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CRITICAL STYLISTICS & POWER-KNOWLEDGE DUALITY IN DYSTOPIAN NOVELS

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Abstract

The human struggle for the survival enters the ideological realm where language plays a crucial role. Through discourse, power is exercised, realities are constructed, and dominant systems are legitimized in favor of those who are in power. Thus, dystopian fiction illustrates this dynamicity showing how language normalizes oppression and redefines morality. The current study aims at identifying the textual conceptual functions of male and female's speeches in English and Arabic novels. It also investigates the discursive strategies of power-knowledge duality of gender in both novels. This highlights feminist concerns about how patriarchal discourse marginalizes and controls women, especially through representations of the female body. The current study hypothesizes that man's domination over women can be manifested both conceptually

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and textually. It also hypothesizes that despite the cultural differences, similar feminist features emerge in the image of women's oppression in both English and Arabic novels. In order to test the hypotheses, the research follows the procedures of presenting a theoretical background about critical stylistics as well as power-knowledge duality in relation to the theme of power and feminism which concentrates on the traditional assumption that man is the norm, giving the priority of man's domination over women. The study has selected American and Arabic novels, namely, the *Handmaid's Tale* by Margret Atwood (1986) and *Utopia* by Ahmed Khalid Tawfik (2008). The choice of the extracts is based on their thematic relevance to the study of power and gendered oppression within totalitarian regimes. The models adopted are Lessly Jeffries' (2010) Critical Stylistics as well as Michael Foucault's (1980) Power-Knowledge Duality. The analysis reveals significant stylistic and ideological differences between the *Handmaid's Tale* and *Utopia*, highlighting how language reflects and reinforces each text's vision of power, identity, and resistance. It also reveals that power is maintained by making individuals "knowable", that is, observable, examinable, and classifiable, thus rendering them governable.

الاسلوبية النقدية وثنائية القوة والمعرفة في الروايات الديستوبية

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المستخلص

يدخل الصراع الإنساني من أجل البقاء في المجال الأيديولوجي، حيث تلعب اللغة دوراً حاسماً. فمن خلال الخطاب تُمارَس السُّلطة، وتُبنى الوقائع، وتُشرَعُ الأنظمة السائدة لصالح أصحاب النفوذ. ومن ثَمَّ تُجسّد الرواية الديستوبية هذه الدينامية، موضحةً كيف تُسهم اللغة في تطبيع القهر وإعادة تعريف الأخلاق. يهدف هذا البحث إلى تحديد الوظائف المفهومية النصّية في خطاب الذكور والإناث في روايات إنجليزية وعربية، كما يهدف إلى تحليل الاستراتيجيات الخطابية لثنائية القوة والمعرفة في الخطاب الجندي في كلا العملين. ويبرزُ البحث القضايا النسوية المتعلقة بكيفية تهميش المرأة والسيطرة عليها عبر الخطاب الأبوي، لا سيما من خلال تمثيل الجسد الأنثوي. ويفترضُ البحث أنَّ هيمنة الرجل على المرأة يمكن أن تتجلى نصّياً ومفهومياً. وعلى الرغم من

