). Pearson.
- Nørgaard, N., Montoro, R., & Busse, B. (2010). *Key Terms in Stylistics*. Continuum international publishing group.
- O'Halloran, K. (2004). 'Visual semiosis in film', in K. O'Halloran (ed.). *Multimodal Discourse Analysis: Systemic Functional Perspectives*. Continuum, pp. 109–30.
- O'Toole, M. (1994). *The Language of Displayed Art*. Leicester University Press.
- O'Halloran, K. L. (2011). Multimodal Discourse Analysis. In K. Hyland and B. Paltridge (Eds.), *Companion to Discourse*. Continuum.

- Ohmann, R. (1964). Generative Grammar and the Concept of Literary Style. *Word*, 20(3), 423-439.
<https://doi.org/10.1080/00437956.1964.11659892>.
- Owiti, B. (2016). *Courtroom Interpretation from Dholuo to English: A Stylistic and Pragmatic Analysis* [PhD Thesis]. University of Huddersfield: Huddersfield.
- Pecheux, M. (1982). *Language, Semantics and Ideology*. MacMillan.
<https://doi.org/10.1007/978-1-349-06811-1>
- Pilkington, O. (2018). *Presented Discourse in Popular Science: Professional Voices in Books for Lay Audiences* (Vol. 17). Brill.
- Saeed, J. (1997). *Semantics*. Blackwell.
- Shaw, W. H. (2002). *Business Ethics* (4th ed.). Wadsworth.
- Short, M. (1996). *Exploring the Language of Poems, Plays and Prose*. Longman.
- Simpson, P. (1993). *Language, Ideology, and Point of View*. Routledge.
- Simpson, P. (2004). *Stylistics: A resource book for students*. Routledge.
- Simpson, P., & Mayr, A. (2009). *Language and Power London: A resource book for students*. Routledge.
- Spencer, J., & Gregory, M. (1964). An approach to the study of style. In N. Enkvist (Ed.), *Linguistics and style* (pp. 67-89). Oxford University Press.
- Tabbert, U. (2015). *Crime and Corpus: The linguistic Representation of Crime in the Press*. John Benjamins Publishing Company.

- Tabbert, U. (2016). *Language and Crime: Constructing Offenders and Victims in Newspaper Reports*. Springer.
- Tareq, R. & Al-Zubaidi, R. T. & Mahadi, A. & Al-Mamoori,. (2023). *Revealing the Significance of Critical Stylistics Analysis in Patricia McCormick's Novel "Sold"*. 14. 981-991.
- Teo, P. (2000). *Racism in the News: A Critical Discourse Analysis of News Reporting in Two Australian Newspapers*. *Discourse & Society*, 11(1), 7-49.
- Tolstoy, L. (2016). *How Much Land Does A Man Need?* (L. and A. Maude, Trans.). The Floating Press. (Original Work Published 1886).
- Toolan, M. (2001). *Narrative: A critical Linguistic Introduction* (2nd ed.). Routledge.
- Toolan, M. (2017). *Language in Literature: An Introduction to Stylistics*. Routledge.
- Ulrike, T. (2013). *Crime Through a Corpus: The Linguistic Construction of Offenders, Victims and Crimes in the German and UK press*. [PhD Thesis]. University of Huddersfield: Huddersfield.
- Van Dijk, T. A. (2001a.). Multidisciplinary CDA: a plea for diversity. In: Wodak, R. & Meyer, M. *Methods of Critical Discourse Analysis*. Sage: 95–120.
- Van Dijk, T. A. (2001b). Critical Discourse Studies. In Schiffrin, D., Tannen, D. and Hamilton, H. (eds.) *The Handbook of Discourse Analysis*. Blackwell. 352-71.

Volosinov, V. N. (1973). *Marxism and the Philosophy of Language* (L. Matejka & I. R. Titunik, Trans.). Harvard University Press. (Original work published 1929).

Wales, K. (1989). *A Dictionary of Stylistics*. Longman Linguistics Library.

Wales, K. (2012). *A Dictionary of Stylistics*. Longman Linguistics Library.

Yule, G. (1996). *Pragmatics*. Oxford University Press.

Yule, G. (2000). *Pragmatics*. Oxford University Press.

Zeru, A. (1996). *Style and Historical Meaning of Three Amharic Historical Novels* [Unpublished MA Thesis]. AAU: Addis Ababa university.

Appendices

Appendix A: The Clarification of the Codification of the Data

A Guide of the Coding System of this Study

Note1: In order to understand the codes that are written above the words of the story in this appendix, the reader can read the table (3-2) of the model in chapter three.

Note2: All the TCFs codes are written in bold.

Note3: The major ten tools of Jeffries' (2010) TCFs are coded by using the Hindu-Arabic numerative system and these numbers are written as powers above each instance in the story text.

Note4: The main categories of the major ten tools of Jeffries' (2010) TCFs are coded by using the Roman numerative system and these numbers are written as powers above each instance in the story text.

Note5: The subcategories of the main categories of Jeffries' (2010) TCFs are coded by using the English alphabetical letter system and these letters are written as powers above each instance in the story text.

Note6: In the table below, the types of brackets with their references are illustrated as follows:

The symbol	The name and colour of the bracket	Its Reference
()	Black Parentheses	Representing Time, Space and Society
()	Red Parentheses	Naming and Describing
()	Blue Parentheses	Prioritizing
[]	Black Square brackets	Presenting Others' Speech and

		<i>Thought</i>
[]	<i>Red Square brackets</i>	<i>Equating and Contrasting</i>
[]	<i>Blue Square brackets</i>	<i>Implying and Assuming</i>
{ }	<i>Black Curly Brackets</i>	<i>Hypothesizing</i>
{ }	<i>Red Curly Brackets</i>	<i>Exemplifying and Enumerating</i>
<>	<i>Black Angled Brackets</i>	<i>Negating</i>

The story codified as illustrated by the notes and the table above

Chapter I

[[(An¹ⁱⁱ elder^{1ii\5ii} sister¹ⁱ)^{10ic} came to visit^{2ia} her¹ⁱⁱ younger¹ⁱⁱ sister¹ⁱ (in the¹ⁱⁱ country¹ⁱ)^{10iiic}. [((The¹ⁱⁱ elder^{1ii\5ii})^{10ic} was^{2iva} married to a¹ⁱⁱ tradesman^{1i\10ivb} (in town)^{10iiic})⁵ⁱⁱ, the¹ⁱⁱ younger¹ⁱⁱ to a¹ⁱⁱ peasant¹ⁱ (in the¹ⁱⁱ village¹ⁱ)^{10iiic}]^{3iig}. [As^{5ib\10iic} (the¹ⁱⁱ sisters¹ⁱ)^{10ic} sat^{2ia} over their¹ⁱⁱ tea¹ⁱ talking¹ⁱⁱⁱ, (the¹ⁱⁱ elder¹ⁱⁱ)^{10ic} began to boast^{7iii\2iiia} of the¹ⁱⁱ advantages¹ⁱ (of town life)¹ⁱⁱ: { (saying¹ⁱⁱⁱ how comfortably)^{5ib} they^{10ic} lived^{2ia} there^{10iiia}, (how well)^{5ib} they^{10ic} dressed^{2ia}, (what fine^{1ii\5ii} clothes¹ⁱ)^{5ib} her¹ⁱⁱ children¹ⁱ wore^{2ia}, (what good^{1ii\5ii} things¹ⁱ)^{5ib} they^{10ic} ate^{2ia} and drank^{2ia}, (and how)^{5ib} she^{10ic} went^{2ia} ({ to the¹ⁱⁱ theatre¹ⁱ, promenades¹ⁱⁱⁱ, and entertainments¹ⁱⁱⁱ }⁴ⁱ)^{10iiic}]^{3ic} }⁴ⁱ]⁶ⁱ.

[[(The¹ⁱⁱ younger^{1ii\5ii} sister¹ⁱ)^{10ic} was^{2iva} piqued⁷ⁱⁱⁱ]^{3ia}, { and in turn^{5ib} disparaged^{2iiia\7iv} the¹ⁱⁱ life¹ⁱ (of a¹ⁱⁱ tradesman^{1i\10ivb})¹ⁱⁱ, and stood up^{2iiia} for that^{10iiib} (of a¹ⁱⁱ peasant¹ⁱ)¹ⁱⁱ }^{4ia}]⁶ⁱ]^{*4}]⁹ⁱ.

[[[(“I^{10ia} would⁸ⁱⁱ not⁷ⁱ change^{2ia} [my¹ⁱⁱ way¹ⁱ (of life)¹ⁱⁱ]^{3ic} for yours,”)^{5ib} said²ⁱⁱ she^{10ic}]^{3iia}]^{9iv}. [“We^{10ia} may⁸ⁱ live^{2ia} roughly⁷ⁱⁱⁱ, but⁷ⁱⁱⁱ at least^{5ib} [we^{10ia} are^{2iva} free]^{3ia} from anxiety]^{3iib}]⁶ⁱ. [[[You^{10ib} live^{2ia} in better¹ⁱⁱ style¹ⁱ than we^{10ia} do^{2ia}]^{3iic} but⁷ⁱⁱⁱ though [you^{10ib} often^{10iic} earn^{2ia} more than you^{10ib} need^{2iiib\8i}]^{3iic}, you^{10ib} are^{2iva} very likely⁸ⁱ to lose^{2ib\7iii} all

you^{10ib} have^{2ivb}]^{3iih}]^{6iid}. [You^{10ib} know^{2iia} the¹ⁱⁱ proverb¹ⁱ, [‘Loss^{1iii\7iii} and gain¹ⁱⁱⁱ are^{2iva} brothers twain’]^{3ia\3ic}]^{6iib}. [(It^{10ic} often^{10iic} happens^{2ic})^{5ia} that⁵ⁱⁱⁱ people (who are^{2iva} wealthy one day are begging^{2ia} their¹ⁱⁱ bread¹ⁱ the¹ⁱⁱ next¹ⁱ)¹ⁱⁱ]^{6iic}. [[Our¹ⁱⁱ way¹ⁱ is^{2iva} safer]^{3ia}]⁶ⁱ. [[Though (a peasant’s)¹ⁱⁱ life¹ⁱ is^{2iva} not⁷ⁱ a¹ⁱⁱ fat^{1ii\5ii} one¹ⁱ]^{3ia\3ic\3iia}, [it^{10ic} is^{2iva} a¹ⁱⁱ long^{1ii\5ii} one¹ⁱ]^{3ia}]^{3iih}]^{6iic}. [We^{10ia} shall⁸ⁱ never^{7iii\10iic} grow^{2iva} rich, but⁷ⁱⁱⁱ we^{10ia} shall⁸ⁱ always^{10iic} have^{2ivb} enough to eat^{2ia}.’]^{3ia\3iia\3iih}]^{*7} ^{9iv}

[[((The¹ⁱⁱ elder^{1ii\5ii} sister¹ⁱ)^{5ib})^{10ic} said²ⁱⁱ sneeringly⁷ⁱⁱⁱ :

{ “Enough^{5ib}? Yes, if you^{10ib} like^{2iib} to share^{2ia} with the¹ⁱⁱ pigs¹ⁱ and the¹ⁱⁱ calves¹ⁱ! What do you^{10ib} know^{2iia} of elegance or manners! }⁸ⁱ [However much¹ⁱⁱ your¹ⁱⁱ good^{1ii\5ii} man¹ⁱ may⁸ⁱⁱⁱ slave^{2ia\7iii}, you^{10ib} { will die^{2ib\7iii} }⁸ⁱ as you^{10ib} are living^{2ia} – (on a¹ⁱⁱ dung¹ⁱⁱ heap¹ⁱ)^{10iic} -- and your¹ⁱⁱ children¹ⁱ the¹ⁱⁱ same¹ⁱ.’]^{3ic\3iih}]^{6i\6iig\6iih}]^{*4} ^{9iv}

[[(“Well, what of that^{10iib} ?”)^{5ib} replied²ⁱⁱ (the¹ⁱⁱ younger¹ⁱⁱ)^{10ic}. [(“Of course)^{5ib} our¹ⁱⁱ work¹ⁱ is^{2iva} <rough and coarse>⁷ⁱⁱⁱ]^{3ia\3ic}. [But⁷ⁱⁱⁱ, on the¹ⁱⁱ other¹ⁱⁱ hand¹ⁱ, it^{10ic} is^{2iva} sure⁸ⁱ, and we^{10ia} { need not⁷ⁱ }⁸ⁱⁱ bow^{2ia} to any¹ⁱⁱ one¹ⁱ.]^{3ia\3iia\3iih} [But⁷ⁱⁱⁱ (you^{10ib}, ((in your¹ⁱⁱ towns¹ⁱ)^{5ib})^{10iic}, are surrounded^{2ic} by temptations¹ⁱⁱⁱ)⁵ⁱⁱ]^{3iih}; [today^{5ib\10iic} all may⁸ⁱ be^{2iva} right, but⁷ⁱⁱⁱ tomorrow^{5ib\10iic} the¹ⁱⁱ Evil^{1ii\5ii\7iii\10ic} One¹ⁱ may⁸ⁱ tempt^{2iia} your¹ⁱⁱ husband¹ⁱ { with cards, wine, or women }⁴ⁱ, and all will⁸ⁱ go to ruin^{2ia}]^{3ia\3iih}. [Don’t⁷ⁱ such¹ⁱⁱ things¹ⁱ happen^{2ic} often^{10iic} enough?’]^{3iia}]⁶ⁱ]^{*6} ^{9iv}

[[[Pahóm^{1i\10ic\10ivb}, ((the¹ⁱⁱ master¹ⁱⁱ of the¹ⁱⁱ house¹ⁱ)¹ⁱⁱ)^{10iva}]^{3ib}, was lying^{2ia} (on the¹ⁱⁱ top¹ⁱ (of the¹ⁱⁱ oven¹ⁱ)¹ⁱⁱ)^{10iic}, and he^{10ic} listened^{2v} to (the women’s)¹ⁱⁱ chatter^{1i\1iii}]⁶ⁱ]⁹ⁱ.

[[([“It^{10ic} is^{2iva} { perfectly true¹ⁱ” }⁸ⁱ]^{3ia})^{5ib}, thought^{2iia\8i} he^{10ic}. [“Busy⁷ⁱⁱⁱ as^{5ib} we^{10ia} are^{2iva} [(from childhood tilling mother earth)^{10iic}]^{3iib}

]3ia\3ic, [we10ia peasants have2ivb no7i time (to let2ia\8ii any1ii nonsense1i\7iv settle2ic (in our1ii heads1i\1iii)10iiic)1ii]3ia. [Our1ii only1ii\7iii trouble1i is2iva that5iii we10ia haven't2ivb\7i land enough]3ia\3ia. { If I10ia had2ivb plenty1ii of land1i, [I10ia shouldn't7i fear2iiib the1ii Devil1i himself!"]3ia }8i]6i\6iig]*4 9iv

[[(The1ii women1i)10ic finished2ia their1ii tea1i, chatted2ii a while10iic about dress1iii, and then10ia cleared away2ia the1ii tea-things1i and lay down2ia to sleep2v.]6i\6ia

[[[But7iii (the1ii Devil1i)10ic had been sitting2ia (behind the1ii oven1i)10iiic]3ic, and had heard2iiic all (that was said2ii)1ii]3iih]6i. [[He10ic was2iva pleased]3ia [that5iii (the peasant's)1ii wife1i had led2iiia her1ii husband1i (into boasting1iii\7iii)10iiic]3ia]*2 9i, [and that he10ic had said2ii that { [if he10ic had2ivb plenty1ii of land1i he10ic would not7i fear2iiib the1ii Devil1i himself]3ia }8i]9iii]6iib\6iig.

[[("All right,")5ib thought2iiia\8i (the1ii Devil1i)10ic]9iv. ["We10ia will8iii have2ivb a1ii tussle1i\1iii. I10ia 'll8iii give2ivb you10ia land enough; and by means (of (that1ii\10iiib land1i)10iiib)1ii I10ia will8iii get2ivb you10ib (into my1ii power1i)10iiic ."]6i]*3 9iv

Chapter II

[[(((Close1iii to the1ii village1i)1ii)10iiic there10iia)5ib lived2ia (a1ii lady1i)10iva, [(a1ii small1ii\5ii landowner1i\10ivb)1ii]3ib, (who5iii had2ivb an1ii estate1i of (about three1ii hundred1ii acres1i)10iiic)1ii. She10ic had always10iic lived2ia on good1ii\5ii terms1i with the1ii peasants1i, [until she10ic engaged2ia as her1ii steward1i\10ivb [(an1ii old1ii\5ii soldier1i)1ii]3ib]3ic, (who took2ia to burdening1ii\7iii the1ii people1i with fines1iii)1ii]6i. [[However careful1ii\5ii Pahóm1i\10ic\10ivb tried2ia to be, (it10ic happened2ic again and again)5ia { that5iii now10ia\5ib a1ii horse1i of his1ii got2ic among ((the lady)10iva 's)1ii oats1i, now10ia\5ib a1ii cow1i strayed2ic (into her1ii garden1i)10iiic, now10ia\5ib

his¹ⁱⁱ calves¹ⁱ found^{2ic} their¹ⁱⁱ way¹ⁱ (into her¹ⁱⁱ meadows¹ⁱ)^{10iiic} }⁴ⁱ -- and he^{10ic} always^{10iic} had to pay^{2ia} a¹ⁱⁱ fine^{1iii\1i} }^{3iih} }^{6iic\6iid}.

[[Pahóm^{10ic\10ivb} (paid^{2ia}, but⁷ⁱⁱⁱ grumbled^{2v\7iii}, and, going¹ⁱⁱⁱ home in a¹ⁱⁱ temper^{1i\7iii})^{5ib}, was^{2iva} rough⁷ⁱⁱⁱ with his¹ⁱⁱ family¹ⁱ }^{3ia\3iih} }⁶ⁱ. [(All through (that¹ⁱⁱ summer¹ⁱ)^{10iib})^{5ib}, Pahóm^{10ic\10ivb} had^{2ivb} much¹ⁱⁱ trouble¹ⁱ because of this^{1ii\10iiib} steward^{1i\10ivb}; and [he^{10ic} was^{2iva} even glad }^{3ia} when winter^{10iic} came^{2ic} and the¹ⁱⁱ cattle¹ⁱ had to be^{2iva} stabled }^{6i\6iib}. [[Though he^{10ic} grudged^{2ia\7iii} the¹ⁱⁱ fodder¹ⁱ when they^{10ic} { could no⁷ⁱ }⁸ⁱ longer graze^{2ia} (on the¹ⁱⁱ pasture-land¹ⁱ)^{10iiic} }^{3iia\3iih}, (at least)^{5ib} [he^{10ic} was^{2iva} free from anxiety about them }^{3ia} }⁶ⁱ.

