How to Cite:

Atu, R. A. K., Hussein, A. L., & Hussein, N. M. (2022). Stylistic analysis of sarcasm in some selected extracts of schoolteacher in Morrison's beloved. *Linguistics and Culture Review*, 6(S2), 1-15. https://doi.org/10.21744/lingcure.v6nS2.1888

Stylistic Analysis of Sarcasm in Some Selected Extracts of Schoolteacher in Morrison's *Beloved*

Rusul Abdel Kareem Atu

University of Misan, College of Education for Human Sciences, Iraq

Abbas Lutfi Hussein

Mutansiriyah University, College of Arts, Iraq

Nadia Majeed Hussein

Middle Technical University, Technical instructors Training Institute, Iraq

Abstract—Sarcasm is a manipulative concept which can be utilized in different forms and different senses to express different intentions. Toni Morrison makes full use of linguistic and figurative tools to express her sarcastic events and situations. Thus, this paper investigates the stylistic use of sarcasm in some selected extracts of Schoolteacher in Morrison's 'Beloved', focusing on the purposes behind the use of sarcasm in this novel. Five extracts are selected to be stylistically analyzed in terms of Leech and Short's (2007) model. The paper concludes that Morrison utilizes lexical, grammatical and figurative devices to depict the schoolteacher's sarcastic views and events concerning slaving black people.

Keywords---beloved, sarcasm, schoolteacher, stylistics, Toni Morrison.

Introduction

One of the most haunting characters Morrison has ever created is the ruthless slave-holder she portrays in *Beloved*. She pictures Schoolteacher as the merciless representative of the horrendous institution of slavery, and thereby subverts Euro-Americans myths of whites' benevolence and high merits. By relating and dramatizing Schoolteacher's behavior and deeds, she exposes that beneath his seemingly civilized pretense exists a malicious racist ironic mentality that is more callous and inhuman than racialism of many other slave-owners. His devastating scientific attitude toward Sweet Home slaves presents them subhuman creatures that should be studied and scrutinized to know exactly what they are, to detect

whether they would be fit by applying scientific methods to train them, and to invest their body as the means of production more profitably.

The schoolteacher does "invest" the body of Sweet Home slaves as the "force of production". He investigates their behavior and attributes and tries to "train" them like animals. When they disobey him or their behaviors do not match his expectations, he uses "instruments of violence" against them and tortures their disobedience, non-subjugated bodies in the most brutal ways that do not tone with his initial seemingly "pretty manners." To exert his power over Sweet Home slaves and to exploit their body more profitably. Schoolteacher mostly tortures their body in the most brutal ways, and thereby his charade of civilization disintegrates (Bogler, 2002; Schoeps et al., 2019). The demeanor of this supposedly civilized subject of knowledge does not only epitomize the appalling institution of slavery. It seems that Morrison often resorts to various stylistic devices to express Schoolteacher to attain the purposes behind issuing sarcastic scenes (Madden, 1995; Wall, 2007). Thus, the following pages are devoted to the presentation of a summary of *Beloved*, the concept of sarcasm and its overlapping terms, the concept of stylistics, focusing on the stylistic features (Adachi et al., 2004; Justo et al., 2014).

Beloved: Synopsis

Beloved takes us back to the present and to memories of the past. It is "about the desire to forget and the necessity to remember". The novel begins by saying that the house, in which former slave Sethe and her daughter Denver live, is "full of child poison". The child is the dead daughter of Sethe whose spirit haunts her home in 124 Bluestone Road. Sethe was driven beyond most people's imagination, seeing her children die by her hand rather than being killed mentally and spiritually, and most likely also physically by white slave owners. Sethe's deepest fear is that her children will grow up amid the dehumanization of slavery, and thus, she escapes from Sweet Home Farm where she and her children are held as slaves. She decides to kill them all including herself, and only succeeds with her eldest daughter. Her act protects the children from slavery, but the family is torn apart and the spirit of the child that Sethe manages to kill is angered. The spirit of the child returns to haunt Sethe's home and is uninhibited by her two sons, Howard and Boglar.

Sarcasm

The word "sarcasm" comes from the Greek "sarkasmós" from the verb "sarkázein" meaning "to tear flesh, bite the lip in rage, sneer." Sarcasm is a form of ridicule or mockery that tends to be harsh, cruel, and contemptuous and is often described as destructive (Nilsen & Nilsen, 2018). It is a verbal irony that expresses negative and critical attitudes toward persons or events (Kreuz & Glucksberg, 1989). So, the sentence 'Your shirt would totally suit my 5 year old nephew!' is sarcastic because it is ironic with an implied negative sentiment, and ridicules the listener (Joshi et al., 2018).