الفروقات الثقافية، فإنّ ملامح نسويةً متشابهةً تظهرُ في صورةِ اضطهادِ المرأةِ في كلّ من الروايتين الإنجليزية والعربية. ولأجلِ اختبارِ هذه الفرضياتِ، يُقدِّمُ البحثُ خلفيةً نظريّةً عن الأسلوبياتِ النقديةِ وثنائيةِ القوّةِ والمعرفةِ في سياقِ السلطةِ والنسويّةِ، مستندًا إلى الفرضيةِ التقليديةِ التي تُعطي الأولويةَ للرجلِ بوصفه المعيارَ. وقد اختيرتِ روايتان، هما: "حكاية الجارية" لمارجريت أتوود (١٩٨٦) و"يوتوبيا" لأحمد خالد توفيق (٢٠٠٨)، بالاعتمادِ على صلتها الموضوعيةِ بدراسةِ السلطةِ والاضطهادِ الجنديّ في ظلِّ الأنظمةِ الشموليّةِ. ويعتمدُ البحثُ على نموذجِ ليزلي جيفريز (٢٠١٠) في الأسلوبياتِ النقديةِ، ومفهومِ فوكو (١٩٨٠) لثنائيةِ القوّةِ والمعرفةِ. وقد كشفت نتائجُ التحليلِ عن اختلافاتٍ أسلوبيةٍ وأيديولوجيةٍ بارزةٍ بين الروايتين، موضحةً كيف تعكسُ اللغةُ وتُعزِّزُ رؤيةَ كلّ نصٍّ للسلطةِ والهويّةِ والمقاومةِ. كما أظهرت النتائجُ أنّ السُّلطةَ تُمارَسُ من خلالِ جعلِ الأفرادِ "قابلينَ للمعرفة"، أي مرئيينَ، قابلينَ للفحصِ والتصنيفِ، مما يجعلُهُم خاضعينَ للحُكمِ والسيطرةِ.

المفاهيم الأساسية: ادب الديستوبيا، الاضطهاد، الأسلوبية النقدية لجيفريز، نظرية فوكو في القوة والمعرفة.

1. INTRODUCTION

Dystopian fiction is a sub-genre of science fiction and fantasy. It depicts oppressive and dehumanized societies marked by bleak realities and authoritarian control. Such narratives often highlight how language functions as a tool of manipulation and social control (Fairclough,1996:7). Women, in particular, are frequently portrayed as inferior, irrational, and powerless (Tyson,2006:78). This study explores how patriarchal regimes distort the image of women through discursive mechanisms that strip them of agency and reduce their value. Language is not neutral. It reflects and reinforces social hierarchies. In patriarchal regimes, powerful individuals use language to impose ideologies and maintain control. Despite the increasing interest in the intersection of language and gender, little studies merge linguistic and social analysis to expose gendered oppression in dystopian literature. Therefore, the central problem of this research is that the way Atwood and Tawfik use language in their dystopian narratives to construct, reinforce, or challenge gendered ideologies under authoritarian regimes. The objectives of the current study are : First, to identify the textual conceptual functions of male and female speech in The

Handmaid's Tale and Utopia. Second, to examine the discursive strategies of power-knowledge of gender in both texts. Thus, it sets questions need to be answered: How are male and female speech represented conceptually and textually in the two novels?. And what are the discursive strategies used of power-knowledge of gender in both texts?. Moreover, the current study builds hypotheses to be accepted or refuted like male dominance over women is linguistically and conceptually constructed through discourse in both novels. And despite cultural differences, similar feminist features emerge in the portrayal of women's oppression in both the English and Arabic texts. Theoretically, the study expands the scope of Critical Stylistics by integrating it with Foucauldian power dynamics, offering a fresh perspective on how language reflects and enforces social hierarchies, particularly in the context of gender. In addition, the study bridges the cross-cultural scope, by comparing Margaret Atwood's *The Handmaid's Tale* and Ahmed Khaled Tawfik's *Utopia*. It ,then, bridges Western and Eastern dystopian narratives, providing a thorough insight into how gender oppression is represented differently or similarly across cultures.

Key Concepts: Dystopian fiction, Oppression, Jeffries' Critical Stylistics, Foucault's power- knowledge.

2. LITERTURE REVIEW

2.1 Overview of Critical Discourse Analysis

Critical Discourse Analysis (henceforth CDA) is a multidisciplinary approach rooted in social theory, linguistics, and philosophy. It views language as both shaped by and constitutive of society (Fairclough & Wodak,1997:276), emphasizing the role of discourse in constructing and maintaining power relations. CDA focuses on uncovering hidden ideologies and inequalities embedded in texts, particularly those related to gender, identity, and authority (Paltridge, 2013:186). Impressed by Foucault, Fairclough (2010:69) introduces a dual model of power-knowledge: one direction that produces social wrongs through oppressive discourses, and another that attempts to expose or

mitigate them. These two directions often coexist, revealing the complex interplay of dominance and resistance within texts.