[((In the¹ⁱⁱ winter¹ⁱ)^{5ib})^{10iic} the¹ⁱⁱ news¹ⁱ got about^{2ic} that⁵ⁱⁱⁱ (the¹ⁱⁱ lady¹ⁱ)^{10ic\10iva} was going to sell^{2ia} her¹ⁱⁱ land¹ⁱ, and that (the¹ⁱⁱ keeper^{1iii\1i} (of the¹ⁱⁱ inn¹ⁱ)¹ⁱⁱ)^{10ivb} (on the¹ⁱⁱ high^{1ii\5ii} road¹ⁱ)^{10iiic} was bargaining^{2ia} for it. When (the¹ⁱⁱ peasants¹ⁱ)^{10ic} heard^{2iiic} this^{10iiib} [they^{10ic} were^{2iva} very much alarmed⁷ⁱⁱⁱ }^{3ia} }^{6i\6iib} }^{*8} }⁹ⁱ.

[[(“Well”)^{5ib}, thought^{2iia\8i} they^{10ic}, { [“if (the¹ⁱⁱ innkeeper¹ⁱ)^{10ivb} gets^{2ia} the¹ⁱⁱ land¹ⁱ, he^{10ic} will worry^{2v\7iii} us^{10ia} with fines¹ⁱⁱⁱ worse⁷ⁱⁱⁱ than ((the¹ⁱⁱ lady¹ⁱ)^{10iva},’s)¹ⁱⁱ steward^{1i\10ivb} }^{3iic} }⁸ⁱ. We^{10ia} all depend on^{2iia} (that¹ⁱⁱ estate¹ⁱ)^{10iiib}.” }^{6i\6iig} }^{*2} }^{9iv}

[[[So (the¹ⁱⁱ peasants¹ⁱ)^{10ic} went^{2ia} on behalf (of their¹ⁱⁱ Commune¹ⁱ)¹ⁱⁱ and asked²ⁱⁱ the¹ⁱⁱ lady^{1i\10iva} not⁷ⁱ to sell^{2ia} the¹ⁱⁱ land¹ⁱ to (the¹ⁱⁱ innkeeper¹ⁱ)^{10ivb} offering¹ⁱⁱⁱ her a¹ⁱⁱ better¹ⁱⁱ price¹ⁱ for it themselves }^{3iia} }⁶ⁱ }⁹ⁱ. [[(The¹ⁱⁱ lady¹ⁱ)^{10ic\10iva} agreed^{2iia} to let^{2ia\8ii} them have^{2ivb} it }⁶ⁱ }⁹ⁱⁱ. [[Then^{5ib\10iia} (the¹ⁱⁱ peasants¹ⁱ)^{10ic} tried^{2iia} to arrange^{2ia} for the¹ⁱⁱ Commune¹ⁱ to buy^{2ia} the¹ⁱⁱ whole¹ⁱⁱ estate¹ⁱ so that (it^{10ic} might⁸ⁱ be held^{2ia}

by them)⁵ⁱⁱ (all in common⁷ⁱⁱⁱ)¹ⁱⁱ]⁶ⁱ. [[They^{10ic} met^{2ia} twice^{10iic} to discuss²ⁱⁱ it, but⁷ⁱⁱⁱ { could not⁷ⁱ }⁸ⁱⁱⁱ settle^{2ia} the¹ⁱⁱ matter¹ⁱ]^{3ia\3iib}; [(the¹ⁱⁱ Evil¹ⁱⁱ)⁷ⁱⁱⁱ \10ic one¹ⁱ sowed^{2ic} discord⁷ⁱⁱⁱ among them, and they^{10ic} { could not⁷ⁱ }⁸ⁱⁱⁱ agree^{2iia}]^{3ic\3iia}]^{6i\6iid}. [So they^{10ic} decided^{2iia} to buy^{2ia} the¹ⁱⁱ land¹ⁱ individually, (each according to his¹ⁱⁱ means¹ⁱ)¹ⁱⁱ; [and (the¹ⁱⁱ lady¹ⁱ)^{10ic\10iva} agreed^{2iia} to this^{1ii\10iib} plan¹ⁱ as she^{10ic} had^{2iia} to the¹ⁱⁱ other¹ⁱ]^{3ic}]⁶ⁱ.

[Presently^{10iic} Pahóm^{10ic\10ivb} heard^{2iic} that⁵ⁱⁱⁱ a¹ⁱⁱ neighbour¹ⁱ (of his)¹ⁱⁱ was buying^{2ia} fifty¹ⁱⁱ acres¹ⁱ, and that (the¹ⁱⁱ lady¹ⁱ)^{10ic\10iva} had consented^{2iia} to accept^{2iia} one¹ⁱⁱ half¹ⁱ in cash and to wait^{2ia} (a¹ⁱⁱ year¹ⁱ)^{10iic} for the¹ⁱⁱ other¹ⁱⁱ half¹ⁱ]⁶ⁱ. [Pahóm^{10ic\10ivb} felt^{2iva} envious⁷ⁱⁱⁱ]^{3ia}]^{*5} ⁹ⁱ.

[[(“Look^{2v} at that^{10iib},”)^{5ib} thought^{2iia\8i} he^{10ic}, ([“(the¹ⁱⁱ land¹ⁱ)^{10ic} is all being sold^{2ia}]^{3ia})⁵ⁱⁱ, and I^{10ia} shall⁸ⁱ get^{2ia} none⁷ⁱ of it.”]^{9iv} [So he^{10ic} spoke²ⁱⁱ to his¹ⁱⁱ wife¹ⁱ]⁹ⁱ]⁶ⁱ.

[[((“Other¹ⁱⁱ people¹ⁱ)^{10ic} are buying^{2ia},”)^{5ib} said²ⁱⁱ he^{10ic}, “and we^{10ia} must also buy^{2ia} twenty¹ⁱⁱ acres¹ⁱ or so. [Life^{10ic} is^{2iva} becoming impossible^{7iv\8i}]^{3ia}. (That^{1ii\10iib} steward^{1i\10ivb})^{10iib} is simply crushing^{2ia\1iii\7iii} us^{10ia} with his¹ⁱⁱ fines^{1iii\1i}.”]⁶ⁱ]^{*3} ^{9iv}

[[So they^{10ic} put^{2ia} their¹ⁱⁱ heads¹ⁱ together and considered^{2iia} how they^{10ic} could manage^{2v} to buy^{2ia} it. They^{10ic} had^{2ivb} one¹ⁱⁱ hundred¹ⁱⁱ roubles¹ⁱ laid by]^{6iia}. { They^{10ic} sold^{2ia} a¹ⁱⁱ colt¹ⁱ, and one¹ⁱⁱ half¹ⁱⁱ of their¹ⁱⁱ bees¹ⁱ; [hired out^{2v} one¹ⁱⁱ (of their¹ⁱⁱ sons¹ⁱ)¹ⁱⁱ (as (a¹ⁱⁱ labourer¹ⁱ)^{10ivb})¹ⁱⁱ]^{3ic}, and took^{2ia} his¹ⁱⁱ wages¹ⁱ (in advance)¹ⁱⁱ; borrowed^{2ia} the¹ⁱⁱ rest^{1iii\1i} from (a¹ⁱⁱ brother-in-law¹ⁱ)^{10ivb}, and so scraped^{2ia\7iii} together half¹ⁱⁱ the¹ⁱⁱ purchase^{1iii\1ii} money¹ⁱ }⁴ⁱ.

[Having¹ⁱⁱⁱ done^{2ia} this^{10iiib}, Pahóm^{10ic\10ivb} chose out^{2ia} a¹ⁱⁱ farm¹ⁱ (of forty¹ⁱⁱ acres¹ⁱ, some¹ⁱⁱ of it¹ⁱ wooded^{2ia})¹ⁱⁱ, and went^{2ia} to (the¹ⁱⁱ lady¹ⁱ)^{10iva} to bargain^{2ia} for it. They^{10ic} came^{2ia} to an¹ⁱⁱ agreement^{1i\1iii}, and he^{10ic} shook^{2ia} hands with her (upon it)^{10iiic}, and paid^{2ia} her a¹ⁱⁱ deposit^{1i\1iii} (in advance)¹ⁱⁱ. Then^{10iia} they^{10ic} went^{2ia} (to town)^{10iiic} and signed^{2ia} the¹ⁱⁱ deeds¹ⁱ; he^{10ic} paying¹ⁱⁱⁱ half¹ⁱⁱ the¹ⁱⁱ price¹ⁱ down¹ⁱⁱ, and undertaking^{1iii\7iii} to pay^{2ia} the¹ⁱⁱ remainder^{1ii\1iii} (within two¹ⁱⁱ years¹ⁱ)^{10iic}]⁶ⁱ.

[So now^{10iia} Pahóm^{10ic\10ivb} had^{2ivb} land¹ⁱ (of his¹ⁱⁱ own^{1i\1iii})¹ⁱⁱ. He^{10ic} borrowed^{2ia} seed¹ⁱⁱⁱ, and sowed^{2ia} it (on the¹ⁱⁱ land¹ⁱ)^{10iiic} he^{10ic} had bought^{2ia}]⁶ⁱ. [[(The¹ⁱⁱ harvest¹ⁱ)^{10ic} was^{2iva} a¹ⁱⁱ good¹ⁱⁱ one¹ⁱ]^{3ia}, and ((within a¹ⁱⁱ year¹ⁱ)^{5ib})^{10iic} he^{10ic} had managed^{2v} < to pay off^{2ia} >⁷ⁱⁱⁱ his¹ⁱⁱ debts¹ⁱ both { to (the¹ⁱⁱ lady¹ⁱ)^{10iva} and to his¹ⁱⁱ (brother-in-law¹ⁱ)^{10ivb} }^{4iia}]^{6iia}. [So he^{10ic} became^{2iva} (a¹ⁱⁱ landowner¹ⁱ)^{10ivb}]^{3ia}, { (ploughing¹ⁱⁱⁱ and sowing¹ⁱⁱⁱ his¹ⁱⁱ own^{1ii\1iii} land¹ⁱ, making¹ⁱⁱⁱ hay (on his¹ⁱⁱ own^{1ii\1iii} land¹ⁱ)^{10iiic}, cutting¹ⁱⁱⁱ his¹ⁱⁱ own^{1ii\1iii} trees¹ⁱ, and feeding¹ⁱⁱⁱ his¹ⁱⁱ cattle¹ⁱ (on his¹ⁱⁱ own^{1ii\1iii} pasture¹ⁱ)^{10iiic})¹ⁱⁱ }⁴ⁱ. [{ When he^{10ic} went out^{2ia} to plough^{2ia} his¹ⁱⁱ fields¹ⁱ, or to look^{2v} (at his¹ⁱⁱ growing^{1ii\1iii\5ii} corn¹ⁱ)^{10iiic}, or (at his¹ⁱⁱ grass-meadows¹ⁱ)^{10iiic} }⁴ⁱ, his¹ⁱⁱ heart¹ⁱ would⁸ⁱ fill^{2ic} with joy]⁶ⁱ. [[{ (The¹ⁱⁱ grass¹ⁱ)^{10ic} (that⁵ⁱⁱⁱ grew^{2ic})¹ⁱⁱ and the¹ⁱⁱ flowers¹ⁱ (that⁵ⁱⁱⁱ bloomed^{2ic})¹ⁱⁱ there^{10iiib} }^{4iia}, seemed^{2iva} to him unlike^{7iv\8i} any¹ⁱⁱ (that¹ⁱⁱ grew^{2ic} elsewhere)¹ⁱⁱ]^{3ia\3iih\3iif}]⁶ⁱ. [Formerly, when he^{10ic} had passed^{2ia} by (that¹ⁱⁱ land,¹ⁱ)^{10ic} [((it^{10ic} had appeared^{2iva} the¹ⁱⁱ same¹ⁱ) as any¹ⁱⁱ other¹ⁱⁱ land¹ⁱ)¹ⁱⁱ]^{3ia\3ic}, [but⁷ⁱⁱⁱ now^{10iia} it^{10ic} seemed^{2iva} quite¹ⁱⁱ different]^{3ia\3iih}]^{6iic}]*13⁹ⁱ.

Chapter III

[[[[So Pahóm^{10ic\10ivb} was^{2iva} well-contented]^{3ia}, [{ and everything would have been^{2iva} right]^{3ia} if (the¹ⁱⁱ neighbouring¹ⁱⁱ peasants¹ⁱ)^{10ic} would only⁷ⁱⁱⁱ not⁷ⁱ have trespassed^{2ia} (on his¹ⁱⁱ { corn-fields¹ⁱ and meadows¹ⁱ }^{4iia})^{10iic}]^{3iia} }⁸ⁱⁱⁱ]^{6iig}. [[He^{10ic} appealed^{2iib} to them most civilly, but⁷ⁱⁱⁱ they^{10ic} still went on^{2ia}]^{3iib\3iie}: [now^{5ib\10iia} (the¹ⁱⁱ Communal¹ⁱⁱ herdsmen^{1i\10ivb})^{10ic} { would let^{2ia} }⁸ⁱⁱⁱ the¹ⁱⁱ village¹ⁱⁱ cows¹ⁱ stray^{2ic} (into his¹ⁱⁱ meadows¹ⁱ)^{10iic}; then^{10iia} horses¹ⁱ ((from the¹ⁱⁱ night¹ⁱⁱ pasture¹ⁱ)¹ⁱⁱ)^{10iic} would⁸ⁱⁱⁱ get^{2ic} among his¹ⁱⁱ corn¹ⁱ]^{3ib}]⁶ⁱ. [Pahóm^{10ic\10ivb} <turned^{2ia} them out>⁷ⁱⁱⁱ again and again, and forgave^{2iib} their¹ⁱⁱ owners¹ⁱ, (and (for a¹ⁱⁱ long¹ⁱⁱ time¹ⁱ)^{10iic})^{5ib} he^{10ic} forbore^{2ia\7iii} from prosecuting^{1iii\7iii} any¹ⁱⁱ one¹ⁱ]^{6iid}]^{*3}]⁹ⁱ. [[[But⁷ⁱⁱⁱ at last^{5ib} he^{10ic} lost^{2ib\7iii} patience and complained²ⁱⁱ to (the¹ⁱⁱ District¹ⁱⁱ Court¹ⁱ)^{10iva}]^{3iib}]⁶ⁱ]⁹ⁱⁱ. [[He^{10ic} knew^{2iia} [(it^{10ic} was^{2iva} (the¹ⁱⁱ peasants'¹ⁱⁱ want^{1iii\1i})¹ⁱ)^{5ia} of land¹ⁱⁱ]^{3ia}, [and no⁷ⁱ evil¹ⁱⁱ intent^{1iii\1i} ((on their¹ⁱⁱ part¹ⁱ)¹ⁱⁱ)^{10iic}, (that⁵ⁱⁱⁱ caused^{2ia} the¹ⁱⁱ trouble¹ⁱ)¹ⁱⁱ]^{3iia}]^{6iib\6iic}]⁹ⁱ; [[[but⁷ⁱⁱⁱ he^{10ic} thought^{2iia\8i}:

“[^{10ia} cannot^{7i\8ii} go on^{2ia} overlooking¹ⁱⁱⁱ it, or they^{10ic} will⁸ⁱ destroy^{2ia\7iii} all ([^{10ia} have^{2ivb})¹ⁱⁱ]^{3iia\3iib}. (They^{10ic} must⁸ⁱⁱ be taught^{2ia} a¹ⁱⁱ lesson¹ⁱ. ”)⁵ⁱⁱ]^{6iia}]^{*2}]^{9iv}

[[So he^{10ic} had^{2ivb} them up, gave^{2ia} them { one¹ⁱⁱ lesson¹ⁱ, and then^{10iia} another }^{4iia}, and ({ two¹ⁱⁱ or three¹ⁱⁱ }⁴ⁱ of the¹ⁱⁱ peasants¹ⁱ were fined^{2ia\7iii})⁵ⁱⁱ]^{6i\6iid}. [((After a¹ⁱⁱ time¹ⁱ)^{5ib})^{10iic} (Pahóm^{10ivb} 's)¹ⁱⁱ neighbours¹ⁱ began to bear^{2ia} him a¹ⁱⁱ grudge¹ⁱ for this^{10iib}, and would⁸ⁱⁱⁱ ({ now^{10iia} and then^{10iia} }^{4iia})^{5ib} let^{2ia\8ii} their¹ⁱⁱ cattle¹ⁱ (on to his¹ⁱⁱ land¹ⁱ on purpose)^{10iic}]⁶ⁱ. [(One¹ⁱⁱ peasant¹ⁱ)^{10ic} even got^{2ia} into (Pahóm^{10ivb} 's)¹ⁱⁱ wood¹ⁱ (at night)^{10iic} and cut down^{2ia} five¹ⁱⁱ young^{1ii\5ii} lime¹ⁱⁱ trees¹ⁱ for their¹ⁱⁱ bark^{1i\1iii}]⁶ⁱ. [Pahóm^{10ic\10ivb} (passing¹ⁱⁱⁱ (through the¹ⁱⁱ wood¹ⁱ)^{10iic} (

one¹ⁱⁱ day¹ⁱ)^{10ic})¹ⁱⁱ noticed^{2iiic} something white⁷ⁱⁱⁱ]⁶ⁱ. [He^{10ic} came^{2ia} nearer, { [and saw^{2iiic} the¹ⁱⁱ stripped^{1ii\5ii\7iii} trunks¹ⁱ]^{3ic} lying¹ⁱⁱⁱ (on the¹ⁱⁱ ground¹ⁱ)^{10iiic}, and ((close¹ⁱⁱⁱ by)^{5ib})^{10iiic} stood^{2ic} the¹ⁱⁱ stumps¹ⁱ, where (the¹ⁱⁱ trees¹ⁱ)^{10ic} had been^{2iva} }^{4iia}]⁶ⁱ. [Pahóm^{10ic\10ivb} was^{2iva} furious⁷ⁱⁱⁱ]^{3ia}]*⁵ ⁹ⁱ.