To get an impression of how the general public understands sarcasm, Rockwell (2006), defines sarcasm as a way of mocking, joking, or smiling that one shows

against someone else. It is "said to be expressed through vocal intonation such as an overemphasis on an actual phrase or specific words". In other words, being sarcastic means making fun of others using a special vocal tone accompanied by certain facial expression (Cheang & Pell, 2008; Persicke et al., 2013).

From a linguistic viewpoint, Giora (1995), describes sarcasm as a form of negation in which an explicit negation marker is lacking. In other words, when one expresses sarcasm, a negation is intended but a negation word like 'not' is absent. An interesting implication of this is that a sarcastic sentence can be converted to a non-sarcastic sentence by applying an appropriate negation. For example, the sarcastic sentence 'I love being ignored' is equivalent to the non-sarcastic sentence 'I do not love being ignored.'

Sarcasm & overlapping concepts

Sarcasm has been utilized in different fields (social, political, religious...etc.) to predict different types of meanings; therefore, there have been some terms overlapping with sarcasm. In one occasion, it can be used interchangeability with humor, in another with irony, yet in a third with satire. Thus, the following pages are devoted to displaying the concepts that are associated with sarcasm (Burke, 2017).

Humor

The word "humor" comes from Latin humor, which means liquid, including body fluids. Ancient doctors asserted that an individual's well-being depended on the balance between four such fluids: blood, sputum, black bile and yellow bile. When these bodily fluids are disproportionate, various personality traits appear; excess blood, for example, makes one an optimist or a pessimist. In this way "humor" was associated with the idea of a person whose temperament deviates from the norm. These people were considered cranky (Carroll, 2014).

Based on the psychological state of humor, Meyer (2000), defines humor as a cognitive state of fun. Focusing on an appreciation of humor, Weisfeld (1993), defines an appreciation of humor as "a distinct and enjoyable effect often accompanied by laughter." Laughter is the most obvious behavioral expression of humor as it includes a distinct behavioral pattern that also has psychophysiological associations. Ruch & Ekman (2001), describe laughter as an expressive sound signal which provides an overview of laughter in terms of breathing, expression, facial movement, body movement, mechanisms, and element definition. In line with Weisfeld (1993), humor-induced laughter is associated with a pleasant emotional state associated with joy and joy.

According to Long & Graesser (1988), humor is "anything done or said, purposely or inadvertently, that is found to be comical or amusing". Martineau (1972) adds that humor can be manipulated to refer to any communication that is perceived as humorous, Similarly, Romero & Cruthirds (2006) describes humor as amusing communications that create a positive cognitive and emotional reaction in a person or a group.

Irony

According to the *Dictionary of Literature in English* (2002), irony is a term used to describe words or situations charged with a layer of meaning that differs from the literal or direct meaning, and the sub-interpretation that a speaker or participant can or may not be aware of. The least subtle form of irony is blatant sarcasm. Among the many famous writers who used a lot of irony in their writing are Austin, Chaucer, Dryden, Fielding, Hardy, Henry James, Johnson, Milton, Pope, Shakespeare, Jonathan Swift, and Wu. A good example comes from the famous sentence:

"It is a universally recognized fact that a single man with good fortune must be in need of a wife."

Irony here is based on the assumption, from a feminine point of view, that such a man must wish to marry, and the reader understands that this "truth" is by no means true. The "truth" is that unmarried women desire wealthy husbands, and the irony of Austen's way of expressing this was not lost on readers of her age (ibid). According to *The Sterling Dictionary* (1998), irony is a character in speech in which what is said in reality is the opposite of what is intended (Fischli et al., 1998).

Grice (1975), asserts that ironic phrases convey the opposite meaning of what the speaker actually wants to express. He regards irony as an implicature condition obtained by mocking one of the two quality rules: "Do not say what you think is wrong." Grice indicates that the listener realizes that what the speaker is saying is not true. Then, following the principle of cooperation, the listener assumes that the speaker's contribution must coincide with the principle of relationship, thus seeking a suitable interpretation. Later, research has shown not only that violation of other principles may also lead to ridicule, but also irony can be achieved while respecting all principles (King & King, 2002).