2.2 Critical Stylistics and its Key Concepts

Critical Stylistics (CS), as proposed by Jeffries (2010:10), builds on CDA by offering systematic linguistic tools to analyze how ideology is encoded at the textual level. Unlike CDA's broad social critique, CS focuses more precisely on how grammatical and lexical choices shape meaning and reinforce social hierarchies. Together, CDA and CS provide a robust framework for examining how power and oppression, especially gendered oppression, are constructed through language in literary texts. Thus, it seeks to go beyond surface meaning to uncover how texts reinforce or challenge power structures. Jeffries offers a toolkit for analyzing textual meaning-making, focusing on aspects like naming, transitivity, presupposition, and opposition. Though influenced by Halliday's functional grammar, her model is more textually grounded and ideologically oriented than earlier approaches. CS also aligns with feminist stylistics, which explores how gender ideologies manifest in texts (Mills, 1995:40), emphasizing the linguistic representation of women and the discursive mechanisms that support inequality (Nørgaard et al., 2010:11).

2.3 Textual Conceptual Functions (TCFs) in Jeffries's (2010) Model

Jeffries's ten tools and its sub-categories reveal how language constructs ideology. These tools combine grammar and meaning to show how texts shape readers' understanding of the world. Key functions include:

1. Naming and Describing (ND): Word choices reflect ideological bias, especially in how characters or groups are labeled.
2. Representing Actions/Events/States (A/E/S): Based on transitivity theory, this function analyzes verbs to show who acts, who is acted upon, and how power is distributed in actions.
3. Equating and Contrasting (EC): Texts often construct meanings through comparisons or oppositions, guiding interpretation.

4.Exemplifying and Enumerating (EE): Examples and lists shape emphasis and reader focus.

5.Prioritizing: Syntactic structures highlight certain information, influencing which ideas appear more important. These tools are essential for uncovering the underlying ideologies in texts, especially concerning gender and power in dystopian narratives. Moreover, Jeffries (2010) identifies further Textual Conceptual Functions (TCFs) that reveal ideological meanings in texts beyond surface structures:

6. Implying and Assuming (IA): Focuses on what is implied rather than stated, using presuppositions, either existential (shared knowledge) or logical (triggered by structure).

7.Negating (N): Negation introduces alternate or hypothetical realities, shaping how events or truths are accepted or rejected ideologically.

8.Hypothesizing: Examines modality in presenting imagined, desired, or possible worlds, including epistemic, deontic, and boulomaic modalities that express degrees of certainty or obligation.

9.Presenting Others' Speech and Thought (POS/T): Analyzes how characters' voices and thoughts are mediated through narrative techniques such as direct, indirect, or free indirect speech, which affect authenticity and point of view.

10.Presenting Time, Space, and Society: Uses deixis like (here, now, those, titles) to build a social and spatial world within the text. This is particularly relevant when comparing Eastern and Western cultural representations.

2.4 Power-Knowledge Duality and its Major Concepts

Michel Foucault's concept of power/knowledge illustrates how discourse functions as both a product and instrument of power. He argues that power is solely repressive, but rather dispersed through social institutions and embedded in everyday practices. Knowledge, in this view, is not neutral, it is constructed within power relations and serves to legitimize particular truths while marginalizing others. As Foucault asserts, "power and knowledge directly imply one another" (Foucault,1977:27).This model is especially relevant to dystopian literature, where discourse shapes social reality and

constructs subjects. Language becomes a means of control, classification, and normalization. Foucault's insights align with Jeffries' Critical Stylistics, which focuses on how specific linguistic strategies, such as naming, presupposition, and representation, reveal ideological structures within texts. Together, these frameworks allow for a critical examination of how discourse in *The Handmaid's Tale* and *Utopia* reinforces authority, shapes identities, and sustains systems of oppression.