[[{ (“If he^{10ic} had only⁷ⁱⁱⁱ cut^{2ia\7iii} one ({ here and there }^{4iia})^{10iia} [it^{10ic} would have been^{2iva} bad enough,”]^{3ia})^{5ib} }⁸ⁱⁱ thought^{2iia\8i} Pahóm^{10ic\10ivb}, [“but⁷ⁱⁱⁱ (the¹ⁱⁱ rascal¹ⁱ)^{10ic\10ivb} has actually⁸ⁱ <cut down^{2ic}>⁷ⁱⁱⁱ a¹ⁱⁱ whole¹ⁱⁱ clump¹ⁱ]^{3iib}. { If I^{10ia} could only⁷ⁱⁱⁱ find out^{2iia} who⁵ⁱⁱⁱ did^{2ia} this^{10iib}, I^{10ia} would pay^{2ia} him out.” }⁸ⁱⁱⁱ]^{6i\6iig\6iib}]*² ^{9iv}

[[[He^{10ic} racked^{2iib\7iii} his¹ⁱⁱ brains¹ⁱ as^{3ic} to who⁵ⁱⁱⁱ it^{10ic} could⁸ⁱ be^{2iva}.]^{3ic}]^{6i\6iib}]⁹ⁱ [[Finally he^{10ic} decided^{2iia}: [(“It^{10ic} must⁸ⁱ be^{2iva} Simon^{10ivb}-- <(no one>⁷ⁱⁱ else could⁸ⁱ have done^{2ia} it.”)¹ⁱⁱ)^{5ia}]^{3ia\3iia}]^{6iic}]^{9iv} [[[So he^{10ic} went to^{2ia} (Simon^{10ivb} 's)¹ⁱⁱ homestead¹ⁱ to have^{2ivb} a look¹ⁱⁱⁱ round, but⁷ⁱⁱⁱ he^{10ic} found^{2iia} nothing⁷ⁱ]^{3iib}, [(and only⁷ⁱⁱⁱ had^{2ivb} an¹ⁱⁱ angry^{1ii\5ii\7iii} scene¹ⁱ)¹ⁱⁱ]^{3ic}]⁶ⁱ. [[However, he^{10ic} now^{10iia} felt^{2iva} more¹ⁱⁱ certain^{1ii\8i} than ever that^{1ii\5iii} Simon^{1i\10ic\10ivb} had done^{2ia} it, and he^{10ic} lodged^{2ia\7iii} a¹ⁱⁱ complaint^{1iib\1i}]^{3ia\3iic\3iib}]^{6iib}. [([Simon^{10ic\10ivb} was^{2iva} summoned. The¹ⁱⁱ case^{1i\10ic} was^{2iva} tried, and re-tried]^{3iig})⁵ⁱⁱ, and ((at the¹ⁱⁱ end¹ⁱ of it)^{10iic} all)^{5ib} (Simon^{10ic\10ivb} was^{2iva} acquitted)⁵ⁱⁱ, [there^{10iia} being no⁷ⁱ evidence against⁷ⁱⁱⁱ him]^{3iia}]^{6i\6iib}. [[Pahóm^{10ic\10ivb} felt^{2iva} still more aggrieved⁷ⁱⁱⁱ]^{3ia\3iie}, and let^{2ia\8iii} his¹ⁱⁱ anger¹ⁱ loose^{2ic\7iii} (upon ({ the¹ⁱⁱ Elder¹ⁱ and the¹ⁱⁱ Judges¹ⁱ }^{4iia})^{10iva})^{10iic}]⁶ⁱ]*⁶ ⁹ⁱ .

[[(“You^{10ib} let^{2ia\8iii} thieves grease^{2ia\7iii} your¹ⁱⁱ palms¹ⁱ,”)^{5ib} said²ⁱⁱ he^{10ic}]^{3ic}. { [“If⁸ⁱ you^{10ib} were^{2iva} honest¹ⁱⁱ folk¹ⁱ yourselves]^{3ia}, [you^{10ib} would not⁷ⁱ let^{2ia} a¹ⁱⁱ thief¹ⁱ go^{2ia} free.”]^{3iia} }⁸ⁱⁱ]^{6i\6iig}]*² ^{9iv}

[[So Pahóm^{10ic\10ivb} quarrelled^{2ia\7iii} with { (the¹ⁱⁱ Judges¹ⁱ)^{10iva} and with his¹ⁱⁱ neighbours¹ⁱ }^{4iia}. (Threats¹ⁱⁱⁱ (to burn^{2ia\7iii} his¹ⁱⁱ building^{1iii\1i})¹ⁱⁱ)^{5ib} began^{2ic} to be uttered²ⁱⁱ. [So though Pahóm^{10ic\10ivb} had^{2ivb} more¹ⁱⁱ land¹ⁱ, (his¹ⁱⁱ place¹ⁱ (in the¹ⁱⁱ Commune¹ⁱ)^{10iiic})¹ⁱⁱ was^{2iva} much worse⁷ⁱⁱⁱ than before^{10iic}]^{3iih\3iic}]⁶ⁱ]^{*3} ⁹ⁱⁱ.

[[(About (this¹ⁱⁱ time¹ⁱ)^{10iib})^{5ib} a¹ⁱⁱ rumour¹ⁱ got^{2ic} about that⁵ⁱⁱⁱ many¹ⁱⁱ people¹ⁱ were moving^{2ia} to new¹ⁱⁱ parts¹ⁱ]^{6i\6iib}]⁹ⁱ.

[[[(“There^{10iib} 's no⁷ⁱ need⁸ⁱ for me^{10ia} to leave^{2ia} my¹ⁱⁱ land¹ⁱ,”)^{5ib} thought⁸ⁱ Pahóm^{10ic\10ivb}]^{3iia}]⁶ⁱ]^{9iv}. [[[“But⁷ⁱⁱⁱ some^{1ii\10ic} of the¹ⁱⁱ others¹ⁱ might⁸ⁱ leave^{2ia\7iii} our¹ⁱⁱ village¹ⁱ and then^{10iia} there^{10iib} would⁸ⁱ be^{2iva} more¹ⁱⁱ room¹ⁱ for us^{10ia}]^{3iic\3iih}. [I^{10ia} would⁸ⁱⁱⁱ take over^{2ia} their¹ⁱⁱ land¹ⁱ myself, and make^{2ia} my¹ⁱⁱ estate¹ⁱ a¹ⁱⁱ bit¹ⁱⁱ bigger¹ⁱⁱ]^{3iib}. I^{10ia} could⁸ⁱⁱⁱ then^{10iia} live^{2ia} more at ease. [(As^{3ic\5ib} it^{10ic} is)^{5ib}, I^{10ia} am^{2iva} still too¹ⁱⁱ cramped^{1i\7iii} to be^{2iva} comfortable”]^{3ia\3ic\3iie}]^{6i\6iic}]^{*4} ^{9iv}.

[[(One¹ⁱⁱ day¹ⁱ)^{5ib} Pahóm^{10ic\10ivb} was sitting^{2ia} (at home)^{10iic}, when a¹ⁱⁱ peasant^{1i\10ic}, passing¹ⁱⁱⁱ (through the¹ⁱⁱ village¹ⁱ)^{10iiic}, happened to^{2ib} call in^{2ia}]⁶ⁱ. [(He^{10ic} was^{2iva} allowed⁸ⁱⁱ to stay^{2ia} the¹ⁱⁱ night¹ⁱ)⁵ⁱⁱ, and (supper was given^{2ia} him)⁵ⁱⁱ. Pahóm^{10ic\10ivb} had^{2ivb} a¹ⁱⁱ talk^{1iii\1i} with this^{1ii\10iib} peasant¹ⁱ and asked²ⁱⁱ him where he^{10ic} came^{2ia} from]⁶ⁱ. [[(The¹ⁱⁱ stranger¹ⁱ)^{10ic\10ivb} answered²ⁱⁱ that⁵ⁱⁱⁱ he^{10ic} came^{2ia} from (beyond the¹ⁱⁱ Volga¹ⁱ)^{10iiic}, (where he^{10ic} had been working^{2ia})¹ⁱⁱ]^{3iib}]⁶ⁱ. [One¹ⁱⁱ word¹ⁱ led^{2ib} to another, and (the¹ⁱⁱ man¹ⁱ)^{10ic} went on^{2ia} to say²ⁱⁱ that⁵ⁱⁱⁱ many¹ⁱⁱ people¹ⁱ were settling^{2ia} (in those^{1ii\10iib} parts¹ⁱ)^{10iiic}]^{6i\6iid}]^{*5} ⁹ⁱ. [[He^{10ic} told^{2ii\8i} how⁵ⁱⁱⁱ some^{1ii\10ic} people¹ⁱ ((from his¹ⁱⁱ village¹ⁱ)^{10iiic} had settled^{2ia} there^{10iia})¹ⁱⁱ. They^{10ic} had joined^{2ia} the¹ⁱⁱ Commune¹ⁱ, and had had^{2ivb} twenty-five¹ⁱⁱ acres¹ⁱ per man granted^{2ia} them]⁶ⁱ]^{*2} ⁹ⁱⁱ. [[[(The¹ⁱⁱ land¹ⁱ)^{10ic} was^{2iva} so good]^{3ia})^{5ib}, he^{10ic} said²ⁱⁱ]^{9iv}, [([that⁵ⁱⁱⁱ the¹ⁱⁱ rye¹ⁱ

sown^{2ic} on it grew^{2ic} as high as a¹ⁱⁱ horse¹ⁱ]^{3ic}, and so thick that⁵ⁱⁱⁱ five¹ⁱⁱ cuts¹ⁱ of a¹ⁱⁱ sickle¹ⁱⁱ made^{2ic} a¹ⁱⁱ sheaf¹ⁱ)¹ⁱⁱ]^{6i\6iie}. [[(One¹ⁱⁱ peasant¹ⁱ)^{5ib}, he^{10ic} said²ⁱⁱ, had brought^{2ia} nothing⁷ⁱ with him but⁷ⁱⁱⁱ his¹ⁱⁱ bare^{1ii\7iii} hands¹ⁱ]^{3ic\3iih}, and now^{5ib\10iia} he^{10ic} had^{2ivb} { six¹ⁱⁱ horses¹ⁱ and two¹ⁱⁱ cows¹ⁱ (of his¹ⁱⁱ own^{1i\1iii})¹ⁱⁱ }^{4iia}]⁶ⁱ]^{*2} ⁹ⁱⁱⁱ.

[[((Pahóm^{10ic\10ivb} 's)¹ⁱⁱ heart¹ⁱ kindled^{2ic} with desire¹ⁱⁱⁱ)^{5ib}]⁶ⁱ]⁹ⁱ. [[He^{10ic} thought^{2iia\8i}:

{ “Why should I^{10ia} suffer^{2iib\7iii} (in this^{1ii\10iib} narrow^{1ii\7iii} hole¹ⁱ)^{10iic}, if one^{10ic} can live^{2ia} so¹ⁱⁱ well¹ⁱⁱ elsewhere^{1i?} }⁸ⁱ I^{10ia} will⁸ⁱⁱ sell^{2ia} { my¹ⁱⁱ land¹ⁱ and my¹ⁱⁱ homestead¹ⁱ }^{4iia} here^{10iia}, and (with the¹ⁱⁱ money¹ⁱ)^{5ib} I^{10ia} will⁸ⁱⁱⁱ start^{2ia} afresh (over there^{10iia})^{10iic} and get^{2ia} everything new]^{6i\6iig\6iih}. ((In this^{1ii\10iib} crowded^{1ii\5ii\7iii} place¹ⁱ)^{5ib})^{10iic} one^{10ic} is^{2iva} always^{10iic} having¹ⁱⁱⁱ trouble. [But⁷ⁱⁱⁱ I^{10ia} must⁸ⁱⁱ first go^{2ia} and find out^{2ia} all¹ⁱ (about it)¹ⁱⁱ myself.”]^{3iib}]^{*4} ^{9iv}

[[((Towards summer)^{5ib})^{10iic} [he^{10ic} got^{2iva} ready]^{3ia} and started. [He^{10ic} went (down^{2ia} the¹ⁱⁱ Volga¹ⁱ on a¹ⁱⁱ steamer¹ⁱ to Samára)^{10iic}]^{3iib}, then^{10iia} walked^{2ia} another three¹ⁱⁱ hundred¹ⁱⁱ miles¹ⁱ (on foot)^{10iic}, and (at last)^{5ib} reached^{2ia} the¹ⁱⁱ place¹ⁱ]^{6i\6iid}. [([It^{10ic} was^{2iva} just as (the¹ⁱⁱ stranger¹ⁱ)^{10ic\10ivb} had said²ⁱⁱ]^{3ia\3ic})^{5ia}. (The¹ⁱⁱ peasants¹ⁱ)^{10ic} had^{2ivb} plenty¹ⁱⁱ of land¹ⁱ: (every¹ⁱⁱ man¹ⁱ)^{10ic} had^{2ivb} twenty-five¹ⁱⁱ acres¹ⁱ (of Communal¹ⁱⁱ land¹ⁱ)¹ⁱⁱ given^{2ia} him for his¹ⁱⁱ use^{1i\1iii}, and any¹ⁱⁱ one¹ⁱ (who⁵ⁱⁱⁱ had^{2ivb} money could⁸ⁱⁱⁱ buy^{2ia})¹ⁱⁱ, [(besides, at two¹ⁱⁱ shillings¹ⁱ)^{5ib} an¹ⁱⁱ acre¹ⁱ as much¹ⁱⁱ good¹ⁱⁱ freehold^{1iii\1ii\5ii} land¹ⁱ as he^{10ic} wanted^{2iib\8iii}]^{3ic}]^{6i\6iic\6iie}.

[Having¹ⁱⁱⁱ found out^{2ia} all he^{10ic} wished^{2iib\8iii} to know^{2iia}]^{6iib}, [[Pahóm^{10ic\10ivb} returned^{2ia} home as autumn^{10iic} came on]^{3ic}, and began^{2ia} selling off¹ⁱⁱⁱ his¹ⁱⁱ belongings^{1iii\1i}]⁶ⁱ. [{ He^{10ic} sold^{2ia\7iii} his¹ⁱⁱ land¹ⁱ at a¹ⁱⁱ

profit¹ⁱ, sold^{2ia\7iii} his¹ⁱⁱ homestead¹ⁱ and all¹ⁱⁱ his¹ⁱⁱ cattle¹ⁱ, and withdrew^{2ia\7iii} (from membership of the¹ⁱⁱ Commune¹ⁱ)^{10iiic} }⁴ⁱ. He^{10ic} only⁷ⁱⁱⁱ waited^{2iiia} (till the¹ⁱⁱ spring¹ⁱ)^{10iic}, and then^{10iia} started^{2ia} with his¹ⁱⁱ family¹ⁱ (for the¹ⁱⁱ new^{1ii\5ii} settlement^{1iii\1i})^{10iiic}]^{6i\6iia}]*⁷ ⁹ⁱ.

Chapter IV

[[[As soon^{10iic} as { Pahóm^{10ic\10ivb} and his¹ⁱⁱ family¹ⁱ }^{4iia} arrived^{2ia} (at their¹ⁱⁱ new^{1ii\5ii} abode¹ⁱ)^{10iiic}, he^{10ic} applied^{2ia} for admission¹ⁱⁱⁱ (into the¹ⁱⁱ Commune¹ⁱ (of a¹ⁱⁱ large^{1ii\5ii} village¹ⁱ)¹ⁱⁱ)^{10iiic}]^{3ic}]⁶ⁱ. [He^{10ic} stood^{2ia} treat (to (the¹ⁱⁱ Elders¹ⁱ)¹ⁱⁱ)^{10iva}, and obtained^{2ia} the¹ⁱⁱ necessary^{1ii\5ii} documents^{1i\1iii}]⁶ⁱ. [[(Five¹ⁱⁱ shares¹ⁱ (of Communal¹ⁱⁱ land¹ⁱ)ⁱⁱ were given^{2ia} him)⁵ⁱⁱ { for his¹ⁱⁱ own^{1i\1iii} and (his sons')¹ⁱⁱ use^{1i\1iii} }^{4iia}: (that^{10iiib} is to say²ⁱⁱ)^{5ia}-- 125¹ⁱⁱ acres¹ⁱ (not⁷ⁱ altogether but⁷ⁱⁱⁱ (in different^{1ii\5ii} fields¹ⁱ)^{10iiic})¹ⁱⁱ besides the¹ⁱⁱ use^{1i\1iii} ((of the¹ⁱⁱ Communal¹ⁱⁱ pasture¹ⁱ)¹ⁱⁱ)^{10iiic}]^{3iia\3iib}]⁶ⁱ. [Pahóm^{10ic\10ivb} put up^{2ia} the¹ⁱⁱ buildings^{1i\1iii} he^{10ic} needed^{2iiib\8ii}, and bought^{2ia} cattle]⁶ⁱ. [[(((Of the¹ⁱⁱ Communal¹ⁱⁱ land¹ⁱ)¹ⁱⁱ)^{10iiic} alone)^{5ib} he^{10ic} had^{2ivb} three¹ⁱⁱ times¹ⁱ as much as (at his¹ⁱⁱ former¹ⁱⁱ home¹ⁱ)^{10iiic}]^{3ic}, [and (the¹ⁱⁱ land¹ⁱ)^{10ic} was^{2iva} good¹ⁱⁱ corn-land¹ⁱ]^{3ia}]^{6i\6iie}. [[He^{10ic} was^{2iva} ten¹ⁱⁱ times¹ⁱ better off than he^{10ic} had been^{2iva}]^{3ia\3iic}. [He^{10ic} had^{2ivb} plenty¹ⁱⁱ ((of arable^{1ii\5ii} land¹ⁱ and pasturage)¹ⁱ)^{10iiic}, and could⁸ⁱⁱ keep^{2ia} as many¹ⁱⁱ (head^{1i\1iii} of cattle)¹ⁱⁱ as he^{10ic} liked^{2iiic\8iii}]^{3ic}]^{6i\6iie}.