Satire

There are many ways of looking at life: sarcasm is one of them. Responding to the world with a mixture of laughter and indignation may not be the best method, nor is it most likely to result in good deeds or great art; but it is the way of satire. Satire, is referred to as "the use of ridicule, irony, sarcasm, etc. to expose, attack or ridicule vices, stupidity etc." (Hodgart, 1969). Satire is dedicated to exposing human folly and its goal is to inspire critical thinking and rational social engagement. It is often accompanied by irony, parody and wordplay. It is regularly mixed with sarcasm, irony and ridicule. These different comedic and critical styles are often found side by side, which means that a comedian might make a sharp point of sarcasm, one moment to turn around and sarcastically attack someone the next time (McClennen & Maisel, 2016).

Stylistics

According to Leech & Short (2007), stylistics is mainly the "linguistic study of style, simply as describing the use of language". Usually, style is investigated as

one intends to explain something, and in general, literary stylistics has, implicitly or explicitly, the goal of explaining the relationship between language and artistic function (Armstrong, 2002; Boje & Rhodes, 2006).

In the same vein, Spencer (2007), illustrates that stylistics refers to the use of linguistics as a tool of literary criticism through which aesthetic effects of language can be investigated. Both literary and linguistic studies are concerned with the study of language, and more specifically, style. However, linguistics may only use a literary work as a source or document composing the history of a language. Linguistics becomes a tool for literary criticism when the aesthetic effects of language are also examined. To be a part of literary criticism, "the style itself must be an object of contemplation (ibid).

For Verdonk (2002), stylistics is concerned with the study of style in language. It can be defined as analyzing a distinct expression in language and describing its purpose and effect. How to conduct such an analysis and description, and how to establish the relationship between them, are matters on which different scholars of stylistics, or stylisticians agree or disagree. The relationship between stylistics and linguistics is that stylistics uses language models, analytical techniques, and linguistics methodologies to facilitate the study of style in its broadest sense.

Finally, Wales (2001), maintains that a stylistic approach in the study of style can be viewed in many ways, so there are many different stylistic approaches. This diversity of style is due to major influences of linguistics and literary criticism, and by far the most common type of material studied is literary text (Suryasa, 2019). The main aim of stylistics is not simply to describe formal features of texts for their own benefit, but to demonstrate their functional significance for text interpretation. It intends to relate literary influences to linguistic "causes" where they are felt relevant (Vowel et al., 2017; Britsyn et al., 2021). Stylisticians want to avoid vague and impressionistic judgments about the way formal attributes are manipulated. As a result, stylistics is based on models and terminology provided by whatever aspect of linguistics feels appropriate (Sharma, 1998).

Methodology

The study involves the stylistic analysis of sarcasm in some selected extracts of Schoolteacher in *Beloved*. The analysis is carried out following the heuristic checklist of linguistic and stylistic categories presented by Leech & Short (2007). The checklist provides a 'systematic basis' for the collection of relevant linguistic data from the text for the purpose of stylistic evaluation and offers levels for analyzing linguistic choices made by the novelist. These levels include lexical, syntactic, and semantic features and figures of speech. Leech & Short (2007), point out that while the list itself is selective one, leaving out a lot of detail, it allows the reader to reach the significant and relevant features of the text through linguistic survey.

Model of analysis

Leech & Short (2007), begin their book, "Style in Fiction" by defining a method that refers to the way in which a person "uses language in a given context for a

purpose or cause". For them, style is a crucial method for analyzing literary texts (novels and stories) by exploiting methods and techniques related to linguistics. Looking at style as merely a study of stylization, it is described as an "exercise in describing the use of language", and an attempt to clarify the relationship between "language and the technical function", directly or indirectly (ibid: 11). However, their focus is on "written literary texts because they are the best representative of their author, period." In addition, in written texts, "how language serves a particular artistic function can be explored".

Further, Leech and Short affirm that the selection of linguistic structures (words, phrases and sentences) is not done in isolation from the context in which the choice is made. Then, stylistics is more concerned with deviations from the rules, or as they describe (ibid: 55), "the phenomenon of internal deviation in the text through which the features of the language within that text may deviate from the standards of that text". There is no perfect way to suggest a stylistic analysis for conservatives and identify all the important features, but they understand that each text has a technical result in general, and this shows the way to the linguistic aspects to be present in the whole. So, they (ibid: 61-64) assume their inferential model as they call it, consisting of a checklist of four headings: lexical categories, grammatical categories, speech forms, coherence and context. They justify the surplus of semantics as a separate class that can be accessed via other classes, or in other words, all classes interact with semantics, thus, the heading styles in the analysis are:

Table 1 Leech and short's (2007) model

Stylistic Categories	Contents
Lexical Categories	General (simple-complex, formal-colloquial, idiomatic phrases, dialect- register, rare vocabulary? Are any particular morphological categories noteworthy (e.g. compound words, words with particular suffixes)? To what semantic field do wordbelong?
	Nouns (abstract-concrete, nouns referring to events, perception processes, moral qualities, social qualities, proper names uses, collective nouns).
	Adjectives types: frequent, attribute adjectives (physical, psychological, visual, auditory, color, referential, emotive, evaluative, etc.) restrictive or non-restrictive adjectives, gradable or non-gradable, attributive or predicative.
	Verb types stative (referring to states) or dynamic (referring to actions, events, etc), movements, physical acts, speech acts, psychological states or activities, perceptions, etc., transitive, intransitive, linking (intensive), factitive or non- factitive.
	Adverb may be frequent, the semantic functions they perform (manner, place, direction, time, degree, etc), their significant us (conjuncts such as so, therefore, however, disjuncts such as certainly, obviously, frankly)

Grammatical	Sentence type
	J1
Categories	Sentence complexity
	Clause type
	Clause structure
	Noun phrase - Verb phrase
	Other phrase types
	Word classes
Figures	Grammatical and lexical schemes (formal and structural
of speech,	repetition, anaphora, parallelism, etc.)
	Phonological schemes (rhyme, alliteration, assonance, etc.)
All the	Tropes foregrounding and deviation and traditional poetic
foregrounded	figures such as metaphor, simile, personification, metonymy,
features in all	etc.
linguistic level	
come under	
this section	
Cohesion	Logic link between sentences
and	Linguistic clues of addresser-addressee relationship
Context	

Based on Leech and Short's model (2007), the study tends to stylistically investigate the lexical, grammatical categories, cohesion and context and figurative features of English and Arabic novels. That is:

- Lexical features include noun, verb, adjective and adverb.
- Grammatical features include sentence types and sentence complexity.
- Cohesion and context include grammatical and lexical ties.
- Figure of speech include metaphor, simile and metonymy.

Essentially, the stylistic analysis begins with the linguistic level then moves toward literary criticism and evaluation of the text based on the objectivity of the linguistic analysis. To provide a more illustrative description of the model of analysis, consider Figure 2.

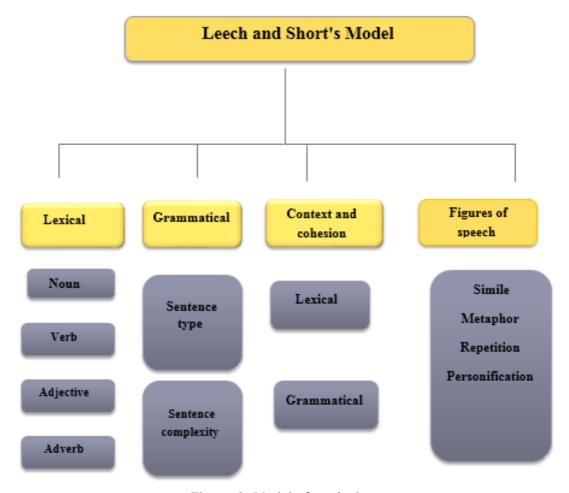


Figure 2. Model of analysis

Data Analysis

In terms of the proposed model presented above, the data of the present paper involves five extracts which are selected to be stylistically analyzed.

Extract (1)

"He would have to trade this here one for \$900 With the money from 'this here one' he could get two young ones, twelve or fifteen years old"

Analysis

After his failed escape, Paul D hears schoolteacher make plans about what to do with him and how to get back Sethe and her children. Schoolteacher's reflections over his options drive home the monetary aspect of slavery. He feels himself to be part of the Sweet Home community. Ironically, slavery means that Sethe, her children, and the others are just like any other animals on the farm, only valued

for their ability to labor and produce. Sarcastically, this scene shows how slavery reduces all humans and destroys humanity.

Lexically, the writer uses the stative verb (get) to make fun of the slaves who were playing with them as if they were animals for trade and profit. Ridiculously, the abstract noun (money) is employed to reveal investment and contempt of slaves' body as a means of production, the long-exploited slaves were impelled to regard their own bodies as the properties of slave-owners, and consequently no sense of selfhood was formed and developed in them. Ironically, the word (trade) describes slaves as merchandise which could be sold around in order to increase the profit of the masters.

