

# Victimization in Walker's *The Color Purple*: A Critical Stylistic Analysis

Azhar Hassan Sallomi\*

English Department, College of Education for Human Sciences, Babylon University, Babylon, Iraq

Iman Mingher Obied

English Department, College of Education for Human Sciences, Babylon University, Babylon, Iraq

**Abstract**—The current paper investigates woman's victimization in Alice Walker's novel *The Color Purple* from a critical stylistic perspective. It aims to show how victimization is realized linguistically in terms of some toolkits mentioned in Jeffries's (2010) framework. Additionally, it aims to reveal the ideological implication of these toolkits in the data under study. The study adopts a mixed method of qualitative and quantitative approaches in the analysis. The researchers find out that woman's victimization is recognized in *The Color Purple* through various syntactic triggers that symbolize Jeffries's conceptual tools. Moreover, the study concludes that the tool of Representing Actions, States, Events is the most common among others as it is thoroughly interconnected with the brutal acts that lead to victimization. Further, Walker devotes these toolkits to reveal various negative ideologies that accompany victimization like slavery, oppression, ethnic discrimination and domination.

**Index Terms**—victimization, *The Color Purple*, Alice Walker, ideology, critical stylistic

## I. INTRODUCTION

The term 'critical stylistics' (henceforth CS) refers to an approach of language analysis that is linked with the researcher Lesley Jeffries (2007) who firstly investigates the hegemonic speeches on the female group and the impact of their ideologies in society. For Coffey (2013), CS is a branch of applied linguistics which delivers the missing relations between stylistics that deals with textual choices, and the ideology tackled in critical discourse analysis. Asensio (2016) explains that the central aspect for any critical study, including CS, is ideology which is embedded in the discursive practices and it is the task of the analyst to determine those ways where ideology and language relate. In reaction to some painful acts that we may experience in life such as the physical abuse, we become victims of feelings like disappointment, fear and anger. It is true that we have no much control over the acts themselves, but we do have the power to control our behaviors and reactions to those performances. In such case, either we have dominion over these reactions and be defeaters (victors) or we are controlled and then become victims forever. The concept of women's victimization so far has been tackled by some researchers like Srinivas (2016) and Aksehir (2017), in addition to others, from either psychological or literary perspectives and, to the best of the researchers' knowledge, no previous study has dealt with this concept from a CS perspective. To fill in the gap available in the literature related to this issue of woman's victimization and to enrich the linguistic arena of CS with new data for analysis, the researchers direct the study to the American novel *The Color Purple*. In this work, Alice Walker presents a portrayal of women as upset victims of man's domination. Thus, the current paper exposes how the novelist reveals woman's victimization via employing various linguistic strategies that help in uncovering the novelists' ideologies headed for that concept in American African society. Thus, the study attempts to answer the following questions:

1. How is woman's victimization represented linguistically in terms of the conceptual tools mentioned in Jeffries' (2010) model?
2. What are the novelist's ideologies towards woman's victimization?
3. Which types of victimization are covered in the novel? (if we have more than one)
4. How do the women characters in the novel depict the development of victimization?

## II. THE CONCEPTUAL TOOLS IN CS

In CS approach, Jeffries (2010) presents a set of comprehensive toolkits that are devoted by the writer for revealing the ideologies which lie behind his / her language. Five toolkits are investigated in this paper. The next subsections summarize them:

### A. Naming and Describing

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\*First and Corresponding Author: Azhar. H. Sallomi (Email: [azhar.idan@uokerbala.edu.iq](mailto:azhar.idan@uokerbala.edu.iq)).

Second and Contributing Author: Iman . M. Obied (Email: [Basic.iman.mingher@uobabylon.edu.iq](mailto:Basic.iman.mingher@uobabylon.edu.iq))

Different ways are used in texts to name the world. Jeffries (2010) assumes that there are three essential ways where naming can evoke ideological meanings in texts: first, choosing a name out of some available alternatives, second via information found in the noun phrase, and third through nominalization where activities and processes are described by verbs when they are changed into nouns. In Fowler's (1991) view, naming may influence the ideological content of a text via packaging up notions to be named or modified in different ways or even changing an action into something fixed through nominalization.

#### B. Representing Actions, States, Events

Jeffries (2010) illuminates that a speaker can present a problem as an event in a present progressive, an action in a present perfect or a state of affairs in a present simple. Jeffries (2010) adopts Simpson's (1993) model of transitivity rather than Halliday's as she believes that the former is clearer and more operational than the latter (Halliday & Matthiessen, 2004). The transitivity models mentioned in Simpson's (1993) model are Verbalization Processes, Mental Cognition Processes, Material Action Processes, and Relational Processes.

#### C. Equating and Contrasting

Jeffries (2010) believes that this toolkit is essentially involved in the formation of meanings of equivalence and opposition. Through equating and contrasting which are realized in using synonyms and opposites respectively, texts, generally speaking, can express or explain similar ideas. In such case, context has to be taken into account since writers /speakers may consider unrelated words to be synonymous or opposites. Jeffries (2010) outlines the syntactic triggers through which equivalence and opposition separately can be appreciated as follows: Appositional Equivalence, Metaphorical Equivalence, Intensive Relational Equivalence, Transitional Opposition, Concessive Opposition, Explicit Opposition, Negated Opposition, Comparative Opposition, Contrastive Opposition, and Parallelism Opposition.

