

Critical Stylistic Analysis of Self-Conflict in Kazantzakis' *The Last Temptation of Christ*

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Abstract—The current study investigates the concept of self- conflict in Kazantzakis' movie version of the novel *The Last Temptation of Christ* from a critical stylistic perspective. *The Last Temptation of Christ* is selected as a sample of analysis since it clearly portrays the life of Jesus Christ who struggles with various forms of temptation including fear, doubt, depression, reluctance and lust. Assuming and implying, being one of stylistic tools listed in Jeffries' (2010) framework, is the only tool examined in this study. Thus, the study aims at showing how such tool is employed by the writer to uncover Christ's self-conflict. Additionally, the linguistic triggers through which this tool appears are identified to explain further the way linguistic realizations aid to echo the writer's ideologies to the concept of inner conflict. The study finds out that assuming and implying tool is utilized successfully in this movie as it helps a lot in revealing Christ's inner conflict in order to live out God's plan for him while trying to avoid sins. In other words, the linguistic triggers involved in assuming and implying obviously mirror how Christ is challenging to be divine and human.

Index Terms—critical stylistics, assuming and implying, Jesus Christ, self-conflict, ideology

I. INTRODUCTION

The term “conflict” whose origin relates to Latin word “configure” meaning “to hit” is defined by many scholars like Hocker and Wilmot (1995) and Arslan (2005) who define it as a struggle or clash of values ideas and beliefs occurring between at least, two opposing sides or forces. Even though the goals belonging to these two contradictory forces are not identical, they are interfered with each other. For Sockono (2006), conflict is a contradiction attempting to accomplish the aims by way of contrasting the challenger. It exists within the context of society.

Conflicts may take place among people whose desires as well as aims are different. That is, it may occur among family memberships such as those between father and mother, or children with their parents. Additionally, conflicts happen among friends, beloveds or even among strangers.

Oner (2006) argues that even though conflict can be experienced at any moment of life, it lacks any negative or positive trait. However, in terms of responses attributed to it, it becomes either offensive or productive. To Elliott and Gresham (1993), conflict, basically, is regarded as a problem condition in a social life and the effective key of these problems involves competent practice of interaction skills. In this sense, individuals are assessed as well-matched with one another when they can keep a connection with effective communication.

Generally speaking, vividness and intensity of fictions are successfully achieved via conflict since it is a fundamental issue in literature and one of plot's structures. Conflict, according to Abbott (2008, p. 55), has first been designated in ancient Greek as a key challenge or Agon in tragedy. The act of conflict, or as it is named “Agon”, comprises the antagonist and protagonist who signify the villain and hero respectively.

Conflict is produced in the plot of any fiction through series of challenges resulting in excessive tension. Abbott (2008, p. 56) adds that conflict, most commonly, may spread, reach a climax, and finally resolve and sort out. Nevertheless, the conflict in some fictions is not always determined and in this sense, it is known as “open-ending” fiction. The presence of tension in any literary work has its own vital impact on readers as it makes them generate inferences concerning the end of the work and become more attracted to tracing who will prevail. However, with those open-ending fictions, readers are left unsatisfied sometimes. In reality as well as literature, individuals face two categories of conflict which can appear either separately or together. These are:

1. The internal conflict or so called “self- conflict” which refers to the struggle available in one's mind.
2. the external conflict which represents the conflict with the external world.

The current paper investigates the internal conflict (self-conflict) in Kazantzaki's novel *The Last Temptation of Christ* which presents an image of Jesus Christ who experiences inner struggle against several forms of temptation such as lust, fear, and misery.

The researchers intend to examine this category of conflict from critical stylistic (hence forth CS) perspective employing one tool of CS namely: Assuming and Implying presented in Jeffries' (2010) developed framework. This approach is chosen as a method of analysis as it aids in uncovering the writer's hidden ideologies. Thus, the study

attempts to answer the following questions:

1. How is assuming and implying tool devoted to echo the character's inner conflict in the movie *The Last Temptation of Christ*?
2. What are the linguistic triggers that represent the tool of assuming and implying?
3. What are the novelist's ideologies towards this concept of inner conflict?