[(At first, (in the¹ⁱⁱ bustle¹ⁱⁱ { of building^{1iii\1i})^{10iiic} and settling¹ⁱⁱⁱ down }^{4iia})^{5ib}, [Pahóm^{10ic\10ivb} was^{2iva} pleased with it all]^{3ia}, [but⁷ⁱⁱⁱ when he^{10ic} got used^{2v} to it he^{10ic} began^{2ia} to think^{2iiia} that⁵ⁱⁱⁱ even here^{10iia} he^{10ic} had^{2ivb} not⁷ⁱ enough¹ⁱⁱ land¹ⁱ]^{3iia\3iib}]^{6i\6iib}. [((The¹ⁱⁱ first¹ⁱⁱ year¹ⁱ)^{5ib})^{10iic}, he^{10ic} sowed^{2ia} wheat (on his¹ⁱⁱ share¹ⁱ (of the¹ⁱⁱ Communal¹ⁱⁱ land¹ⁱ)¹ⁱⁱ)^{10iiic}, and had^{2ivb} a¹ⁱⁱ good^{1ii\5ii} crop¹ⁱ]⁶ⁱ. [[He^{10ic} wanted^{2iiib\8iii} to go on^{2ia} sowing¹ⁱⁱⁱ

wheat, but⁷ⁱⁱⁱ had^{2ivb} not⁷ⁱ enough¹ⁱⁱ Communal¹ⁱⁱ land¹ⁱ (for the purpose)¹ⁱⁱ]^{3iia\3iih}, [and what he^{10ic} had already^{10iic} used^{2ia} was^{2iva} not⁷ⁱ available]^{3iia}; [(for (in those^{1ii\10iiib} parts¹ⁱ)^{10iic})^{5ib} (wheat is only⁷ⁱⁱⁱ sown^{2ia} ({ on virgin^{1ii\5ii} soil¹ⁱ or on fallow^{1ii\5ii} land¹ⁱ }^{4iia})^{10iic})⁵ⁱⁱ]^{3ic}]⁶ⁱ. [(It^{10ic} is sown^{2ia})⁵ⁱⁱ for (one¹ⁱⁱ or two¹ⁱⁱ years¹ⁱ)^{10iic}, and then^{10iia} the¹ⁱⁱ land¹ⁱ lies^{2ib} fallow till (it^{10ic} is again overgrown^{2ia})⁵ⁱⁱ (with prairie¹ⁱⁱ grass¹ⁱ)¹ⁱⁱ]^{6i\6iia}. [[There^{10iia} were^{2iva} many¹ⁱⁱ (who⁵ⁱⁱⁱ wanted^{2iiib\8iii} such land)¹ⁱⁱ, and there^{10iia} was^{2iva} not⁷ⁱ enough for all]^{3iia}; so that people^{10ic} quarrelled^{2ia\7iii} about it]⁶ⁱ. [{ [Those^{1i\10iiib} (who were^{2iva} better off)¹ⁱⁱ]^{3ia}, wanted^{2iiib\8iii} it for growing¹ⁱⁱⁱ wheat, [and those^{1i\10iiib} (who were^{2iva} poor)^{1ii\7iii}]^{3ia}, wanted^{2iiib\8iii} it to let^{2ia\8ii} to dealers]^{4iia}, so that they^{10ic} might⁸ⁱ raise^{2ia} money to pay^{2ia} their¹ⁱⁱ taxes¹ⁱ]⁶ⁱ. [Pahóm^{10ic\10ivb} wanted^{2iiib\8iii} to sow^{2ia} more¹ⁱⁱ wheat¹ⁱ; so he^{10ic} rented^{2ia} land from a¹ⁱⁱ dealer¹ⁱ (for a¹ⁱⁱ year¹ⁱ)^{10iic}]^{6i\6iid}. [[He^{10ic} sowed^{2ia} much¹ⁱⁱ wheat¹ⁱ and had^{2ivb} a¹ⁱⁱ fine^{1iii\1ii\5ii} crop¹ⁱ, but⁷ⁱⁱⁱ (the¹ⁱⁱ land¹ⁱ)^{10ic} was^{2iva} too far (from the¹ⁱⁱ village¹ⁱ)^{10iic}]^{3ia\3iih} – [(the¹ⁱⁱ wheat¹ⁱ)^{10ic} had to be^{2iva\5ii} carted more than ten¹ⁱⁱ miles¹ⁱ]^{3iic}]⁶ⁱ. [((After a¹ⁱⁱ time¹ⁱ)^{5ib})^{10iic} Pahóm^{10ic\10ivb} noticed^{2iic} that⁵ⁱⁱⁱ some^{1ii\10ic} peasant¹ⁱⁱ dealers¹ⁱ were living^{2ia} (on separate^{1ii\5ii} farms¹ⁱ)^{10iic}, [and were growing^{2iva} wealthy;]^{3ia}]^{6i\6iib}]^{*15} ⁹ⁱ and [[he^{10ic} thought^{2iia}:

{ “If I^{10ia} were to buy^{2ia} some¹ⁱⁱ freehold^{1ii\5ii} land¹ⁱ, and have^{2ivb} a¹ⁱⁱ homestead¹ⁱ (on it)^{10iic}, [it^{10ic} would be^{2iva} a¹ⁱⁱ different^{1ii\5ii} thing¹ⁱ altogether]^{3ia}. [Then^{10iia} it^{10ic} would all be^{2iva} nice and compact.”]^{3ia} }⁸ⁱ]^{6iig}]^{*2} ^{9iv}

[[The¹ⁱⁱ question¹ⁱ (of buying¹ⁱⁱⁱ freehold^{1ii\5ii} land¹ⁱ)¹ⁱⁱ recurred^{2ic} to him again and again]^{6i\6iid}.

[He^{10ic} went on^{2ia} ((in the¹ⁱⁱ same¹ⁱⁱ way¹ⁱ)^{10iic} (for three¹ⁱⁱ years¹ⁱ)^{10iic})^{5ib}: { renting¹ⁱⁱⁱ land and sowing¹ⁱⁱⁱ wheat }^{4iia}. [(The¹ⁱⁱ seasons¹ⁱ)^{10ic} turned out^{2iva} well]^{3ia} [and the¹ⁱⁱ crops¹ⁱ were^{2iva} good]^{3ia}, so that he^{10ic} began^{2ia} to lay^{2ia} money by]⁶ⁱ. [[He^{10ic} might⁸ⁱ have gone^{2ia} on living¹ⁱⁱⁱ contentedly, but⁷ⁱⁱⁱ he^{10ic} grew^{2iva} tired⁷ⁱⁱⁱ of having¹ⁱⁱⁱ to rent^{2ia} (other people's)¹ⁱⁱ land¹ⁱ (every¹ⁱⁱ year¹ⁱ)^{10iic}]^{3ia}^{3iib}, and having¹ⁱⁱⁱ to scramble^{2ia}⁷ⁱⁱⁱ for it]⁶ⁱ. [[Wherever there^{10iia} was^{2iva} good¹ⁱⁱ⁵ⁱⁱ land¹ⁱ to be had^{2ivb}]^{3ia}, (the¹ⁱⁱ peasants¹ⁱ)^{10ic} would⁸ⁱⁱ rush^{2ia} for it and (it^{10ic} was <taken up^{2ia}⁷ⁱⁱⁱ> at once^{10iic})⁵ⁱⁱ, [so that unless⁷ⁱⁱⁱ you^{10ib} were^{2iva} sharp^{3ic} about it you^{10ib} got^{2ivb} none⁷ⁱ]^{3ia}^{3ic}^{3iib}]⁶ⁱ. [(It^{10ic} happened^{2ia} (in the¹ⁱⁱ third¹ⁱⁱ year¹ⁱ)^{10iic})^{5ia} that⁵ⁱⁱⁱ he^{10ic} and (a¹ⁱⁱ dealer¹ⁱ^{10ic} together rented^{2ia} a¹ⁱⁱ piece¹ⁱ of pasture¹ⁱⁱ land¹ⁱⁱ from some¹ⁱⁱ peasants¹ⁱ; and they^{10ic} had already^{10iic} ploughed^{2ia} it up, [when there^{10iia} was^{2iva} some¹ⁱⁱ dispute¹ⁱⁱⁱ¹ⁱ⁷ⁱⁱⁱ⁸ⁱ]^{3ia}, and (the¹ⁱⁱ peasants¹ⁱ)^{10ic} went^{2ia} to law about it, and things <fell out^{2ic}>⁷ⁱⁱⁱ so that [the¹ⁱⁱ labour¹ⁱ was^{2iva} all lost⁷ⁱⁱⁱ]^{3ia}]⁶ⁱ^{6iic}]⁹ⁱ. [[(“If it^{10ic} were^{2iva} my¹ⁱⁱ own¹ⁱⁱ¹ⁱⁱⁱ land,”)^{5ib} thought⁸ⁱ Pahóm^{10ic}^{10ivb}, [“I^{10ia} should⁸ⁱⁱ be^{2iva} independent^{7iv}]^{3ia}, [and there^{10iia} { would not⁷ⁱ }⁸ⁱ be^{2iva} all this¹ⁱⁱ^{10iib} unpleasantness¹ⁱⁱⁱ¹ⁱ^{7iv} ”]^{3ia}^{3iia}]^{6iig}]^{9iv} .

[[So Pahóm^{10ic}^{10ivb} began^{2ia} looking out¹ⁱⁱⁱ for land (which he^{10ic} could⁸ⁱⁱⁱ buy^{2ia})¹ⁱⁱ; [and he^{10ic} came^{2ia} across a¹ⁱⁱ peasant¹ⁱ (who⁵ⁱⁱⁱ had bought^{2ia} thirteen¹ⁱⁱ hundred¹ⁱⁱ acres¹ⁱ)¹ⁱⁱ, but⁷ⁱⁱⁱ (having¹ⁱⁱⁱ got^{2ib} (into difficulties)^{10iic})^{5ib} was willing^{2iib}⁸ⁱⁱⁱ to sell^{2ia} again cheap⁷ⁱⁱⁱ]^{3iib}]⁶ⁱ^{6iia}. [Pahóm^{10ic}^{10ivb} { bargained^{2ia} and haggled^{2ia} }^{4iia} with him, and at last^{5ib} they^{10ic} settled^{2ia} the¹ⁱⁱ price¹ⁱ at 1,500¹ⁱⁱ roubles¹ⁱ, { (part in cash and part to be paid^{2ia} later)¹ⁱⁱ }^{4iia}]⁶ⁱ. [[They^{10ic} had all but⁷ⁱⁱⁱ clinched^{2ia} the¹ⁱⁱ matter¹ⁱ]^{3iib}, when (a¹ⁱⁱ passing¹ⁱⁱ dealer¹ⁱ)^{10ic} happened to^{2ib} stop^{2ia} (at Pahóm^{10ivb}'s¹ⁱⁱ)^{10iic} one¹ⁱⁱ day¹ⁱ to get^{2ia} a¹ⁱⁱ feed¹ⁱ for his¹ⁱⁱ horses¹ⁱ]⁶ⁱ^{6iia}. { He^{10ic} drank^{2ia} tea with Pahóm^{10ivb}, and they^{10ic} had^{2ivb} a¹ⁱⁱ talk¹ⁱ¹ⁱⁱⁱ }⁴ⁱ]⁹ⁱ .

[[(The¹ⁱⁱ dealer¹ⁱ)^{10ic} said²ⁱⁱ that⁵ⁱⁱⁱ he^{10ic} was just returning^{2ia} (from the¹ⁱⁱ land¹ⁱ (of (the¹ⁱⁱ Bashkírs¹ⁱ)^{10ivb})¹ⁱⁱ)^{10iiic}, far away, where he^{10ic} had bought^{2ia} (thirteen¹ⁱⁱ thousand¹ⁱⁱ acres¹ⁱ)¹ⁱⁱ (of land)¹ⁱ, all for 1,000¹ⁱⁱ roubles¹ⁱ]^{6i\6iib}]⁹ⁱⁱⁱ. [[Pahóm^{10ic\10ivb} questioned²ⁱⁱ him further, and (the¹ⁱⁱ tradesman¹ⁱ)^{10ic\10ivb} said²ⁱⁱ]⁹ⁱ.

[[(“All one^{10ic} need⁸ⁱⁱ do^{2ia})^{5ia} is to make^{2ia} friends with (the¹ⁱⁱ chiefs¹ⁱ)^{10iva}]^{3ia}]⁶ⁱ. [I^{10ia} gave away^{2ia} about one¹ⁱⁱ hundred¹ⁱⁱ roubles¹ⁱ, { worth of dressing¹ⁱⁱⁱ-gowns and carpets, besides a¹ⁱⁱ case¹ⁱ of tea¹ⁱⁱ }⁴ⁱ, and I^{10ia} gave^{2ia} wine to those^{1i\10iiib} (who⁵ⁱⁱⁱ would⁸ⁱⁱ drink^{2ia} it)¹ⁱⁱ, [and I^{10ia} got^{2ivb} the¹ⁱⁱ land¹ⁱ for less⁷ⁱⁱⁱ than two¹ⁱⁱ pence¹ⁱⁱ an¹ⁱⁱ acre¹ⁱ.”]^{3iic}]⁶ⁱ]^{*2}]^{9iv} [[And he^{10ic} showed^{2iic} Pahóm^{10ivb} the¹ⁱⁱ title-deeds¹ⁱ]⁹ⁱ, [saying:

“ (The¹ⁱⁱ land¹ⁱ)^{10ic} lies^{2ic} (near a¹ⁱⁱ river¹ⁱ)^{10iiic}, [and the¹ⁱⁱ whole¹ⁱⁱ prairie¹ⁱ is^{2iva} virgin^{1ii\5ii} soil¹ⁱ]^{3ia\3ic}]⁶ⁱ]^{9iv}.

[[”Pahóm^{10ic\10ivb} plied^{2ii\7iii} him with questions,]⁹ⁱ [and (the¹ⁱⁱ tradesman¹ⁱ)^{10ic\10ivb} said²ⁱⁱ:

{ [“There^{10iiia} is^{2iva} more land there^{10iiia} than you^{10ib} could cover^{2ia} if you^{10ib} walked^{2ia} (a¹ⁱⁱ year¹ⁱ)^{10iic}]^{3ia\3iic}, and it^{10ic} all belongs^{2ivb} to (the¹ⁱⁱ Bashkírs¹ⁱ)^{10ivb}. [They^{10ic} are^{2iva} as simple as sheep]^{3ic}, and (land^{10ic} can be got^{2ivb})⁵ⁱⁱ almost for nothing⁷ⁱ.”]⁸ⁱⁱⁱ]^{6i\6iig\6iie}]^{*2}]^{9iv}

[(“There^{10iiia} now^{10iia},”)^{5ib} thought^{2iia\8i} Pahóm^{10ic\10ivb}, { (“with my¹ⁱⁱ one¹ⁱⁱ thousand¹ⁱⁱ roubles¹ⁱ)^{5ib}, why should I^{10ia} get^{2ivb} only⁷ⁱⁱⁱ thirteen¹ⁱⁱ hundred¹ⁱⁱ acres¹ⁱ, [and saddle^{2iib\7iii} myself with a¹ⁱⁱ debt¹ⁱ besides]^{3ic}. [If I^{10ia} take^{2ia} it out there^{10iiia}, I^{10ia} can get^{2ivb} more than ten¹ⁱⁱ times¹ⁱ as much for the¹ⁱⁱ money¹ⁱ.”]^{3iic\3ic} }⁸ⁱⁱⁱ]^{6iig\6iib}]^{*2}]^{9iv}

Chapter V

[[Pahóm^{10ic\10ivb} inquired²ⁱⁱ how to get^{2ia} (to the¹ⁱⁱ place¹ⁱ)^{10iic}, [and as soon^{10iic} as (the¹ⁱⁱ tradesman¹ⁱ)^{10ivb} had left^{2ia} him]^{3ic}, he^{10ic} prepared^{2iia} to go^{2ia} there^{10iia} himself]⁶ⁱ. [He^{10ic} left^{2ia} his¹ⁱⁱ wife¹ⁱ to look after^{2ia} the¹ⁱⁱ homestead¹ⁱ, and started^{2ia} (on his¹ⁱⁱ journey¹ⁱ)^{10iic} taking¹ⁱⁱⁱ his¹ⁱⁱ man¹ⁱ with him]^{6iia}. [[They^{10ic} stopped^{2ia} (at a¹ⁱⁱ town¹ⁱ on their¹ⁱⁱ way¹ⁱ)^{10iic}, and bought^{2ia} { a¹ⁱⁱ case¹ⁱ (of tea)¹ⁱⁱ, some¹ⁱⁱ wine¹ⁱ, and other¹ⁱⁱ presents¹ⁱ }⁴ⁱ, as (the¹ⁱⁱ tradesman¹ⁱ)^{10ic\10ivb} had advised²ⁱⁱ]^{3ic}]^{6iia}. [[(On and on)^{5ib} they^{10ic} went^{2ia} until they^{10ic} had gone^{2ia} more than three¹ⁱⁱ hundred¹ⁱⁱ miles¹ⁱ]^{3iic}, and ((on the¹ⁱⁱ seventh¹ⁱⁱ day¹ⁱ)^{5ib})^{10iic} they^{10ic} came^{2ia} (to a¹ⁱⁱ place¹ⁱ)^{10iic} where⁵ⁱⁱⁱ (the¹ⁱⁱ Bashkírs¹ⁱ)^{10ic\10ivb} had pitched^{2ia} their¹ⁱⁱ tents¹ⁱ]⁶ⁱ. [[(It^{10ic} was^{2iva} all)^{5ia} just as (the¹ⁱⁱ tradesman¹ⁱ)^{10ic\10ivb} had said²ⁱⁱ]^{3ia\3ic}]^{6iic}. [(The¹ⁱⁱ people¹ⁱ)^{10ic} lived^{2ia} ({ on the¹ⁱⁱ steppes¹ⁱ, by a¹ⁱⁱ river¹ⁱ, in felt-covered^{1ii\5ii} tents¹ⁱ }^{4iib})^{10iic}]⁶ⁱ. [They^{10ic} neither⁷ⁱⁱⁱ { tilled^{2ia} the¹ⁱⁱ ground¹ⁱ, nor⁷ⁱⁱⁱ ate^{2ia} bread }^{4iia}. { Their¹ⁱⁱ cattle¹ⁱ and horses }⁴ⁱ grazed^{2ic} (in herds on the¹ⁱⁱ steppe¹ⁱ)^{10iic}]⁶ⁱ. [({ (The¹ⁱⁱ colts¹ⁱ)^{10ic} were tethered^{2ia} (behind the¹ⁱⁱ tents¹ⁱ)^{10iic}, and (the¹ⁱⁱ mares¹ⁱ)^{10ic} were driven^{2ia} to them (twice a¹ⁱⁱ day¹ⁱ)^{10iic}. (The¹ⁱⁱ mares¹ⁱ)^{10ic} were milked^{2ia}, and from the¹ⁱⁱ milk¹ⁱ kumiss was made^{2ia} }^{4iic})^{*4 5ii}]⁶ⁱ. [[(It^{10ic} was^{2iva} (the¹ⁱⁱ women¹ⁱ)^{10ic})^{5ia} (who⁵ⁱⁱⁱ prepared^{2ia} { kumiss, and they^{10ic} also made^{2ia} cheese }^{4iia})¹ⁱⁱ]^{3ia}]^{6iic}. [[As far as (the¹ⁱⁱ men¹ⁱ)^{10ic} were^{2iva} concerned⁷ⁱⁱⁱ]^{3ia\3ic}, [{ drinking¹ⁱⁱⁱ kumiss and tea, eating¹ⁱⁱⁱ mutton, and playing¹ⁱⁱⁱ (on their¹ⁱⁱ pipes¹ⁱ)^{10iic} }⁴ⁱ, was^{2iva} all they^{10ic} cared about^{2iib}]^{3ia}]^{6iic}. [[They^{10ic} were^{2iva} all { stout and merry }^{4iia}]^{3ia}, and ((all the¹ⁱⁱ summer¹ⁱ)^{10iic} long)^{5ib} they^{10ic} never^{7iii\10iic} thought^{2iia} of doing¹ⁱⁱⁱ any¹ⁱⁱ work¹ⁱ. [They^{10ic} were^{2iva} quite ignorant⁷ⁱⁱⁱ]^{3ia}, [and knew^{2iia} no⁷ⁱ Russian, but⁷ⁱⁱⁱ were^{2iva} good-natured enough]^{3ia\3iia\3iih}]^{6i\6iib}]^{*15 9i}.