#### D. Assuming and Implying

The pragmatic implicature and semantic presupposition, according to Burke (2014), are parallel to both textual-conceptual functions of implying and assuming successively. Crystal (2008) explains that presupposition refers to the assumption that a speaker makes when uttering a specific sentence. In Jeffries' (2010) view, two categories of presupposition exist. The first is the logical presupposition that is recognized by some numerous triggers such as the cleft sentence, comparative structure, iterative words, state verbs which have been changed by the process of the verb, and finally factive verbs that assume the reality of their complementary clauses. The second type is the existential presupposition which is always the product of noun phrase preceded by the definite article 'the' or any other determiner like a demonstrative or a possessive. Concerning implicatures, they are inferences that readers or hearers make for grasping what the speaker or the writer denotes rather than what is actually said. Hence, they go beyond the real indications of a proposition depending on the assumption that the speaker mostly obeys Gricean maxims of conversation (Brown & Miller, 2013).

#### E. Presenting Others' Speech and Thoughts

This tool shows the ways the narrators or speakers use to transfer the participants' viewpoints in texts. In Jeffries' view, such depiction can be manipulative as a gap that usually exists between the original utterances and the quoted ones relying on the fact that writers may represent others unfaithfully with a justification of the honest intention. She adopts Short's (2012) model of presenting participants' speech which are listed according to their extent of faithfulness to the original speech. They start from the least to the most faithful to the original speech as follows: Narrator's Report of Speech (NRS), Narrator's Report of Speech Act (NRSA), Indirect Speech (IS), Free Indirect Speech (FIS), Direct Speech (DS). Similar to the categories of presenting participants' speech, various sets exist for producing participants' thought. These are: Narrator's Report of Thought (NRT), Narrator's Report of Thought Act (NRTA), Indirect Thought (IT), Free Indirect Thought (FIT), and finally Direct Thought (DT).

### III. METHODOLOGY

The text which is selected as a sample for the current study is the modernist feminine novel *The Color Purple*. It is one of Alice Walker's best eminent novels that have gained Pulitzer Prize in 1982. Thus, *The Color Purple* has its own significant value and particular contribution in American fictions. The study follows a mixed method of qualitative and quantitative approaches in the analysis. These approaches, Fuentes (2008, p. 1592) mentions, complement each other in many ways and give "richer detail than either method can generate alone". Regarding the current study, the qualitative approach is used by adopting a critical stylistic approach which investigates various linguistic triggers that show social problems like women's victimization in a specific text. The quantitative approach is done through the use of content analysis. For Krippendorff (1980, p. 21), content analysis is "a research technique for making replicable and valid inferences from data to their context".

### IV. DATA ANALYSIS

#### A. Qualitative Analysis of *The Color Purple*

After detecting carefully women's victimization throughout the whole novel, the researchers have identified the extracts that are speculations of female characters in *The Color Purple* including Celie (the heroine in the novel), Celie's mother, Sofia, and Nettie. Then, the textual meaning is revealed through explaining its relation with the conceptual five tools that appear in the extract. For more clarification, a table is involved beneath each section of those analyzed extracts. Next are samples of the analyzed extracts:

### Extract (1)

#### Sofia to Celie:

**(1) You know the worst part? she say. (2)The worst part is I don't think henotice. (3) He git up there and enjoy himself just the same. (4) No matter what I'm thinking (5) No matter what I feel. (6) The fact he can do it like that make me want to kill. (p. 81)**

Walker in this extract introduces Sofia as a victim of man's oppression. She is abused psychologically and physically. Sofia shares her misery with Celie, the woman whom she trusts much. Walker adopts the direct method (DS) in presenting this speech as shown in (1) for revealing the extent of faithfulness in Sofia's speech. In (2), Sofia asserts that traits like carelessness, selfishness and indifference represent the most awful bases in her relation with her husband, Harpo. Walker describes such features as the "worst" to emphasize their vital role in terminating the relation between man and woman. Adding to that, the existential presupposition which is denoted through the phrase "the worst part" assumes the existence of other immoral qualities in man's nature. Sofia goes further in (3), (4) and (5) to state how Harpo, similar to Celie's husband, gives attention only to his momentary instincts and gratification no matter how she thinks or feels at those moments of his enjoyment. The material verbs "enjoy, think" and the mental one "feel" obviously show the emotional barrier between each couple. Thus, one can notice that qualities like domination, carelessness and selfishness are part of man's nature. What is worse, such bad features survive even with the presence of real love as in the case of Sofia and Harpo. The extent of her abhorrence generates that plea of committing a crime as revealed through the material verb "kill" in (6). The logical presupposition designated through the verb "make" assumes the conversion in Sofia's nature from being a peaceful and compassionate woman to a violent and cruel one. Accordingly, Sofia, like Celie, is a victim who experiences both the physical as well as the psychological abuse from the partner. Still, Sofia, in contrast with Celie, resorts to violence as she believes that it is a tactic for defending and realizing her existence as a human being.