A. Significance of Study

The study is of significance of employing the model *Critical Stylistics* on a movie *The Last Temptation of Christ* to uncover the ideology of self-conflict hidden underneath the text. Similar studies have been done utilizing *Critical Stylistics* as a model of analysis, however, so far no study is found employing this model on movies. The following paragraphs list a number of studies devoted to analyzing the concept conflict in movies:

1. In his thesis "*An Analysis of Conflict in the Movie Script Avatar Directed by James Cameron*" Prabowo (2020) describes the conflict in the movie focusing upon the analysis of inner and outer conflicts occurred among characters. The research methodology is descriptive qualitative. The study concludes that the conflict found in the movie Avatar is that of internal as well as external manifested in the following forms: Man versus Man, Man versus Fate, Man versus Nature, and Man versus Society.

2. In his paper *The Analysis of Conflicts Reflected by Mai Characters in "Rise of the Guardians" Movie*, Rachmawati (2019) analyzes the main characters of the movie to expose types of the internal as well as the external conflicts drawing upon the theory of William Kenney. Undertaking a descriptive qualitative study, it reached the following conclusions: the movie shows internal conflict inside the character himself, and external conflict among characters.

3. *Conflicts in Condon's Movie "Beauty and the Beast 2017"* is another study done by Yasari (2019) to investigate types of conflict faced by the main character as well as the sources of the main character's conflict. The study also aims at analyzing the way the main characters resolve the conflict. This study describes external and internal conflicts. The analysis of conflict is centered on the theory of conflict proposed by Kenney who categorizes conflicts into two types: external and internal. Finally, it concludes that the main character faces two conflicts: external and internal conflict. The sources of the main character's conflict are dissenting goals, and different attitudes.

What sets the current study apart from other similar studies is the employment of the model of *Critical Stylistic* for the analysis of the data to arrive at the ideologies of inner conflict in the movie, whereas other studies relied upon theories of different authors for the purpose of analysis.

B. Hypothesis

It is hypothesized that the textual-conceptual tool of analysis *Implying and Assuming* helps in extracting hidden ideologies of self-conflict in the movie *The Last Temptation of Christ*.

C. Aims of the Study

In line with the research questions listed above, the study aims:

1. To indicate the way the CS tool 'implying and assuming' is employed to reflect the character's self-struggle against temptation.
2. To identify the linguistic realizations that signify assuming and implying tool.
3. To pinpoint the writer's ideologies headed to the concept of inner conflict.

II. TYPES OF CONFLICT

As it is mentioned earlier, two categories of conflict can be recognized: internal or self-conflict and external one.

As far as the external conflict is concerned, various kinds of external forces may face an individual as in the struggle with another character, society, nature or environment. It is worthy to mention here that such struggle is not necessarily physical, rather it could be a clash between two notions, values and beliefs. Conflicts can exist between man and deviation existing in society. It could appear among man and fate as well. Such instances are all cases of external conflict.

The second type of conflict is the internal conflict or self-conflict which refers to any kind of struggle between the character and his inner mind. The disputes arise in character's mind regarding what to consider or act. Nurgiyantoro (2015) refers to this type as a mental conflict since an individual is against him/herself to decide and determine something offered. Usually, this conflict appears with character's inner feelings such as desire, turmoil, inner need,...etc. Engler (2014) states that internal conflict is defined by some scholars like Dollard and Miller from psychological perspective. It is defined as a condition from which the obstruction arises and incompatible reactions occur simultaneously. Struggling with fear which prevents one from achieving his/ her goals and experiencing this mix of emotions such as those of disappointment and relief are examples of internal conflict.

Alwisol (2016) outlines some categories of internal conflict summarized as follows:

1- "Approach –Approach" Conflict

It occurs when one encounters two goals including positive values at the same time and he/she has to select one. For

instance, when one has to choose between two fascinating jobs.

2- “Avoidance-Avoidance” Conflict

It exists when one has to choose between two undesirable goals comprising negative denotations. For example, choosing between no more employing and resigning from an undesirable job.

3- Approach-Avoidance Conflict

In this category, the character experiences this sense of being fascinated and resisted by the same goal containing positive or negative significance as in struggling for accepting or refusing a rather risky job but with high salary. Such type of internal conflict results in an individual’s painfulness and frustration as he/she is attracted by some traits (e.g., good salary) and repelled or prevented by another feature (e.g., be risk).