[[[As soon^{10iic} as they^{10ic} saw^{2iiic} Pahóm^{10ivb}, they^{10ic} came out^{2ia} (of their¹ⁱⁱ tents¹ⁱ)^{10iiic} and gathered^{2ia} (round their¹ⁱⁱ visitor¹ⁱ)^{10iiic}]^{3ic}. ((An¹ⁱⁱ interpreter¹ⁱ)^{10ic\10ivb} was found^{2iiia})⁵ⁱⁱ]⁹ⁱ, [and Pahóm^{10ic\10ivb} told^{2ii\8ii} them he^{10ic} had come^{2ia} about some¹ⁱⁱ land¹ⁱ]⁹ⁱⁱ]⁶ⁱ. [[[(The¹ⁱⁱ Bashkírs¹ⁱ)^{10ic\10ivb} seemed^{2iva} very glad]^{3ia}; they^{10ic} took^{2ia} Pahóm^{10ivb} and led^{2ia} him (into one¹ⁱ (of the¹ⁱⁱ best¹ⁱⁱ tents¹ⁱ)¹ⁱⁱ)^{10iiic}, [where they^{10ic} made^{2ia} him sit^{2ia} (on some¹ⁱⁱ down¹ⁱⁱ cushions¹ⁱ placed on a¹ⁱⁱ carpet¹ⁱ)^{10iiic}, while they^{10ic} sat^{2ia} (round him)^{10iiic}]^{3iih}]^{6i\6iib}. [They^{10ic} gave^{2ia} him { tea and kumiss, and had a¹ⁱⁱ sheep¹ⁱ killed^{2ia\7iii}, and gave^{2ia} him mutton to eat^{2ia} }⁴ⁱ. Pahóm^{10ic\10ivb} took^{2ia} { presents¹ⁱⁱⁱ out (of his¹ⁱⁱ cart¹ⁱ)^{10iiic} and distributed^{2ia} them among (the¹ⁱⁱ Bashkírs¹ⁱ)^{10ivb}, and divided^{2ia} amongst them the¹ⁱⁱ tea¹ⁱ }^{4iia}]⁶ⁱ. [[(The¹ⁱⁱ Bashkírs¹ⁱ)^{10ic\10ivb} were^{2iva} delighted]^{3ia}. They^{10ic} talked^{2v} a¹ⁱⁱ great¹ⁱⁱ deal¹ⁱ among themselves]^{*3} ⁹ⁱ, [and then^{10iia} told^{2ii\8ii} (the¹ⁱⁱ interpreter¹ⁱ)^{10ivb} to translate²ⁱⁱ]⁹ⁱⁱ]⁶ⁱ.

[[(“They^{10ic} { wish^{2iiib\8iii} to tell²ⁱⁱ }⁸ⁱⁱ you^{10ib},”)^{5ib} said²ⁱⁱ (the¹ⁱⁱ interpreter¹ⁱ)^{10ic\10iv}, “that⁵ⁱⁱⁱ they^{10ic} like^{2iiib} you^{10ib}, [and that (it^{10ic} is^{2iva} our¹ⁱⁱ custom¹ⁱ)^{5ia} to do^{2ia} all we^{10ia} can⁸ⁱⁱ { to please^{2iiib} a¹ⁱⁱ guest¹ⁱ and to repay^{2ia} him for his¹ⁱⁱ gifts¹ⁱ }^{4iia}]^{3ia}. You^{10ib} have given^{2ia} us presents¹ⁱⁱⁱ, now^{10iia} tell^{2ii\8ii} us which⁵ⁱⁱⁱ of the¹ⁱⁱ things¹ⁱ we^{10ia} possess^{2ivb} please^{2iiib} you^{10ib} best, that we^{10ia} may⁸ⁱ present^{2ia} them to you^{10ib}.”]^{6i\6iic}]^{*2} ^{9iv}

[[[(“What pleases^{2iiib} me^{10ia} best here^{10iia},”)^{5ib} answered²ⁱⁱ Pahóm^{10ic\10ivb} “is^{2iva} your land]^{3ia}. { [Our¹ⁱⁱ land¹ⁱ is^{2iva} crowded⁷ⁱⁱⁱ]^{3ia}, [and (the¹ⁱⁱ soil¹ⁱ)^{10ic} is^{2iva} exhausted⁷ⁱⁱⁱ]^{3ia\3ic} }^{4iia}; [but⁷ⁱⁱⁱ you^{10ic} have^{2ivb} plenty¹ⁱⁱ (of land¹ⁱ)^{10iiic} and it^{10ic} is^{2iva} good^{1ii\5ii} land¹ⁱ]^{3ia\3iih}. I^{10ia} never^{7iii\10iic} saw^{2iiic} the¹ⁱⁱ like¹ⁱ of it¹ⁱⁱ.”]^{6i\6iic}]^{*3} ^{9iv}

[[(The¹ⁱⁱ interpreter¹ⁱ)^{10ic\10ivb} translated²ⁱⁱ. (The¹ⁱⁱ Bashkírs¹ⁱ)^{10ic\10ivb} talked^{2v} among themselves (for a while)^{10iic}. [Pahóm^{10ic\10ivb} { could not⁷ⁱ

}⁸ⁱ understand^{2iia} what⁵ⁱⁱⁱ they^{10ic} were saying²ⁱⁱ, but⁷ⁱⁱⁱ saw that they^{10ic} were^{2iva} much amused]^{3ia\3iia\3iih}, and that they^{10ic} { shouted²ⁱⁱ and laughed^{2v} }^{4iia}]^{6i\6iib}. [Then^{10iia} they^{10ic} were^{2iva} silent⁷ⁱⁱⁱ]^{3ia} [and looked^{2v} at Pahóm^{10ivb} while (the¹ⁱⁱ interpreter¹ⁱ)^{10ic\10ivb} said²ⁱⁱ]^{3iih}]^{*3} ⁹ⁱ:

[[“They^{10ic} { wish^{2iib\8iii} me^{10ia} to tell²ⁱⁱ }⁸ⁱⁱⁱ you^{10ib} that⁵ⁱⁱⁱ in return¹ⁱⁱⁱ for your¹ⁱⁱ presents^{1i\1iii} they^{10ic} will⁸ⁱⁱ gladly give^{2ia} you^{10ib} as much¹ⁱⁱ land¹ⁱ as you^{10ib} want^{2iib\8iii}]^{3ic}. You^{10ib} { have only⁷ⁱⁱⁱ to }⁸ⁱⁱ point^{2ia} it out with your¹ⁱⁱ hand¹ⁱ and [it^{10ic} is^{2iva} yours.”]^{3ia}]^{6iic\6iie\6iib}]^{*2} ⁹ⁱ

[[(The¹ⁱⁱ Bashkírs¹ⁱ)^{10ic\10ivb} talked^{2v} again (for a while)^{10iic} and began^{2ia} to dispute^{2ii\7iii\8i}. Pahóm^{10ic\10ivb} asked²ⁱⁱ what⁵ⁱⁱⁱ they^{10ic} were disputing^{2ii\7iii\8i} about]^{*2} ⁹ⁱ, [[and (the¹ⁱⁱ interpreter¹ⁱ)^{10ic\10ivb} told^{2ii\8ii} him that⁵ⁱⁱⁱ some^{1ii\10ic} of them¹ⁱ thought^{2iia\8i} they^{10ic} { ought to }⁸ⁱⁱ ask²ⁱⁱ their¹ⁱⁱ Chief^{1i\10iva} (about the¹ⁱⁱ land¹ⁱ)^{10iic} and not⁷ⁱ act^{2ia} (in his¹ⁱⁱ absence¹ⁱ)^{10iic}]^{3iia}, [while others^{10ic} thought^{2iia\8i} (there^{10iia} was^{2iva} no⁷ⁱ need⁸ⁱⁱ)^{5ia} to wait^{2iia} (for his¹ⁱⁱ return^{1i\1iii})^{10iic}]^{3ia\3iia\3iih}]⁹ⁱⁱ]^{6i\6iia}.

Chapter VI

[[[While (the¹ⁱⁱ Bashkírs¹ⁱ)^{10ic\10ivb} were disputing^{2ii\7iii\8i}, (a¹ⁱⁱ man¹ⁱ)^{10ic} ((in a¹ⁱⁱ large¹ⁱⁱ fox-fur¹ⁱⁱ cap¹ⁱ)¹ⁱⁱ)^{10iic} appeared^{2ia\8i} (on the¹ⁱⁱ scene¹ⁱ)^{10iic}]^{3iih}. [They^{10ic} all became^{2iva} <silent and rose>⁷ⁱⁱⁱ (to their¹ⁱⁱ feet¹ⁱ)^{10iic}]^{3ia}]^{*2} ⁹ⁱ. [(The¹ⁱⁱ interpreter¹ⁱ)^{10ic\10ivb} said²ⁱⁱ, [“This^{10iib} is^{2iva} our¹ⁱⁱ Chief^{1i\10iva} himself”]^{3ia}]^{9iv}]⁶ⁱ.

[[Pahóm^{10ic\10ivb} immediately^{10iic} fetched^{2ia} { the¹ⁱⁱ best¹ⁱⁱ dressing-gown¹ⁱ and five¹ⁱⁱ pounds¹ⁱ of tea¹ⁱⁱ }⁴ⁱ, and offered²ⁱⁱ these^{10iib} to (the¹ⁱⁱ Chief¹ⁱ)^{10iva}]⁶ⁱ. [(The¹ⁱⁱ Chief¹ⁱ)^{10ic\10iva} accepted^{2iia} them, and seated^{2ia} himself (in the¹ⁱⁱ place¹ⁱ of honour¹ⁱⁱ)^{10iic}]⁶ⁱ. [(The¹ⁱⁱ Bashkírs¹ⁱ)^{10ic\10ivb} at once^{10iic} began^{2ia} telling^{1iib\8i} him something]⁶ⁱ. [(The¹ⁱⁱ Chief¹ⁱ)^{10ic\10iva}

listened^{2v} (for a while)^{10ic}, [then^{10ia} made^{2ia} a¹ⁱⁱ sign¹ⁱ (with his¹ⁱⁱ head¹ⁱ)^{10iic} for them to be^{2iva} silent⁷ⁱⁱⁱ]^{3ia}, and addressing¹ⁱⁱⁱ himself to Pahóm^{10ivb}]⁶ⁱ]^{*3} ⁹ⁱ, [[said²ⁱⁱ in Russian:

“Well, let^{2ia}\⁸ⁱⁱ it^{10ic} be^{2iva} so. Choose^{2ia} whatever⁵ⁱⁱⁱ piece¹ⁱ of land¹ⁱⁱ you^{10ib} like^{2iiib}; we^{10ia} have^{2ivb} plenty¹ⁱⁱ of it¹ⁱ.”]⁶ⁱ]^{*2} ^{9iv}

[[([“How can⁸ⁱⁱⁱ I^{10ia} take^{2ia} as much as I^{10ia} like^{2iiib}?”]^{3ic})^{5ib} thought^{2iia} Pahóm^{10ic}\^{10ivb}. “I^{10ia} must⁸ⁱⁱ get^{2ia} a¹ⁱⁱ deed¹ⁱ to make^{2ia} it secure, or else they^{10ic} may⁸ⁱ say²ⁱⁱ, [‘It^{10ic} is^{2iva} yours’]^{3ia}, and afterwards^{10iic} may⁸ⁱ take^{2ia} it away again.”]^{6iia}\^{6iic}\^{6iie}

[(“Thank²ⁱⁱ you^{10ib} for your¹ⁱⁱ kind¹ⁱⁱ\⁵ⁱⁱ words¹ⁱ,”)^{5ib} he^{10ic} said²ⁱⁱ aloud⁷ⁱⁱⁱ. [“You^{10ib} have^{2ivb} much¹ⁱⁱ land¹ⁱ, and I^{10ia} only⁷ⁱⁱⁱ want^{2iiib}\⁸ⁱⁱⁱ a¹ⁱⁱ little¹ⁱⁱ\⁷ⁱⁱⁱ]^{3iic}. [But⁷ⁱⁱⁱ [I^{10ia} should⁸ⁱ like^{2iiib} to be^{2iva} sure⁸ⁱⁱ]^{3ia} [which⁵ⁱⁱⁱ bit⁷ⁱⁱⁱ is^{2iva} mine]^{3ia}]^{3iib}. [Could⁸ⁱ (it^{10ic} not⁷ⁱ be measured^{2ia})⁵ⁱⁱ and made^{2ia} over^{10iic} to me^{10ia}?]^{3iia} [{ Life¹ⁱⁱⁱ and death¹ⁱⁱⁱ }^{4iia} are^{2iva} (in God's¹ⁱⁱ hands¹ⁱ)^{10iic}]^{3ia}\^{3ic}. [You^{10ib} good¹ⁱⁱ\⁵ⁱⁱ people¹ⁱ give^{2ia} it to me^{10ia}, but⁷ⁱⁱⁱ your¹ⁱⁱ children¹ⁱ might⁸ⁱ wish^{2iiib}\⁸ⁱⁱⁱ to take^{2ia} it away again.”]^{3iib}]⁶ⁱ\^{6iia}

[([“You^{10ib} are^{2iva} quite right,”]^{3ia})^{5ib} said²ⁱⁱ (the¹ⁱⁱ Chief¹ⁱ)^{10ic}\^{10iva}. “We^{10ia} will⁸ⁱⁱ make^{2ia} it over^{10iic} to you^{10ib}.”]⁶ⁱ

[“I^{10ia} heard^{2iic} that⁵ⁱⁱⁱ a¹ⁱⁱ dealer¹ⁱ had been^{2ivc} here^{10iia},” continued^{2iia} Pahóm^{10ic}\^{10ivb}, “and that⁵ⁱⁱⁱ you^{10ib} gave^{2ia} him a¹ⁱⁱ little¹ⁱⁱ\⁵ⁱⁱ\⁷ⁱⁱⁱ land¹ⁱ, too, and signed^{2ia} title-deeds to that¹ⁱⁱ\^{10iib} effect¹ⁱ\¹ⁱⁱⁱ. I^{10ia} should⁸ⁱⁱ like^{2iiib} to have it done^{2ia} (in the¹ⁱⁱ same¹ⁱⁱ way¹ⁱ)^{10iic}.”]⁶ⁱ]^{*13} ^{9iv}

[[(The¹ⁱⁱ Chief¹ⁱ)^{10ic}\^{10iva} understood^{2iia}]⁹ⁱ.

(“Yes,”)^{5ib} replied²ⁱⁱ he^{10ic}, (“that^{10iiib} can⁸ⁱⁱⁱ be done^{2ic} quite easily)⁵ⁱⁱ. We^{10ia} have^{2ivb} a^{lii} scribe^{1i\1iii}, and we^{10ia} will⁸ⁱ go^{2ia} (to town)^{10iiic} with you^{10ib} and have the^{lii} deed¹ⁱ properly sealed^{2ic}.”]⁶ⁱ

[([“And what will⁸ⁱ be^{2iva} the^{lii} price^{1i?}”]^{3ia})^{5ib} asked²ⁱⁱ Pahóm^{10ic\10ivb}]^{6iih}.

[[“Our^{lii} price¹ⁱ is^{2iva} always the^{lii} same¹ⁱ]^{3ia}: one^{lii} thousand¹ⁱⁱ roubles¹ⁱ a^{lii} day¹ⁱ.”]⁶ⁱ]^{*5} ^{9iv}

[[Pahóm^{10ic\10ivb} did not⁷ⁱ understand^{2iiia}]^{3iia}]⁹ⁱ.

[[[“A^{lii} day¹ⁱ? { What measure¹ⁱⁱⁱ is^{2iva} that^{10iiib}? }]^{3ia} [How many acres would⁸ⁱ that^{10iiib} be^{2iva?}”]^{3ia}]^{4iia}]^{6iih}]^{*3} ^{9iv}

[[[(“We^{10ia} do not⁷ⁱ know^{2iiia} how⁵ⁱⁱⁱ to <reckon^{2ia\7iii} it out>,”)^{5ib} said²ⁱⁱ (the^{lii} Chief¹ⁱ)^{10ic\10iva}]^{3iia}. “We^{10ia} sell^{2ia} it (by the^{lii} day¹ⁱ)^{10iic}. [As much as you^{10ib} can⁸ⁱⁱ go^{2ia} round (on your^{lii} feet¹ⁱ)^{10iiic} (in a^{lii} day¹ⁱ)^{10iic} is^{2iva} yours]^{3ia\3ic}, and [(the^{lii} price¹ⁱ)^{10ic} is^{2iva} one^{lii} thousand¹ⁱⁱ roubles¹ⁱ a^{lii} day¹ⁱ.”]^{3ia}]^{6i\6iie}]^{*3} ^{9iv}

[[Pahóm^{10ic\10ivb} was^{2iva} surprised⁷ⁱⁱⁱ]^{3ia}]⁹ⁱ.

[([“But⁷ⁱⁱⁱ ((in a^{lii} day¹ⁱ)^{5ib})^{10iic} you^{10ib} can⁸ⁱⁱⁱ get^{2ivb} round a^{lii} large^{1ii\5ii} tract¹ⁱ of land¹ⁱⁱ,”)^{5ib} he^{10ic} said²ⁱⁱ]^{3iih}]⁶ⁱ]^{9iv}.