2.5 Feminism

Feminism is fundamentally concerned with identifying and dismantling systems of oppression that target women and gender minorities. As Bell Hooks (2000) asserts, feminism is "a movement to end sexism, sexist exploitation, and oppression" (vii), emphasizing that the root of feminist struggle lies in resisting power structures that marginalize women. Patriarchy, as a dominant social order, perpetuates this oppression by devaluing women's roles, voices, and contributions (Tyson, 2006 :78). Feminist theories, whether liberal, radical, Marxist, or ecofeminist, all seek to expose how economic, social, and cultural systems sustain gender-based oppression (Tong, 2009:1-3; Desai, 2014:119). Thus, feminism not only critiques the manifestations of oppression but also envisions pathways for liberation and equality.

3. THEORITICAL BACKGROUND

3.1 Research Design

The study employs a mixed method research design, combining both qualitative and quantitative approaches (Creswell, 2014:32). Thus, it analyzes gender and power relations in the selected novels. Qualitatively, it is Jeffries' (2010) critical Stylistic model that focuses on the linguistic features of texts such as prioritizing, negation, and mental processes to disclose how they attribute to the ideological implications and how they reflect gendered power relations. Qualitatively, it is Foucault's (1980) power-Knowledge duality that focuses on the correlations between them in the texts. Knowledge doesn't exist in isolation, but it is the product of power. Both are conditioned by social systems. By adopting such combination, this study can offer a detailed comprehensive understanding of how language constructs power relations and social norms.

3.2 Data Collection

It primarily involves the selection of relevant extracts from both *The Handmaid's Tale* and *Utopia*. These texts will be chosen based on their thematic relevance to the study of gender, power, and oppression within totalitarian regimes. Two extracts from each text are selected, focusing on sections where characters are engaged in discourse that reflects the core themes of the research, gender, power, and oppression. Hence, the extracts will be chosen based on the relevance to the research questions, ensuring that they provide rich material for analysis through the lens of Jeffries' Critical Stylistics and Foucault's power-knowledge theory.

3.3 The Models Adopted

Drawing on Jeffries' (2010) Critical Stylistics model and Foucault's (1977,1980) concept of power/knowledge, this study investigates how discursive practices of power relations in the '*Handmaid's Tale* and *Utopia*' construct and enforce unequal gender relations. Jeffries' framework allows for a detailed analysis of how textual features encode ideologies that serve dominant power structures. Simultaneously, the study asserts that power is not merely repressive but productive, operating through discursive practices to create 'truths' and regulate subjectivities.

4. DATA ANALYSIS

1.The English Novel the '*Handmaid's Tale*':

Extract 1

-“Offred recalls, **I don't know** what the words are **right**. **I can't** remember. Such songs **are not** sung anymore **in public**, especially the ones that use words like **free**. **They** are considered too **dangerous**”.

i. Textual Conceptual Functions

Offred uses **Category A Narration (CAN)** via **Direct Speech (DS)** and **Direct Thought (DT)** at a moment of nostalgia to present her point of view concerning her glorious past. Her lost baby cries contradicts with her displeased present by means of the **personal**

deixis ‘I’. The first and second sentences begin with two explicit forms of **syntactic negation** ‘don’t and ‘can’t’ which suggests negative epistemic and likelihood meanings. The third form of **Negation (N)** of the N ‘song’ is in the second sentence in the passive form ‘are not sung’ indicates **transformation** structure. The ideological significance of this is that the governmental strategy of brainwashing is covertly exercised by the help of secret police and eyes so as to make people keep away certain facts and instill new ones. Offred barely knows how to recall the past and link it with the present. The first sentence indicates **Material Action Supervention (MAS)** where the act of remembrance is unintentionally done, the copula ‘are’ connects the ‘words’ with the Attribute ‘right’ that indicates both **EP** presupposing the complement to be right or not; and **LP** in the change in the state of the verbs (know, are, remember, use, consider) and the adverb (anymore). It indicates **MC** of ‘know, remember, sing’ and **MR** conveys negative connotation of hating and disliking the political system in Gilead, as well as **MP** which implies the sense of remembering, hearing. The sentence has a **subordination** structure, it begins with an independent clause that connects with the dependent one, the focus of information at the end, are too dangerous. The construction of **Explicit Opposition(EO)** between ‘in public and especially’; ‘free and dangerous’ has an ideological implication of the conflict between the glorious past and the harmful present.