4- Double Approach–Avoidance Conflict

As the title denotes, a character encounters multiple goals which equally attracts and prevents him. This happens when a person has a job with low salary and struggles for accepting or refusing a risky job with high salary. The resolution of this struggle is determined by the condition he/she deals with. That is, he/she will choose the risky job if he /she is in real need of money. Otherwise, he/she will prefer to stay with their current job as he/she has no intention to work hard.

III. CRITICAL STYLISTIC (CS)

Critical stylistic (CS) is an approach of analysis presented by Jeffries (2010) who blends two fields of linguistic study: stylistics and critical discourse. This relatively new approach has occurred as a reaction to what has been tackled in critical discourse analysis. The latter fails to introduce a reasonable and adequate set of analytical instruments in textual analysis. Fairclough, being a pioneer in critical discourse study, confirms this fact stating: “The present chapter is written at an introductory level for people who do not have extensive backgrounds in language study.... The set of textual features included is highly selective, containing only those which tend to be most significant for critical analysis” (1989, p. 110).

It is true that Fowler, as explained by Abdul Zahra and Abbas (2004), offers five crucial tools namely: modality, transitivity, lexical structure, speech acts, and some syntactic transformations of the sentence, yet Jeffries clarifies that they fail to provide a detailed analysis of linguistic features. Accordingly, Jeffries attempts to present a more systematic and comprehensive framework comprising ten tools that, she considers, will be sufficient to investigate how the reader’s ideology is affected by a text as it is seen as a semantic rather a grammatical unit.

In Jeffries’s view, the critical stylistic approach can be utilized to examine the hidden ideologies in texts through various genera like novels, political texts, religious texts, etc. Jeffries’ framework is concerned with stylistic selections represented through some linguistic realizations which text producers make whether consciously or not. In this sense, the text carries specific ideology (ies) and the role of CS tools is to reveal such ideology (ies). It is obvious then, that the main goal of CS is to grow readers’ awareness towards such ideology (ies) regardless of whether they alter their opinions or not. In 2015, Jeffries intends to reproduce Halliday’s metafunctions (i.e. textual, interpersonal, and ideational metafunctions) and renames them. The textual metafunction covers the linguistic structure containing the five levels of linguistics “Phonetics, Phonology, Morphology, Syntax, and Semantics”. The ideational meta-function is renamed by Jeffries to be the “textual meaning,” which denotes the co-textual impact through which the linguistic scheme generates certain constructions. Furthermore, this type of meaning manifests the manner they work to convey definite ideologies. In other words, it answers the question of “what text is doing” in producing ideational ‘world’.

It is worthy to mention that the textual meaning mediates between language system and language structures, and the contextual effects. This explains why this category, particularly, is central in critical stylistic approach.

Regarding the last kind of meaning known as the interpersonal meaning, it contains pragmatics and it is entirely contextual. Saying it differently, it answers the question “what language is doing to/with the people in the situation”.

Finally, Jeffries (2010) confirms the idea that language represents the world through the linguistic structures made by the writer and it is probable to detect the ideologies the text builds with no attention to their refusal or acceptance by its recipients. In short, CS is a method of analysis utilized to figure out the ideology in texts regardless of the fact that their readers accept such ideology or not.

IV. METHODOLOGY

A. Data Description and Selection

This study is a qualitative work which seeks the concept of inner conflict as an ideology in the movie entitled *The Last Temptation of Christ*. The genre selected for analysis is that of movie. The film is made at 1988 based on the novel “*The Last Temptation of Christ*” written by Nikos Kazantzakis. The novel was first published in Greek in 1955 then translated into English in 1960 by Peter A. Bien. It portrays the conflicts Jesus goes through as being exposed to different temptations such as lust, hesitancy, fear, uncertainty, and depression (Richards, 1967). The film *The Last Temptation of Christ* released in 1988 is an adapted version of the novel directed by Martin Scorsese. It is worth adding that the film is not based upon the Gospels; rather based on this fictional exploration of the eternal spiritual conflict and this is mentioned right at the opening scene of the movie.

Choosing a movie as a data for analysis is of privilege since movies are filled with visual codes and semiotic signs which guide the analyst into a better comprehension of implicature and assumptions available. The visual body language, posture, facial expressions, tone of the voice, etc. are all clues guiding the analyst into a more precise interpretation of the scene. Although this paper is narrowed on only the verbal codes i.e. the syntactic triggers, yet the support of non-verbal signs in the analysis of scenes is undeniable.