TABLE I  
TOOLS AND SYNTACTIC TRIGGERS IN THE FIRST EXTRACT

Sentence	Tool	Syntactic Trigger
(1) "You know the worst part? she say."	Presenting Participants' Speech	Direct method (DS), the verb "say" ,the speech "You know the worst part?"
	Describing	Modification, the adjective "worst" and the modified "part"
	Assuming	Existential presupposition (Det.+ NP), "there are other bad qualities"
(2) "The worst part is I don't think he notice."	Assuming	Existential presupposition (Det.+ NP), "there are other bad qualities"
	Describing	Modification ,the adjective "worst" and the modified "part"
(3) "He git up there and enjoy himself just the same."	Representing Action	Material process (intention ), the verb "enjoy"
(4) "No matter what I'm Thinking"	Representing Action	Mental process (cognition), the verb "think"
(5) "No matter what I feel."	Representing Action	Mental process (perception), the verb "feel"
(6) "The fact he can do it like that make me want to kill".	Assuming	Logical presupposition (change the state), the verb "make"
	Representing Action	Material process (intention), the verb "kill"

### Extract (2)

#### Celie to Mr. Albert:

**(1) You a lowdown dog is what's wrong, I say. (2) It's time to leave you and enter into the Creation. (3) And your dead body just the welcome mat I need. (4) Say what? he ast. (5) You took my sister Nettie away from me, I say. (6) And she was the only person love me in the world. (p. 212)**

Instead of this portrayal of Celie as a victim, for the first time in this extract Walker introduces her as a victor. Celie's challenge speech with her husband represents the first positive ac that she performs for gaining independence and freedom. The relational process that is signified in the verb "be" in (1) identifies how Celie's marriage from Albert is the incorrect issue in her life. Celie names her husband "a dog" to denote his inhumanity and cold-heartedness Adding

to that, she describes him as “a mean dog” referring to his immorality and brutality. Presenting such description through direct method (DS) confirms the faithfulness and truthfulness in Celie’s speech. In (2), Celie declares for the first time her decision to leave her husband and reconstruct her new life with other people in another place. The relational verb “be” pinpoints the transformation in Celie’s condition. The material verbs “leave” and “enter” indicate the successive and progressive actions of Celie starting from her departure to another place and ending with her fresh production. Celie goes further in (3) and nominates her husband as “a body” rather than “Albert” to indicate his emotionlessness. That is, what really exists between them is merely physical relation which comprises no sentiments. Celie delimits that body as “dead” to confirm more the deficiency in his character. Moreover, Celie ironically states that she needs his presence in her life. The mocking tone is clearly expressed through associating his body to a “mat” in order to explain further his lack of passions. Thus, Walker here breaches Grice’s quality maxim as an individual in reality is completely different from un-animate things such as a “mat”. That is, what separates humans from nonhuman is the manifestation of reactions and sensations no matter if they are positive or negative.

Albert, of course, is shocked when he hears what Celie states since he does not expect such optimistic reaction. Again, utilizing the direct method in presenting his surprise emphasizes the reality of his astonishment as shown in (4). Celie reminds Albert of his terrible act which is taking her sister, Nettie, to mysterious place. The material verb “took a way” reveals that terrible deed. Similar to (4), in (5), Walker presents Celie’s speech through direct method (DS) to show the truthfulness in what Celie states about Albert. In (6), the relational verb “be” characterizes Nettie as the person with whom exclusively Celie feels safe and love. It is clear then that nearly at the end of *The Color Purple* (p. 212) particularly, Walker begins to show Celie’s heroic confrontation and struggle with her husband as a key point for woman’s individuality.

TABLE 2  
TOOLS AND SYNTACTIC TRIGGERS IN THE SECOND EXTRACT

Sentence	Tool	Syntactic Trigger
(1) “You a lowdown dog is what’s wrong, I say.”	Naming  Describing  Representing State  Presenting Participant’s Speech	The choice of the noun, the noun “dog”  Modification, the modifier “lowdown”, the modified noun “dog”  Relational process (intensive), the verb “be”  Direct method (DS), the verb “say “,the speech “You a lowdown dog is what’s wrong”
(2) “It’s time to leave you and enter into the Creation.”	Representing State  Representing Action  Representing Action	Relational process (intensive), the verb “be”  Material process (intention), the verb “leave”  Material process (intention), the verb “enter”
(3) “And your dead body just the welcome mat I need.”	Naming  Describing  Representing State  Implying  Equalizing	The choice of the noun , the noun “body”  Modification, the modifier is the adjective “dead” and the modifier is the noun “body”.  Relational process (intensive), the deleted verb “be”.  Breaching quality maxim, irony  Metaphorical equivalence (x is y), the noun “body” and the noun “mat”
(4) “Say what? he ast.”	Presenting Participant’s Speech	Direct method (DS), the verb “ast”, the speech “say what!”
(5) “You took my sister Nettie away from me, I say.”	Representing Action  Presenting Participant’s Speech	Material process (intention), the verb “took a way”  Direct method (DS), the verb “say” the speech “You took my sister Nettie away from me”
(6) “And she was the only person love me in the world.”	Representing State	Relational process (intensive), the verb “be”

### Extract (3)

#### Celie to Mr. Albert’s children:

**(1) You was all rotten children, I say. (2) You made my life a hell on earth. (3) And your daddy here ain't dead horse's shit. (4) Mr. \_\_\_\_\_ reach over to slap me. (5) I jab my case knife in his hand". (p. 212)**

Similar to extract (2), Walker introduces Celie as a defearer who is able to face heartless people like her husband, Albert, and his cruel children. Celie describes all Albert's children as "rotten" to reveal the extent of their bad nature and wickedness. Such portrayal shows two crucial issues. First, it indicates the deep psychological impact the children's nastiness has upon Celie. Second, this depiction that covers all Albert's children denotes the ever lack of peace and companionship in the family. Thus, the relational process signified in the verb "be" refers to the identification of Albert's children as "bad individuals". In addition, mentioning the description in direct method of speech (DS) confirms the faithfulness in Celie's account.