Tools of TCFs																		
Ext.2	S/A/ E	F	ND		Deixi s		Prio.	F	I/ A	F	POS/ T	Hyp.	F	N.	F	EN	C	
1,2,3	MAS MC MR MP	1 1 1 1	N N.	2 2	Perso nal	1	Tran. Sub. Infor m Infor m	1 1 1 1	EP LP	1 1	DS DT	CAN Ep. N Ep. N	1 1 2	Sy n 3		2	E O	1

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Table 1 Illustration of Jeffries’ Tools

ii. Power- Knowledge Duality

One of the essential governmental policy in a totalitarian societies is that manufacturing and creating the individuals needs imposing certain institutional forces in a more environmental contexts. The government’s intention is to reproduce certain conduct of some person depending on certain knowledge. And one of the policy of ordering people adopted in the Handmaids is that people should be brainwashed. In this vein, the technology of creation the self as more knowable is based here on examination, i.e., Offred examines herself and also is being examined by the others to be a more identifiable Handmaid. The government has made sure that after censoring information for many years, people soon forget the feeling of freedom and self-expression.

Ext.2

- “**We** were the people who were **not in the papers**. **We lived in the blank white spaces at the edges of print**. It gave us more freedom’”.

i. Textual Conceptual Functions

Offred uses **CAN** via **DS** and **NRS** to present her point of view concerning the nature of totalitarian regime in terms of violence and otherness. Offred keeps mentioning her exclusion as others from ‘stories, papers’ whereas her belonging to ‘blank spaces ,at the edge’ as being marginalized. In the sentence, Offred explains her point of view of how

women are subject to marginalization and fear in the new state. By means of the repetition of **personal social deixis** ‘we’ that infers **EP** the in-group intimacy as a class of Handmaids. Thus, it indicates three simple sentences, implying different forms of **NDs**, each has its own implication in the choice of noun presented, the **Ns** people, papers, spaces, and freedom refer to desire or boudoir of negative connotation to the class of Handmaid who will never be authoritative nor powerless. It follows, each sentence has the focus of new **information** structure illustrated the nature of oppression in the light of patriarchal regime. The first one implies the syntactic negation of **RP** where the copula be, preceded by the conjunction who, connects the Carrier people with the Attribute not in the papers. The second one indicate reality of the Handmaids that suggests **CR**, a change in the state of the verbs from were not to lived that indicates a **Transitional Opposition (TO)** of **LP** from being not in the papers but rather in the blank white spaces at the edge of print, i.e., the adverbial spatial deixis points out to the deictic center of the Handmaid’s position in a dystopian society. The third one begins with it cleft followed by a verb and complement carries the focus of information, **EP** is found in the **RP** that connects ‘freedom’ with ‘us’. There exists the form of Comparative **CO** in the adverb ‘more’ and the noun ‘freedom’ that compares between being in the blank white is more freely than in the content papers. Being marginalized creates inner tendency and power to Offred from the heart of ruins to be the reverse creature, dreaming of freedom and equality.

Table 2 Illustration of Jeffries’ Tools

Tools of TCFs						
EXT.2	S/A/E	Naming	Deixis	Prio	I/A	Hyp.
N	En	C				

sentence	RP	2	N.	8	Social	8	Inform.	4	EP	1	Boulomiac	7	Syn	1	7	TO	1
1	CR	1							LP	1						CO	1
									EP	1							

ii. Power-Knowledge Duality

The extract indicates that the regime frames and imposes series of dehumanized actions in order to marginalize the Handmaids by the otherness, the secret police, the Eyes. The source of knowledge is based on the principle of observation. Offred examines men's subjugation over women concentrating on the role of social media, the newspaper when exhibiting forms of torture and punishments. Then, she examines the points of strength in the otherness, and the points of weakness and marginalization on her behalf as a Handmaid.