The data is not chosen randomly, rather picked up with purpose. The scenes are nominated for analysis and selected with intention because they carry implying and assuming. All through the movie whenever implying and assuming is found, it is selected for analysis whether it is found at the beginning, middle, or final part of the movie.

This movie has been selected for analysis since it is enriched with ideologies, which are headed for self-conflict. It fulfills the aims of this paper which holds identifying hidden ideologies of inner conflict behind text.

B. *Implying and Assuming: A Textual-Conceptual Tool for Analysis*

Implying and assuming as textual-conceptual functions are associated with pragmatic implicature as well as semantic presupposition respectively. Pragmatics concerns itself with what is implicit in language. The power of language lies in its use of implicature and assumption to project ideologies naturalized and thereby influence other's world view. Presupposition not only provides a more economic meaning but also it carries ideological significations. It can also be perceived to be intermingled with naming to some extent since the existential presupposition works on definite noun phrases to show the existence of the referent. There are two major classifications for presupposition:

1. Existential presupposition: no manipulation or persuasion; depends on the shared general knowledge of the participants; structurally appears as a definite noun phrase (the NP).

2. Logical presupposition: appears with a number of triggers:

- Change of state verbs: a previous state changes as a result of the process of the verb. Instances: start, resign, finish, become, etc.

- Factive verbs: verbs such as: realize, understand, discover, know, believe, etc. normally followed by clausal complement which is presupposed.

e.g. she knew **that they were right**.

- Cleft sentences: changes the default into focus and the presupposition is given in the relative clause. The dummy subject 'it' allows more information to be placed at the subordinate clause.

e.g. It was him **that broke the vase**.

- Iterative words: expressions such as adverbs (yet, again, anymore) or verbs (reassure, revisit) which presupposes the occurrence of a process.

e.g. He did it **again**. (He did it before)

- Comparative constructions: reflects presupposition as in:

Helen is **taller than** Sara. (Sara is tall)

Presupposition unlike implicature is uncancelable under negation. The crucial issue here is to identify the presuppositions (assumptions) as well as the implications made by the text.

Implicature is classified under the domain of pragmatics, and is seen to appear under the interpersonal metafunction; however, it is seen not to be under ideational function due to its textual nature and its similarity with 'assuming'. Within the frame of CS implicature produces a world view which mirrors the ideas of the text producer. Thus, it is less interpersonal. Implicature can be employed in the written language or any other one-way communication, as is noted by Simpson (1993). Thereby, the maxims of Grice also project themselves in a political context, for instance, a political party providing more or less information in regard of certain issue may be accused of exposing or covering up the truth. Implicature as a tool of analysis is derived from Grice's (1975) co-operative principles as well as the work of Levinson (1983).

Ideological impacts of presupposition vary from that of implication in different contexts and text contents. The common ground shared by the two is the influence they have on the perceiver since the hidden meanings leave the information given unquestionable and unarguable.

The factive verbs for example, in their subordinate clauses make logical presupposition and what is presented by factive verbs in the clause is taken for granted by the receiver and thus is accepted quickly with little room for discussion. The impact of other triggers such as iterative presupposition such as the word *again* would presuppose the subsequent recurrence of an action and therefore the issue of whether the action has taken place or not, would be disregarded. The word *another* is another trigger which presupposes that the action or thing mentioned in the clause is not the only one and there are others whose existence is unarguable.

Implicature, on the other hand, cannot easily be identified through textual triggers as in presupposition. It draws on Gricean (1975) Cooperative Principles and the Conversational Maxims where the shared knowledge background of the participants is of crucial role in understanding the message conveyed. The flouting of Quality Maxim, for instance, can be perceived superficially as lying; nevertheless, when the participants share a common cultural background, the receiver would definitely identify the implicature.

The crucial point is that pragmatics contributes in exploring and understanding ideologies in texts since it concerns itself with examining texts not in isolation, rather within context and this aids the analyst to find out how ideologies are encoded in texts without being explicitly prominent (Jeffries, 2010, pp. 93-105; Jeffries, 2014, p. 414; Levinson, 1983,

p. 97; Simpson, 1993, pp. 121-122; Birner, 2013; Huang, 2017; Huang, 2007; Verschueren, 2009).