In (2), the occurrence of the verb "make" refers to the logical supposition that "Celie's life before marriage is better". Excessively, Celie names her life with Albert's children as a "hell" to express the extent of her suffering. Celie goes further in (3) to include Albert in her speech. Through the relational process which is represented in the verb "be", Walker categorizes Albert as energetic man whose activity is engaged in his violence towards Celie. This fact is further confirmed through denying that association between Albert and indolent "dead horse". In this comparison between the two, Walker refers not only to Albert's constant bodily brutality but also to his inhumanity. Albert's reaction to what Celie states is expressed through his fruitless attempt to hit Celie as shown in the material verb "slap". Celie in (4) calls him "Mr." instead of his real name in order to denote his power and authority. Again, in (5), Walker presents Celie's daring response to Albert's insult. That is, Celie heroically sets her knife in Albert's hand. The material verb "jab" represents her powerful reaction. Accordingly, it is possible to say that Celie's victory is represented not only verbally but also physically as revealed in the second and third extracts respectively.

TABLE 3  
TOOLS AND SYNTACTIC TRIGGERS IN THE THIRD EXTRACT

Sentence	Tool	Syntactic Trigger
(1) "You was all rotten children, I say."	Representing State  Describing  Presenting Participant's Speech	Relational process (intensive), the verb "be"  The modifier is the adjective "rotten", the modified "children" Direct method (DS), the verb "say", the speech "You was all rotten children"
(2) "You made my life a hell on earth."	Assuming  Naming	Logical presupposition, the verb of state "make", the presupposition "Her life is better before" Choice of the noun, the noun "hell"
(3) "And your daddy here ain't dead horse's shit."	Representing State  Contrasting	Relational process (intensive), the verb "be"  Negated Opposition (X not Y)
(4) "Mr. _____ reach over to slap me."	Representing Action	Material process "intention", the verb "slap"
(5) "I jab my case knife in his hand."	Representing Action	Material process (event), the verb "jab"

### B. Quantitative Analysis of *The Color Purple*

The circulation of the five tools that represent victimization in *The Color Purple* is summed manually. It is noticed that Walker has utilized the conceptual tools with different spread. In addition, particular syntactic triggers for each tool appear while others have no position. With tabulating tables, the spread of each tool is presented with its triggers in the succeeding subsections:

#### **Representing Actions, States, Events**

TABLE 4  
DISTRIBUTION OF REPRESENTING ACTIONS, STATES, EVENTS

No.	Process	Frequency	Percentage
1	Material	40	41.23%
2	Relational	25	25.77%
3	Verbalization	20	20.61%
4	Mental	12	12.37%
<b>Total</b>		<b>97</b>	<b>100%</b>

The processes namely: material, mental, relational and verbalization are utilized for showing the brutal acts that are performed against women in *The Color Purple*. Their incidence is as follows:

- Material process is the most frequent one with the frequency 40(41.23%)
- Relational process is the second in its spread, 25(25.77%)
- Verbalization is the next in its extent, 20(20.61%)
- Mental process is the least in its existence, 12(12.37%)

#### **Presenting Participants' Speeches and Thoughts**

TABLE 5  
DISTRIBUTION OF PRESENTING PARTICIPANTS' SPEECHES AND THOUGHTS

No.	The Tool	Syntactic Trigger	Frequency	Percentage
1	Speech	DS	20	100 %
		IS	0	0 %
2	Thought	IT	0	0 %
<b>Total</b>			<b>20</b>	<b>100 %</b>

Character's speeches are introduced through adopting direct method exclusively with the circulation 20 (100 %). This means the absence of the other methods like DS, NRS, NRSA, and FIS. As far as presenting character's thoughts is concerned, no reference for any category is noticed in the scanned extracts.

### *Contrasting and Equating*

TABLE 6  
DISTRIBUTION OF CONTRASTING AND EQUATING

No.	The Tool	Syntactic Trigger	Frequency	Percentage
1	Contrasting	Contrastive Opposition	6	50 %
		Negated Opposition	1	8.33 %
2	Equating	Metaphorical Equivalence	3	25 %
		Intensive Relation	2	16.66%
<b>Total</b>			<b>12</b>	<b>100 %</b>

For showing the similarity or difference between two characters or ideas, Walker utilizes contrasting and equating tool. Nevertheless, she limits her choice to two linguistic triggers for each. The manifestation of contrasting is upper than equating with the spread 7 (58.33%) circulated with only two triggers namely: contrastive opposition 6 (50%) and negated opposition 1 (8.33 %). Considering equating, only metaphorical equivalence and intensive relational one appear with the frequency 3 (25%) and 2 (16.66%) separately.