2. The Arabic Novel 'Utopia'

Ext.3

- "فقركم ليس ذنبنا , ما ذنبنا نحن ؟ (دموع ونهضة) " .

-- "عندما هب الجميع ثائرون في كل قطر في الارض هزرتم انتم رؤؤسكم وتذرعتم بالايمان والرضا بما قسم لكم ..

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-“**Your poverty** isn't our fault ... What is our fault ? (tears and groans)” .

-“When **everyone** rose **in revolt** in every country on earth you shook your heads and used **faith and contentment** with what was assigned to you (howling and gurgling)” .

i. Textual Conceptual Functions

The narrator Alaa conducts **CAN** via **DS** and **NRTA** when he gets Safia alone to rape her. He discloses his desire to enumerate **E** the reasons of their failure that implies deontic and epistemic meaning and the certainty of their past positions. This act is done brutally by Alaa who attacks the prey Safia while practicing the rape and assault. His rape of Safiya is a full page of groans, cries, and upper-class excuses that shows exactly where to locate his evilness to revenge. The choice of nouns attributed to Safia ‘tears, groans, howling, gurgling’ suggest the aggressive way he violates her which is full of rage. Hence, the first sentence begins with **EP** via the possessive pronoun ‘your and our’ followed by **NPO** ‘poverty and fault’. It has an **information** structure that suggests **RP** of **syntactic negation** ‘isn’t’.

The second sentence has a **subordination** structure, the first independent clause begins with question with ‘what’ followed by second dependent clause via the **temporal deixis** ‘when’ that refers to the deictic center, the focus of information as a justification for such negation and question. It indicates **CR** ‘rose’ that involves movement connects the **N** ‘everyone with revolt’. This is followed by a **spatial Deixis** ‘in every country on earth’ which suggests the global revolution. Then **MAI** ‘shook’ where the pronoun ‘you’ and possessive ‘your’ implies **EP** presupposes the complement in the choice of two **Ns** ‘faith and contentment’, and **PR** ‘with what assigned to you’ a transformation structure where the focus is on the action whereas the doer is missing.

Table 3 Illustration of Jeffries’ Tools

Tools of TCFs																	
E xt 1	S/A /E		N D	F	Deixis	F	Prio	F	I. A.	F	POS /T	Hyp.		N.	F	E	F
1 ,2	RP CR MA I PR	2 1 1 1	N.	4	Temp oral Person al Spatial	1 1 1	Info rm Sub Tran s	3 1 1	E P	2	DS NRT A	CAN deonti c Ep.N Certai nty	1 1 1 1	Sy n.	1	NP O	1

ii. Power- Knowledge Duality

Controlling the minds and the actions of the public demands creativity. Thus, the art of governing others suggest manipulating relations by force based on the principle of ends justify means. The extract shows how the Elites exclude themselves from the consequences of the other's poverty. The narrator keeps blaming when recalling the past damages and submissions that the poor commit up on themselves as a pretext that they are not the cause. Following one of the influential technology in the art of governing others, that is, how to follow and how to be followed. Hence, the extract portrays two images. The aggressive elite Alaa follows the authoritative rules by disclaiming the responsibilities of the state. Then, the rapped Safia is obliged to submit to him. Brutally, brings her physical harm to erase her identity as Egyptian women. The extract promotes the concept that wherever there is power, there also be raping and ruin. In this respect, classism is not opaque, it comes to exist via two main concepts. The first is that the poor rest on false background of religion as a cover term, and the result is not more than their weakness. The second is that the Elites play the game of manipulating and masking truths to gain their power and domination over the Others.

Ext.4

- "جرمينال... كانت شاحبة قليلا بعد جراحة الكحت والتفريغ التي اجرتهها الاسبوع الماضي للمرة الثالثة .
للخلاص من ابن جديد لي , وكانت في حالة انسجام تامة , فلا بد ان تغوص وسط النيران الاخضر " .