C. Method of Analysis

The method of analysis followed in this study is that of descriptive qualitative. The textual conceptual tool of analysis is employed to investigate inner conflict in a descriptive manner.

D. Procedures

For the analysis of data, the following steps have been undertaken:

1. The movie *The Last Temptation of Christ* is watched for several times for the purpose of observation.
2. Scenes of the movie which carry the ideology of self-conflict are detected and extracted.
3. The visual scenes selected for analysis are transcribed into scripts with the addition of certain necessary nonverbal codes such as feelings whenever needed. Basically, the verbal codes are analyzed. The nonverbal codes aid the researchers in interpreting the scene, nevertheless, they are not referred to in details.
4. The extracted scenes are categorized in terms of sequential number and time into scenes; each extract is numbered and the time of its appearance in the movie is mentioned as well.
5. The extracted scenes are analyzed according to the textual-conceptual tool of analysis *Implying and Assuming*.

V. DATA ANALYSIS

The Character of Jesus: God's Masaya

The self-conflict within the character of Jesus in the film "*The Last Temptation of Christ*" is represented in form of resistance against God's will and through not answering God when called to be his son and the savior of all mankind.

The ideology of inner conflict or inner struggle is introduced by the opening scene of the film when Jesus and Judas have the following conversation: **scene 1; minute 6: second 42:**

Jesus: I am struggling

Judas: with who?

Jesus: I don't know

In terms of *implying* there is flouting of Grecian Maxim, quantity; the message being conveyed is not as informative as required because there is not adequate information provided about the struggle. Jesus tells only about the presence of struggle with no further details about its source. No *assuming* is found in this scene. The scene carries more than one category of self-conflict. First the character of Jesus experiences Avoidance-Avoidance Conflict; in this type of conflict he needs to choose between two unwanted choices, carrying negative denotations. The choice is either to answer the call of God and be his Masaya i.e. the savior; or to fight God and resist his will. To be God's Masaya means to endure a heavy burden and a huge responsibility of being a guide and a savior for mankind. The other choice is the refusal of such an obligation and live like a normal man and this choice has also negative denotations of disobeying God. Such kind of inner conflict can also be seen in the following extracts:

scene 2; minute 11: second 47:

Jesus: I don't take the pain, the voices and the pain

I want him to hate me, I fight him, I make crosses to his followers to make him hate me

I want him to find somebody else

I want to crucify every one of his Masaya

The above mentioned scene illustrates a situation in which Jesus makes a monologue with God pleading him to excuse him from being crucified. This episode represents a self-conflict when God is perceived as an internal power, not as an outer entity. In other words, conversing God is in fact a soliloquy with the inner self. The maxim of quantity is violated since the message is not informative adequately. The receptor is still in need of more information to find out the reason behind such resistance. The message, nevertheless, is inferable when drawing upon background knowledge about the story of the film. The contextual verbal and non-verbal features in the film provide the receptor with enough information to detect textual implications.

In terms of *assuming* there are textual triggers found referring to logical presupposition. The change of state verbs in the following extracts show the state of conflict Jesus expressing:

*I make crosses to his followers to **make** him hate me*

*I want him to **find** somebody else*

The boldfaced verb in the first sentence presupposes that God does not hate Jesus and Jesus knows that. Jesus makes crosses to change God's plan of loving him and regarding him as his Masaya. This choice of change of state verb by the character reflects his inner conflict with his desire to change God's will. The boldfaced verb in the second sentence presupposes that God has already regarded Jesus as his Masaya. In this sentence Jesus reveals his desire that God changes his mind and finds another person to be his Masaya. The particle *else* is an iterative word indexing logical presupposition. It signifies that Jesus has already been chosen and he struggles against God's will to force God find someone else as his Masaya.

scene 3: (1: 49: 29) illustrates Jesus holding tight his two hands and weeping bitterly, murmuring with God:

Oh, please, Father, I've been with you for so long...I never asked you to choose me...always did as you said...you

made believing miracles for others...you opened the Red sea for Moses...you saved Noah...and now you're asking me to be crucified.

Can I ask you...one last time...do I have to die?... is there any other way?...you are offering me a cup but I don't want to drink what's in it...please...take it away...please, stop...please, Father...please.