### *Naming and Describing*

TABLE 7  
DISTRIBUTION OF NAMING AND DESCRIBING

No.	Syntactic Trigger	Frequency	Percentage
1	Modification	5	62.5 %
2	Choice of Noun	3	37.5 %
3	Nominalization	0	0 %
<b>Total</b>		<b>8</b>	<b>100 %</b>

Not all syntactic triggers that belong to naming and describing tool are utilized for revealing victimization. That is, nominalization has no reference in the examined data and the other two kinds are scattered as follows:

- Modification is the most common kind 5 (62.5%).
- Choice of noun is the next in its distribution 3 (37.5%).

### *Assuming and Implying*

TABLE 8  
DISTRIBUTION OF ASSUMING AND IMPLYING

No.	The Tool	Syntactic Trigger	Frequency	Percentage
1	Assuming	Logical Presupposition	5	62.5 %
		Existential Presupposition	2	25 %
2	Implying	Implicature (Grice's Quality Maxim)	1	12.5 %
<b>Total</b>			<b>8</b>	<b>100 %</b>

In expressing victimization, the two types of presupposition namely existential as well as logical are used. Yet, the latter occurs more than the former with scattering 5 (62.5%) and 2 (25%) respectively. For implying, implicature is realized through breaching of Grice's quality maxim particularly with the spread 1 (12.5%).

All tools that signify victimization in *The Color Purple* can be summarized in the next table in accordance with their frequency and percentage:

TABLE 9  
DISTRIBUTION OF CONCEPTUAL TOOLS IN THE COLOR PURPLE

No.	The Tool	Frequency	Percentage
1	Representing Actions, States, Events	97	66.89%
2	Presenting Participants' Speeches and Thoughts	20	13.79%
3	Equating and Contrasting	12	8.27 %
4	Naming and Describing	8	5.51%
5	Assuming and Implying	8	5.51%
<b>Total</b>		<b>145</b>	<b>100%</b>

As Table 9 shows, Representing Actions, States, Events tool is the most common with circulation 97 (66.89 %). Presenting Participants' Speeches and Thoughts tool is the second with extent 20 (3.79 %). Regarding Equating and Contrasting, it appears with extent 12 (8.27 %). It is significant to mention that Naming and Describing and Assuming and Implying have the same scattering 8 (5.51 %).

V. DISCUSSION OF RESULTS

Various themes as well as ideological representations accompany victimization in *The Color Purple* as shown in Table 10. Furthermore, each victim in the novel passes through specific stages which are sometimes exposed openly and in another time indirectly. More details are presented next:

*Themes and Ideologies*

TABLE 10  
SUMMARY OF THE THEMES AND IDEOLOGIES WITH VICTIMIZATION

No.	Tool	Name of The Characters	Theme	Ideology
1	Representing Actions, States, Events	Celie's Mother	physical abuse	Oppression
			Cruelty	
			Passivity	
		Sofia	Struggle	Resistance
			Resorting to violence for protection	Inadequacy
		Nettie	Rejection to submission	Isolationism
Celie	Loneliness	Ethnic discrimination		
	Unattractiveness and ugliness of black woman Physical abuse Man's physical power Change in personality			
2	Naming and Describing	Celie's Mother	Loss of humanity	Savagery
			Extent of sickness	
		Sofia	Dreadful relation between couples	
		Nettie	-----	
		Celie	Immortality Suffering Inhumanity Passive part of woman in society Denial to woman's survival	
3	Contrasting and Equating		Celie's Mother	Opposition
		Sofia		
		Nettie		
		Celie		
4	Assuming and Implying	Celie's Mother	Positive world of security Negative world of struggle, blood and death	Slavery Dispassionateness
			Sofia	
		Nettie	Dull life and active life	
			Celie	
5	Presenting Participants' Speech and Thoughts	Celie's Mother	Positive image of a confident woman Irrationality and foolishness of woman Passive role of woman in society	Credibility Reality
			Sofia	
		Nettie	-----	
			Celie	

Celie's mother, Celie, Nettie, and Sofia who are presented in *The Color Purple* as victims share the same sense of being oppressed by intimate people like the father or husband. However, they react differently towards brutality. Adding to that, some victims fight for gaining liberty and finally achieve that whereas others submit blindly to such violent acts and accept completely their fate. Through the first victim, Celie's mother, Walker offers a portrayal of an obedient wife who is physically and spiritually abused by her husband. Definitely, illness and then death is the end though she occasionally attempts to rebel and stand against the husband's tyranny. The much extent of her passivity and obedience provides no protection or safety to her children including Celie and Nettie. This explains why negative ideologies like savagery, oppression, slavery, persecution, injustice are linked closely with this character. Thus, Celie's mother symbolizes the negative image of woman that Walker denies much.