Grammatically, the writer uses a declarative compound sentence which includes the coordinating conjunction (or) to choose between slaves " two young ones, twelve or fifteen years old", as if they were merchandise for sale, not humans. Ironically, to look at slaves without humanity is reflected in a way as if they were a commodity to sell for profit. Cohesively, the writer uses references in her speech ' this here one' to refer to Paul D as it reinforces slavery's view of slaves as bartered objects. Figuratively, the repetition of (this here one) in " He would have to trade this here one for \$900 With the money from 'this here one " is employed to make sure that slaves are just animals whose bodies are invested for profit.

Extract (2)

"See how he liked it; see what happened when you overbear creatures God had given you the responsibility of.... the trouble it was, and the loss."

Analysis

The schoolteacher truly believes that blacks are a class of animals, and that he is responsible for both their wellbeing and positive contribution to society. He believes that blacks will run wild and wreak havoc in white people's society. Slaves are not human beings; they are mere animals who must be tamed. Sarcastically, blacks are likened to slaves; they are animals in the eye of the writer.

Lexically, the writer uses a concrete noun **(creatures)** to indicate slaves whom he considers subhuman. Ironically, slaves are compared to creatures, (i.e. animals). With this use, the writer ridicules black people and sees slaves as no more than animals. Ridiculously, the abstract noun **(responsibility)** is manipulated to refer to the schoolteacher who truly believes that slaves are a class of animals, and that he is responsible for both their wellbeing and positive contribution to society. Grammatically, the writer resorts to the simple sentence beginning with the verb **(see)** to give an idea about schoolteacher who considers slaves as subhuman creatures whose bodies should be invested – the means of production more profitably. Figuratively, the writer uses metaphor to compare the slaves with the creatures (animals) to make fun of slaves because slaves are compared to animals they own. The verb **(see)** is repeated in ' **See how he liked it; see what happened** 'to mock at the slaves by likening them to creatures.

Extract (3)

"The very nigger with his head hanging and a little jelly-jar smile on his face could all of a sudden roar, like a bull or some such, and commence to do disbelievable things. Grab the rifle at its mouth; throw himself at the one holding it—anything. So you had to keep back a pace, leave the trying to another. Otherwise you ended up killing what you were paid to bring back alive. Unlike a snake or a bear, a dead nigger could not be skinned for profit and was not worth his own dead weight in coin."

Analysis

The transformation from child to bull results in an unbelievable thing. The word Morrison uses here is an amalgamation of disobedience because it is a deliberate rejection of the assumptions of white supremacy and power in the very face of it. Sarcastically, the negro-animal must be captured carefully, like a horse or mule, he is only useful when alive. His flesh cannot be used; his skin cannot be sold. In this way, he is less than domesticated livestock or game.

Lexically, the animal names (snake, bear, bull) are used for mockery; in this sense, slaves are compared to animals by the Schoolteacher. The slave captured carefully is only useful when alive. Hi cannot be used for meat, his skin cannot be sold. Ridiculously, the concrete noun (roar) is used to compare the voice of slaves to the voice of a bull. She uses the dynamic verb (skinned) to indicate that the skin of slaves cannot be used, unlike animal skin, it can be profitable. The nongradable adjective (alive) is employed to mock at the negro-animal which must be carefully captured, because he is less than domesticated livestock or game. Morrison depicts the investment of slaves' body as a means of production and the ruthless abuse of them by slaveholders, as one of the horrendous aspects of slavery (Sy, 2021). Besides, she shows that as the result of that callous maltreatment, the long-exploited slaves were impelled to regard their bodies as the property of slave-owners and thus no sense of selfhood was formed and developed in them.

Grammatically, the writer uses a compound sentence where more than one conjunction is involved. The first coordinating conjunction (**or**) is used to ridicule the slaves by imitating his voice with the voice of an animal and to give alternatives between the bull and other sounds. The second is (**and**), used to give more details about the derision of slaves by comparing them to animals. (**For**) and (**so**) are also manipulated to consolidate mockery and give a reason for the slaves to stay alive because they are not like animals.

Figuratively, the writer uses simile to make comparison between a nigger voice when smiling and the sound of a bull's roar. It is ironic to liken the voice of slaves to the sound of a bull's roar. Morrison depicts slavery's hideousness whose practitioner schoolteacher is only different from other slave-holders in his scientific attitude toward slaves and his allegedly civilized sham (Chandio et al., 2019). However, angry when slaves' behaviors do not match his expectations. Repetition is clear in "The very nigger with his head hanging and a little jelly-jar smile on his face could all of a sudden roar....Unlike a snake or a bear, a dead nigger could not be skinned for profit and was not worth his

own dead weight in coin." Here, the word (**nigger**) is repeated to mock at the black people, showing contempt towards them.