This sort of inner conflict takes place between the instinctive human side of Jesus which fears death and the physical pain of crucifixion on one hand, and the spiritual, divine side of him devoted to God, on the other hand. Jesus's inner conflict is represented in his desire to comply with God's will which is to be crucified and then resurrected as God's miracle to guide humanity, against his manly instincts represented in fear of death and longing for life.

The maxim of relevance seems to be violated in extract “*you opened the Red sea for Moses...you saved Noah*”; it seems to be irrelevant to the rest of narration. Jesus compares the miracles made for his ancestors Noah and Moses with the one meant for him. Apparently, such a comparison seems unrelated until one interprets it as such: the miracles meant for Jesus is much more difficult than those made for other prophets.

In terms of *assuming* there are a number of textual triggers signifying logical presupposition.

Can I ask you...one last time...do I have to die?... is there any other way?

The boldfaced iterative word **other** signifies that Jesus is offered a particular way of being God's miracle; yet he asks God to offer him another way. This situation of not accepting God's will causes inner conflict in Jesus.

This episode implies a number of ideological significations; first, the character of Jesus, as a representative of everyman, is profoundly attached to life and fears death. This can be attributed to man's ignorance about life after death and the instinctive fear of physical pain before death. Secondly, Jesus accepts the idea of being chosen to be a miracle of God, just like all other preceding miracles done for Moses and Noah; yet, the miracle in particular is resisted per se i.e. being crucified to death. Jesus desires a miracle similar to the ones happened to other prophets. This can be noticed among human as well. People claim they are willing to comply with God's will, however, they resist the particular sort of test proposed. Mankind have a particular expectation regarding the kind of test sent from God and therefore, refuse what comes against their expectations.

In terms of types of conflict in Jesus's character, the receptor apparently seems to be presented with an external conflict whereby the character converses an external being and shows resistance against the will of those beings. Knowing the significations of each entity presented, the receptor becomes aware of the reality that all those entities with which Jesus conflicts are internal. He has inner conflict with his manly desires: lust, absolute power, fear, doubt, etc. and all such desires spring from inside. i.e. a conflict with such desires reflects internal conflict. Such inner conflicts can be perceived in the following extracts:

In episode (28: 23) a snake appears while Jesus is resting in one of the tents given to him by the desert dwellers. The snake as a representation of evil tries to tempt him. Jesus, however, refuses the temptation. He places his hands on his chest and cries: “leave me...leave me”. Then the serpent disappears.

This kind of conflict apparently seems external with some outer evil being embodied through a black serpent; nevertheless, it symbolically refers to Jesus's inner conflict with the evil which tries to distract him from his way to God. In terms of implicature, this can have further implied significations which encompass the everlasting conflict all mankind experience with their instinctive desires and the right thing to do is to strictly refuse them in case they are against God's will.

In **scene 4; minute 53: second 53** Jesus goes to the desert, draws a circle on the ground and sits inside saying: “*I am not going to leave this circle...I'm not going to leave here until you speak to me. No signs no pain...just speak to me in human words. Whatever path you want I will take. Love...or the ax...or anything else. Or if you want me to stay here and die, I'll do that too. But then you have to tell me*”.

The **scene on minute 55: second 22** shows a snake appearing at night. It speaks with Mary Magdalene's voice, Jesus's mistress.

serpent: I feel sorry for you...you're lonely. You cried...so I came

Jesus: I didn't call for you. Who are you?

serpent: your spirit

Jesus: my spirit?

serpent: you're afraid of being alone. You're just like Adam. He called me and I took one of his ribs and made it into a woman

Jesus: you're here to trick me

Serpent: trick you? To love and care for a woman and have a family? Is this a trick? Why are you trying to save the world? Aren't your own sins enough for you? What arrogance to think you can save the world! The world doesn't have to be saved...save yourself...find love.

Jesus: I have love

Serpent: look in my eyes...do you recognize them? Just nod your head and we will be in my bed together

Jesus never responds. The serpent disappears.