[(The^{lii} Chief¹ⁱ)^{10ic\10iva} laughed^{2v}.]⁹ⁱ

[[[“It^{10ic} will⁸ⁱ all be^{2iva} yours!”)^{5ib} said²ⁱⁱ he^{10ic}]^{3ia}. [“But⁷ⁱⁱⁱ there^{10iiia} is^{2iva} one^{lii} condition¹ⁱ]^{3ia\3iih}: [If you^{10ib} don't⁷ⁱ return^{2ia} on the^{lii} same¹ⁱⁱ day¹ⁱ (to the^{lii} spot¹ⁱ)^{10iiic} whence you^{10ib} started^{2ia}]^{3iia}, [your^{lii} money¹ⁱ is^{2iva} lost⁷ⁱⁱⁱ.”]^{3ia} [“But⁷ⁱⁱⁱ how am I^{10ia} to mark^{2ia} the^{lii} way¹ⁱ (that⁵ⁱⁱⁱ I^{10ia} have gone^{2ia?}”)^{lii}]^{3iih}]^{6iic\6iig}

[“Why, we^{10ia} shall⁸ⁱⁱ go^{2ia} (to any¹ⁱⁱ spot¹ⁱ you^{10ib})^{10iic} like^{2iiib}, and stay^{2ia} there^{10iia}. You^{10ib} must⁸ⁱ start^{2ia} (from that^{1ii\10iib} spot¹ⁱ)^{10iic} and make^{2ia} your¹ⁱⁱ round¹ⁱ, taking¹ⁱⁱⁱ a¹ⁱⁱ spade¹ⁱ with you^{10ib}]^{6i\6iia}. [Wherever you^{10ib} think^{2iia\8i} necessary⁸ⁱⁱ, make^{2ia} a¹ⁱⁱ mark¹ⁱ. ((At every¹ⁱⁱ turning^{1i\1iii})^{5ib})^{10iic}, dig^{2ia} a¹ⁱⁱ hole¹ⁱ and pile up^{2ia} the¹ⁱⁱ turf¹ⁱ; then^{10iia} afterwards^{10iic} we^{10ia} will⁸ⁱⁱⁱ go^{2ia} round with a¹ⁱⁱ plough¹ⁱ (from hole to hole)^{10iic}]⁶ⁱ . [[You^{10ib} may⁸ⁱⁱ make^{2ia} as large¹ⁱⁱ a¹ⁱⁱ circuit¹ⁱ as you^{10ib} please^{2iiib}, but⁷ⁱⁱⁱ (before^{10iic} (the¹ⁱⁱ sun¹ⁱ sets^{2ic})^{10iic})^{5ib} you^{10ib} must⁸ⁱⁱ return^{2ia} (to the¹ⁱⁱ place¹ⁱ)^{10iic} you^{10ib} started^{2ia} from]^{3ic\3iib}]^{6iie}. [[(All the¹ⁱⁱ land¹ⁱ)^{10ic} you^{10ib} cover^{2ia} will⁸ⁱ be^{2iva} yours.”]^{3ia}]⁶ⁱ]^{*9} ^{9iv}

[[[Pahóm^{10ic\10ivb} was^{2iva} delighted]^{3ia}. (It^{10ic} was decided^{2iia})⁵ⁱⁱ to start^{2ia} (early next morning)^{10iic}. They^{10ic} talked^{2v} a while, and after^{10iic} { drinking¹ⁱⁱⁱ some¹ⁱⁱ more¹ⁱⁱ kumiss¹ⁱ and eating¹ⁱⁱⁱ some¹ⁱⁱ more¹ⁱⁱ mutton¹ⁱ, they^{10ic} had^{2ia} tea again }⁴ⁱ, and then^{10iia} (the¹ⁱⁱ night¹ⁱ)^{10iic} came on^{2ic}]^{6iia\6iic}. [[They^{10ic} gave^{2ia} Pahóm^{10ivb} a¹ⁱⁱ feather-bed¹ⁱ to sleep^{2v} on^{10iic}]^{3ic}, and (the¹ⁱⁱ Bashkírs¹ⁱ)^{10ic\10ivb} dispersed^{2ia\7iii} (for the¹ⁱⁱ night¹ⁱ)^{10iic}, promising^{1iii\7iii} to assemble^{2ia} (the¹ⁱⁱ next¹ⁱⁱ morning¹ⁱ at daybreak)^{10iic} and ride out^{2ia} (before^{10iic} sunrise^{10iic})^{5ib} (to the¹ⁱⁱ appointed^{1ii\5ii} spot¹ⁱ)^{10iic}]⁶ⁱ]^{*4} ⁹ⁱ.

Chapter VII

[[[[Pahóm^{10ic\10ivb} lay^{2ia} (on the¹ⁱⁱ feather-bed¹ⁱ)^{10iic}]^{3ic}, but⁷ⁱⁱⁱ { could not⁷ⁱ }⁸ⁱⁱⁱ sleep^{2v}]^{3iia\3iib}. He^{10ic} kept^{2ia} thinking^{1iii\8i} (about (the¹ⁱⁱ land¹ⁱ)^{10ic})^{10iic}]⁶ⁱ]^{*2} ⁹ⁱ.

[[(“What a¹ⁱⁱ large¹ⁱⁱ tract¹ⁱ I^{10ia} will⁸ⁱⁱⁱ <mark off^{2ia}>^{7iii!}”)^{5ib} thought^{2iia\8i} he^{10ic}. “I^{10ia} can⁸ⁱⁱⁱ easily do^{2ia} thirty-five¹ⁱⁱ miles¹ⁱ (in a¹ⁱⁱ day¹ⁱ)^{10iic}. [(The¹ⁱⁱ days¹ⁱ)^{10ic} are^{2iva} long now^{10iia}]^{3ia}, (and (within a¹ⁱⁱ circuit¹ⁱ)^{10iic} (of thirty-five¹ⁱⁱ miles¹ⁱ)¹ⁱⁱ [what a lot¹ⁱⁱ of land¹ⁱ)^{5ib}

there^{10iia} will⁸ⁱ be^{2iva}!]^{3ia}]^{6i\6iib} [[I^{10ia} will⁸ⁱⁱⁱ sell^{2ia} the¹ⁱⁱ poorer^{1ii\7iii\5ii} land¹ⁱ, or let^{2ia\8ii} it to peasants, but⁷ⁱⁱⁱ I^{10ia} 'll⁸ⁱⁱⁱ pick out^{2ia} the best and farm^{2ia} it]^{3iib}]⁶ⁱ. [I^{10ia} will⁸ⁱⁱⁱ buy^{2ia} { two¹ⁱⁱ ox-teams¹ⁱ, and hire^{2ia} two¹ⁱⁱ more¹ⁱⁱ labourers¹ⁱ }⁴ⁱ. [About a¹ⁱⁱ hundred¹ⁱⁱ and fifty¹ⁱⁱ acres¹ⁱ shall⁸ⁱⁱ be^{2iva} plough⁵ⁱⁱ-land]^{3ia}, and I^{10ia} will⁸ⁱⁱⁱ pasture^{2ia} cattle (on the¹ⁱⁱ rest¹ⁱ)^{10iic}.”]⁶ⁱ]^{*7} ^{9iv}

[[Pahóm^{10ic\10ivb} lay^{2ia} awake (all night)^{10iic}, and <dozed off^{2ia}>⁷ⁱⁱⁱ only⁷ⁱⁱⁱ just (before dawn)^{10iic}. (Hardly⁷ⁱⁱⁱ were^{2iva})^{5ib} his¹ⁱⁱ eyes¹ⁱ closed⁷ⁱⁱⁱ when he^{10ic} had^{2ivb} a¹ⁱⁱ dream¹ⁱ. He^{10ic} thought^{2iia\8i} he^{10ic} was lying^{2ia} (in that^{1ii\10iib} same¹ⁱⁱ tent¹ⁱ)^{10iic}, and heard^{2iic} somebody^{10ic} chuckling¹ⁱⁱⁱ outside^{10iic}]⁶ⁱ. [[He^{10ic} wondered^{2iia\7iii} who⁵ⁱⁱⁱ it^{10ic} could⁸ⁱ be^{2iva}]^{3ia}, and rose^{2ia} and went out^{2ia} and he^{10ic} saw^{2iic} ((the¹ⁱⁱ Bashkír¹ⁱⁱ)^{10ivb} Chief¹ⁱ)^{10iva} sitting¹ⁱⁱⁱ (in front of the¹ⁱⁱ tent¹ⁱ)^{10iic} { holding¹ⁱⁱⁱ his¹ⁱⁱ sides¹ⁱ and rolling about¹ⁱⁱⁱ with laughter }^{4iia}]^{6i\6iib}. (Going¹ⁱⁱⁱ nearer^{10iic} to (the¹ⁱⁱ Chief¹ⁱ)^{10iva})^{5ib}]^{*4} ⁹ⁱ, [[[Pahóm^{10ic\10ivb} asked²ⁱⁱ: “What are you^{10ib} laughing^{2v} at?”]^{9iv} [But⁷ⁱⁱⁱ he^{10ic} saw^{2iic} that⁵ⁱⁱⁱ (it^{10ic} was^{2iva} no⁷ⁱ longer (the¹ⁱⁱ Chief¹ⁱ)^{10iva})^{5ia}, but⁷ⁱⁱⁱ (the¹ⁱⁱ dealer¹ⁱ)^{10ic} who⁵ⁱⁱⁱ had recently stopped^{2ia} (at his¹ⁱⁱ house¹ⁱ)^{10iic}]⁹ⁱ [and had told^{2ii\8i} him (about the¹ⁱⁱ land¹ⁱ)^{10iic}]^{3ia\3iia*2}]^{3iib\6iic\6iib}. [[(Just as)^{5ib} Pahóm^{10ic\10ivb} was going to⁸ⁱ ask²ⁱⁱ,]^{3ic} “Have you^{10ib} been^{2ia} here^{10iia} long⁷ⁱⁱⁱ?”]^{9iv} [[he^{10ic} saw^{2iic} that⁵ⁱⁱⁱ it^{10ic} was^{2iva} not⁷ⁱ the¹ⁱⁱ dealer¹ⁱ, but⁷ⁱⁱⁱ the¹ⁱⁱ peasant^{1i\10ic} (who⁵ⁱⁱⁱ had come up^{2ia} (from the¹ⁱⁱ Volga¹ⁱ)^{10iic})¹ⁱⁱ, (long⁷ⁱⁱⁱ ago)^{10iic}, (to Pahóm^{10ivb} 's¹ⁱⁱ old^{1ii\7iii} home¹ⁱ)^{10iic}]^{3ia\3iia\3iib\3iib}]⁶ⁱ. [[Then^{10iia} he^{10ic} saw^{2iic} that⁵ⁱⁱⁱ it^{10ic} was^{2iva} not⁷ⁱ the¹ⁱⁱ peasant¹ⁱ either⁷ⁱⁱⁱ, but⁷ⁱⁱⁱ (the¹ⁱⁱ Devil¹ⁱ)^{10ic} himself { (with hoofs and horns)¹ⁱⁱ }^{4iia} sitting¹ⁱⁱⁱ there^{10iia} and chuckling¹ⁱⁱⁱ]^{3ia\3ic\3iia\3iib}, and before^{10iic} him lay^{2ia} (a¹ⁱⁱ man¹ⁱ)^{10ic} barefoot⁷ⁱⁱⁱ, prostrate^{2ia\7iii} (on the¹ⁱⁱ ground¹ⁱ)^{10iic}, with only⁷ⁱⁱⁱ trousers and a¹ⁱⁱ shirt¹ⁱ on]⁶ⁱ. [And Pahóm^{10ic\10ivb} dreamt^{2v} that⁵ⁱⁱⁱ he^{10ic} looked^{2iva} more

attentively to see²ⁱⁱⁱ [(what sort of a¹ⁱⁱ man¹ⁱ)^{5ib} it^{10ic} was^{2iva} that⁵ⁱⁱⁱ was lying^{2ia} there^{10iia}]^{3ia}, and he^{10ic} saw^{2ia} that⁵ⁱⁱⁱ [(the¹ⁱⁱ man¹ⁱ)^{10ic} was^{2iva} dead⁷ⁱⁱⁱ]^{3ia} and that⁵ⁱⁱⁱ [it^{10ic} was^{2iva} himself!]^{3ia} [He^{10ic} awoke^{2ia} horror-struck⁷ⁱⁱⁱ]^{3ia}]^{6iic\6iif\6iih}]^{*3} ⁹ⁱ.

[[(“What things one^{10ic} does dream^{2v},”)^{5ib} thought^{2iia\8i} he^{10ic}]^{6iih}]^{9iv}.

[[(Looking¹ⁱⁱⁱ round)^{5ib} he^{10ic} saw^{2iic} (through the¹ⁱⁱ open¹ⁱⁱ door¹ⁱ)^{10iic} that⁵ⁱⁱⁱ (the¹ⁱⁱ dawn¹ⁱ)^{10iic} was breaking^{2ic\7iii}]⁶ⁱ]⁹ⁱ.

[[([“It^{10ic} 's^{2iva} time to wake^{2ia} them up,”]^{3ia})^{5ia\5ib} thought^{2iia\8i} he^{10ic}. “We^{10ia} { ought to }⁸ⁱⁱ be^{2iva} starting¹ⁱⁱⁱ.”]^{6iic}]^{*2} ^{9iv}

[[He^{10ic} got up^{2ia}, roused^{2ia} his¹ⁱⁱ man¹ⁱ [(who⁵ⁱⁱⁱ was sleeping^{2v} (in his¹ⁱⁱ cart¹ⁱ)^{10iic})¹ⁱⁱ]^{3ib}, bade^{2ia\7iii} him harness; and went^{2ia} to call²ⁱⁱ (the¹ⁱⁱ Bashkírs¹ⁱ)^{10ivb}]⁶ⁱ]⁹ⁱ.

[[[(“It^{10ic} 's^{2iva} time to go^{2ia} (to the¹ⁱⁱ steppe¹ⁱ)^{10iic} to measure^{2ia} the¹ⁱⁱ land¹ⁱ,”)^{5ia\5ib} he^{10ic} said²ⁱⁱ]^{3ia}]^{6iic}]^{9iv}.

[[[(The¹ⁱⁱ Bashkírs¹ⁱ)^{10ivb} rose and assembled^{2ia}, and (the¹ⁱⁱ Chief¹ⁱ)^{10ic\10iva} came^{2ia} too]^{3iig}. [Then^{10iia} they^{10ic} began^{2ia} drinking¹ⁱⁱⁱ kumiss again, and offered²ⁱⁱ Pahóm^{10ivb} some¹ⁱⁱ tea¹ⁱ, but⁷ⁱⁱⁱ he^{10ic} { would not⁷ⁱ }⁸ⁱ wait^{2iia}]^{3iia\3iib}]^{6i\6iia}]^{*2} ⁹ⁱ.

[[[“If we^{10ia} are^{2iva} to go^{2ia}, let^{2ia\8ii} us^{10ia} go^{2ia}]^{3ia}. [(It^{10ic} is^{2iva} (high^{1ii\5ii} time¹ⁱ)^{10iic},”)^{5ib} said²ⁱⁱ he^{10ic}]^{3ia}]^{6iic\6iig}]^{*2} ^{9iv}.

Chapter VIII

[[[(The¹ⁱⁱ Bashkírs¹ⁱ)^{10ic\10ivb} got^{2iva} ready]^{3ia} and they^{10ic} all started^{2ia}: [{ some mounted⁷ⁱⁱⁱ (on horses)^{10iic}, and some (in carts)^{10iic} }^{4iia}]⁶ⁱ. [Pahóm^{10ic\10ivb} { drove^{2ia} (in his¹ⁱⁱ own^{1ii\1iii} small^{1ii\5ii} cart¹ⁱ)^{10iic} with his¹ⁱⁱ

servant^{1i\1iii} }^{3iig}, and took^{2ia} a¹ⁱⁱ spade¹ⁱ with him }^{4iia}. When they^{10ic} reached^{2ia} the¹ⁱⁱ steppe¹ⁱ, (the¹ⁱⁱ morning¹ⁱⁱ red¹ⁱ)^{10iic} was beginning^{2ic} to kindle^{2ic} }⁶ⁱ. [They^{10ic} ascended^{2ia} a¹ⁱⁱ hillock¹ⁱ [((called by (the¹ⁱⁱ Bashkírs¹ⁱ)^{10ivb} a¹ⁱⁱ *shikhan*¹ⁱ))¹ⁱⁱ }^{3ib} and dismounting^{1iii\7iv} ({ from their¹ⁱⁱ carts¹ⁱ and their¹ⁱⁱ horses¹ⁱ }^{4iia})^{10iic}, gathered^{2ia} (in one¹ⁱⁱ spot¹ⁱ)^{10iic} }⁶ⁱ. [(The¹ⁱⁱ Chief¹ⁱ)^{10ic\10iva} came up^{2ia} to Pahóm^{10ivb} and stretched out^{2ia} his¹ⁱⁱ arm¹ⁱ (towards the¹ⁱⁱ plain¹ⁱ)^{10iic} }⁶ⁱ]*⁴ ⁹ⁱ.

[[[(“See^{2iic},”)^{5ib} said²ⁱⁱ he^{10ic}, “all¹ⁱⁱ this^{1ii\10iib}, (as far⁷ⁱⁱⁱ as your eye can reach^{2ic})¹ⁱ, is^{2iva} ours }^{3ia\3ic}. You^{10ib} may⁸ⁱⁱ have^{2ivb} any¹ⁱⁱ part¹ⁱ of it¹ⁱⁱ you^{10ib} like^{2iib}.” }^{6iie}]*² ^{9iv}

[[Pahóm^{10ivb} ’s ¹ⁱⁱ eyes¹ⁱ glistened^{2ic}: [[it^{10ic} was^{2iva} all¹ⁱⁱ virgin^{1ii\5ii} soil¹ⁱ }^{3ia\3ic}, { (as flat⁷ⁱⁱⁱ as the¹ⁱⁱ palm¹ⁱ of your¹ⁱⁱ hand¹ⁱ, as black⁷ⁱⁱⁱ as the¹ⁱⁱ seed¹ⁱ of a¹ⁱⁱ poppy¹ⁱ)¹ⁱⁱ }⁴ⁱ }^{3ic}, [and ((in the¹ⁱⁱ hollows¹ⁱ)^{5ib} different¹ⁱⁱ kinds¹ⁱ of grasses¹ⁱⁱ)^{10iic} grew^{2iva} breast high }^{3ia} }^{6iic\6iie}.