Extract (4)

"I told you to put her human characteristics on the left; her animal ones on the right."

Analysis

The schoolteacher viewed a slave as any animal on the farm whose only value is the production of labor and physical reproduction. His words show the theme of the dehumanization of slavery. Ironically, slave owners believed that their slaves were savage animals.

At the lexical level, the concrete nouns (animal, human) are used because the schoolteacher taught his pupils that slaves were more animals than humans and had his pupils categorize his slave's characteristics as either animalistic or human. He tries to maintain his power over Sweet Home's slaves by dehumanizing them and identifying them as invalid, non-human creatures that are closer to animals than humans.

Grammatically, the writer uses the simple declarative sentence where she gives one idea about how the schoolteacher mocks at the slaves, labelling them as having animal characteristics. Sethe is talking about what schoolteacher was like, and how he treated the slaves at Sweet Home like animals when he uses the phrase "animal characteristics" on the right side of her. Ironically, slaves were not treated like human beings, instead they were treated like animals. It is hard to imagine treating someone as an animal. This is what schoolteacher and his nephews treated the slaves at Sweet Home; they thought that they are animals that had no right to be in their presence.

Figuratively, metaphor is used to make an indirect comparison between two objects. Schoolteacher borrowed the word **(characteristics)** refer to Sethe's body, describing the physical "characteristics" of slaves as one of the basic traits of slavery. This is because slaves were considered goods that are evaluated by their physical trait; price that can be used in profit and reproduction.

Extract (5)

"Schoolteacher had chastised that nephew, telling him to think—just think—what would his own horse do if you beat it beyond the point of education. Or Chipper, or Samson. Suppose you beat the hounds past that point that away. Never again could you trust them in the woods or anywhere else. You'd be feeding them maybe, holding out a piece of rabbit in your hand, and the animal would revert—bite your hand clean off."

Analysis

Beloved points to the way the whites treated the African Americans, both during and after slavery. Their view that these people were no more than animals is emphasized in the many images used to depict the slaves. Ironically,

schoolteacher views the slaves as animals; at times, in fact, he saw them as inferior to animals. Another statement he makes about Sethe that makes her seem like an animal is his belief that overbeating animals will make them run away. This view dehumanizes the slaves. When animals are badly beaten, their response is unpredictable because they lack reason. For him there is no difference between beating horses, hounds and female slaves, because everyone acts instinctively. Black slaves were considered savages, because whites viewed them as having animals' traits.

Lexically, the stative verb (**think**) is employed to express sarcastic views of dehumanizing slaves and comparing them to animals. Ironically, animal names like (**rabbit**, **horse**, **hound**) are exploited to compare slaves to animals when excessive beating of animals makes them run away. The adverb of frequency (**never**) gives negative meaning as it implies the idea that slaves are like animals, and when you hit them, they will not (**never**) trust you again. Ironically, Morrison has not given schoolteacher and his nephews any names to diminish them contemptuously to the level of non-human creatures that merely function as the agents of inhuman forces of slavery.

Grammatically, the writer utilizes a complex-compound sentence including more than one conjunction to describe mockery and contempt by comparing slaves to animals. The subordinating conjunction (if) is used to give a consequence of the reason he did as the teacher explains to his nephew how excessive beating generates distrust. The coordinating conjunction (or) reveals alternatives (*Chipper or Samson*) which the schoolteacher uses to distinguish animal names from the slaves Finally, (and) gives more details about how the teacher compares slaves to animals when he wants to give an example to his nephew of excessive beating.

To make the statement coherent, the writer resorts to some cohesive devices. The coordinator (and) adds more information concerning comparing the slave to animal; (or) introduces alternatives about how schoolteacher distinguished animals from slaves. As for the use of references in the excerpt 'hounds past that point that away. Never again could you trust them', the pronoun (them) refers to the (hounds). Ironically, the pronoun (them) refers to persons but used to refer hounds because the schoolteacher intends to compare slaves to animals.