The maxim of quantity is violated in this scene. The receptors have to rely upon their background knowledge to infer the intended implications since the conversation is not as informative as required. The reference to Adam brings another story which requires the receptor to be aware of; otherwise, the signification of the current scene cannot be fully

perceived. This scene depicts a kind of inner conflict Jesus has against his desire for love and making family. This inner conflict is represented in a black serpent speaking with Magdalen's voice to seduce Jesus and deviate him from speaking to God. The conflict is represented in a conversation in which the black serpent converses with Jesus attempting to increase the desire of his love for Magdalen, marrying her and having family on the one hand; diminishing his will to be the savior of the world through ridiculing his efforts to save the world, on the other hand. The category of conflict is that of Approach- Avoidance Conflict, since Jesus experiences a sense of being captivated and resisted by the same aim, i.e. captivated by the aim of speaking to God and being guided, and resisted by the earthly desires of having a woman and family which hinders his way to God.

In terms of implicature, the implied meaning of this scene can reflect a number of significations. First, it portrays the inner conflict mankind experience during their lifetime i.e. the instinctive desires against the will of God. Second, there is an invitation for mankind to follow the footsteps of Jesus since he resists and struggles such powerful devilish desires to achieve a greater goal i.e. God's will.

On **scene 5** Ten days passes and Jesus is still waiting for God's voice. A lion appears and speaks to him.

*Lion: welcome Jesus. Congratulations. You **passed** the small temptations of woman and family. We both are **bigger** than that*

Jesus: who are you?

Lion: you don't recognize me? I'm you...I'm your heart. Your heart is so greedy. It pretends to be humble but it really wants to conquer the world.

Jesus: I never wanted a kingdom on earth. The kingdom of heaven is enough

Lion: you are a liar! When you were making crosses for Romans and Israel your head was exploding with the dreams of power...power over everyone. You said it was God but you only wanted the power. Now you can have what you want. Any country you want...all of them...you could even have Rome.

Jesus: liar...step into my circle so I can pull your tongue out!

The lion disappears.

The maxim of manner is violated in this scene. The intention of the lion is not fully clear and straightforward; there is obscurity in the manner of lion's message. The lion tends to tempt Jesus to ask for power; yet it starts its offer with ridiculing the previous temptation represented in serpent. Such an obscure manner of paving the way to the next temptation cannot clearly and easily be spotted out unless there is commonly shared knowledge between the participants.

In *assuming* terms, there are a number of linguistic triggers referring to logical presupposition. The boldfaced expressions shown in the extract are instances of *change of state verb* and *comparative construction* respectively. The change of state verb **passed** signifies that there is a temptation which Jesus has experienced before. Jesus resists the temptation and such resistance implies that there exists a conflict. The comparative construction employed shows the size of temptations and conflicts Jesus faces. The lion says "We both are **bigger** than that" implying that the temptation proposed is big and as a result the conflict is great.

This scene portrays the inner conflict Jesus experiences against his desire for power and dominance over the world. The inner conflict is represented in a conversation in which a powerful lion converses Jesus attempting to remind him of his manly desire of being in power and conquering the world. The category of conflict is that of Approach- Avoidance Conflict, since Jesus experiences a sense of being captivated and resisted by the same aim, i.e. captivated by the aim of reaching to God and being guided to the right path, and resisted by the earthly desires of holding power and conquering the world.

With regard to implicature, the implicit meaning of this scene can reflect the inner conflict mankind experience during their lifetime i.e. the instinctive desires against the will of God. furthermore, Jesus's refusal of power in favor of God's will forms a paragon for mankind to follow his footsteps since he resists and struggles such powerful earthy desires in favor of achieving a greater goal i.e. God's will.

Days later, another temptation appears in form of blinding flame who later introduces himself as Satan. **scene 6**

Satan: Jesus, I'm the one you have been looking for...remember? When you were a little boy you cried "make me God", "God...God...make me the God"

Jesus: but I was just a child then

Satan: you are God! The bapters knew it...now its's time you admit it. You are his son...the only son...come with me...join me. Together we will rule the living and the dead. You will give life and you will take life. You will sit in judgment and I'll sit next to you. Imagine how strong we could be together.

Jesus: Satan?

The blinding flame disappears and an apple tree appears. Jesus stretches his hand and picks one apple and bits it. The apple drips blood. Satan reappears saying: we'll see each other again.

In this episode the maxim of quantity is violated again. There is reference to stories of Jesus's childhood which are never shown in the events of the film. The message is not as informative as required and the receptors need to rely on the context as well as their background knowledge to infer the intended meaning.