[(The¹ⁱⁱ Chief¹ⁱ)^{10ic\10iva} <took off^{2ia}>⁷ⁱⁱⁱ his¹ⁱⁱ fox-fur^{1ii\5ii} cap¹ⁱ, placed it (on the¹ⁱⁱ ground¹ⁱⁱ)^{10iic} and said²ⁱⁱ:]⁶ⁱ]⁹ⁱ

[[[“This^{10iib} will⁸ⁱⁱⁱ be^{2iva} the¹ⁱⁱ mark¹ⁱ }^{3ia}. [Start^{2ia} from here^{10iia}, and return^{2ia} here^{10iia} again }^{3iib}. [(All¹ⁱⁱ the¹ⁱⁱ land¹ⁱ)^{10ic} (you^{10ib} go^{2ia} round)¹ⁱⁱ shall⁸ⁱⁱ be^{2iva} yours.” }^{3ia} }^{6iia}]*³ ^{9iv}

[[Pahóm^{10ic\10ivb} { <took out^{2ia}>⁷ⁱⁱⁱ his¹ⁱⁱ money¹ⁱ and put^{2ia} it (on the¹ⁱⁱ cap¹ⁱ)^{10iic}. Then^{10iia} he^{10ic} <took off^{2ia}>⁷ⁱⁱⁱ his¹ⁱⁱ outer¹ⁱⁱ coat¹ⁱ, remaining¹ⁱⁱⁱ (in his¹ⁱⁱ sleeveless^{1ii\5ii\7iv} under-coat¹ⁱ)^{10iic} }⁴ⁱ }⁶ⁱ. [He^{10ic} { unfastened^{2ia\7iv} his¹ⁱⁱ girdle¹ⁱ and tied^{2ia} it tight⁷ⁱⁱⁱ (below his¹ⁱⁱ stomach¹ⁱ)^{10iic}, put^{2ia} a¹ⁱⁱ little^{1ii\7iii} bag¹ⁱ of bread¹ⁱⁱ (into the¹ⁱⁱ breast¹ⁱ of his¹ⁱⁱ coat¹ⁱⁱ)^{10iic}, and tying¹ⁱⁱⁱ a¹ⁱⁱ flask¹ⁱ of water¹ⁱⁱ to his¹ⁱⁱ girdle¹ⁱ, he^{10ic} drew up^{2ia} the¹ⁱⁱ tops¹ⁱ of his¹ⁱⁱ boots¹ⁱⁱ, took^{2ia} the¹ⁱⁱ spade¹ⁱ (from his¹ⁱⁱ man¹ⁱ)^{10iic}

}^{4iic}, and stood^{2ia} ready to start^{2ia}]⁶ⁱ. [He^{10ic} considered^{2iia} for some¹ⁱⁱ moments¹ⁱ which⁵ⁱⁱⁱ way (he^{10ic} had^{2ivb} better go^{2ia})¹ⁱⁱ –it^{10ic} was^{2iva} tempting⁷ⁱⁱⁱ everywhere^{10iiiv}]^{6iib\6iic}]*4⁹ⁱ.

[[[(“No⁷ⁱ matter,”)^{5ib} he^{10ic} concluded^{2ii\7iii}, “I^{10ia} will⁸ⁱ go^{2ia} (towards the¹ⁱⁱ rising^{1ii\5ii} sun¹ⁱ)^{10iiic}.”]^{3iia}]⁶ⁱ]^{9iv}

[[He^{10ic} { turned^{2ia} his¹ⁱⁱ face¹ⁱ (to the¹ⁱⁱ east¹ⁱ)^{10iiic}, stretched^{2ia} himself }^{4iia} and waited^{2iia} for the¹ⁱⁱ sun¹ⁱ to appear^{2ic\8ii} (above the¹ⁱⁱ rim¹ⁱ)^{10iiic}]⁶ⁱ]⁹ⁱ.

[[[(“I^{10ia} must⁸ⁱⁱ lose^{2ia\7iii} no⁷ⁱ time,”)^{5ib} he^{10ic} thought^{2iia\8i},]^{3iia} [(“and it^{10ic} is^{2iva} easier walking¹ⁱⁱⁱ)^{5ia} while⁵ⁱⁱⁱ it^{10ic} is^{2iva} still cool.”]^{3ia\3iie\3iih}]^{6iic}]^{9iv}

[[(The¹ⁱⁱ sun's¹ⁱⁱ rays¹ⁱ)^{10ic} had hardly⁷ⁱⁱⁱ flashed^{2ic} (above the¹ⁱⁱ horizon¹ⁱ)^{10iiic}, before^{10iic} Pahóm^{10ivb}, (carrying¹ⁱⁱⁱ the¹ⁱⁱ spade¹ⁱ (over his¹ⁱⁱ shoulder¹ⁱ)^{10iiic})¹ⁱⁱ <went down^{2ia}>⁷ⁱⁱⁱ (into the¹ⁱⁱ steppe¹ⁱ)^{10iiic}]⁶ⁱ.

[Pahóm^{10ic\10ivb} started^{2ia} walking¹ⁱⁱⁱ neither⁷ⁱⁱⁱ slowly⁷ⁱⁱⁱ nor⁷ⁱⁱⁱ quickly. After^{10iic} having¹ⁱⁱⁱ gone^{2ia} a¹ⁱⁱ thousand¹ⁱⁱ yards¹ⁱ he^{10ic} stopped^{2ia}, dug^{2ia} a¹ⁱⁱ hole¹ⁱ, and placed^{2ia} pieces¹ⁱ of turf¹ⁱⁱ one (on another)^{10iiic} to make^{2ia} it more visible]^{6iia}. [Then^{10iia} he^{10ic} went on^{2ia}; and now^{10iia} that⁵ⁱⁱⁱ he^{10ic} had <walked off^{2ia}>⁷ⁱⁱⁱ his¹ⁱⁱ stiffness¹ⁱ he^{10ic} quickened^{2ia} his¹ⁱⁱ pace¹ⁱ. ((After a while)^{5ib})^{10iic} he^{10ic} dug^{2ia} another hole]^{6iid}.

[Pahóm^{10ic\10ivb} looked^{2v} back. [((The¹ⁱⁱ hillock¹ⁱ)^{10ic} could⁸ⁱ be distinctly⁷ⁱⁱⁱ seen^{2ia})⁵ⁱⁱ (in the¹ⁱⁱ sunlight¹ⁱ)^{10iic}, { with the¹ⁱⁱ people¹ⁱ (on it)^{10iiic}, and the¹ⁱⁱ glittering^{1ii\5ii} tyres¹ⁱ of the¹ⁱⁱ cart-wheels¹ⁱⁱ }^{4iia}]^{3ic}]⁶ⁱ. [[(At a¹ⁱⁱ rough^{1ii\7iii} guess^{1i\1iii})^{5ib} Pahóm^{10ic\10ivb} concluded^{2ii\7iii} that⁵ⁱⁱⁱ he^{10ic} had walked^{2ia} three¹ⁱⁱ miles¹ⁱ]^{3ic}]^{6iib}. [[It^{10ic} was growing^{2iva} warmer⁷ⁱⁱⁱ]^{3ia}; he^{10ic} <took off^{2ia}>⁷ⁱⁱⁱ his¹ⁱⁱ under-coat¹ⁱ, flung^{2ia\7iii} it (across his¹ⁱⁱ

shoulder¹ⁱ)^{10iic}, and went on^{2ia} again]^{6iia\6iic}. [[It^{10ic} had grown^{2iva} quite warm⁷ⁱⁱⁱ now^{10iia}]^{3ia}; he^{10ic} looked^{2v} (at the¹ⁱⁱ sun¹ⁱ)^{10iic}, ([it^{10ic} was^{2iva} time to think^{2iia\8iii} of breakfast^{10iic}]^{3ia})^{5ia}]^{6iic}]^{*10} ⁹ⁱ.

[[[((“The¹ⁱⁱ first¹ⁱⁱ shift¹ⁱ)^{10ic} is^{2iva} done)⁵ⁱⁱ, but⁷ⁱⁱⁱ there^{10iia} are^{2iva} four in a¹ⁱⁱ day¹ⁱ]^{3ia\3iib}, [and (it^{10ic} is^{2iva} too soon^{10iic} yet to turn^{2ic})^{5ia}]^{3ia\3iie}. [But⁷ⁱⁱⁱ I^{10ia} will⁸ⁱ just take off^{2ia\7iii} my¹ⁱⁱ boots¹ⁱ, ”)^{5ib} said²ⁱⁱ he^{10ic} to himself]^{3iib}]^{6iic\6iic}]^{*2} ^{9iv}.

[[{ He^{10ic} sat down^{2ia}, <took off^{2ia}>⁷ⁱⁱⁱ his¹ⁱⁱ boots¹ⁱ, stuck^{2ia\7iii} them (into his¹ⁱⁱ girdle¹ⁱ)^{10iic} }⁴ⁱ, and went on^{2ia}. [It^{10ic} was^{2iva} easy walking¹ⁱⁱⁱ now^{10iia}]^{3ia}]^{6iic}]^{*2} ⁹ⁱ.

[[(“I^{10ia} will⁸ⁱ go on^{2ia} (for another three¹ⁱⁱ miles¹ⁱ)^{10iic}, ”)^{5ib} thought^{2iia\8i} he^{10ic}, “and then^{10iia} turn^{2ia} (to the¹ⁱⁱ left¹ⁱ)^{10iic}]^{6iid}. [[(This^{1ii\10iib} spot¹ⁱ)^{10ic} is^{2iva} so fine]^{3ia}, [that⁵ⁱⁱⁱ (it^{10ic} would be^{2iva} a¹ⁱⁱ pity¹ⁱ to lose^{2ic\7iii} it)^{5ia}]^{3ia}. [(The¹ⁱⁱ further^{1ii\7iii} one¹ⁱ)^{10ic} goes^{2ia}, the¹ⁱⁱ better¹ⁱⁱ (the¹ⁱⁱ land¹ⁱ)^{10ic} seems^{2iva}]^{3ia\3iig}]⁶ⁱ]^{*3} ^{9iv}.

[[” He^{10ic} went^{2ia} (straight on)^{10iic} (for a while)^{10iic}, and when he^{10ic} looked^{2v} round, [(the¹ⁱⁱ hillock¹ⁱ)^{10ic} was^{2iva} scarcely⁷ⁱⁱⁱ ⁸ⁱ visible]^{3ia} [and (the¹ⁱⁱ people¹ⁱ)^{10ic} (on it)^{10iiv} looked^{2iva} like black^{1ii\7iii} ants¹ⁱ]^{3ic\3iig}, and he^{10ic} could⁸ⁱ just see^{2ia} something (glistening¹ⁱⁱⁱ there^{10iia} (in the¹ⁱⁱ sun¹ⁱ)^{10iic})¹ⁱⁱ]^{6i\6iie}]⁹ⁱ.

[[(“Ah,”)^{5ib} thought^{2iia\8i} Pahóm^{10ic\10ivb}, “I^{10ia} have gone^{2ia} far⁷ⁱⁱⁱ enough ((in this^{1ii\10iib} direction^{1i\1iii})¹ⁱⁱ)^{10iic}, ([it^{10ic} is^{2iva} time to turn^{2ia}]^{3ia})^{5ia}. [Besides I^{10ia} am^{2iva} ({ in a¹ⁱⁱ regular^{1ii\7iii} sweat¹ⁱ, and very thirsty⁷ⁱⁱⁱ }^{4iia})^{10iic}. ”]^{3ia}]^{6iic}]^{*2} ^{9iv}

[[He^{10ic} stopped^{2ia}, dug^{2ia} a¹ⁱⁱ large¹ⁱⁱ hole¹ⁱ, and heaped up^{2ia} pieces¹ⁱ of turf¹ⁱⁱ. Next^{10iic} { he^{10ic} untied^{2ia\7iv} his¹ⁱⁱ flask¹ⁱ, had^{2ia} a¹ⁱⁱ drink^{1i\1iii}, [and

then^{10ia} turned^{2ia} sharply⁷ⁱⁱⁱ (to the¹ⁱⁱ left¹ⁱ)^{10iic} }^{3ic} }^{4iib}. He^{10ic} went { on^{2ia} and on }^{4ia}; { [(the¹ⁱⁱ grass¹ⁱ)^{10ic} was^{2iva} high⁷ⁱⁱⁱ, and it^{10ic} was^{2iva} very hot⁷ⁱⁱⁱ }^{3ia} }^{4ia}]^{6i\6ia\6ic}.

[[Pahóm^{10ic\10ivb} began^{2ia} to grow^{2iva} tired⁷ⁱⁱⁱ]^{3ia}: he^{10ic} looked^{2v} (at the¹ⁱⁱ sun¹ⁱ)^{10iic} and saw^{2iic} that⁵ⁱⁱⁱ [it^{10ic} was^{2iva} noon^{10ic}]^{3ia}]^{6iib}]^{*4} 9i.

[(“Well,”)^{5ib} he^{10ic} thought^{2iia\8i}, “I^{10ia} must⁸ⁱⁱ have^{2ivb} a¹ⁱⁱ rest^{1i\1iii}.”]^{9iv}

[[[He^{10ic} { sat down^{2ia}, and ate^{2ia} some¹ⁱⁱ bread¹ⁱ and drank^{2ia} some¹ⁱⁱ water^{1i\1iii} }⁴ⁱ; { but⁷ⁱⁱⁱ he^{10ic} did not⁷ⁱ lie down^{2v}, thinking¹ⁱⁱⁱ that⁵ⁱⁱⁱ if he^{10ic} did^{2ia} he^{10ic} might fall^{2ia} asleep⁷ⁱⁱⁱ }⁸ⁱ]^{3ia\3iib}]^{6iig}. [After^{10iic} sitting¹ⁱⁱⁱ a¹ⁱⁱ little^{1ii\7iii} while^{1i\10iic}, he^{10ic} went on^{2ia} again]^{6ia}. [At first he^{10ic} walked^{2ia} easily: [(the¹ⁱⁱ food¹ⁱ)^{10ic} had strengthened^{2ic} him; but⁷ⁱⁱⁱ it^{10ic} had become^{2iva} terribly⁷ⁱⁱⁱ hot⁷ⁱⁱⁱ]^{3ia*2\3iib}, [and he^{10ic} felt^{2iva} sleepy⁷ⁱⁱⁱ;]^{3ia} still he^{10ic} went on^{2ia}, thinking^{1iii\8i}]^{*2} 9i: [[“(An¹ⁱⁱ hour¹ⁱ)^{10iic} to suffer^{2ic\7iii}, a¹ⁱⁱ lifetime^{1i\10iic} to live^{2ic}.”]^{3iig}]^{9iv}]⁶ⁱ

[[He^{10ic} went^{2ia} a¹ⁱⁱ long^{1ii\7iii} way¹ⁱ in (this^{1ii\10iib} direction^{1i\1iii})^{10iic} also, and was^{2iva} about to turn^{2ia} (to the¹ⁱⁱ left¹ⁱ)^{10iic} again, when he^{10ic} perceived^{2iia} a¹ⁱⁱ damp^{1ii\5ii} hollow¹ⁱ]^{6ia}]⁹ⁱ: [[(([“It^{10ic} would⁸ⁱ be^{2iva} a¹ⁱⁱ pity¹ⁱ]^{3ia})^{5ia} to <leave^{2ic} that^{10iib} out>⁷ⁱⁱⁱ,”)^{5ib} he^{10ic} thought^{2iia\8i}. “Flax would⁸ⁱ do^{2ic} well there^{10iia}]^{6iic}]^{*2} 9iv.” [[So he^{10ic} went on^{2ia} past the¹ⁱⁱ hollow¹ⁱ, and dug^{2ia} a¹ⁱⁱ hole¹ⁱ (on the¹ⁱⁱ other¹ⁱⁱ side¹ⁱ of it¹ⁱⁱ)^{10iic} before^{10iic} he^{10ic} turned^{2ia} the¹ⁱⁱ corner¹ⁱ. Pahóm^{10ic\10ivb} looked^{2v} (towards the¹ⁱⁱ hillock¹ⁱ)^{10iic}]⁶ⁱ. [(The¹ⁱⁱ heat¹ⁱ)^{10ic} made^{2ic} the¹ⁱⁱ air¹ⁱ hazy⁷ⁱⁱⁱ: { ([it^{10ic} seemed^{2iva} to be quivering^{2ic\1iii\7iii}]^{3ia})^{5ia}, and (through the¹ⁱⁱ haze¹ⁱ)^{10iic} (the¹ⁱⁱ people¹ⁱ (on the¹ⁱⁱ hillock¹ⁱ)^{10iic} { could scarcely⁷ⁱⁱⁱ }⁸ⁱ be seen^{2iic})⁵ⁱⁱ }^{4ia}]^{6i\6iic}]^{*2} 9i.

[(“Ah!”)^{5ib} thought^{2iia\8i} Pahóm^{10ic\10ivb}, “I^{10ia} have made^{2ia} the¹ⁱⁱ sides¹ⁱ too long⁷ⁱⁱⁱ; I^{10ia} must⁸ⁱⁱ make^{2ia} this^{1ii\10iiib} one¹ⁱ shorter⁷ⁱⁱⁱ.”]*² ^{9iv} [[And he^{10ic} went^{2ia} ((along the¹ⁱⁱ third¹ⁱⁱ side¹ⁱ)^{5ib})^{10iiic} stepping¹ⁱⁱⁱ faster]⁶ⁱ. [He^{10ic} looked^{2v} (at the¹ⁱⁱ sun¹ⁱ)^{10iiic}. [(it^{10ic} was^{2iva} nearly half¹ⁱⁱ way¹ⁱ (to the¹ⁱⁱ horizon¹ⁱ)^{10iiic})^{5ia}, and he^{10ic} had not⁷ⁱ yet done^{2ia} two¹ⁱⁱ miles¹ⁱ ((of the¹ⁱⁱ third¹ⁱⁱ side¹ⁱ of the¹ⁱⁱ square¹ⁱⁱ)¹ⁱⁱ)^{10iiic}]^{3ia\3iia\3iie}]^{6iic\6iid}. [He^{10ic} was^{2iva} still ten¹ⁱⁱ miles¹ⁱ (from the¹ⁱⁱ goal¹ⁱ)^{10iiic}]^{3ia\3iie}]^{6iid}]*³ ⁹ⁱ.

[[(“No⁷ⁱ,”)^{5ib} he^{10ic} thought^{2iia\8i}, “though it^{10ic} will⁸ⁱ make^{2ic} my¹ⁱⁱ land¹ⁱ lop-sided⁷ⁱⁱⁱ]^{3ic\3iia\3iih}, I^{10ia} must⁸ⁱⁱ hurry^{2ia} back ((in a¹ⁱⁱ straight^{1ii\5ii} line¹ⁱ)¹ⁱⁱ)^{10iiic} now^{10iia}. [I^{10ia} might⁸ⁱ go^{2ia} too far⁷ⁱⁱⁱ, and as it^{10ic} is^{2iva} I^{10ia} have^{2ivb} a¹ⁱⁱ great¹ⁱⁱ deal^{1i\5ii} of land¹ⁱⁱ.”]^{3ia\3ic}]⁶ⁱ]*² ^{9iv}

[[So Pahóm^{10ic\10ivb} hurriedly dug^{2ia} a¹ⁱⁱ hole¹ⁱ, and turned^{2ia} (straight towards the¹ⁱⁱ hillock¹ⁱ)^{10iiic}]⁶ⁱ]⁹ⁱ.