Conclusions

The stylistic analysis of the extracts derived from the verbal statements given by the schoolteacher has leads to the following findings:

• Contextually, Morrison's *Beloved*, revolves around true events concerning the story of Margaret Garner who, like the heroine of the novel, Sethe, escaped from slavery in Kentucky and decided to kill her children for fear of slavery and the harsh life that slaves lived on their farms and the mockery and humiliation they faced from the owners of slaves to the extent that they see the life of animals as better than their lives. This made her take indirect speech as a way to express the ironic, sarcastic events that took place in the novel. Such bitter circumstances and events arouse a sort of conflict inside

- those miserable and wretched people, creating a sense of sarcasm which is worth-observing by the researcher.
- At lexical level, the American novel records the use of nouns, verbs and adjectives. Concerning nouns, Morrison resorts to the use of animal names like (snake, bear, horse) to reveal ridicule and mockery. He uses the concert nouns more than abstract nouns like (animal, human). Recording verb, Morrison uses the stative verbs more than the dynamic verbs to reveal sarcasm in the extracts. Finally, only one proverb (never) is employed to display the manner in which ridicule or mockery is being done.
- At grammatical level, the three types of sentences (simple, compound, and compound-complex) are exploited in *Beloved* to express various sorts of meaning. Morrison relies heavily on the compound sentence to combine two ideas that express mockery using the conjunction (*and*), or to combine two contradictory ideas to express sarcasm using the conjunction (*but*) or to give a number of choices that have to do with irony or sarcasm using the conjunction (*or*, *nor*) to give the reason for mockery or the result that leads to the irony by using (*for*, *so*). The simple sentence is also used in some excerpts to express a simple and clear idea associated with the sarcasm. Finally, the writer resorts to the complex-compound sentences (*if*+ *and*) to express the forms of irony and mockery in a complex manner. Functionally, these extracts are realized in declarative sentences; no cases of imperative, interrogative and exclamation sentences have been recorded in data. Declarative sentences are preferred when a sarcasm is intended to make statement or convey certain information or ideas concerning mocking or ridiculous.
- Cohesively, the writer resorts to the use of conjunctions to a great extent to give a coherent form to the meaning that indicates sarcasm. This is one of the reasons for ridicule that these conjunctions help in constructing sarcastic ideas.
- Figuratively, *Beloved* has reaped the kinds of figurative resources (i.e. *metaphor*, *repetition*, *simile*). These tools are mainly exploited to express ridicule or to convey a vivid idea or image concerning sarcastic scenes and events.

References

Adachi, T., Koeda, T., Hirabayashi, S., Maeoka, Y., Shiota, M., Wright, E. C., & Wada, A. (2004). The metaphor and sarcasm scenario test: A new instrument to help differentiate high functioning pervasive developmental disorder from attention deficit/hyperactivity disorder. *Brain and Development*, 26(5), 301-306. https://doi.org/10.1016/S0387-7604(03)00170-0

Armstrong, N. (2002). Variable deletion of French ne: A cross-stylistic perspective. Language Sciences, 24(2), 153-173. https://doi.org/10.1016/S0388-0001(01)00015-8

Bogler, R. (2002). Two profiles of schoolteachers: A discriminant analysis of job satisfaction. *Teaching and teacher Education*, 18(6), 665-673. https://doi.org/10.1016/S0742-051X(02)00026-4

Boje, D. M., & Rhodes, C. (2006). The leadership of Ronald McDonald: Double narration and stylistic lines of transformation. *The Leadership Quarterly*, 17(1), 94-103. https://doi.org/10.1016/j.leaqua.2005.10.004