- "غارقا وسط النيران الخضراء التي صارت علامة مميزة لعقار "الفلوجستين"... تلك النار الخضراء الباردة

Germinal was a little pale. After her **third curettage and evacuation** last week **to get rid of my new son**. And she was in perfect harmony. She must be drowning in the green flame”.

-“**Drowning in the green flames** that have become a distinctive mark. **That cool green flame**”.

i. Textual Conceptual Functions

The narrator Alaa uses **CAN** via **DS** and **DT** to present his total control over his girl Germinal that reflects the way women are oppressed. Thus, the extract implies epistemic boulomiac and desire meanings. The first sentence has a **subordination** structure where the first independent clause connects with the second dependent clause that has the focus of information by the **temporal deixis** ‘after’. It indicates a **RP** where the copula ‘was’ connects the **personal deixis** ‘Germinal’ with negative Attribute ‘a little pale’ that carries **PR**. Then, the possessive ‘her’ that indicates **EP** presupposing the complement **E** ‘third’ of negative attributes in the choice of **Ns** ‘curettage and evacuation’, **Temporal deixis** ‘last week’ followed by the focus of information that indicates **MAI** ‘get rid of’ where another possessive male pronoun ‘my’ indicates **EP** presupposing the complement, the choice of noun ‘new son’. The third clause has another **information** which indicates **RP** where the copula ‘was’ connect the Carrier ‘she’ with **N** in ‘a perfect harmony’ that indicates **MR** in her feeling of comfort. The fourth clause implies another focus of **information** that indicates **MAI** where the modal ‘must’ indicates positive desire meaning of the **NM** ‘drowning’ and the choice of noun ‘the green fire’ attributed implicitly to the Phlogistine drug. The second sentence implies **MAI** where the action is intentionally performed. It suggests **LP** via the subordinator ‘that’ and the factive verb

‘have become’ presupposing **Transitional Opposition TO** in the **NM** ‘a distinctive marker’. The last sentence has **information** structure where the demonstrative ‘that’ indicates **Spatial deixis** that suggests **Explicit opposition EO** of the N ‘the cool green fire’.

Table 4 Illustration of Jeffries’ Tools

Tools of TCFs																
Ext.	S/A	F	ND	F	Deixis	F	Prio.	F	POS	I/A		Hyp.	F	En	C	F
2	/E								/T	A						
1, 2, 3	RP PR MA I	2 1 2	N NM	4 2	Person al Tempo ral Spatial	1 2 1	Sub. Infor m	1 3	DS DT	EP LP	2 1	CAN Ep. N Boulomia c Desire	1 1 1 1	1	EO TO	1 1

ii. Power- Knowledge Duality

To understand how power operates means to go thoroughly on the technologies of the self and others. It is exercised by virtue of things being known and people being seen. Hence, rendering something knowable, therefore, governable is of essence to govern others. The extract reveals the images of two characters: the dominant Alaa and the dominated Germinal, his spoiled girl. There exists classism and women’s image portrays the worst of reality as they are classed as ‘undeserved’ to have equal rights. They are subject to the social and institutional forces such as rape, assault, and poverty.

v. Findings Based on Jeffries’ Critical Stylistics

The analysis reveals significant stylistic and ideological differences between the Handmaid’s Tale and Utopia, highlighting how language reflects and reinforces each text’s vision of power, identity, and resistance. In terms of transitivity, Utopia shows a dominant use of Material Action Intentional processes (66.67%), indicating a society