Chapter IX

[[[Pahóm^{10ic\10ivb} went^{2ia} (straight towards the¹ⁱⁱ hillock¹ⁱ)^{10iiic}, but⁷ⁱⁱⁱ he^{10ic} now^{10iia\5ib} walked^{2ia} with difficulty]^{3iih}]⁶ⁱ. [[He^{10ic} was done up^{2ia} with the¹ⁱⁱ heat¹ⁱ, his¹ⁱⁱ bare^{1ii\5ii\7iii} feet¹ⁱ were^{2iva} <cut and bruised>⁷ⁱⁱⁱ, and his¹ⁱⁱ legs¹ⁱ began^{2ic} to fail^{2ic\7iii}]^{3ia\3ic}]⁶ⁱ. [[He^{10ic} longed^{2ia} to rest^{2ia}, but⁷ⁱⁱⁱ it^{10ic} was^{2iva} impossible^{7iv\8i}]^{3ia\3iih} { if he^{10ic} meant^{2iia} to get^{2ia} back before^{10iic} sunset }⁸ⁱ]^{6iig}. [[(The¹ⁱⁱ sun¹ⁱ)^{10ic} waits^{2ic} for no⁷ⁱ man]^{3iia}, and it^{10ic} was^{2iva} sinking⁷ⁱⁱⁱ <lower and lower>⁷ⁱⁱⁱ]⁶ⁱ]*⁴ ⁹ⁱ.

[[(“Oh dear,”)^{5ib} he^{10ic} thought^{2iia\8i}, { [“if only⁷ⁱⁱⁱ I^{10ia} have not⁷ⁱ blundered^{2iia\7iii} trying¹ⁱⁱⁱ for too much! What if I^{10ia} am^{2iva} too late⁷ⁱⁱⁱ?”]^{3ia\3iia} }⁸ⁱ]^{6iig}]*² ^{9iv}

[[He^{10ic} looked^{2v} ({ towards the¹ⁱⁱ hillock¹ⁱ and at the¹ⁱⁱ sun¹ⁱ }^{4iia})^{10iiic}. [He^{10ic} was^{2iva} still far⁷ⁱⁱⁱ (from his¹ⁱⁱ goal¹ⁱ)^{10iiic}]^{3ia\3iie}, [and (the¹ⁱⁱ sun¹ⁱ

)^{10ic} was^{2iva} already^{10iic} (near the rim)^{10iiic}]^{3ia}]⁶ⁱ. [Pahóm^{10ic\10ivb} walked^{2ia} { on and on }^{4iia}; [it^{10ic} was^{2iva} very¹ⁱⁱ hard^{1ii\7iii} walking^{1i\1iii}, but⁷ⁱⁱⁱ he^{10ic} went^{2ia} { quicker and quicker }^{4iia}]^{3ia\3iih}]^{6iic}. [[He^{10ic} <pressed on^{2ia}>⁷ⁱⁱⁱ, but⁷ⁱⁱⁱ was^{2iva} still far⁷ⁱⁱⁱ (from the¹ⁱⁱ place¹ⁱ)^{10iiic}]^{3ia\3iih}. He^{10ic} began^{2ia} running¹ⁱⁱⁱ, { <threw away^{2iv}>⁷ⁱⁱⁱ his¹ⁱⁱ coat¹ⁱ, his¹ⁱⁱ boots¹ⁱ, his¹ⁱⁱ flask¹ⁱ, and his¹ⁱⁱ cap¹ⁱ }⁴ⁱ, [and kept^{2ia} only⁷ⁱⁱⁱ the¹ⁱⁱ spade¹ⁱ which he^{10ic} used^{2ia} as a¹ⁱⁱ support^{1i\1iii}]^{3ic}]⁶ⁱ]^{*5} ⁹ⁱ.

[[(“What shall⁸ⁱⁱ I^{10ia} do^{2ia},”)^{5ib} he^{10ic} thought^{2iiia\8i} again, “I^{10ia} have grasped^{2ia\7iii} too much, and ruined^{2ia\7iii} the¹ⁱⁱ whole¹ⁱⁱ affair¹ⁱ. [I^{10ia} <can't>^{7i\8iii} get^{2ia} there^{10iia} (before the¹ⁱⁱ sun¹ⁱ sets^{2ic})^{10iic}.”]^{3iia}]^{6iia}]^{*2} ^{9iv}

[[[And this^{1ii\10iiib} fear^{1i\1iii} made^{2ic} him still more breathless^{7iv}]^{3iie}. Pahóm^{10ic\10ivb} went on^{2ia} running¹ⁱⁱⁱ, { [his¹ⁱⁱ soaking^{1ii\1iii\5ii\7iii} shirt¹ⁱ and trousers stuck^{2ic\7iii} to him, and his¹ⁱⁱ mouth¹ⁱ was^{2iva} parched⁷ⁱⁱⁱ]^{3ia\3ic}]⁴ⁱ]⁶ⁱ. [{ [His¹ⁱⁱ breast¹ⁱ was working^{2ic} like a¹ⁱⁱ blacksmith^{10ivb} ’s¹ⁱⁱ bellows¹ⁱ, his¹ⁱⁱ heart¹ⁱ was beating^{2ic} like a¹ⁱⁱ hammer¹ⁱ]^{3ic}, [and his¹ⁱⁱ legs¹ⁱ were giving way^{2ic} as { if they^{10ic} did not⁷ⁱ belong^{2ic} to him]^{3ic\3iia} }^{4iic}. [Pahóm^{10ic\10ivb} was seized^{2ib\7iii}]^{3ia} with terror¹ⁱⁱⁱ lest he^{10ic} should die^{2ib\7iii} (of the¹ⁱⁱ strain¹ⁱ)^{10iiic} }⁸ⁱ]^{6i\6iie\6iig}.

[[Though afraid⁷ⁱⁱⁱ of death, he^{10ic} { could not⁷ⁱ }⁸ⁱⁱⁱ stop^{2ia}]^{3iia\3iih}]^{*5} ⁹ⁱ. [{ (“After^{10iic} having¹ⁱⁱⁱ run^{2ia} all¹ⁱⁱ that^{1ii\10iiib} way¹ⁱ they^{10ic} will⁸ⁱ call^{2ia} me^{10ia} a¹ⁱⁱ fool^{1i\7iii} if I^{10ia} stop^{2ia} now^{10iia},”)^{5ib} }⁸ⁱ thought^{2iiia\8i} he^{10ic}]^{9iv}]^{6iig}. [[And he^{10ic} ran^{2ia} { on and on }^{4iia}, and drew^{2ia} near^{10iiic} and heard^{2iic} (the¹ⁱⁱ Bashkírs¹ⁱ)^{10ivb} { yelling¹ⁱⁱⁱ and shouting¹ⁱⁱⁱ }^{4iia} to him, [and their¹ⁱⁱ cries^{1ii\1iii} inflamed^{2ic\7iv} his¹ⁱⁱ heart¹ⁱ still more]^{3iie}. He^{10ic} gathered^{2ia} his¹ⁱⁱ last¹ⁱⁱ strength^{1i\1iii} and ran on^{2ia}]⁶ⁱ.

[[(The¹ⁱⁱ sun¹ⁱ)^{10ic} was^{2iva} (close to the¹ⁱⁱ rim¹ⁱ)^{10iiic}, and cloaked^{2ic\7iii} (in mist)^{10iiic} { looked^{2iva} large, and red⁷ⁱⁱⁱ as blood }^{4iia}]^{*2} ^{3ia*2} ^{3ic}]⁶ⁱ. [

Now^{10iia}, yes now^{10iia}, [it^{10ic} was^{2iva} about to set^{2ic}]^{3ia}]^{6iic}! [{ [(The¹ⁱⁱ sun¹ⁱ)^{10ic} was^{2iva} quite low⁷ⁱⁱⁱ, but⁷ⁱⁱⁱ he^{10ic} was^{2iva} also quite (near his¹ⁱⁱ aim¹ⁱ)^{10iic}]^{*2}]^{3ia\3iih} }^{4iia}]⁶ⁱ. [Pahóm^{10ic\10ivb} could⁸ⁱ already^{10iic} see^{2iic} the¹ⁱⁱ people¹ⁱ (on the¹ⁱⁱ hillock¹ⁱ)^{10iic} waving¹ⁱⁱⁱ their¹ⁱⁱ arms¹ⁱ to hurry^{2ia} him up]⁶ⁱ. [{ He^{10ic} could⁸ⁱ see^{2iic} the¹ⁱⁱ fox-fur^{1ii\5ii} cap¹ⁱ (on the¹ⁱⁱ ground¹ⁱ)^{10iic}, (and the¹ⁱⁱ money¹ⁱ (on it)^{10iic})¹ⁱⁱ, and (the¹ⁱⁱ Chief¹ⁱ)^{10iva} sitting¹ⁱⁱⁱ (on the¹ⁱⁱ ground¹ⁱ)^{10iic} holding¹ⁱⁱⁱ his¹ⁱⁱ sides¹ⁱ }⁴ⁱ. And Pahóm^{10ic\10ivb} remembered^{2iia} his¹ⁱⁱ dream^{1i\1iii}]⁶ⁱ]^{*8} ⁹ⁱ.

[[[(“There^{10iia} is^{2iva} plenty¹ⁱⁱ of land¹ⁱ,”)^{5ib} thought^{2iia\8i} he^{10ic}, “but⁷ⁱⁱⁱ will⁸ⁱⁱ God^{10ic} let^{2ia\8ii} me live^{2ia} (on it)^{10iic} ?]^{3ia\3iih} I^{10ia} have lost^{2ib\7iii} my¹ⁱⁱ life¹ⁱ, I^{10ia} have lost^{2ib\7iii} my¹ⁱⁱ life¹ⁱ! I^{10ia} shall⁸ⁱ never^{7iii\10iic} reach^{2ia} (that^{1ii\10iib} spot¹ⁱ)^{10iic} !”]⁶ⁱ]^{*3} ^{9iv}

[[Pahóm^{10ic\10ivb} looked^{2v} (at the¹ⁱⁱ sun¹ⁱ)^{10iic}, (which had reached^{2ic} the¹ⁱⁱ earth¹ⁱ: (one side of it)^{10ic} had already^{10iic} disappeared^{2ic\7iv\8i})¹ⁱⁱ]⁶ⁱ. (With all¹ⁱⁱ his¹ⁱⁱ remaining^{1ii\1iii} strength^{1i\1iii})^{5ib} { he^{10ic} rushed on^{2ia}, bending¹ⁱⁱⁱ his¹ⁱⁱ body¹ⁱ forward^{10iic} so that his¹ⁱⁱ legs¹ⁱ could⁸ⁱⁱⁱ hardly⁷ⁱⁱⁱ follow^{2ic} fast enough to keep^{2ic} him from falling¹ⁱⁱⁱ }^{4iia}]⁶ⁱ. [[Just as he^{10ic} reached^{2ia} the¹ⁱⁱ hillock¹ⁱ it^{10ic} suddenly⁷ⁱⁱⁱ grew^{2iva} dark⁷ⁱⁱⁱ]^{3ia\3ic}]^{6iic}. [He^{10ic} looked up^{2v} – (the¹ⁱⁱ sun¹ⁱ)^{10ic} had already^{10iic} set^{2ic}!]⁶ⁱ [He^{10ic} gave^{2ia} a¹ⁱⁱ cry^{1i\1iii}]^{*4} ⁹ⁱ: [[(“All¹ⁱⁱ my¹ⁱⁱ labour¹ⁱ has been^{2iva} (in vain⁷ⁱⁱⁱ)^{10iic},”)^{5ib} thought^{2iia\8i} he^{10ic}]^{9iv}, [and was^{2iva} about to stop^{2ia\7iii}, but⁷ⁱⁱⁱ he^{10ic} heard^{2iic} (the¹ⁱⁱ Bashkírs¹ⁱ)^{10ivb} still shouting¹ⁱⁱⁱ, and remembered^{2iia} that⁵ⁱⁱⁱ though to him, ((from below)^{5ib})^{10iic}, (the¹ⁱⁱ sun¹ⁱ)^{10ic} seemed^{2iva} to have set^{2ive\7iii}, they^{10ic} (on the¹ⁱⁱ hillock¹ⁱ)^{10iic} could⁸ⁱ still see^{2iic} it]^{3ia*2}]^{3iih\3iie}]^{6iia}. [He^{10ic} took^{2ia} a¹ⁱⁱ long^{1ii\5ii} breath^{1i\1iii} and ran up^{2ia} the¹ⁱⁱ hillock¹ⁱ]⁶ⁱ. [[It^{10ic} was^{2iva} still light there^{10iia}]^{3ia\3iie}. He^{10ic} reached^{2ia} the¹ⁱⁱ top¹ⁱ and saw^{2iic} the¹ⁱⁱ cap¹ⁱ. Before^{10iic} it^{10ic} sat^{2ic} (the¹ⁱⁱ Chief¹ⁱ)^{10ivb} laughing¹ⁱⁱⁱ and holding¹ⁱⁱⁱ his¹ⁱⁱ sides¹ⁱ]⁶ⁱ. [Again Pahóm^{10ic\10ivb}

remembered^{2iiia} his¹ⁱⁱ dream^{1i\1iii}, and he^{10ic} uttered²ⁱⁱ a¹ⁱⁱ cry^{1i\1iii}: his¹ⁱⁱ legs¹ⁱ gave way^{2ic} (beneath him)^{10iiic}, he^{10ic} fell^{2ia\7iii} forward^{10iiic} and reached^{2ia} the¹ⁱⁱ cap¹ⁱ with his¹ⁱⁱ hands¹ⁱ]^{6ia}]*⁶ 9i.

[[(“Ah, that^{10iiib} ’s^{2iva} a¹ⁱⁱ fine^{1ii\5ii} fellow^{1i!}”)^{5ib} exclaimed²ⁱⁱ (the¹ⁱⁱ Chief¹ⁱ)^{10ic\10iva}. “He^{10ic} has gained^{2ia} much¹ⁱⁱ land^{1i!}”]⁶ⁱ]*² 9iv

[[[Pahóm^{10ivb} ’s¹ⁱⁱ servant^{1i\1iii\10ic\10ivb} came^{2ia} running up¹ⁱⁱⁱ and tried^{2ia} to raise^{2ia} him, but⁷ⁱⁱⁱ he^{10ic} saw^{2iiic} that⁵ⁱⁱⁱ blood was flowing^{2ic\7iii} (from his¹ⁱⁱ mouth¹ⁱ)^{10iiic}. Pahóm^{10ic\10ivb} was^{2iva} dead^{7iii!}]^{3ia\3iih}]⁶ⁱ

[(The¹ⁱ Bashkírs¹ⁱ)^{10ic\10ivb} clicked^{2ia\7iii} their¹ⁱⁱ tongues¹ⁱ to show²ⁱⁱ their¹ⁱⁱ pity¹ⁱ]⁶ⁱ.

[His¹ⁱⁱ servant^{1i\1iii\10ivb} picked up^{2ia} the¹ⁱⁱ spade¹ⁱ and dug^{2ia} a¹ⁱⁱ grave¹ⁱ long enough for Pahóm^{10ivb} (to lie in^{2ia})^{10iiic}, and buried^{2ia\7iii} him (in it)^{10iiic}]⁶ⁱ. [[(Six¹ⁱⁱ feet¹ⁱ (from his¹ⁱⁱ head¹ⁱ to his¹ⁱⁱ heels¹ⁱ)^{10iiic})^{5ib} was^{2iva} all he^{10ic} needed^{2iiib\8i}]^{3ia\3iib}]⁶ⁱ]*⁵ 9i.

المستخلص

تعدُّ وظيفة "الوظائف المفاهيمية النصية" (TCFs) مصدر للمعنى وفقاً لنظرية Jeffries في الأسلوبية النقدية. يعتبر غالبية الباحثين هذه الدراسة الحالية خطوة حاسمة في دراسة الأدوات العشر لـ Jeffries (2010) إلى جانب الفئات الرئيسة والفرعية بشكل شامل مع تطبيق تقنية Halliday (1999) النظامية للترميز، وعناصر Labov (1972) الستة لنظرية السرد. ومع ذلك، لم تُجرى أي دراسة لغوية لتحليل عمل كامل أو لتطبيق النطاق الكامل للأدوات العشر لـ Jeffries. بناءً على ذلك، تهدف هذه الدراسة إلى التحقيق في الأيديولوجيات (السلطة والأخلاق) في قصة ليو تولستوي القصيرة، من خلال تطبيق مخطط يتألف من اثنين: وظائف Jeffries المفاهيمية النصية وعناصر Labov الستة مع الترميز.

تهدف هذه الدراسة للإجابة على الأسئلة التالية: (1) ما هي الوظائف المفاهيمية النصية الموجودة في قصة ليو تولستوي القصيرة "كم من الأرض يحتاجها الإنسان؟" (2) ما هي الوظائف المفاهيمية النصية الأكثر استخداماً في القصة؟ (3) ما هي الأيديولوجيات وراء النص الأدبي المحلل؟ (4) كيف تساهم الخيارات اللغوية في الرسالة الأخلاقية العامة في النص قيد التحليل؟

تتبع هذه الدراسة بعض الإجراءات مثل تقديم خلفية نظرية تتعلق بالأسلوبية النقدية والأدب ونظام الترميز مع التركيز الخاص على أيديولوجيات السلطة والأخلاق. كما تحلل القصة القصيرة الكاملة لتولستوي بشكل نوعي وكمي من خلال نموذج انتقائي.

استناداً إلى النتائج، تستنتج الدراسة أن جميع الأدوات العشر من نموذج Jeffries (2010) وعناصر Labov (1972) الستة لنظرية السرد باستثناء المعارضة التبادلية والملازمة/استلزام تم استخدامها وتتميزها لأنها جزء لا يتجزأ من عملية الكتابة الأدبية. الأدوات الأسلوبية الأكثر بروزاً هي "التسمية

والوصف، تمثيل الزمن، المكان، والمجتمع، وتمثيل الأفعال، الحالات، والأحداث"، التي يستخدمها الشخصيات في خطابهم، لأن هذه الأدوات تمثل الإصرار الحقيقي والأنانية تجاه الرغبات الفعلية. وتبرز الأيديولوجيات المتعلقة بـ"السلطة والأخلاق"، بالإضافة إلى أن القصة تسلط الضوء على بعض الدروس الأخلاقية التي قد تؤدي بالبشر إلى سقوطهم: "الجشع، الطموح اللامحدود، الإغراء، الرغبة المفرطة والمادية". وتختتم الرسالة بتوصيات واقتراحات لدراسات مستقبلية.



جمهورية العراق

وزارة التعليم العالي والبحث العلمي

جامعة كربلاء / كلية التربية للعلوم الإنسانية

قسم اللغة الإنجليزية

تحليل أسلوبى نقدي للسلطة والأخلاق في قصة ليو تولستوي القصيرة "كم من الأرض يحتاجها الإنسان؟"

رسالة قدمت

إلى مجلس كلية التربية للعلوم الإنسانية / جامعة كربلاء و هي جزء من
متطلبات نيل درجة الماجستير في اللغة الإنجليزية/علم اللغة

الطالبة

نور خضير ضيدان المعموري

بإشراف

الأستاذ المساعد الدكتورة

نداء حسين فهمي الخزرجي

2024 A.D.

1445 A.H.