When temptations of woman and power did not succeed in the seduction of Jesus, Satan himself appears to Jesus in form of a blinding flame. Satan converses Jesus with even more tempting offers such as holding an absolute power and

being God, being able to give and take lives and dominating the whole world. This scene depicts the inner conflict Jesus experiences against his desire for absolute power.

The final episode of the film shows old Jesus awaiting his death while laying on bed. Jesus realizes the fact that he has been tempted, turned against God, and misled from God's path. Judas exposes the reality of the fake Guardian Angel who claims to be sent by God to guard Jesus; the Angel has in fact been Satan himself. Jesus, then repents back and pleads God for another chance to be crucified and sacrificed, in order to achieve salvation for mankind. This final conversation with God brings the end of the inner conflict inside Jesus. There is acceptance of God's will and a return to what has been refused previously by Jesus i.e. being the son of God, the savior, and the Masaya. This can be seen in the following extract when Jesus raises his hands to the sky and converses God on **scene 7 (2: 37: 10)**:

*Jesus: Father, will you listen to me? Are you **still** there? Will you listen to a selfish unfaithful son? I fought you when you called...I resisted, I though I know more...I didn't want to be your son....can you forgive me?...I didn't fight hard enough...Father...give me your hand...I want to bring salvation...Father, **take me back**...make a feast...welcome me home...I want to be your son...I want to pay the price...I want to be crucified and rise again!...I want to be the Masaya.*

The textual triggers referring to logical presupposition are shown in bold. The choice of adverb **still** signifies that all through his journey, Jesus guarantees God's presence, yet resists his will. The inner conflict ends when Jesus decides to return to God and therefore, is asking if God is **still** offering him the same cup. The same idea is manifested through the choice of phrasal verb **take back**; there is a desire to return back to the preexisting situation in which God offered Jesus to be crucified.

Here the category of conflict changes into Double Approach-Avoidance Conflict whereby two goals are in conflict; Jesus tends to give up the life given to him by Satan i.e. family, which used to be pleasant and satisfactory until Judas awakens him by forcing him face reality and recalling the genuine purpose of his being i.e. to be crucified and resurrected to be God's Masaya and guide humanity. The former goal, although has been Jesus's dream, now is rotten when he realizes the fact that its source is Satan. This goal has been given up in favor of God's will i.e. be crucified, which is, although painful and cruel, yet honorable and supreme. Jesus pleads for being God's Masaya although he is aware of the hardship he is going to endure. The character here encounters multiple ends which attract and prevent him equally; one end is his desire to get the normal life he longs for, the other end is his struggling to gain salvation through becoming God's Masaya which is something hard but worthy of purging.

VI. CONCLUSION

The textual-conceptual tool of analysis *implying and assuming* is crucial in extracting the ideology of self-conflict in the movie *The Last Temptation of Christ*. There are textual triggers referring to *assuming* found in the analysis which are: change of state verbs, iterative words and adverbs, and comparative constructions. The *implying* part of the tool manifests itself through flouting Grice's maxims. The basic type of conflict found in the paper is that of Approach-Avoidance Conflict. The main character, Jesus, experiences a sense of being captivated and resisted by the same aim, i.e. captivated by the aim of being devoted to God, and resisted by the instinctive desires such as absolute power, lust, etc. and this desire hinders his way to God.

This implies a message that such inner conflict is in fact experienced by all mankind during their lifetime i.e. the instinctive desires of gaining absolute power against the will of God. furthermore, Jesus's refusal of earthly desires in favor of God's will presents a role model for mankind to follow his footsteps since he resists and struggles such powerful desires in favor of achieving a greater goal i.e. God's will.

The scenes underlie ideologically a number of implications: first: human is sinful in nature. Every man may sin, even Jesus who is a prophet; nonetheless, there is always an opportunity for repentance and returning to God and being purified from sin no matter how immoral the sin is. There is always time to compensate and do the right and God always forgives and grants another opportunity. Second, no matter how much everyman thinks he knows well what's good for him, God's will is the best for humankind. Jesus resists God's will because he fears pain and death. However, in the end he realizes that God wants him to be a divine soul by passing through the gate of crucifixion and be the salvation for humanity. This can never be achieved unless Jesus tastes the severe physical pain of crucifixion and death.

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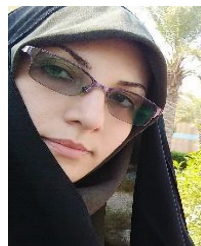
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