structured around deliberate, often violent acts that support state control. In contrast, the *Handmaid's Tale* features a higher occurrence of Material Action: Supervention (33.33%), suggesting that actions are more often shaped by coercion and fear rather than agency, reflecting the protagonist's constrained experience. Relational processes are more common in *Utopia* (28.57%) than in *The Handmaid's Tale* (8%), emphasizing a discourse built on classification and rigid identity roles. *The Handmaid's Tale* resists this rigidity, presenting a fragmented and conflicted sense of self. Meanwhile, mental processes (33.33%) appear only in *The Handmaid's Tale*, underlining a narrative rich in introspection and emotional depth. Their complete absence in *Utopia* reflects a dehumanized system that suppresses individual thought. In naming and describing, noun choice is more frequent in *The Handmaid's Tale* (85.71%), solidifying ideological labels like "Handmaid" or "Commander." *Utopia*, while also using ideological naming, focuses more on actions than identities. However, *Utopia* exceeds in noun modification (33.33%), using descriptive detail to reinforce social categories, while *The Handmaid's Tale* remains more minimal (16.67%), aligning with the characters' muted resistance. Deixis further reflects each text's ideological framework. *The Handmaid's Tale* favors social deixis (80%), emphasizing roles over personal identity. In *Utopia*, deixis is evenly split between temporal and spatial (28.57% each), showing how control over time and space is central to its authoritarian logic. Information structure appears more in *Utopia* (71.43%), indicating greater manipulation of what is foregrounded or back grounded to control interpretation. In contrast, *The Handmaid's Tale* (25%) adopts a more fragmented narrative structure, echoing resistance and uncertainty. Syntactically, the *Handmaid's Tale* shows much higher use of transformation (62.5%) and subordination (21.5%), reflecting internal conflict and layered expression. *Utopia* uses both minimally (1.34%), favoring directness and simplicity in its ideological messaging. Similarly, parallel structure is more frequent in the *Handmaid's Tale* (60%), highlighting contrast and irony, while *Utopia* (33.33%) uses it sparingly to maintain a smooth, controlled discourse. Existential presupposition is higher in *Utopia* (66%), reinforcing the unquestioned existence of ideological norms. In *The Handmaid's Tale* (50%), such presuppositions often expose hidden tensions or challenge norms subtly. *Utopia* also shows a higher rate of epistemic negative modality (66.67%), denying alternatives and reinforcing

ideological closure, while *The Handmaid's Tale* (50%) uses it to express doubt and internal struggle. Finally, Category A Narration, including direct thought, speech, and modal can—is more prominent in the *Handmaid's Tale* (28.57%), foregrounding subjectivity and resistance. Utopia (16.67%) suppresses such personal expression in favor of collective uniformity. In sum, the *Handmaid's Tale* foregrounds introspection, ambiguity, and resistance through complex structures and personal narrative. Utopia, by contrast, employs clarity, control, and depersonalization to sustain a rigid, totalitarian vision. Jeffries' model effectively highlights how both texts encode ideology through linguistic choices.

vi. Findings Based on Foucault's Power-Knowledge Duality

The analysis emphasizes that totalitarian regimes, as shown in *The Handmaid's Tale* and other dystopian narratives, manipulate knowledge to exert control over individuals. Power is maintained by making individuals "knowable", that is, observable, examinable, and classifiable, thus rendering them governable. In *The Handmaid's Tale*, this is illustrated through Offred's constant self-examination and external surveillance, which ensures her compliance and erasure of personal identity. The state's censorship of information gradually eliminates personal opinion and agency, reducing Handmaids to mere reproductive tools. In other extracts, the duality manifests through the contrast between the ruling elites (like Alaa) and the oppressed (like Safia and Germinal). The elites manipulate religious and ideological discourse to justify dominance, while marginalizing the poor and women through systemic violence and social control. Knowledge in these cases becomes a tool of domination, used to label, categorize, and justify the subjugation of others. Women, in particular, are dehumanized and objectified, reinforcing their powerless status under both classist and patriarchal structures. Ultimately, the findings reinforce Foucault's notion that wherever there is power, there is also the production of knowledge, and this knowledge is not neutral, but constructed to support domination and control.

4.. CONCLUSIONS

The study concludes that:

1. The Handmaid's Tale uses more linguistic features like mental processes, deixis, and equating than Utopia, allowing for a limited resistance and introspection. In contrast, Utopia suppresses such features, presenting a rigid, impersonal system that silences women's voices. This supports the first hypothesis about gendered power in language.

2. Both novels show how totalitarian regimes use discourse and surveillance to control individuals, especially women. This supports the second hypothesis, highlighting how power is internalized and gendered in dystopian contexts.

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