Celie's sister, Nettie, is spiritually oppressed by her stepfather. Nevertheless, her response is completely different from Celie's. Since the beginning of the novel, Nettie shows her dissatisfaction regarding her poor knowledge and depriving from education. She prefers to run away and live in loneliness than submitting to the stepfather's request and marrying a widower. However, she achieves no fulfillment in her departure as shown in the failure of her idealism as a member of the missionaries in the north. This explains why she finally comes back home where she can find real companion and pleasure. Accordingly, ideologies such as separateness, non-existence, authenticity and dissatisfaction accompany this character. Celie, the heroine of the novel, is presented first as a girl who lacks will or power for resisting inhumaneness and cruelty since her childhood. After experiencing successive rapes, she becomes a mother of two children who have been taken away by her stepfather. Considering her the uglier among the daughters, she is sold to a widower who needs a servant to his children rather than a wife. At that time, what Celie can achieve is to endure and survive. Through love and creativity, Celie at last maintains her individuality and succeeds to overcome domination. It is obvious then that the extent of brutality which Celie exposes to, compared with her mother or Nettie, is very much. This definitely justifies why the name Celie is interrelated with various ideologies like ethnic discrimination, individuality, marginalization, feminism, slavery, transmutation and bullying. The last victim in *The Color Purple* is Sofia, Celie's step daughter. Sofia, unlike other three victims, symbolizes the positive image of the powerful woman who strongly rejects man's domination. She denies to be like other black women who are no more than a generative machine and she resorts to defend herself through fighting. Still, later on she is punished and imprisoned for seven years for rejecting to be a servant at white man's house. Hence, Sofia symbolizes the black woman who is victimized on racial and class grounds by the white patriarchy. This explains why Sofia's character is associated with ideologies like slavery, resistance and conflict.

In brief, Walker presents two types of victims and victimization in her novel. She presents passive victims as well as offensive ones as in the case of Celie's mother and Sofia. Regarding victimization, the victims experience physical and psychological victimization as taken place with Celie. Additionally, Walker links victimization with all negative ideologies that are mentioned above and this, of course, reveals her denial to such issue in her society. The much extent the brutality is, the more negative ideologies accompany victimization. Through grasping her language that embodies various conceptual tools, Walker's rejection to man's domination and woman's victimization is inferred.

#### ***Development of Characterization***

It is possible to classify the four victims in *The Color Purple* into two groups: the victors group and the failures one. Celie and Nettie belong to the first set whereas Celie's mother as well as Sofia fit in the second. Both Celie's mother and Sofia experience physical and psychological abuse from man. It is true that Sofia denies her husband's domination and struggles to gain her freedom but then she fails to stand against the white man's oppression. Her failure is denoted in leaving her children and spending her youth in prison. Likewise, Celie's mother verbally attempts to defy and reject her husband's oppression. Nonetheless, the despair she lives in leads to her death instead of achieving triumph. Hence, Celie's mother and Sofia share the same pain and fate. The development in their portrayals can be named as Top-Down and then Bottom-Bottom. Figure 1 clarifies this process of transformation:

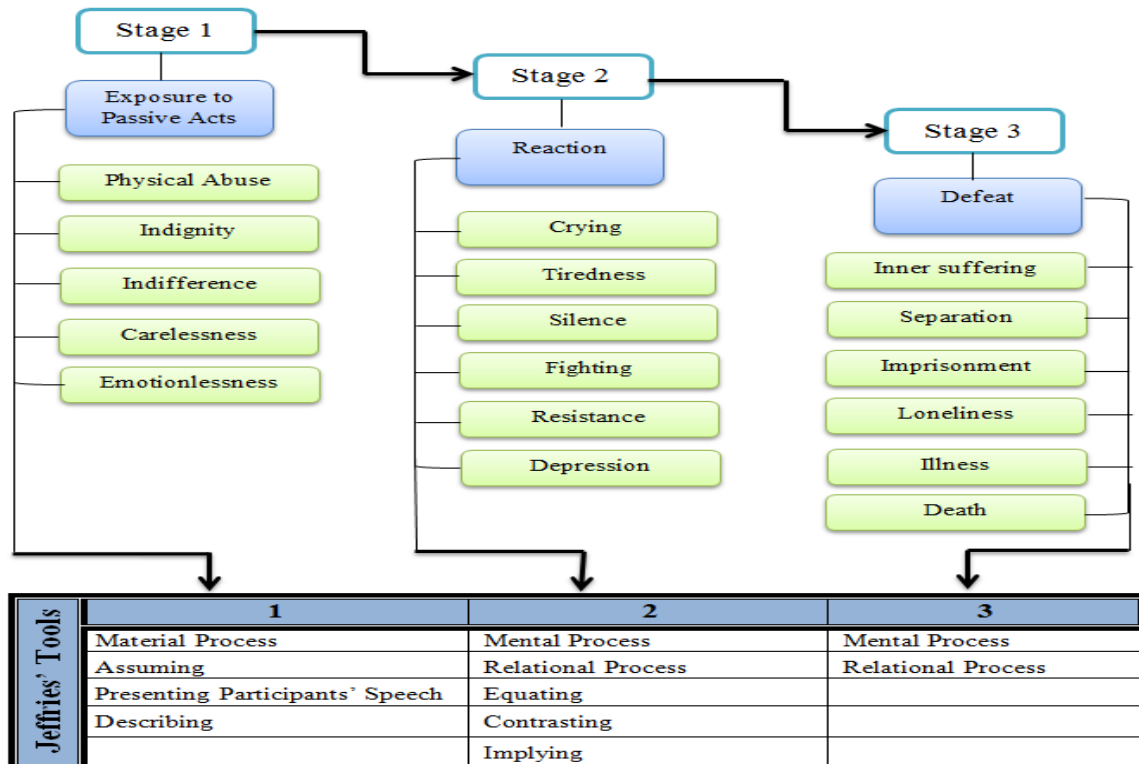


Figure 1. Development of Celie's Mother and Sofia's Characterization

Regarding Celie, she later on succeeds to gain her courage and maintain her independence. Similarly, after spending her youth in isolation and loneliness abroad, Nettie realizes that peace and companionship are realized in being with Celie rather than strangers. Therefore, one can detect the stages that the two victims have passed through beginning from their oppression, responding passively and lastly closing with victory. The process of development in their characterization can be termed as Top-Down and then Bottom-Up. Figure 2 below illustrates more:

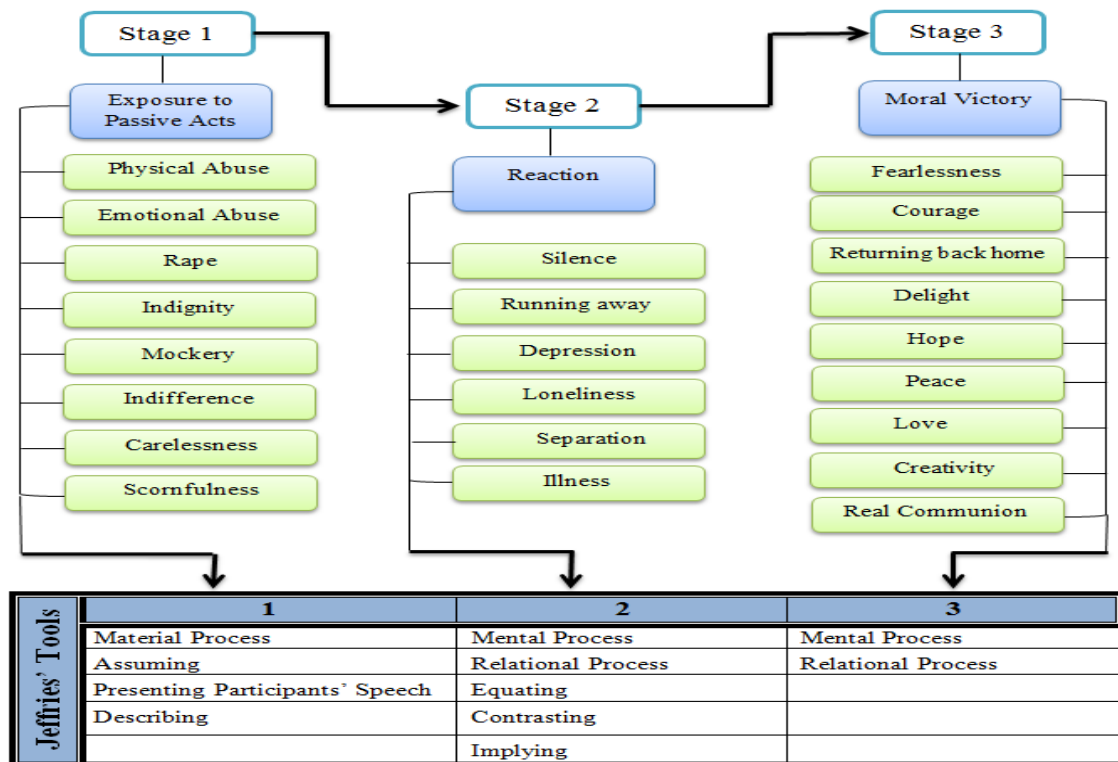


Figure 2. Development of Celie and Nettie's Characterization

It is noteworthy to mention that Walker devotes the five conceptual tools in representing the process of woman's oppression and victim's reaction. This explains why the first two stages, compared with the third stage, contain more tools. Another reason behind that is the fact that Walker intends to put an end to women's oppression and reveal openly their victory in the last pages of the novel. For instance, she refers to Celie's moral victory when she tells Albert "I may be ugly and can't cook, a voice say to everything listening. But I'm here" (p. 220). For Nettie, her victory is shown in her letter to Celie stating "Oh Celie! No man, no children, no close friend, I have to come back home" (p. 201). The victims' victory definitely signifies Walker's plea to gain woman's freedom in the African American society. Additionally, it is noticed that material process appears specially in stage (1) as it tackles acts and events rather than states. Mental and relational processes, on the other hand, occur in the other stages as they cover the victims' response whether it is passive or active.

Concerning the diverse circulation of the examined tools in the text, the next subsections present some explanations:

#### ***Representing Actions, Events, States***

Since the process of being oppressed is performed through violent acts which lead to victimization, the doer as well as the receiver for those acts is necessary to be declared. This, definitely, shows the reason behind the over frequency of the material process constituting 40 (41.23%) from the total number of this tool 97. Additionally, relational process is utilized with frequency 25 (25.77 %) to categorize the oppressed women as depressed, lonely, miserable... etc. Concerning verbalization process, Walker utilizes it to offer an account of victims' speech with frequency 20 (20.61%). This in turn confirms the truthfulness in what they state about their condition. The mental process which shows the victims' response after experiencing oppression, is the least process in its occurrence with extent 12(12.37 %).The low frequency of the latter is due to Walker's tendency to focus on the act of oppression and fighting more than revealing the victim's feelings.

#### ***Presenting Participants' Speeches and Thoughts***

Generally speaking, Walker intentionally presents victims' speech through adopting direct method exclusively constituting 20 (100%). The absence of other methods like indirect, free direct speech, narrator report of speech act...etc. is noticed. Similarly, no reference exists for any method of presenting victims' thoughts counting 0 (0 %). This trend to directness and closeness to complete faithfulness, certainly, relates to Walker's powerful nature as a social activist in African-American society. She symbolizes the voice of the black women who are exposed to oppression by white and black men. Being direct in her criticality and denial to such brutality and injustice, Walker wants to generate woman's courage and daring for fighting against man's persecution. Thus, passing her message through victims' speeches emphasizes not only the truthfulness of the issue but also Walker's courage as a novelist and a social activist. Moreover, Walker resorts to presenting victim's speech rather than thought as the latter has no relation with performing a tangible act against man's domination.