- Britsyn, V., Sukalenko, T., Ladyniak, N., Kaleniuk, S., & Zhelyazkova, V. (2021). Modern tendencies of development of norms of Ukrainian language. *Linguistics and Culture Review*, 5(S4), 102-113. https://doi.org/10.21744/lingcure.v5nS4.1653
- Burke, M. (2017). Rhetoric and poetics: The classical heritage of stylistics. In *The Routledge handbook of stylistics* (pp. 29-48). Routledge.
- Carroll, N. (2014). Humour: A very short introduction. OUP Oxford.
- Chandio, R., Fatima, S., Tarique, T., & Soomro, S. (2019). The stylistics analysis of the poem "raqeeb se, to the rival" by Faiz Ahmed Faiz. *International Journal of Linguistics, Literature and Culture*, 5(6), 36-47. https://doi.org/10.21744/ijllc.v5n6.756
- Cheang, H. S., & Pell, M. D. (2008). The sound of sarcasm. *Speech communication*, 50(5), 366-381. https://doi.org/10.1016/j.specom.2007.11.003
- Fischli, A. E., Godfraind, T., & Purchase, I. F. H. (1998). Natural and anthropogenic environmental oestrogens: the scientific basis for risk assessment. *Pure Appl. Chem.*, 70(9), 1863-1865.
- Giora, R. (1995). On irony and negation. Discourse processes, 19(2), 239-264.
- Grice, H.P. (1975). Logic and Conversation, In *Syntax and Semantics*, vol.3 edited by P. Cole and J. Morgan, New York: Academic Press, 22–40.
- Hodgart, M. J. C. (1969). Die Satire (Vol. 42). Transaction Publishers.
- Joshi, A., Bhattacharyya, P., & Carman, M. J. (2018). *Investigations in Computational Sarcasm* (Vol. 37). Springer.
- Justo, R., Corcoran, T., Lukin, S. M., Walker, M., & Torres, M. I. (2014). Extracting relevant knowledge for the detection of sarcasm and nastiness in the social web. *Knowledge-Based Systems*, 69, 124-133. https://doi.org/10.1016/j.knosys.2014.05.021
- King, N., & King, S. (2002). Dictionary of literature in English. Taylor & Francis.
- Kreuz, R. J., & Glucksberg, S. (1989). How to be sarcastic: The echoic reminder theory of verbal irony. *Journal of experimental psychology: General*, 118(4), 374.
- Leech, G. N., & Short, M. (2007). Style in fiction: A linguistic introduction to English fictional prose (No. 13). Pearson Education.
- Long, D. L., & Graesser, A. C. (1988). Wit and humor in discourse processing. *Discourse processes*, 11(1), 35-60.
- Madden, M. (1995). Necessary narratives Toni Morrison and literary identities. In *Women's Studies International Forum* (Vol. 18, No. 5-6, pp. 585-594). Pergamon. https://doi.org/10.1016/0277-5395(95)80095-7
- Martineau, W. H. (1972). A model of the social functions of humor. *The psychology of humor*, 101-125.
- McClennen, S., & Maisel, R. (2016). Is satire saving our nation?: Mockery and American politics. Springer.
- Meyer, J. C. (2000). Humor as a double-edged sword: Four functions of humor in communication. *Communication theory*, 10(3), 310-331.
- Nilsen, D. L., & Nilsen, A. P. (2018). *The language of humor: An introduction*. Cambridge University Press.
- Persicke, A., Tarbox, J., Ranick, J., & Clair, M. S. (2013). Teaching children with autism to detect and respond to sarcasm. *Research in Autism Spectrum Disorders*, 7(1), 193-198. https://doi.org/10.1016/j.rasd.2012.08.005

- Rockwell, P. A. (2006). Sarcasm and other mixed messages: The ambiguous ways people use language. Edwin Mellen Press.
- Romero, E. J., & Cruthirds, K. W. (2006). The use of humor in the workplace. *Academy of management perspectives*, 20(2), 58-69.
- Ruch, W., & Ekman, P. (2001). The expressive pattern of laughter. In *Emotions*, *qualia*, *and consciousness* (pp. 426-443).
- Schoeps, K., Tamarit, A., de la Barrera, U., & Barrón, R. G. (2019). Effects of emotional skills training to prevent burnout syndrome in schoolteachers. *Ansiedad y Estrés*, 25(1), 7-13. https://doi.org/10.1016/j.anyes.2019.01.002
- Sharma, A. (1998). The Sterling Dictionary of Literary Terms. Sterling Publishers Pvt. Ltd.
- Spencer, A. B. (2007). Paul's literary style: A stylistic and historical comparison of II Corinthians 11: 16-12: 13, Romans 8: 9-39, and Philippians 3: 2-4: 13. University Press of America.
- Suryasa, W. (2019). Historical Religion Dynamics: Phenomenon in Bali Island. *Journal of Advanced Research in Dynamical and Control Systems*, 11(6), 1679-1685.
- Sy, O. (2021). Toni Morrison's transgressive literary preaching and folk songs as postmemory. *International Journal of Linguistics, Literature and Culture*, 7(4), 241-254. https://doi.org/10.21744/ijllc.v7n4.1720
- Verdonk, P. (2002). Stylistics. Oxford University Press.
- Vowel, G. E. ., Gorray, D. K. ., & Audrey, N. . (2017). Stylistics on the linguistics text applied in a social approach to get a certain goal. *Linguistics and Culture Review*, 1(1), 38-49. https://doi.org/10.21744/lingcure.v1n1.4
- Wales, K. (2001). A Dictionary of Stylistics. London, New York. Reading, San Francisco: Pearson Education Longman.
- Wall, C. A. (2007). Toni Morrison, editor and teacher. In *The Cambridge Companion to Toni Morrison* (pp. 139-148). Cambridge University Press.
- Weisfeld, G. E. (1993). The adaptive value of humor and laughter. *Ethology and sociobiology*, 14(2), 141-169. https://doi.org/10.1016/0162-3095(93)90012-7