#### ***Contrasting and Equating***

Comparing between two entities such as comparing an individual with inanimate thing is performed through Contrasting and Equating tool. The contrastive and negated opposition are the two triggers employed in representing victimization with frequency 6 (50%) and 1 (8.33%) separately. Other triggers like concessive and parallelism opposition have no reference since they do not openly reveal the dissimilarity. This means that Walker eludes them as they require more effort by readers to be understood and then linked with definite themes and ideologies. Similarly, equating is realized through employing only two triggers namely: metaphorical equivalence and intensive relation counting 3 (25%) and 2 (16.66 %) separately. The low frequency of equating is due to the fact that Walker gives significance to particular themes more than others. For instance, comparing the victim with a piece of wood has more connotations than equalizing the victims' psychological condition.

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

Walker prefers to offer a sufficient account to the act of oppression with no regard to the name or the portrayal of place or characters. Walker actually utilizes this tool in telling the victim's condition after being exposed to man's oppression. This explains why modification is more common in use than naming counting 5 (62.5%) and 3 (37.5%) individually. The lack of nominalization (0%) is definitely due to Walker's tendency to uncover openly the act of oppression as well as their performers instead of turning it to entities. In doing so, Walker reflects her extreme rejection to violence and then victimization.

#### ***Assuming and Implying***

Walker assumes that man is brutal and immoral in his nature believing that domination and power can be realized through brutality. Logical presuppositions which are implied in verbs denoting change in state and comparative constructions achieve that successfully. Existential presupposition is rarely used as they are recognized, unlike logical ones, through only one trigger. Hence, they are less common than logical ones counting 5 (62.5%) and 2 (25%) respectively. Another reason behind such variation is related to Walker's intention to refer covertly rather than overtly to man's cruel nature. Logical presupposition succeeds to accomplish this task since the readers with a mental effort will tie the presuppositions with the writer's message. For implicature which is realized through the breaching of Grice's quality maxim totally, it arises less than assuming counting 1 (12.5%).This low incidence can be traced back to Walker's favorite to be relevant, brief and direct in tackling a critical and a considerate issue like black women's victimization. Through resorting to metaphor in showing the link between victimization and negative concepts like

slavery and submission, Walker breaches quality maxim. This in turn makes the readers infer how Walker extremely denies victimization as it means losing humanity and freedom.

## VI. CONCLUSIONS

In the light of the qualitative and quantitative analysis of the selected data, the present paper has arrived at the following conclusions:

1-Woman's victimization is implied linguistically in *The Color Purple* through a number of linguistic triggers that represent Jeffries's conceptual tools.

2-The textual conceptual tools uncover various negative ideologies that accompany victimization like domination, ethnic discrimination, oppression, slavery, and marginalization. This, in turn, reflects the novelist's extreme denial to woman's victimization in American-African society.

3-In addition to the passive and offensive victims revealed in the novel, Walker offers two categories of victimization: the psychological victimization and the physical one.

4- Throughout the whole novel, victimization witnesses progress which is revealed through women characters in the text. That is, some victims are presented first as passive victims who react submissively to victimization and then as victors who gain their independence. Accordingly, the process of development in their characterization is possible to be nominated as Top-Down and then Bottom-Up. Other victims are shown as passive victims who attempt to reject victimization but they fail to achieve their individuality. Thus, the development in their portrayals can be termed as Top-Down and then Bottom-Bottom.

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**Azhar H. Sallomi** was born in Baghdad/ Iraq (1971); married and have one child; currently lives in Kerbala in Milad Quarter. She got her Bachelor Degree in English language and linguistics from Al-Mustansiria University/ Iraq (1989-1994). She got her Master Degree in English language and Linguistics from Al-Mustansiria University/ Iraq (2003-2005). Currently, she is a PhD. candidate at Babylon University/ Iraq in English language and Linguistics.

She currently works at Kerbala University/ college of education for human sciences/ Iraq. She teaches both B.A. and M. A. students. Her research interest is in applied linguistics, critical analysis, and pragmatic analysis.

Prof. Azhar H. Sallomi participated in over eleven international as well as local conferences; participated in and presented more than eleven workshops and seminars. She published over twenty-four academic papers in local and international journals.



**Iman M. Obied** was born in Baghdad/ Iraq (1971); married; currently lives in Hilla, She got her Bachelor Degree in English language and linguistics from Babylon University / Iraq (1999). She got her Master Degree in English language and Linguistics from Al-Qadisiyah University/ Iraq (2004). She got her PhD. Degree in English language and Linguistics from Babylon University/ Iraq (2020).

She currently works at Babylon University/ college of education for human sciences/ Iraq. She teaches both B.A. and M. A. students. Her research interest is in General linguistics, Critical Stylistic Analysis, Pragmatics and Stylistics.

Prof. Iman M. Obied participated in over ten international as well as local conferences; participated in and presented more than eight workshops and seminars. She published over 21 academic papers in local and international journals.